

Interpreting Samson Agonistes Author Joseph Anthony Wittreich Published On July 2014

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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 ...

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Following Carey's lead, other critics, notably Irene Samuel, began to question the various elements, large and small, of the traditional interpretation of Samson Agonistes. Milton's religious and political thinking, his use of prosody and verse, his outlook on tragedy, and the like were all reexamined.*.

Between Two Pillars breaks free of the regenest-revisionist controversy over Samson Agonistes by discerning a dialectical opposition between Samson's irrevocable election by God and his subjection-instanced by his slavery-to a fallen, un-Godly order. Complementing God's act of election is Samson's genius for inventing exploits that prove him God's mighty minister. In every episode, it is evident that his heroic drive and inventive powers persist, even though his helplessness absolutely forecloses a career of heroic action.The contradiction of his situation is both epitomized and transcended by his destruction of the temple. Performed in an act of servile idolatry, and horribly violent, it confirms his subjection to sin; yet, by destroying the theater of his servility, it asserts his identity of God champion. This reading is introduced by chapters on Samson's magnanimous pride, his violence, and the characteristic style of his exploits. It is then elaborated by close readings of each episode. A chapter on three late sonnets confirms the dialectical cast of Milton's imagination. Author Joseph Mayer provides a concluding section on Paradise Regained, which corroborates his reading of Samson Agonistes by showing parallels between the two works.

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.

Exploiting a link between early modern concepts of the medical and the literary, David Houston Wood suggests that the recent critical attention to the gendered, classed, and raced elements of the embodied early modern subject has been hampered by its failure to acknowledge the role time and temporality play within the scope of these admittedly crucial concerns. Wood examines the ways that depictions of time expressed in early modern medical texts reveal themselves in contemporary literary works, demonstrating that the early modern recognition of the self as a palpably volatile entity, viewed within the tenets of contemporary medical treatises, facilitated the realistic portrayal of literary characters and served as a structuring principle for narrative experimentation. The study centers on four canonical, early modern texts notorious among scholars for their structural- that is, narrative, or temporal- difficulties. Wood displays the cogency of such analysis by working across a range of generic boundaries: from the prose romance of Philip Sidney's Arcadia, to the staged plays of William Shakespeare's Othello and The Winter's Tale, to John Milton's stubborn reliance upon humoral theory in shaping his brief epic (or closet drama), Samson Agonistes. As well as adding a new dimension to the study of authors and texts that remain central to early modern English literary culture, the author proposes a new method for analyzing the conjunction of character emotion and narrative structure that will serve as a model for future scholarship in the areas of historicist, formalist, and critical temporal studies.

This book analyzes the iconographic traditions of Jeremiah and of melancholy to show how Donne, Herbert, and Milton each fashions himself after the icons presented in Rembrandt's Jeremiah Lamenting the Destruction of Jerusalem , Sluter's sculpture of Jeremiah in the Well of Moses, and Michelangelo's fresco of Jeremiah in the Sistine Chapel.

Includes sixteen essays that represent how challenging, stimulating, and far-ranging are the efforts to read Milton critically and deeply. This collection deals with the issue of evil, world of Milton's masque and the many worlds of his epic Paradise Lost.

The Empty Garden draws a portrait of Milton as a cultural and religious critic who, in his latest and greatest poems, wrote narratives that illustrate the proper relationships among the individual, the community, and God. Rushdy argues that the political theory implicit in these relationships arises from Milton 's own drive for self-knowledge, a kind of knowledge that gives the individual freedom to act in accordance with his or her own understanding of God 's will rather than the state 's. Rushdy redefines Milton 's creative spirit in a way that encompasses his poetic, political, and religious careers.

Scientific modernity treats interpretation as a matter of discovery. Discovery, however, may not be all that matters about interpretation. In Milton's Secrecy, J. D. Fleming argues that the poetry and prose of John Milton (1608-1674) are about the presentation of a radically different hermeneutic model. This is based on openness within language, rather than on secrets within the world. Milton's representations of meaning are exoteric, not esoteric; recognitive, not inventive. Milton's Secrecy places its titular subject in opposition to the epistemology of modern natural science, and to the interpretative assumptions that science supports. At the same time, the book places Milton within early modern contexts of interpretation and knowledge. Drawing on Renaissance Neoplatonism, Tudor-Stuart ideology, and the Calvinist theory of conscience, Milton's Secrecy argues that the attempt to theorize interpretation without discovery is not unorthodox within early modern English culture. If anything, Milton's hostility to secrecy and discovery aligns him with his culture's ethical and hermeneutic ideal. Milton's Secrecy provides an historical framework for considering the theoretical validity of this ideal, by aligning it with the philosophical hermeneutics of Hans-Georg Gadamer.