

The Casuistical Tradition
in Shakespeare, Donne,
Herbert, and Milton



CAMILLE WELLS SLIGHTS

The Casuistical Tradition In Shakespeare Donne Herbert And Milton

Abraham Stoll



The Casuistical Tradition In Shakespeare Donne Herbert And Milton:

The Casuistical Tradition in Shakespeare, Donne, Herbert, and Milton Camille Wells Slights, 2017-03-14 To show how the casuistical tradition illuminates the study of major literary works in the English Renaissance Camille Slights traces the emergence of casuistry in the sixteenth and seventeenth centuries and discusses its influence on the moral imaginations of Shakespeare Donne Herbert and Milton Originally published in 1981 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

Hamlet, Protestantism, and the Mourning of Contingency John E. Curran Jr, 2016-04-22 Building on current scholarly interest in the religious dimensions of the play this study shows how Shakespeare uses Hamlet to comment on the Calvinistic Protestantism predominant around 1600 By considering the play's inner workings against the religious ideas of its time John Curran explores how Shakespeare portrays in this work a completely deterministic universe in the Calvinist mode and Curran argues exposes the disturbing aspects of Calvinism By rendering a Catholic Prince Hamlet caught in a Protestant world which consistently denies him his aspirations for a noble life Shakespeare is able in this play his most theologically engaged to delineate the differences between the two belief systems but also to demonstrate the consequences of replacing the old religion so completely with the new

Interpreting SAMSON AGONISTES Joseph Anthony Wittreich, 2014-07-14 Joseph Wittreich reveals Samson to be an intensely political work that reflects the heroic ambitions and failings of the Puritan Revolution and the tragic ambiguities of the era He sees in the work not the purveyance of Medieval and early Renaissance typological associations but an interrogation of them and a consequent movement away from them Originally published in 1986 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

Volition's Face Andrew Escobedo, 2017-04-30 Modern readers and writers find it natural to contrast the agency of realistic fictional characters to the constrained range of action typical of literary personifications Yet no commentator before the eighteenth century suggests that prosopopoeia signals a form of reduced agency Andrew Escobedo argues that premodern writers including Spenser Marlowe and Milton understood personification as a literary expression of will an essentially energetic figure that depicted passion or concept transforming into action As the will emerged as an isolatable faculty in the Christian Middle Ages it was seen not only as the instrument of human agency but

also as perversely independent of other human capacities for example intellect and moral character Renaissance accounts of the will conceived of volition both as the means to self creation and the faculty by which we lose control of ourselves After offering a brief history of the will that isolates the distinctive features of the faculty in medieval and Renaissance thought Escobedo makes his case through an examination of several personified figures in Renaissance literature Conscience in the Tudor interludes Despair in Doctor Faustus and book I of The Faerie Queen Love in books III and IV of The Faerie Queen and Sin in Paradise Lost These examples demonstrate that literary personification did not amount to a dim reflection of realistic fictional character but rather that it provided a literary means to explore the numerous conundrums posed by the premodern notion of the human will This book will be of great interest to faculty and graduate students interested in medieval studies and Renaissance literature

The Oxford Handbook of Shakespeare and Embodiment Valerie Traub, 2016-09-08 The Oxford Handbook of Shakespeare and Embodiment brings together 40 of the most important scholars and intellectuals writing on the subject today Extending the purview of feminist criticism it offers an intersectional paradigm for considering representations of gender in the context of race ethnicity sexuality disability and religion In addition to sophisticated textual analysis drawing on the methods of historicism psychoanalysis queer theory and posthumanism a team of international experts discuss Shakespeare's life contemporary editing practices and performance of his plays on stage on screen and in the classroom This theoretically sophisticated yet elegantly written Handbook includes an editor's Introduction that provides a comprehensive overview of current debates

Writing Conscience and the Nation in Revolutionary England Giuseppina Iacono Lobo, 2017-01-01 Cover Contents List of Illustrations Acknowledgments Introduction Revolutions of Conscience 1 Charles I Eikon Basilike and the Pulpit Work of the King's Conscience 2 Oliver Cromwell and the Duties of Conscience 3 Early Quaker Writing and the Unifying Light of Conscience 4 Thomas Hobbes's Leviathan and the Civilizing Force of Conscience 5 Lucy Hutchinson's Revisions of Conscience 6 Milton's Nation of Conscience Afterword Notes Bibliography Index

