

ROSEMOND TUVE

Essays by
Rosemond Tuve

On Spenser, Herbert and Milton



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Spenser Herbert Milton Essays By Rosemond Tuve

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Essays by Rosemond Tuve Rosemond Tuve, 1970 **Essays by Rosemond Tuve: Spenser; Herbert; Milton. Edited by Thomas P. Roche, Jr** Rosemond Tuve, **Essays by Rosemond Tuve** Rosemond Tuve, 2015-03-08 Collected here are fourteen articles by one of the leading Renaissance scholars of our age They range in time from her first critical essay in 1929 to her last in 1964 and reflect the major concerns of her scholarly career Originally published in 1970 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 *Historicism, Psychoanalysis, and Early Modern Culture* Carla Mazzio, Douglas Trevor, 2013-10-28 First published in 2000 Did people in early modern Europe have a concept of an inner self Carla Mazzio and Douglas Trevor have brought together an outstanding group of literary cultural and history scholars to answer this intriguing question Through a synthesis of historicism and psychoanalytic criticism the contributors explore the complicated nuanced and often surprising union of history and subjectivity in Europe centuries before psychoanalytic theory Addressing such topics as fetishes and Renaissances the cartographic unconscious and the topographic imaginary these essays move beyond the strict boundaries of historicism and psychoanalysis to carve out new histories of interiority in early modern Europe **Reading Material in Early Modern England** Heidi Brayman Hackel, 2005-02-17 Reading Material in Early Modern England rediscovers the practices and representations of sixteenth and seventeenth century English readers By telling their stories and insisting upon their variety Brayman Hackel displaces both the singular ideal reader of literacy theory and the elite male reader of literacy history **Spenser's Supreme Fiction** Jon A. Quitslund, 2001-01-01 In Spenser's Supreme Fiction Jon A Quitslund offers a rich analysis of *The Faerie Queene* and of several texts contributing to the revival of Platonism stimulated by Marsilio Ficino's labours as a translator and interpreter of Plato and the ancient Neoplatonists To the old issue of the scope and character of Spenser's Platonism Quitslund brings fresh insights from contemporary views on gender and identity intertextuality and the centrality of fiction within all aspects of Renaissance culture He argues that Spenser sought authority for his poem by grounding its narrative in a divinely ordained natural order intelligible in terms derived from the ancient sources of poetry and philosophy Passages central to the poet's world making project are shown to be intertextually linked to Book VI of the *Aeneid* and to Plato's *Symposium* regarded in the commentaries of Landino and Ficino as explanations of the gentile *prisca theologia* a cosmology parallel to the tenets of Christianity The first half of the book examines Spenser's representation of the macrocosm and its replication in human nature's lesser world in the light of divergent tendencies within humanism The legacy of Plato is shown to be especially important in the esoteric tradition which made the province of natural philosophy

