

Introduction to “Religions in Shakespeare’s Writings”

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This special issue of *Religions* on “Religions in Shakespeare’s Writings” invited contributors to explore the gamut of religious issues and characterizations throughout Shakespeare’s writings. The issue’s call for papers welcomed a variety of perspectives while emphasizing that the resultant volume would not try to present a Shakespeare whose particular religious beliefs can definitely be known or are displayed in a unified manner throughout his canon. Because this volume benefits from John Cox’s expert essay on “Shakespeare and Religion” (Cox 2018), and because each essay has its own abstract, I will not here attempt a survey of the field of Shakespeare and religion, nor will I summarize the essays that follow. Rather, this brief Introduction will identify and discuss important themes that emerge within this special issue, recognizing that these themes, which developed organically through the individual authors’ work and not by explicit editorial instruction, display themselves in various essays herein but by no means in all of them.

Perhaps the most remarkable aspect of this collection is its elucidation of not simply the various manifestations of religions that appear in Shakespeare’s writings, but, indeed, the tensions between these religions within Shakespeare’s creative depictions. For example, the tensions between ancient pagan religion and Christianity are explored in a number of essays. Grace Tiffany identifies the turn from devotion to the Roman goddess Diana to a commitment to self-sacrificial marriage in *The Winter’s Tale* as an embrace of Protestant Christianity. Tiffany’s emphasis on tensions between religions is also evident in her argument that, in Shakespeare, devotion to Diana supports a Protestant marriage ideal rather than a Catholic ideal of celibacy. She shows that, in *The Comedy of Errors* and *Pericles*, Diana herself is transformed from patroness of virgins to Christian matron, offering scripture-based advice on how to be a companionate wife (Tiffany 2018). Benedict Whalen observes the conflict in *The Rape of Lucrece* between, on one hand, Tarquin’s embrace of “Love and Fortune” as his “gods” in a way that justifies his sexual assault, and, on the other hand, the poem’s allusion to 1 Corinthians 3:16–17, in which St. Paul warns against the violation of “the temple of God,” which includes the bodies and souls of all Christians (Whalen 2019). Also discussing *The Rape of Lucrece*, Feisal Mohamed notes the tension between the depiction of female virginity in Roman civic religion and the heavenly reward for chaste obedience—in spite of any forced violation—offered through Christianity (Mohamed 2019). David Urban explores the tension between the pagan spiritual control that Prospero exercises throughout *The Tempest* and the Christian Providence that transcends Prospero’s problematic efforts, a Providence whose workings ultimately precipitate Prospero’s renunciation of such dubious control (Urban 2019). And Emily Stelzer details at length the history of *King Lear* criticism, observing throughout the significance of Shakespeare’s often befuddling blending of pagan and Christian elements throughout the play (Stelzer 2019).

Various other kinds of tensions between religions in Shakespeare are also explored in this special issue. For example, contrary to the position offered by Tiffany (2018) regarding *The Winter’s Tale*, John Curran asserts that Shakespeare, as he does in *Hamlet*, displays in *Macbeth* sympathy with “Catholic ways of seeing” (Curran 2018, p. 1), something evident in the spiritual complexities demonstrated in those dramas, offering a rubric superior to that offered by Protestantism. In an innovative reading of *Hamlet*, Benjamin Lockerd argues that the dualism articulated in some of Hamlet’s speeches

Shakespeare And Religions

G. Wilson Knight



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

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

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

Religion Around Shakespeare Peter Iver Kaufman, 2013-11-04 For years scholars and others

have been trying to out Shakespeare as an ardent Calvinist a crypto Catholic a Puritan baiter a secularist or a devotee of some hybrid faith In *Religion Around Shakespeare* Peter Kaufman sets aside such speculation in favor of considering the historical and religious context surrounding his work Employing extensive archival research he aims to assist literary historians who probe the religious discourses characters and events that seem to have found places in Shakespeare's plays and to aid general readers or playgoers developing an interest in the plays and playwright's religious contexts Catholic conformist and reformist Kaufman argues that sermons preached around Shakespeare and conflicts that left their marks on literature law municipal chronicles and vestry minutes enlivened the world in which and with which he worked and can enrich our understanding of the playwright and his plays [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 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 *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 [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 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

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

Christian Humanism in Shakespeare

Lee Oser, 2022-05-06 Shakespeare Lee Oser argues is a Christian literary artist who criticizes and challenges Christians but who does so on Christian grounds Stressing Shakespeare's theological sensitivity Oser places Shakespeare's work in the radical middle the dialectical opening between the sacred and the secular where great writing can flourish According to Oser the radical middle was and remains a site of cultural originality as expressed through mimetic works of art intended for a catholic small c audience It describes the conceptual space where Shakespeare was free to engage theological questions and

where his Christian skepticism could serve his literary purposes Oser reviews the rival cases for a Protestant Shakespeare and for a Catholic Shakespeare but leaves the issue open focusing instead on how Shakespeare exploits artistic resources that are specific to Christianity including the classical Christian rhetorical tradition The scope of the book ranges from an introductory survey of the critical field as it now stands to individual chapters on A Midsummer Night s Dream The Merchant of Venice the Henriad Hamlet and King Lear Writing with a deep sense of literary history Oser holds that mainstream literary criticism has created a false picture of Shakespeare by secularizing him and misconstruing the nature of his art Through careful study of the plays Oser recovers a Shakespeare who is less vulnerable to the winds of academic and political fashion and who is a friend to the enduring project of humanistic education Christian Humanism in Shakespeare A Study in Religion and Literature is both eminently readable and a work of consequence **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 The Religion of Shakespeare Richard Simpson,1899 **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 Religious Belief of Shakespeare** John Donnan Counterpane,1906 **The Religion of Shakespeare** George Seibel,1924 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

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