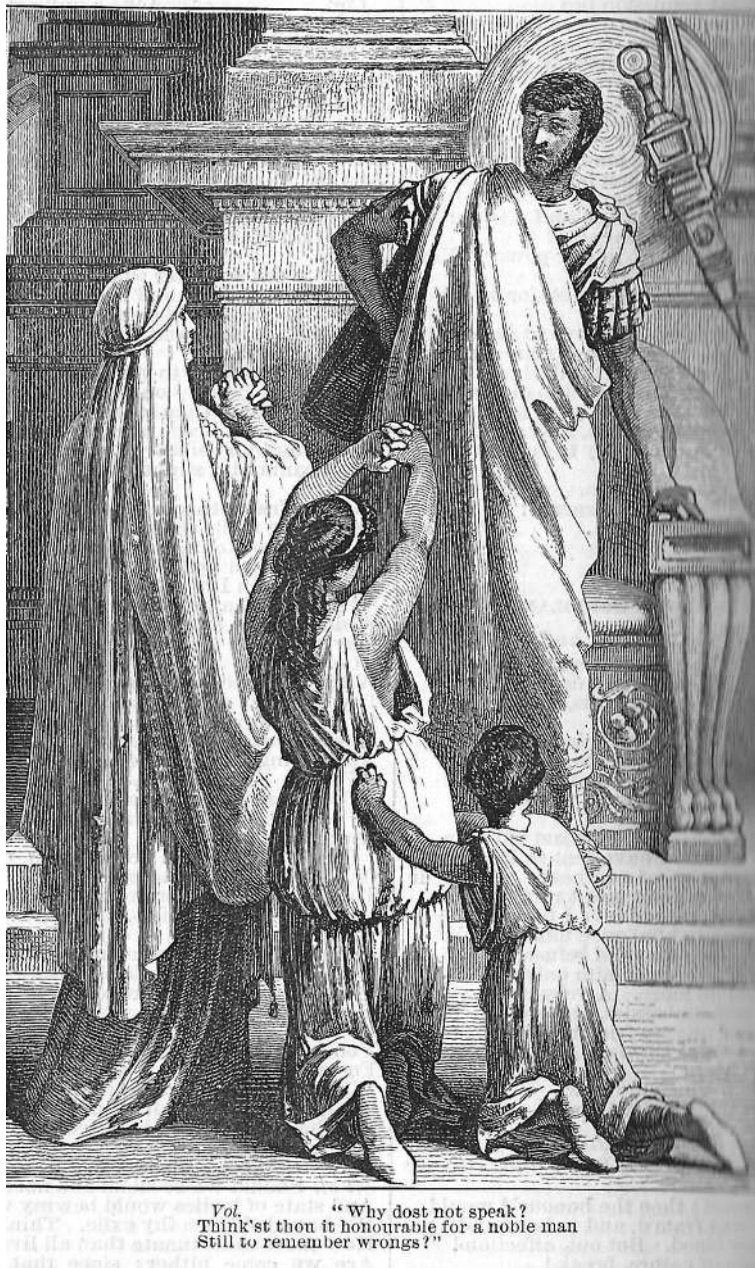


Shakespeare Seen

This wide-ranging study traces the forces that drove the production and interpretation of visual images of Shakespeare's plays. Covering a rich chronological terrain, from the beginning of the eighteenth century to the midpoint of the nineteenth, Stuart Sillars offers a multidisciplinary, nuanced approach to reading Shakespeare in relation to image, history, text, book history, print culture and performance. The volume begins by relating the production imagery of Shakespeare's plays to other visual forms and their social frames, before discussing the design and operation of illustrated editions and the 'performance readings' they offer, and analysing the practical and theoretical foundations of easel paintings. Close readings of *The Comedy of Errors*, *King Lear*, the Roman plays, *The Merchant of Venice* and *Othello* provide detailed insight into how the plays have been represented visually, and are accompanied by numerous illustrations and a beautiful colour plate section.

Stuart Sillars is Emeritus Professor of English Literature at the University of Bergen, Norway, and the author of several books and many articles on the relations between word and image, including four previous volumes on Shakespeare and visual art published by Cambridge University Press. He now lives in Ely, Cambridgeshire, and Bergen, Norway.



Frontispiece: Unidentified artist: untitled illustration showing Coriolanus with Volumnia and Valeria, *The Leopold Shakespeare*, 1880. The depiction of the scene is the first image fully to reflect the scene's importance, as most likely performed in Shakespeare's time and in production from the mid-eighteenth century. See pages 161–2.

SHAKESPEARE SEEN

IMAGE, PERFORMANCE AND SOCIETY

STUART SILLARS
University of Bergen, Emeritus



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