

Global Shakespeare and Visual Art

Edited by Islam Issa & Mario Murgia

Web-figures

Chapter 9
Shakespeare in Stained Glass Across the Globe
Beverley Sherry



Web figure 9.A. Clayton & Bell, Beaumont & Fletcher, Shakespeare, Ford & Massinger (1859), stained glass, Great Hall, University of Sydney, Australia. Courtesy of University of Sydney. Photo by Jasmine Allen.



Web figure 9.B. Morris & Co., Poets' window (1893), Bute Hall, Glasgow University, UK. Courtesy of Glasgow University. Photo by Craig Lamont.



Web figure 9.C. Jones & Willis, Shakespeare (1890), stained glass, National Library of Ireland, Dublin. Photo by Steven Huws.



Web figure 9.D. Robert McCausland Company, Shakespeare at the Court of Queen Elizabeth (1926), stained glass, University of New Brunswick, Fredericton, Canada. Courtesy of University of New Brunswick Art Centre. Photo by Oliver Flecknell.



Web figure 9.E. Martin Travers, detail of War Memorial Window (1938), Christchurch Art Centre, Christchurch, New Zealand. Courtesy of Christchurch Art Centre. Photo by Karla Whitmore.



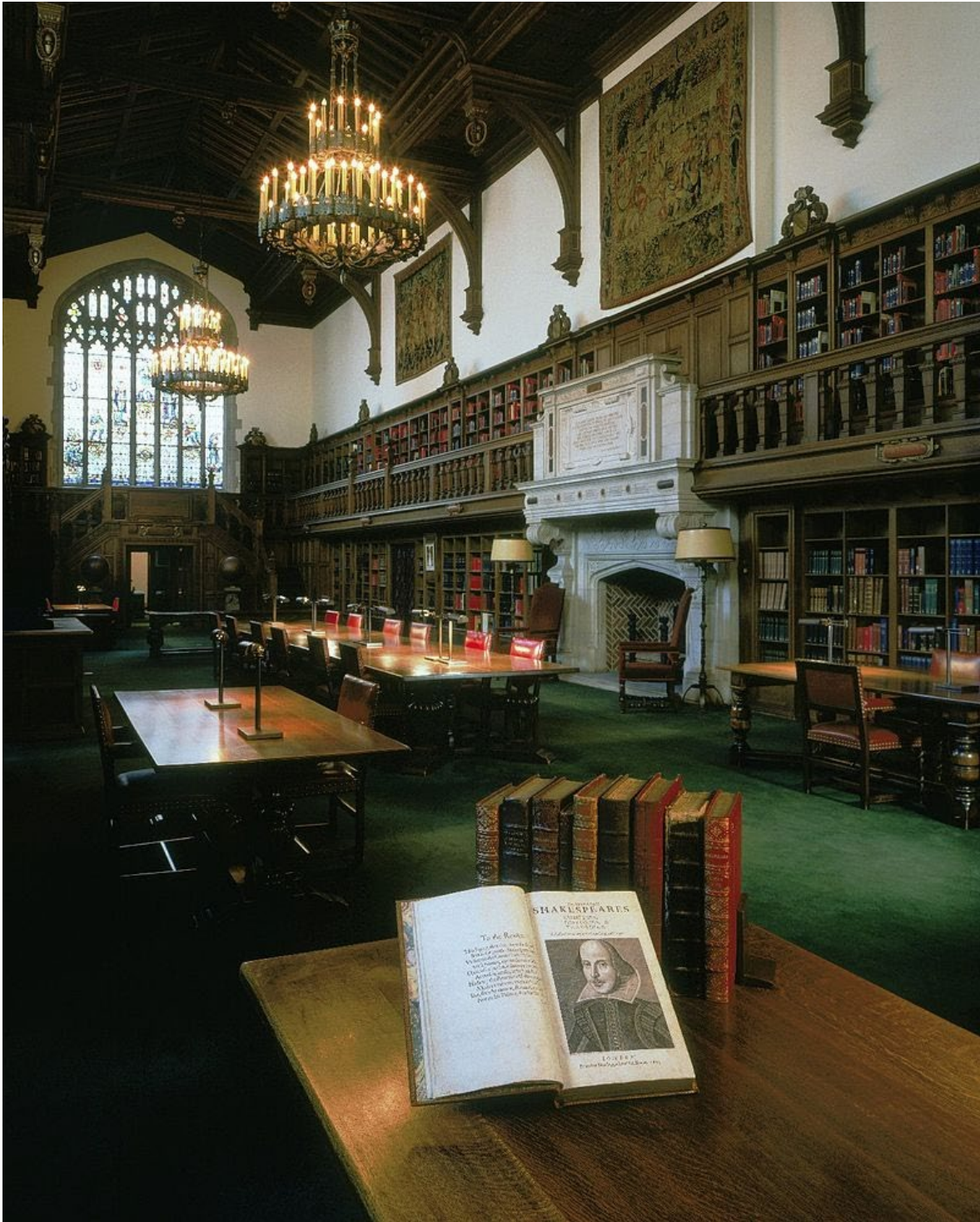
Web figure 9.F. Charles Eamer Kempe, King Alfred, Richard Hakluyt, Richard Hooker, William Shakespeare (ca. 1905), stained glass, Bristol Cathedral, UK. Photo by Christopher Parkinson.