King Richard III William Shakespeare, 2009-04-16 The second edition of King Richard III with a new introductory section by Janis Lull

John Donne's Professional Lives David Colclough, 2003 New studies offer a revisionist interpretation of Donne's career making a polemical case for studying the full range of his writings During his life John Donne occupied a range of professional positions in all of which he produced writings considered by his contemporaries to be worthy of interest collection and annotation Donne's lifetime also coincided with the period during which the notion of the profession became increasingly significant This volume makes a strong argument for the importance of Donne's professional writings to our understanding of his oeuvre and of the culture of late sixteenth and early seventeenth century England Studying in depth his remarkable use of a wide range of terms and even whole vocabularies legal theological and medical among others it shows how Donne moulded his identity as a professional intellectual with the languages that were at hand A tightly focussed series of essays by scholars of international reputation and younger experts in the field John Donne's

Professional Lives contains new discoveries and fresh interpretations It offers a revisionist interpretation of Donne s career and makes a polemical case for studying the full range of his writings Contributors JAMES CANNON DAVID CUNNINGTON LOUISA KNAFLA PETER MCCULLOUGH JESSICA MARTIN JEREMY MAULE MARY MORRISSEY STEPHEN PENDER JEANNE SHAMI ALISON SHELL JOHANN P SOMMERVILLE DAVID COLCLOUGH is a lecturer at Queen Mary University of London

Representing Masculinity in Early Modern English Satire, 1590-1603 Per Sivefors,2020-02-14 Engaging with Elizabethan understandings of masculinity this book examines representations of manhood during the short lived vogue for verse satire in the 1590s by poets like John Donne John Marston Everard Guilpin and Joseph Hall While criticism has often used categorical adjectives like angry and Juvenalian to describe these satires this book argues that they engage with early modern ideas of manhood in a conflicted and contradictory way that is frequently at odds with patriarchal norms even when they seem to defend them The book examines the satires from a series of contexts of masculinity such as husbandry and early modern understandings of age self control and violence and suggests that the images of manhood represented in the satires often exist in tension with early modern standards of manhood Beyond the specific case studies while satire has often been assumed to be a male genre or mode this is the first study to engage more in depth with the question of how satire is invested with ideas and practices of masculinity

Macbeth Multiplied Christoph Clausen,2005-01-01 In what sense did Shakespeare s representation of the Weird Sisters participate in the rewriting of village witchcraft Was it likely to encourage the Sword Did opera s specific medial conditions offer Verdi special opportunities to justify the presence of stage witches more than three centuries later How valid is the parallel between 19th century opera and the voyeurism of madhouse spectacle Was Shakespeare s play really engaged in the project of exorcizing Queen Elizabeth s cultural memory What does Verdi s chorus of Scottish refugees have to do with shifting representations of the people These are among the questions tackled in this study It provides the first in depth comparison of Shakespeare s and Verdi s *Macbeth* that is written expressly from the perspective of current Shakespearean criticism whilst striving to do justice to the topic s musicological dimension at the same time Exploring to what extent the play s matrix of possible readings is distinct from Verdi s two operatic versions the book seeks to relate such differences both to the historical contexts of the works geneses and to their respective medial conditions In doing so it pays particular attention to shifting negotiations of witchcraft gender madness and kingship The study eventually broadens its discussion to consider other Shakespearean plays and their operatic offshoots reflecting on some possible relations between historical and medial difference

Macbeth: A Norton Critical Edition (Third International Student Edition) William Shakespeare,2025-06-01 With clear and engaging explanation Professor Miola offers a general introduction to the play as well as commentary from well known actors who have played its major roles from the mid eighteenth century on and material on critical debates Rather than take single viewpoints on such topics as witchcraft tyrannicide equivocation and the union of Scotland and England he presents each issue as a debate open to fruitful

discussion among students and colleagues CYNTHIA LEWIS Davidson College Framing this devastating play with illuminating readings this wonderful edition offers readers a vivid introduction to the Macbeths blood steeped world TANYA POLLARD City University of New York University This Norton Critical Edition includes The First Folio 1623 text of Macbeth with updated and expanded footnotes and introductory materials by Robert S Miola Illustrations from a wide range of adaptations including modern stage and film productions The Actors Gallery collecting reflections from actors and actresses about their roles in major productions of Macbeth from the eighteenth to twenty first centuries Sources and contexts highlighting early texts that influenced Shakespeare and that range in topics from witchcraft to regicide with a brand new category on the union of Scotland and England Nine selections four new to the Third Edition of literary and theatrical criticism A revised Afterlives section featuring four examples of how Macbeth continues to be reimagined beyond the Folio An annotated list of online and print resources

