

Feminist Milton

The first full-length study of the reception of John Milton's (1608-74) writings in the Arab-Muslim world, this book examines the responses of Arab-Muslim readers to Milton's works, and in particular, to his epic poem: Paradise Lost. It contributes to knowledge of the history, development, and ways in which early modern writings are read and understood by Muslims. By mapping the literary and more broadly cultural consequences of the censure, translation and abridgement of Milton's works in the Arab-Muslim world, this book analyses the diverse ways in which Arab-Muslims read and understand a range of literary and religious aspects of Milton's writing in light of cultural, theological, socio-political, linguistic and translational issues. After providing an overview of the presence of Milton and his works in the Arab world, each chapter sheds light on how cultural and translational issues shape the ways in which Arab-Muslim readers perceive and understand the characters and motifs of Paradise Lost. Chapters outline the ways in which the figures are currently understood in Milton scholarship, before exploring how they fit into the narrative drama and theology of the poem, and their position in Islamic creed and Arab-Muslim culture. Concurrently, each chapter examines the poem's subject matter in detail, placing particular

emphasis on matters of linguistic, theological and cultural translation and accommodation. Chapter conclusions not only summarise the patterns and potentialities of reception, but point towards the practical functions of Arab-Muslim responses to Milton's writing and their contribution to the formation of social ideas.

Drawing on a variety of psychoanalytic approaches, ten critics engage in exciting discussions of the ways the "inner life" is depicted in the Renaissance and the ways it is shown to interact with the "external" social and economic spheres. Spurred by the rise of capitalism and the nuclear family, Renaissance anxieties over changes in identity emerged in the period's unconscious--or, as Freud would have it, in its literature. Hence, much of Renaissance literature represents themes that have been prominent in the discourse of psychoanalysis: mistaken identity, incest, voyeurism, mourning, and the uncanny. The essays in this volume range from Spenser and Milton to Machiavelli and Ariosto, and focus on the fluidity of gender, the economics of sexual and sibling rivalry, the power of the visual, and the cultural echoes of the uncanny. The discussion of each topic highlights language as the medium of desire, transgression, or oppression. The section "Faking It: Sex, Class, and Gender Mobility" contains essays by Marjorie Garber (Middleton), Natasha Korda (Castiglione), and Valeria Finucci (Ariosto).

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The contributors to "Ogling: The Circulation of Power" include Harry Berger (Spenser), Lynn Enterline (Petrarch), and Regina Schwartz (Milton). "Loving and Loathing: The Economics of Subjection" includes Juliana Schiesari (Machia-velli) and William Kerrigan (Shakespeare). "Dreaming On: Uncanny Encounters" contains essays by Elizabeth J. Bellamy (Tasso) and David Lee Miller (Jonson). The New Milton Criticism seeks to emphasize ambivalence and discontinuity in Milton's work and interrogate the assumptions and certainties in previous Milton scholarship. Contributors to the volume move Milton's open-ended poetics to the centre of Milton studies by showing how analysing irresolvable questions – religious, philosophical and literary critical – transforms interpretation and enriches appreciation of his work. The New Milton Criticism encourages scholars to embrace uncertainties in his writings rather than attempt to explain them away. Twelve critics from a range of countries, approaches and methodologies explore these questions in these new readings of Paradise Lost and other works. Sure to become a focus of debate and controversy in the field, this volume is a truly original contribution to early modern studies.

In this rewarding book, Laurie A. Finke challenges assumptions about gender, the self, and the text which underlie fundamental constructs of contemporary feminist theory. She maintains that some of the key concepts structuring feminist

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literary criticism need to be reexamined within both their historical context and the larger framework of current theory concerning language, representation, subjectivity, and value.

With the three works included in this volume--Paradise Lost, Samson Agonistes, and Lycidas--Milton placed himself next to Shakespeare, Dante, and Homer as one of the greatest literary genius in history.

