



religions

Religions in Shakespeare's Writings

Edited by
David W. Urban

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Shakespeare And Religions

Alison Shell



Shakespeare And Religions:

Religions in Shakespeare's Writings David V. Urban, 2020-12-10 Offering a wide range of scholarly perspectives *Religions in Shakespeare's Writings* explores Shakespeare's depictions throughout his canon of various religions and matters related to them This collection's fifteen essays explore matters pertaining to Catholic Anglican and Puritan Christianity the Albigenian heresy of the high middle ages Islam Judaism Roman religion different manifestations of religious paganism and even the religion of Shakespeare practiced by Shakespeare's nineteenth century admirers These essays analyze how Shakespeare depicts both tensions between religions and the syntheses of different religious expressions on topics as diverse as Shakespeare's varied portrayals of the afterlife religious experience in *Measure for Measure* and *Black natural law* and *The Tempest* This collection also explores the political ramifications of religion within Shakespeare's works as well as Shakespeare's multifaceted uses of the Bible Additionally while this collection does not present a Shakespeare whose particular religious beliefs can definitely be known or are displayed uniformly throughout his canon various essays consider to what extent Shakespeare's individual works demonstrate a Christian foundation Contributors include John D Cox Cyndia Susan Clegg Grace Tiffany Matthew J Smith Bethany C Besteman Sarah Skwire Feisal Mohamed Benedict J Whalen Benjamin Lockerd Bryan Adams Hampton Debra Johanyak John E Curran Emily E Stelzer David V Urban and Julia Reinhard Lupton

Shakespeare Survey: Volume 54, Shakespeare and Religions Peter Holland, 2001-10-04 *Shakespeare Survey* is a yearbook of Shakespeare studies and production Since 1948 *Survey* has published the best international scholarship in English and many of its essays have become classics of Shakespeare criticism Each volume is devoted to a theme or play or group of plays each also contains a section of reviews of the previous year's textual and critical studies and of major British performances The books are illustrated with a variety of Shakespearean images and production photographs The current editor of *Survey* is Peter Holland The first eighteen volumes were edited by Allardyce Nicoll numbers 19-33 by Kenneth Muir and numbers 34-52 by Stanley Wells The virtues of accessible scholarship and a keen interest in performance from Shakespeare's time to our own have characterised the journal from the start For the first time numbers 1-50 are being reissued in paperback available separately and as a set

Shakespeare's Religious Background Peter Milward, 1973 For England the sixteenth century was above all an age of religious upheaval Behind the glittering procession of Tudor monarchs were dragged the bruised consciences of their unfortunate subjects Then at the end of the century came the genius of Shakespeare who gave in his plays the very age and body of the time his form and pressure To what extent we may ask does the religious upheaval of his time feature in these plays Apparently not all is the surprising answer But apparently is not the same as really For when we study the plays in relation to the religious movements of the Elizabethan age we find unsuspected depths of meaning and implication In these depths we may discern the various echoes of the continuing force of Catholic tradition the developing establishment of Protestant reform the gathering onslaught of radical Puritanism and the steady growth of religious

indifference These currents and cross currents of the age are all reflected to a greater or lesser extent in different plays But it is only when the plays are taken together that there emerges a characteristic moral and theological viewpoint which may be regarded as Shakespeare's own It even seems that so far from ignoring the religious issues of his time it was precisely on this point that Shakespeare felt most deeply so deeply perhaps that it was impossible for him to express his feelings in anything but the most enigmatic modes As he made Hamlet exclaim in a somewhat analogous situation But break my heart For I must hold my tongue Peter Millard

A Will to Believe David Scott Kastan, 2014-01-16 On 19 December 1601 John Croke then Speaker of the House of Commons addressed his colleagues If a question should be asked What is the first and chief thing in a Commonwealth to be regarded I should say religion If What is the second I should say religion If What the third I should still say religion But if religion was recognized as the chief thing in a Commonwealth we have been less certain what it does in Shakespeare's plays Written and performed in a culture in which religion was indeed inescapable the plays have usually been seen either as evidence of Shakespeare's own disinterested secularism or more recently as coded signposts to his own sectarian commitments Based upon the inaugural series of the Oxford Wells Shakespeare Lectures in 2008 *A Will to Believe* offers a thoughtful surprising and often moving consideration of how religion actually functions in them not as keys to Shakespeare's own faith but as remarkably sensitive registers of the various ways in which religion charged the world in which he lived The book shows what we know and can't know about Shakespeare's own beliefs and demonstrates in a series of wonderfully alert and agile readings how the often fraught and vertiginous religious environment of Post Reformation England gets refracted by the lens of Shakespeare's imagination

