

# SHAKESPEARE AND EMOTION

EDITED BY  
KATHARINE A. CRAIK

*Oxford Brookes University*



CAMBRIDGE  
UNIVERSITY PRESS

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University Printing House, Cambridge CB2 8BS, United Kingdom

One Liberty Plaza, 20th Floor, New York, NY 10006, USA

477 Williamstown Road, Port Melbourne, VIC 3207, Australia

314-321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre, New Delhi – 110025, India

79 Anson Road, #06-04/06, Singapore 079906

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Information on this title: [www.cambridge.org/9781108416160](http://www.cambridge.org/9781108416160)

DOI: 10.1017/9781108235952

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First published 2020

Printed in the United Kingdom by TJ International Ltd, Padstow Cornwall

*A catalogue record for this publication is available from the British Library.*

Library of Congress Cataloging-in-Publication Data

NAMES: Craik, Katharine A., editor.

TITLE: Shakespeare and Emotion / edited by Katharine A. Craik, Oxford Brookes University.

DESCRIPTION: Cambridge ; New York : Cambridge University Press, 2020. |

Includes bibliographical references and index.

IDENTIFIERS: LCCN 2020006263 (print) | LCCN 2020006264 (ebook) |

ISBN 9781108416160 (hardback) | ISBN 9781108402668 (paperback) |

ISBN 9781108235952 (epub)

SUBJECTS: LCSH: Shakespeare, William, 1564-1616—Criticism and interpretation. | Emotions in literature.

CLASSIFICATION: LCC PR3069.E38 S53 2020 (print) | LCC PR3069.E38 (ebook) |

DDC 822.3/3—dc23

LC record available at <https://lcn.loc.gov/2020006263>

LC ebook record available at <https://lcn.loc.gov/2020006264>

ISBN 978-1-108-41616-0 Hardback

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## *Acknowledgements*

First thanks must go to the contributors for their wonderfully rich and varied chapters, and for their efficiency in keeping to a brisk writing schedule. Warm thanks also to Sarah Stanton who asked me to edit this book shortly before her retirement from Cambridge University Press, and to Emily Hockley who has since shepherded the project to completion. I couldn't be more fortunate in my colleagues at Oxford Brookes University, especially Gary Browning, Claire Cox, Simon Kövesi, Dan Lea and Eleanor Lowe, who have supported this work at every stage. I have thoroughly enjoyed discussing some of the ideas central to this volume with undergraduates on our first-year Shakespeare module, and with MA students who have taken my course on 'Shakespeare and Emotion' – thank you, everyone. Tanya Pollard invited me to pilot some ideas for the introduction at the 2018 'Affect and Early Modern Drama' symposium at the City University of New York (CUNY), and welcomed me generously and memorably in New York at a crucial moment. Thanks also to the other symposium participants, particularly Clare Carroll and Mary Floyd-Wilson. Colleagues at the Shakespeare Institute at the University of Birmingham and the University of Lancaster later provided invaluable opportunities to develop this material further; many thanks to John Jowett and John Schad for their kind invitations. Ewan Fernie has been a true, steadfast friend to me and to this book, always reminding me why the plays really matter. Finally and most importantly, heartfelt thanks to my family in Oxford – Steve, Heather, James – to my mother, Liz, in St Andrews and to the cherished memory of my father, Alex.

## *Note on Text*

All citations are taken from the New Cambridge Shakespeare editions unless otherwise indicated.

## *Introduction*

*Katharine A. Craik*

Shakespeare was writing his plays and poems just as the word ‘emotion’ was emerging into common currency. In its first usages, traceable back to the 1590s, the term referred to the general disturbance suggested by the Latin term *emovere* (to move out), and Shakespeare and his contemporaries indeed often described as *motions* the impulses that aroused the mind, body and soul.<sup>1</sup> Early modern emotions were not simply conditions or experiences, then, but dynamic forces that effected change from one state to another. This is what Kate means when she recognises the ‘strange motions’ that flit across Hotspur’s face in *I Henry IV* as portents of war; this is the ‘inward motion’ that prompts the Bastard towards ‘sweet poison’ in *King John* and this is the ‘motion / That tends to vice’ that Posthumous believes taints all womankind in *Cymbeline*.<sup>2</sup> Here and elsewhere in Shakespeare’s plays and poems, emotion precipitates action in individual subjects, transforming in turn the ways in which they relate and express themselves to one another and to the world at large. *Shakespeare and Emotion* gives serious and sustained attention to the emotions as a way of approaching Shakespeare’s works as art from the past, as well as the place of these works in the present. It begins with the assumption that emotion offers a deeply promising (and often challenging) prospect for imagining and enacting change.

Few would dispute that emotional intensity is the hallmark of Shakespearean drama, together with a powerful ability to generate feeling among readers and audiences. Sensory experience, the emotions and ideas of affect have recently become central critical frameworks, and have provided a wealth of new topics for research into Shakespeare and early modern literature more generally. Some of this work shares conceptual territory

<sup>1</sup> See the OED definitions of ‘emotion’ (3a: ‘an agitation of mind; an excited mental state’); and ‘motion’ (11.12a: ‘an inner prompting or impulse’).

