



MERCURY
SHAKESPEARE

THE TRAGEDY OF MACBETH

Macbeth The Mercury Shakespeare

Nicholas de Somogyi



Macbeth The Mercury Shakespeare:

The Mercury Shakespeare. Edited for Reading and Arranged for Staging by Orson Welles and Roger Hill. [Originally Published in U.S.A. Under the Title "Everybody's Shakespeare." With Illustrations.]. William Shakespeare, The Mercury Shakespeare: Macbeth William Shakespeare, 1939 **Orson Welles, Shakespeare, and Popular Culture** Michael A. Anderegg, 1999 Anderegg considers Welles's influence as an interpreter of Shakespeare for twentieth century American popular audiences drawing on his knowledge of the abundant lowbrow popularity of Shakespeare in nineteenth century America Welles's three film adaptations of Shakespeare Macbeth Othello and Chimes at Midnight are examined Orson Welles on Shakespeare Orson Welles, 2001 First Published in 2002 Routledge is an imprint of Taylor Francis an informa company **Shakespeare's Women and the Fin de Siècle** Sophie Duncan, 2016-12-01 Shakespeare's Women and the Fin de Siècle illuminates the most iconoclastic performances of Shakespeare's heroines in late Victorian theatre through the celebrity commentary and wider careers of the actresses who played them By bringing together fin de siècle performances of Shakespeare and contemporary Victorian drama for the first time this book illuminates the vital ways in which fin de siècle Shakespeare and contemporary Victorian theatre culture conditioned each other Actresses' movements between Shakespeare and fin de siècle roles reveal the collisions and unexpected consonances between apparently independent areas of the fin de siècle repertory Performances including Ellen Terry's Lady Macbeth Madge Kendal's Rosalind and Lillie Langtry's Cleopatra illuminate fin de siècle Shakespeare's lively intersections with cultural phenomena including the Jack the Ripper killings Aestheticism the suicide craze and the rise of metropolitan department stores If as previous studies have shown Shakespeare was everywhere in Victorian culture Sophie Duncan explores the surprising ways in which late Victorian culture from Dracula to pornography and from Ruskin to the suffragettes inflected Shakespeare Via a wealth of unpublished archival material Duncan reveals women's creative networks at the fin de siècle and how Shakespearean performance traditions moved between actresses via little studied performance genealogies At the same time controversial new stage business made fin de siècle Shakespeare as much a crucible for debates over gender roles and sexuality as plays by Ibsen and Shaw Increasingly actresses' creative networks encompassed suffragist activists who took personal inspiration from star Shakespearean actresses From a Salome-esque Juliet to a feminist Paulina fin de siècle actresses created cultural legacies which Shakespeare in performance still negotiates today *Shakespeare and the Middle Ages* Martha W. Driver, Sid Ray, 2014-01-10 Every generation reinvents Shakespeare for its own needs imagining through its particular choices and emphases the Shakespeare that it values The man himself was deeply involved in his own kind of historical reimagining This collection of essays examines the playwright's medieval sources and inspiration and how they shaped his works With a foreword by Michael Almereyda director of the Hamlet starring Ethan Hawke and dramaturge Dakin Matthews these thirteen essays analyze the ways in which our modern understanding of medieval life has been influenced by

our appreciation of Shakespeare's plays Shakespeare in America: An Anthology from the Revolution to Now (LOA #251)
Various, James Shapiro, 2014-04-01 An anthology that traces how Shakespeare has shaped American history and culture featuring pieces by Founding Fathers Orson Welles and other noteworthy figures The history of Shakespeare in America writes James Shapiro in his introduction to this groundbreaking anthology is also the history of America itself Shakespeare was a central inescapable part of America's literary inheritance and a prism through which crucial American issues revolution slavery war social justice were refracted and understood In tracing the many surprising forms this influence took Shapiro draws on many genres poetry fiction essays plays memoirs songs speeches letters movie reviews comedy routines and on a remarkable range of American writers from Emerson Melville Lincoln and Mark Twain to James Agee John Berryman Pauline Kael and Cynthia Ozick Americans of the revolutionary era ponder the question to sign or not to sign Othello becomes the focal point of debates on race the Astor Place riots set off by a production of Macbeth attest to the violent energies aroused by theatrical controversies Jane Addams finds in King Lear a metaphor for American struggles between capital and labor Orson Welles revolutionizes approaches to Shakespeare with his legendary productions of Macbeth and Julius Caesar American actors from Charlotte Cushman and Ira Aldridge to John Barrymore Paul Robeson and Marlon Brando reimagine Shakespeare for each new era The rich and tangled story of how Americans made Shakespeare their own is a literary and historical revelation As a special feature the book includes a foreword by Bill Clinton among the latest in a long line of American presidents including John Adams John Quincy Adams and Abraham Lincoln who as the collection demonstrates have turned to Shakespeare's plays for inspiration **The Oxford Handbook of Shakespeare's**

