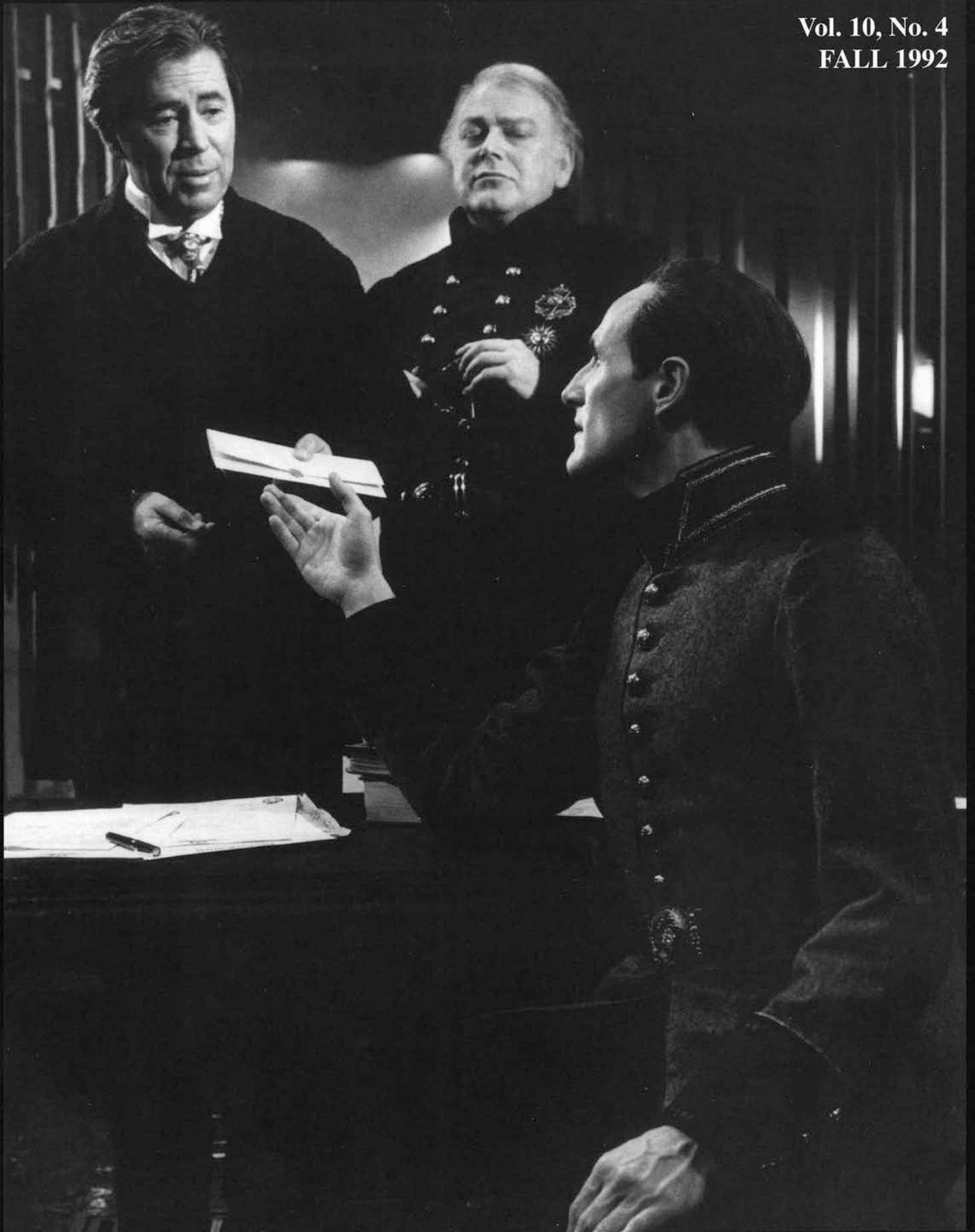


# SHAKESPEARE BULLETIN

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FALL 1992



**SHAKESPEARE BULLETIN**

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**Shakespeare Bulletin**, a journal of performance criticism and scholarship, provides commentary on Shakespeare and Renaissance drama through feature articles, theatre reviews, and book reviews. Its theatre coverage serves as a record of production in New York and elsewhere in this country, Canada, the United Kingdom, and other parts of the world. Articles appearing in **Shakespeare Bulletin** are indexed in **The World Shakespeare Bibliography** and the **MLA Bibliography**.

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**SUBSCRIPTIONS AND CONTRIBUTIONS**

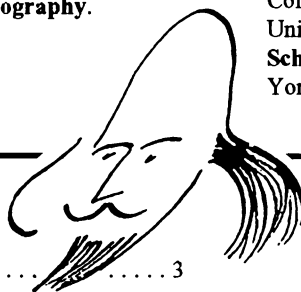
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**On the cover:** Brian Bedford as the Duke, Leon Pownall as Escalus, and Colm Feore as Angelo in Stratford Festival's **Measure for Measure**. Photo by Cylla von Tiedemann.

## EVENTS



## THEATRE OFFERINGS

## Middle Atlantic

**Independent Theatre Company**, 99 Stanton St., New York, NY 10002, (212) 353-3088. **The Merry Wives of Windsor**, Dec. 2-Jan. 23.

**Jean Cocteau Repertory**, 330 Bowery, New York, NY 10012, (212) 677-0060. **Much Ado About Nothing**, Jan. 24-Mar. 26.

**Pennsylvania Shakespeare Festival**, Allentown College, 2755 Station Ave., Center Valley, PA 18034, (215) 282-3192. **Macbeth**, June 16-July 13; **Twelfth Night**, July 14-31.

**The Shakespeare Theatre**, The Lansburgh, 450 7th St., NW, Washington, DC 20004, (202) 546-4000. **Hamlet**, Nov. 17-Jan. 10; **The Comedy of Errors**, Jan. 26-Mar. 14.

## South

**Alabama Shakespeare Festival**, One Festival Dr., Montgomery, AL 36117-4605, (205) 277-2273. **A Midsummer Night's Dream**, Mar. 16-July 10; **1 Henry IV**, Apr. 6-July 11; **2 Henry IV**, May 25-July 10.

**Virginia Shakespeare Festival**, The College of William and Mary, Williamsburg, VA 23185, (804) 221-2674. **Julius Caesar** and **All's Well That Ends Well**, in repertory, July 2-25.

## West

**Colorado Shakespeare Festival**, Univ. of Colorado at Boulder, Box 261, Boulder, CO 80309-0261, (303) 492-0554. **The Merry Wives of Windsor**, June 25-Aug. 13 (prev. June 22), **The Tempest**, June 26-Aug. 14 (prev. June 23), **King Lear**, July 2-Aug. 15 (prev. June 30), Mary Rippon Theatre; **Pericles**, July 3-Aug. 14 (prev. July 1), University Theatre.

**Idaho Shakespeare Festival**, Box 9365, Boise, ID 83707, (208) 336-9221. **A Midsummer Night's Dream**, in repertory, July-Sept.

**Oregon Shakespeare Festival**, Box 158, Ashland, OR 97520, (503) 482-4331. **1993 Season: Antony and Cleopatra**, **A Midsummer Night's Dream**, and John Webster's **The White Devil**, Elizabethan Stage; **Richard III**, Angus Bowmer Theatre; **Cymbeline**, Black Swan.

## Canada

**Stratford Festival**, Box 520, Stratford, Ontario, Canada N5A 6V2, (519) 273-1600 or (800) 567-1600 (long distance) or (416) 363-4471 (from Toronto). **1993 season** (May-November): **Antony and Cleopatra** and **A Midsummer Night's Dream**, in repertory, Festival Theatre; **King John**, in repertory, Tom Patterson Theatre.

## United Kingdom

**Royal Shakespeare Company**, Barbican Centre, Barbican, London EC2Y 8DS, (071) 638-4141. **Hamlet**, **The Two Gentlemen of Verona**, and **The Comedy of Errors**, in repertory through Mar. 13, Barbican; **Richard III**, Jan. 14-Feb. 20, Donmar Warehouse at Thomas Neal's, Earlham St., London WC2 9LD, (071) 867-1150.

**Royal Shakespeare Company**, Stratford-upon-Avon, CV37 6BB, (0789) 295623. **The Taming of the Shrew**, **As You Like It**, **The Winter's Tale**, **The Merry Wives of Windsor**, **Antony and Cleopatra**, Royal Shakespeare Theatre; Richard Brome's **A Jovial Crew**, **All's Well that Ends Well**, Christopher Marlowe's **Tamburlaine the Great**, Thomas Middleton and William Rowley's **The Changeling**, Swan Theatre. **Richard III**, Peter Whelan's **The School of Night**, The Other Place.

**Royal National Theatre**, South Bank, London SE1 9PX, (071) 633-0880. **A Midsummer Night's Dream**, through Jan., Olivier Theatre.

## Touring Company

**ACTER**, Univ. of California, Santa Barbara, CA 93106-3170, (805) 893-2457 or 2911. Winter tour of **The Tempest** by Actors from the London Stage: Stephen F. Austin State Univ., Jan. 18-24; Univ. of Wisconsin, Madison, Jan. 25-31; Northeastern Univ., Feb. 1-7; Univ. of Texas, San Antonio, Feb. 8-14; Denver Center Theatre, Feb. 15-21; Univ. of Wyoming, Laramie, Feb. 22-28; Hillsdale College, Mar. 1-7; Clemson Univ., Mar. 8-14; Santa Monica College, Mar. 15-21.

