

Peter Milward, S. J. (1925-): A Chronology and Checklist of his Works on Shakespeare,
in English, Gathered in the Burns Rare Book Library, Boston College, Chestnut
Hill MA

"Shakespeare's Use of Plutarch in the Roman Plays."

"What caused Shakespeare to turn from comedy to tragedy has been a subject of much conjecture. Some critics assign a psychological explanation. . . . Others explain the change by historical events, such as the rebellion and execution of Essex. Amid many varying conjectures, it may be allowed to add another," that is, the reading of Plutarch.

"Much Ado About Nothing." 2 May 1952.

"The Problem Plays." 8 May 1952.

Cites Chambers on "the danger of reading too much of the author's life in his plays. . . . 'a biography which we can never know'. The author must ever remain a cryptic figure behind his plays, anonymous in all but name." On All's Well: "a certain theological tendency in the play. . . . a kind of allegorical correspondence between her curing of the king and her winning of Bertram's affection, as between the healing of corporal and spiritual disease."

"Othello: Iago a Mere Piece of Machiavellianism."

"Shakespeare is conducting a criticism of the Machiavellian ideal."

"Imagery in Shakespeare's Tragedies."

Tutor: "In contrast to the black and hellish images--notice the heavenly and bright quality of those associated with Desdemona--the cherubim--the rose--the light--the pearl--the chrysolite--alabaster--the white ewe--snow--the more angel she, And you the blacker devil--curse his better angel from his side." Tutor: "Notice the images of nature and beauty that accompany the return of Cordelia and the reconciliation iv.111--sunshine & rain--pearls & diamonds--holy water from her heavenly eyes--- a soul in bliss--birds in the cage--the gilded butterflies."

"Treatment of Antony and Cleopatra by Shakespeare and Dryden."

There is in Shakespeare, as it were, a gigantic joy in all creation. . . . Such then was the spirit of his mind at the time of writing. . . . All this may be conjecture, but at least it is conjecture warranted by facts and by psychology."

"Last Plays of Shakespeare: Return to Romance."

Dowden, p. 406: "The dissonance must be resolved into a harmony, clear and rapturous, at the end there is a resolution of the dissonance, a reconciliation." Dowden, p. 382: "He could now so fully and fearlessly enter into Timon's mood, because he was now past all danger of Timon's malady." In these late come

1960* "Shakespeare no Higeiki" ("Shakespeare's Tragedies"). Seiki (Sophia University) no. 119 (April 1960): 40-50. In Japanese. English translation in Shakespearian Papers (1965) 65-73: "a review of a recent book on Shakespeare and Catholicism by H. Mutschmann and K Wentersdorf. This book deeply impressed me with its full biographical evidence for what I had long recognized (with Newman and Chesterton) as the Catholicism of Shakespeare's plays" ("Shakespeare and I" 1997).

Cites Mutschmann, Parker, Chambrun. "Whatever may have been his private views on religion, he could not give free expression to them" If Shakespeare was indeed (as recent scholarship seems to vindicate) a loyal Catholic and remained so till the day of his death, if as a Catholic he wishes (according to what one might call the psychology of great literature) to express his deepest religious thoughts in his plays, and if he was unable (as various hints in these plays lead us to suppose) to reveal them openly on account of the preva

through which these plays are numbered among the greatest works of the world's literature."

1962 "Shakespeare no Humanism" ("Shakespeare's Humanism"). Sophia

evokes Christ as innocent lamb; Judas' kiss evokes "kissed thee
ere n

S. owed less to Renaissance, which he often satirized, than to **Medieval Christianity, esp. its Morality and Mystery plays** (citing Farnham and others); shows preference for old Catholic order of Dante over new Protestant order of Milton (57, 58):
"This, however, is a tremendous subject, which cannot be adequately treated [here]" 58. Sees in S. an "evolution . . . from the mediaeval ideal of courtly love and chivalry, which belongs more to the early Comedies, via the Renaissance ideal of Platonic love, which appears in the mature Comedies, to the religious ideal of the Christian Middle Ages," i.e. the Virgin Mary resonance in Helena, Desdemona, Cordelia. Cites his 2 Sophia

1963 "F. D. Hoeniger (Ed.): Pericles 'The Arden Shakespeare.'" Shakespeare News 3 (1963): 6-7. *WSB

"shows remarkable parallels to the miracle plays of the Middle Ages, esp. . . . the Digby play of Mary Magdalene."

