

ROBERT G. HUNTER

*Shakespeare
and the Mystery of
God's Judgments*



Shakespeare And The Mystery Of Gods Judgments

Thomas Moisan, Douglas Bruster



Shakespeare And The Mystery Of Gods Judgments:

Shakespeare and the Mystery of God's Judgments Robert G. Hunter, 2011-03-01 Robert G Hunter maintains that the impact of the Protestant Reformation on the Elizabethan mind was in great part responsible for the emergence of the outstanding tragedies of the age Luther and Calvin caused men to ask how God can be just if man is not free and Shakespeare's greatest tragedies confront the vexing problems posed by these altered conceptions of man's freedom of will and God's providential control of natural circumstance Shakespeare's audiences were not single minded He wrote for semi Pelagians Augustinians Calvinists and men and women who did not know what to think Conflicting certainties doubts and uncertainties were his raw material both within his mind and the minds of the audience Hunter shows how Shakespeare uses the major attitudes toward God's judgment in creating Richard III Hamlet Othello Macbeth and King Lear He notes that Shakespeare's different viewpoints are the heart of the tragedies themselves Even after Shakespeare's imaginative considerations of the mysteries the tragedies seem to consistently provide questions rather than answers and what they inspire in their beholders is more likely to be doubt than faith Crime and God's Judgment in Shakespeare Robert Rentoul Reed Jr., 2014-07-15 Divine retribution Robert Reed argues is a principal driving force in Shakespeare's English history plays and three of his major tragedies Reed finds evidence of the playwright's growing ingenuity and maturing skill in his treatment of the crime of political homicide its impact on events and God's judgment on the criminal Reed's analysis focuses upon Tudor concepts that he shows were familiar to all Elizabethans the biblical principle of inherited guilt the doctrine that God is the fountainhead of retribution with man merely His instrument and the view that conscience serves a fundamentally divine function and he urges us to look at Shakespeare within the context of his time avoiding the too frequent tendency of twentieth century critics to force a modern world view on the plays Heaven's power of vengeance provides an essential unifying theme to the plays of the two historical tetralogies Julius Caesar Hamlet and Macbeth By analyzing these plays in the light of values held by Shakespeare's contemporaries Reed has made a substantial contribution toward clarifying our understanding of the plays and of Elizabethan England Shakespeare and the Mystery of God's Judgments Robert Grams Hunter, 1976-01-01 **In the Company of Shakespeare** Thomas Moisan, Douglas Bruster, 2002 This book is an anthology of critical essays written about English literature during the Renaissance or the early modern period It focuses on Shakespeare's poetry and plays including the Sonnets The Phoenix and the Turtle The Rape of Lucrece King Lear Othello Measure for Measure and Timon of Athens Also examined are the publication of the plays of Beaumont and Fletcher William Cartwright's play The Royal Slave and James Halliwell Phillips one of the central figures in the Shakespearean textual tradition *Christian Settings in Shakespeare's Tragedies* D. Douglas Waters, 1994 Battenhouse's Shakespearean tragedy Its art and Christian premises Irving Ribner's Patterns in Shakespearean tragedy Virgil K Whitaker's The mirror up to nature The techniques of Shakespeare's tragedies and Robert Grams Hunter's Shakespeare and the mystery of God's judgments

