

SHAKESPEARE
by HILLIARD



A Portrait Deciphered

Leslie Hotson

Shakespeare By Hilliard A Portrait Deciphered

TD Snyder



Shakespeare By Hilliard A Portrait Deciphered:

Shakespeare's Face Stephanie Nolen, 2011-04-13 On May 11 2001 Globe and Mail reporter Stephanie Nolen announced a stunning discovery to the world an attractive portrait held by an Ontario family for twelve generations which may well be the only known portrait of Shakespeare painted during his lifetime Shakespeare's Face is the biography of a portrait a literary mystery story and the furious debate that has ensued since its discovery A slip of paper affixed to the back proclaims Shakespere This likeness taken 1603 Age at that time 39 ys But is it really Shakespeare who peers at us from the small oil on wood painting The twinkling eyes reddish hair and green jacket are not in keeping with the duller traditional images of the bard But they are more suggestive of the humorous and humane man who wrote the greatest plays in the English language Shakespeare's Face tells the riveting story of how the painting came to reside in the home of a retired engineer in a mid sized Ontario town The painting is reputed to be by John Sanders of Worcester England As a retirement project the engineer whose grandmother kept the family treasure under her bed embarked on authenticating the portrait the forensic analyses that followed have proven it without doubt to the period In a remarkable publishing coup Knopf Canada has gathered around Stephanie Nolen's story a group of the world's leading Shakespeare scholars and art and cultural historians to delve into one of the most fascinating literary mysteries of our times Is this the face of genius Excerpt from Chapter 1 of Shakespeare's Face by Stephanie Nolen By the late afternoon I was beginning to go a little cross eyed I had examined countless documents and read the test results from the painting's painstaking forensic analysis I now had everything I needed to write my story except for one crucial item Is he here I asked almost in a whisper The owner laid the package carefully on the cluttered table He gently pulled back the kraft paper wrapping underneath which was a layer of bubble wrap Then he peeled back this second layer to reveal his treasure I was caught off guard by how small the portrait was and how vivid The colours in the paint seemed too rich to be 400 years old Except for the hairline cracks in the varnish the face could have been painted yesterday And there was nothing austere or haughty about it nothing of the great man being painted for posterity It was a rogue's face a charmer's face that looked back at me with a tolerant mischievous slightly world weary air It was painted on two pieces of solid board so expertly joined that the seam was barely visible A date Ano 1603 was painted in small red letters in the top right hand corner The right side had been nibbled by woodworms I stood and gazed quelling an instinctive urge to pick the portrait up and hold it in my hands And as my professional skepticism crumpled for a moment I found myself wanting desperately to believe that this was indeed Shakespeare's face

Shakespeare and the Power of the Face James A. Knapp, 2016-03-03 Throughout his plays Shakespeare placed an extraordinary emphasis on the power of the face to reveal or conceal moral character and emotion repeatedly inviting the audience to attend carefully to facial features and expressions The essays collected here disclose that an attention to the power of the face in Shakespeare's England helps explain moments when Shakespeare's language of the self becomes intertwined with his language of the face As the range of

these essays demonstrates an attention to Shakespeare's treatment of faces has implications for our understanding of the historical and cultural context in which he wrote as well as the significance of the face for the ongoing interpretation and production of the plays Engaging with a variety of critical strands that have emerged from the so called turn to the body the contributors to this volume argue that Shakespeare's invitation to look to the face for clues to inner character is not an invitation to seek a static text beneath an external image but rather to experience the power of the face to initiate reflection judgment and action The evidence of the plays suggests that Shakespeare understood that this experience was extremely complex and mysterious By turning attention to the face the collection offers important new analyses of a key feature of Shakespeare's dramatic attention to the part of the body that garnered the most commentary in early modern England By bringing together critics interested in material culture studies with those focused on philosophies of self and other and historians and theorists of performance Shakespeare and the Power of the Face constitutes a significant contribution to our growing understanding of attitudes towards embodiment in Shakespeare's England *Shakespeare-Jahrbuch* ,1995

Illustrating the Past in Early Modern England James A. Knapp,2017-07-28 *Illustrating the Past* is a study of the status of visual and verbal media in early modern English representations of the past It focuses on general attitudes towards visual and verbal representations of history as well as specific illustrated books produced during the period Through a close examination of the relationship of image to text in light of contemporary discussions of poetic and aesthetic practice the book demonstrates that the struggle between the image and the word played a profoundly important role in England's emergent historical self awareness The opposition between history and story fact and fiction often tenuous provided a sounding board for deeper conflicts over the form in which representations might best yield truth from history The ensuing schism between poets and historians over the proper venue for the lessons of the past manifested itself on the pages of early modern printed books The discussion focuses on the word and image relationships in several important illustrated books printed during the second half of the sixteenth century including Holinshed's *Chronicles* 1577 and Foxe's *Book of Martyrs* 1563 1570 in the context of contemporary works on history and poetics such as Sir Philip Sidney's *Apology for Poetry* and Thomas Blundeville's *The true order and Method of wryting and reading Hystories* *Illustrating the Past* specifically answers two important questions concerning the resultant production of literary and historical texts in the period Why did the use of images in printed histories suddenly become unpopular at the end of the sixteenth century and What impact did this publishing trend have on writers of literary and historical texts **Shakespeare's Sonnets and Problems of Autobiography** Hugh Calvert,1987 **Catalog of Copyright Entries. Third Series** Library of Congress. Copyright Office,1979 **The Shakespeare Codes : the Sonnets Deciphered** David Basch,2000 *Homage to QWERT YUIOP* Anthony Burgess,1986 *The True Face of William Shakespeare* Hildegard Hammerschmidt-Hummel,2006 Offers a convincing solution to the centuries old problem of the appearance and identity of William Shakespeare and answers previously open questions

concerning what made him abandon his celebrated career and what may have caused his death *Shakespeare and the Visual Arts* Holger Klein, James L. Harner, 2000 This annual deals with all aspects of Shakespeare and his period with particular emphases on theatre orientated comparative and interdisciplinary studies This volume compiles essays on Shakespeare and his effect on the visual arts [The Contemporary Review](#) ,1995 **Shakespeare Quarterly** ,1950 Provides image and full text online access to back issues Consult the online table of contents for specific holdings

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