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## Sonnet 19: When I Consider How My Light Is Spent

In his spare time he wrote on a wide range of topics, including two powerful pamphlets on the need for a divorce law, and his *Areopagitica*, published in 1644,

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John Milton is  
revered for his  
poetry, but he was a  
cold, forbidding  
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from Foxe's Acts and  
Monuments, Milton's  
Areopagitica and  
Hamlet to ephemeral

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**Text**  
polemical pamphlets  
from the sixteenth  
and seventeenth  
centuries, the volume  
...

## Religion, Print, and Literary Culture in Early Modern England

When Parliament  
imposed censorship  
on writings, he defied  
a licensing



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Requirement and  
published an  
Areopagitica  
pamphlet claiming  
that all thinking  
people are entitled to  
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Areopagitica: A speech for the Liberty of Unlicensed Printing to the Parliament of England is John Milton's famous tract against censorship. Named after a speech by Isocrates, a fifth century BC Athenian orator, the work is counted as one of the

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Text most influential and inspired defenses of the right to freedom of expression in history. It is also a personal issue for Milton who was submitted to censorship himself when he tried to publish his defenses of divorce, radical works for the time that gained no

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Quarter with censors. Distributed as a pamphlet, Milton's powerful arguments against 1643's Licensing Order note that classical Greek and Roman society was never subjected to such censorship, and he uses many classical and biblical references to reinforce his

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Argument. This is true  
liberty, when free-  
born men, Having to  
advise the public,  
may speak free,  
Which he who can,  
and will, deserves  
high praise; Who  
neither can, nor will,  
may hold his peace:  
What can be juster in  
a state than  
this? Euripid.

Hicetid. They, who to



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states and governors  
of the Commonwealth  
direct their speech,  
High Court of  
Parliament, or,  
wanting such access  
in a private conditi

Leading critic John  
Leonard explores the  
writings of John  
Milton from his early

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poetry to his major  
prose.

Censorship and all it  
implies in terms both  
of our historical  
understanding and of  
issues of enormous  
moment in  
contemporary life  
defies brief definition  
because it is an idea

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Text that always engages our prejudices, penetrates to the dim regions where our manners and mores take form, and shapes our attitude to the rule law, while at the same time the responses it evokes, whether pernicious or benevolent, depend upon the actualities of the historical

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Text. Censorship is fascinating because its theory demands some decision on its practice whenever there is an intellectual or political crisis; it is a measure of individual rationality and liberalism.

History, which has accelerated so powerfully in recent decades, has diffused

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our attention, and we tend to overlook the most urgent of the threats to ourselves from ourselves.

Censorship is one of the gauges of civilization, and it has always aroused men's most passionate and partisan feelings. The issues involved exploded into the modern world with

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John Milton's

Areopagitica in 1644,  
and have become  
ever more pressing as  
our world has grown  
smaller and smaller.

This anthology is  
therefore of urgent  
relevance to our own  
lives and times.

Milton's thesis rests  
upon the issue of  
religious belief, and it  
introduces the book's

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Text  
first part, "Censorship and Belief." With "Censorship and Fact," the book moves to the conflict of the interests of science and freedom of speech with those of the state. In "Censorship and the Imagination," the issue turns on the question of what art is and how it

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functions in society.  
And, finally, comes  
"Self-Censorship,"  
with Dostoievsky and  
Freud opening up  
that modern vista  
where neurosis and  
politics meet.

This volume, first  
published in 1991,  
contains two political



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Ten pamphlets by John Milton in which he sought to vindicate the overthrow of Charles I.

Pairing full-length scholarly essays with shorter pieces drawn from scholarly blogs and conference presentations, as well as commissioned interviews and

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Position statements,  
Debates in the Digital  
Humanities 2016  
reveals a dynamic  
view of a field in  
negotiation with its  
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book explore how DH  
can and must change  
in response to social  
justice movements  
and events like  
#Ferguson; how DH

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differently structured.  
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simultaneously in  
print, e-book, and  
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formats, each DH  
annual will be a book-

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Length publication highlighting the particular debates that have shaped the discipline in a given year. By identifying key issues as they unfold, and by providing a hybrid model of open-access publication, these volumes and the Debates in the Digital Humanities series will

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Articulate the present contours of the field and help forge its future. Contributors: Moya Bailey, Northeastern U; Fiona Barnett; Matthew Battles, Harvard U; Jeffrey M. Binder; Zach Blas, U of London; Cameron Blevins, Rutgers U; Sheila A. Brennan, George Mason U;

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