CONFERENCES  
AND SPECIAL PROGRAMS

**The Folger Institute**. "From Critic to Director: Teachers Staging Shakespeare," Ralph Alan Cohen, Mar. 19-20; "The Imperial Theme: Shakespeare and the Designs of Empire," Michael Neill, Friday afternoons, Jan. 29-Apr. 16; "Cultural Production in Seventeenth-Century London and Paris," Karen Newman, Monday afternoons, Jan. 25-Apr. 12; "The Historical Imagination in the English Renaissance," David Harris Sacks, Friday afternoons, Jan. 29-Apr. 9; "Renaissance Musical Magic and the Historiography of Otherness," Gary Tomlinson, Wednesday afternoons, Jan. 27-Apr. 14; "Renaissance Paleography in England," Laetitia Yeandle, Tuesdays and Thursdays, May 18-June 24.

"Patronage and Patriarchy, Matronage and Matriarchy," a seminar with David Bevington, Jan. 6-Mar. 10. The Newberry Library, Center for Renaissance Studies, 60 W. Walton St., Chicago, IL 60610-3380, (312) 943-9090.

**Pacific Northwest Renaissance Conference: "The Reader, the Subject, and the Self in Early Modern Europe,"** Mar. 25-27. Submit ten-page papers by Jan. 8. Mark Vessey, Dept. of English, Univ. of British Columbia, 397-1873 East Mall, Vancouver, BC, V6T 1Z1, Canada.

**Ohio Shakespeare Conference: "There the whole palace open'd': Court and Society in Jacobean England,** Mar. 25-27. David Evett, Dept. of English, Cleveland State Univ., Cleveland, OH 44115.

**Shakespeare Association of America** meets in Atlanta, Apr. 1-3. Nancy Hodge, Southern Methodist Univ., Dallas, TX 75275.

**The West Virginia Shakespeare and Renaissance Association** meets at Marshall Univ., Apr. 8-10. Submit eight/ten-page papers by Jan. 15. Edmund M. Taft, Dept. of English, Marshall Univ., 400 Hal Greer Blvd., Huntington, WV 25755-2646.

**Rocky Mountain Medieval and Renaissance Association Conference**, cohosted by Northern Arizona Univ. Medieval and Renaissance Studies Committee and Arizona Center for Medieval and Renaissance Studies, Apr. 8-11. Papers invited. James B. Fitzmaurice, Dept. of English, Northern Arizona Univ., Flagstaff, AZ 86011-6032, (602) 523-6270.

**Richard III Symposium**, Apr. 23-24, at Stevenson Union Arena, Ashland, OR. Alan Armstrong, Center for Shakespeare Studies,

Southern Oregon State College, Ashland, OR 97520.

**Summer Institute for College and University Professors, "Society and Religion in Early Modern Europe,"** July 19-Aug. 20. Application deadline Mar. 1; participants receive \$1,250 stipend. Supported by NEH. David Cressy, The Claremont Graduate Humanities Center, 1055 N. Dartmouth Ave., Claremont, CA 91711-5908, (714) 621-8612.

**Fifteenth International Conference on the Elizabethan Theatre: "Collective Invention/Collaboration and the Elizabethan Theatre."** Univ. of Waterloo, July 26-30. Send ten-page papers by Jan. 15 to Lynne Magnusson or Ted McGee, Dept. of English, Univ. of Waterloo, Waterloo, Ontario, N2L 3G1, Canada, (518) 885-1211 or 884-8110.

The 1996 **World Shakespeare Congress** will be held jointly with the SAA annual meeting in Los Angeles, Apr. 7-14. David Kastan, Columbia Univ., New York, NY 10027.

#### ANNOUNCEMENTS

The **Modern Language Association** invites nominations for its 1992 book prizes, the **James Russell Lowell Prize** for an outstanding literary or linguistic study, critical edition, or critical biography and the **MLA Prize for Indepen-**

**dent Scholars** in recognition of distinguished work by a scholar with no tenure or tenure-track affiliation in the fields of English and other modern languages and literatures. Nominations for the Lowell Prize must be submitted by March 1, for Independent Scholars Prize by May 1, 1993. MLA Prizes, 10 Astor Place, New York, NY 10003, (212) 614-6406.

**The International Shakespeare Globe Centre Award** was given to Paul Barry, founder and long-time director of the New Jersey Shakespeare Festival, at ceremonies during the Shakespeare Colloquium at Fairleigh Dickinson Univ. on Oct. 24. American ISGC president Jerome E. Link, Jr. made the presentation. Previous recipients were Joseph Papp and Michael Kahn.

**Leslie Hotson**, familiar to Shakespeareans as a relentless researcher and flamboyant publicist, died at age 95 on Nov. 23. Perhaps best known for tracking down the murderer of Christopher Marlowe at the PRO in the 1920s, he also wrote provocative studies of Shakespeare's life, work, and theatre. A Harvard Ph.D. and for many years a research fellow at Yale, he died at his home in Branford, CT.

**BBC Shakespeare videos** are available from Ambrose Video Publishing, Dept. 92SP, 1290 Avenue of the Americas, Suite 2245, New York, NY 10102-1012, (800) 526-4663.

#### MEETINGS

##### Columbia University Shakespeare Seminar

Remaining dates for the 1992-93 academic year are Feb. 12, Mar. 12, Apr. 9, and May 14. On October 9, Emily Bartels, Rutgers Univ., spoke on "Feminist Alternatives: Female Self-Fashioning on the Early Modern Stage." On November 13, Barbara Parker, William Paterson College, offered a paper on "The Whore of Babylon and Shakespeare's *Julius Caesar*." The December 11 speaker is Michael D. Bristol, McGill Univ., Montreal, who is currently at the Folger Shakespeare Library in Washington, DC.

The Seminar is held at the Faculty House, Columbia Univ., 116th St. off Amsterdam Ave., New York, NY 10027. Refreshments at 5 pm, dinner at 6:30 pm; the meeting follows at 7:30 pm.

#### NOTICE OF NEW SUBSCRIPTION RATE

Beginning Jan. 1, 1993, a year's subscription to **Shakespeare Bulletin** will be \$15. Until then, we will accept checks at the old rate of \$10.



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## Reinventing Shakespeare's Globe? A Report of Design Choices for the ISGC Globe

By Paul Nelsen

Since the 1989 archeological excavation which exposed a puzzle-piece portion of foundation walls associated with the first and second Globes, hopes among scholars for further archeology have waxed and waned. The pattern of masonry fragments found in the 1989 dig did not provide enough evidence to support a confident resolution to questions of size and shape. While "globologists" had pressed British governmental authorities who control the site as an "historic monument" for permission to carry out the necessary excavation that could expose additional areas of physical remains, allowances were granted for only restricted archeological investigations that produced more disappointment than discovery. By spring 1992, those with informed interests in the Globe agreed that further archeology at the site was highly improbable within the foreseeable future.

By last spring also, progress on Sam Wanamaker's International Shakespeare Globe Centre had reached a point where preparation of the timber frame for the "reconstructed" Globe component was due to begin. Architectural plans that had been drawn prior to the 1989 discoveries at the Rose and Globe sites needed to be reviewed and revised in light of the archeological evidence. The fundamental question of the playhouse's groundplan once again had to be addressed. Issues related to the configuration of stage and tiring house had to be reexamined. Expectations of fresh physical evidence had to be suspended; choices had to be made on the basis of interpretation of the limited, enigmatic clues.

In last June's issue of *Antiquity*, Andrew Gurr and Museum of London archeologist Simon Blatherwick summarized findings and showed how the material remains of the Globe fail to answer conclusively key questions about the Globe's physical design. In a "Comment" appended to the same article, John Orrell presented an interpretation of the archeological record of the 1989 Globe dig, a refinement of the analysis he presented at the University of Georgia conference in 1990. Orrell presented a geometrical analysis of the plan of the remains and deduced "that the likeliest plan was a 20-sided polygon 100 ft. across" (329).

As Chairman of the academic advisory committee to the ISGC project, Gurr posted copies of the published article to a list of international scholars and, in an accompanying letter, asked for comment and alternative interpretations of the evidence. A one-day conference/seminar was planned, similar to meetings convened in 1983 and 1986, and invitations were extended to scholars with a demonstrated interest in issues related to a Globe reconstruction. The meeting was held in London at the facilities of Pentagram Design on October 10, 1992, despite transportation disruptions caused by IRA bombings. Fifteen Shakespeare and theatre history scholars attended, including three from Canada and three from the USA.<sup>1</sup> They were joined by Theo Crosby, senior architect, Jon Greenfield, project architect, Peter McCurdy, project builder, and Sam Wanamaker, founder and leader of the project to rebuild Shakespeare's Globe on London's South Bank as part of an International Shakespeare Globe Centre. Gurr chaired the meeting.

The primary objective of the seminar was to examine two crucial matters: (1) reactions by various scholars to Orrell's interpretation of the 1989 archeological evidence and to his postulated groundplan for the playhouse and (2) related proposals concerning the design of its stage

and tiring house. Participants were called upon not only to debate but actually to jury the evidence and arguments in order to present the architects with verdicts on critical questions of dimension, configuration, and detail that would allow the next phase of construction to proceed. Crosby and Greenfield provided schematic drawings and conceptual illustrations of proposed plans for the stage and tiring house area. These draftings were premised on a 99 ft., twenty-sided building. A full groundplan and a set of elevations showing dimensions and proportionate relationships of design elements were not provided. Many features of the proposed specifications for stage and tiring house were the product of previous scholarly consensus but were presented here as subject to reevaluation. The conferees had also been asked to examine the two bays on view at the ISGC site as a useful (and literal) frame of reference.

Following his call last summer for comment on the *Antiquity* article, Gurr had received analytical and interrogatory responses from thirty-four correspondents.<sup>2</sup> Copies of relevant written commentary were distributed as supplementary background for debate. The agenda for the conference was set to evaluate contentions about size and shape in the morning session. Presentations by Orrell, Franklin J. Hildy, and C. Walter Hodges were slated to focus examination of the groundplan issues. The after-lunch schedule was to be devoted to debate of Crosby's proposed designs for features of the stage house and *frons scenae*.

