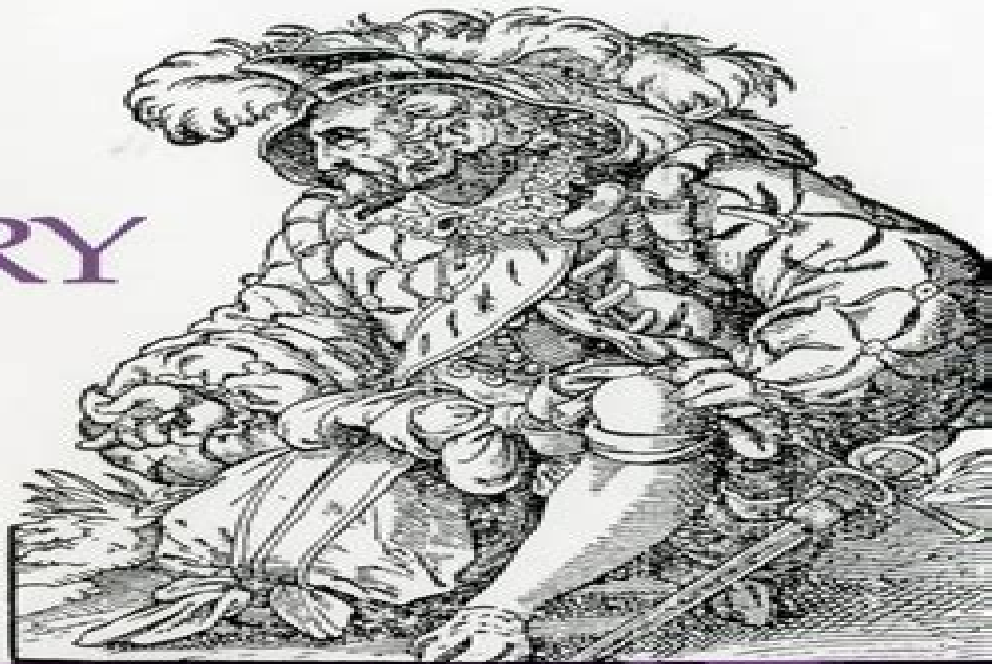


CIVIL IDOLATRY



Desacralizing and Monarchy
in Spenser, Shakespeare,
and Milton

Richard F. Hardin

Civil Idolatry Desacralizing And Monarchy In Spenser Shakespeare And Milton

Professor Catherine Gimelli Martin



Civil Idolatry Desacralizing And Monarchy In Spenser Shakespeare And Milton:

Civil Idolatry Richard F. Hardin, 1992 This book discusses the tensions in major Renaissance literary texts between the cult of monarchy and its subversions by Christianity It corrects some modern scholars assumptions of a prevailing divine right theory of monarchy A recurring theme from the English mystery plays to Milton proposes an inherent tendency of monarchy toward idolatry The chapter on Erasmus makes a case for a strong tradition of political libertarianism that became a notable emphasis in English humanism Then follow three essays on Spenser especially *Faerie Queene* V and View Shakespeare especially the political plays of the late 1590s and Milton political writings *Paradise Lost* *Paradise Regained* Ozment and others have shown that the Reformation fostered the desacralizing of secular life an impulse that Schneidau has seen as central to the Hebrew Christian tradition Texts like the infamous *Vindiciae contra Tyrannos* support this interpretation as regards monarchy rather than the received views of Kantorowicz which are perhaps more relevant to the Continent The king figure in the English mystery plays is often the butt of satire in contrast to his more dignified counterpart in some Continental drama The king figure enters the morality play tradition as the pride of life a transition observed in the hybrid play *Mary Magdalene* Erasmus s writings develop from a unified political and religious sensibility in accord with what Mesnard calls his *evangelisme politique* For Erasmus order is not an end in itself but serves the ends of peace which in turn allow the human soul the optimum liberty to choose or reject the virtuous life Thomas More s earlier agreement with and later departure from Erasmus s views on political authority are related to the Henrician political crisis Spenser s anti absolutism and Erasmus like concept of peace order and liberty are disclosed in explications of the *Isis Temple* *Souldan Gerioneo* and *Grantorto* episodes of *Faerie Queene* V These and other writings show the poet s belief in the need for aristocracy to act in the service of truth Shakespeare s second tetralogy moves toward Henry V s renouncing idol ceremony in contrast to *Julius Caesar* which presents a model of disordered polity Civil idolatry Milton s phrase in that play and in Milton s long poems leads to tyranny and ritualism accompanied by fear and awe This logic is woven into the texture of hell in *Paradise Lost* *Paradise Regained* advances the position through its redefinition of conquest and fatherhood in response to the conquest theory and patriarchalism with which monarchists justified their cause Ultimately Milton places the blame for civil idolatry on the majority who prefer a condition of subservience and awe because as Shakespeare s Henry V declared it relieves them of the responsibilities of consciousness The epilogue glances at new directions in a comparison of the coronations of Charles II and of William and Mary

