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We give you this proper as well as easy pretension to get those all. We pay for John Donne The Reformed Soul Stubbs and numerous book collections from fictions to scientific research in any way. in the midst of them is this John Donne The Reformed Soul Stubbs that can be your partner.

A vivid portrait of the life and work of the English establishment poet places his achievements against a backdrop of a rapidly transforming world and offers insight into how his writings reflect such subjects as his crises of desire and devotion, the outbreak of plague, and life within Bankside taverns. Reprint. Explores the Catholic predicament in Elizabethan England through the eyes of one remarkable family: the Vauxes of Harrowden Hall. Jonathan Swift was a man of contradictions: a man who satirized the powerful but aspired to political greatness, who mocked men's vanity but held himself in high esteem, a religious moralizer famed for his malice - a man sharply aware of humanity's flaws, but no less susceptible to them. As with his acclaimed biography of John Donne, John Stubbs paints a vivid portrait of an extraordinary man and a turbulent period of English and Irish history. A gentle but provocative protest against the fast-food spirituality of the modern Church. Calls for a slow spirituality for people on the go. 'This book is powerful and persuasive and deals with the difficult subject of ordering our lives in a more biblical way.' Salvationist 'a stimulating book that will benefit many in living well for God' Evangelicals Now Collected in this volume are Achsah Guibbory's most important and frequently cited essays on Donne, which, taken together, present her distinctive and evolving vision of the poet. The book includes an original, substantive introduction as well as new essays on the Devotions upon Emergent Occasions, the Songs and Sonnets, and the subject of Donne and toleration. Over the course of her career, Guibbory has asked different questions about Donne but has always been concerned with recovering multiple historical and cultural contexts and locating Donne's writing in relation to them. In the essays here, she reads Donne within various contexts: the early modern thinking about time and history; religious attitudes towards sexuality; the politics of early modern England; religious conflicts within the church. While her approach has always been historicist, she has also foregrounded Donne's distinctiveness, showing how (and why) he continues to speak powerfully to us now. Presented together here, with reflections on the trajectory of her engagement with Donne, Achsah Guibbory illuminates Donne's understanding that erotic, spiritual, and political issues are often intertwined, and reveals how this understanding resonates in our own times. In a groundbreaking historical work that focuses on the long, tense convergence of Judaism, Christianity, and Islam with an uncompromising secular perspective, Susan Jacoby illuminates the social and economic forces that have shaped individual faith and the voluntary conversion impulse that has changed the course of Western history—for better and for worse. Covering the triumph of Christianity over paganism in late antiquity, the Spanish Inquisition, John Calvin's dour theocracy, American plantations where African slaves had to accept their masters' religion—along with individual converts including Augustine of Hippo, John Donne, Edith Stein, Muhammad Ali, George W. Bush and Mike Pence—Strange Gods makes a powerful case that nothing has been more important in struggle for reason than the right to believe in the God of one's choice or to reject belief in

God altogether. A rich and riveting portrait of the man behind Gulliver's Travels, by a "vivid, ardent, and engaging" (New York Times Book Review) author. One of Europe's most important literary figures, Jonathan Swift was also an inspired humorist, a beloved companion, and a conscientious Anglican minister—as well as a hoaxer and a teller of tales. His anger against abuses of power would produce the most famous satires of the English language: Gulliver's Travels as well as the Drapier Papers and the unparalleled Modest Proposal, in which he imagined the poor of Ireland farming their infants for the tables of wealthy colonists. John Stubbs's biography captures the dirt and beauty of a world that Swift both scorned and sought to amend. It follows Swift through his many battles, for and against authority, and in his many contradictions, as a priest who sought to uphold the dogma of his church; as a man who was quite prepared to defy convention, not least in his unshakable attachment to an unmarried woman, his "Stella"; and as a writer whose vision showed that no single creed holds all the answers. Impeccably researched and beautifully told, in Jonathan Swift Stubbs has found the perfect subject for this masterfully told biography of a reluctant rebel—a voice of withering disenchantment unrivaled in English. For thousands of years, philosophers, theologians, and poets have tried to pierce through the veil of death to gaze with wonder, fear, and awe on the final and eternal state of the soul. Indeed, the four great epic poets of the Western tradition (Homer, Virgil, Dante, and Milton) structured their epics in part around a descent into the underworld that is both spiritual and physical, both allegorical and geographical. This book not only considers closely these epic journeys to the "other side," but explores the chain of influences that connects the poets to such writers as Plato, Cicero, St. John, St. Paul, Bunyan, Blake, and C. S. Lewis. Written in a narrative, "man of letters" style and complete with an annotated bibliography, a timeline, a who's