<sup>2</sup> *I Henry IV*, 2.3.54; *King John*, 1.1.212; *Cymbeline*, 2.5.20–1.

with the cognitive sciences, and overlaps in productive ways with the history of medicine. The study of the emotions plays an increasingly important part in identity politics, and is emerging as one way in which the humanities in general – and literary criticism in particular – can reflect on lived life.<sup>3</sup> The turn towards the emotions has been particularly exciting for Shakespeareans, igniting lively debates about the interface between writing, inwardness and the world. Text-based, practice-based, theoretical and historical approaches to the emotions have opened up new avenues of scholarly and creative possibility, and the interior landscapes of those who have encountered Shakespeare's works in the distant and not-so-distant past have emerged as an especially important thread.<sup>4</sup> Critics have lately begun to consider more flexibly and self-critically the experiences of diverse audiences, and to probe more thoughtfully their own emotional investments in literature.<sup>5</sup> Together the essays in this volume set out to offer a snapshot of the current state of scholarship in this still young field, bringing the recent surge of interest in passionate and emotional experience into conversation with some of the most urgent debates in Shakespeare studies. Since this area is developing so rapidly, however, *Shakespeare and Emotion* also provides a more speculative forum to foster new and experimental work.

The chapters in *Shakespeare and Emotion* take different methodological approaches, considering the plays and poems from a variety of disciplinary perspectives drawn from literary, theatrical, historical, cultural and film studies. Some are written by established scholars who have played and continue to play a central part in developing early modern affect as a thriving area of study. Others are contributed by early career scholars whose work is taking the field in distinctive, new directions. The book's main goal is to explore emotional and passionate experience as an animating – and sometimes alienating – force within Shakespeare's plays and poems. An additional aim is to consider, through emotion, the continuing

<sup>3</sup> One important recent study is Sara Ahmed's *The Cultural Politics of Emotion* (Edinburgh University Press, 2014). On the more general development of emotionology as a distinct 'intellectual mode', see Susan C. Karant-Nunn, *The Reformation of Feeling: Shaping the Religious Emotions in Early Modern Germany* (Oxford University Press, 2010), p. 3.

<sup>4</sup> On audience and emotion, see Farah Karim-Cooper and Tiffany Stern, eds., *Shakespeare's Theatres and the Effects of Performance* (London: Bloomsbury, 2014); Evelyn Tribble, *Cognition in the Globe: Attention and Memory in Shakespeare's Time* (Basingstoke: Palgrave, 2011); and Penelope Woods, 'Skilful Spectatorship? Doing (or Being) Audience at Shakespeare's Globe Theatre', *Shakespeare Studies*, 43 (2015), 99–113.

<sup>5</sup> On the recent history of the Globe theatre, including the nature of spectating, see Christie Carson and Farah Karim-Cooper, eds., *Shakespeare's Globe: A Theatrical Experiment* (Cambridge University Press, 2008).



importance of Shakespeare's works today, especially our sense of who we are and who we might become. Shakespeare's continuing centrality to western notions of complex interiority shows no sign of abating, and his persistent cultural prominence is, in itself, a good reason to probe further the emotional appeal of his works. To borrow a phrase from *Measure for Measure*, Shakespeare's works are 'motion generative' in our own world, not only capturing emotional experiences that belong to the past but also reimagining and reinscribing, in new ways, the interconnected actions, events and encounters, which make up affective life now.<sup>6</sup>

## I

What precisely *is* an emotion? It is as well to say from the outset that there is no consensus on the subject, and that the body of scholarship dealing with this and cognate concepts (affections, passions, sensations, the senses) is vast and overwhelming. In Shakespeare studies, however, this adaptable, overlapping conceptual vocabulary in fact seems worth retaining since it is an important feature of the works themselves. It would be difficult, for example, to make a hard and fast distinction between 'motions' and 'affections' in Lorenzo's description in *The Merchant of Venice* of a man who remains unmoved by music: 'The motions of his spirit are dull as night / And his affections dark as Erebus.'<sup>7</sup> Motions are sometimes integral features of the self or spirit, as in the lines above; at other times, motion and spirit seem distinct from or even at odds with one another. In *Othello*, for example, Brabantio describes Desdemona as 'Of spirit so still and quiet that her motion / Blushed at herself'.<sup>8</sup> But if it seems futile to pin down one exact meaning for 'emotion', or to tease out precise differences between the broader descriptive terms for affective life, Shakespeare nevertheless still gives a name to happiness, grief, love, shame, anger and sympathy. And as we will see, particularly in the second half of *Shakespeare and Emotion*, his dramatisation of such emotions remains richly responsive to analysis. Taking a wide and generous view of what emotions are and do, this volume's contributors argue, through Shakespeare's works, that emotion can be understood not only as a pattern of dispositions, attitudes or behaviours but also as a kind of evanescence or dispersal; a version of surrogacy or substitution; a recognisable habitus which is vulnerable to

<sup>6</sup> *Measure for Measure*, 3.2.98. Here Lucio is describing, in a rather different context, Angelo's unfitness to govern Vienna.