In a lengthy, detailed presentation, Orrell demonstrated the reasoning behind his own slightly modified conclusion that the limited empirical evidence indicates a twenty-sided polygon 99 ft. across. The objective, he urged, was to arrive at an overall groundplan geometry for the theatre's timber sills that coherently matches up with the fragmentary pattern of the masonry footings unearthed in 1989. He emphasized that, while geometric calculation may suggest possibilities, proof must be empirical.

It was necessary to assume, of course, that the Globe's frame was crafted to be a regular polygon, that a uniform geometry was reflected in each of the playhouse's bays. He discounted the apparent irregularity of the Rose's foundation stones as enigmatic evidence subversive of any effort to reconstruct the Globe's shape and dimensions. McCurdy, historian of Tudor construction techniques and builder of the prototype two bays, concurred in dismissing conjecture that the original Globe could have been constructed on an irregular scheme. Based on his studies and practical experience, McCurdy noted that timber-frame joinery requires considerable precision in planning, preparation, and assembly. Footings, for various reasons, may appear less precise.

Orrell next observed that some of the alternative calculations of the Globe's geometry are derived from misinterpretation of the distance notations archeologists inscribed on published site plan records. Archeologists use a convention of measuring and recording distance from inside points of relevant features; hence, the manifest gallery depth of the Globe remains was noted as 10 ft. 6 in. But, where the Fortune contract calls for a gallery depth of 12 ft. 6 in., the measurement is meant to span a length from outside point to outside point. Once these notational differences are taken into account, it becomes evident that the gallery depth found in the archeological remains of the Globe and Rose are effectively

the same as the 12 ft. 6 in. length specified in the Fortune contract.

Misunderstanding of the different terminology used in recording measurement appeared to inform geometric calculations supporting an 80 ft. diameter. Still, as Orrell's presentation developed, some participants showed apprehensiveness regarding the persuasive authority of geometrical proof of a 99 ft. groundplan--a concern also registered in several of the written contributions Gurr had received and circulated prior to the conference. A 99 ft. diameter calls for a theatre that would be over twenty percent larger than the 80 ft. square Fortune and a structure that could contain the entire Rose within its 75 ft. yard. The excavation at the Rose had revealed a playhouse much smaller than scholarly calculation had projected it to be. Could the Globe, which was built with the timbers from and presumably to the plan of the 1576 Theatre, truly be that much larger than the known sizes of the 1587/92 Rose and the 1600 Fortune playhouses? This kind of inductive logic and questioning confounded ready acceptance by many commentators--not only of the 99 ft. conclusion but also of the method of geometric analysis itself.

Orrell insisted that the overriding objective must be to project the best possible conclusion from the best possible proof positively derived from the best available evidence. Conference participants agreed that the limited archeological remains provide the most informative basis for defensible judgment. Orrell proceeded to test the empirical validity of alternative schemes against the graphic record of remains. He used a 1:20 scaled site plan photocopied from the archival document prepared by Museum of London site archeologists. Acknowledging Hildy's advice that special caution must be applied in using copies due to distortion introduced by the photocopying process, Orrell explained that the copy he was showing was reasonably accurate along its east/west axis but included 2 mm of shrinkage along its north/south axis--a small but potentially significant factor when projecting life-size geometric structures from the relatively tiny scale of the drawings. Having established that important caveat, Orrell laid a series of diagrams on tracing paper over the site plan, with each drawing representing a simple graphic depiction of geometric shape and dimension associated with alternative plans for how the sills for the Globe's frame might have been configured.

A proposal for a sixteen-sided plan, 80 ft. in diameter with each side measuring 15 ft. 6 in., proved to have a bay structure too narrow to fit the site plan. An alternative sixteen-sided interpretation involving 16 ft. 6 in. bays produces a diameter of 84.58 ft., but in this model the bays appeared too wide to match up with the cross walls in the foundation stones. This was also true of a scheme for an eighteen-sided, 95 ft. diameter proposition. The suggestion of a twenty-one-sided, 100 ft. structure also failed to meet the test when juxtaposed on the remains: the bays were obviously too short.

Orrell demonstrated his own conclusion of a twenty-sided polygon, with bay widths of 15.49 ft. and a 99 ft. wide overall groundplan. This model offered a positive match with the remains, even, Orrell argued, taking the 2 mm distortion factor into account. Furthermore, he noted, this plan makes sense of the "stair turret" outer wall foundations, positioning them as 90° projections intersecting the main frame at midpoint along the outer perimeter of two bays. Regarding this point, however, Hildy had questioned the logic of building a stair turret at the intersection of two bays.

Two supporting arguments for this conclusion about the Globe's size and shape were proffered by Orrell. Based on the archeological evidence, Orrell noted that the precise location of the Globe was 14 ft. north and slightly west of the position he had deduced from his analysis of Hollar's sketch for the **Long View** and published in his 1983 book, **The Quest for Shakespeare's Globe**. Having now an accurate reference point, Orrell carried out a new trigonometric calculation of the Globe's size based on Hollar and arrived at a figure of 97.6 ft., plus or minus two percent. Secondly, having previously acknowledged that a twenty-sided structure was "not at all what one would have expected," Orrell presented a case for

the likelihood that the Fortune had "twenty bays looking into the yard."

In testing the various alternative proposals, Orrell observed that Hildy's eighteen-sided structure, with bay widths of 11.25 ft. at the front and a diameter of 90 ft. 8 in., has attractive features. Orrell allowed that Hildy's plan matched up well enough with the overall site plan. He argued, however, that one can find "small but crucial inaccuracies" in the fit along the inner wall. Here the significance of detail on the archeological site plan drawings and the possibility of distortion and inconsistency among photocopies became notably problematic, especially in terms of how they may influence objective evaluation of the evidence. Orrell produced a tracing from what he cited as the original site plan and identified inconsistencies between the scale of the overdrawing of Hildy's polygon and the scale of the underdrawing of the remains. A correction of scale differences, Orrell stated, indicated that Hildy's bay width juxtaposes upon the site drawings quite well but the line of the outer wall strays from the pattern of the remains.

Hildy had published his alternative analysis in **Shakespeare Bulletin**. Though copies of the recently published issue were distributed at the conference, participants did not have an opportunity to read, much less reflect upon, Hildy's study. Hildy presented his own case without specific rebuttal of Orrell's analysis. He reemphasized the imprecision associated with copies and scale drawings and stated that the only reliable method of calculating fragile angles and dimensions was to work with relative positions of points recorded within the grid lines on the graph paper of the original archive sheets. He noted that he had employed this corrective method in working from his copy of the archive drawings in arriving at his interpretation of the Globe's groundplan. Hildy suggested that the tracing Orrell used to question this analysis may have been made from a "context sheet"<sup>3</sup> in the archeological archive, i.e., a different original. The consistency and reliability of the archeological records themselves fell into question. Hildy, given the time constraints of this one-day conference, was unable to demonstrate empirically, following Orrell's method, a test of his own conclusion against his own evidentiary paradigm.

Hildy supported his alternative geometry by describing how a playhouse with a 90 ft. diameter containing eighteen bays could have been laid out by its builders.<sup>4</sup> He also pointed out how eighteen bays reflect a logical symmetry among key elements in the plan: the span of the tiring house across the frame and the distances from the ends of the tiring house to, as well as between, the two stair turrets could be set out in four bay segments (4+4+4+2). Hildy also proposed using the uniform bay width measurement as a means for determining the proportions and location of the stage. He concluded by noting practical and aesthetic virtues of a smaller theatre.

Trigonometric calculation of the second Globe's size based on Hollar was offered by Orrell as possible supporting evidence for the larger diameter. Hodges presented an examination of Hollar's pictorial study of the second Globe, showing slides of details of Hollar's drawing. Hodges pointed out that, even though Hollar used a device akin to a **camera obscura** to attain accuracy in his drawing, there are decipherable differences between the original pencil tracing of the Globe's silhouette and the inked-over rendering--differences which reveal the pencil markings show a slightly smaller Globe than that which appears in pen. Hodges argued that this discrepancy was noteworthy but that, given the tiny size of the original (roughly one inch across), Hollar's recognizably fastidious skyline study could not in any case be relied upon to settle the question of the theatre's diameter.

Further elucidation of issues about the precision of features identified on the site plan was strained by the pressure of time and the fact that an archeologist familiar with the plan was not present for comment. McCurdy elaborated on requisite exactitude in timber framing, recounting an experience while assembling the two model bays where a cutting error of 1/4 in. brought assembly of the frame to a halt for several hours.

Hodges lamented that it was necessary to evaluate precise geometrical analysis on the basis on such "squiffy angles" and that the body of information as a whole was too limited to permit what could be claimed as an "authentic reconstruction." Other participants agreed that even the empirical evidence was too problematic to engender confident conclusions. Everyone regretted that further archeological investigation was anchored by English Heritage's constraints.

Nevertheless, following Wanamaker's call for a dispassionate choice of size and shape so that the project could advance with the support of scholarly consensus, a vote was taken. Chairman Gurr advised that, although the verdict should be understood "as provisional," it must be "defensible on grounds that it offers the best reading of available evidence." The two plans that qualified on these terms were the twenty-sided, 99 ft. option and the eighteen-sided, 90 ft. option. The vote by the twenty participants was counted by the Chair (who abstained) as thirteen in favor of the twenty-sided plan and six preferring the eighteen-sided alternative. All present agreed to accept the decision.

Given the amount of time devoted to the examination of groundplan issues, discussion of issues related to the design of the stage and tiring house had to be compressed. The choice of a 99 ft. twenty-sided frame facilitated this discussion since proposed drawings of the stage house and **frons scenae** circulated to participants were based on those dimensions.