who, and an extensive glossary of Jewish, Christian, and mythological terms, this user-friendly book will help readers understand how heaven and hell have been depicted for the last 3,000 years. An authoritative review of literary biography covering the seventeenth century to the twentieth century *A Companion to Literary Biography* offers a comprehensive account of literary biography spanning the history of the genre across three centuries. The editor – an esteemed literary biographer and noted expert in the field – has encouraged contributors to explore the theoretical and methodological questions raised by the writing of biographies of writers. The text examines how biographers have dealt with the lives of classic authors from Chaucer to contemporary figures such as Kingsley Amis. The Companion brings a new perspective on how literary biography enables the reader to deal with the relationship between the writer and their work. Literary biography is the most popular form of writing about writing, yet it has been largely neglected in the academic community. This volume bridges the gap between literary biography as a popular genre and its relevance for the academic study of literature. This important work: Allows the author of a biography to be treated as part of the process of interpretation and investigates biographical reading as an important aspect of criticism Examines the birth of literary biography at the close of the seventeenth century and considers its expansion through the eighteenth, nineteenth and twentieth centuries Addresses the status and writing of literary biography from numerous perspectives and with regard to various sources, methodologies and theories Reviews the ways in which literary biography has played a role in our perception of writers in the mainstream of the English canon from Chaucer to the present day Written for students at the undergraduate level, through postgraduate and doctoral levels, as well as academics, *A Companion to Literary Biography* illustrates and accounts for the importance of the literary biography as a vital element of criticism and as an index to our perception of literary history. *Biblicism*, an approach to the Bible common among some American evangelicals, emphasizes together the Bible's exclusive authority, infallibility, clarity, self-sufficiency, internal consistency, self-evident meaning, and universal applicability. Acclaimed sociologist Christian Smith argues that this approach is misguided and unable to live up to its own claims. If evangelical biblicism worked as its proponents say it should, there would not be the vast variety of interpretive differences that biblicists themselves reach when they actually read and interpret the Bible. Far from challenging the inspiration and authority of Scripture, Smith critiques a particular rendering of it, encouraging evangelicals to seek a more responsible, coherent, and defensible approach to biblical authority. This important book has generated lively discussion and debate. The paperback edition adds a new chapter responding to the conversation that the cloth edition has sparked. *English Literature: A Very Short Introduction* discusses why literature matters, how narrative works, and what is distinctly English about English literature. Jonathan Bate considers how we determine the content of the field, and looks at the three major kinds of imaginative literature – English poetry, English drama and The English novel. The poet and preacher John Donne (1572-1631) was one of the most influential authors of early modern England. *Donne's Augustine* examines his response to an iconic figure in the history of Western religious thought: Saint Augustine of Hippo (354-430). Katrin Ettenhuber argues that Renaissance culture saw not only a revival of the classics, but was equally indebted to the intellectual and literary legacy of the Church Fathers. The study recovers an Augustinian tradition of interpretation which permeated the religious world of the period, but which has until now been largely overlooked. She presents a comprehensive re-evaluation of Donne's writings, ranging from the poems to less familiar prose works, situates him carefully in the poetic, intellectual, and political contexts which frame his works, and engages with recent developments in both literary and historical studies. *Donne's Augustine* is the first sustained study of Donne's reading practices, and of the theological sources which shaped his thought. It discovers a range of medieval and early modern texts which transformed the imagination of literary writers in the period but which have been neglected so far: devotional manuals, Scripture commentaries, and religious commonplace books (often in Latin). The study pays close attention to the intellectual and political conditions which informed the reception of Augustine's works, and offers detailed readings of Donne's texts which illuminate the literary aspects of his patristic heritage. *Donne's Augustine* makes a significant contribution to our understanding of the larger reading and writing culture of Renaissance England, and of the religious debates and controversies in the decades leading up to the Civil War. *John Stubbs's Reprobates* charts the rise and fall of the Cavaliers before, during and after the English Civil War. From disastrous foreign forays to syphilitic poets, from political intriguing to ambitious young playwrights keen to curry favour with the king, John Stubbs brings alive the vibrant cast of characters that were at the centre of the English Civil War. Stubbs shows the reader just how the country was brought to one of the most destructive moments in its history. 