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By being skeptical of skepticism, Cox profoundly redefines our view of Shakespeare's relation to faith and religion. This work is a major contribution to the field. (Dr. Jean-Christophe Mayer, French National Center for Scientific Research (CNRS), author of Shakespeare's Hybrid Faith-History, Religion and the Stage)

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Seeming Knowledge is an excellent study by a top-echelon Shakespeare critic, and it is a pity that the book's editing does not match the book's impressive argumentation. Among the errors on the lower order, inconsistencies in punctuation in citations and in possessives, as well as two botched sentences (136-37 and 244), are particularly distracting.

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Cox finds Shakespeare's thought closer to that of the early humanists in his suspicion, "because he is more doubtful about those who know than he is about what they know" (xii).

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As John D. Cox effectively argues in Seeming Knowledge: Shakespeare and Skeptical Faith, skepticism provides a fitting way to situate Shakespeare's achievement in the intellectual history of the sixteenth century. Focusing on Erasmus and Thomas More in order to establish the model of skeptical faith

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that Shakespeare inherited, Cox distinguishes between skepticism of particular objects and suspicion of particular subjects.

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Shakespeare's fascination with suspicion has a more immediate source in the world he inhabited, which, as a result of religious division, was preoccupied with the problem of religious hypocrisy.

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His other books include Shakespeare and the Dramaturgy of Power (1989), The Devil and the Sacred in English Drama, 1350 to 1642 (2000), Seeming Knowledge: Shakespeare and Skeptical Faith (2007), and Shakespeare and Renaissance Ethics, co-edited with Patrick Gray (2014).

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