Reading God's will and a man's Last Will as ideas that reinforce one another, this study shows the relevance of England's early modern crisis, regarding faith in the will of God, to current debates by legal academics on the theory of property and its succession. The increasing power of the dead under law in the US, the UK, and beyond-a concern of recent volumes in law and social sciences-is here addressed through a distinctive approach based on law and humanities. Vividly treating literary and biblical battles of will, the book suggests approaches to legal constitution informed by these dramas and by English legal history. This study investigates correlations between the will of God in Judeo-Christian traditions and the Last Wills of humans, especially dominant males, in cultures where these traditions have developed. It is interdisciplinary, in the sense that it engages with the limits of several fields: it is informed by humanities critical theory, especially Benjaminian historical materialism and Lacanian psychoanalysis, but refrains

from detailed theoretical considerations. Dramatic narratives from the Bible, Shakespeare, and Milton are read as suggesting real possibilities for alternative inheritance (i.e., constitutional) regimes. As Jenkins shows, these texts propose ways to alleviate violence, violence both personal and political, through attention to inheritance law.

The Reformation of the Subject is a study of the cultural contradictions that gave birth to the English Protestant epic. In lucid and theoretically sophisticated language, Linda Gregerson examines the fraught ideological, political and gender conflicts that are woven into the texture of *The Faerie Queene* and *Paradise Lost*. She reminds us that Reformation iconoclasts viewed verbal images with the same aversion as visual images, because they too were capable of waylaying the human imagination. Through a series of detailed readings, Gregerson examines the different strategies adopted by Spenser and Milton as they sought to distinguish their poems from idols yet preserve the shaping power that iconoclasts have long attributed to icons. Tracing the transformation of the epic poem into an instrument for the reformation of the political subject, Gregerson thus provides an illuminating contribution to our understanding of the ways in which subjectivities are historically produced.

This volume of essays reconfigures the reception history of Milton and his works

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by bringing to the fore women reading, writing, and rewriting Milton, bringing together in conversation a range of voices from diverse historical, cultural, religious, and social contexts across the globe and through the centuries. The book encompasses a rich range of different literary genres, artistic media, and academic disciplines and draws on the research of established Milton scholars and new Miltonists. Like the female authors and artists whom they explore, the contributors take up a variety of standpoints. As well as revisiting the work of established figures, the volume brings new female creative artists, new subjects, and new approaches to the study of Milton.

In this compelling first volume in the Blackwell Introductions to Literature series, Roy Flannagan, editor of *The Milton Quarterly*, provides a readable and uncluttered critical account of a complicated and sophisticated author, and his poetry and prose. Puts John Milton under the microscope, using the still-evolving critical perspectives of the last fifty years. Looks at Milton's life, and the cultural background to his work, as well as examining his writing. Considers how and why Milton's work has endured the centuries to educate, entertain and intrigue so many generations of readers. Ideal for the reader falling in love with Milton's poetry and prose, who longs to know more about what people think about the poetry, the man or the historical context.

An edition of Milton's later work includes the text of six books of *Paradise Lost*, *The*

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History of Britain and the whole of Samson Agonistes. Through his introduction, commentary and full annotations, Tony Davies sets the works in their political and cultural contexts, and discusses such themes as the `heroic'; sexuality and gender; and Milton's interrogation of the meaning of history.

Milton's Paradise Lost is one of the great works of literature, of any time and in any language. Marked by Milton's characteristic erudition it is a work epic both in scale and, notoriously, in ambition. For nearly 350 years it has held generation upon generation of scholars, students and readers in rapt attention and its profound influence can be seen in almost every corner of Western culture. First published in 1968, with John Carey's Complete Shorter Poems, Alastair Fowler's Paradise Lost is widely acknowledged to be the most authoritative edition of this compelling work. An unprecedented amount of detailed annotation accompanies the full text of the first (1667) edition, providing a wealth of contextual information to enrich and enhance the reader's experience. Notes on composition and context are combined with a clear explication of the multitude allusions Milton called to the poem's aid. The notes also summarise and illuminate the vast body of critical attention the poem has attracted, synthesizing the ancient and the modern to provide a comprehensive account both of the poem's development and its reception. Meanwhile, Alastair Fowler's invigorating introduction surveys the whole poem and looks in detail at such matters as Milton's theology, metrical structure and, most valuably, his complex and imaginary astronomy. The result is an enduring

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landmark in the field of Milton scholarship and an invaluable guide for readers of all levels.

