

Burning To Read English Fundamentalism And Its Reformation Opponents

In *Victorian Reformations: Historical Fiction and Religious Controversy, 1820-1900*, Miriam Elizabeth Burstein analyzes the ways in which Christian novelists across the denominational spectrum laid claim to popular genres—most importantly, the religious historical novel—to narrate the aftershocks of 1829, the year of Catholic Emancipation. Both Protestant and Catholic popular novelists fought over the ramifications of nineteenth-century Catholic toleration for the legacy of the Reformation. But despite the vast textual range of this genre, it remains virtually unknown in literary studies. *Victorian Reformations* is the first book to analyze how “high” theological and historical debates over the Reformation’s significance were popularized through the increasingly profitable venue of Victorian religious fiction. By putting religious apologists and controversialists at center stage, Burstein insists that such fiction—frequently dismissed as overly simplistic or didactic—is essential for our understanding of Victorian popular theology, history, and historical novels. Burstein reads “lost” but once exceptionally popular religious novels—for example, by Elizabeth Rundle Charles, Lady Georgiana Fullerton, and Emily Sarah Holt—against the works of such now-canonical figures as Sir Walter Scott, Charles Dickens, and George Eliot, while also drawing on material from contemporary sermons, histories, and periodicals.

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Burstein demonstrates how these novels, which popularized Christian visions of change for a mass readership, call into question our assumptions about the nineteenth-century historical novel. In addition, her research and her conceptual frameworks have the potential to influence broader paradigms in Victorian studies and novel criticism.

The courtly love tradition had a great influence on the themes of religious poetry—just as an absent beloved could be longed for passionately, so too could a distant God be the subject of desire. But when authors began to perceive God as immanently available, did the nature and interpretation of devotional verse change? Ryan Netzley argues that early modern religious lyrics presented both desire and reading as free, loving activities, rather than as endless struggles or dramatic quests. *Reading, Desire, and the Eucharist* analyzes the work of prominent early modern writers—including John Milton, Richard Crashaw, John Donne, and George Herbert—whose religious poetry presented parallels between sacramental desire and the act of understanding written texts. Netzley finds that by directing devotees to crave spiritual rather than worldly goods, these poets questioned ideas not only of what people should desire, but also how they should engage in the act of yearning. *Challenging fundamental assumptions of literary criticism, Reading, Desire, and the Eucharist* shows how poetry can encourage love for its own sake, rather than in the hopes of salvation. Containing detailed readings of plays by Shakespeare, Marlowe and Middleton, as well as poetry and prose, this

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book provides a major historical and critical reassessment of the relationship between early modern Protestantism and drama. Examining the complex and painful shift from late medieval religious culture to a society dominated by the ideas of the Reformers, Adrian Streete presents a fresh understanding of Reformed theology and the representation of early modern subjectivity. Through close analysis of major thinkers such as Augustine, William of Ockham, Erasmus, Luther and Calvin, the book argues for the profoundly Christological focus of Reformed theology and explores how this manifests itself in early modern drama. Moving beyond questions of authorial 'belief', Streete assesses Elizabethan and Jacobean drama's engagement with the challenges of the Reformation.

In 1994, Debora K. Shuger published her field-changing study, *The Renaissance Bible: Scholarship, Sacrifice and Subjectivity*. Shuger's book offers a wide-reaching and intellectually ambitious exploration of the centrality of the inter-connected discourses of literature and theology in the period. Throughout, Shuger troubles prevailing assumptions about religion and its purview by expanding the archive of "religious writing" far beyond the devotional poetry and prose that had so long been the province of literary history. Shuger deftly traces the connections between biblical scholarship and the histories of politics, nations and peoples, languages, and law, as well as to the most important literary forms of the late Middle Ages and the Renaissance: tragedy (ancient and modern), "mythology," and the genres of affective devotion that depict Christ's inestimable suffering. The

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Renaissance Bible discovers how early modern readers rendered the worlds of Scripture intelligible, even palpable, and how they located themselves and their endeavors in a history they shared with classical and biblical antecedents alike. The essays collected here lay bare the extraordinary powers and resources of The Renaissance Bible, with contributions by leading scholars of early modernity: Anthony Grafton, Brian Cummings, Russ Leo, Beth Quitslund, and Achsah Guibbory. The chapters in this book were originally published in *Reformation*.