Roman Invasions John E. Curran, 2002 This study locates the main cause for this abiding presence of the British History in its relevance to Protestant patriotism

Shakespeare's Folly Sam Hall, 2016-06-23 This study contends that folly is of fundamental importance to the implicit philosophical vision of Shakespeare s drama The discourse of folly s wordplay jubilant ironies and vertiginous paradoxes furnish Shakespeare with a way of understanding that lays bare the hypocrisies and absurdities of the serious world Like Erasmus More and Montaigne

before him Shakespeare employs folly as a mode of understanding that does not arrogantly insist upon the veracity of its own claims a fool's truth after all is spoken by a fool Yet as this study demonstrates Shakespearean folly is not the sole preserve of professional jesters and garrulous clowns for it is also apparent on a thematic conceptual and formal level in virtually all of his plays Examining canonical histories comedies and tragedies this study is the first to either contextualize Shakespearean folly within European humanist thought or to argue that Shakespeare's philosophy of folly is part of a subterranean strand of Western philosophy which itself reflects upon the folly of the wise This strand runs from the philosopher fool Socrates through to Montaigne and on to Nietzsche but finds its most sustained expression in the Critical Theory of the mid to late twentieth century when the self destructive potential latent in rationality became an historical reality This book makes a substantial contribution to the fields of Shakespeare Renaissance humanism Critical Theory and Literature and Philosophy It illustrates moreover how rediscovering the philosophical potential of folly may enable us to resist the growing dominance of instrumental thought in the cultural sphere

Milton among the Puritans Catherine Gimelli Martin, 2016-04-22 Solidly grounded in Milton's prose works and the long history of Milton scholarship *Milton among the Puritans* The Case for Historical Revisionism challenges many received ideas about Milton's brand of Christianity philosophy and poetry It does so chiefly by retracing his history as a great Puritan poet and reexamining the surprisingly tenuous Whig paradigm upon which this history has been built Catherine Martin not only questions the current habit of lumping Milton with the religious Puritans but agrees with a long line of literary scholars who find his values and lifestyle markedly inconsistent with their beliefs and practices Pursuing this argument Martin carefully reexamines the whole spectrum of seventeenth century English Puritanism from the standpoint of the most recent and respected scholarship on the subject Martin also explores other more secular sources of Milton's thought including his Baconianism his Christian Stoic ethics and his classical republicanism she establishes the importance of these influences through numerous direct references silent but clear citations and typical tropes All in all *Milton among the Puritans* presents a radical reassessment of Milton's religious identity it shows that many received ideas about the Puritan Milton are neither as long established as most scholars believe nor as historically defensible as most literary critics still assume and resituates Milton's great poems in the period when they were written the Restoration

Milton among the Puritans Professor Catherine Gimelli Martin, 2013-04-28 Solidly grounded in Milton's prose works and the long history of Milton scholarship *Milton among the Puritans* The Case for Historical Revisionism challenges many received ideas about Milton's brand of Christianity philosophy and poetry It does so chiefly by retracing his history as a great Puritan poet and reexamining the surprisingly tenuous Whig paradigm upon which this history has been built Catherine Martin not only questions the current habit of lumping Milton with the religious Puritans but agrees with a long line of literary scholars who find his values and lifestyle markedly inconsistent with their beliefs and practices Pursuing this argument Martin carefully reexamines the whole spectrum of seventeenth century English Puritanism from the standpoint of

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Anamorphosis in Early Modern Literature Jen E. Boyle, 2017-03-02 Anamorphosis in Early Modern Literature explores the prevalence of anamorphic perspective in the seventeenth and eighteenth centuries in England Jen Boyle investigates how anamorphic media flourished in early modern England as an interactive technology and mode of affect in public interactive art city and garden design and as a theory and figure in literature political theory and natural and experimental philosophy Anamorphic mediation Boyle brings to light provided Milton Margaret Cavendish and Daniel Defoe among others with a powerful techno imaginary for traversing through projective virtual experience Drawing on extensive archival research related to the genre of practical perspective in early modern Europe Boyle offers a scholarly consideration of anamorphic perspective its technical means performances and embodied practices as an interactive aesthetics and cultural imaginary Ultimately Boyle demonstrates how perspective media inflected a diverse set of knowledges and performances related to embodiment affect and collective consciousness