<sup>7</sup> *The Merchant of Venice*, 5.1.86–7.      <sup>8</sup> *Othello*, 1.3.95–6.

perverse disruption; an experience of stalling which poses an affront to settled cognition; or a set of conditions inseparable from life itself. In every chapter, however, emotion involves the dynamic and often unpredictable capacity for transformation suggested by *emovere*.

Many early modern playwrights and poets wrote in interesting ways about inwardness. *Shakespeare and Emotion* proposes however that Shakespeare's works are particularly vivid in this respect, and especially rich in their engagement with ancient and medieval traditions. Scholars have found persuasive evidence of Shakespeare's engagement with Plato's soul in which the emotions tug, often irresistibly, against our ability to live and act reasonably and Aristotle's soul, in which rational and irrational impulses become increasingly interdependent. He also inherited Cicero's account, in *Tusculan Disputations*, of the *perturbationes animi* (passions of the soul), which centre around the *aegritudines*, or distresses, and can be divided into four generic categories (pleasure and pain, desire and fear).<sup>9</sup> We know that Shakespeare engaged with stoic philosophy, especially Seneca's account of how emotions impose unrealistic expectations upon the world, leading inevitably towards frustration and disappointment.<sup>10</sup> He had absorbed the church fathers' view of emotional and ethical life as intricately intertwined, a view encapsulated in Augustine's description, in *On Free Will*, of the mortal struggle to temper with *ratio* (reason) the *motus animae* (motions of the soul), which would otherwise always draw the appetitive desire towards sin. Particularly important, too, is Thomas Aquinas' later identification of the eleven fundamental passions made up of six concupiscible and five irascible forces, which reside somewhere between the soul's lower parts and the higher 'intellective' ones shared by God.<sup>11</sup> All of these systems informed the early modern theory of the humours which depended on principles of shifting flux. And all of them filtered, in various combinations, into early modern affective life – although never straightforwardly into Shakespeare's works. For while certain emotional regimes, scripts and repertoires are evident in the plays and poems, Shakespeare's grasp of emotional life was not anchored in any

<sup>9</sup> Barbara Rosenwein, *Generations of Feeling: A History of Emotions, 600–1700* (Cambridge University Press, 2016), pp. 16–24.

<sup>10</sup> A concise summary of ancient Greek and Roman ideas about emotion, including Seneca's, can be found in Robert Solomon's 'The Philosophy of Emotions' in *Handbook of Emotions*, eds. Michael Lewis, Jeannette M. Haviland-Jones and Lisa Feldman Barrett (New York: Guilford Press, 2008), pp. 3–16 (5–6).

<sup>11</sup> For an account of Thomist *passiones animae*, see Rosenwein, *Generations of Feeling*, pp. 144–68 (esp. 150).

one system, as the following essays together make clear. Instead the capaciousness of his imagination allowed him to move flexibly within, between and outside these systems, sketching an eclectic and improvisatory version of somaticism which does justice to the unsystematised business of living.

The sheer volume of ancient and early modern emotional taxonomies suggests an enduring cultural desire to sort and order phenomena that are exceptionally difficult to sort and order. However, their variety and mutual incompatibility also betray the important fact that emotional states may be composite, blended and fugitive, and Shakespeare often acknowledged the difficulties involved in capturing complex feeling within fixed frameworks. Every available emotional system ‘gave the soul a kind of geography’, as Barbara Rosenwein has put it, but such orderly methodologies sometimes seem at odds with the emotional crises Shakespeare was interested in exploring.<sup>12</sup> The emotions experienced by his characters can be mercurial, speedy or evanescent, particularly when connected to desire: witness Orsino’s ‘unstaid and skittish’ motions in *Twelfth Night*, the speaker’s ‘swift motion’ in the *Sonnets* or the ‘raging motions’ which Iago equates with ‘unbitted lusts’ in *Othello*.<sup>13</sup> Powerful drama indeed often arises in Shakespeare’s works from the endlessly malleable spaces between experiencing, expressing and interpreting emotion, and the difficulty of articulating overwhelming feeling through the inadequate, artificial system of language itself. As Cordelia says, ‘Love, and be silent’.<sup>14</sup> The opening scene of *King Lear* indeed prises open the fundamental human problem of determining the extent to which others’ emotions are authentic (involuntarily felt) or artificial (voluntarily called up), and Shakespeare returned again and again to this key source of tension.

If the resistance of emotional complexity to pre-determined, logical structures lies at the centre of human trust and relationality, it also lies at the heart of performativity. Evelyn Tribble has recently argued that early modern actors cultivated in their bodies ‘kinesic intelligence’ based on movement, which, over time, became habituated and reproducible.<sup>15</sup> All the same, in order to seem authentic to an audience in the theatre, this skilful kinesis must chime with the unsystematised and unsystematisable ‘motions’ of the mind, body and soul. Jesuit thinker Thomas Wright is

<sup>12</sup> Rosenwein, *Generations of Feeling*, p. 149.

<sup>13</sup> *Twelfth Night*, 2.4.16; Sonnet 45, line 4; *Othello*, 1.3.322.      <sup>14</sup> *King Lear*, 1.1.62.