1964 An Introduction to Shakespeare's Plays. Tokyo: Kenkyusha, 1964. Translated into Japanese: Tokyo: Chuo Shuppansha, 1972. *WSB.

Milward's first book. "For my classes I first prepared hand-outs. . . . I put them together in the form of a little book" ("Fifty Years of Shakespeare," 2002).

Based on course lectures 1962-3, English Dept, Sophia Univ.; pref. dated Nov. 1963; general overview, cites opposition of medieval chain of being with skeptical, empirical Renaissance; notes both parents "strongly attached to the old religion"; persecution by Lucy perhaps "connected with religion, as the magistrate was a Puritan and a zealous persecutor of Catholics"; cited Lancashire theory as "better substantiated"; Tillyard's "Respublica, or England, is the hero" theory of history plays; Shakespeare's heroines symbolizes ideal goodness; cites again love in Roman de la Rose pruned of courtly adultery, and also influence of neoplatonism; Shakespeare deeply indebted to Morality plays. Bibliography includes Chambrun, Shakespeare: A Portrait Restored, and Mutschmann and Wentersdorf. Trans. in Japanese, Tokyo: Chūō Shuppansha, 1972. "for my classes I first prepared hoand-outs. . . . I put them together in the form of a little book."

1964* "A Theology of Grace in The Winter's Tale

1964? "The Religious Background of Hamlet." Ms, 5 pgs. singespaced.

On source study

1966* "S

Many **echoes of Henry Smith's** Sermons, esp. those themes with "deep roots in Catholicism"; also echoes of **Persons's Christian Directory**, and Southwell's **St. Peter's Complaint** and **The Trium**

"In contrast to this ambitious ideal [Tamburlaine's "aspiring minds . . . can . . . measure every wandering planet's course"], that proposed by Shakespeare seems not forward--but backward--looking into the dark 'abysm of time'."

1969 An Historical Survey of English Literature. Tokyo: Kenkyusha, 1969.

On Shakespeare passim. Brief. No ref. to religious contexts.

1969 "Shakespeare in the Modern World." Eigo Seinen (The Rising Generation) 115 (1969): 772-74. *MLA. *WSB.

"Shakespeare stands aloof from the partisans of struggle, pointing out in play after play the evils of conflict and hatred." "He presents a measure of right, and a measure of wrong, on either side." Notes reunions in Pericles, Cymbeline, WTale, Tempest.

1969 "Some Missing Shakespeare Letters." Shakespeare Quarterly 20 (1969): 84-87. *MLA. *WSB.

Indirect descendants of Elizabeth Hall may have letters still to be found. (Descent includes Milward's ancestors i.e. R. Milward c. 1833, who left packet of letters to Milward's grandfather, Parkinson who took the name "Milward".)

1969 "Shakespeare in Our Time." Lecture, Assoc. of Foreign Teachers in Japan, 19 October 1969.

"[I]ts roots demonstrably go back to Shakespeare's time, to the controversies of the Reformation and the wars of Religion. . . . Shakespeare stands aloof from the partisans of struggle" in spirit of Mercutio's "plague o' both your houses."

1969-70* "The Religious Dimension of King Lear." Shakespeare Studies (Shakespeare Society of Japan) 8 (1969-70): 48-74. *MLA. *WSB.

Against Elton's pagan reading; rather the play is Christian in meaning, though pagan in form. Edgar like hunted priests, in Harsnett, and Southwell's Humble Supplication, and Cecil's Execution of Justice (also "secret lurkings" in Cecil=Edgar's

"

1970 "Shakespeare and the Prodigal Son." The Bible Today 51 (Dec. 1970): 172-79.
On frequency of this image throughout Shakespeare.

1970-1* "Theology in Shakespeare." Review of Roy Battenhouse's Shakespearean Tragedy. Shakespeare Studies (Shakespeare Society of Japan) 9 (1970-71): 56-69. *MLA. *WSB.