This volume is the first attempt to establish a body of work representing English thinking about the practice of translation in the early modern period. The texts assembled cover the long sixteenth century from the age of Caxton to the reign of James 1 and are divided into three sections: 'Translating the Word of God', 'Literary Translation' and 'Translation in the Academy'. They are accompanied by a substantial introduction, explanatory and textual notes, and a glossary and bibliography. Neil Rhodes is Professor of English Literature and Cultural History at the University of St Andrews and Visiting Professor at the University of Granada. Gordon Kendal is an Honorary Research Fellow in the School of English, University of St Andrews. Louise Wilson is a Leverhulme Early Career Fellow in the School of English, University of St Andrews

This unique edited collection illuminates Paul Ricoeur's engagement with Scripture. The contributors include one of the primary translators, several who studied at the University of Chicago, and some of this generation's

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noted Ricoeur scholars. The essays discuss Hebrew and Christian Scripture, hermeneutics, and biblical scholarship.

How did the visual, the oral, and the written interrelate in antiquity? The essays in this collection address the competing and complementary roles of visual media, forms of memory, oral performance, and literacy and popular culture in the ancient Mediterranean world.

Incorporating both customary and innovative perspectives, the essays advance the frontiers of our understanding of the nature of ancient texts as regards audibility and performance, the vital importance of the visual in the comprehension of texts, and basic concepts of communication, particularly the need to account for disjunctive and non-reciprocal social relations in communication. Thus the contributions show how the investigation of the interface of the oral and written, across the spectrum of seeing, hearing, and writing, generates new concepts of media and mediation.

Focusing on conversion as one of early modern Europe's most pressing issues, the present book offers a comprehensive reading of artistic and literary ways in which spiritual transformations and exchanges of religious identities were given meaning.

How does religious fundamentalism operate in modern global society? This two-volume series analyses the dynamics of fundamentalism and its relationship to the modern state, the public sphere and globalisation. This second volume explores the links between fundamentalism and communication: the rise of fundamentalism as a mass media phenomenon,

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fundamentalist communication in the public sphere, national cultural identities and the rise of a 'global society'. Expert scholars in the field address specific contemporary and past fundamentalist movements that have emerged from within mainstream Islam, Christianity, Baha'ism, Hinduism, Judaism and Buddhism. This is an important study of an increasingly significant and virulent aspect of modern society, and will be essential reading in the fields of Religion, Politics, Communications and Media Studies.

A comprehensive overview of the life and times of Thomas More, including in-depth studies of his major written works.

New England Puritan sermon culture was primarily an oral phenomenon, and yet its literary production has been understood mainly through a print legacy. In *Jeremiah's Scribes*, Meredith Marie Neuman turns to the notes taken by Puritan auditors in the meetinghouse in order to fill out our sense of the lived experience of the sermon. By reconstructing the aural culture of sermons, Neuman shifts our attention from the pulpit to the pew to demonstrate the many ways in which sermon auditors helped to shape this dominant genre of Puritan New England. Tracing the material transmission of sermon texts by readers and writers, hearers and notetakers, *Jeremiah's Scribes* challenges the notion of stable authorship by individual ministers. Instead, Neuman illuminates a mode of textual production that pervaded communities and occurred in the overlapping media of print, manuscript, and speech. Even printed sermons, she demonstrates, bore the traces of their roots in the

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oral culture of the meetinghouse. Bringing material considerations to bear on anxieties over the perceived relationship between divine and human language, Jeremiah's Scribes broadens our understanding of all Puritan literature. Neuman examines the controlling logic of the sermon in relation to nonsermonic writing—such as conversion narrative—ultimately suggesting the fundamental permeability among disparate genres of Puritan writing.

It is said that words are like people: One can encounter them daily yet never come to know their true selves. This volume examines what words are—how they exist—in religious phenomena. Going beyond the common idea that language merely describes states of mind, beliefs, and intentions, the book looks at words in their performative and material specificity. The contributions in the volume develop the insight that our implicit assumptions about what language does guide the way we understand and experience religious phenomena. They also explore the possibility that insights about the particular status of religious utterances may in turn influence the way we think about words in our language. This extensively revised anthology makes available the most important poetry and prose from the period between the accession of Henry VIII in 1509 and the English Revolution of 1640. Responding to the broadening of the canon in recent years, it balances the work of familiar Renaissance figures with important texts by women writers, supported by helpful introductions and annotations. A new edition of this popular anthology, which includes many writings from women and from

