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Patricia Demers

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See table of contents

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Raphael's *Sistine Madonna* over the course of the nineteenth century "from sacred to profane cult image," as it successfully usurps Correggio's *La Notte* for the place of honour in the Dresden picture gallery. Angela Windholz reconstructs a nineteenth-century monument to the salvific effects of Raphael in her study "'Savior, Prince of Color': The Collection of Raphael Copies in the Orangery in Potsdam (1858)." In the final essay of the collection, Inge Reist takes the reader up to the early years of the twentieth century, when the chief prize for American captains of industry in their acquisition of culture for the New World was the largely elusive Raphael Madonna.

The editors' claim for the essays in *Sacred Possessions*—that they demonstrate how "the collecting of religious art in Italy and the collecting of Italian religious art elsewhere constituted a special case within the larger study of collecting"—can be substantiated only by a much larger comparative study, a field for which this book prepares the ground. More to the point is the expansive list of questions posed by Feigenbaum and Ebert-Schifferer in their introduction. Rather than assert a single thematic or theoretical centre, *Sacred Possessions* is a witness to the complex diversity in the use, possession, and perception of Italian religious art within European and American cultures of collecting during the long early modern period.

RANDI KLEBANOFF, *Carleton University*

Greenblatt, Stephen.
Shakespeare's Freedom.
Chicago: University of Chicago Press, 2011. Pp. 144. ISBN 978-0-226-30667-4 (paperback) $14.

In Shakespeare's "strictly hierarchical society that policed expression in speech and in print" (1), how did he understand and enact artistic freedom? Stephen Greenblatt, editor, biographer, and acclaimed interpreter of Shakespeare, outlines a series of answers with deft readings and illuminating comparisons over the course of Shakespeare's career, answers that pertain to concepts of beauty, hatred, authority, and autonomy. Drawn from his Adorno lectures at Johann Wolfgang Goethe-Universität in Frankfurt and revised in the Campbell lectures

at Rice University, Greenblatt's exploration, at times meditation, studded with philological acuity and the historical realities of imprisonment, torture, and the undervaluing of the cultural capital of plays themselves, is a concentrated analysis of the modes through which Shakespeare embraced and subverted the norms of his age. The combinations and contrasts in Greenblatt's scholarship and the accessible ease with which he links the sixteenth and seventeenth centuries with the twenty-first are always enlightening.

When itemizing the radiance and smoothness of Renaissance beauty, Greenblatt clarifies the different ways in which the depictions of Portia, Juliet, Sylvia, and Ophelia prompt the audience to "submit to beauty's magic" (41). But he spends more time probing Shakespeare's interest in figures who upset this idea: Rosaline, Cleopatra, and the mistress of the sonnets. For Greenblatt, the stained or marked beauty, in violating the "featurelessness" of Shakespeare's "cultural ideal" (42), possesses an "irresistible, disturbing appeal" (43). As for Shakespeare's delight in overflowing the measure and presenting characters whose individuation undoes the ideal of featurelessness, Greenblatt draws attention to the choices of Katherine over Bianca, Beatrice over Hero, Rosalind over Celia, and Cleopatra over Octavia.

By far the most engaging and potentially explosive chapter concerns hatred. Not only does Greenblatt tap into current fears about Islam by suggesting the "small adjustment" (52) to replace Shylock's reference to "our synagogue" (3.1.107) with assignations at "our mosque," he also explores the combustible anti-Semitism of Shylock's observance of kashrut. With his spat-upon gabardine, his beard daubed with Christian rheum, and his rehearsal of Jewish suffering, Shylock is "the complete, the quintessential Jew" (65). Without his Jewishness, he is nothing. Greenblatt draws pertinent contrasts between the Jew who clings to his identity and Edmund, who want to escape the stigmatized group of illegitimates, and Iago, whose hatred knows no limits. Although *The Merchant of Venice* continues for a full act beyond Shylock's disappearance, in *Othello* Iago's disappearance is followed only by silence. Yet despite the fact that Iago must face the consequences of "the tragic loading of this bed" as "thy work" (5.2.233–34), I find Greenblatt's reading of "the specifically literary quality of what Iago has brought forth" as a "painful acknowledgment of . . . the playwright's identification" (71) with this hate-filled fiend not entirely convincing.

Greenblatt's reflections on authority attend to Shakespeare's skepticism about the ethics of the craft of wielding it. Whether achieved through flawed elections (*Henry IV, Henry V, Julius Caesar, Hamlet, Macbeth*) or resisted by rulers who pull back from it (Richard II, Antony, Coriolanus, King Lear, Duke Vincentio), authority is inextricably entwined in these characters' social, political, and psychological circumstances.

Greenblatt reserves his most affecting claim about artistic freedom for the concluding discussion of autonomy. Pointing to Coriolanus's faulty reasoning—"as if a man were author of himself" (5.3.36)—to underscore that autonomy is beyond the reach of "any sentient creature" (111), Greenblatt nevertheless mounts a very persuasive case for Shakespeare's expectation that through black ink and its power, which Adorno identified as negativity, his work would be exempt from decay. As Sonnet 63 ends, "His beauty shall in these black lines be seen, / And they shall live, and he in them still green." Greenblatt compounds this wittiness by drawing attention to the different iterations of aesthetic autonomy from Bottom and Prospero. Bottom's Dream relates what "[t]he eye of man hath not heard, the ear of man hath not seen, man's hand is not able to taste, his tongue to conceive, nor his heart to report" (4.1.204–07). By contrast to this parodic allusion to the first epistle to the Corinthians, Prospero's request, "As you from crimes would pardoned be, / Let your indulgence set me free" (Epilogue 19–20), implicates and involves the audience in the weaknesses and need of pardon displayed by the characters on stage.

The arc from uninterpretable dream to acknowledged fallibility and crime testifies to the deepening breadth of Shakespeare's craft and, as Greenblatt concludes, "the risks it entailed" (123). Greenblatt's treatment of the figures of Prospero and Barnardine, who bookend this series of essays, neatly distills the value of the text. The release of convicted murderer Barnardine, who has refused to be executed in order to expedite the plot of a substitute severed head, is always a topic for heated classroom debate about *Measure for Measure*. Why does the Duke do it? Greenblatt focuses on this action, "so theatrically compelling," as "an emblem of the freedom of the artist to remake the world" (13). But in depicting the world, Prospero reminds us, the artist also involves us, pre- and post-modern viewers and readers, not only in gestures of clemency but in entanglements with greed, crime, and even secret transgressions.

PATRICIA DEMERS, *University of Alberta*