Crosby as senior architect discussed details of the proposed designs: The stage was seen as a four-bay projection from a five-bay tiring house. The additional half-bays of the tiring house facade form a neutral framing "return" or wall surface, extending from the defined edges of the **frons**, stage, and roof and integrated into the adjoining bay posts over the entire height of galleries. It is contoured to accommodate the forward jutting of the upper tiers. Crosby noted that this design reflects the layout of the tiring house wall called for at the Fortune. The projection of the stage from mid-bay corresponds with evidence of both phases of the Rose.

The proposed rectilinear stage is laid out in a grid of half-rod squares, five across and three deep (41 ft. 3 in. x 24 ft. 9 in.). It stands 5 ft. above ground level. The canopy was designed to cover the entire stage and guttered to channel rain water away from the yard. Two pillars supporting the roof are positioned a half-rod in from the front and each side of the stage and rise about 24 ft. from its floor to the coffered ceiling. A single stage trap is located in the floor downstage center. Floor level backstage in the tiring house is adjusted to the same level as the stage itself.

Three large symmetrical openings, over 10 ft. tall and 5 ft. wide, are situated in the **frons scenae** to provide entrances and a discovery space. Columns flanking each doorway are set against the tiring house wall and support a substantial cornice that runs the breadth of the **frons**. An up-stage gallery, or "lords' room," is depicted 13 ft. 6 in. above stage level and sectioned into five openings also flanked by columns aligned with those featured in the **frons** below.

A single gabled "hut" rises above the stage house, its peak reaching slightly above, and hipped into, the ridge of the surrounding roof line. The hut contains a double wheel fly mechanism and on its gable end presents the trumpeter's balcony and obligatory flagpole. The roofs are thatched.

Issues about the stage's shape and dimensions were examined. The absence of any authoritative information about the Globe's stage configuration was recognized, but conjectural preferences were registered. Some participants supported a tapered shape, like that found in the remains of the Rose's two phases. The Fortune contract and DeWitt's sketch of the Swan represented evidence for a rectilinear arrangement. James P. Lusardi suggested that the tapered design at the Rose may have been a consequence of that theatre's smaller size, allowing a felicitous way of shrinking the stage and fitting more audience into the pit. Hodges preferred the aesthetics of a tapered stage but agreed with Crosby's argument that a rectilinear stage in the Globe's large yard better suited the

positioning of patrons. Consensus supported the rectilinear proposal.

The depth of the stage was also discussed. Should it follow the Fortune contract's specification that the stage extend "to the middle of the yard?" While Hildy argued that a shallower stage provides more workable distances, several others noted that, at less than 25 ft. deep, the proposed design seemed barely sufficient to meet some of the staging demands of plays presented at the Globe. The proposed dimensions of 5 x 3 half-rods were approved.

Participants reviewed the relative advantages of a flat tiring house front versus an angled surface (as in the Rose). The proposed flat wall was supported as the best choice because it provided more backstage space for storage and better accommodated entrances/exits for crowd scenes and discoveries. The design choice to construct the backstage floor at the same level as the stage floor was endorsed as well. Hodges expressed concern, for practical reasons of staging, about the height of the stage gallery. Conferees supported reducing the height from 13 ft. 6 in. to 9 ft. Regarding the question of whether the yard was raked (as it was in the Rose's first phase), all agreed that it was not.

Since the scheduled time for adjournment had come and gone, discussion of issues related to patterns of ornamentation was deferred. Having agreed to prepare a record of the conference, Gurr closed the session and accepted thanks for his tactful moderation of the proceedings.

Are we "reinventing" Shakespeare's Globe? Given the limited, enigmatic, and sometimes contradictory evidence we have to work with, the future may very well prove that the ISGC Globe is an inaccurate replica--the product of conjecture that may seem more ingenious than it is correct. Fresh analyses of old evidence will continue to surface; scholars will continue to seek new clues--especially in the form of physical evidence that will come from site archeology--and search for new insights. But it is precisely this kind of industry, determination, and dedication that has stood behind the ISGC project since its inception. Wanamaker has never strayed from support of his scholarly advisors or his avowed commitment to rebuild Shakespeare's Globe as accurately as is possible--in its proportions; in its stage and trappings; in its materials and methods of construction; in its provisions for the productions that will eventually grace its stage. But he too is fully aware that true authenticity remains an elusive standard.

So, on the basis of key choices made at this conference, construction of the centerpiece of the International Shakespeare Globe Centre will proceed. As an "experiment in feasibility," as Gurr has called it, the new Globe will, as a working model, help advance our knowledge. A large exhibit area at the ISGC will be devoted to chronicling the evidence associated with the original Globe(s) and documenting varied interpretations of that evidence as well as of new discoveries. Understanding that the whole of this project is greater than the sum of its problematic parts, we may hope that its development may be encouraged by continued enthusiasm and growing support.

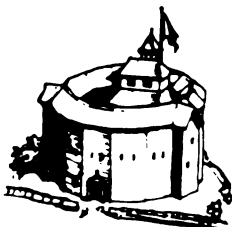
#### Notes

<sup>1</sup>Attending were John Astington, Chris Baugh, David Daniell, Franklin J. Hildy, C. Walter Hodges, Michael Holden, Jeremy Lemmon, James P. Lusardi, Ronnie Mulryne, Paul Nelsen, John Orrell, Richard Proudfoot, Donald Rowan, I. A. Shapiro, and Patrick Spottiswoode.

<sup>2</sup>Comments were received from Edward Armitage, John Astington, Chris Baugh, Tom Berger, Simon Blatherwick, Muriel Bradbrook, Theo Crosby, David Daniell, Alan C. Dessen, R. A. Foakes, Jon Greenfield, Michael Hattaway, Franklin J. Hildy, C. Walter Hodges, Michael Holden, Richard Hosley, Jeremy Lemmon, James P. Lusardi, Simon McCudden, Peter McCurdy, Ronnie Mulryne, Paul Nelsen, Alan Nelson, John Orrell, Derek Peat, Richard Proudfoot, Hugh Richmond, Donald Rowan, I. A. Shapiro, Patrick Spottiswoode, Peter Thomson, Sam Wanamaker, Stanley Wells, and Glynn Wickham.

<sup>3</sup>During the process of archeological excavation, many "context" drawings are made on site as layers of earth are removed and new stratigraphic information is exposed. These drawings are compiled in a ring binder. When excavation is complete, a "site plan" is prepared, drawn on larger sheets. Although all of these archival drawings are done on graph paper, it is conceivable that inaccuracies and inconsistencies may appear.

<sup>4</sup>See Hildy, "If you build it": 9, n. 8.



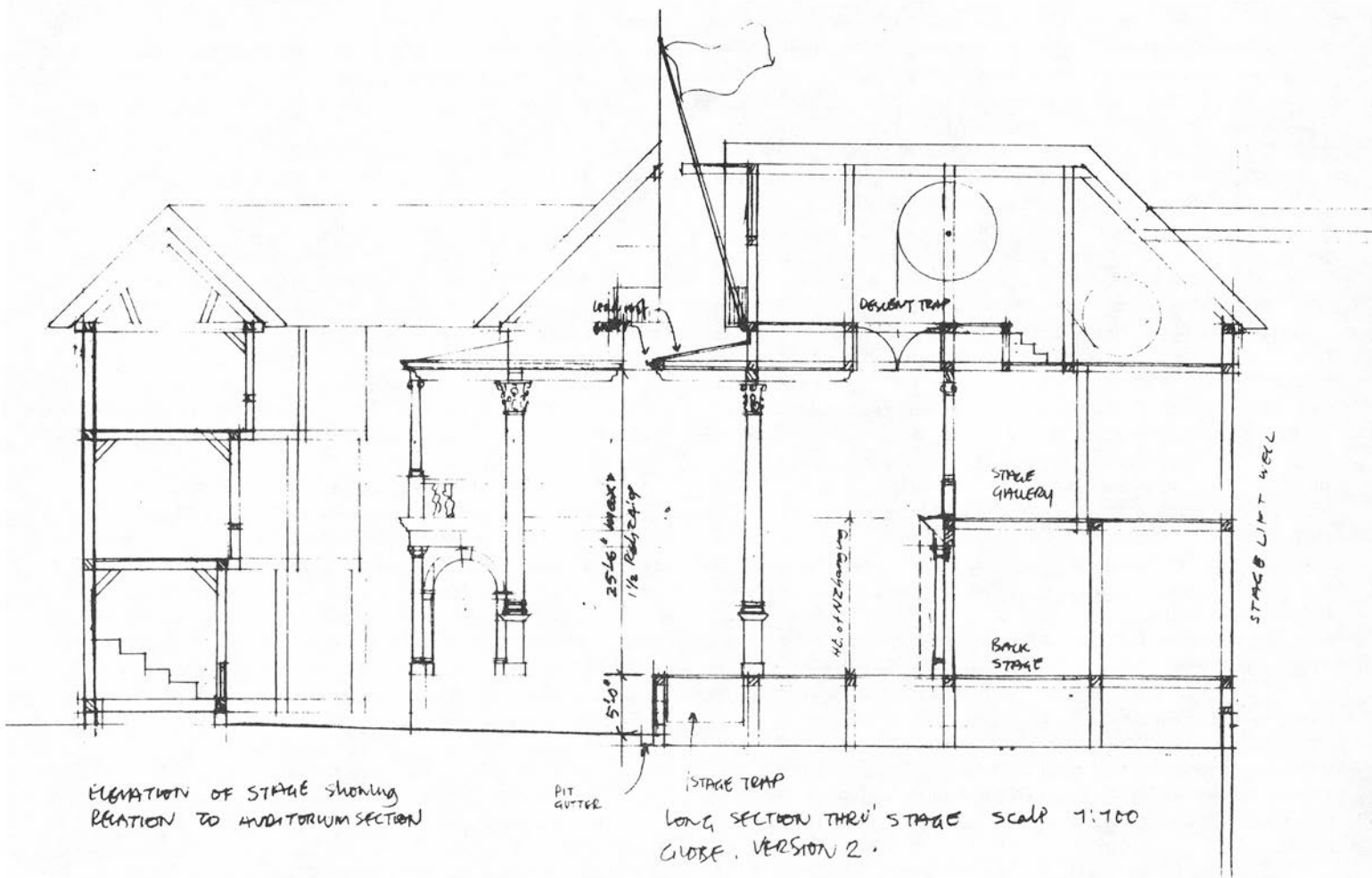
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ELEVATION OF STAGE SHOWING  
RELATION TO AUDITORIUM SECTION

PIT GUTTER  
STAGE TRAP  
LONG SECTION THRU' STAGE SCALP 1:100  
GLOBE, VERSION 2.