'Dashing and daring, colourful, subtle and provocative . . . stuffed almost to bursting-point with character and incident. Feasting on poems, diaries, plays, masques, letters and biographies, *Reprobates* introduces us to . . . a flamboyant parade of chancers, dreamers, turncoats, heroes, idiots and hedonists who grab the reader's shoulders and force a drink on us as if in some dim-lit, tallow-smoked tavern of the 1630s'Independent 'Swaggeringly splendid...Stubbs is a brilliant expositor of poetry...one cannot resist being carried along the sheer boldness of the charge and the brilliance and lan of its execution' John Adamson, Sunday Telegraph John Stubbs was born in 1977 and studied English at Oxford and Renaissance Literature at Cambridge where he completed a doctorate in 2005. *Donne: The Reformed Soul* was published in 2006 and won the Glen Dimplex Irish Writers' Centre New Writer of the Year and a Royal Society of Literature Jerwood Award for non-fiction. It was shortlisted for the Costa Biography Award and longlisted for the Guardian First Book Award. When Jesus offers his body as a promise to his disciples, he initiates a liturgical framework that is driven by irony and betrayal. Through these deconstructive elements, however, the promise invites the disciples into an intimate space where they anticipate the fulfilment of what is to come. The Last Supper, symbol of unfinished life and sacrifice, becomes the common thread between John Donne and Emily Dickinson, whose poetics acquire liturgical – and therefore eschatological – features, and body and text become the same. By tracing the displacing and yet co-ordinating theme of the body as a textual presence, *Liturgical Liaisons* opens into new readings of Donne and Dickinson in a way that enriches how these figures are understood as poets. The result is a risky and rewarding understanding of how these two gurus challenged accepted theological norms of their day. 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. "Stubbs [has] a storyteller's gift for atmosphere and drama."—Wall Street Journal From disastrous foreign forays to syphilitic poets, from political intrigues to ambitious young playwrights keen to curry favor with the king, John Stubbs brings alive the vibrant cast of characters that was at the center of the English Civil War. In *Reprobates*, the acclaimed biographer John Stubbs finds his new subject in England's turbulent decades of the mid-seventeenth century. With conflict between the monarchy and Parliament threatening to explode, a group of courtiers and army officers known as the Cavaliers emerged to defend the king. They were jeeringly labeled "Cavaliers"—then a term for a gallant or a rogue—by their opponents on the streets of London. Their movement was soon memorialized by poets such as Robert Herrick, whose poem "To the Virgins, to Make Much of Time"—which begins, "Gather ye rosebuds while ye may"—later became a carpe diem anthem for their lost cause. Often imagined as elegant

gentlemen, chivalrous and dandified, the Cavaliers were also originally to be found in the form of the gambler and poet Sir John Suckling or his syphilitic friend William Davenant. Stubbs sheds new light on this groundbreaking group of men, on their world and their journeys through it, in peace and war, from the Blackfriars Playhouse to the battlefields of King Charles's kingdoms. Becoming a father was the main way that an individual in the English Renaissance could be treated as a full member of the community. Yet patriarchal identity was by no means as secure as is often assumed: when poets invoke the idea of paternity in love poetry and other forms, they are therefore invoking all the anxieties that a culture with contradictory notions of sexuality imposed. This study takes these anxieties seriously, arguing that writers such as Sidney and Spenser deployed images of childbirth to harmonize public and private spheres, to develop a full sense of selfhood in their verse, and even to come to new accommodations between the sexes. Shakespeare, Donne and Jonson, in turn, saw the appeal of the older poets' aims, but resisted their more radical implications. The result is a fiercely personal yet publicly-committed poetry that wouldn't be seen again until the time of the Romantics. John Donne's life story is inextricably tied up with the fabric of a society in the throes of religious persecution. His family had long been subject to the terror inflicted upon Catholics under the reign of Elizabeth I, and while his brother languished in prison, and his mother and uncles fled to exile in Europe, Donne was consumed by the question of his own faith and by trying to figure out what it is that connects human beings - and keeps them apart. In his biography of Donne, John Stubbs chronicles not only a long and bitter sectarian conflict, but also the love story of a young couple who broke the rules of their society, and paid the ultimate price. From the raucous streets of late sixteenth-century London to the personal and political intrigues of Donne's family and public life, from the horrors of the Reformation to the delight of Donne's poetry, John Stubbs' book is a vivid, dazzling biography of an extraordinary man, as well as a compelling portrait of England at a time of bewildering transformation.. The author of *John Donne: The Reformed Soul* describes the Cavaliers who were a group of poets who defended the king against the Protestant reformers during English Civil War's and inadvertently created an artistic movement. This book is a history of love and the challenge love offers to the laws and customs of its times and places, as told through poetry from the Song of Songs to John Milton's *Paradise Lost*. It is also an account of the critical reception afforded to such literature, and the ways in which criticism has attempted