<sup>15</sup> Evelyn Tribble, *Early Modern Actors and Shakespeare’s Theatre: Thinking with the Body* (London: Bloomsbury, 2017), p. 59.

often quoted as an important source on early modern emotional life, and his treatise *The Passions of the Minde in Generall* (1604) also contains an important note on how actors and orators create an impression of emotional genuineness:

By mouth he telleth his minde; in countenance he speaketh with a silent voice to the eyes; with all the universal life and body hee seemeth to say 'Thus we move, because by the passion thus we are moved.'

Wright describes the link between emotion and self-expression as central to what we recognise as 'the universal life' – which may, in turn, be convincingly replicated through rhetorical or theatrical *imitatio*.<sup>16</sup> This illusion ('hee seemeth') only works, however, when the actor successfully conveys a sense of emotion as spontaneous, and therefore authentic, rather than predictably pre-determined. Spontaneous or non-voluntary emotions have always been marked out as cherishable, and this has been especially true in art ever since Horace noted that the best speakers first conjure up, in themselves, the emotions they seek to stir among their auditors: 'si vis me flere, dolendum est / primum ipsi tibi' ('If you would have me weep, you must first feel grief yourself'). And the principle that practised, habituated words and gestures, in a theatrical setting, should capture and convey the more unpractised and less habitual nature of emotion in 'the universal life and body' outside the theatre was as central to early modern theories of acting as it remains to such theories today.<sup>17</sup>

The relationship between acting and emotional authenticity preoccupied Shakespeare throughout his writing life, and his plays often associate failures of onstage lifelikeness with a disorienting scattering of the natural self. At the Roman marketplace, for example, Coriolanus regrets how far out of kilter his true feelings are from his required actions as the plebeians put him 'to such a part which never / I shall discharge to th'life'. To take the part of the humble supplicant would be to allow his body to be scattered into nothingness: 'they to dust should grind it / And throw't against the wind' (3.2.104–7). Whereas a gifted actor communicates emotional synthesis, an imperfect actor experiences only painful self-fragmentation. In the context of acting, Shakespeare seems as interested

<sup>16</sup> Thomas Wright, *The Passions of the Mind in General*, ed. William Webster Newbold (New York and London: Garland, 1986), p. 214. This passage is discussed further in Joseph R. Roach, *The Player's Passion: Studies in the Science of Acting* (Newark and London: University of Delaware Press, 1985), p. 33.

<sup>17</sup> Horace, *Satires, Epistles and Ars Poetica*, ed. H. Rushton Fairclough (Cambridge, MA: Harvard University Press, 1991), pp. 458–9.

in the fundamental composition of the feeling subject as in the mappable forces and counter-forces which direct our inward lives once we have begun living them. Again, as Hamlet remarks, shoddy actors look like botched up versions of nature made by apprentices, with all their patches and joints still showing: ‘there be players that . . . have so strutted and bellowed that I have thought some of nature’s journeymen had made men, and not made them well’.<sup>18</sup> Unsuccessful acts of emotional ventriloquising again create vexing forms of self-separation, and emotional exposure maps onto theatrical exposure. But it would be inaccurate to conclude that Shakespearean theatre always privileges emotional naturalism, or even that natural-seeming emotion can be understood as the opposite of emotional artifice. The very fact that Shakespearean characters keep drawing notice to their constructed personhood suggests that there is something dramatically useful about emotional *lifelikeness*, on its own terms, as a way of exploring affective relationship and ethical life. As the following chapters demonstrate, Shakespeare holds in productive tension the difference between emotion as natural or artificial, improvised or systematised, spontaneous or predetermined, synthesised or piecemeal; in so doing, he puts pressure on the boundaries between dramatic representation and the ‘universal life’ outside the theatre. In this way, his works constantly reflect upon, and reimagine, the ways art can revitalise the way we experience the world.

## II

Such is the current excitement around emotion as a thriving research area that it is easy to forget that ours is not a new project but rather a rediscovery of largely forgotten critical trajectories from the early to mid-twentieth century. Recent scholarship on early modern subjectivity, including the problem of authenticity, builds in important ways on ‘old historicist’ work from the 1930s and 1940s by Shakespeareans such as Lily Campbell, Hardin Craig and Herschel Baker – and, even earlier, by A. C. Bradley whose *Shakespearean Tragedy* was published in 1904.<sup>19</sup> Back then, however, Shakespearean emotion looked incontrovertibly natural and unproblematically recognisable. For Craig in particular, each

<sup>18</sup> *Hamlet*, 3.2.24–8.

<sup>19</sup> See Lily B. Campbell, *Shakespeare’s Tragic Heroes: Slaves of Passion* (Cambridge University Press, 1930); Hardin Craig, *Shakespeare and the Normal World: A Course of Three Public Lectures* (Houston, TX: Rice Institute Pamphlet, 1944); Herschel Baker, *The Image of Man* (New York: Harper, 1947); and A. C. Bradley, *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear and Macbeth* (1904; Harmondsworth: Penguin, 1991).