Senior architect Theo Crosby's proposed design for ISGC Globe, October 1992. Courtesy of Pentagram.



## A Minority Report On The Decisions of the Pentagon Conference

By Franklin J. Hildy

The majority of those present at the October 10, 1992, conference sponsored by Pentagon voted to support a design for the International Shakespeare Globe Centre's new Globe Theatre that features the 100 ft. overall diameter first proposed by Richard Hosley in 1975 in combination with the twenty-sided configuration first proposed by C. Walter Hodges in 1982.<sup>1</sup> The completion of this project on the Banks is bound to prove of enormous value to the study of Shakespearean drama in performance for the remainder of all of our careers in Shakespeare studies.

With the decisions made and the future of the project assured, it seems appropriate to reflect on the misgivings of those who did not agree with the approved design and to make some of those misgivings and the reasons for them part of the public record. "If you put more than two politicians in a room and find that they all agree," Mario Cuomo is fond of saying, "you can be sure only one of them was thinking." It is no different for Shakespearean scholars, so if nothing else a minority report is a demonstration that there was no lack of thinking at the London meeting. Given the limitations of space available here, I will focus only on the debate concerning the overall size of the building.

When it came time for a vote on the issue of what size the Globe ought to be, James P. Lusardi proposed that the question before us was whether the information presented by those who opposed the twenty-sided, 100 ft. in diameter plan had been sufficiently persuasive to justify the considerable effort required to alter it. The concrete ring for a 100 ft. Globe was already largely in place. Did the disputed distances justify the expense and possible delay that would result from having to make alterations to it? The architectural drawings for a 100 ft. building had already been executed. Was my counter proposal for a 90 ft. Globe of eighteen sides sufficiently compelling to justify the expense of having to redraw them (see fig. 1)? Two of the twenty bays for a 100 ft. Globe had already been built--was it really necessary to re-cut them to accommodate a proposed change of only 10 ft. in the diameter? Clearly the majority of those who voted did not think so.

It is greatly to the credit of Sam Wanamaker and the ISGC design team that they were prepared to undertake so much work had the arguments for a smaller dimension prevailed. But by adopting this approach we had unintentionally removed any burden of proof from the design we had come to debate. The 100 ft. design was presumed innocent (correct) unless proven guilty (incorrect). This is a wise approach in criminal justice but perhaps not the best way of approaching a complex scholarly debate. For those of us in the minority, the question seemed more properly one of whether the arguments in support of a 100 ft. Globe were sufficiently compelling to outweigh the evidence of the Rose foundations and the Fortune contract, the only incontrovertible pieces of evidence we possess concerning the overall size of Elizabethan open air playhouses?<sup>2</sup>

The real controversy here, it should be explained, is only indirectly related to the exterior dimensions of these buildings. What most affects the nature of performance in such structures is the size of the yard into which the stage was thrust. The Rose yard apparently measured 49 ft. across and occupied approximately 1,700 sq. ft. in its original configuration and 2,325 sq. ft. after the alterations of 1592.<sup>3</sup> The 55 ft. square

Fortune yard covered 3,025 sq. ft. For the yard of a polygonal building to be roughly in the same proportions as the yard at the Fortune, the polygonal yard has to be just under 66 ft. in diameter. (The exact diameter depends on the number of sides in the polygon used. See fig. 2.) It is possible, of course, to put a yard with roughly the same proportions as the yard at the Fortune into a theatre with an external diameter of 100 ft. or more by simply making the galleries around the yard very deep. The Tokyo Globe, for example, is a twelve-sided structure with an external diameter of 100 ft., but its "yard" is only about 65 ft. across. But all the archeological evidence, with the Fortune contract, indicates that the galleries around the Globe yard were not far from 12 ft. 6 in. in depth.<sup>4</sup> For the Globe yard to have been in the same proportions as the Fortune yard, the entire Globe would have had to have been less than 91 ft. in diameter. Given the fixed depth of the galleries, for every foot the external diameter exceeds 91 ft., the area of the yard will increase exponentially. The Globe we approved at the seminar is a perfect illustration of this. While its overall plan is only about twenty percent larger than that of the Fortune, its 75 ft. diameter yard will occupy nearly forty-four percent more space than was taken up by the Fortune yard.<sup>5</sup> The entire Rose playhouse did not occupy as much square footage as the yard of our new Globe will occupy!

Such an increase in interior space is significant. First and foremost, of course, as the size of the yard increases, the distance between the gallery audience and the stage increases. This increase in distance and in the volume of the space can have enormous consequences for the perception of the amount of energy coming from the actors. It can also have serious consequences for audibility. Secondly, increases in the size of the yard increase the number of audience members who must be willing to stand in it in order for the theatre to appear well attended. A low turn-out in this part of the building will leave the gallery audience acutely aware of the substantial distance between themselves and the stage. Finally, the larger the yard, the larger the stage must be. Wide stages have some advantage for crowd scenes, such as battles and processions, but deep stages are extremely problematic, especially for scenes with small numbers of actors involved.<sup>6</sup> The stage in our new Globe is exceptionally large by any standard; it is very deep, and all of it is open acting area. Unlike other large stages, this one cannot be scaled down with sets or lights. Intimate scenes on such a stage run the risk of seeming lost in a sea of empty space. Certainly, if the evidence points to such a large Globe, we are obligated to build it and discover how the Elizabethans might have made it work. But those of us in the minority did not agree that the evidence pointed that way.

Two arguments and an observation were offered in support of the design of the twenty-sided Globe with the 100 ft. overall diameter and the resulting 75 ft. yard. The observation was that "for aesthetic reasons" the Fortune was probably divided into five bays per side for a total of twenty bays. It is, therefore, convenient to think that the Globe also had twenty bays. But this immediately begs the question of why the Fortune, which was being built to compete with the Globe, would have duplicated the number of bays if it was going to be built with a yard 1,320 sq. ft. smaller than the Globe yard. (Remember the entire first Rose yard

was only 1,700 sq. ft.) If anything, the observation that the smaller Fortune may have been divided into twenty bays would seem only to support Hosley's belief "that the Globe could not have been a 20-sided building, that it probably was not an 18-sided one, that it might have been (but in fact was not) a 16-sided one, and that it probably was a 24-sided one" ("Shape and Size" 85). And, of course, one could argue that if the Fortune had twenty bays it was only because its owners wanted to outdo the Globe and could therefore conclude that the Globe was eighteen-sided with a yard slightly smaller than the one at the Fortune. The observation was, therefore, interesting but not helpful.

The first argument in support of the 100 ft. dimension for the Globe was a brief reconsideration of John Orrell's mathematical analysis of the Hollar drawing. Orrell's analysis as presented in *The Quest for Shakespeare's Globe* has provided the bedrock defence for Hosley's theories concerning a 100 ft. Globe, and it remains an impressive achievement. At my request, Orrell was kind enough to recalculate the size of the Globe based on its verifiable position. The new calculations gave the Globe a diameter of 97.6 ft., and, since this figure is reasonably close to his original calculations of 102.35 ft., it was accepted as further confirmation of the rightness of the 100 ft. design. But another way to look at this is to note that the original 102.35 ft. measurement was said to have a mathematical accuracy of plus/minus two percent (Orrell 104). The new calculation shows a discrepancy of 4.6%, more than twice what had been claimed. Rather than providing support for the decision to build a 100 ft. Globe, this new information should have been factored into the increasingly long list of doubts many scholars have expressed concerning Hollar's drawing and whether it was ever intended to have the kind of accuracy Orrell's analysis requires of it.<sup>7</sup> If the drawing is off by only so much as this plus/minus 4.6%, it is as valid to say that it shows a Globe 93 ft. across as it is to say that it shows one of 100 ft.

Even this depends on the choice of lines used for making the critical measurements. Orrell has used the inked-in lines of the drawing. But at the seminar Hodges argued in support of my alternative proposal that what Hollar drew while having the actual Globe "in his sights" must have been on a sheet of glass. These lines on the glass were then traced onto paper in pencil and then inked over with more concern for artistry than accuracy. The pencil line tracings are, therefore, the more reliable lines to follow, and they show a Globe that is markedly narrower than the one shown in ink. (See figs. 3 and 4.) A recalculation using the known location of the Globe and following these pencil lines would show a Globe far closer to 90 ft. in diameter than it does to the 100 ft. we approved.<sup>8</sup>

But the key argument presented in favor of the twenty-sided Globe with an exterior diameter of 100 ft. was the geometric analysis developed by Orrell that I discussed in the last issue of *Shakespeare Bulletin*. It was with this argument that the risks of removing the burden of proof from the proposed design became most apparent. Orrell was put unwillingly into the position of having to demonstrate that the alternative proposals offered were unlikely to fit the Globe remains as well as his proposal did. My proposal for an eighteen-sided building with an overall diameter of 90 ft. was judged the most substantial challenge to the proposed design, but Orrell pointed out that there was an apparent discrepancy between the scale of the overlay I had used and the scale of the drawing of the remains. Within the time restraints of the seminar, there was no chance to verify this observation or to consider its implications. If such a discrepancy really existed, would correcting for it bring the drafting more into agreement with Orrell's proposal or take it further away?<sup>9</sup> There was no time to address this question then, and there is little point in doing so now. What got overlooked in all of this, however, was that at no point did we actually examine an accurate layout of a twenty-sided polygon with a diameter of 100 ft. drafted onto a verifiably accurate drawing of the Globe site plan.<sup>10</sup> We made this extremely important decision on the basis of "adjusted" drawings laid over photocopies of my photocopy of an original drawing. And the original draw-

ing did not even show a line of brick work that now seems crucial to our understanding of the remains. In view of the potential liabilities of the larger structure, this seems a grave oversight.