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lesser-known writers, alongside established Renaissance figures Includes work by prominent writers of the period, such as Spenser, Shakespeare, and Donne, alongside important texts by women, including Queen Elizabeth I, Lady Mary Wroth, and Elizabeth Cary Brings together a variety of key works of the period, along with introductions and annotations to the texts, reflecting developments in critical and cultural theory and the latest Renaissance scholarship Extensively revised, corrected, and expanded to increase the level of annotation, and to make the volume more user-friendly Now includes a thematic table of contents and timeline, and a substantially expanded introduction to enable students to consider entries more easily in the social, cultural, and historical context of the period

This volume is the first major collection of essays to look at the literature of the entire Tudor period, from 1485-1603. These decades were crucial in the formation of an English national literature. The writing produced in the years before 1580 has hitherto been neglected, however, despite its variety, inventiveness and the foundations and context it provides for the writing of the more familiar Elizabethan and early Jacobean periods. This volume redresses that neglect. Its forty-five chapters have been written by internationally-acknowledged experts in the field; they give insight into the energy and brilliance of sixteenth-century literature.

The Oxford Handbook of English Prose 1500-1640 is the only current overview of early modern English prose writing. The aim of the volume is to make prose more

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visible as a subject and as a mode of writing. It covers a vast range of material vital for the understanding of the period: from jestbooks, newsbooks, and popular romance to the translation of the classics and the pioneering collections of scientific writing and travel writing; from diaries, tracts on witchcraft, and domestic conduct books to rhetorical treatises designed for a courtly audience; from little known works such as William Baldwin's *Beware the Cat*, probably the first novel in English, to *The Bible*, *The Book of Common Prayer* and Richard Hooker's eloquent statement of Anglican belief, *The Laws of Ecclesiastical Polity*. The work not only deals with the range and variety of the substance and types of English prose, but also analyses the forms and styles of writing adopted in the early modern period, ranging from the Euphuistic nature of prose fiction inaugurated by John Lyly's mannered novel, to the aggressive polemic of the Marprelate controversy; from the scatological humour of comic writing to the careful modulations of the most significant sermons of the age; and from the pithy and concise English essays of Francis Bacon to the ornate and meandering style of John Florio's translation of Montaigne's famous collection. Each essay provides an overview as well as comment on key passages, and a select guide to further reading. From William Langland's *Piers Plowman*, through the highly polemicized literary culture of fifteenth-century Lollardy, to major Reformation writers such as Simon Fish, William Tyndale and John Bale, and into the 1590s, this book argues for a vital reassessment of our understanding of the literary and cultural modes of the

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Reformation. It argues that the ostensibly revolutionary character of early Protestant literary culture was deeply indebted to medieval satirical writing and, indeed, can be viewed as a remarkable crystallization of the textual movements and polemical personae of a rich, combative tradition of medieval writing which is still at play on the London stage in the age of Marlowe and Shakespeare. Beginning with a detailed analysis of *Piers Plowman*, this book traces the continued vivacity of combative satirical personae and self-fashionings that took place in an appropriative movement centred on the figure of the medieval labourer. The remarkable era of Protestant 'plowman polemics' has too often been dismissed as conventional or ephemeral writing too stylistically separate to be linked to *Piers Plowman*, or held under the purview of historians who have viewed such texts as sources of theological or documentary information, rather than as vital literary-cultural works in their own right. *Radical Pastoral, 1381-1594* makes a vigorous case for the existence of a highly politicised tradition of 'polemical pastoral' which stretched across the whole of the sixteenth century, a tradition that has been largely marginalised by both medievalists and early modernists. The last quarter century has seen a "turn to religion" in Shakespeare studies as well as competing assertions by secular critics that Shakespeare's plays reflect profound skepticism and even dismissal of the truth claims of revealed religion. This divide, though real, obscures the fact that Shakespeare often embeds both readings within the same play. This book is the first to propose an accommodation between religious and secular readings of the plays. Benson argues that Shakespeare was neither a mere debunker of

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religious orthodoxies nor their unquestioning champion. Religious inquiry in his plays is capacious enough to explore religious orthodoxy and unorthodoxy, everything from radical belief and the need to tolerate religious dissent to the possibility of God's nonexistence. Shakespeare's willingness to explore all aspects of religious and secular life, often simultaneously, is a mark of his tremendous intellectual range. Taking the heterodox as his focus, Benson examines five figures and ideas on the margins of the post-Reformation English church: nonconforming puritans such as Malvolio as well as physical revenants—the walking dead—whom Shakespeare alludes to and features so tantalizingly in *Hamlet*. Benson applies what Keats called Shakespeare's "negative capability"—his ability to treat both sides of an issue equally and without prejudice—to show that Shakespeare considers possible worlds where God is intimately involved in the lives of persons and, in the very same play, a world in which God may not even exist. Benson demonstrates both that the range of Shakespeare's investigation of religious questions is more daring than has previously been thought, and that the distinction between the sacred and the profane, between the orthodox and the unorthodox, is one that Shakespeare continually engages.