Shakespearean character resembles an ‘actual person’ with a recognisably authentic inner life who could step off the page and into the world. Craig set out to uncover Shakespeare’s ‘inclusive and revealing picture of human life as we believe it actually is’, and celebrated his characters as fully realised, emotionally engaging people. We know that their emotions are authentic because we recognise them as our own: Shakespeare tells us ‘that there is sadness in being a man, but that it is also a proud thing; and makes clear what the pride of it is until we cannot help feeling it’. Craig regarded immersion in Shakespearean emotion as a reliable route towards improved (specifically Christian) community and connectedness. Since everyone feels and has always felt love, courage and pride, Shakespeare’s works remind us what we have in common with each other and with those who lived before us, including our shared capacity to be redeemed.<sup>20</sup> The notion that the feelings expressed in the plays are our own, no matter who we are, offers a powerful sense of solidarity which sits readily with an attachment to Shakespeare’s natural genius. But this begs the question of who ‘we’ are – not to mention whether we recognise ourselves as a community worth saving.

How recognisable *are* the emotions represented in or ignited by Shakespeare’s works to students and audiences encountering them for the first time now? Who is able, without struggle, to adopt Shakespeare’s account of emotional life as her or his own; and what are the cultural stakes involved in doing so, or in failing to do so? Whereas an earlier generation of scholars found enduringly recognisable, natural feeling in the plays, readers are more likely, now, to make links between authenticity and affective diversity. This permits an important acknowledgement of our differences from one another, and from past cultures – but also, perhaps, our difference from ourselves. As Patricia T. Clough has written, we are familiar in our own cultural moment with ‘the subject’s discontinuity with itself, a discontinuity of the subject’s conscious experience with the non-intentionality of emotion and affect’.<sup>21</sup> It may indeed be that this prominent and disorienting aspect of contemporary experience lies behind the current resurgence of interest in the emotions not only in Shakespeare studies but in a wide variety of scholarly disciplines including philosophy, theology, history, psychology and the social sciences. Shakespeare seems well

<sup>20</sup> Craig, *Shakespeare and the Normal World*, pp. 47, 2 and 9.

<sup>21</sup> Patricia T. Clough, ‘The Affective Turn: Political Economy, Biomedicine, and Bodies’ in *The Affect Theory Reader*, eds. Melissa Gregg and Gregory J. Seigworth (Durham, NC and London: Duke University Press, 2010), pp. 206–25 (206).

attuned to subjective ‘discontinuity’ – and perhaps it is *this* aspect of early modern affective experience, which resonates, now, most clearly with our own. The time is ripe for a re-theorisation of the *recognisability* of Shakespearean emotion in today’s very different cultural moment.<sup>22</sup>

If it no longer seems possible to claim that the emotional complexity of Shakespeare’s characters is equally evident to everyone who experiences an emotionally rich life – let alone everyone who experiences an emotionally abundant faith – recognising our indebtedness to earlier generations of scholars nevertheless helps us to grasp the ways our recent reinvestment in Shakespearean emotion is triggered by our own circumstances. It is no coincidence that emotion-led methodologies have re-entered the academy at a time when its structures are becoming accessible to much wider demographics of students and scholars. The doors are still far from fully open – but the diversity of Shakespeareans in terms of gender and social class, if not yet race, has changed beyond recognition since the 1940s and 1950s. Part of the challenge, then, for scholars working in the field of Shakespeare and emotion is to push back against the truism that the affective intensity of the poems and plays echoes unproblematically in and for everyone. Attending thoughtfully to emotion involves disturbing some long-cherished ideas about our natural, sympathetic affinity to Shakespeare, and acknowledging instead the different and challenging affinities made possible through affective difference. Shifting attention away from emotional naturalism and putting pressure on the idea of recognisability (or relatability) may disturb some of the cultural associations which still, inside and outside the academy, keep Shakespeare’s works the preserve of the establishment. One particular aim of *Shakespeare and Emotion*, then, especially in the essays that focus on the legacy of his works in the present, is to advocate for an increased critical sensitivity towards where we are speaking from.

Opportunities are always arising for us to engage with one another through Shakespeare’s works in today’s increasingly connected (and divided) world. In the course of the twentieth century, as the Shakespeare industry gained momentum, the plays became one of England’s most recognisable cultural exports. The important project of decolonising Shakespeare has subsequently begun through initiatives such as the Globe to Globe Festival, which presented the plays in thirty-seven different

<sup>22</sup> On ‘relatability’ as a new criterion of value in the arts, especially in the theatre, see Kirsty Sedgman, ‘Audience Experience in an Anti-expert Age’, *Theatre Research International*, 42.3 (2017), 307–22. I owe this reference to Rebecca L. Fall.

languages, prompting reflection on Shakespeare's ability to open up questions of nation, region and the politics of culture. Research emerging from these productions has tended to focus on affect, rather than text, and has begun the project of 'decentring' the study of the emotions away from exclusively western perspectives.<sup>23</sup> This work has considered, among other important issues, the ways in which Shakespeare's works achieve different forms of emotional traction in different contexts, in different theatrical spaces, and among different audiences. The essays in the present volume contribute to this conversation by considering Shakespeare through a variety of media (theatre, print, film) and by exploring the affective content of his works from eastern as well as western points of view. Shakespeare's extraordinary ability to flourish across cultures surely has potential, in today's globalised world, to signal emotional fraternity of a different sort from that recognised by Craig in 1944. Even if the emotional crises explored in the plays and poems seldom transmit unproblematically from the late sixteenth and early seventeenth centuries into our own diffuse, troubled geo-political realities, they may still usefully and compassionately highlight the obstacles which make such correspondence choppy or imprecise.<sup>24</sup> The continuing life of the plays indeed surely depends on our willingness to acknowledge the imbalances of power, privilege and gender which make accessing the emotional lives of others so difficult, and so important. This acknowledgement involves squaring up to our differences from the past – the recent past, as well as more distant ones – rather than settling complacently into what looks like affective sameness.