Religions in Shakespeare's Writings David V. Urban, 2020 Offering a wide range of scholarly perspectives *Religions in Shakespeare's Writings* explores Shakespeare's depictions throughout his canon of various religions and matters related to them This collection's fifteen essays explore matters pertaining to Catholic Anglican and Puritan Christianity the Albigensian heresy of the high middle ages Islam Judaism Roman religion different manifestations of religious paganism and even the religion of Shakespeare practiced by Shakespeare's nineteenth century admirers These essays analyze how Shakespeare depicts both tensions between religions and the syntheses of different religious expressions on topics as diverse as Shakespeare's varied portrayals of the afterlife religious experience in *Measure for Measure* and *Black natural law* and *The Tempest* This collection also explores the political ramifications of religion within Shakespeare's works as well as Shakespeare's multifaceted uses of the Bible Additionally while this collection does not present a Shakespeare whose particular religious beliefs can definitely be known or are displayed uniformly throughout his canon various essays consider to what extent Shakespeare's individual works demonstrate a Christian foundation Contributors include John D Cox Cyndia Susan Clegg Grace Tiffany Matthew J Smith Bethany C Besteman Sarah Skwire Feisal Mohamed Benedict J Whalen Benjamin Lockerd Bryan Adams Hampton Debra Johanyak John E Curran Emily E Stelzer David V Urban and Julia Reinhard Lupton

Shakespeare and Religious

Change K. Graham, P. Collington, 2009-07-16 This balanced and innovative collection explores the relationship of Shakespeare's plays to the changing face of early modern religion considering the connections between Shakespeare's theatre and the religious past the religious identities of the present and the deep cultural changes that would shape the future of religion in the modern world

The Cambridge Companion to Shakespeare and Religion Hannibal Hamlin, 2019-03-28 A wide ranging yet accessible investigation into the importance of religion in Shakespeare's works from a team of eminent international scholars

Shakespeare's God Ivor Morris, 2004-12-23 First published in 1972 Shakespeare's God investigates whether a religious interpretation of Shakespeare's tragedies is possible The study places Christianity's commentary on the human condition side by side with what tragedy reveals about it This pattern is identified using the writings of Christian thinkers from Augustine to the present day The pattern in the chief phenomena of literary tragedy is also traced

The Religion of Shakespeare Richard Simpson, Henry Sebastian Bowden, 1899

The Religion of Shakespeare Richard Simpson, 1899

Shakespeare and Religion Alison Shell, 2014-09-26 This book sets Shakespeare in the religious context of his times presenting a balanced up to date account of current biographical and critical debates and addressing the fascinating under studied topic of how Shakespeare's writing was perceived by literary contemporaries both Catholic and Protestant whose priorities were more obviously religious than his own It advances new readings of several plays especially Hamlet King Lear and The Winter's Tale these draw in many cases on new and under exploited contemporary analogues ranging from conversion narratives books of devotion and polemical pamphlets to manuscript drama and emblems Shakespeare's writing has been seen both as profoundly religious giving everyday human life a sacramental quality and as profoundly secular foreshadowing the kind of humanism that sees no necessity for God This study attempts to reconcile these two points of view describing a writer whose language is saturated in religious discourse and whose dramaturgy is highly attentive to religious precedent but whose invariable practice is to subordinate religious matter to the particular aesthetic demands of the work in hand For Shakespeare as for few of his contemporaries the Judaeo Christian story is something less than a master narrative

