

This major new interdisciplinary study argues that Shakespeare exploited long-established connections between vision, space and language in order to construct rhetorical equivalents for visual perspective. Through a detailed comparison of art and poetic theory in Italy and England, Thorne shows how perspective was appropriated by English writers, who reinterpreted it to suit their own literary concerns and cultural context. Focusing on five Shakespearean plays, she situates their preoccupation with issues of viewpoint in relation to a range of artistic forms and topics from miniatures to masques.

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