Character and the Individual Personality in English Renaissance Drama John E. Curran, 2014-08-20 Character and the Individual Personality in English Renaissance Drama Tragedy History Tragicomedy studies instantiations of the individualistic character in drama Shakespearean and non Shakespearean and some of the Renaissance ideas allowing for and informing them Setting aside such fraught questions as the history of Renaissance subjectivity and individualism on the one hand and Shakespearean exceptionalism on the other we can find that in some plays by a range of different authors and collaborators a conception has been evidenced of who a particular person is and has been used to drive the action This evidence can take into account a number of internal and external factors that might differentiate a person and can do so drawing on the intellectual context in a number of ways Ideas with potential to emphasize the special over the general in envisioning the person might come from training in dialectic thesis vs hypothesis or in rhetoric ethopoeia from psychological frameworks casuistry humor theory and their interpenetration or from historiography exemplarity But though they depicted what we would call personality only intermittently and with assumptions different from our own about personhood dramatists sometimes made a priority of representing the workings of a specific mind the patterns of thought and feeling that set a person off as that person and define that person singularly rather than categorically Some individualistic characters can be shown to emerge where we do not expect such as with Fletcherian personae like Amintor Arbaces and Montaigne of The Honest Man s Fortune some are drawn by playwrights often uninterested in character such as Chapman s Bussy D Ambois Jonson s Cicero and Ford s Perkin Warbeck and some appear in being constructed differently from others by the same author as when Webster s Bosola is set in contrast to Flameneo and Marlowe s Faustus is set against Barabas But Shakespearean characters are also examined for the particular manner in which each troubles the categorical and exhibits a personality Othello Good Duke Humphrey and Marc Antony Published by University of Delaware Press Distributed worldwide by Rutgers University Press [A Cultural History of Theatre in the Early Modern Age](#) Robert Henke, 2019-08-08 For both producers and consumers of theatre in the early modern

era art was viewed as a social rather than an individual activity Emerging in the context of new capitalistic modes of production the birth of the nation state and the rise of absolute monarchies theatre also proved a highly mobile medium across geolinguistic boundaries This volume provides a comprehensive and interdisciplinary overview of the cultural history of theatre from 1400 to 1650 and examines the socioeconomically heterodox nature of theatre and performance during this period Highly illustrated with 48 images the ten chapters each take a different theme as their focus institutional frameworks social functions sexuality and gender the environment of theatre circulation interpretations communities of production repertoire and genres technologies of performance and knowledge transmission

Conscience in Early Modern English Literature Abraham Stoll, 2017-10-05 This is an examination of how early modern poets attempt to capture the experience of being in the grip of conscience

The Lancashire witches Robert Poole, 2013-07-19 This book is the first major study of England's biggest and best known witch trial which took place in 1612 when ten witches were arraigned and hung in the village of Pendle in Lancashire The book has equal appeal across the disciplines of both History and English Literature Renaissance Studies with essays by the leading experts in both fields Includes helpful summaries to explain the key points of each essay Brings the subject up to date with a study of modern Wicca and paganism including present day Lancashire witches Quite simply this is the most comprehensive study of any English witch trial

Resistant Structures Richard Strier, 2023-09-01 Taking Wittgenstein's Don't think but look as his motto Richard Strier argues against the application of a priori schemes to Renaissance and all texts He argues for the possibility and desirability of rigorously attentive but pre-theoretical reading His approach privileges particularity and attempts to respect the resistant structures of texts He opposes theories critical and historical that dictate in advance what texts must or cannot say or do The first part of the book Against Schemes demonstrates in discussions of Rosemond Tuve Stephen Greenblatt and Stanley Fish among others how both historicist and purely theoretical approaches can equally produce distortion of particulars The second part Against Received Ideas shows how a variety of texts by Shakespeare Donne Herbert and others have been seen through the lenses of fixed mainly conservative ideas in ways that have obscured their actual surprising and sometimes surprisingly radical content Taking Wittgenstein's Don't think but look as his motto Richard Strier argues against the application of a priori schemes to Renaissance and all texts He argues for the possibility and desirability of rigorously attentive but pre-theoretical read

