

AN
EXCELLENT
conceited Tragedie
OF
Romeo and Iuliet.

As it hath been often (with great applause)
plaied publicquely, by the right Hon-
ourable the Lord of Hunstons
his Seruants.



LONDON,
Printed by Iohn Danter.
1599

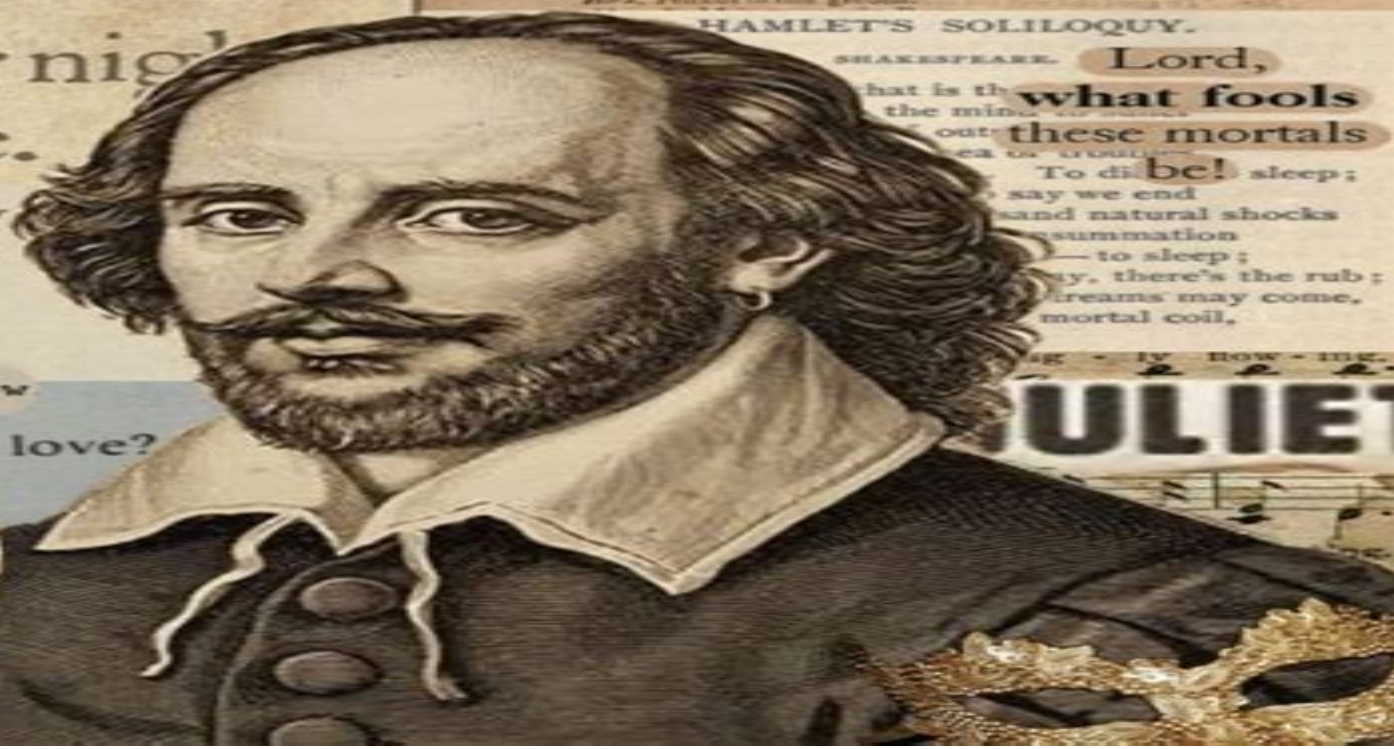


A
Summer night
dreame.

The two Gentlemen of
The Merry Wines of Windsor.
Measure for Measure.
The Comedy of Errors.
Much adoe about Nothing.

till it be morrow

you in love?



Mr. WILLIAM
SHAKESPEARE'S
Comedies, Histories, and Tragedies.



Enter Barnardo and Francisco, two Sentinels.
Bar. Who's there?
Fran. Nay answer me, I say.
Bar. Long live the King.
Fran. Barnardo?
Bar. He.
Fran. You come most carefully upon your hour.
Bar. 'Tis now a little twelve; get thee to bed, Francisco.
Fran. For this relief much thanks; 'tis bitter cold,
And I am sick at heart.
Bar. Have you had quiet guard?
Fran. Not a Mouse's stirring.
Bar. Well, good night.
If you do meet Horatio and Marcellus,
The rivals of my watch, bid them make haste.
Enter Horatio and Marcellus.
Fran. I think I have seen them, stand here, where is there?
Bar. Friends to this ground.

HAMLET'S SOLILOQUY.