This book provides a new account of a distinctive, important, but forgotten moment in early modern religious and intellectual history. In the late sixteenth and early seventeenth centuries, Christian scholars were investing heavily in techniques for studying the Bible that would now be recognised as the foundations of modern biblical criticism. According to previous studies, this process of transformation was caused by academic elites whose work, whether religious or secular in its motivations, paved the way for the Bible to be seen as a human document rather than a divine message. At the time, however, such methods were not

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simply an academic concern, and they pointed in many directions other than that of secular modernity. *Biblical Scholarship in an Age of Controversy* establishes previously unknown religious and cultural contexts for the practice of biblical criticism in the early modern period, and reveals the diversity of its effects. The central figure in this story is the itinerant and bitterly divisive English scholar Hugh Broughton (1549-1612), whose prolific writings in Hebrew, Greek, Latin, and English offer a new and surprising image of Protestant intellectual culture. In this image, scholarly advances were not impeded but inspired by strict scripturalism; criticism was driven by missionary ideals, even as actual proselytization was sidelined; and learned neo-Latin texts were repackaged to appeal to ordinary believers. Seen through the eyes of Broughton and his neglected colleagues and followers, the complex and unexpected contributions of reformed Protestant intellectuals and laypeople to longer-term religious and cultural change finally become visible.

Bible Readers and Lay Writers in Early Modern England studies how immersion in the Bible among layfolk gave rise to a non-professional writing culture, one of the first instances of ordinary people taking up the pen as part of their daily lives. Kate Narveson examines the development of the culture, looking at the close connection between reading and writing practices, the influence of gender, and the habit of applying Scripture to personal experience. She explores too the tensions that arose between lay and clergy as layfolk embraced not just the chance to read Scripture but the opportunity to create a written record of their ideas and experiences, acquiring a new control over their spiritual self-definition and a new mode of gaining status in domestic and communal circles. Based on a study of print and manuscript sources from 1580 to 1660, this book begins by analyzing how lay people were taught to read Scripture both through

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explicit clerical instruction in techniques such as note-taking and collation, and through indirect means such as exposure to sermons, and then how they adapted those techniques to create their own devotional writing. The first part of the book concludes with case studies of three ordinary lay people, Anne Venn, Nehemiah Wallington, and Richard Willis. The second half of the study turns to the question of how gender registers in this lay scripturalist writing, offering extended attention to the little-studied meditations of Grace, Lady Mildmay. Narveson concludes by arguing that by mid-century, despite clerical anxiety, writing was central to lay engagement with Scripture and had moved the center of religious experience beyond the church walls.

Placing topical debates in historical perspective, the essays by leading scholars of history, literature and political science explore issues of difference and diversity, inclusion and exclusion, and faith in relation to a variety of Christian groups, Jews and Muslims in the context of both early modern and contemporary England and America.

This transdisciplinary project represents the most comprehensive study of imagination to date. The eclectic group of international scholars who comprise Imagination and Art propose bold and innovative theoretical frameworks for (re-) conceptualizing imagination in all of its divergent forms. Treacherous Faith offers a new and ambitious cross-disciplinary account of the ways writers from the early English Reformation to the Restoration generated, sustained, or questioned cultural anxieties about heresy and heretics. This book examines the dark, often brutal story of defining, constructing, and punishing heretics in early modern England, and especially the ways writers themselves contributed to or interrogated the politics of religious fear-mongering and demonizing. It illuminates the terrors and anxieties early modern writers articulated and the fantasies they constructed