Waters questions for example Battenhouse's validity of Christian theological and didactic emphases on the old purgation theory of catharsis. His approach differs also from Northrop Frye's views on the tragedies in Northrop Frye on Shakespeare an archetypal approach to representative plays including the tragedies **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 *King Lear* Jeffrey Kahan, 2008-04-18 Is King Lear an autonomous text or a rewrite of the earlier and anonymous play King Leir? Should we refer to Shakespeare's original quarto when discussing the play the revised folio text or the popular composite version stitched together by Alexander Pope in 1725? What of its stage variations? When turning from page to stage the critical view on King Lear is skewed by the fact that for almost half of the four hundred years the play has been performed audiences preferred Naham Tate's optimistic adaptation in which Lear and Cordelia live happily ever after. When discussing King Lear the question of what comprises the play is both complex and fragmentary. These issues of identity and authenticity across time and across mediums are outlined debated and considered critically by the contributors to this volume. Using a variety of approaches from postcolonialism and New Historicism to psychoanalysis and gender studies the leading international contributors to King Lear New Critical Essays offer major new interpretations on the conception and writing editing and cultural productions of King Lear. This book is an up to date and comprehensive anthology of textual scholarship performance research and critical writing on one of Shakespeare's most important and perplexing tragedies. Contributors Include R A Foakes Richard Knowles Tom Clayton Cynthia Clegg Edward L Rocklin Christy Desmet Paul Cantor Robert V Young Stanley Stewart and Jean R Brink **Sinister Aesthetics** Joel Elliot Slotkin, 2017-06-22 This engrossing volume studies the poetics of evil in early modern English culture reconciling the Renaissance belief that literature should uphold morality with the compelling and attractive representations of evil throughout the period's literature. The chapters explore a variety of texts including Spenser's Faerie Queene Shakespeare's Richard III broadside ballads and sermons culminating in a new reading of Paradise Lost and a novel understanding of the dynamic interaction between aesthetics and theology in shaping seventeenth century Protestant piety. Through these discussions the book introduces the concept of sinister aesthetics artistic conventions that can make representations of the villainous monstrous or hellish pleasurable Shakespeare's Reading Audiences Cyndia Susan Clegg, 2017-06-26 This study grows out of the intersection of two realms of scholarly investigation the

emerging public sphere in early modern England and the history of the book Shakespeare's Reading Audiences examines the ways in which different communities humanist legal religious and political would have interpreted Shakespeare's plays and poems whether printed or performed Cyndia Susan Clegg begins by analysing elite reading clusters associated with the Court the universities and the Inns of Court and how their interpretation of Shakespeare's Sonnets and Henry V arose from their reading of Italian humanists She concludes by examining how widely held public knowledge about English history both affected Richard II's reception and how such knowledge was appropriated by the State She also considers The Merry Wives of Windsor Henry V and Othello from the point of view of audience members conversant in popular English legal writing and Macbeth from the perspective of popular English Calvinism **The Redemption of Tragedy** Katherine T.

Brueck,1995-01-01 Simone Weil's supernaturalist interpretations of tragedy challenge not only the philosophical skepticism but also the religious rationalism characteristic of the modern age This book boldly points out a supernaturalist alternative to contemporary post structuralist literary theory This study of classical tragic drama offers a sacralizing impetus to secular discussions of literature The book's Platonic premises and its grounding in the transcendental outlook of the religious traditions furnish a sacred illumination Religious mystery and the cross of Christ both overshadow and deepen philosophical approaches to literary criticism including theories of tragedy Simone Weil's conception of tragic art rooted in a mystical Christian metaphysics offers original insight into the nature of tragedy In contradiction of the prevailing secular outlook Weil regards classical tragedy as a sacred art form Tragic masterpieces evoke not the chaotic or irrational as modernist interpreters hold but rather a good which is absolute **Othello** Philip C. Kolin,2013-10-28 First published in 2006

Routledge is an imprint of Taylor Francis an informa company **Othello** Philip Kolin,2013-01-11 Including twenty one groundbreaking chapters that examine one of Shakespeare's most complex tragedies Othello Critical Essays explores issues of friendship and fealty love and betrayal race and gender issues and much more **Macbeth** Nick Moschovakis,2008-03-03 This volume offers a wealth of critical analysis supported with ample historical and bibliographical information about one of Shakespeare's most enduringly popular and globally influential plays Its eighteen new chapters represent a broad spectrum of current scholarly and interpretive approaches from historicist criticism to performance theory to cultural studies A substantial section addresses early modern themes with attention to the protagonists and the discourses of politics class gender the emotions and the economy along with discussions of significant minor characters and less commonly examined textual passages Further chapters scrutinize Macbeth's performance adaptation and transformation across several media stage film text and hypertext in cultural settings ranging from early nineteenth century England to late twentieth century China The editor's extensive introduction surveys critical theatrical and cinematic interpretations from the late seventeenth century to the beginning of the twenty first while advancing a synthetic argument to explain the shifting relationship between two conflicting strains in the tragedy's reception Written to a level that will be both accessible to advanced

