

PART XXVII

SHAKESPEARE AND THE VISUAL ARTS

Stuart Sillars, University of Bergen, Norway

The treatment of Shakespeare's plays in static visual media presents itself as a major subject, combining the insights of stage production with the depth of scholarly editing and artistic invention. Not surprisingly, more paintings and illustrations have been produced in England and the United States than elsewhere in the world, but European artists, especially those from France, have also been prolific in visualizing Shakespeare. Taken together, the body of work constitutes an invaluable resource. As well as offering critical insights into the plays, images are valuable texts in their own right, deserving detailed study if we are to gain an understanding both of ways of seeing the plays for ourselves and of how they have been seen in other periods and places.

Study of Shakespeare and the visual arts involves several insistent questions. The relationship to the staging of the plays is one, but balanced with it is the relationship to the text – in particular, the presentation of an individual scene or a representation of the play's movement and ideas along a larger axis. Many visual images of Shakespeare have no relationship to each other, revealing another significant facet about Shakespeare's imaging: staging, illustration and painting, and the traditions of each in different nations are largely independent. The forms intersect with other traditions, predominantly those of painting, and current social and political concerns.

TOPICS COVERED IN THIS CHAPTER INCLUDE

- Eighteenth-century illustrations
- Nineteenth-century illustrations
- Twentieth-century illustrations
- Painting: the eighteenth century
- Painting: the nineteenth century
- Painting: the twentieth century
- Printmaking in England
- European painting and illustration
- American painting and illustration

261. BOOK ILLUSTRATIONS

Erin Blake, Folger Shakespeare Library, United States

The story of Shakespeare book illustration is not only a story about changes in printing technology and artistic style in different times and places but also a story about the appropriateness of particular illustration programs for particular types of works. From no illustrations at all to illustrations on every page, from the straightforward depiction of a key moment in a scene to the semiabstract evocation of overall mood, from modern stage sets and costumes to representations of objects from Shakespeare's time, Shakespeare book illustrations cover a wide range.

TOPICS COVERED IN THIS CHAPTER INCLUDE

- Early Shakespeare illustration
- Technique: woodcuts and engravings
- Eighteenth-century illustration
- Nineteenth-century illustration: new techniques
- Twentieth-century illustration
- Illustrations as fine art
- Illustration in the twenty-first century

262. GRAPHIC SATIRE

Clare Haynes, University of Edinburgh, United Kingdom

This chapter surveys the representation of Shakespeare in graphic satire from the eighteenth century to the present. This is a huge topic and one on which surprisingly little scholarly work has been done. The chapter will concentrate on illustrating three of the main ways in which satirists have exploited Shakespeare and that persisted throughout the long period under discussion: satiric images of Shakespeare's own person, re-presentation of scenes with contemporary figures in the parts, and deploying quotations from the plays either within or underneath an image. Taken together, these three types of prints demonstrate the moral authority that the works still wield. In this very economic form (in its use of word and image), satirists often leave it to Shakespeare to deliver the satiric blow.

TOPICS COVERED IN THIS CHAPTER INCLUDE

- The body of the Bard
- Recastings
- The Bard rebarbed

263. PHOTOGRAPHY

Stuart Sillars, University of Bergen, Norway

Photographs of productions do more than offer a simple record of Shakespeare in the theater. They use privileged positions, depend on very careful static placement of individual actors rather than the dynamic of performance, and, not least, do not include any element of the audience. Photographs are also a medium in their own right, organizing light, color, composition, and focus according to the demands and technical opportunities of the medium. Somewhere between the extremes of an individual artwork and a simple record of actor or performance, the photograph has been an essential part of the presentation of Shakespeare's plays, from the wood engraving reproducing a daguerreotype to the most complex digitally processed image.

TOPICS COVERED IN THIS CHAPTER INCLUDE

- First stages
- Actors in character
- Technical developments
- Photographs in editions
- Photographs as photographs
- Twentieth-century photography
- Photographs now: kinds, uses, and collections

264. PERIODICAL ILLUSTRATIONS

Claudia Corti, University of Florence, Italy

The eighteenth-century invention of "Bardolatry" was grounded on a broader and more popular knowledge of the Bard as the result of the typical eighteenth- and nineteenth-century vogue for book and magazine illustrations. The increasingly popular interest in picture books, Toy Theatre prints, and especially illustrated periodicals ensured the establishment of enthusiastic rites of an ostentatious Shakespearean cult. These engravings exemplify a figurative trend that was expanding in the period and would deeply influence Shakespearean magazine illustration: an increasing interest in depicting famous actors and actresses in their most celebrated roles. Once limited to print media, the cultural phenomenon of Shakespeare illustration continues today in posters, advertisements, postcards, T-shirts, badges, and the Internet.

TOPICS COVERED IN THIS CHAPTER INCLUDE

- The beginnings of illustrated Shakespeare
- David Garrick
- John Philip Kemble

- Edmund Kean
- Differences among Garrick, Kemble, and Kean
- Sara Kemble Siddons
- Shakespeare illustrations from the nineteenth century to the present

265. COMMERCIAL IMAGES

Catherine Alexander, University of Birmingham, United Kingdom

The commercial use of images of Shakespeare began with the promotion of activities with a clear association with Shakespeare – the publication of editions, the stage and performance, and souvenirs of the 1769 Stratford Shakespeare Jubilee – but has proliferated to consumer-led areas that are well beyond any immediate connection with the playwright or his work. Instead, these later images draw on perceptions of heritage, status, and cultural value and may achieve their effect through category incongruity: the association of the best-known dramatist in the world with soap, cereal, or cars. The use of such images relies on visual familiarity, sometimes supported by a clichéd textual reference, and assumes knowledge of Shakespeare's appearance, key characters and their attributes, and small, well-known portions of text.

TOPICS COVERED IN THIS CHAPTER INCLUDE

- Heads
- Bodies
- Characters
- Actors in role

266. COMIC BOOKS AND MANGA

Svenn-Arne Myklebost, University of Bergen, Norway

Ignoring illustrated editions, one could argue that the history of verbal-visual Shakespeare adaptations begins with Hogarth and Cruickshank's satiric cartoons. Although cartoons usually show one panel only, there is also a tradition of sequential Shakespeare configurations: comic books. Most famous is the Classics Illustrated series, which ran from 1941 to 1971 in the United States, whose 169 titles include four plays by Shakespeare. British publisher Self Made Heros manga configurations of Shakespeare function as transmediations of theatrical texts as well as transculturations of an Eastern tradition of comics, with their own culturally codified set of traits and conventions intermingled with the Western frame into which they are set.

TOPICS COVERED IN THIS CHAPTER INCLUDE

- Pocket Classics
- Costume, backgrounds, and style
- Neil Gaiman's *The Sandman*
- Gaiman's "A Midsummer Night's Dream"
- Gaiman's *The Tempest*
- Manga Shakespeare
- Manga iconography