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about pernicious heretics and pestilent heresies in response to the Reformation's shattering of Western Christendom. *Treacherous Faith* analyzes early modern writers who contributed to cultural fears about the contagion of heresy and engaged in the making of heretics, as well as writers who challenged the constructions of heretics and the culture of religious fear-mongering. The responses of early modern writers in English to the specter of heresy and the making of heretics were varied, complex, and contradictory, depending on their religious and political alignments. Some writers (for example, Thomas More, Richard Bancroft, and Thomas Edwards) used their rhetorical resourcefulness and inventiveness to contribute to the politics of heresy-making and the specter of cunning, diabolical heretics ravaging the Church, the state, and thousands of souls; others (for example, John Foxe) questioned within certain cultural limitations heresy-making processes and the violence and savagery that religious demonizing provoked; and some writers (for example, Anne Askew, John Milton, and William Walwyn) interrogated with great daring and inventiveness the politics of religious demonizing, heresy-making, and the cultural constructions of heretics. *Treacherous Faith* examines the complexities and paradoxes of the heresy-making imagination in early modern England: the dark fantasies, anxieties, terrors, and violence it was capable of generating, but also the ways the dreaded specter of heresy could stimulate the literary creativity of early modern authors engaging with it from diverse religious and political perspectives. *Treacherous Faith* is a major interdisciplinary study of the ways the literary imagination, religious fears, and demonizing interacted in the early modern world. This study of the early modern specter of heresy contributes to work in the humanities seeking to illuminate the changing dynamics of religious fear, the rhetoric of religious demonization, and

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the powerful ways the literary imagination represents and constructs religious difference.

Iconoclasm is not a barbaric act which takes place somewhere else but is instead a central strand of Anglo-American modernity. Our horror at the destruction of art derives in part from the fact that we did, and still do, that. This is most obviously true of England's iconoclastic century between 1538 and 1643, which stands at the core of this book.

This book considers the relationship between biblical readings and literary writings in early modern England. The Bible had a profound influence on sixteenth- and seventeenth-century culture, and bible-reading shaped the period's drama, poetry, and life-writings, as well as sermons and biblical commentaries. This volume explores the impact of how the Bible was read across a variety of writers and genres. In early modern England the Bible was the lens through which individual and national circumstances were understood. This book illuminates how biblical narratives such as Solomon, Job, and Christ's mother, Mary, and the books of Song of Songs and Revelation, were enmeshed with contemporary concerns. In doing so, it argues that the reading practices popularly used by Protestants shape and problematize literary constructions of a diverse range of theological, political, and social debates.

Early Modern Histories of Time examines how a range of chronological modes intrinsic to the sixteenth and seventeenth centuries shaped the thought-worlds of those living during this time and explores how these temporally indigenous models can productively influence our own working concepts of historical period. This innovative approach thus moves beyond debates about where we should divide linear time (and what to call the

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ensuing segments) to reconsider the very concept of "period." Bringing together an eminent cast of literary scholars and historians, the volume develops productive historical models by drawing on the very texts and cultural contexts that are their objects of study. What happens to the idea of "period" when English literature is properly placed within the dynamic currents of pan-European literary phenomena? How might we think of historical period through the palimpsested nature of buildings, through the religious concept of the secular, through the demographic model of the life cycle, even through the repetitive labor of laundering? From theology to material culture to the temporal constructions of Shakespeare, and from the politics of space to the poetics of typology, the essays in this volume take up diverse, complex models of sixteenth- and seventeenth-century temporality and contemplate their current relevance for our own ideas of history. The volume thus embraces the ambiguity inherent in the word "contemporary," moving between our subjects' sense of self-emplacement and the historiographical need to address the questions and concerns that affect us today. Contributors: Douglas Bruster, Euan Cameron, Heather Dubrow, Kate Giles, Tim Harris, Natasha Korda, Julia Reinhard Lupton, Kristen Poole, Ethan H. Shagan, James Simpson, Nigel Smith, Mihoko Suzuki, Gordon Teskey, Julianne Werlin, Owen Williams, Steven N. Zwicker.

This book provides an accessible, concise and intellectually stimulating introduction and guide to one of the richest, most challenging poems of pre-Reformation

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English. New to the internationally-renowned "Exeter Medieval Texts and Studies" series, James Simpson's indispensable guide to *Piers Plowman* has been fully revised for this reissue. As any teacher of the poem knows, teaching *Piers Plowman* is massively facilitated by a reliable introductory guide providing both information and interpretation. This book does just that. Its main aim is to demonstrate to undergraduate readers the centrality of *Piers Plowman* in any account of the literary and cultural history of the later English Middle Ages. *Piers Plowman*'s principal project is the re-imagination of a vernacular Church; the text questions the culture within which it is anchored and moves towards an active re-imagination of social and religious institutions. Simpson's book demonstrates how the poem's historical significance is embedded in its formal choices. This is a truly introductory guide to *Piers Plowman* notable for its clarity, its intellectual subtlety and its originality. *Piers Plowman* is a key medieval undergraduate text, both for its literary value and its religious significance. This full revision of the book incorporates the best new scholarship on *Piers* since the original 1990 edition.