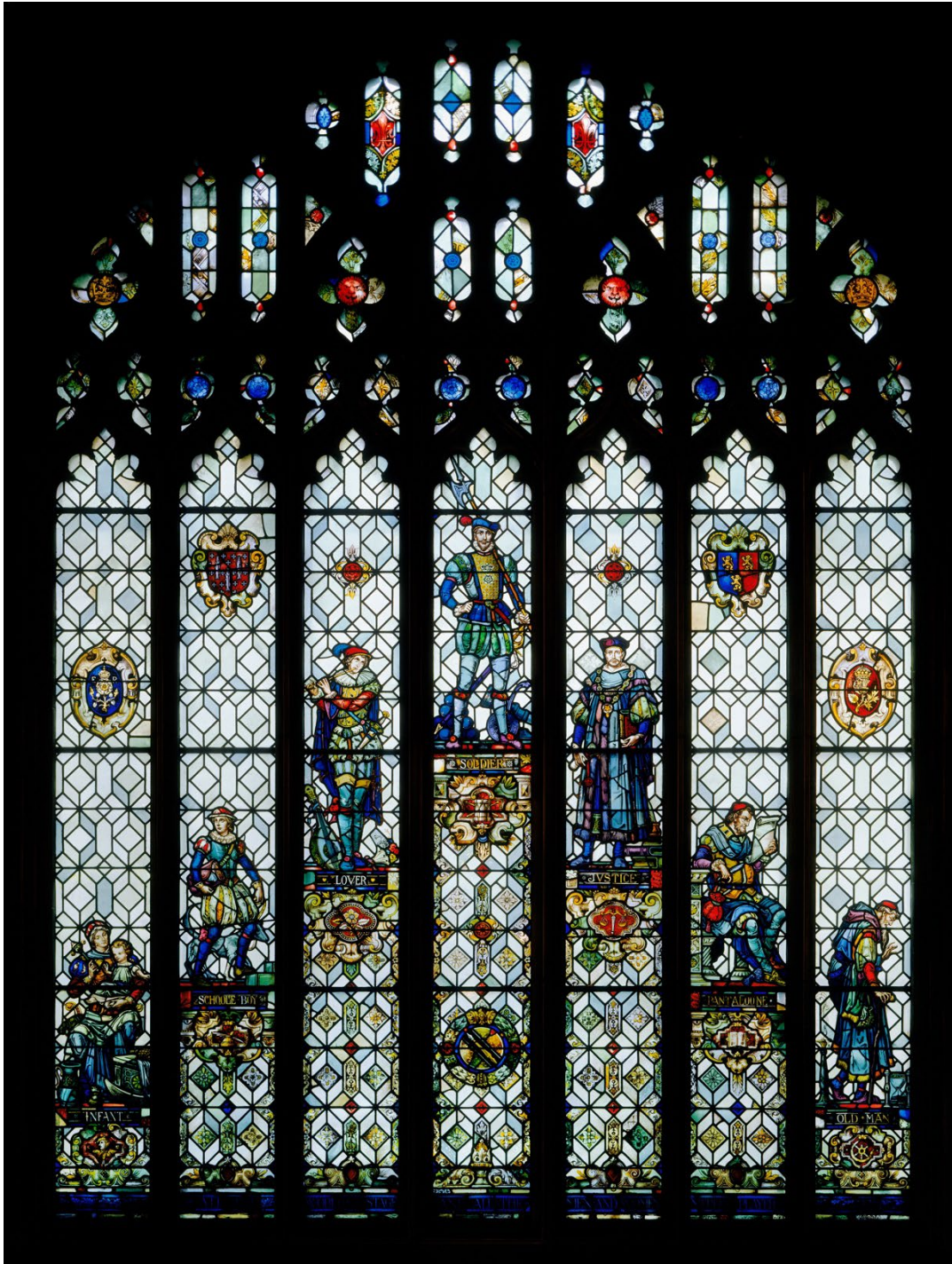
Web figure 9.G. Frederick Drake, ballroom window (1889) depicting Geoffrey Chaucer, William Shakespeare, John Milton, John Bunyan, Edmund Spenser, Francis Bacon, West Maling, Penshurst, Sydney, Australia. Courtesy of Revival Church, Sydney. Photo by Karla Whitmore.