to stifle this challenge. Bryson and Movsesian argue that the poetry they explore celebrates and reinvents the love the troubadour poets of the eleventh and twelfth centuries called *fin'amor*: love as an end in itself, mutual and freely chosen even in the face of social, religious, or political retribution. Neither eros nor agape, neither exclusively of the body, nor solely of the spirit, this love is a middle path. Alongside this tradition has grown a critical movement that employs a 'hermeneutics of suspicion', in Paul Ricoeur's phrase, to claim that passionate love poetry is not what it seems, and should be properly understood as worship of God, subordination to Empire, or an entanglement with the structures of language itself - in short, the very things it resists. The book engages with some of the seminal literature of the Western canon, including the Bible, the poetry of Ovid, and works by English authors such as William Shakespeare and John Donne, and with criticism that stretches from the earliest readings of the Song of Songs to contemporary academic literature. Lively and enjoyable in its style, it attempts to restore a sense of pleasure to the reading of poetry, and to puncture critical insistence that literature must be outwitted. It will be of value to professional, graduate, and advanced undergraduate scholars of literature, and to the educated general reader interested in treatments of love in poetry throughout history. In most modern discussions of the Eucharist, the Jewish temple and its services of worship do not play a large role. They are often mentioned in passing, but little work is done in grounding, organizing, or explicating the connections between these things and the Eucharistic celebration. In *Table and Temple*, David Stubbs sheds light on the reasons for this neglect and shows the important role the temple and its worship played in the imagination of Jesus and his disciples about what was to become a central Christian practice. He then explores the five central meanings of the temple and its main services of worship, demonstrating their relationship to the five central meanings of the Christian Eucharist. These central meanings of the temple itself, the daily, weekly, and monthly sacrifices, and the three pilgrim feasts are linked to the history of salvation. Stubbs distills them to (1) the real presence of God and God's Kingdom among God's people, (2) thanksgiving for creation and providence, (3) remembrance of past deliverance, (4) covenant renewal in the present, and (5) a hopeful celebration of the feast to come. They provide a solid ground upon which to organize contemporary Christian Eucharistic imagination and practice. Such a solid ground not only expands our theology and enriches contemporary practice—it can also bring greater ecumenical unity to this central Christian rite. Shakespeare has traditionally been viewed as Queen Elizabeth's 'poet laureate', and as the official mouthpiece of the Elizabethan age. But the Elizabethan world was torn apart by the religious divisions initiated by the Reformation, and vitiated by the government's merciless persecution of Catholics. As it was the victors who wrote the history, the English Reformation has been portrayed as a peaceful transition enjoying majority support, when in fact it was nothing of the kind. Elizabeth's regime was a police state which sanctioned the use of torture, where Catholic priests and those who harboured them were liable to summary and bloody execution. The persecution of Catholics was continued by James I, evoking the violent response of the Gunpowder Plot. *The Heart of His Mystery* examines Shakespeare's life and work against this background. There is strong biographical evidence that he was himself a Catholic, and a detailed survey of his plays and poems shows that his imagination was intimately bound up with his religious faith. When we realise that his human compassion grew from his membership in a persecuted community, we can glimpse the mystery he has encrypted in his works and we come closer to understanding the hidden heart of Shakespeare the man. Apocalyptic rhetoric creates dangerous politics; three great thinkers show how clear-eyed realism is our best hope. "The most dramatic account so far of the extraordinary experience of slaves in and after the American Revolution. . . . Schama's gift for plunging us into the very center of the action makes reading an exhilarating and often moving experience."—Daily Telegraph If you were black in America at the start of the Revolutionary War, whom would you want to win? In response to a declaration by the last governor of Virginia that any rebel-owned slave who escaped and served the King would be emancipated, tens of thousands of blacks voted with feet, escaping to fight beside the British. Originally designed to break the plantations of the American South, this military strategy instead unleashed one of the great exoduses in American history. Told in the voices of the slaves and the white abolitionists who aided them, Simon Schama vividly details the odyssey of these escaped blacks, shedding light on an extraordinary chapter in America's birth. *Rhetoric and the Familiar* examines the rhetorical practice of Francis Bacon and John Donne in both their writing and public speaking. It explores how their rhetorical planning negotiates the need both to use and combat familiar ideas, images, and emotions, when engaging different audiences. The book's main selling points are that it explores well-known texts from the neglected angle of faculty psychology. Its ability to illuminate familiar ground in an important but neglected way will be its main selling point in the academic market. Known for the classics "Knock on Wood," "634-5789," "Raise