Sacred Violence in Early America offers a sweeping reinterpretation of the violence endemic to seventeenth-century English colonization by reexamining some of the key moments of cultural and religious encounter in North America. Susan Juster explores different forms of sacred violence—blood sacrifice, holy war, malediction, and iconoclasm—to uncover how European traditions of ritual violence developed during the wars of the Reformation

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were introduced and ultimately transformed in the New World. Juster's central argument concerns the rethinking of the relationship between the material and the spiritual worlds that began with the Reformation and reached perhaps its fullest expression on the margins of empire. The Reformation transformed the Christian landscape from an environment rich in sounds, smells, images, and tactile encounters, both divine and human, to an austere space of scriptural contemplation and prayer. When English colonists encountered the gods and rituals of the New World, they were forced to confront the unresolved tensions between the material and spiritual within their own religious practice. Accounts of native cannibalism, for instance, prompted uneasy comparisons with the ongoing debate among Reformers about whether Christ was bodily present in the communion wafer. Sacred Violence in Early America reveals the Old World antecedents of the burning of native bodies and texts during the seventeenth-century wars of extermination, the prosecution of heretics and blasphemers in colonial courts, and the destruction of chapels and mission towns up and down the North American seaboard. At the heart of the book is an analysis of "theologies of violence" that gave conceptual and emotional shape to English colonists' efforts to construct a New World sanctuary in the face of enemies both familiar and strange: blood sacrifice, sacramentalism, legal and philosophical notions of just and holy war, malediction, the contest between "living" and "dead" images in Christian ideology, and iconoclasm.

Given its discursive amplification and its very real impact

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on contemporary societies, fundamentalism has become the focus of much scholarly attention. However, whereas it is commonly recognized to be centred on texts, the complex and at times paradoxical relationship of fundamentalism with literature remains as yet largely unexplored. Based on new research by an international team of scholars working in the fields of literary and cultural studies, the essays gathered in this volume are based on a number of theoretical frameworks and debates and open up a historical perspective which engages critically with received notions of fundamentalism: by exploring literary representations of fundamentalisms and the function of literature in fundamentalism, they enquire into the underlying generic differences and incompatibilities as well as – perhaps more unexpected – the similarities and affinities between fundamentalism and literature. Opening up a historical perspective reaching back to the early sixteenth century, concepts of fundamentalism as a response to exclusively modernist tendencies since the beginning of the twentieth century are challenged in this volume and several contributors begin to explore the rise of fundamentalisms at various points in history characterized by the crisis experience of cultural change. While taking this conceptual base as a point of departure, the articles collected here then spread out on a plurality of theoretical frameworks. Alert to the productive friction between these discourses, which it aims to elicit, the volume confronts earlier research in the disciplines of theology, history of religion, sociology, political history, anthropology and – if less copious –

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literary studies with postcolonial and cultural studies. With its general focus on writing in English, including American and British literatures as well as the “new” literatures in English worldwide, the collection takes into account cultural and historical affinities and differences which have contributed to the ongoing negotiations of fundamentalism and literature in the English language and transcends borders of both nations and academic disciplines. In exploring new perspectives on fundamentalism and literature, the volume offers tools for a better understanding of this interrelation which should be of interest to scholars across all disciplines concerned with fundamentalism as a social and cultural phenomenon of ever growing global importance and impact.

This book proposes an alternate theory of media evolution that accounts for the appearance of a new medium in the malpractice of older media. *Smallest Mimes* addresses complex issues of media transition, the inherent confusion of media definition by use of metaphor instead of phenomenological description, and the impact of individual media function and structure on both textual and imagistic content. Bringing together Majkut’s past speculations on media, *Smallest Mimes* interweaves a general theory of media, a theory of historical media change and transmission, and a theory of media genesis in technological adequacy/inadequacy. *Burning to Read English Fundamentalism and Its Reformation Opponents* Harvard University Press

Scholars increasingly recognise that understanding the history of religion means understanding worship and

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devotion as well as doctrines and polemics. Early modern Christianity consisted of its lived experience. This collection and its companion volume (*Worship and the Parish Church in Early Modern Britain*, ed. Natalie Mears and Alec Ryrie) bring together an interdisciplinary range of scholars to discuss what that lived experience comprised, and what it meant. Private and domestic devotion - how early modern men and women practised their religion when they were not in church - is a vital and largely hidden subject. Here, historical, literary and theological scholars examine piety of conformist, non-conformist and Catholic early modern Christians, in a range of private and domestic settings, in both England and Scotland. The subjects under analysis include Bible-reading, the composition of prayers, the use of the psalms, the use of physical props for prayers, the pious interpretation of dreams, and the troubling question of what counted as religious solitude. The collection as a whole broadens and deepens our understanding of the patterns of early modern devotion, and of their meanings for early modern culture as a whole.