First published in 1987. Passionately praised and equally passionately criticised by contemporary and later writers, the figure of Milton inherited by the twentieth century is by no means unified, despite the appearance of monumental unity his work sometimes acquires in the classroom and in academic criticism. This collection of essays gathers together disparate and often conflicting representations of Milton as author and cultural figure. Critics familiar with the traditions of Milton scholarship and with debates in literary theory reconstruct Milton from evidence provided by his own prose and poetry, by his contemporaries (including some little-known women writers), by Romantics such as Blake and Wordsworth, and, finally, by a tradition of Afro-American writing that reflects Milton's influence in ways previously unexamined by critics. The process of reconstruction can also be seen as a process of "re-membering." The volume draws inspiration from, but also interrogates, the figure used in *Areopagita* to describe the quest for truth. Likening Truth to the dismembered body of Osiris, Milton urges Truth's friends to seek up and down, gathering "limb by limb" the body scattered through time and space. Re-membering Milton includes work by established critics from both sides of the Atlantic. Together these contributors place Milton and different Milton traditions firmly within the arenas of modern critical debate. As a result, the collection will be of interest to a wide range of readers: scholars concerned with Milton and Renaissance

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literature and history; advanced undergraduates and graduate students; researchers in women's studies; and all readers generally concerned with trends in literary and cultural theory.

Samson's Cords examines the radically different responses of John Milton, Andrew Marvell, and Samuel Butler to the existential crises caused by an explosion of loyalty oaths in Britain before and after 1660.

Three and a half centuries after Paradise Lost and Paradise Regain'd were written, do Milton's epic poems still resonate with contemporary concerns? In Milton's Leveller God, David Williams advances a progressive and democratic interpretation of Milton's epics to show they are more relevant than ever. Exploring two blind spots in the critical tradition – the failure to read Milton's poetry as drama and to recognize his depictions of heaven's political and social evolution – Williams reads Milton's "great argument" as a rejection of social hierarchy and of patriarchal government that is more attuned to the radical political thought developed by the Levellers during the English Revolution. He traces echoes between Milton's texts and thousands of pages of Leveller writings that advocated for popular rule, extended suffrage, and religious tolerance, arguing that Milton's God is still the unacknowledged ground of popular sovereignty. Williams demonstrates that Milton's Leveller sympathies, expressed in his early prose, conflicted with his official duties for Oliver Cromwell's government in the 1650s, but his association with the journalist Marchamont Nedham later freed him to imagine an

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egalitarian republic. In a work that connects the great epic poet in new ways to the politics of his time and our own, Milton's Leveller God shows how the political landscape of Milton's work fundamentally unsettles ancient hierarchies of soul and body, man and woman, reason and will, and ruler and ruled.

This book examines the ways that Classical and Renaissance epic poems often work against their expressed moral and political values. It combines a formal and tropological analysis that stresses difference and disjunction with a political analysis of the epic's figurative economy. It offers an interpretation of three epic poems - Homer's Iliad, Virgil's Aeneid, and Spencer's Faerie Queene - that focuses on the way these texts make apparent the aesthetic, moral, and political difference that constitutes them, and sketches, in conclusion, two alternative resolutions of such division in Milton's Paradise Lost and Cervantes' Don Quixote, an 'epic' in prose. The book outlines a theory of how and why epic narrative may be said to subvert certain of its constitutive claims while articulating a cultural argument of which it becomes the contradictory paradigm. The author focuses on the aesthetic and ideological work accomplished by poetic figure in these narratives, and understands ideology as a figurative, substitutive system that resembles and uses the system of tropes. She defines the ideological function of tropes in narrative and the often contradictory way in which narratives acknowledge and seek to efface the transformative functions of ideology. Beginning with what it describes as a dual tendency within the epic simile (toward metaphor in the transformations of