Battenhouse sees tragic flaw of pride of self-centered will in: Lucrece infected with love of glory, in Romeo and Juliet idolizing each other (ending parodies Last Supper, cup of poison, as in Hamlet), Lear pridefully seeking demigod status in laying down crown (final scene like Pieta), Antony and Cleopatra's narcissism (become ironic Christ, Antony's side pierced and lifted up to commit his spirit to Cleopatra, Cleopatra as great harlot of Revelation), Macbeth (vs Duncan like Christ crucified bet. 2 thieves), Othello (Desdemona like Veronica wiping his brow). S's norm=not only moral but theological, in light of Bible notion of old Adam and new Adam. Thus scriptural ref.'s not just ornamental, but evoke deeper framework. "Battenhouse is often unnecessarily severe in his judgments on many of the heroes." **"One of the truly formative books that have appeared on Shakespeare in this century, and a triumphant vindication of a new approach to the plays that unfolds in them depths of meaning hitherto unsuspected";** effect like Keats' "watcher of the skies when a new planet swim into his ken."

1971 "William Shakespeare (1564-1616)," chapter in An Anthology of English Thinkers. Tokyo: Kenkyusha, 1971.

A few passages quoted.

1972 "Shakespeare's Merry Fooling." English Literature and Language (Eibungaku to Eigogaku) 9 (1972): 32-42. Trans. into Japanese, in Literature of Folly in the Renaissance. Renaissance Sōsho No. 14. Tokyo: Aratake Shuppan: 1983.

Gonzalo is typical spokesman for Shakespeare, evokes final Exultet; embodies satiric wisdom of More, Erasmus. Milward

helped found the Thomas More Society (Japan). See below,
"Gonzalo's Merry Fooling" (1972-3).

1972 "The Divided Self in Shakespeare and Hopkins." Thought 47 (1972): 253-70.

*MLA. *WSB.

"Details Gerard Manley Hopkins' debt to Shakespeare in his
'terrible' sonnets . . . and suggests that all Shakespeare's
plays revolve on the situation and the problem of the playwright
himself" (WSB summary). Expansion of 1963 article.

1972 "Hero and Saint: Shakespeare and the Graeco-Roman Tradition. By Reuben
Brower." Review. Modern Language Quarterly 33 (1972): 335-37.

1972 "Shakespeare and Fielding." Studies in English Literature (Eibungaku Kenkyu)

(Japan) 48 (1972): 394-99. ML2. #WSB05501621050 (*WSB) 50101/50.03416 (C)ISSN 6050 50

1972 Through Shakespeare's Eyes--What Is a Man?

sister Elizabeth" (174); Ia

which "crossed the boundaries of Catholic-Protestant dispute and
bo

Includes mention of Shakespeare's Religious Background.

1974 "Idea of a Renaissance Institute." Renaissance Bulletin (Renaissance Institute, Japan) 1 (1974): 1-2.

Idea of Renaissance Institute conceived 1971, to introduce Japanese scholarship on Renaissance to scholars overseas; started Renaissance Monographs and Renaissance Bulletin, both begun in 1974; also Renaissance Sôsho, a series of monographs in Japanese. The "Renaissance Institute was conceived in the C. S. Lewis sense of continuity between mediaeval and renaissance" (class, Boston College, 25 March 2002).

1974 "Teaching Shakeso

1974 "Shakespeare and Religion." Eigo Seinen (The Rising Generation) 120.6 (1 Sept. 1974): 300.

Replies to Mr. Ebihara's negative review of Shakespeare's Religious Background: "I do not maintain that Shakespeare's plays are religious plays, no ever that they are allegories. I

it, then, that he laments so monotonously throughout his plays? .
. . The 'great breach's is nothing but the breach with Rome,
effected by Henry VIII. . . ." (105). "The theme of banishment
is one that returns wit

1976 “Christian Int

["the lost paradise of the Catholic faith"] had passed away, never to come back It seems to me he [C Claudel] has not sufficiently allowed for the divine force of love as presented throughout Shakespeare's plays, and especially in King Lear."

1977-8 "Characterization by Soliloquy: The Cases of Edmund and Edgar." Shakespeare Studies (Shakespeare Society of Japan) 16 (1977-8): 19-28. *MLA. *WSB.