When the majority report of the conference is put into its final published form, it will no doubt contain an accurate drawing overlaid on an accurate ground plan of the site, and interested scholars will then be able to judge its persuasiveness for themselves. Fortunately, the available evidence does not point to a Globe significantly smaller than the Fortune, which it would have been if it were smaller than 90 ft. in diameter. So the difference between what is being built and the smallest theatre that could be justified by the evidence at hand is within the range of acceptability for us to make the claim of authenticity for our new Globe. If the theatre consistently plays to eighty percent capacity audiences, the apprehensions of the minority should seem groundless; this is at least our most fervent hope. The challenge now is to ensure it does. The artistic board that will replace Wanamaker—who has been the most dynamic supporter of authenticity in this project—will be under pressure to compromise that authenticity in order to insure economic success if it does not.

The International Shakespeare Globe Centre is an extraordinary gift to all of us who study the theatre of Shakespeare's day. Even those of us who did not fully agree with the approved design are fully aware that we owe Wanamaker and the ISGC design team an incalculable debt of thanks for getting it built.<sup>11</sup>

#### Notes

<sup>1</sup> In fact, when the vote was taken, the majority of the conferees supported a proposal for a Globe 99 ft. in diameter. But the *Antiquity* article used as a basis for our discussions, the test bays, and the architects' report assume a diameter of 100 ft. Hosely first proposed this dimension in the *Revels History* (176) and later elaborated on it in "Shape and Size" (82-107). Hodges first proposed a twenty-sided Globe in his "Design of the Third Globe" (8). Ironically, he was told such a design was impossible.

<sup>2</sup> It has been suggested that, since Henslowe referred to his playhouse on occasion as the "little Rose," it must have been smaller than its competitors. Prior to the 1930s, however, the lines from the prologue to *The Roaring Girl* (staged at the Fortune c. 1610) "A roaring girl, whose notes till now ne'er were, / Shall fill with laughter our vast theatre" (9-10) were taken as proof that the Fortune was built to be larger than its competitor, the Globe.

<sup>3</sup> The most authoritative dimensions for the Rose are given in Bowsher and Blatherwick's "The Structure of the Rose." They have, however, separated the area taken up by the stage from the area taken up by the yard and given the two areas separately. The area of the phase I Rose yard is given as 1,239.3 sq. ft. (67), while the area of the stage is put at 490.5 sq. ft. (64), for a total of 1,729.8 sq. ft. The phase II Rose yard is given as 1,719 sq. ft. (71), with the stage at 533.43 (70), for a total of 2,324.43 sq. ft.

<sup>4</sup> The distance between the foundations of the gallery walls at the Rose is 11 ft. 6 in. (Bowsher/Blatherwick 63). The distance between the foundations of what we think are the gallery walls at the Globe site also measure 11 ft. 6 in. (Blatherwick/Gurr 319). It is not clear, however, whether these measures are inside to inside or from the inside of one wall to the outside of the other. This uniformity of the gallery depths calls into question all arguments that the *ad quadratum* system was ever employed in the construction of these buildings. The only value to applying *ad quadratum* to the Fortune, for example, is that it gives you a way to determine the depth of the galleries. But that information was already in the contract, and, if it was indeed a standard from the Theatre to the Rose to the Globe, it would be a pointless exercise to lay it out *ad quadratum*.

<sup>5</sup>The new Globe will occupy 7,725.42 sq. ft., while the Fortune occupied 6,400 sq. ft., for a difference of 1,325.42. The Globe yard will occupy 4,345.55 sq. ft., while the Fortune yard occupied 3,025 sq. ft., for a difference of 1,320.55. Almost the entire difference in size between these two buildings is in the yard.

<sup>6</sup>For further information on the issue of stage depth, see Star, "Middle" (65-67) and Hildy, "Reconstructing" (6-7) and "'Think'" (64-65).

<sup>7</sup>See Berry (81) for one of the clearest articulations of the reservations a number of scholars have concerning Hollar's Long View of London.

<sup>8</sup>Hodges originally argued this point in "Design of the Third Globe" (21-26). At the seminar, he introduced the new idea that Hollar may have used a *camera obscura*, an idea he had previously rejected after being advised that such a device was not available in Hollar's day. Hodges now believes it was available, and I note with interest that a display in the recently opened Museum of the Moving Image in London indicates that the *camera obscura* was described by Battista dell Parta in 1558. If Hodges is correct, it strengthens his assertions that the pencil lines, not the ink lines, are the ones to be followed. And since the *camera obscura* uses a lens to focus the image, it must be remembered that it is subject to the same sort of distortions found in photocopying. Depending on the quality of the lens, the image will be distorted top to bottom or side to side.

<sup>9</sup>There is remarkably little difference in the dimensions of a bay from a twenty-sided theatre 100 ft. across and the dimensions of a bay from a eighteen-sided theatre 90 ft. across. They differ by only 0.015 ft. when measured along the outside wall and by only 0.445 ft. when measured along the inner gallery face. The most significant difference is that the bays of a twenty-side structure intersect each other at 162° while those of an eighteen-sided structure intersect each other at 160°.

<sup>10</sup>I have done this for both Orrell's proposal and my own since the meeting and am content to stand by my original assertion that my proposal fits the Globe remains at least as well as if not better than his. The original Museum of London Archeological Service drawing I used did not show the line of bricks on the southern section of outer wall that the newly released drawing shows, however. (See Blatherwick/Gurr, 320.) If the angle shown for these bricks is accurate--they do not show up in

the photographs I have of the site--neither Orrell's proposal nor mine fits properly. This calls into question our interpretation of the remains, which may not represent a single building at all.

<sup>11</sup>I would like to thank the University of Georgia Research Foundation for supporting my participation in the conference.

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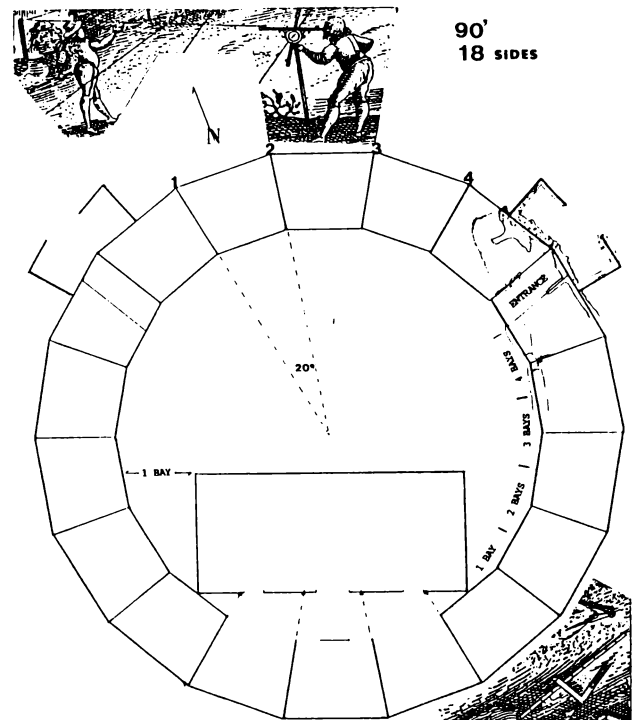
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Figure 1 (right).

Upper left: sighting angles with the precursor of a circumferentor. Center: layout for an eighteen-sided playhouse with interior yard of 65 ft. (Excavated remains of Globe shown around upper right entrance.) Lower right: the tools of the trade. (No "rod" lines here but a standard ten foot measure with which ropes can be marked off at any length.)

This structure can be laid out easily with only basic skills. Using an angle finder (circumferentor after 1610) like the one above, the builder can sight 10° west of north to set stake 1 and 10° east of north to set stake 2. A rope marked with the distance from 1 to 2 becomes the S rope. (If S is worked out on paper no angle sighting is necessary). A 45 ft. rope rotated around the center point is the R rope. When the S rope is rotated clockwise around stake 2 and the R rope is rotated clockwise around the stake at center, the marks on the two ropes can touch only at point 3. Rotating the S rope around stake 3 will have the ropes intersecting at stake 4, and so on around the circle. Stair towers and stage are set on the half bay. There are four bays between the stairways and four bays from each stairway to the tiring house. The stage is four bay lengths wide and two bay lengths deep. The width of one inner bay separates each corner of the stage from the frame. This entire building can be laid out using two ropes, one with marks at 32.5 and 45 ft. and a second with marks at 15 ft. 7½ in. (15.62833599 ft.).



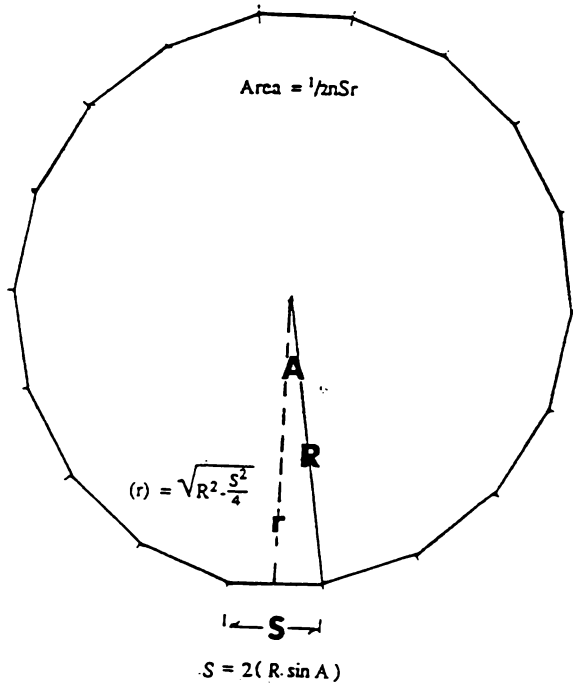


Figure 2. The necessary equations needed for calculating the area of a polygon. "n" = the number of sides in the polygon. "R" = half the diameter of the building or yard. You can find "A" by first dividing the number of sides into 360°, then dividing the result by two. Any polygon can be laid out on the ground using only a rope marked with the length R and a second marked with the length S.