### III

*Shakespeare and Emotion* is organised in two main sections. Part I deals with a variety of historical, social and cultural contexts, while Part II is devoted to discussion of particular emotions in the form of a series of case studies. In both parts, and in keeping with the content of Shakespeare's

<sup>23</sup> See for example Edward Reiss, 'Globe to Globe: 37 Plays, 37 Languages', *Shakespeare Quarterly*, 64.2 (2013), 220–32; and Amy Kenny, "'A Feast of Languages': The Role of Language in the Globe to Globe Festival", *Multicultural Shakespeare: Translation, Appropriation and Performance*, 11.26 (2014), 31–44. Walter Andrews provides one model of how this 'decentring' might work in practice in 'Ottoman Love: Preface to a Theory of Emotional Ecology' in *A History of Emotions, 1200–1800*, ed. Jonas Liliequist (Pickering & Chatto: London, 2012), pp. 21–47.

<sup>24</sup> On the prospect of charting a history of the emotions, and the challenges involved, see Jan Plamper, *The History of Emotions: An Introduction*, trans. Keith Tribe (Oxford University Press, 2015), esp. pp. 32–3.



works, some chapters address one play or poem while others cut across several.

The essays in Part I focus on cultural frameworks through which feeling may be witnessed, articulated and understood. While early modern thinkers, including Shakespeare, were not deterministically shaped by any particular or stable set of co-ordinates, the contexts explored here nevertheless provide some helpful points of departure. As this first group of essays makes clear, the relationship between context and emotion in Shakespeare's works itself requires theorisation: while the feelings of early modern subjects were formed *by* and *through* religious structures and practices, for example, people also experienced feelings *about* such structures and practices. Contributors take a variety of approaches, each uncovering one particular aspect of what Judith Butler has called the diverse affective 'conditions under which a self might take itself to be an object for reflection and cultivation'.<sup>25</sup> These conditions are presented here as a series of platforms through which we may 'climb aboard' the plays and poems.<sup>26</sup> All of the essays in Part I offer a contextually powerful engagement with Shakespeare and emotion, working with this flexible, responsive model in mind.

The opening three chapters deal with several important ways of approaching, through Shakespeare, emotional life as a version of early modern history. Neil Rhodes traces the genesis of the idea that performance impacts feelingly upon audiences through rhetorical *enargeia* and *movere*. Aristotle, Cicero and Quintilian all made clear that effective communication required a thorough understanding of the ways in which people feel, think and behave. Their theories filtered into the Elizabethan academic curriculum, with their influence on Shakespeare particularly evident in the Roman plays. Next, in Elizabeth Harvey's chapter on medicine, Shakespeare's syncretic and idiosyncratic understanding of the relationship between body and self draws on competing accounts of emotional pathology found in Plato, Aristotle, Hippocrates and Galen. For Harvey, it is the formal structures of Shakespeare's poetry in the tragedies that reveal most clearly the role of the body in affective experience. Religion also informed in fundamental ways Shakespeare's understanding of emotion, and Elizabeth Williamson's essay considers how the

<sup>25</sup> See Butler's discussion of Foucault in *Giving an Account of Oneself* (New York: Fordham University Press, 2005), p. 15.

<sup>26</sup> The phrase is Wolfgang Iser's, from 'The Reading Process: A Phenomenological Approach' (1972) in *Modern Criticism and Theory: A Reader*, eds. David Lodge and Nigel Wood, 2nd edn. (Harlow: Longman, 2000), pp. 188–205 (191).

history plays deal with private and public spirituality. Here Shakespeare's handling of scenes of martyrdom from England's religious past suggests the incendiary consequences of bringing affecting events onto the public stage. Together these three opening chapters show Shakespeare channelling a variety of classical and more recent sources, moulding these into dramatic material that was entirely his own.

The following three essays turn to theatrical and literary contexts. Robert White explores how Shakespeare created emotionally complex characters in his comedies not only through the fertile resources of language, but also through gesture and stage directions. These emotional 'cues' allowed characters to affect and be affected by one another, and to develop webs of inter-relationship, which impressed themselves upon audiences in remarkably assorted ways. Christopher Tilmouth's chapter suggests two further, specific dramatic contexts, which shaped Shakespeare's understanding of the passions: Senecan drama and medieval mystery plays. Both of these sources regard emotion as one important method of brokering relationship among others, and Tilmouth finds these sources mutually imbricated in Shakespeare's works but also inseparable from more general principles of early modern somatic integrity. Next Gail Kern Paster returns to interpersonal bonds in theatrical settings by considering the affective communities which develop offstage and onstage in the Roman plays. Here the dispositions, personal habits and intimate casts of mind typical of *romanitas* add up to a 'cognitive ecology' which shapes the exigencies of political action. In all three of these chapters, Shakespeare's theatre emerges as a place where people came to watch the emotional lives of others unfolding, but also to experience for themselves the affective bonds of inter-relationship.

