



Shakespeares Face

Matthew James Smith



Shakespeare's Face:

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 Shakespeare This likeness taken 1603 Age at that time 39 yrs 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 Anno 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's Face Stephanie Nolen, Jonathan Bate, 2003 Shakespeare's Face is a detective story one that blends investigative journalism forensic analysis and scholarship in an attempt to solve one of the most fascinating literary and art mysteries of our time Is this the face of genius In May 2001 Stephanie Nolen reported the discovery of a painting that may be the only known portrait of William Shakespeare painted during his lifetime a stunning announcement that ignited heated debate around the world In Shakespeare's Face she tells the

extraordinary story how the painting came to reside in the home of a retired Canadian engineer whose grandmother had kept the family treasure under her bed and how he set about painstakingly authenticating the portrait despite all setbacks And an unparalleled international cast of experts in art and literature spiritedly weighs the evidence for and against the Sanders portrait The face in the small oil on wood painting is an attractive one mischievous keen eyed enigmatic not the bladder faced burgher disparaged by Mark Twain taken from images of the playwright created after his death The smile is suggestive for many of the humorous humane man who wrote the greatest plays in the English language Is it really him *Shakespeare's Face* Stephanie Nolen,2010-06-15 A fascinating literary detective story charting the surprising true history of a recently discovered painting of Shakespeare held by the same family for 400 years adding new drama to the Bard s life When author Stephanie Nolen reported the discovery of the only portrait of William Shakespeare painted while he was alive the announcement ignited furious controversy around the world Now in this provocative biography of the portrait she tells the riveting story of how a rare image of the young Bard at thirty nine came to reside in the suburban home of a retired engineer whose grandmother kept the family treasure under her bed and how he embarked on authenticating it The ultimate Antiques Roadshow dream the portrait has been confirmed by six years of painstaking forensic studies to date from around 1600 and it has not been altered since **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 and the Art of Physiognomy* Sibylle Baumbach,2008 This book deals with the poetics of the human face the art of physiognomy and strategies of nonverbal communication in Shakespeare s plays

It offers new insight into Shakespeare's modes of characterisation and his art of performance. In Shakespeare's plays the human face is a focal point. As an area where expression and impression meet and ideally correspond, its reliability and trustworthiness are frequently put to the test, sparking off a controversy which serves as a significant and highly challenging subtext to the overall plot. Professor Baumbach studied at Heidelberg, Cambridge and Munich and has taught at the universities of Warwick, Giessen and Stanford. She is now at the University of Innsbruck. Her publications include *Let me behold thy face: Physiognomik und Gesichtslektüren in Shakespeares Tragoedien* 2007, *An Introduction to the Study of Plays and Drama* as co-author 2009 and *Literature and Fascination* 2015.

Shakespeare and the Power of the Face Professor James A. Knapp, 2015-09-28. 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's Face Alfred H. Wall, 1890.

Shakespeare's Face Stephanie Nolen, 2003-12-01.

Native Shakespeares Parmita Kapadia, 2016-04-22. Explored in this essay collection is how Shakespeare is rewritten, reinscribed and translated to fit within the local tradition, values and languages of the world's various communities and cultures. Contributors show that Shakespeare, regardless of the medium, theater, pedagogy or literary studies, is commonly rooted in the local customs of a people in ways that challenge the notion that his drama promotes a Western idealism. *Native Shakespeares* examines how the persistent indigenization of Shakespeare complicates the traditional vision of his work as a voice of Western culture and colonial hegemony. The international range of the collection and the focus on indigenous practices distinguishes *Native Shakespeares* from other available texts.

The Shakespeare Enigma Peter Dawkins, 2004. The authorship of Shakespeare's plays has been the subject

of endless debate through the ages In this book Peter Dawkins sheds new light on the many lingering questions about Shakespeare and his extraordinary works **The Shakespearean Archive** Alan Galey,2014-10-23 Why is Shakespeare so often associated with information technologies and with the idea of archiving itself Alan Galey explores this question through the entwined histories of Shakespearean texts and archival technologies over the past four centuries In chapters dealing with the archive the book photography sound information and data Galey analyzes how Shakespeare became prototypical material for publishing experiments and new media projects as well as for theories of archiving and computing Analyzing examples of the Shakespearean archive from the seventeenth century to today he takes an original approach to Shakespeare and new media that will be of interest to scholars of the digital humanities Shakespeare studies archives and media history Rejecting the idea that current forms of computing are the result of technical forces beyond the scope of humanist inquiry this book instead offers a critical prehistory of digitization read through the afterlives of Shakespeare s texts **Profiling**

Shakespeare Marjorie Garber,2008-03-25 The title of this collection Profiling Shakespeare is meant strongly in its double sense These essays show the outline of a Shakespeare rather different from the man sought by biographers from his time to our own They also show the effects the ephemera the clues and cues welcome and unwelcome out of which Shakespeare s admirers and dedicated scholars have pieced together a vision of the playwright whether as sage psychologist lover theatrical entrepreneur or moral authority This collection brings together classic pieces hard to find chapters and two new essays Here Garber has produced a book at once serious and highly readable ranging broadly across time periods early modern to postmodern and touching upon both high and popular culture Contents Preface 1 Shakespeare s Ghost Writers 2 Hamlet Giving Up the Ghost 3 Macbeth The Male Medusa 4 Shakespeare as Fetish 5 Character Assassination 6 Out of Joint 7 Roman Numerals 8 Second Best Bed 9 Shakespeare s Dogs 10 Shakespeare s Laundry List 11 Shakespeare s Faces 12 MacGuffin Shakespeare 13 Fatal Cleopatra 14 What Did Shakespeare Invent 15 Bartlett s Familiar Shakespeare *The Pragmatics of Early Modern Politics: Power and Kingship in Shakespeare's History Plays* Urszula Kizelbach,2014-10-10 Early modern kings adopted a new style of government Realpolitik as spelled out in Machiavelli s writings Tudor monarchs well aware of their questionable right to the throne posed as great dissimulators similarly to the modern prince who must learn from the fox and the lion This book paints a portrait of a successful politician according to early modern standards Kingship is no longer understood as a divinely ordained institution but is defined as goal oriented policy making relying on conscious acting and the theatrical display of power The volume offers an intriguing discussion on kingship in pragmatic terms as the strategic face saving behaviour of Shakespeare s kings It also demonstrates how an efficient or inefficient management of the king s political face could decide his success or failure as a monarch and how the Renaissance world of Shakespeare s history plays is combined with modern theories of communication politeness and face Many studies in historical pragmatics or historical stylistics purport to expose language use in social context but they fall short when measured against this study The

