

The present study, after a wide Introduction on the "Shakespeare Case" and the "Floriana Thesis" by Santi Paladino, contains some observations on the relationship between the Shakespearean theater and the visual arts; thus, in the light of the canon of "complementarity" between the visual arts (in particular, the Titian's portraits) and the Aretino's sonnets, which were prepared to explain, by means of the words, the "invisible conceit" conveyed in these portraits. Subsequently the possible influence of two Titian's paintings on two Dramatist's works is emphasized: 1) Titian's painting, *Venus and Adonis* and the homonymous Dramatist's poem; 2) Titian's portrait of the Duke of Urbino - the "Gonzago" in

Hamlet

- and the Shakespearean representation of the ghost of King Hamlet, all armed and frowned.

A wide English summary is available; the entire text is available in Italian.

[The Shakespeare case \(380.73 kB \)](#)