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ideology; toward metonymy as it maintains a structure of difference), the book defines the politics of the simile in epic narrative and identifies metalepsis as the defining trope of ideology. It demonstrates the political and poetic costs of the structural reliance of allegorical narrative on catachresis and shows how the narrator's use of prosopopoeia to assert political authority reshapes the figurative economy of the epic. The book is particularly innovative in being the first to apply to the epic the set of questions posed by the linking of the theory of rhetoric and the theory of ideology. It argues that historical pressures on a text are often best seen as a dialectic in which ideology shapes poetic process while poetry counters, resists, figures, or generates the tropes of ideology itself.

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Problems for Feminist Criticism
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Recent critical conversation has described John Milton's major works as sites of uncertainty, irreconcilability, or even confusion—as texts that actually reflect radical incoherence and openness. These newer critical voices posit, moreover, that traditional critics must strain to find coherence and authorial control in Milton's poetry. Richard DuRocher and Margaret Thickstun, together with an esteemed group of Milton scholars from a wide range of critical and theoretical backgrounds, respond to this challenge. While accepting the presence of uncertainty and welcoming the multiple perspectives that Milton builds into his works, this volume offers a variety of nuanced approaches to Milton's texts. As these eleven essays demonstrate, Milton's own acts of interpretation compel readers to reflect not only on the rival hermeneutics they find within his works but also on their own hermeneutic principles and choices—an

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interpretive complexity that is integral to his poetry's enduring appeal. Thus, each of the contributors takes up the problem of this interpretive dilemma in some way: several explore Milton's own engagement with the texts of Scripture and the classics; some examine the ways in which Milton represents the process of interpretation in his narrative poems; and still others are intrigued by the challenges that Milton's works present for the reader's own interpretive skills. Milton's Rival Hermeneutics, in responding directly to the "incertitude critics" of Milton, will be of interest to those on all sides of this debate and will certainly redirect the ongoing conversation.

This second edition of *Approaches to Teaching Milton's Paradise Lost* addresses Milton in the light of the digital age, new critical approaches to his poem, and his continued presence in contemporary culture. It aims to help instructors enliven the teaching of *Paradise Lost* and address the challenges presented to students by the poem-- the early modern syntax and vocabulary, the political and theological contexts, and the abounding classical references. The first part of the volume, "Materials," evaluates the many available editions of the poem, points to relevant reference works, recommends additional reading, and outlines useful audiovisual and online aids for teaching Milton's epic poem. The essays in the second part, "Approaches," are grouped by several themes: literary and historical contexts, characters, poetics, critical approaches, classrooms, and performance. The essays cover epic conventions and literary and biblical allusions, new approaches such as ecocriticism and masculinity studies, and reading Milton on the Web, among other topics.

Feminist social scientists often find that carrying feminism into practice in their research is neither easy nor straightforward. Designed precisely with feminist researchers in mind,

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Feminist Praxis gives detailed analytic accounts of particular examples of feminist research, showing how feminist epistemology can translate into concrete feminist research practices. The contributors, all experts in their field, give practical examples of feminist research practices, covering colonialism, child-minding, gay men, feminist social work, cancer, working with young girls using drama, Marilyn Monroe, statistics – even the writing and reading of research accounts. These detailed accounts are located in relation to the position of feminism and of women generally in the academic world, and looked at in the light of discussions, debates, and controversies about feminist methodology across several disciplines. Feminist Praxis is unique in combining theoretical discussion of feminist methodology with detailed accounts of practical research processes. This blend of the practical and the theoretical will make it an invaluable text for feminists carrying out research at all levels, and it will also appeal to those interested in the relationship between theory, method and feminist epistemology.