part of the soul's itinerary back to its otherworldly origins In the second half *The Faerie Queene* is interpreted as an unfolding pattern the dynamic order of nature is flawed but not fallen and seen against that background human culture contains in its myths and images both corruptions of natural impulses and aspirations to transcend the limits imposed by mortality *God's only daughter* Kathryn Walls,2016-05-16 In this study Kathryn Walls challenges the standard identification of Una with the post Reformation English Church arguing that she is rather Augustine's City of God the invisible Church whose membership is known only to God Una's story its Tudor resonances notwithstanding therefore embraces that of the Synagogue before the Incarnation as well as that of the Church in the time of Christ and thereafter It also allegorises the redemptive process that sustains the true Church Una is fallible in canto I Subsequently however she comes to embody divine perfection Her transformation depends upon the intervention of the lion as Christ Convinced of the consistency and coherence of Spenser's allegory Walls offers fresh interpretations of Abessa as Synagoga of the fauns and satyrs the Gentiles and of Una's dwarf adaphoric forms of worship She also reinterprets Spenser's marriage metaphor clarifying the significance of Red Cross as Una's spouse in the final canto [The Johannine Renaissance in Early Modern English Literature and Theology](#) Paul Cefalu,2017-11-03 The Johannine Renaissance in Early Modern English Literature and Theology argues that the Fourth Gospel and First Epistle of Saint John the Evangelist were so influential during the early modern period in England as to share with Pauline theology pride of place as leading apostolic texts on matters Christological sacramental pneumatological and political The book argues further that in several instances Johannine theology is more central than both Pauline theology and the Synoptic theology of Matthew Mark and Luke particularly with regard to early modern polemicizing on the Trinity distinctions between agape and eros and the ideologies of radical dissent especially the seventeenth century antinomian challenge of free grace to traditional Puritan Pietism In particular early modern religious poetry including works by Robert Southwell George Herbert John Donne Richard Crashaw Thomas Traherne and Anna Trapnel embraces a distinctive form of Johannine devotion that emphasizes the divine rather than human nature of Christ the belief that salvation is achieved more through revelation than objective atonement and expiatory sin a realized eschatology a robust doctrine of assurance and comfort and a stylistic and rhetorical approach to representing these theological features that often emulates John's mode of discipleship misunderstanding and dramatic irony Early modern Johannine devotion assumes that religious lyrics often express a revelatory poetics that aims to clarify typically through the use of dramatic irony some of the deepest mysteries of the Fourth Gospel and First Epistle John G. Demaray,1999-06-01 In this analysis of Milton's artistry as an epic poet John G Demaray offers a fresh perspective on one of the world's great epic poems Placing *Paradise Lost* against the background of Renaissance theatrical and literary formspageants baroque spectacles masques musical dramas and Continental heroic worksDemaray offers the first extended critical reading of the poem as a unique theatrical epic incorporating heroic conventions theological materials and elements of visual pageantry He

examines Milton's early experiments in prophetic verse and theatrical forms the poet's exposure to Italian theater and art during travels in 1638-39 and the influence of classical Continental and British works upon evolving drafts of *Paradise Lost*. He relates the epic in new ways to the writings of Jonson, Dryden and others. Readers interested in seventeenth century literature, Renaissance and baroque theater, the epic, religious writings and the creative processes of Milton's imagination will all find many original insights in *Milton's Theatrical Epic: Passion's Triumph over Reason*. Christopher Tilmouth, 2010-11-11

Passion's Triumph over Reason presents a comprehensive survey of ideas of emotion, appetite and self control in English literature and moral thought of the sixteenth and seventeenth centuries. In a narrative which draws on tragedy, epic poetry and moral philosophy, Christopher Tilmouth explores how Renaissance writers transformed their understanding of the passions, re-evaluating emotion so as to make it an important constituent of ethical life rather than the enemy within which allegory had traditionally cast it as being. This interdisciplinary study departs from current emphases in intellectual history, arguing that literature should be explored alongside the moral rather than political thought of its time. The book also develops a new approach to understanding the relationship between literature and philosophy. Consciously or not, moral thinkers tend to ground their philosophising in certain images of human nature. Their work is premised on imagined models of the mind and presumed estimates of man's moral potential. In other words, the thinking of philosophical authors as much as that of literary ones is shaped by the pre-rational assumptions of the moral imagination. Because that is so, poets and dramatists in their turn, in speaking to this material, typically do more than just versify the abstract ideas of ethics. They reflect directly and critically upon those same core assumptions which are integral to the writings of their philosophical counterparts. Authors examined here include Aristotle, Augustine, Hobbes and an array of lyric poets, but there are new readings too of *The Faerie Queene* and *Paradise Lost*, *Hamlet* and *Julius Caesar*, Dryden's *Lucretius* and *Etherege's Man of Mode*. Tilmouth's study concludes with a revisionist interpretation of the works of the Earl of Rochester, presenting this libertine poet as a challenging, intellectually serious figure. Written in a lucid, accessible style, this book will appeal to a wide range of readers.

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