Poetry Jonathan Post, 2013-07-18 The Oxford Handbook of Shakespeare's Poetry contains thirty eight original essays written by leading Shakespeareans around the world Collectively these essays seek to return readers to a revived understanding of Shakespeare's verbal artistry in both the poems and the drama The volume understands poetry to be not just a formal category designating a particular literary genre but to be inclusive of the dramatic verse as well and of Shakespeare's influence as a poet on later generations of writers in English and beyond Focusing on a broad set of interpretive concerns the volume tackles general matters of Shakespeare's style earlier and later questions of influence from classical continental and native sources the importance of words line and rhyme to meaning the significance of songs and ballads in the drama the place of gender in the verse including the relationship of Shakespeare's poetry to the visual arts the different values attached to speaking Shakespeare in the theatre and the adaptation of Shakespearean verse as distinct from performance into other periods and languages The largest section with ten essays is devoted to the poems themselves the Sonnets plus A Lover's Complaint the narrative poems Venus and Adonis and The Rape of Lucrece and The Phoenix and the Turtle If the volume as a whole urges a renewed involvement in the complex matter of Shakespeare's poetry it does so as the individual essays testify by way of responding to critical trends and discoveries made during the last three decades **Macbeth** William

Shakespeare,1941 *Shakespeare Through The Kaleidoscope: The Bard And The Man In Orson Welles' Cinema* Pasquale De Marco,2025-05-18 In the annals of American culture Orson Welles stands as a towering figure his contributions to theater radio and film leaving an indelible mark on the artistic landscape of the 20th century Among his many achievements Welles s interpretations of Shakespeare s plays occupy a unique and prominent place earning him a reputation as one of the most influential Shakespearean interpreters of all time Welles s fascination with Shakespeare began in his youth and his passion for the Bard s works would shape his entire career His Shakespearean productions were groundbreaking and innovative reinterpreting the plays for a modern audience and introducing them to a new generation Welles s radio adaptations of Macbeth and Julius Caesar were particularly influential reaching millions of listeners and captivating them with their innovative sound design and Welles s own masterful performances His films also showcased his unique take on Shakespeare with his 1948 adaptation of Macbeth hailed as a cinematic masterpiece and his 1966 film Chimes at Midnight based on Shakespeare s Henry IV plays praised for its brilliance and unconventionality Welles s Shakespearean work was not without its critics with some traditionalists accusing him of taking too many liberties with the Bard s text However Welles s defenders argued that his adaptations were faithful to the spirit of Shakespeare s plays even if they deviated from the letter Beyond his individual productions Welles s contributions to Shakespearean theater radio and film extended to his influence on other artists and his role in popularizing Shakespeare s plays among a wider audience His work helped to bridge the gap between high and popular culture making Shakespeare s plays accessible to a new generation of Americans Welles s legacy as a Shakespearean interpreter is undeniable His innovative and daring approach to the Bard s plays challenged traditional notions of Shakespearean performance and opened up new possibilities for interpreting the plays His work continues to inspire and challenge audiences to this day ensuring his place as one of the most important figures in the history of Shakespearean theater radio and film If you like this book write a review on google books **Broadcast your Shakespeare**

Stephen O'Neill,2017-12-14 This volume of essays contributes to current debates about Shakespeare in new media It importantly develops the field by providing a comparativist approach to Shakespeare s dynamic media history Contributors to Broadcast Your Shakespeare address the variety of ways Shakespeare texts have been expressed through different media and continue to be Writing at the intersection of Shakespeare studies and media studies these international contributors also consider the role of a particular media in producing Shakespeare s effect on us as readers viewers and users The volume suggests how current analyses of new media Shakespeare have much to learn from older media and that an awareness both of media specificity and also continuity can enhance Shakespeare pedagogy and research *Shakespeare Survey* Stanley Wells,2002-11-28 The first fifty volumes of this yearbook of Shakespeare studies are being reissued in paperback *The Routledge Companion to Directors' Shakespeare* John Russell Brown,2009-06-02 The Routledge Companion to Directors Shakespeare is a major collaborative book about plays in performance Thirty authoritative accounts describe in illuminating