The Augustinian Epic, Petrarch to Milton rewrites the history of the Renaissance Vergilian epic by incorporating the neo-Latin side of the story alongside the vernacular one, revealing how epics spoke to each other "across the language gap" and together comprised a single, "Augustinian tradition" of epic poetry. Beginning with Petrarch's Africa, Warner offers major new interpretations of Renaissance epics both famous and forgotten—from Milton's Paradise Lost to a Latin Christiad by his near-contemporary, Alexander Ross—thereby shedding new light on the development of the epic genre. For advanced undergraduate students, graduate students, and scholars in the fields of Italian, English, and Comparative literatures as well as the Classics and the history of religion and literature.

Queer Milton is the first book-length study dedicated to anti-heteronormative approaches to the

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poetry and prose of John Milton. Organized into sections on “Eroticism and Form” and “Temporality and Affect,” essays in this volume read Milton’s works through radical queer interpretive frameworks that have elsewhere animated and enriched Renaissance Studies. Leveraging insights from recent queer work and related fields, contributions demonstrate diverse possible futures for Queer Milton Studies. At the same time, Queer Milton bears witness to the capacity for queer to arbitrate debates that have shaped, and indeed continue to shape, developments in the field of Milton Studies.

This collection gathers new essays by critics and scholars who are currently reshaping our sense of the function and nature of seventeenth-century poetry. Contributors return to the New Critical canon of Renaissance poetry with fresh perspectives that emphasize considerations of gender, ideology, power, and language. In the first group of essays, David Norbrook, Annabel Patterson, John Guillory, Rosemary Kegl, and Stephen Orgel explore the various ways in which a text can be “political.” Next, Arthur Marotti, Jane Tylus, and Jonathan Goldberg consider the circumstances of textual production and reception in the seventeenth century. Finally, Stanley Fish, Gordon Braden, Michael C. Schoenfeldt, and Maureen Quilligan discuss the particular forms of anxiety that result when seventeenth-century poets modify the traditional rhetoric of sexual desire to serve what seem to be erotic or religious purposes. These essays, accompanied by an extensive editors’ introduction, intersect less in their shared enthusiasm for particular authors or interpretative methods than in a common interest in particular critical issues. They present the most exciting work by critics redefining Renaissance studies. Wittreich demonstrates why Milton may prove to be the poet for the new millennium, in a book of interest to scholars and general readers. It engages the canonical Milton, as well as the

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Milton of popular culture, and uses the tools of theory- especially affective stylistics and reception history, to read Milton in his historical moment and our own.

Milton's contempt for women has been accepted since Samuel Johnson's famous Life of the poet. Subsequent critics have long debated whether Milton's writings were anti- or pro-feminine, a problem further complicated by his advocacy of 'divorce on demand' for men.

Milton and Gender re-evaluates these claims of Milton as anti-feminist, pointing out that he was not seen that way by contemporaries, but espoused startlingly fresh ideas of marriage and the relations between the sexes. The first two sections of specially commissioned essays in this volume investigate the representations of gender and sexuality in Milton's prose and verse. In the final section, the responses of female readers ranging from George Eliot and Virginia Woolf to lesser-known artists and revolutionaries are brought to bear on Milton's afterlife and reputation. Together, these essays provide a critical perspective on the contested issues of femininity and masculinity, marriage and divorce in Milton's work.

This collection re-imagines the field of criminology with insights gleaned from feminist theory. Works included here illustrate that gender is a key organizing principle of social life. This means that men and women have gender, that patriarchy as well as gender must be theorized, and that other systems of oppression such as race and class must also be studied to fully understand the crime problem and the criminal justice system. Finally, the articles collected here exemplify the feminist concern for thinking consciously about how and why we do our research with the crucial goal of producing knowledge that will promote social justice.

