



Shakespeare's Tribe

CHURCH, NATION, AND THEATER
IN RENAISSANCE ENGLAND

Jeffrey Knapp

Shakespeares Tribe Church Nation And Theater In Renaissance England

Ian Pickup



Shakespeare's Tribe Church Nation And Theater In Renaissance England:

Shakespeare's Tribe Jeffrey Knapp, 2002 Most contemporary critics characterize Shakespeare and his tribe of fellow playwrights and players as resolutely secular interested in religion only as a matter of politics or as a rival source of popular entertainment Yet as Jeffrey Knapp demonstrates in this radical new reading a surprising number of writers throughout the English Renaissance including Shakespeare himself represented plays as supporting the cause of true religion To be sure Renaissance playwrights rarely sermonized in their plays which seemed preoccupied with sex violence and crime During a time when acting was regarded as a kind of vice many theater professionals used their apparent godlessness to advantage claiming that it enabled them to save wayward souls the church could not otherwise reach The stage they argued made possible an ecumenical ministry which would help transform Reformation England into a more inclusive Christian society Drawing on a variety of little known as well as celebrated plays along with a host of other documents from the English Renaissance Shakespeare's Tribe changes the way we think about Shakespeare and the culture that produced him Winner of the Best Book in Literature and Language from the Association of American Publishers Professional Scholarly division the Conference on Christianity and Literature Book Award and the Roland H Bainton Prize for Literature from the Sixteenth Century Society and Conference

Heterodox Shakespeare Sean Benson, 2017-02-09 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 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

Believing in Shakespeare Claire McEachern, 2018-04-19 This ground breaking and accessible study explores the connections between the English

Reformation's impact on the belief in eternal salvation and how it affected ways of believing in the plays of Shakespeare Claire McEachern examines the new and better faith that Protestantism imagined for itself a faith in which scepticism did not erode belief but worked to substantiate it in ways that were both affectively positive and empirically positivist Concluding with in depth readings of Richard II King Lear and The Tempest the book represents a markedly fresh intervention in the topic of Shakespeare and religion With great originality McEachern argues that the English reception of the Calvinist imperative to know with God allowed the very nature of literary involvement to change transforming feeling for a character into feeling with one

Shakespeare's World/world Shakespeares International Shakespeare Association. World Congress,2008 This collection offers 29 essays by many of the world's major scholars of the extraordinary diversity and richness of Shakespeare studies today It ranges from examinations of the society Shakespeare himself lived in to recent films plays novels and operatic adaptations in Europe Africa Asia Australia and the Middle East

The Biblical Covenant in Shakespeare Mary Jo Kietzman,2018-02-09 The theopolitical idea of covenant a sacred binding agreement formalizes relationships and inaugurates politics in the Hebrew Bible and it was the most significant revolutionary idea to come out of the Protestant Reformation Central to sixteenth century theology covenant became the cornerstone of the seventeenth century English Commonwealth evidenced by Parliament's passage of the Protestation Oath in 1641 which was the first national covenant against popery and arbitrary government followed by the Solemn League and Covenant in 1643 Although there are plenty of books on Shakespeare and religion and Shakespeare and the Bible no recent critics have recognized how Shakespeare's plays popularized and spread the covenant idea making it available for the modern project By seeding the plays with allusions to biblical covenant stories Shakespeare not only lends ethical weight to secular lives but develops covenant as the core idea in a civil religion or a founding myth of the early modern political community writ small family and friendship and large business and state Playhouse relationships especially those between actors and audiences were also understood through the covenant model which lent ethical shading to the convention of direct address Revealing covenant as the biblical beating heart of Shakespeare's drama this book helps to explain how the plays provide a smooth transition into secular society based on the idea of social contract

Thinking with Shakespeare Julia Reinhard Lupton,2019-10-04 What is a person What company do people keep with animals plants and things Such questions bearing fundamentally on the shared meaning of politics and life animate Shakespearean drama yet their urgency has often been obscured Julia Reinhard Lupton gently dislodges Shakespeare's plays from their historical confines to pursue their universal implications From Petruchio's animals and Kate's laundry to Hamlet's friends and Caliban's childhood Lupton restages thinking in Shakespeare as an embodied act of consent cure and care Thinking with Shakespeare encourages readers to ponder matters of shared concern with the playwright by their side Taking her cue from Hannah Arendt Lupton reads Shakespeare for fresh insights into everything from housekeeping and animal husbandry to biopower and political theology