1978* Religious Controversies of the Jacobean Age; a Survey of Printed Sources.

Lincoln: University of Nebraska Press, 1978. *MLA.

On general background. See "Prospect," 1985.

1978 "Women in Shakespeare." English Literature and Language (Eibungaku to Eigogaku) 14 (1978): 1-12. *MLA. *WSB. Japanese trans., "Shakespeare no Joseitachi," in Bungaku Hyoron (Literature and Criticism) 15 (Dec. 1980): 1-11.

"While he tends to idealize his heroines, . . . he also presents them . . . as realists," full of wit, and also full of grace.

1978 "Shakespeare and the Religious Controversies of His Time." Eigo Seinen (The Rising Generation) 124 (1978): 102-05, 156-

1978 Shakespeare's View of English History. Tokyo: Shinkosha, 1978. *WSB.

Lectures given at Sophia University, 1978, as guidance to students. On the two tetralogies. "Theme uppermost in the dramatist's mind . . . was division among the English themselves. . . . In his own age where was there a corresponding division among his fellow-countrymen, if not in the religious situation between Catholic

- 1979** "A Dionysian Macbeth." Eigo Seinen (The Rising Generation) 124 (1979): 644-45. Review of Marvin Rosenberg's The Masks of Macbeth (1978). *WSB.
"He apparently forgets that Shakespeare was a Christian dramatist writing for a Christian audience, even if his plays may not have been religious."
- 1979** Review of Leslie Hotson, Shakespeare by Hilliard (1977). Sophia 28 (Spring 1979): 88-92. *WSB.
- [1979 "Futatsu no Shakespeare Den." Review of Samuel Schoenbaum, William Shakespeare: A Compact Documentary Life, rev. edn. Sophia 28 (Spring 1979): 88-92. In Japanese.]
- 1980** "Shakespeare and the Socio-Religious Unrest of His Time." English Literature and Language (Eibungaku to Eigogaku) 16 (1980): 87-100. *MLA. *WSB.
Reprinted in Mediaeval Dimension (1987-90).
"Finds that although Shakespeare's plays represent "a kind

1980 "Shakespeare." In My Twelve Basic Books. Ed. with notes by Masazumi Toraiwa and Itsuki Yasuyoshi. Tokyo: Tsurumi, Shoten, 1980.
Brief.

1980 Seasonal Poems of England. Ed. Peter Milward with notes by Toshihiko Kaw T

their positive sense (healing the sick), especially in All's Well That Ends Well" (WSB summary). Pinch in Comedy of Errors may parallel R. Phinch's 1590 The Knowledge or Appearance of the Church, critiquing "false miracles" of the Papists (noted by Baldwin): "Shakespeare's contemporary target of ridicule was not the Catholic exorcists, but their Protestant critic" (38). After King Lear, Shakespeare "seems to have taken more serious account of miracles in their positive sense of 'healing the sick', etc.

All's Well reflecting perhaps Low Countries 1604-5 contr

over miraclesnof VTj 41 0 0 41 325 0Tm (n) Tj 41 0 0 41 350 0 Tm () Tj 41 0 0 4

- 1982** The Western Ideal of Women. Ed. with notes by Noriko Kamei and Chiaki Tsukano. Tokyo: Tsurumi Shoten, 1982.
Brief allusions.
- 1982** "Shakespeare in The Waste Land." In Poetry and Drama in the Age of Shakespeare--Essays in Honour of Professor Shonosuke Ishii's Seventieth Birthday. Renaissance Monographs 9. Tokyo: Renaissance Institute, Sophia University, 1982. 218-26. *MLA. *WSB.
On Eliot's use of Shakespeare.
- 1982** "King Lear Revisited." Ariel: Lear Society Newsletter 2 (Dec. 1982): 1.

