

1. Record Nr.	UNISA996543166103316
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Titolo	Making and unmaking in early modern English drama : spectators, aesthetics and incompleteness // Chloe Porter
Pubbl/distr/stampa	Manchester, UK : , : Manchester University Press, , 2015 ©2014
ISBN	1-5261-0328-1 1-5261-0327-3 1-84779-891-8
Descrizione fisica	1 online resource (viii, 230 pages) : illustrations; digital, PDF file(s)
Collana	Manchester Shakespeare collection
Disciplina	822.309
Soggetti	English drama - Early modern and Elizabethan, 1500-1600 - History and criticism English drama - 17th century - History and criticism Art and literature - England - History - 16th century Art and literature - England - History - 17th century Material culture in literature - History - 16th century Material culture in literature - History - 17th century Visual perception in literature Art in literature Unfinished works of art Iconoclasm in literature Literature and literary studies Literature: history and criticism / Literary studies: plays and playwrights LITERARY CRITICISM - Drama Biography, Literature & Literary studies - Literary studies: plays & playwrights
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Bibliographic Level Mode of Issuance: Monograph.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Early modern English drama and visual culture -- 'In the keeping of Paulina': the unknowable image in The Winter's tale -- 'But begun for others to end': the ends of incompleteness -- 'The brazen head lies broken': divine destruction in Friar Bacon and Friar Bungay -- Going

unseen: invisibility and erasure in *The Two merry milkmaids*.

Sommario/riassunto

Why are early modern English dramatists preoccupied with unfinished processes of 'making' and 'unmaking'? And what did the terms 'finished' or 'incomplete' mean for dramatists and their audiences in this period? Making and unmaking in early modern English drama is about the significance of visual things that are 'under construction' in works by playwrights including Shakespeare, Robert Greene and John Lyly. Illustrated with examples from across visual and material culture, it opens up new interpretations of the place of aesthetic form in the early modern imagination. Plays are explored as a part of a lively post-Reformation visual culture, alongside a diverse range of contexts and themes, including iconoclasm, painting, sculpture, clothing and jewellery, automata and invisibility. Asking what it meant for Shakespeare and his contemporaries to 'begin' or 'end' a literary or visual work, this book is essential reading for scholars and students of early modern English drama, literature, visual culture and history.