Shakespeare on Salvation David

Anonby,2024-03-13 This cutting edge book explores Shakespeare's negotiation of Reformation controversy about theories of salvation While twentieth century literary criticism tended to regard Shakespeare as a harbinger of secularism the so called turn to religion in early modern studies has given renewed attention to the religious elements in Shakespeare and his contemporaries Nevertheless there remains an aura of uncertainty regarding some of the doctrinal and liturgical specificities of the period This historical gap is especially felt with respect to theories of salvation or soteriology Such ambiguity however calls for further inquiry into historical theology The author explores how the language and concepts of faith grace charity the sacraments election free will justification sanctification and atonement find expression in Shakespeare's plays In doing so this book contributes to the recovery of a greater understanding of the relationship between early modern religion and Shakespearean drama While the author shares David Scott Kastan's reluctance to attribute particular religious convictions to Shakespeare in some cases such critical guardedness has diverted attention from the religious topography of Shakespeare's plays Throughout this study the author's hermeneutic is to read Shakespeare through the lens of early modern theological controversy and to read early modern theology through the lens of Shakespeare Shakespeare and Early Modern Religion

David Loewenstein,Michael Witmore,2015-01-22 This volume freshly illuminates the diversity of early modern religious beliefs practices and issues and their representation in Shakespeare's plays The Cambridge Companion to Shakespeare and Contemporary Dramatists

A. J. Hoenselaars,2012-10-11 This Companion is devoted to the life and works of Shakespeare and contemporary playwrights in early modern London **Catholic Theology in Shakespeare's Plays**

David N. Beauregard,2008 Explores and reexamines Shakespeare's theology from the standpoint of revisionist history of the English Reformation Shakespeare and the Cultures of Performance

Paul Yachnin,Patricia Badir,2017-05-15 Theatrical performance suggest the contributors to this volume can be an unpredictable individual experience as well as a communal institutional or cultural event The essays collected here use the tools of theatre history in their investigation into the phenomenology of the performance experience yet they are also careful to consider the social ideological and institutional contingencies that determine the production and reception of the living spectacle Thus contributors combine a formalist interest in the affective and aesthetic dimensions of language and spectacle with an investment in the material cultures that both produced and received Shakespeare's plays Six of the chapters focus on early modern cultures of performance looking specifically at such topics as the performance of rusticity the culture of credit contract and performance the cultivation of Englishness religious ritual and mourning and memory Building upon and interrelating with the preceding essays the last three chapters deal with Shakespeare and performance culture in modernity They focus on themes including literary and theatrical performance anxiety cultural iconicity and the performance of Shakespearean lateness This collection strives to bring better understanding to Shakespeare's imaginative investment in the relationship between theatrical production and the emotional intellectual and cultural effects of performance broadly defined in social terms **Worldly Shakespeare**

Richard Wilson, 2016-02-02 In *Worldly Shakespeare* Richard Wilson proposes that the universalism proclaimed in the name of Shakespeare's playhouse was tempered by his own worldliness the performative idea that runs through his plays that if All the world's a stage then all the men and women in it are merely players Situating this playacting in the context of current concerns about the difference between globalization and mondialisation the book considers how this drama offers itself as a model for a planet governed not according to universal toleration but the right to offend But with good will For when he asks us to think we have but slumbered throughout his offensive plays Wilson suggests Shakespeare is presenting a drama without catharsis which anticipates post structuralist thinkers like Jacques Rancière and Slavoj Žižek who insist the essence of democracy is dissent and the presence of two worlds in one Living out his scenario of the guest who destroys the host by welcoming the religious terrorist paranoid queen veiled woman papist diehard or puritan fundamentalist into his play world *Worldly Shakespeare* concludes the dramatist instead provides a pretext for our globalized communities in a time of

Facebook and fatwa as we also come to depend on the right to offend with our good will **Shakespeare and Outsiders** Marianne Novy, 2013-06-27 OXFORD SHAKESPEARE TOPICS General Editors Peter Holland and Stanley Wells Oxford Shakespeare Topics provide students and teachers with short books on important aspects of Shakespeare criticism and scholarship Each book is written by an authority in its field and combines accessible style with original discussion of its subject This book traces Shakespeare's portrayal of outsiders in some of his most famous plays Some of Shakespeare's most memorable characters are treated as outsiders in at least part of their plays Othello Shylock Malvolio Katherine the Shrew Edmund Caliban and many others Marked as different and regarded with hostility by some in their society many of these characters have become icons of group identity While many critics use the term outsider this is the first book to analyse it as a relative identity and not a fixed one a position that characters move into and out of to show some characters affirming their places as relative insiders by the way they treat others as more outsiders than they are and to compare characters who are outsiders not just in terms of race and religion but also in terms of gender age poverty illegitimate birth psychology morality and other issues Are male characters who love other men outsiders for that reason in Shakespeare How is the suspicion of women presented differently than suspicion of racial or religious outsiders How do the speeches in which various outsiders stand up for the rights of their group compare Can an outsider be admired How and why do the plays shift sympathy for or against outsiders How and why do they show similarities between outsiders and insiders With chapters on Merchant of Venice Twelfth Night Othello King Lear The Tempest and women as outsiders and insiders this book considers such questions with attention both to recent historical research on Shakespeare's time and to specifics of the language of Shakespeare's plays and how they work on stage and screen *Christian Shakespeare: Question Mark* Michael