- "chapters on the world as a stage, death, heaven, the nature of humankind, grace in women, human and divine justice, and mercy" (WSB summary). "A personal interpretation" ("Admissions," 1988)
- 1983** "'Discovery' in Shakespeare's Comedies." English Literature and Language (Eibungaku to Eigogaku) 20 (1983) 7-18. *MLA. *WSB.
 "In the movement from ignorance to knowledge in Midsummer Night's Dream, As You Like It, Twelfth Night, and Tempest Shakespeare goes beyond mere anagnorisis to offer a beatific vision" (WSB summary).
- 1983-4** "The Function of the Chorus in Henry V." Shakespeare Studies (Shakespeare Society of Japan) 22 (1983-1984): 1-9. *MLA. *WSB.
 "a succession of contrasts between the idealism voiced by the Chorus at the beginning of each act and the ensuing episodes in which we see the defective reality of Henry, particularly in his political ruthlessness" (WSB summary). "Was he [Shakespeare] necessarily as partial and as patriotic as the members of his audience?"
- 1984** "Two Champions of Tradition . . . More . . . Shakespeare." Understanding the West--Through English Eyes. Notes by Akio Sawada. Tokyo: Nan'un-do, 1984. Brief.
- 1984** "Shakespeare Tour, 1984." Renaissance Bulletin (Renaissance Institute, Japan) 11 (1984): 1-12. *WSB.
 "Describes the tour, 1269.52005 cm BT 5188mTj 50 0 0 50 229 0 Tm (A) Tj 50 0 0 5

- "Divides fools in Shakespeare's comedies into groups: the comic servant as in Comedy of Errors, Two Gentlemen of Verona, and Merchant of Venice; the natural buffon as in Midsummer Night's Dream and Much Ado about Nothing; and the professional court jester as in As You Like It and Twelfth Night. Demonstrates the fools' significance as wise men by paralleling their speeches to St. Paul's letters to the Corinthians and to the Ephesians" (WSB summary).
- 1984 "The Universal Medievalism of C. S. Lewis." English Literature and Language (Eibungaku to Eigogaku) 21 (1984): 95-107. *MLA.
- Lewis emphasized Mediaeval-Renaissance continuity, then great chasm bet. then and modern post-Enlightenment, though Austen and Scott, like Milton, included in earlier era. Lewis trying to argue this, in work after work, to "what he calls 'post-Christian' men and women." Milward was Lewis's student. Milward disagrees with Lewis only in following way "when it comes to the Reformation, which involved a much more serious break with the past than any of the movements he mentions, he is strangely silent," perhaps because of his Protestantism and 'mere Christianity.' "On any view of the history of the West, however, it surely the Protestant Reformation that constitutes the chief watershed between mediaeval and modern, between the religious past and the secular present." Milward helped found the C. S. Lewis Society (Japan).
- 1984 The Seven Ages of Fantasy. Ed. with notes by Kimie Imura. Tokyo: Tsurumi Shoten, 1984.
- On spirits and faeries in Shakespeare. Brief.
- 1985 "The Prospect of a Bibliotheca Shakespeariana." The Renaissance Bulletin (Renaissance Institute, Japan) 12 (1985): 1-8. *MLA.
- Many "scholars . . . seem to be ignorant of the fact that Shakespeare was writing at time when religious controversy . . . was at its most intense." "When I set out on my study of

his indebtedness to the Bible had to some extent been investigated, no one had ever studied the plays in relation to the religious controversies of the time. Not only that, but no one, not even from a purely religious or historical point of view, had set out to give a comprehensive account of these controversies, as they succeeded one another from decade to decade and even from year to year, during the crucial period of Shakespeare's dramatic career. It was this discovery that led me, . . . to undertake Religious Controversies of the Elizabethan Age and of the Jacobean Age (see above, 1977-8). "When I at last published my books, . . . I half expected them to produce an academic stampede of students in search of new fields for doctoral study; but so far I have observed not a sign of any such stampede. Evidently, the academic prejudice against research in this one field is too deeply ingrained!"

- 1985** "Fairies in Shakespeare's Later Plays." English Literature and Language (Eibungaku to Eigogaku) 22 (1985): 9-20. *MLA. *WSB. Reprinted in Mediaeval Dimension (1987-90).