author approaches Shakespeare with concepts from literary studies and linguistic pragmatics and weaves them together seamlessly with social history The result is a treasure trove of insights Jonathan Culpeper Lancaster University Exploring Machiavellian politics from the perspective of linguistic pragmatics and sociological role theory Urszula Kizelbach s study sheds interesting new light on Shakespeare s stage kings Her discussion of the strategic uses of polite speech is a particularly welcome addition to our thinking about Shakespeare s English history plays A promising new voice in European Shakespeare studies Andreas H fele Munich University *Face-to-Face in Shakespearean Drama* Matthew James Smith,2019-05-22 This book celebrates the theatrical excitement and philosophical meanings of human interaction in Shakespeare **Shakespeare's Marlowe** Robert A. Logan,2016-04-01 Moving beyond traditional studies of sources and influence Shakespeare s Marlowe analyzes the uncommonly powerful aesthetic bond between Christopher Marlowe and William Shakespeare Not only does this study take into account recent ideas about intertextuality but it also shows how the process of tracking Marlowe s influence itself prompts questions and reflections that illuminate the dramatists connections Further after questioning the commonly held view of Marlowe and Shakespeare as rivals the individual chapters suggest new possible interrelationships in the formation of Shakespeare s works Such examination of Shakespeare s Marlovian inheritance enhances our understanding of the dramaturgical strategies of each writer and illuminates the importance of such strategies as shaping forces on their works Robert Logan here makes plain how Shakespeare incorporated into his own work the dramaturgical and literary devices that resulted in Marlowe s artistic and commercial success Logan shows how Shakespeare s examination of the mechanics of his fellow dramatist s artistry led him to absorb and develop three especially powerful influences Marlowe s remarkable verbal dexterity his imaginative flexibility in reconfiguring standard notions of dramatic genres and his astute use of ambivalence and ambiguity This study therefore argues that Marlowe and Shakespeare regarded one another not chiefly as writers with great themes but as practicing dramatists and poets which is where Logan contends the influence begins and ends **Shakespeare and Nonhuman Intelligence** Heather Warren-Crow,2024-05-02 The Infinite Monkey Theorem is an idea frequently encountered in mass market science books discourse on Intelligent Design and debates on the merits of writing produced by chatbots According to the Theorem an infinite number of typing monkeys will eventually generate the works of Shakespeare Shakespeare and Nonhuman Intelligence is a metaphysical analysis of the Bard s function in the Theorem in various contexts over the past century Beginning with early twentieth century astrophysics and ending with twenty first century AI it traces the emergence of Shakespeare as the embattled figure of writing in the age of machine learning bioinformatics and other alleged crimes against the human organism In an argument that pays close attention to computer programs that instantiate the Theorem including one by biologist Richard Dawkins and to references in publications on Intelligent Design it contends that Shakespeare performs as an interface between the human and our Others animal god machine **Shakespeare Survey: Volume 59, Editing Shakespeare**

Peter Holland, 2006-10-12 Published with academic researchers and graduate students in mind this volume of the Shakespeare Survey presents a number of contributions on the theme of Shakespeare's comedies as well as the comedy in Shakespeare's other works Shakespeare's First Folio Emma Smith, 2016-03-24 This is a biography of a book the first collected edition of Shakespeare's plays printed in 1623 and known as the First Folio It begins with the story of its first purchaser in London in December 1623 and goes on to explore the ways people have interacted with this iconic book over the four hundred years of its history Throughout the stress is on what we can learn from individual copies now spread around the world about their eventful lives From ink blots to pet paws from annotations to wineglass rings First Folios teem with evidence of its place in different contexts with different priorities This study offers new ways to understand Shakespeare's reception and the history of the book Unlike previous scholarly investigations of the First Folio it is not concerned with the discussions of how the book came into being the provenance of its texts or the technicalities of its production Instead it reanimates in narrative style the histories of this book paying close attention to the details of individual copies now located around the world their bindings marginalia general condition sales history and location to discuss five major themes owning reading decoding performing and perfecting This is a history of the book that consolidated Shakespeare's posthumous reputation a reception history and a study of interactions between owners readers forgers collectors actors scholars booksellers and the book through which we understand and recognise Shakespeare Shakespeare Studies Susan Zimmerman, Garrett Sullivan, Linda Neiberg, 2007-10 Contains essays and studies by critics and cultural historians from both hemispheres This title features essays on Shakespeare's tragedies in the context of early modern cultural history It also includes reviews that consider studies of such historical issues as gender and literacy sexual practices and England's cultural encounters with Italy **Shakespeare's Premiere of the Merchant of Venice** David B. Schajer, William Shakespeare, 2012-03 William Shakespeare's most problematic problem play is finally solved after 400 years By presenting the play as it would have been originally performed by Shakespeare himself and his company of actors on a London stage in Elizabethan England the play comes to life in an entirely new way and we can finally understand what the play really means

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