Many of the divisions facing Christians today include disagreements over the interpretation of Scripture. These disagreements arise not only regarding the meaning of particular biblical passages, but also involve different approaches to determining how the meaning of Scripture is discerned. Such disagreement over the interpretation of Scripture is nothing new. Insights available from past efforts to resolve disputes over interpretation can be a valuable resource for modern efforts to facilitate intra-Christian dialogue. This study elucidates the biblical

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hermeneutic championed by Richard Hooker, a formative figure of the Anglican tradition, to recommend it as a resource for modern Christians. In his approach to interpreting scripture, Hooker recognizes the importance of both rational reflection and inspired insight while also treading a middle path that balances the respect due to interpretive authorities against the responsibilities of the individual conscience. These and other elements of Hooker's hermeneutic make it a valuable resource for those who seek to promote dialogue and reconciliation in a divided church.

Voices and Books in the English Renaissance offers a new history of reading that focuses on the oral reader and the voice- or performance-aware silent reader, rather than the historical reader, who is invariably male, silent, and alone. It recovers the vocality of education for boys and girls in Renaissance England, and the importance of training in *pronuntiatio* (delivery) for oral-aural literary culture. It offers the first attempt to recover the voice—and tones of voice especially—from textual sources. It explores what happens when we bring voice to text, how vocal tone realizes or changes textual meaning, and how the literary writers of the past tried to represent their own and others' voices, as well as manage and exploit their readers' voices. The volume offers fresh readings of key Tudor authors who anticipated oral readers including Anne Askew, William Baldwin, and Thomas Nashe. It

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rethinks what a printed book can be by searching the printed page for vocal cues and exploring the neglected role of the voice in the printing process. Renaissance printed books have often been misheard and a preoccupation with their materiality has led to a focus on them as objects. However, Renaissance printed books are alive with possible voices, but we will not understand this while we focus on the silent reader.

Karl Keating defends Catholicism from fundamentalist attacks and explains why fundamentalism has been so successful in converting "Romanists". After showing the origins of fundamentalism, he examines representative anti-Catholic groups and presents their arguments in their own words. His rebuttals are clear, detailed, and charitable. Special emphasis is given to the scriptural basis for Catholic doctrines and beliefs. Fresh examinations of one of the most important church furnishings of the middle ages.

David Harrington Watt's *Antifundamentalism in Modern America* gives us a pathbreaking account of the role that the fear of fundamentalism has played—and continues to play—in American culture. Fundamentalism has never been a neutral category of analysis, and Watt scrutinizes the various political purposes that the concept has been made to serve. In 1920, the conservative Baptist writer Curtis Lee Laws coined the word "fundamentalists." Watt

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examines the antifundamentalist polemics of Harry Emerson Fosdick, Talcott Parsons, Stanley Kramer, and Richard Hofstadter, which convinced many Americans that religious fundamentalists were almost by definition backward, intolerant, and anti-intellectual and that fundamentalism was a dangerous form of religion that had no legitimate place in the modern world. For almost fifty years, the concept of fundamentalism was linked almost exclusively to Protestant Christians. The overthrow of the Shah of Iran and the establishment of an Islamic republic led to a more elastic understanding of the nature of fundamentalism. In the late 1970s and early 1980s, Americans became accustomed to using fundamentalism as a way of talking about Muslims, Jews, Hindus, Sikhs, and Buddhists, as well as Christians. Many Americans came to see Protestant fundamentalism as an expression of a larger phenomenon that was wreaking havoc all over the world. Antifundamentalism in Modern America is the first book to provide an overview of the way that the fear of fundamentalism has shaped U.S. culture, and it will lead readers to rethink their understanding of what fundamentalism is and what it does. Just as the Reformation was a movement of intertwined theological and political aims, many individual authors of the time shifted back and forth between biblical interpretation and political writing. Two foundational figures in the history of the