Figure 3. The inked drawing of the Globe form Hollar's "West part of Southwarke towards Westminster." Courtesy of C. Walter Hodges.

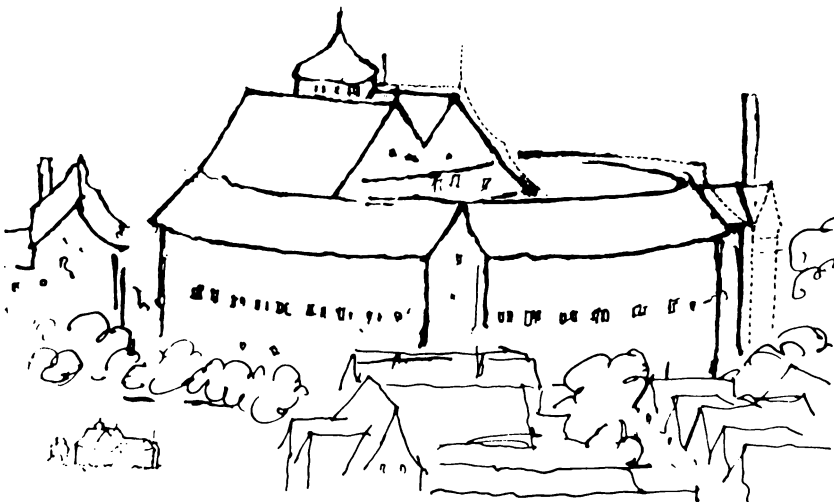


Figure 4. The pencil drawing that was inked over in Hollar. Dash lines show where the ink-lines altered the size and shape of the original pencil drawing. Courtesy of C. Walter Hodges.

## The Stratford, Ontario, Festival 1992: A Canadian's Overview

By Kenneth B. Steele



This year, as Canada celebrated the country's 125th anniversary in anxious political circumstances and hard economic times, Canada's Stratford Festival likewise celebrated its fortieth season in the shadow of personal losses and a growing deficit that "brings back bad memories."<sup>1</sup> Stratford lost four members of its close-knit family in the past year: two regulars in Stratford musicals since the early 1980s, Richard March and Ted Pearson; Harry Showalter, first President of the Festival's Board of Directors, who was responsible for all-important fundraising during the Festival's early years; and Susan Wright, who delighted Stratford audiences for seven seasons in roles ranging from Mistress Quickly to Germaine in Michel Tremblay's *Les Belles Soeurs*. Wright perished with both her parents in a tragic house fire in Stratford just after Christmas, necessitating the last-minute recasting of this season's *Bonjour La Bonjour*, *World of Wonders*, and her critically-acclaimed one-woman show, *Shirley Valentine* (a role bravely assumed by her sister Janet). Yet, despite private sadness and financial uncertainties, the Stratford Festival's 1992 season achieved moments of inspiration and joy. In addition to the productions, special retrospective exhibitions were mounted at Gallery Stratford and in the lobbies of the Avon and Festival Theatres. (The Gallery exhibit, "Tanya Moiseiwitsch: Designs for Stratford," will be a traveling exhibit in 1993 to promote the Festival.) Moreover, seven thousand people attended a fortieth anniversary "Day of Celebration" in July, which included morris dancing, balloon rides, skydivers, and Colm Feore in a dunk tank.

In his letter of welcome, Artistic Director David William reminds us that "life begins at forty," but the middle-aged Stratford Festival and its increasingly older audiences have inevitably lost some of the vigor of earlier days. In the summer of 1953, eager audiences crowded to ninety-eight percent capacity under an oppressively hot tent near the Avon River to witness theatrical history in the making. Tyrone Guthrie directed *Richard III* and *All's Well That Ends Well* on a revolutionary three-quarter thrust stage designed by Moiseiwitsch, the like of which had never been seen in the modern world. Alec Guinness and Irene Worth led a cast that included William Hutt, Timothy Findlay, Douglas Rain, Don Harron, Douglas Campbell, and William Needles. Only three years later, when construction was beginning on a permanent theatre to replace the tent, the company had already produced Canada's first feature film, established an International Film Festival, hosted the revolutionary Théâtre du Nouveau Monde, and begun what would become a regular process of touring.

After forty years, the Festival has become an institution, the largest classical repertory company in North America, ranked among the three greatest theatres of the English-speaking world. Its revolutionary stage has been the model for over a dozen major theatres around the world, and its productions have traveled from Broadway and London's West End as far as Australia and Moscow. Yet the excitement of those early seasons, held "tentatively under a tent," has been hard to sustain: last season's average attendance was only fifty-six percent, even in the air-conditioned comfort of the Festival Theatre; the Film Festival expired seventeen years ago for lack of interest; and the Festival has had to decline invitations to the Edinburgh Festival for the past three years due to financial constraints.

Still, the Festival has maintained rigorous artistic standards and has succeeded remarkably well financially, considering that government funding makes up less than ten percent of its operating budget. Although attendance is dropping, William rightly observes that "when we play to fifty percent at the Festival Theatre we get very depressed, but that's 1,100 people. That's a full house at the RSC . . . at Stratford-upon-Avon. We tend to forget that."<sup>2</sup>

Last season, the Stratford Festival overextended itself, producing fourteen plays despite "the severe pressure of an economic climate we are powerless to alter."<sup>3</sup> A twenty-five percent decline in tourism to southwestern Ontario was matched by a drop of only five percent at the Festival's box office, but that equated to a shortfall of more than \$1.3 million--and the first deficit the Festival has seen since 1984. William responded with several cost-cutting measures this season: the musical, *H.M.S. Pinafore*, was mounted at the smaller Avon Theatre instead of the Festival stage; the playbill was cut from fourteen plays to twelve; and the acting company was reduced by fifteen members, to a total of ninety. The Festival has also resorted to some innovative marketing strategies this season, including prominent magazine and newspaper advertisements targeting a distinctly younger audience, joint efforts with Niagara-on-the-Lake's Shaw Festival to lure more American visitors, a greatly expanded "Family Experience" program offering discounted tickets for children accompanied by an adult, and a new "Under Thirty Theatre Club" offering half-price admission to selected performances for those twenty-nine or under.

Although the Stratford Festival is no longer as revolutionary as it was in 1953, Tom Patterson, the Stratford-born journalist who first imagined a Shakespeare festival in his home town, is still dreaming big. Now he has his eye on an old locomotive repair shop on seventeen acres not far from downtown Stratford, which he would like to see transformed into a major motion picture studio, with a stage for musicals and a museum for the Festival. Such a studio would provide year-round employment for many of the Festival's artisans and actors, and Patterson reports that the BBC and several movie producers are already intrigued by the proposal. Naturally, there are competing proposals for the land, which has been vacant since 1986: some would like to see a Universal Studios-like tour called "The Time Machine," which would transport tourists through centuries of history; the city of Stratford would like to use some of the land for a parking lot; and inevitably some others have suggested a full-scale reproduction of Shakespeare's Globe Theatre, perhaps to be combined with a hotel and museum complex.<sup>4</sup> Only time will tell if any of these schemes will be realized, but none sounds any less likely than Patterson's proposed Festival sounded some forty years ago.

The five Shakespearean productions at the Stratford Festival this season ranged from a disappointing *Tempest* and an apprentice-work *Two Gentlemen of Verona* through an entertaining *Romeo and Juliet* and a remarkably good *Love's Labor's Lost* to an absolutely inspired *Measure for Measure*. A number of familiar faces were missing this year: Goldie Semple, who has been with the Festival for seven seasons and starred opposite Feore in last year's *Much Ado*, was noticeably absent