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What is true liberty? Milton labors to provide an answer, and his answer becomes the ruling principle behind both prose works and poetry. The scholarly community has largely read liberty in Milton retrospectively through the spectacles of liberalism. In so doing, it has failed to emphasize that the Christian paradigm of liberty speaks of an inward microcosm, a place of freedom whose precincts are defined by man's fellowship with God. All other forms of freedom relate to the outer world, be they freedom to choose the good, absence of external constraint and oppression, or freedom of alternatives. None of these is true liberty, but they are pursued by Milton in concert with true liberty. Milton's *Inward Liberty* attempts to address the bearing of true liberty in Milton's work through the magnifying glass of seventeenth-century theology.

In part II the authors address and interpret religious themes in *Paradise Lost* and *Paradise Regained*. The essays in part III suggest the extent to which politics inform Milton's poetry and contribute to the shaping of his prose, and they consider the effect of those political views on Milton's contemporaries and on later generations of readers. Part IV investigates ways in which Milton establishes his own authority within texts and encourages readers to choose between conflicting models of authority. Milton's adaptation of traditional literary motifs and forms is addressed in part V, and part VI explores issues of gender and hierarchy in light of Milton's portrayals of the relationships between Adam and Eve in *Paradise Lost* and Samson and Dalila in *Samson Agonistes*.

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Feminist criticism has come a long way in the last twenty years. Its development has been rapid, its snowball progress picking up elements of structuralism, deconstruction and psychoanalytic criticism; just as rapidly it has been shedding its own early theories and methodologies. Now it is a critical orthodoxy with its own established canonical texts. Now is the time, then, to begin to question that orthodoxy. In *Problems for Feminist Criticism* five women critics seek to do that, in a spirit of enquiry whose central point of focus is the literature for which feminist critics have offered a re-reading. By reference to a wide range of writers, from Milton to the contemporary poet, with a strong emphasis on the nineteenth-century novel, the contributors ask what we may be losing from literature by adopting the feminist orthodoxy. Each chapter provides a survey of feminist critical approaches to its subject and highlights the inherent problems. The book frees the way forward for critics who have found much that is stimulating and revealing in feminist approaches to literature, but who find its proscriptiveness potentially reductive. It shows how literature may have the flexibility to absorb and benefit from new critical approaches, whilst still retaining its own life, never quite to be contained in criticism's theories and methodologies.

When it was published in 1979, Sandra M. Gilbert and Susan Gubar's *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination* was hailed as a pathbreaking work of criticism, changing the way future scholars would read Jane Austen, Mary Shelley, the Brontës, George Eliot, and Emily Dickinson. This

thirtieth-anniversary collection adds both valuable reassessments and new readings and analyses inspired by Gilbert and Gubar's approach. It includes work by established and up-and-coming scholars, as well as retrospective accounts of the ways in which *The Madwoman in the Attic* has influenced teaching, feminist activism, and the lives of women in academia. These contributions represent both the diversity of today's feminist criticism and the tremendous expansion of the nineteenth-century canon. The authors take as their subjects specific nineteenth- and twentieth-century women writers, the state of feminist theory and pedagogy, genre studies, film, race, and postcolonialism, with approaches ranging from ecofeminism to psychoanalysis. And although each essay opens *Madwoman* to a different page, all provocatively circle back—with admiration and respect, objections and challenges, questions and arguments—to Gilbert and Gubar's groundbreaking work. The essays are as diverse as they are provocative. Susan Fraiman describes how *Madwoman* opened the canon, politicized critical practice, and challenged compulsory heterosexuality, while Marlene Tromp tells how it elegantly embodied many concerns central to second-wave feminism. Other chapters consider *Madwoman*'s impact on Milton studies, on cinematic adaptations of *Wuthering Heights*, and on reassessments of Ann Radcliffe as one of the book's suppressed foremothers. In the thirty years since its publication, *The Madwoman in the Attic* has potently informed literary criticism of women's writing: its strategic analyses of canonical works and its insights into the interconnections between

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social environment and human creativity have been absorbed by contemporary critical practices. These essays constitute substantive interventions into established debates and ongoing questions among scholars concerned with defining third-wave feminism, showing that, as a feminist symbol, the raging madwoman still has the power to disrupt conventional ideas about gender, myth, sexuality, and the literary imagination.