detail how some of theatre's most talented directors have brought Shakespeare's texts to the stage. Each chapter has a revealing story to tell as it explores a new and revitalising approach to the most familiar works in the English language. A must-have work of reference for students of both Shakespeare and theatre, this book presents some of the most acclaimed productions of the last hundred years in a variety of cultural and political contexts. Each entry describes a director's own theatrical vision and methods of rehearsal and production. These studies chart the extraordinary feats of interpretation and innovation that have given Shakespeare's plays enduring life in the theatre. Notable entries include Ingmar Bergman, Peter Brook, Declan Donnellan, Tyrone Guthrie, Peter Hall, Fritz Kortner, Robert Lepage, Joan Littlewood, Ninagawa Yukio, Joseph Papp, Roger Planchon, Max Reinhardt, Giorgio Strehler, Deborah Warner, Orson Welles, Franco Zeffirelli. Shakespeare and the Classics, Charles Martindale, A. B. Taylor, 2011-02-24. Shakespeare and the Classics demonstrates that the classics are of central importance in Shakespeare's plays and in the structure of his imagination. Written by an international team of Shakespeareans and classicists, this book investigates Shakespeare's classicism and shows how he used a variety of classical books to explore crucial areas of human experience such as love, politics, ethics and history. The book focuses on Shakespeare's favourite classical authors, especially Ovid, Virgil, Seneca, Plautus and Terence, and in translation only Plutarch. Attention is also paid to the humanist background and to Shakespeare's knowledge of Greek literature and culture. The final section, from the perspective of reception, examines how Shakespeare's classicism was seen and used by later writers. This accessible book offers a rounded and comprehensive treatment of Shakespeare's classicism and will be a useful first port of call for students and others approaching the subject. The Oxford Handbook of Shakespeare and Dance, Lynsey McCulloch, Brandon Shaw, 2019-01-28. Shakespeare's texts have a long and close relationship with many different types of dance, from dance forms referenced in the plays to adaptations across many genres today. With contributions from experienced and emerging scholars, this handbook provides a concise reference on dance as both an integral feature of sixteenth and seventeenth century culture and as a means of translating Shakespearean text into movement, a process that raises questions of authorship and authority, cross-cultural communication, semantics, embodiment and the relationship between word and image. Motivated by growing interest in movement, materiality and the body, *The Oxford Handbook of Shakespeare and Dance* is the first collection to examine the relationship between William Shakespeare, his life, works and afterlife, and dance. In the handbook's first section, Shakespeare and Dance authors consider dance within the context of early modern life and culture and investigate Shakespeare's use of dance forms within his writing. The latter half of the handbook, *Shakespeare as Dance*, explores the ways that choreographers have adapted Shakespeare's work. Chapters address everything from narrative ballet adaptations to dance in musicals, physical theater adaptations and interpretations using non-Western dance forms such as Cambodian traditional dance or *igal*, an indigenous dance form from the southern Philippines. With a truly interdisciplinary approach, *The Oxford Handbook of Shakespeare and Dance* provides an indispensable resource for considerations of dance.

and corporeality on Shakespeare's stage and the early modern era **America Reads** Robert Cecil Pooley, 1957 *The Giant* Youssef Daoudi, 2025-05-06 Gloriously unruly an incisive look at an artist who never recovered from the success of his youth Publishers Weekly From graphic novelist Youssef Daoudi comes a radically new look at the director of *Citizen Kane* and *Touch of Evil* legendary filmmaker Orson Welles Long after his death in 1985 the shadow of Orson Welles still looms over Hollywood By twenty three Welles had revolutionized theatre and radio with *The War of the Worlds* by twenty five he had secured his place in history with his debut film *Citizen Kane* Yet four films and less than a decade later his career suffered a spectacular collapse and Welles once the most promising director in America was written off as a would be genius a bad bet in an increasingly money conscious industry In *The Giant* Youssef Daoudi weaves together reality and mythology to create a radical new look at one of Hollywood's most legendary figures and poses a question as timeless as Orson Welles himself What happens when a true artist comes up against the rest of the world **The Shakespearean International Yearbook** Graham Bradshaw, T. G. Bishop, Laurence Wright, 2009 The extended special section in the ninth issue of *The Shakespearean International Yearbook* investigates the uses to which Shakespeare's work was put in South Africa in the twentieth century The temporal limit emphasizes how the titanic political and ideological struggles that convulsed South Africa also affected how Shakespeare was studied interpreted taught and performed This issue also includes essays on Henry V garden scenes in Shakespeare and all male productions of *As you Like It* **Shakespeare's Theatre of War** Nicholas de Somogyi, 2016-12-05 The period between 1585 when Elizabeth formally committed her military support to the Dutch wars against Spain and 1604 when James at last brought it to an end was one in which English life was preoccupied by the menace and actuality of war The same period spans English drama's coming of age from Tamburlaine to *Hamlet* In this thought provoking book Nick de Somogyi draws on a wide range of contemporary military literature news letters and war treatises maps and manuals to demonstrate how deeply wartime experience influenced the production and reception of Elizabethan theatre In a series of vivid parallels the roles of soldier and actor the setting of battlefield and stage and the context of playhouse and muster are shown to have been rooted in the common experience of war The local armoury served as a props department the stage as a military lecture hall News from the front line has always been shrouded in the fog of war Shakespeare's *Rumour* is here seen as kindred to such equally dubious messengers as his Armado Falstaff or Pistol soldiers have always told tall tales military ghost stories that are here shown to have seeped into such narratives as *The Spanish Tragedy* and *Henry V* This book concludes with a sustained account of *Hamlet* a play which both dramatises the Elizabethan context of war fever and embodies in its three variant texts the war and peace that shaped its production By affording scrutiny to each of its title's components Shakespeare's *Theatre of War* provides a compelling argument for reassessing the drama of Shakespeare and his contemporaries within the enduring context of the military culture and wartime experience of his age **Juvenal: satires viii., x.-xvi., a tr., by A.H. Allcroft and A.F. Burnet** Decimus Junius Juvenalis, Juvenal, 1897

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