Practice-based research has recently transformed our understanding of how emotion works in the theatre, and the following three essays develop further this important line of enquiry. Tanya Pollard's essay, on audiences in *Much Ado About Nothing* and *Measure for Measure*, considers how passions moved between actors and spectators in early modern theatres. Shakespeare's characters themselves enacted similar kinds of transmission, Pollard argues, assuming the role of audience in their own dramas. Through the vocabulary of playacting, Shakespeare tackled wider questions of emotional surrogacy, particularly in the context of sex and intimacy. In the following chapter, Bridget Escolme turns to present-day rehearsal rooms, arguing that early modern (e)motions can make an important contribution to theatrical practice now. The work of 'actioning', where actors physically move or are moved onstage, allows us to recover

the physiological movements which kindled early modern feeling. Focusing on recent productions of *The Taming of the Shrew* and *Coriolanus*, Escolme argues that such recovery is particularly useful as a way of challenging past and present gendered cultures of emotion. Next Melissa Croteau's chapter, on Bollywood Shakespeare, considers emotion through Indian narrative traditions. The filmmaker Vishal Bhardwaj anchors his adaptations of *Macbeth* and *Othello* in ancient Asian *rasa* theory, drawn from early Sanskrit texts, allowing him to shift quickly between different genres and to ignite heightened emotional responses through music and song. These three chapters deploy a variety of critical methodologies, but all seek to address, through close attention to Shakespeare, how feeling is generated between and among individuals; and how such feeling is shaped by the multiple refracting perspectives of rehearsal, performance and spectatorship.

Part I concludes with three essays focused on present-day emotional habitus. Philip Davis' chapter makes the bold claim that Shakespeare's language, performed live, offers access to what William Hazlitt called life's 'original text'. Returning to the idea of emotion as motion, Davis proposes Shakespearean language as a form of dynamic process. Here the lines reach forward with their own force and unpredictable energy to create vivid mental events, which surprise us out of our usual ways of seeing and feeling. Building next on the ideas of emotional authenticity and alienation briefly discussed above, Ross Knecht proposes a new account of stagecraft as a kind of emotional labour. Approaching Shakespeare through Marx, Knecht offers a new reading of *Hamlet* which regards the affective body as the product of skilled craftsmanship. Recognising theatre's habituated modes of expression, which persist into the present, allows us to recognise how stagecraft might transform contemporary affective life. Peter Holbrook's essay, at the end of Part I, returns to the problem of natural and artificial emotion. The Romantics famously extolled the 'natural' feeling captured in Shakespeare's plays and poems, but Holbrook argues that even Shakespeare's very first readers noticed and praised his characters' lifelikeness. Shakespeare's ability to inhabit the inward lives of others was memorably celebrated in the middle of the twentieth century by an ardent and unclassifiable French-Rumanian proselytiser, E. M. Cioran, who made a vigorous case for Shakespeare as a writer of feeling over thinking. Through Cioran's writings, Holbrook proposes that Shakespeare's ability to enter diverse modes of feeling evidences a kind of emotional plurality that points the way – if we care to listen – towards a more tolerant version of our own future world. Together these three chapters explore some of the ways in

which emotion comes alive, for actors and audiences alike, through different encounters with Shakespeare; and suggest some avenues through which past iterations of emotional experience can reshape our own lives now. Attentiveness to the cadences of emotional register not only illuminates Shakespeare's works as powerful historical witnesses, then, but also their aliveness in and for the present.

Part II of *Shakespeare and Emotion* offers a series of case studies centred on the emotions themselves. Many of these essays return to the notion of *emovere*, exploring emotions as dynamic forms of movement, or change, rather than fixed or settled states. The list of emotions chosen for Part II is shaped like any other list by its place in the order of things, and by our own 'inadequate present'.<sup>27</sup> The aim here however is to avoid retrofitting the plays and poems into any pre-existing emotional taxonomy and instead to prioritise Shakespeare's eclectic creativity. The line-up of emotions is different, therefore, from those commonly outlined in early modern medical, moral and philosophical works – and indeed in existing critical responses to such works. Feelings of sympathy, nostalgia and confusion, for example, are not normally found alongside the expected topics of anger and shame but are included here because they are deeply considered by Shakespeare. While the list of topics could not be comprehensive in a volume of this size, the chosen emotions nevertheless make up what Melissa Croteau describes, in Chapter 9, as a rich *masala* which attempts to do justice to the range and diversity of Shakespeare's imagination.