undergraduates and at the same time useful to post graduates and specialists in the field this book will greatly enhance any study of Macbeth Contributors Rebecca Lemon Jonathan Baldo Rebecca Ann Bach Julie Barmazel Abraham Stoll Lois Feuer Stephen Deng Lisa Tomaszewski Lynne Bruckner Michael David Fox James Wells Laura Engel Stephen Buhler Bi qi Beatrice Lei Kim Fedderson and J Michael Richardson Bruno Lessard Pamela Mason **Hamlet's Problematic Revenge** William F. Zak, 2015-05-20 Hamlet's Problematic Revenge Forging a Royal Mandate provides a new argument within Shakespearean studies that argues the oft noted arrest of the play's dramaturgical momentum especially evident in Hamlet's much delayed enactment of his revenge represents in fact a succinct emblem of the arrested development in the moral maturity of the entire cast most notably Hamlet himself as the unifying disclosure and tragic problem in the play Settling for unreflective and short sighted personal gratifications and cold comforts they truantly elbow aside a more considerable moral obligation Again and again all yield this duty's commanding priority to a childish self regarding fear of offending those in nominal positions of power and questionable positions of authority figures like Ophelia and Hamlet's fathers for instance demanding an unworthy deference While Hamlet fails to consider with loving regard the improved well being of the larger community to which he owes his existence and fails to interrogate the moral adequacy of the Ghost's command of violent reprisal two things he never does nor even contemplates doing all occasions in the play do inform against him and merely spur a dull revenge not as he interprets his own words arguing the need for greater urgency in his vendetta but instead to inform against the criminality of that very course itself His revenge therefore can be argued as dull not because he cannot summon the wherewithal to enact it more bloodily but because in obsessing about it ceaselessly he remains unreceptive to its dull or unenlightened opposition to the evil he hopes to eradicate Hamlet does not avenge his father this book argues that he becomes him Amidst a wealth of previously unremarked figurative mirrorings as well as much of the seemingly digressive material in Hamlet within Shakespearean studies Hamlet's Problematic Revenge brings to light a new interpretation of the tragic problem in the play *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

The Play of Paradox Bryan Crockett, 2016-11-11 This book is a volume in the Penn Press Anniversary Collection To mark its 125th anniversary in 2015 the University of Pennsylvania Press rereleased more than 1 100 titles from Penn Press's distinguished backlist from 1899 1999 that had fallen out of print Spanning an entire century the Anniversary Collection offers peer reviewed scholarship in a wide range of subject areas

Reformations of the Body J. Waldron, 2013-02-12 This project takes the human body and the bodily senses as joints that articulate new kinds of connections between church and theatre and overturns a longstanding notion about theatrical phenomenology in this period

The Grotesque in Art and Literature James Luther Adams, Wilson Yates, 1997 The authors focus on the religious and theological significance of grotesque imagery in art and literature exploring the religious meaning of the grotesque and its importance as a subject for theological inquiry

Theology and Agency in Early Modern Literature Timothy Rosendale, 2018-05-03 Explores fundamental questions of human will and action in early modern theology and literature

Word and Rite Beatrice Batson, 2010-05-11 This book is an attempt to show something of the ways in which the Bible and the Christian tradition intersect the language of Shakespeare Word and Rite also focuses on the manner in which rites are efforts to illuminate mysteries the mystery of marriage the mystery of baptism the mystery of confession the mystery of the Eucharist the mystery of funerals and even the mystery of words in their relation to the Word Holy objects such as the Fountain of blood may also be considered Maimed rites frequently occur in Shakespeare but through ceremony there are attempts to turn mayhem into mystery especially in comedies In the words of the author of the Foreword to this book In Shakespeare word and rite are as inseparable as word and sacrament in worship so outward signs of inward truth are linked with words of these plays and with Scripture and with the Word incarnate This book also explores the ramifications of observing this insight

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