Pagan settings in late plays "may well be interpreted . . . with reference to the contemporary ideas of Italian Neo-Platonism, which had become fashionable in Elizabethan and Jacobean England." In Ficino and Pico, classical gods are seen as allegories of Christian truth: Olympus as Christian heaven, Zeus as God, Apollo as Christ the Word; Diana as Virgin Mary. Tempest draws on "odd theories of Paracelsus in the early sixteenth century." We need to distinguish the preternatural used "without any special theory," indistinct pointers to some other world,

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1985* Biblical Influences in the Great Tragedies. Renaissance Monographs 11. Tokyo: Renaissance Institute, Sophia University, 1985. *MLA. *WSB. Republished as Biblical Influences in Shakes

Many parallels between Hooker's first book and Shakespeare's plays from Hamlet on. Hooker speaks of "custom inuring the mind," etc.

1988 Words in English C

1989* "More on 'the Base Judean'," Notes and Queries 234 (1989): 329-331. *MLA.

*WSB.

"Argu*M

1990 "Thomas MT

- 1991** "Shakespeare and Politics: Reflections on the 1990 Conference at Stratford-upon-Avon," Shakespeare Yearbook 2 (1991): 208-11. Report of the Twenty-Fourth International Shakespeare Conference 1990, Shakespeare Institute, University of Birmingham, Stratford-upon-Avon, 19-24 August 1990.
- 1991** "The End of Kinship: 'Measure for Measure,' Incest, and the Ideal of Universal Siblinghood." Review of Mark Shell's 1988 book. Clio 21 (1991): 92-

1992 "Shakespeare and Psalm 46." Eigo Seinen (The Rising Generation) 137 (1992): 592-93.

'discovery of a new world of the sp05 cm BT 410 0

reflects "the difficult choice of either living and enduring the constant persecution or doing something desperate to end the existing order, even though they should die in the attempt. The second alternative was, in fact, the choice made by those Catholic gentlemen who had attached themselves to the cause of Essex in his ill-fated rebellion of 1601. . . ." "Hamlet himself is even compared in his melancholy to the Earl." Macduff on the "sacrilegious murder": "The **conventional topical application** of these words is to the design of the plotters to blow up the House of Parliament, with everyone in them; only, theirs was a deed that remained undone, as it was prevented by a timely

'discovery.' On the other hand, one may recall another deed of destruction that

"how Shakespeare's plays reflect the religious controversies of his age" (WSB summary.)

1994 "Was Shakespeare a Papist?" Review of Ian Wilson, Shakespeare: The Evidence. Fidelity 13.7 (1994): 37-8.

1994 "The Religious Dimension of King Lear." In Shakespeare's Christian Dimension, ed. Roy Battenhouse. Bloomington IN: Indiana University Press, 1994. *WSB
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1995 A Challenge to C. S. Lewis. With a chapter on Shakespeare. Madison-Teaneck
NJ: Fairleigh Dic

be accepted as its authorized exponent, considering that his books of Laws were only published in the mid-1590s and they only came to prevail as the theology of Anglicanism in the following century."

1996 Milward begins teaching at Tokyo Junshin Women's College (until 2002).

1996* Love and Marriage in Shakespeare's Plays. Tokyo: Yumi Press, 1996. Japanese version in WSB*.

"Isabella's decisio

1997 Issues of the English Reformation. Tokyo: Kenkyusha, 1994.

Applied to Shakespeare. Notes strife "between the Catholic Montagues in Sussex and the Protestant Capels in Hampshire."