On July 14th, 1790, a key figure in the French Revolution honoured Milton as a founding father of the French republic. In the light of this connection, it was appropriate that the 8th International Milton Symposium (7-11 June 2005) was held in Grenoble, cradle of the French Revolution. But the connection of Milton and Rights takes us well beyond the specific link with France, and the fascinating selection of essays assembled in this volume, many by leading Milton scholars, addresses the question in the poetry as well as the prose. Milton's fervent but changing attitude to liberties is debated from various points of view, so that the volume contains essays on topics ranging from the musical adaptations of *Samson Agonistes* to its angrily argued parallel with contemporary terrorism, from air pollution in *Paradise Lost* to Milton's supposed Puritanism and putative parallels with a French pornographer.

The nineteen essays in this collection explore such varied fields of argument as John Milton's authorship of the *Christian Doctrine*, his adaptations of source material, his engagement in political controversies, his attitudes toward gender in *Paradise Lost* and *Samson Agonistes*, and his reflection of seventeenth-century obstetrics and anticipation

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of modern chaos theory in *Paradise Lost*. In their sometimes complementary, sometimes contradictory, and consistently interrogative views of Milton and his work, these essays offer an "arena of conflict" for future studies.

Until recently, Anne Clifford has been known primarily for her *Knole Diary*, edited by Vita Sackville-West, which recounted her steadfast resistance to the most authoritative figures of her culture, including James I, as she insisted on her right to inherit her father's title and lands. Lucy Hutchinson was known primarily as the biographer of her husband, a Puritan leader during the English Civil Wars. The essays collected here examine not only these texts but, in Clifford's case, her architectural restorations and both the *Great Book* which she had compiled and the *Great Picture* which she commissioned, in order to explore the identity she fashioned for herself as a property owner, matriarchal head of her family, patron and historian. In Hutchinson's case, recent scholars have turned their attention to her poetry, her translation of Lucretius and her biblical epic, *Order and Disorder*, to analyze her contributions to early modern scientific and political writing and to place her work in relation to Milton's *Paradise Lost*. Locating John Milton's works in national and international contexts, and applying a variety of approaches from literary to historical, philosophical, and postcolonial, *Milton and Toleration* offers a wide-ranging exploration of how Milton's visions of tolerance reveal deeper movements in the history of the imagination. Milton is often enlisted in stories about the rise of toleration: his advocacy of open debate in defending press freedoms, his condemnation of persecution, and his criticism of ecclesiastical and political hierarchies have long been read as milestones

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on the road to toleration. However, there is also an intolerant Milton, whose defence of religious liberty reached only as far as Protestants. This book of sixteen essays by leading scholars analyses tolerance in Milton's poetry and prose, examining the literary means by which tolerance was questioned, observed, and became an object of meditation. Organized in three parts, 'Revising Whig Accounts,' 'Philosophical Engagements,' 'Poetry and Rhetoric,' the contributors, including leading Milton scholars from the USA, Canada, and the UK, address central toleration issues including heresy, violence, imperialism, republicanism, Catholicism, Islam, church community, liberalism, libertinism, natural law, legal theory, and equity. A pan-European perspective is presented through analysis of Milton's engagement with key figures and radical groups. All of Milton's major works are given an airing, including prose and poetry, and the book suggests that Milton's writings are a significant medium through which to explore the making of modern ideas of tolerance.

Milton's Ovidian Eve presents a fresh and thorough exploration of the classical allusions central to understanding *Paradise Lost* and to understanding Eve, one of Milton's most complex characters. Mandy Green demonstrates how Milton appropriates narrative structures, verbal echoes, and literary strategies from the *Metamorphoses* to create a subtle and evolving portrait of Eve. Each chapter examines a different aspect of Eve's mythological figurations. Green traces Eve's development through multiple critical lenses, influenced by theological, ecocritical, and feminist readings. Her analysis is gracefully situated between existing Milton scholarship and close textual readings, and is supported by learned references to seventeenth-century writing about women, the allegorical tradition of Ovidian commentary, hexameral literature, theological contexts and biblical iconography. This detailed scholarly treatment of

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Eve simultaneously illuminates our understanding of the character, establishes Milton's reading of Ovid as central to his poetic success, and provides a candid synthesis and reconciliation of earlier interpretations.