Web figure 9.H. Ferguson & Urie, Shakespeare (1862), stained glass, Apollo Music Hall, Melbourne, Australia, now in State Library of Victoria, Melbourne, Australia. Courtesy of State Library of Victoria. Photo by Geoffrey Wallace.



Web figure 9.I. Reading Room, Folger Shakespeare Library, Washington DC, US. Courtesy of Folger Shakespeare Library.



Web figure 9.J. Nicola D'Ascenzo, Seven Ages of Man (1931), stained glass, Folger Shakespeare Library, Washington DC, US. Courtesy of Folger Shakespeare Library.



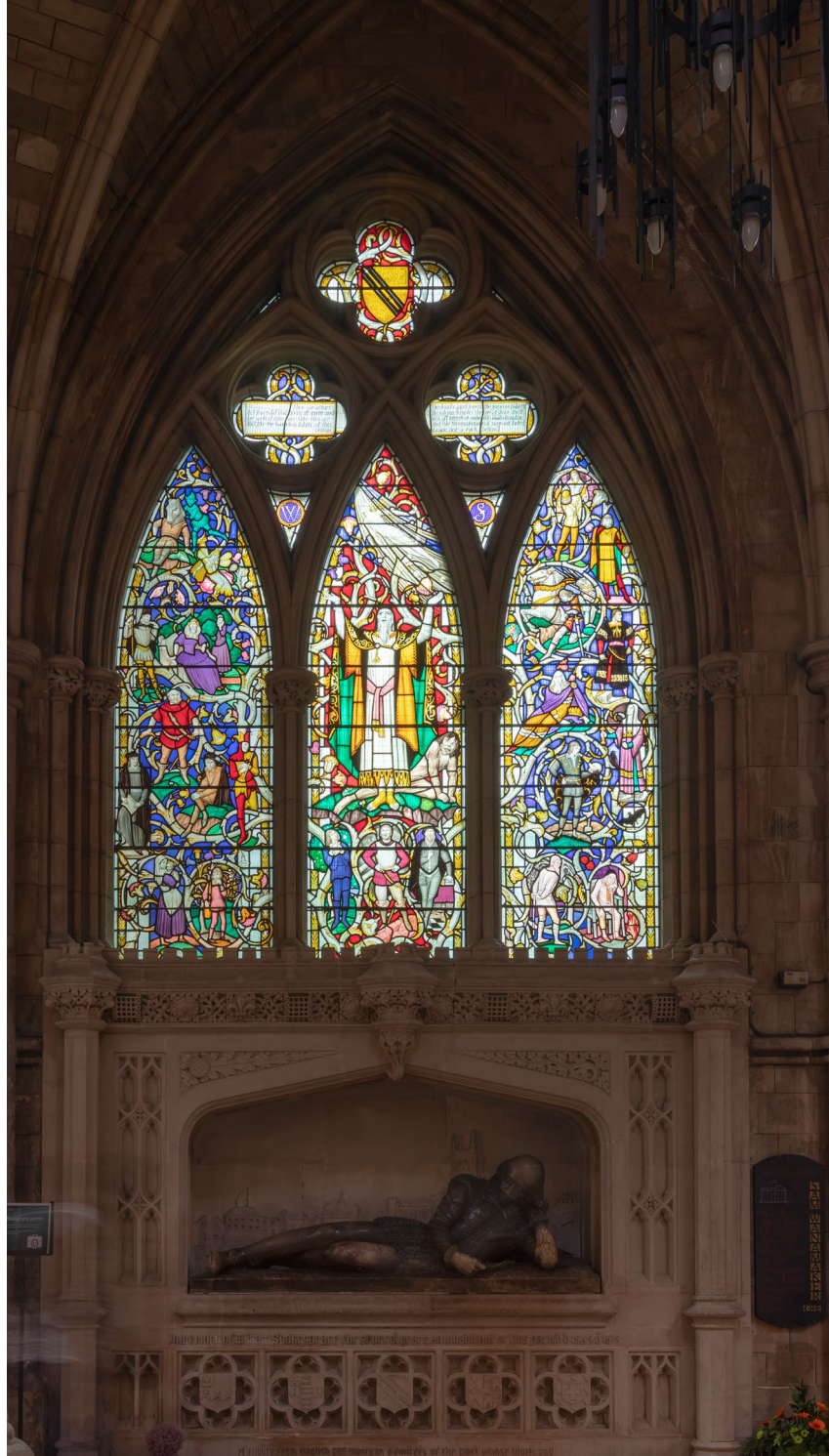
Web figure 9.K. Arthur Benfield, Lover, Soldier, Justice, detail of Seven Ages of Man (1941), stained glass, State Library of NSW, Sydney, Australia. Photo by Karla Whitmore.



Web figure 9.L. Charles J. Connick, Shakespeare Windows (1928), Kenyon College, Gambier OH, US. Courtesy of Special Collections and Archives, Kenyon College.



Web figure 9.M. Robert Anning Bell, Shakespeare Window (1933), Manchester Central Library, Manchester, UK. Wikimedia Commons. Photo by Michael D. Beckwith.



Web Figure 9.N. Christopher Webb, Shakespeare Window (1954) and below, Henry McCarthy, sculpture of Shakespeare (1912), Southwark Cathedral, London, UK. Courtesy of Southwark Cathedral.



Web figure 9.O. Christopher Webb, King Lear, Hamlet, Lady Macbeth, detail of Shakespeare Window (1954), Southwark Cathedral, London, UK. Photo by Christopher Parkinson.



Web figure 9.P. Thomas Jervais, Dutch Church Interior, signed and dated 1777, restored 2000, a painted glass panel in the Rear Hall at Baddesley Clinton, West Midlands, UK. Courtesy of National Trust UK.



Web figure 9.Q. Violet Oakley, *The Tempest* (1903), stained glass, made by Church Glass and Decorating Company of New York. Private Collection. Photo by Darryl Moran.