The first group of four essays in Part II considers emotions as shared or inter-relational. Toria Johnson's chapter on *Othello* considers how fear determines the community spaces where personal interaction takes place. Emotion is a way of securing personal habitus despite the political threats which hang over Venice, and Johnson uncovers the early modern implications of what we might now call a 'culture of fear'. In the following chapter, Erin Sullivan develops further the idea of emotion as something felt in common, showing how Hamlet's idiosyncratic and all-consuming grief defies Elsinore's usual rituals of mourning and indeed emotional scriptedness *per se*. Here the sheer perversity of Hamlet's sadness envisages new worlds of meaning, but also carries a wrecking potential against the lives of others. Exploring the same question from a different perspective, Richard Meek considers how sympathy promises utopian forms of inter-personal correspondence where subject and object might become one. But

<sup>27</sup> Jerome Neu, *A Tear Is an Intellectual Thing: The Meanings of Emotion* (Oxford University Press, 2000), p. 33.

as Meek makes clear with reference to *Romeo and Juliet*, such affinity often gets lost or becomes hopelessly inaccessible. Lesel Dawson turns finally to *A Lover's Complaint*, considering how the self becomes alienated when exposed to the scrutiny of another. The spiritual possibilities of shame remain evident, however, through the escape from solipsism augured by love. Together these four essays explore emotion as a way of negotiating the competing demands of self and other; and, relatedly, of untangling the social bonds forged by feeling from the freewheeling impulse to scrap such bonds altogether.

The following four chapters explore how Shakespeare responds, often in surprising ways, to the accounts of particular emotions he found in his sources. Gwynne Kennedy considers how *Titus Andronicus* and *Timon of Athens*, set in ancient Rome and ancient Greece respectively, reflect on and rewrite Aristotelian and Senecan patterns of anger. Kennedy reveals the central role played by gender in determining whether the emotions associated with revenge are excessive or legitimate. Staying with the Roman plays, Indira Ghose argues that Shakespeare drew simultaneously from classical and Christian versions of pride, and so from accounts of prideful action as both virtuous and sinful. When Coriolanus' pride makes him 'author of himself', Ghose argues, it does so in a way that looks forward to modern, autonomous individuality. Next Richard Strier's essay traces Shakespeare's idea of happiness, in *Antony and Cleopatra* and elsewhere, back to Aristotle's concept of *eudaimonia*, or living an ideal life; but argues that Shakespeare adjusted this legacy to create a new kind of 'self-delight', based on self-affirmation and humour, which flourishes in tragic as well as comic contexts. Finally David Schalkwyk turns to Shakespeare's treatment of love in the *Sonnets*, teasing out these poems' indebtedness to Petrarchan, Platonic, Neoplatonic and especially Ovidian traditions. While love emerges as a set of behaviours or attitudes, it also posits a novel form of *epideixis* by projecting value onto the beloved. All four of these essays show how Shakespeare engaged with ancient and early modern patterns of self-awareness, combining old with new emotional geographies in order to sketch out original versions of affective personhood.

The final group of three essays in Part II makes clear how Shakespeare radically rewrites the nature of emotion itself. For Hester Lees-Jeffries, nostalgia in the first tetralogy is not so much an emotion but rather a feeling *about* an emotion. Theatre is uniquely equipped to foster such feeling, inspiring longing not just for Old England but also for its coherent representation in political discourse and pageantry. This coherence is seductive but impossible to return to, however, not least because it is

always already figmental. For Tom Bishop, the wonder that accompanies strange or extreme events in *Pericles*, *The Winter's Tale* and *The Tempest* means that knowledge has to begin again. Here the mind searches for a way forward but keeps halting, and emotion happens through a series of crises in understanding which defy reasoned apprehension. Timothy M. Harrison's closing chapter, on confusion in *Cymbeline* and *The Merchant of Venice*, reflects on the difficulties involved in recognising and naming (let alone imposing a coherent system on) what we feel. Emotion is never singular in Shakespearean drama where the messy nature of feelings fleetingly 'blent together' colours life as it is lived. Each of these essays suggests once more Shakespeare's resistance to the drive to order emotional experience, and shows how this resistance is accomplished through the supple resources of dramatic representation.

According to John Florio's 1598 Italian/English dictionary, *moto* and *movere* signified not only 'a passion of mans minde' but also, more generally, the impulse 'to stirre up . . . to trouble, to disturbe'.<sup>28</sup> Several of the chapters in *Shakespeare and Emotion* engage directly and specifically with this early meaning of the term, exploring the links between strong feeling, civil unrest or public commotion – and, from there, the possibilities inherent in *movere* for uprising, rebellion and liberty. More generally, however, this book pays attention to what is most unexpected and unsettling rather than most culturally treasured or reassuringly familiar in Shakespeare's dramatisation of affect. In so doing, it aspires to recover some forgotten aspects of Shakespeare's thought – and to propose some new ways of thinking *about* the plays and poems. Shakespeare often drew connections between affective, political and ethical realities, and when emotion-based literary criticism does the same, it seems uniquely well equipped to envisage the role of the arts in the fullest possible realisation of life. *Shakespeare and Emotion* works sensitively with Shakespeare's works as powerful witnesses to the past that often speak directly to the present. In this way it aspires to act in its own way as 'motion generative' among a new generation of readers, students and scholars, igniting further emotionally engaged readings of Shakespeare's works that will discover afresh their affective push and pull.

<sup>28</sup> John Florio, *A Worlde of Wordes, or Most Copious, and Exact Dictionarie in Italian and English* (London, 1598), sig. V3<sup>v</sup> (p. 234).