Cupid in Early Modern Literature and Culture Jane Kingsley-Smith, 2010-09-09 Cupid became a popular figure in the literary and visual culture of post Reformation England He served to articulate and debate the new Protestant theory of desire inspiring a dark version of love tragedy in which Cupid kills But he was also implicated in other controversies as the object of idolatrous Catholic worship and as an adversary to female rule Elizabeth I's encounters with Cupid were a crucial feature of her image construction and changed subtly throughout her reign Covering a wide variety of material such as paintings emblems and jewellery but focusing mainly on poetry and drama including works by Sidney Shakespeare Marlowe and Spenser Kingsley Smith illuminates the Protestant struggle to categorise and control desire and the ways in which Cupid disrupted this process An original perspective on early modern desire the book will appeal to anyone interested in the literature drama gender politics and art history of the English Renaissance

Divided Empire Robert Thomas Fallon, 1995-09-15 In Divided Empire Robert T Fallon examines the influence of John Milton's political experience on his great poems Paradise Lost Paradise Regained and Samson Agonistes This study is a natural sequel to Fallon's previous book Milton in Government which examined Milton's decade of service as Secretary for Foreign Languages to the English Republic Milton's works are crowded with political figures kings counselors senators soldiers and envoys all engaged in a comparable variety of public acts debate decree diplomacy and warfare in a manner similar to those who exercised power on the world stage during his time in public office Traditionally scholars have cited this imagery for two

purposes first to support studies of the poet's political allegiances as reflected in his prose and his life and second to demonstrate that his works are sympathetic to certain ideological positions popular in present times Fallon argues that *Paradise Lost* is not a political testament however and to read its lines as a critique of allegiances and ideologies outside the work is limit the range and scope of critical inquiry and to miss the larger purpose of the political imagery within the poem That imagery the author proposes like that of all Milton's later works serves to illuminate the spiritual message a vision of the human soul caught up in the struggle between vast metaphysical forces of good and evil Fallon seeks to enlarge the range of critical inquiry by assessing the influence of personal and historical events upon art asking as he puts it not what the poetry says about the events but what the events say about the poetry *Divided Empire* probes not Milton's judgment on his sources but the use he made of them

1 *Henry IV* Stephen Longstaffe, 2011-08-18 An introduction to Shakespeare's *I Henry IV* introducing its critical and performance history current critical landscape and new directions in research on the play

Apocalypse and Anti-Catholicism in Seventeenth-Century English Drama Adrian Streete, 2017-08-17 Streete studies the political uses of apocalyptic and anti-Catholic rhetoric in a wide range of seventeenth-century English drama focusing on the plays of Marston Middleton Massinger and Dryden Drawing on recent work in religious and political history he rethinks how religion is debated in the early modern theatre

Early Modern Catholics, Royalists, and Cosmopolitans Brian C. Lockey, 2016-03-09 *Early Modern Catholics Royalists and Cosmopolitans* considers how the marginalized perspective of 16th-century English Catholic exiles and 17th-century English royalist exiles helped to generate a form of cosmopolitanism that was rooted in contemporary religious and national identities but also transcended those identities Author Brian C Lockey argues that English discourses of nationhood were in conversation with two opposing cosmopolitan perspectives one that sought to cultivate and sustain the emerging English nationalism and imperialism and another that challenged English nationhood from the perspective of those Englishmen who viewed the kingdom as one province within the larger transnational Christian commonwealth Lockey illustrates how the latter cosmopolitan perspective produced within two communities of exiled English subjects separated in time by half a century influenced fiction writers such as Sir Philip Sidney Edmund Spenser Anthony Munday Sir John Harington John Milton and Aphra Behn Ultimately he shows that early modern cosmopolitans critiqued the emerging discourse of English nationhood from a traditional religious and political perspective even as their writings eventually gave rise to later secular Enlightenment forms of cosmopolitanism

Staging Power in Tudor and Stuart English History Plays Kristin M.S. Bezio, 2016-03-09 *Staging Power in Tudor and Stuart English History Plays* examines the changing ideological conceptions of sovereignty and their on-stage representations in the public theaters during the Elizabethan and early Stuart periods 1580-1642 The study examines the way in which the early modern stage presented a critical dialogue concerning the nature of sovereignty through the lens of specifically English history focusing in particular on the presentation and representation of monarchy It presents the subgenre of the English history play as a

specific reaction to the surrounding political context capable of engaging with and influencing popular and elite conceptions of monarchy and government This project is the first of its kind to specifically situate the early modern debate on sovereignty within a popular culture dramatic context its purpose is not only to provide an historical timeline of English political theory pertaining to monarchy but to situate the drama as a significant influence on the production and dissemination thereof during the Tudor and Stuart periods Some of the plays considered here notably those by Shakespeare and Marlowe have been extensively and thoroughly studied But others such as Edmund Ironside Sir Thomas Wyatt and King John and Matilda have not previously been the focus of much critical attention