SHAKESPEARE. Lord,
What is the **what fools**
the mind **these mortals**
out **be!** sleep;
say we end
sand natural shocks
consummation
to sleep;
ay, there's the rub;
dreams may come,
mortal coil,

AG - IV NOW - ING.

IULIET

Shakespeares Religious Background

Maurice Hunt



Shakespeare's Religious Background:

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 *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 Background Peter Milward, 1985 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 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 abbess 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 *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 **The Religious Belief of Shakespeare** James Ormsbee Murray, 1884 **Shakespeare, Religion and Beyond** Robert F. Fleissner, 2010-10-19 A daring look into the art and technique of one of history's most celebrated literary scholars Shakespeare Religion and Beyond is a detailed documentation on that attempt to shed light on a missing piece in a cryptic puzzle As described by Robin L Inboden Ph D Wittenberg University Fleissners's book summarized interrogates and extends both long held assumptions about Shakespeare's work and newer claims alike His speculative web of connections among plays the life the religion and the literary inspirations of Shakespeare links the unexpected and thus suggests potentially fruitful avenues for further study

Shakespeare and Religion Alison Shell, 2014-09-22 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 understudied 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 underexploited 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

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 **Theatre and Religion** Richard Dutton, Alison Gail

Findlay, Richard Wilson, 2003 Publisher Description *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 **Religion Around Shakespeare** Peter Iver Kaufman, 2015-06-26 For years scholars and others have been trying to put 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 Religious Belief of Shakespeare* John Donnan

Countermine, 1906 **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's Books* Stuart Gillespie, 2016-02-25 Shakespeare's Books contains nearly 200 entries covering the full range of literature Shakespeare was acquainted with including classical historical religious and contemporary works The dictionary covers works whose importance to Shakespeare has emerged more clearly in recent years due to new research as well as explaining current thinking on long recognized sources such as Plutarch Ovid Holinshed Ariosto and Montaigne Entries for all major sources include surveys of the writer's place in Shakespeare's time detailed discussion of their relation to his work and full bibliography These are enhanced by sample passages from early modern England writers together with reproductions of pages from the original texts Now available in paperback with a new preface bringing the book up to date this is an invaluable reference tool **Shakespeare's Theatre** Hugh Macrae Richmond, 2004-01-01 Under an alphabetical list of relevant terms names and concepts the book reviews current knowledge of the character and operation of theatres in Shakespeare's time with an explanation of their origins *Staging England in the Elizabethan History Play* Ralf Hertel, 2016-04-01 Applying current political theory on nationhood as well as methods established by recent performance studies this study sheds new light on the role the public theatre played in the rise of English national identity around 1600 It situates selected history plays by Shakespeare and Marlowe in the context of non-fictional texts such as historiographies chorographies political treatises or dictionary entries and cultural artefacts such as maps or portraits and thus highlights the circulation and mutation of national thought in late sixteenth century culture At the same time it goes beyond a New Historicist approach by foregrounding the performative surplus of the theatre event that is so essential for the shaping of collective identity How this study crucially asks does the performative art of theatre contribute to the dynamics of the formation of national identity Although theories about the nature of nationalism vary a majority of theorists agree that notions of a shared territory and history as well as questions of religion class and gender play crucial roles in the shaping of national identity These factors inform the structure of this book and each is examined individually In contrast to existing publications this inquiry does not take for granted a pre-existing national identity that simply manifested itself in the literary works of the period nor does it proceed from preconceived notions of the playwrights' political views Instead it understands the early modern stage as an essentially contested space in which conflicting political positions are played off against each other and it inquires into how the imaginative work of negotiating these stances eventually contributed to a rising national self-awareness in the spectators **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 Shakespeare and the Elizabethan Reformation Dennis Taylor, 2022-07-18 Shakespeare and the Elizabethan Reformation Literary Negotiation of Religious Difference explores how Shakespeare s plays dramatize key issues of the Elizabethan Reformation the conflict between the sacred the critical and the disenchanted alternatively the Catholic the Protestant and the secular Each play imagines their reconciliation or the failure of reconciliation The Catholic sacred is shadowed by its degeneration into superstition Protestant critique by its unintended fissiparous consequences the secular ordinary by stark disenchantment Shakespeare shows how all three perspectives are needed if society is to face its intractable problems thus providing a powerful model for our own ecumenical dialogues Shakespeare begins with history plays contrasting the saintly but impractical King Henry VI whose assassination is the primal crime with the pragmatic and secular Henry IV until imagining in the later 1590 s how Hal can reconnect with sacred sources At the same time in his comedies Shakespeare imagines cooperative ways of resolving the national comedy of errors of sorting out erotic and marital and contemplative confusions by applying his triple lens His late Elizabethan comedies achieve a polished balance of wit and devotion ordinary and the sacred old and new orders Hamlet is Shakespeare s ultimate Elizabethan consideration of these issues its so called lack of objective correlation a response to the unsorted trauma of the Reformation

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