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Renaissance Bible, Desiderius Erasmus and William Tyndale, are cases in point, one writing in Latin, the other in the vernacular. Erasmus undertook the project of retranslating and annotating the New Testament at the same time that he developed rhetorical approaches for addressing princes in his *Education of a Christian Prince* (1516); Tyndale was occupied with biblically inflected works such as his *Obedience of a Christian Man* (1528) while translating and annotating the first printed English Bibles. In *The Book of Books*, Thomas Fulton charts the process of recovery, interpretation, and reuse of scripture in early modern England, exploring the uses of the Bible as a supremely authoritative text that was continually transformed for political purposes. In a series of case studies linked to biblical translation, polemical tracts, and works of imaginative literature produced during the reigns of successive English rulers, he investigates the commerce between biblical interpretation, readership, and literary culture. Whereas scholars have often drawn exclusively on modern editions of the King James Version, Fulton turns our attention toward the specific Bibles that writers used and the specific manner in which they used them. In doing so, he argues that Spenser, Shakespeare, Milton, and others were in conversation not just with the biblical text itself, but with the rich interpretive and paratextual structures that accompanied it, revolving

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around sites of social controversy as well as the larger, often dynastically oriented conditions under which particular Bibles were created.

Amid present-day conflagrations, this illuminating book reminds us of the sources, and profound consequences, of Christian fundamentalism in the sixteenth century. Simpson focuses on the cultural transformation in early modern England that allowed common people to read the Bible for the first time. The last wave of fundamentalist reading in the West provoked 150 years of violent upheaval; as we approach a second wave, this powerful book alerts us to our peril.

The scribes of early medieval England wrote out their vernacular poems using a format that looks primitive to our eyes because it lacks the familiar visual cues of verse lineation, marks of punctuation, and capital letters. The paradox is that scribes had those tools at their disposal, which they deployed in other kinds of writing, but when it came to their vernacular poems they turned to a sparser presentation. How could they afford to be so indifferent? The answer lies in the expertise that Anglo-Saxon readers brought to the task. From a lifelong immersion in a tradition of oral poetics they acquired a sophisticated yet intuitive understanding of verse conventions, such that when their eyes scanned the lines written out margin-to-margin, they could pinpoint with ease such features as alliteration,

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metrical units, and clause boundaries, because those features are interwoven in the poetic text itself. Such holistic reading practices find a surprising source of support in present-day eye-movement studies, which track the complex choreography between eye and brain and show, for example, how the minimal punctuation in manuscripts snaps into focus when viewed as part of a comprehensive system. How the Anglo-Saxons Read Their Poems uncovers a sophisticated collaboration between scribes and the earliest readers of poems like Beowulf, The Wanderer, and The Dream of the Rood. In addressing a basic question that no previous study has adequately answered, it pursues an ambitious synthesis of a number of fields usually kept separate: oral theory, paleography, syntax, and prosody. To these philological topics Daniel Donoghue adds insights from the growing field of cognitive psychology. According to Donoghue, the earliest readers of Old English poems deployed a unique set of skills that enabled them to navigate a daunting task with apparent ease. For them reading was both a matter of technical proficiency and a social practice.

Paul C. H. Lim offers an insightful examination of the polemical debates about the doctrine of the Trinity in seventeenth-century England, showing that this philosophical and theological re-configuration significantly impacted the politics of religion in the

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early modern period. Through analysis of these heated polemics, Lim shows how Trinitarian God-Talk became untenable in many ecclesiastical and philosophical circles, which led to the emergence of Unitarianism. He also demonstrates that those who continued to embrace Trinitarian doctrine articulated their piety and theological perspectives in an increasingly secularized culture of discourse. Drawing on both unexplored manuscripts and well-known treatises of Continental and English provenance, he unearths the complex layers of the polemic: from biblical exegesis to reception history of patristic authorities, from popular religious radicalism during the Civil War to Puritan spirituality, from Continental Socinians to English anti-trinitarians who avowed their relative independent theological identity, from the notion of the Platonic captivity of primitive Christianity to that of Plato as "Moses Atticus." Among this book's surprising conclusions are the findings that Anti-Trinitarian sentiment arose from a Puritan ambience, in which Biblical literalism overcame rationalistic presuppositions, and that theology and philosophy were not as unconnected during this period as previously thought. *Mystery Unveiled* will fill a significant lacuna in early modern English intellectual history.

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