Scott, Michael Collins, 2022-08-02 *Christian Shakespeare* The question was put to each contributor to this collection of essays They received no further guidance about how to understand the question nor how to shape their responses No particular

theoretical approach no shared definition of the question was required or encouraged Rather they were free to join in whatever way they thought useful the extensive discourse about the impact that the Christian faith and the religious controversies of Shakespeare s time had on his poems and plays The range of responses points not only to openness of Shakespeare s work to interpretation but to the seriousness with which the writers reflected on the question and to their careful and sensitive reading of the poems and plays The heterogeneity of Shakespeare s world is reflected in the heterogeneity of the essays each an individual response to the complex question they engage In the end what the plays and poems reveal about Shakespeare s Christianity remains unclear and that lack of clarity has also contributed to the variety of responses in the collection All the essays recognize to some degree or another that the tension in Shakespeare s world between old and new medieval and early modern Catholic and Protestant brought uncertainty and in some cases anxiety to the minds and hearts of Shakespeare s contemporaries But what Shakespeare himself believed how he responded in his work to the religious turmoil of his time remains uncertain For some of the contributors Shakespeare s plays are inescapably indeterminate even evasive and open to a multiplicity of possible readings For others Shakespeare takes a stand and through the careful patterning of his plays speaks more or less unambiguously to the religious and political issues of his time Together the essays reflect the varied ways in which the question of Shakespeare s Christianity might be answered

Rethinking Historicism from Shakespeare to Milton Ann Baynes Coiro, Thomas Fulton, 2012-10-22 This volume explores the history and practice of historicism and its present usefulness for literary criticism its limitations and its future

Shakespeare and the Play Scripts of Private Prayer Ceri Sullivan, 2020 Explores drama and private prayer from 1580 to 1640 when prayer was considered a dynamic creative practice It analyses moments in which private prayer was staged in Shakespeare s history plays to argue that private prayers are play scripts and to recognise how this understanding affects how prayers in the plays were played and received

Shakespeare, Popularity and the Public Sphere Jeffrey S. Doty, 2017-01-16 In late Elizabethan England political appeals to the people were considered dangerously democratic even seditious the commons were supposed to have neither political voice nor will Yet such appeals happened so often that the regime coined the word popularity to condemn the pursuit of popular favor Jeffrey S Doty argues that in plays from Richard II to Coriolanus Shakespeare made the tactics of popularity and the wider public they addressed vital aspects of politics Shakespeare figured the public not as an extension of the royal court but rather as a separate entity that like the Globe s spectators who surrounded the fictional princes on its thrust stage subjected their rulers to relentless scrutiny For ordinary playgoers Shakespeare s plays offered good practice for understanding the means and ends of popularity and they continue to provide insight to the public relations strategies that have come to define modern political culture

English Authorship and the Early Modern Sublime Patrick Cheney, 2018-03-29 Patrick Cheney s new book places the sublime at the heart of poems and plays in late sixteenth and early seventeenth century England Specifically Cheney argues for the

importance of an early modern sublime to the advent of modern authorship in Spenser Marlowe Shakespeare and Jonson Chapters feature a model of creative excellence and social liberty that helps explain the greatness of the English Renaissance Cheney s argument revises the received wisdom which locates the sublime in the eighteenth century philosophical subject The book demonstrates that canonical works like *The Faerie Queene* and *King Lear* reinvent sublimity as a new standard of authorship This standard emerges not only in rational patriotic paradigms of classical and Christian goodness but also in the eternizing greatness of the author s work free heightened ecstatic Playing a centralizing role in the advent of modern authorship the early modern sublime becomes a catalyst in the formation of an English canon *Seeming Knowledge* John D. Cox,2007 *Seeming Knowledge* revisits the question of Shakespeare and religion by focusing on the conjunction of faith and skepticism in his writing Cox argues that the relationship between faith and skepticism is not an invented conjunction The recognition of the history of faith and skepticism in the sixteenth century illuminates a tradition that Shakespeare inherited and represented more subtly and effectively than any other writer of his generation *Venus's Palace* Reut Barzilai,2023-03-20 This book lays bare the dialogue between Shakespeare and critics of the stage and positions it as part of an ongoing cultural ethical and psychological debate about the effects of performance on actors and on spectators In so doing the book makes a substantial contribution both to the study of representations of theatre in Shakespeare s plays and to the understanding of ethical concerns about acting and spectating then and now The book opens with a comprehensive and coherent analysis of the main early modern English anxieties about theater and its power These are read against twentieth and twenty first century theories of acting interviews with actors and research into the effects of media representation on spectator behaviour all of which demonstrate the lingering relevance of antitheatrical claims and the personal and philosophical implications of acting and spectating The main part of the book reveals Shakespeare s responses to major antitheatrical claims about the powerful effects of poetry music playacting and playgoing It also demonstrates the evolution of Shakespeare s view of these claims over the course of his career from light hearted parody in *A Midsummer Night s Dream* through systematic contemplation in *Hamlet* to acceptance and dramatization in *The Tempest* This study will be of great interest to scholars and students of theater English literature history and culture

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