1997 Shakespeare and the Japanese. (Shakespeare to Nihonjin.) Tokyo: Kodansha,

Seeing Shylock as Puritan relieves Shakespeare from the charge of anti-semitism. "In such snatches [of Ophelia] . . . one may find the further implication of lament for the passing of Catholic England, with its pious customs of pilgrimage to the shrines of saints and of prayer for the faithful departed in Purgatory" (43). Friar Lodowick (Duke) in prison visiting "the afflicted spirits here in the prison": "[priests] often found they could perform their spiritual tasks more freely in prison than when they were free" (50). Lucio calls him "the fantastical duke of dark corners," recalling Burghley on "secret lurkings" of Jesuits in Execution of Justice. Fool's "priests are more in word" adapts "Chaucer's Prophecy" ("When faith faileth in priests's saws" etc.) in Verstegan's Declaration of the True Causes (1582), i.e. the spurious "Plowman's Tale" (not in Canterbury Tales). "If then there is anything in the attribution of Edmund's name to Campion, it may be explained as a 'blind' to distract the attention of possible spies in Shakespeare's audience" (87). Camillo, like More, called "priest-like," "clerk-like experienced," etc, refuses to poison Polixenes but flees like recusant exile. Polixenes, like papal figure, described by Leontes: "You have a holy father, / A graceful gentleman, / Against whose person, / So sacred as it is, I have done sin." R. G. Hunter in Shakespeare and the Comedy of Forgiveness has shown influence of miracle plays: play of St. Mary Magdalen in Pericles, and two miracle plays of the Virgin Mary on Winter's Tale. Miracles from Comedy of Errors culminate "in the supreme miracle of Hermione's resurrection--however much the dramatist may furnish it with a far-fetched 'natural' explanation. From the Catholic viewpoint, it may point to the conclusion not such that 'the Catholic cause is lost as that 'the Catholic cause can now be saved only by a miracle?" (101). Includes as Appendix, "'The Papist and His Poet'--The Jesuit Background to Shakespeare's Plays" (1993).

1997 "The Comedy of Errors in Japan." In The Comedy of Errors: Critical Essays.

Ed. Robert Miola. New York: Garland, 1997. 489-96. *WSB.

On stage history.

1997 “The philosophy of Hamlet and Lear” in “Two Essays on Sha

2000 “Shakespeare in Lancashire.” Renaissance Pamphlets (Renaissance Institute, Japan) 1 April 2000: 1-11. Also in The Month (April, 2000): 141-

2000 Shakespeare's Apocalypse. Tokyo: Renaissance Institute, Sophia University
2000. Also, London: Saint Austin Press, 2000. *WSB.

Based in part on lectures ar

2001* "Religion in Arden."

by every sort of convergent common sense to be true." Bloom says Shakespeare was "always wary of a state power that had murdered Marlowe and tortured Kyd" but seems unaware of the larger destruction of Catholicism.

2001 "Shakespeare and the Metaphysics of Tradition." Sacred Web 8 (Dec. 2001): 99-104.

Shakespeare continually "

. It may be seen as a way of appealing to her inner mind and heart on the occasion of this visit of an Italian duke close to the Pope at Rome. This duke, as Hotson points out, in visiting this Protestant queen was in serious danger of incurring the wrath both of Pope Clement VIII and of King Philip III of Spain-- which may have been the reason . . . why he received such a warm welcome from the queen. Yet in this meeting Shakespeare may have seen an opportunity of 'dialogue' between the two opposing sides in the religious conflict, Catholic and Protestant. . . . Unfortunately, this hope of Shakespeare's (if such it was) remained unfulfilled partly owing to the failure of the Essex rebellion barely three weeks after 'the first night of Twelfth Night'." :Shakespeare is never averse . . . to the use of what has been called *by Alice Lyle Scoufos) 'topological satire'." Malvolio may point to Sir William Knollys. (some of these comments from original paper.)

2001 "The Rise of Puritanism." Renaissance Bulletin (Renaissance Institute, Japan) 68 (2001): 19-33.

Merchant of Venice reflects Whitgift's attacks on Cartwright's Puritanism: Cartwright's position "smelleth of Judaism"; "These men separate themselves from our congregation, and will not communicate with us neither in prayers, hearing the word, or sacraments."

2001* "The Purgatory of Hamlet." Review of Greenblatt's Hamlet in Purgatory. Renaissance Bulletin (Renaissance Institute, Japan) 28 (2001): 35-42. *WSB.

Also due in Saint Austin Review 2.5 (May 2002): 34-37.

Greenblatt ignores **contemporary controversy on Purgatory**, i.e. by Bellarmine as attacked by Andrew Willet, Synopsis Papismi (1590). Willet quotes, in English trans., Bellarmine on purgatory: "a certain infernal place in the earth, called Purgatory, in the which, as in a prison-house, the souls which were not fully purged in this life, are there cleansed and purged by fire, before they can be received into heaven."

2001 "A

"I, too, am astonished that so many academic scholars of Shakespearian drama, so many academic historians of the Elizabethan age, can remain calm and unmoved at the outrageous sufferings inflicted on innocent Catholics by that most wicked queen Elizabeth and her Machiavellian ministers. . . . "

- 2002** "Shakespeare's Inspissation." Renaissance Bulletin (Renaissance Institute, Japan) 29 (2002): 11-18.