Web figure 9.R. William Montgomery, Ophelia (1891), detail of Shakespeare Window, Norwood, Melbourne, Australia, now in Trinity College, University of Melbourne Art Collection, Melbourne, Australia. Courtesy of Trinity College, University of Melbourne Art Collection.



Web figure 9.S. William Montgomery, *King Lear* (1890), detail of transom of Cullymont, Canterbury, Melbourne, Australia. Photo by Bronwyn Hughes.



Web figure 9.T. Foyer, Cumbooquepa (1890), now part of Somerville House School for Girls, Brisbane, Australia. Courtesy of Somerville House Foundation, Brisbane.



Web figure 9.U. William Montgomery (attributed), detail of Viola (1890), stained glass, Cumbooquepa, Brisbane, Australia. Courtesy of Somerville House Foundation, Brisbane.



Web figure 9.V. William Montgomery (attributed), detail of Viola (1890), stained glass, Cumbooquepa, Brisbane, Australia. Courtesy of Somerville House School for Girls, Brisbane. Photo by Douglass Baglin.

Chapter 12
Performing Shakespeare in the UAE
Paul Innes



Web figure 12.A. Laura Elsworthy as Lady Macbeth at the Dubai Opera House (2023). Image courtesy of Terri Beadle.

Chapter 13
Caricatures and Turkish Shakespeares
Murat Ögütçü



Web figure 13.A. Selçuk Erdem, "Shakespeare," *Penguen* (February 25, 2010). © Penguen.



Web figure 13.B. Özer Aydoğan, “Kitap Ayracı” (Bookmark), *Penguen* (October 10, 2013). © Penguen.



Web figure 13.C. Selçuk Erdem, "Shakespeare İmza Günü" (Shakespeare Book Signing Event), *Penguen* (December 10, 2015). © Penguen.



Web figure 13.D. Selçuk Erdem, "Yalaka" (Goody-Goody), *Penguen* (March 10, 2011). © Penguen.

Chapter 16
The Diasporic Power of Sakuishi's Manga
Shinji Yamamoto



Web figure 16.A. Cover art of *Seven Shakespeares: Non Sanz Droict*. Vol. 1 (NON SANZ DROICT) (2017). Courtesy of Kodansha.

Back-story in brief. The cover foregrounds Lance holding Li, visually establishing their intertwined fates and marking the manga's fusion of historical imagination and dramatic motif.



Web figure 16.B. Cover art of *Seven Shakespeares: Non Sanz Droict*, vol. 9 (2019). Courtesy of Kodansha.

Back-story in brief. The dark hooded portrayal of Li evokes themes of concealment, threat, and resilience, visually aligning her with persecuted figures in early modern witchcraft and refugee histories.



Web figure 16.C. Cover art of *Seven Shakespeares: Non Sanz Droict*, vol. 5 (2018). Courtesy of Kodansha.

Back-story in brief. Li appears in motion, suggesting her evolving agency within the plot and the shifting dynamics of persecution, refuge, and identity.



Web figure 16.D. Sakuishi's depiction of Li being carried by young Lance (Shakespeare). Illustration from *Seven Shakespeares: Non Sanz Droict*, vol. 1 (2017). Courtesy of Kodansha.

Back-story in brief. This image introduces Li's vulnerability and symbolic function in the narrative, echoing early modern iconography of rescue and miraculous preservation.

Chapter 18
Imagining/Imaging Future Shakespeare
Kevin Wetmore



Web figure 18.A. Uncredited, “William Shakespeare, *Hamlet*,” wallpaper art (n. d.). Open access at <www.wallpaperflare.com>.

Back-story in brief. The all-too-famous “Yorick scene” (*Ham* 5. 1) is almost immediately associated with the image of prince Hamlet holding the jester’s skull. Iterations of images like the one shown here, in which a robot or humanoid cyborg stands in place of the celebrated Dane, can be found all over the Internet, often with illustrative, or even, re-fashioning, purposes.