

# Painting Shakespeare



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Painting Shakespeare explores the tradition of critical and interpretive painting and engraving that developed when eighteenth-century artists rejected the depiction of Shakespeare's plays in performance to produce images based on the new scholarly editions. The opening chapter locates Shakespeare painting alongside contemporary performance, editing and criticism, and discusses its relation to art history and practice. The book proceeds to examine Hogarth's use of ironic allusion, and the development of this and other techniques of critical visualisation by artists of the succeeding decades. Later chapters discuss the arcane allusions and supernatural visions of Fuseli, the gestural immediacy of Romney, the fluid, critical mythologising of Blake, and the compound subtleties of Reynolds. The book concludes with a study of the Boydell Shakespeare Gallery and the radically new reading practices it constituted.

作者介绍:

目录: List of colour plates; List of illustrations; Acknowledgments; 1. Placing Shakespeare painting; 2. Play, iconography and social discourse in Hogarth's Shakespeare; 3. Landscape, readership and convention, 1740–90; 4. Fuseli and the uses of iconography; 5. George Romney: meditations of a volatile fancy; 6. 'Shakespeare in riper years gave me his hand': William Blake; 7. 'General ideas and the familiar pathetic': neo-classical Shakespeare and Joshua Reynolds; 8. Fuseli, nature and supernature; 9. Boydell, criticism and appropriation; 10. Summations and departures; Select bibliography.  
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