Through stories of lustful and incestuous rulers, of republican revolution and of unnatural crimes against family, seventeenth-century Englishmen imagined the problem of tyranny through the prism of classical history. This fuelled debates over the practices of their own kings, the necessity of revolution, and the character of English republican thought. *The Rule of Manhood* explores the dynamic and complex languages of tyranny and masculinity that arose through these classical stories and their imaginative appropriation. Discerning the neglected connection between concepts of power and masculinity in early Stuart England, Jamie A. Gianoutsos shows both how stories of ancient tyranny were deployed in the dialogue around monarchy and rule between 1603 and 1660 and the extent to which these shaped English classical republican thought. Drawing on extensive research in contemporary printed texts, Gianoutsos persuasively weaves together the histories of politics and manhood to make a bold claim: that the fundamental purpose of English republicanism was not liberty or virtue, but the realisation of manhood for its citizens.

According to the Bible, Eve was the first to heed Satan's advice to eat the forbidden fruit and thus responsible for all of humanity's subsequent miseries. The notion of woman as the Devil's accomplice is prominent throughout Christian history and has been used to legitimize the subordination of wives and daughters. In the nineteenth century, rebellious females performed counter-readings of this misogynist tradition. Lucifer was reconceptualized as a feminist liberator of womankind, and Eve became a heroine. In these reimaginings, Satan is an ally in

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the struggle against a tyrannical patriarchy supported by God the Father and his male priests. Per Faxneld shows how this Satanic feminism was expressed in a wide variety of nineteenth-century literary texts, autobiographies, pamphlets, newspaper articles, paintings, sculptures, and even artifacts of consumer culture like jewelry. He details how colorful figures like the suffragette Elizabeth Cady Stanton, gender-bending Theosophist H. P. Blavatsky, author Aino Kallas, actress Sarah Bernhardt, anti-clerical witch enthusiast Matilda Joslyn Gage, decadent marchioness Luisa Casati, and the Luciferian lesbian poetess Renée Vivien embraced these reimaginings. By exploring the connections between esotericism, literature, art and the political realm, Satanic Feminism sheds new light on neglected aspects of the intellectual history of feminism, Satanism, and revisionary mythmaking.

Women's studies is a rapidly expanding field with a tremendous growth in the number of London courses available. As a result of this there has been increasing debate about the nature of feminist research. Can a specifically feminist methodology be identified? Which research methods are most appropriate in feminist work? What is the difference between a feminist approach and other forms of scholarship.; "Researching Women's Lives" explores these issues by focusing on the dynamics of doing research, rather than engaging in a theoretical discussion about research techniques. Feminists are now involved in exploring a whole range of wider issues concerned with practical, political and ethical matters in undertaking research. In addition to issues such as violence, sexuality, political activity and popular culture, contributors also examine the impact of race, class, sexual orientation and age.

Routledge Library Editions: Feminist Theory brings together as one set, or individual volumes,

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a series of previously out-of-print classics from a variety of academic imprints. With titles ranging from *The Liberation of Women* to *Feminists and State Welfare*, from *Married to the Job* to Julia Kristeva, this set provides in one place a wealth of important reference sources from the diverse field of gender studies.

There is a crying need for an accessible, comprehensive guide to John Milton for the thousands of students who make their way through his poetry every year on literary survey and seventeenth century literature courses. Where many previous guides have dragged their way through *Paradise Lost*, Richard Bradford brings Milton to life with an overview of his life, contexts, work and the relationship between these, and of the main critical issues surrounding his work.

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