Fulke Greville and the Culture of the English

Renaissance Russ Leo, Katrin Röder, Freya Sierhuis, 2018 Fulke Greville's reputation has always been overshadowed by that of his more famous friend Philip Sidney a legacy due in part to Greville's complex moulding of his authorial persona as Achates to Sidney's Aeneas and in part to the formidable complexity of his poetry and prose This volume seeks to vindicate Greville's obscurity as an intrinsic feature of his poetic thinking and as a privileged site of interpretation The seventeen essays shed new light on Greville's poetry philosophy and dramatic work They investigate his examination of monarchy and sovereignty grace salvation and the nature of evil the power of poetry and the vagaries of desire and they offer a reconsideration of his reputation and afterlife in his own century and beyond The volume explores the connections between poetic form and philosophy and argues that Greville's poetic experiments and meditations on form convey penetrating and strikingly original contributions to poetics political thought and philosophy Highlighting stylistic features of his poetic style such as his mastery of the caesura and of the feminine ending his love of paradox ambiguity and double meanings his complex metaphoricity and dense challenging syntax these essays reveal how Greville's work invites us to revisit and rethink many of the orthodoxies about the culture of post Reformation England including the shape of political argument and the forms and boundaries of religious belief and identity

The Aesthetics of Spectacle in Early Modern Drama and

Modern Cinema J. Sager, 2013-09-20 Examining the work of the Elizabethan playwright Robert Greene this book argues that Greene's plays are innovative in their use of spectacle Its most striking feature is the use of the one to one analogies between Greene's drama and modern cinema in order to explore the plays stage effects

Charisma, Medieval and

Modern Peter Iver Kaufman, Gary Dickson, 2018-10-08 This book is a printed edition of the Special Issue Charisma Medieval and Modern that was published in Religions

Christopher Marlowe the Craftsman M.L. Stapleton, 2016-05-23

Contributions to this volume explore the idea of Marlowe as a working artist in keeping with John Addington Symonds' characterization of him as a sculptor poet Throughout the body of his work including not only the poems and plays but also his forays into translation and imitation a distinguished company of established and emerging literary scholars traces how Marlowe conceives an idea shapes and refines it then remakes and remodels it only to refashion it further in his writing process These essays necessarily overlap with one another in the categories of lives stage and page which signals their

interdependent nature regarding questions of authorship theater and performance history as well as interpretive issues within the works themselves The contributors interpret and analyze the disputed facts of Marlowe's life the textual difficulties that emerge from the staging of his plays the critical investigations arising from analyses of individual works and their relationship to those of his contemporaries The collection engages in new ways the controversies and complexities of its subject's life and art It reflects the flourishing state of Marlowe studies as it shapes the twenty-first century conception of the poet and playwright as master craftsman

Richard II Jeremy Lopez, 2012-02-07 Arguably the first play in a Shakespearean tetralogy *Richard II* is a unique and compelling political drama whose themes still resonate today It is one of the few Shakespeare plays written entirely in verse and its format presents unique theatrical challenges Politically engaged and controversial it raises crucial debates about the relationship between early modern art audience response and state power This collection provides a comprehensive and up to date survey of the critical and theatrical history of the play The substantial introduction surveys the history of critical interpretations of *Richard II* since the eighteenth century The eleven newly written critical essays by leading and emerging scholars in the field then adopt an eclectic range of critical approaches that encourage scholars and students to pursue new and imaginative directions with the text

David, King of Israel, and Caleb in Biblical Memory Jacob L. Wright, 2014-05-12 This book presents a new thesis on the history of Israel David was originally king of Judah not of Israel The tales of his encounters with Goliath Saul Jonathan Michal Bathsheba Absalom and Solomon are later additions to the account The work develops a new model for the study of biblical literature

Soundings of Things Done Peter E. Medine, Joseph Anthony Wittreich, 1997 The twelve essays gathered in this work are on the literature of the early modern period in honor of S K Heninger Jr professor emeritus of English at the University of North Carolina Chapel Hill The essays proceed on the assumption that works of imaginative literature possess a definable ontology

The Cult of King Charles the Martyr Andrew Lacey, 2003 The first study to deal exclusively with the cult of King Charles the Martyr Charles I as suffering innocent king walking in the footsteps of his Saviour to his own Calvary at Whitehall and the political theology underpinning it taking the story up to 1859

Enjoying the Song of Term: An Emotional Symphony within **Civil Idolatry Desacralizing And Monarchy In Spenser Shakespeare And Milton**

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