Texts and Traditions Beatrice Groves, 2006-11-30 Texts and Traditions explores Shakespeare's thoroughgoing engagement with the religious culture of his time In the wake of the recent resurgence of interest in Shakespeare's Catholicism Groves eschews a reductively biographical approach and considers instead the ways in which Shakespeare's borrowing from both the visual culture of Catholicism and the linguistic wealth of the Protestant English Bible enriched his drama Through close readings of a number of plays Romeo and Juliet King John 1 Henry IV Henry V and Measure for Measure Groves unearths and explains previously unrecognised allusions to the Bible the Church's liturgy and to the mystery plays performed in England in Shakespeare's boyhood Texts and Traditions provides new evidence of the way in which Shakespeare exploited his audience's cultural memory and biblical knowledge in order to enrich his ostensibly secular drama and argues that we need to unravel the interpretative possibilities of these religious nuances in order fully to grasp

the implications of his plays *Shakespeare and Religion* G. Wilson Knight, 2013-10-08 First Published in 2002 Part of the G Wilson Knight collection the essays included in this volume constitute a fairly consistent record of his attempts over a period of some forty years to explore the deeper significances of Shakespearian poetry and drama **Religion in the Age of Shakespeare** Christopher Baker, 2007-09-30 Shakespeare's plays were the product of his culture and reflect the daily life of Elizabethans This book examines the religious background of his works and helps students use his plays to understand religion in Elizabethan England The initial chapters survey the role of religion in Shakespeare's world The volume then looks at religion in his plays and how productions from different periods have addressed the religious issues of his drama A chapter then overviews criticism on Shakespeare and religion while a selection of primary documents illuminates his religious milieu Students often find the Elizabethan world fascinating yet challenging The same can be said of Shakespeare's plays which reflect the daily life and concerns of Elizabethan England and grew out of his milieu Written for students this book illuminates the religious life of Elizabethan England promotes a greater understanding of Shakespeare's plays and uses Shakespeare's works to examine Early Modern religious culture The volume begins with a quick overview of the origins of Elizabethan religious traditions followed by a more detailed consideration of the chief religious beliefs and concerns of Shakespeare's world It then discusses the role of religion in Shakespeare's plays This is followed by a look at how various productions have interpreted his religious concerns A review of criticism on Shakespeare and religion follows along with a selection of primary documents related to religion in his world A glossary defines key terms and concepts and a bibliography cites print and electronic resources for further study Literature students will welcome this book as a guide to Shakespeare's plays while history students will value it for using his plays to examine religion in the Early Modern era **Shakespeare's Religious Language** R. Chris Hassel Jr., 2015-03-26 Religious issues and discourse are key to an understanding of Shakespeare's plays and poems This dictionary discusses over 1000 words and names in Shakespeare's works that have a religious connotation Its unique word by word approach allows equal consideration of the full nuance of each of these words from abbe to zeal It also gradually reveals the persistence the variety and the sophistication of Shakespeare's religious usage Frequent attention is given to the prominence of Reformation controversy in these words and to Shakespeare's often ingenious and playful metaphoric usage of them Theological commonplaces assume a major place in the dictionary as do overt references to biblical figures biblical stories and biblical place names biblical allusions church figures and saints

Religion Around Shakespeare Peter Iver Kaufman, 2013 *Shakespeare's Religious Allusiveness* Maurice Hunt, 2019-10-28 Shakespeare's Religious Allusiveness complicates debates about whether Shakespeare's plays are fundamentally Protestant or Catholic in sympathy challenging analyses that either find Protestant elements consistently undercutting Catholic motifs or less often discover evidence of the playwright's endorsement of Catholic doctrine and customs Rather Maurice Hunt argues that Shakespeare's syncretistic method of incorporating both Protestant and Catholic

elements into his plays was singular among early modern English playwrights at a time when governmental and social tolerance of Protestantism in the theatre was high and criticism of stereotyped Catholicism was correspondingly rampant in drama. In depth discussions of *The Two Gentlemen of Verona*, *The Second Henriad*, *All's Well That Ends Well*, *Twelfth Night* and *Othello* reveal how Shakespeare allusively integrates Reformation Protestant and Roman Catholic motifs and systems of thought. This book sheds new light on the playwright's knowledge of and interest in Elizabethan and Jacobean religious debates over the nature of spiritual reformation, the efficacy of merit for redemption and the operation of Providence. It will appeal not only to Shakespeare scholars but to those interested in the cultural history of the Reformation.

Shakespeare's Religious Language R. Chris Hassel Jr., 2005-05-12 An A to Z reference guide to religious terms, concepts and references in Shakespeare

The Religion of Shakespeare Henry Sebastian Bowden, Richard Simpson, 1899 The Routledge Companion to Shakespeare and Religion Will Stockton, 2026

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