Inspissation (Eliot's term) due to need to hide clear Catholic reference.

- 2002** "Shakespeare's Sermon." Renaissance Bulletin (Renaissance Institute, Japan) 29 (2002): 29-34.

Lear's preaching etc.

- 2002** "Shakespeare's 'Miracles' in the Context of Religious Controversy." Renaissance Bulletin (Renaissance Institute, Japan) 29 (2002): 35-44.

Miracles considered a "note" of the Catholic Church, as argued by Richard Bristow, Allen, etc. Thus All's Well, etc, along with Virgin Mary images in the late plays.

- 2002** "Shakespeare's Sacred Fools." 0 50 0 0 Tm /F2.4.88007 cm BT 50 0 0 50 0 0 Tm /F2Bh07 cm B T

who was caught between the Scylla of continuing 'to suffer / The slings and arrows of outrageous fortune' . . . and the Charybdis of deciding "to take arms against a sea of

2003 Shakespeare's Meta-Drama: Hamlet and Macbeth. Renaissance Monographs 30.
Tokyo: Renaissance Institute, Sophia University, 2003.

2003 “Shakespeare and Religion—Two New Books.” *Renaissance Bull*

2004 “The Search for Shakespeare”, Religion and the Arts 8.2 (2004): 106-17.
Review of Michael Wood’s In Search of Shakespeare.

2004 “A Decade of Decadence”, Renaissance Bulletin 31 (2004): 63-73.
The anti-Catholic line continues in recent scholars

in the field of Shakespeare studies are even aware of this 'other face' of England, the Catholic England that still survived into Shakespeare's boyhood in such pockets of resistance as the Forest of Arden and Lancashire. . . . For me it is all part of the tradition in which I have been brought up; and for me Persons and Campion and Southwell and Garnet are as familiar as if I had met th

be more cautious in presenting his plea for mercy (on the persecuted Catholics), and then the Puritan prosecutor had to appear in the guise of a Jew . . . But now, in the first years of James's reign . . . the dramatist may have felt free to dispense with disguise and to offer a play that has been described as the most Catholic of them all" (177). Angelo's strict interpretation recalls Thomas Cartwright's insistence vs. Whitgift on applying Mosaic law on adultery in full force: "If this be bloody and extreme, I am content to be so counted with the Holy Ghost" (Second Reply 1575) (180). "What her unfriendly critics fail to realize is that, from her point of view, which is presumably that of the Catholic dramatist, she is being asked by her brother for the exchange of her eternal life for his temporal life . . . No wonder if Isabella, as an innocent girl on finding herself betrayed in such a matter by her own brother, loses her temper and abuses him with such vehement words. But to equate such a loss of temper with the cold, calculating solicitation of her by Angelo . . . reveals a strange lack of moral sense or sense of proportion" (185). The "garden circumur'd" etc. of Mariana "is not unlike ["is seen by local historians of Warwickshire as identical with" in ms.] the moated manor of Baddesley Clinton, a noted stronghold of Catholic recusants in the Forest of Arden not far from Wroxhall Abbey, and a common resort of Jesuits as mentioned in ... John Gerard" (187). "On the surface of the play, as we expect a romantic comedy however problematic to have a happy ending in marriage, we may prefer Isabella, who hasn't yet entered the cloister or taken the religious vow of chastity, to accept the duke's offer with grace. . . . we may recognize . . . a symbolic marriage of Justice (in Duke Vincentio) and Mercy (in Isabella)" (188). Bertram in All's Well like Southampton, "in ward" to king, who gave up earlier Catholicism, "I am commanded with 'Too young'" etc. like Southampton complaining that Queen did not allow him to accompany Essex to Spain; Southampton also made by Essex in Ireland expedition "general of our horse" (3.3.1). Cassio's words to Desdemona, "Hail to the, lady! And the grace of heaven, / Before, behind thee, and on every hand, / Enwheel thee round!" "almost uncannily echo . . . Rheims which translates . . . "gratia plena" as "full of grace"; then she is described "of most blessed condition", "so blessed a

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