Your Hand," "Big Bird," and "I've Never Found a Girl (To Love Me Like You Do)," among others, Eddie Floyd's career as a soul legend spans over sixty years. His professional singing career began in Detroit in the 1950s as a founding member of the Falcons, considered "The First Soul Group." A solo artist and songwriter for Memphis's famed Stax Records from 1966 until 1975, Floyd has subsequently been the singer for the Blues Brothers Band and for Bill Wyman's Rhythm Kings, while continuing to perform and record solo. In *Knock! Knock! Knock! On Wood*, Floyd recounts how a three-year stint in an Alabama reform school shaped his young life; recalls the early years of R&B in Detroit alongside future Motown and Stax legends; discusses the songwriting sessions with Steve Cropper and Booker T. Jones that produced his biggest hits; addresses his complicated life-long relationship with the often-unpredictable Wilson Pickett; shares his memories of friend Otis Redding; reveals his unlikely involvement in the rise of southern rock darlings Lynyrd Skynyrd; and offers an insider perspective on the tragic downfall of Stax Records. With input from Bruce Springsteen, Bill Wyman, Paul Young, William Bell, Steve Cropper, and others, *Knock! Knock! Knock! On Wood* captures Eddie's tireless work ethic and warm personality for an engrossing first-hand account of one of the last true soul survivors. This Companion brings together sixteen essays that explore the full diversity of British poetry since the Second World War. Focusing on famous and neglected names alike, from Dylan Thomas to John Agard, leading scholars provide readers with insight into the ongoing importance and profundity of post-war poetry. What did it mean to be a spectator during the lifetime of Shakespeare or of Aphra Behn? In *Early Modern Spectatorship* contributors use the idea of spectatorship to reinterpret canonical early modern texts and bring visibility to relatively unknown works. While many early modern spectacles were designed to influence those who watched, the very presence of spectators and their behaviour could alter the conduct and the meaning of the event itself. In the case of public executions, for example, audiences could both observe and be observed by the executioner and the condemned. Drawing on work in the digital humanities and theories of cultural spectacle, these essays

discuss subjects as various as the death of Desdemona in Othello, John Donne's religious orientation, Ned Ward's descriptions of London, and Louis Laguerre's murals painted for the residences of English aristocrats. A lucid exploration of subtle questions, *Early Modern Spectatorship* identifies, imagines, and describes the spectator's experience in early modern culture. In "Metaphysical Poetry", there is an emphasis on religious experience, which often touches on diverse kinds of turning. Among them are religious conversion (a turn to God), spatial movement (turning in space), divine transformation (turning from one kind into another), musical tuning (turning as a requisite for harmony) and circular turning. Moreover, there is a strong link between turning and its realisation through the language of the poems. Focusing on John Donne and George Herbert, this study explores various aspects of turning, as well as their interrelation. Dissertation. (Series: Religion and Literature / Religion und Literatur, Vol. 7) [Subject: Poetry]

The Psychology of Creative Writing takes a scholarly, psychological look at multiple aspects of creative writing, including the creative writer as a person, the text itself, the creative process, the writer's development, the link between creative writing and mental illness, the personality traits of comedy and screen writers, and how to teach creative writing. This book will appeal to psychologists interested in creativity, writers who want to understand more about the magic behind their talents, and educated laypeople who enjoy reading, writing, or both. From scholars to bloggers to artists, *The Psychology of Creative Writing* has something for everyone.

Shipwreck Modernity engages early modern representations of maritime disaster in order to describe the global experience of ecological crisis. In the wet chaos of catastrophe, sailors sought temporary security as their worlds were turned upside down. Similarly, writers, poets, and other thinkers searched for stability amid the cultural shifts that resulted from global expansion. The ancient master plot of shipwreck provided a literary language for their dislocation and uncertainty. Steve Mentz identifies three paradigms that expose the cultural meanings of shipwreck in historical and imaginative texts from the mid-sixteenth through the early eighteenth centuries: wet globalization, blue ecology, and shipwreck modernity. The years during which the English nation and its emerging colonies began to define themselves through oceangoing expansion were also a time when maritime disaster occupied sailors, poets, playwrights, sermon makers, and many others. Through coming to terms with shipwreck, these figures adapted to disruptive change. Traces of shipwreck ecology appear in canonical literature from Shakespeare to Donne to Defoe and also in sermons, tales of survival, amateur poetry, and the diaries of seventeenth-century English sailors. The isolated islands of Bermuda and the perils of divine anger hold central places. Modern sailor-poets including Herman Melville serve as valuable touchstones in the effort to parse the reality and understandings of global shipwreck. Offering the first ecocritical account of early modern shipwreck narratives, *Shipwreck Modernity* reveals the surprisingly modern truths to be found in these early stories of ecological collapse.