Shakespeare and the Culture of Paradox Dr Peter G Platt, 2013-04-28 Exploring Shakespeare's intellectual interest in placing both characters and audiences in a state of uncertainty mystery and doubt this book interrogates the use of paradox in Shakespeare's plays and in performance By adopting this discourse one in which opposites can co-exist and perspectives can be altered and one that asks accepted opinions beliefs and truths to be reconsidered Shakespeare used paradox to question love gender knowledge and truth from multiple perspectives Committed to situating literature within the larger culture Peter Platt begins by examining the Renaissance culture of paradox in both the classical and Christian traditions He

then looks at selected plays in terms of paradox including the geographical site of Venice in Othello and The Merchant of Venice and equity law in The Comedy of Errors Merchant and Measure for Measure Platt also considers the paradoxes of theater and live performance that were central to Shakespearean drama such as the duality of the player the boy actor and gender and the play audience relationship in the Henriad Hamlet As You Like It Twelfth Night Antony and Cleopatra The Winter's Tale and The Tempest In showing that Shakespeare's plays create and are created by a culture of paradox Platt offers an exciting and innovative investigation of Shakespeare's cognitive and affective power over his audience

Literature and Political Intellection in Early Stuart England Todd Butler, 2019-07-24 Drawing upon a myriad of literary and political texts *Literature and Political Intellection in Early Stuart England* charts how some of the Stuart period's major challenges to governance the equivocation of recusant Catholics the parsing of one's civil and religious obligations the composition and distribution of subversive texts and the increasing assertiveness of Parliament evoked much greater disputes about the mental processes by which monarchs and subjects alike imagined understood and effected political action Rather than emphasizing particular forms of political thought such as republicanism or absolutism Todd Butler here investigates the more foundational question of political intellection or the various ways that early modern individuals thought through the often uncertain political and religious environment they occupied and how attention to such thinking in oneself or others could itself constitute a political position Focusing on this continuing immanence of cognitive processes in the literature of the Stuart era Butler examines how writers such as Francis Bacon John Donne Philip Massinger John Milton and other less familiar figures of the seventeenth century evidence a shared concern with the interrelationship between mental and political behavior These analyses are combined with similarly close readings of religious and political affairs that similarly return our attention to how early Stuart writers of all sorts understood the relationship between mental states and the forms of political engagement such as speech oaths debate and letter writing that expressed them What results is a revised framework for early modern political subjectivity one in which claims to liberty and sovereignty are tied not simply to what one can do but how or even if one can freely think **Witnessing to the faith** Shanyn Altman, 2023-07-18 This study

utilises John Donne's works concerning the Jacobean Settlement as a contextualised case study to examine a seriously pressing issue in contemporary society the issue of Catholic loyalism post 1603 and the disputes that this topic sparked over the matter of conformity Altman examines Donne's polemic in line with the vast expanse of literature relating to the pamphlet war and situates Donne's arguments within a strong contemporary tradition of conformist thought Within this context the study argues that Donne articulated a theory of royal absolutism that would have struck home with many contemporaries who whether Catholic or not were faced with a regime determined to bring them into conformity It further contends that the religio political standpoint represented by Donne was not only fairly obvious to the English state but was also widely accepted by it John Donne's Language of Disease Alison Bumke, 2023-05-29 John Donne's Language of

Disease reveals the influence of medical knowledge a rapidly changing field in early modern England on the poetry and prose of John Donne 1572 1631 This knowledge played a crucial role in shaping how Donne understood his everyday experiences and how he conveyed those experiences in his work Examining a wide range of his texts through the lens of medical history this study contends that Donne was both a product of his period and a remarkable exception to it He used medical language in unexpected and striking ways that made his ideas resonate with his original audience and that still illuminate his ideas for readers today

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