From standout scholar Katherine Rundell, *Super-Infinite* presents a sparkling and very modern biography of John Donne: the poet of love, sex, and death. Sometime religious outsider and social disaster, sometime celebrity preacher and establishment darling, John Donne was incapable of being just one thing. In his myriad lives he was a scholar of law, a sea adventurer, a priest, an MP - and perhaps the greatest love poet in the history of the English language. Along the way he converted from Catholicism to Protestantism, was imprisoned for marrying a sixteen-year old girl without her father's consent; struggled to feed a family of ten children; and was often ill and in pain. He was a man who suffered from black surges of misery, yet expressed in his verse many breathtaking impressions of electric joy and love. Ever since their rediscovery in the 1920s, John Donne's writings have been praised for their energy, vigour and drama - yet so far, no attempt has been made to approach and define systematically these major characteristics of his work. Drawing on J. L. Austin's speech act theory, Margret Fetzer's comparative reading of Donne's poetry and prose eschews questions of personal or religious sincerity and instead recreates an image of John Donne as a man of many performances. No matter if engaged in the writing of a sermon or a piece of erotic poetry, Donne placed enormous trust in what words could do. Questions as to how saying something may actually bring about that very thing, or how playing the part of someone else affects an actor's identity, are central to Donne's oeuvre - and moreover highly relevant in the cultural and theological contexts of the early modern period in general. In treating both canonical and lesser known Donne texts, *John Donne's Performances* hopes to make a significant contribution not only to Donne criticism and research into early modern culture: by using concepts of performance and performativity as its major theoretical backdrop, it aims to establish an interdisciplinary link with the field of performance studies. By reconstructing the history of sermons preached at Paul's Cross between 1520 and 1640 this collection of essays examines the flourishing 'culture of persuasion' which transformed England's political and religious identities and fostered a nascent public sphere. The Reformation changed forever how the sacrament of the Eucharist was understood. This study of six canonical early modern lyric poets traces the literary afterlife of what was one of the greatest doctrinal shifts in English history. Sophie Read argues that the move from a literal to a figurative understanding of the phrase 'this is my body' exerted a powerful imaginative pull on successive generations. To illustrate this, she examines in detail the work of Southwell, Donne, Herbert, Crashaw, Vaughan and Milton, who between them represent a broad range of doctrinal and confessional positions, from the Jesuit Southwell to Milton's heterodox Puritanism. Individually, each chapter examines how Eucharistic ideas are expressed through a particular rhetorical trope; together, they illuminate the continued importance of the Eucharist's transformation well into the seventeenth century - not simply as a matter of doctrine, but as a rhetorical and poetic mode.

John Donne: In the Shadow of Religion explores the life of one of the most significant figures of the English Renaissance. The book not only provides an overview of Donne's life and work, but connects his writing and thinking to the ideas, institutions, and networks that influenced him. The book shows how Donne's faith underpinned his career, from aspirational courtier to phenomenally successful clergyman and preacher, when he became dean of St. Paul's Cathedral. Donne emerges as a figure obsessed with himself, tormented by the fear that his transgressions may have condemned him to eternal damnation. This fine new account uses Donne's correspondence, writing, and poetry to give a rounded portrait of a bold, experimental thinker, who was never afraid of taking risks that few others would have countenanced. "Elegantly written, psychologically and historically astute."—Los Angeles Times Book Review

From scholar to buccaneer, from outcast to establishment figure, John Donne emerged as one of the greatest English poets. Following Donne from Plague-ridden streets to palaces, from taverns to the pulpit of St Paul's, John Stubbs's "exemplary literary biography" (Harold Bloom) is a vivid portrait of an extraordinary writer and his country at a time of bewildering and cruel transformation.

A Study Guide for John Donne's "Song," excerpted from Gale's acclaimed *Poetry for Students*. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust *Poetry for Students* for all of your research needs.