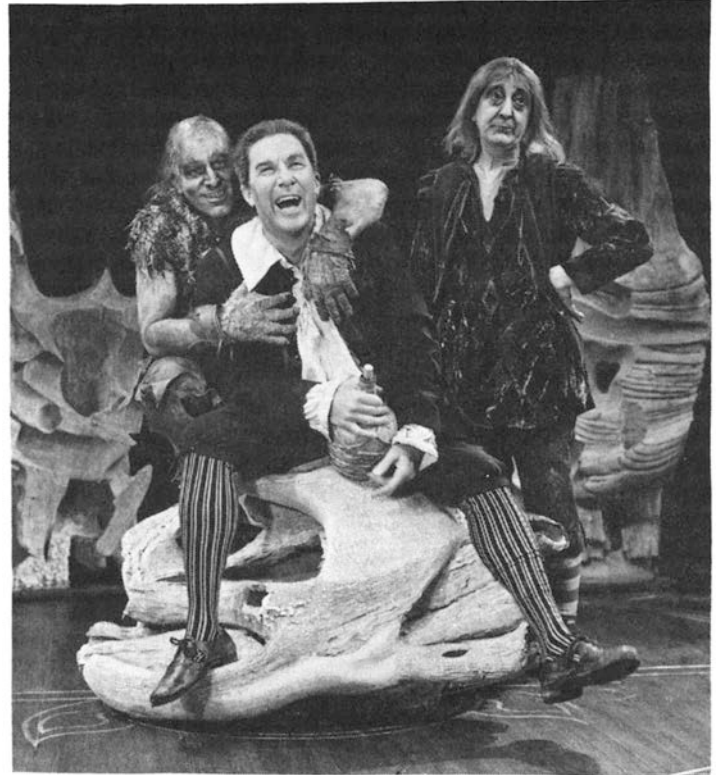
from Stratford; Pat Galloway, in her twenty-fourth season at Stratford, performed in two contemporary plays but no Shakespearean ones this year; and Douglas Chamberlain, who performed in *Twelfth Night* and *Timon of Athens* last season, was likewise in no Shakespearean plays in this, his eleventh season at Stratford. The balance seems to have shifted between two other eleven-year Stratford mainstays, Brian Bedford and Feore: this year Bedford cut back to a single role, the Duke in *Measure for Measure*, while Feore took center stage in three Shakespearean productions as Mercutio, Berowne, and Angelo. A gallery of Stratford veterans put in strong performances in comic supporting roles: Needles, who has performed in thirty-three Stratford seasons since the first in 1953, played a wonderfully dry Alonso and Sir Nathaniel; Rain, a twenty-eight-year veteran who was also in Stratford's first season, performed a delightful Holofernes; Nicholas Pennell, in his twenty-first season at Stratford, portrayed the debauched Stephano and Lucio with obvious enjoyment; Edward Atienza, in his eleventh season, played a ragged and abused Trinculo; Kate Reid, with Stratford for ten years, overplayed Mistress Overdone to perfection; Lorne Kennedy, also in his tenth season, performed the roles of Sebastian, the Provost, and the rather less comic Tybalt; and Bernard Hopkins, with Stratford for nine seasons, played Friar Laurence, Dull, and Pompey with great relish.

William, who is in his third year as Artistic Director and has directed sixteen Stratford productions since his 1966 *Twelfth Night*, did not fare well with critics this season. Canada's national newspaper, *The Globe & Mail*, scathingly declared that William "has not been an inspiring model as a director. His *Tempest* was a turgid teapot and his rendering of Joe Orton's black comedy *Entertaining Mr. Sloane* was anything but entertaining."<sup>5</sup> This year's *Tempest*, in the wake of last year's rather flat *Hamlet* and truly disastrous *Treasure Island*, does tend to shake one's confidence in William as a director.

A zodiac-like conjurer's circle dominated Susan Benson's stage design for *The Tempest*. While it emphasized Ariel's (Ted Dykstra) Faustian entrances through the central trap, William's sense of a "colossal relevance" to the abuses of modern science and technology never made itself apparent.<sup>6</sup> The play's opening, in which Prospero (Alan Scarfe) emerged from a seven-foot book on the stage balcony, was visually striking, but it remained unconnected to the rest of the production, serving perhaps as merely an allusion to Peter Greenaway's recent film, *Prospero's Books*.

The most effective scene of William's *Tempest* was 1.1, in which white ghost-like shadows of each mariner and passenger manipulated rigging and shouted commands while the characters themselves swayed catatonically in a hallucinatory tempest of Prospero's making. A procession of similar ghostly figures paraded before Ferdinand as Ariel sang of his dead father, and the effect was likewise striking and appropriate. Yet this production relied too heavily on spectacle and special effects. The harpy, for example, filled the stage with its gigantic silver wingspan, accompanied by rolling mists, throbbing music, and insistent amplified whispers of "Prospero." In many scenes, audio and musical effects grew far too loud, overwhelming the voices of the actors. Maybe the high noise level of this production explains the particularly distracting scene in which Prospero shouted to Ariel, from downstage to the balcony, "Hark in thine ear!" but did not proceed to whisper any instructions to him.

Wayne Best's Caliban was spirited and engaging, particularly as he swung by one arm from the stage balcony speaking of the "nimble marmoset," but even in "The isle is full of noises" speech he failed to approach anything like lyrical beauty. A particularly effective juxtaposition occurred, however, when Caliban stripped to a loincloth in his celebration of "freedom, high-day!" to be followed immediately by the entry of Ferdinand (Paul Miller) dressed in an identical loincloth and manacles. The homosexuality of Sebastian (Kennedy) and Antonio (Tom Wood) seemed gratuitous and overplayed, particularly their passionate kiss af-



Wayne Best as Caliban, Nicholas Pennell as Stephano, and Edward Atienza as Trinculo in Stratford Festival's *The Tempest*. Photo by David Cooper.

ter Sebastian's rather wary "I remember / You did supplant your brother Prospero." This interpretation served only to complicate political aspirations with sexual temptations. William rightly emphasized the irony of the play's conclusion: this Antonio rejected Prospero's gesture of reconciliation, walking around him and his outstretched hand to exit the stage for the last time. The most accomplished actors in the cast, Atienza and Pennell, produced the play's best moments as Trinculo and Stephano, but their Laurel and Hardy routine should not have been more captivating than the main plot.

This season, every member of Stratford's Young Company was given supporting roles in *Romeo and Juliet* and *The Tempest*, before tackling major roles in their own production of *The Two Gentlemen of Verona*, which opened in August. (The role of Proteus was alternately performed by Scott Fisher and Neil Ingram.) Young Company Director Marti Maraden, who has acted at Stratford for nine seasons in roles including Ophelia, Miranda, Olivia, and Portia (in *Julius Caesar*), has brought her directorial talents back from the Shaw Festival to Stratford in recent years, directing three contemporary pieces: David Storey's *Home*, Elliott Hayes' *Homeward Bound*, and Tremblay's *Les Belles Soeurs*. This season, Maraden directed her first two Shakespearean productions, a rather unremarkable *Two Gentlemen of Verona* and an absolutely wonderful *Love's Labor's Lost*. The differences between the two productions can probably be ascribed to the calibre of the casts involved; as Maraden herself says, "if you get good actors then you're halfway there."<sup>7</sup>

*The Two Gentlemen of Verona* seems a natural choice for training young actors: its language is filled with demanding wit and wordplay; characterization is fairly shallow by Shakespearean standards; and the leading roles are not really gentlemen but immature boys. In general, the Young Company mastered the fast-paced wordplay admirably, although at least one critic was annoyed by some superfluous gestures used to illustrate the bawdier humor.<sup>8</sup> Maraden sought to present the play as a fable,



Daria Martel as Silvia and Helen Taylor as Julia in Stratford Festival's *The Two Gentlemen of Verona*. Photo by Cylla von Tiedemann.

so that Valentine's unexpected forgiveness of Proteus might be rendered as acceptable as possible, and to this end framed the play with the ensemble song "Follow the Heart," written by Festival literary manager Hayes and composed by Keith Thomas. Perhaps this was also part of the motivation for the outlandish costuming of the effeminate Thurio (Marcel Jeannin), who wore white face paint, a prominent beauty mark, and a periwig shaped into ridiculous bunny ears. Maraden attempted to downplay the female roles and to assert the crisis of male friendship at the play's heart, but the result seemed to be a rather stiff Sylvia (Daria Martel) and a lively Julia (Helen Taylor). And the final moments of the production returned to the "problem" of the women with a vengeance: as Proteus (Ingram) and Valentine (Mervon Mehta) reached out their arms lovingly, their ladies stood absolutely motionless and the lights dimmed to blackness. The show-stoppers in this production were unquestionably the clown Launce (Michael Simpson) and his dog Crab (played by "Winter"). Winter scratched and yawned, seemingly on cue, chewed his leash and nipped Launce's backside, maintaining a repartee that the human cast was hard pressed to upstage.

Maraden's *Love's Labor's Lost*, however, was a triumphant vindication of a play whose reputation was savaged by a very poor Young Company production at Stratford in 1989. With a powerful cast including talented veterans like Rain (Holofernes), Needles (Nathaniel), Feore (Berowne), Hopkins (Dull), William Vickers (Costard), Peter Donaldson (Armado), and Lucy Peacock (Princess of France), Maraden was already more than "halfway there." The unearned reputation of the play preceded it, however: the Stratford Festival Board of Governors sponsored this production from their own wallets, perhaps because corporate sponsors were not forthcoming, and the audience in mid-August, when *Love's Labor's* was playing opposite *H.M.S. Pinafore*, was the smallest I've ever seen in Stratford's main Festival Theatre. If the play's reputation was first revived by Guthrie sixty years ago, as Leslie O'Dell's program note suggested, it was appropriate as part of Stratford's fortieth anniversary season, and perhaps attendance figures overall were more encouraging.

Christina Poddubiuk's design for the stage was both stunningly attractive and thematically functional, an ideal combination. A massive tree trunk grew from the stage floor through the balcony, and spreading branches of golden autumnal leaves filled the space above the stage. This treatment transformed the stage balcony into a boy's treehouse, the perfect setting for a tale of male immaturity that begins with an oath much like a "No Girls Allowed" sign on a preadolescent clubhouse. Maraden further emphasized the impracticality of the lords' oath by inserting a scene in which all the women of the household were expelled from Navarre in dumbshow. The treehouse also neatly solved the staging problems associated with 4.3, in which Berowne is concealed "like a demigod. . . in the sky," and the autumnal leaves visually reinforced the owl's song of winter that ends the play. Poddubiuk's design, added to a superb cast, made Maraden's first foray as director on the Festival stage a highly successful one.

Maraden's production symmetrically opened and closed with the house lights up: as the audience was still seating itself, Dumaine (Jeffrey Kuhn) and Longaville (Paul Miller) climbed into the balcony, intent on the books they were reading, and, after the curtain call, as the audience dispersed, Moth (Marion Day), the only surviving student, climbed into the treehouse to read still more. The effect, like that of Armado's final "You that way, we this way" (which in this production was clearly addressed to the audience), was to blur the boundaries of the play and extend its relevance into our own lives. The conclusion, in which the lords and ladies retired hand in hand after the "penance" speeches, suggested a vigorous optimism rather than bleak irony.

It was no surprise that a play so dominated by Berowne was easily dominated by Feore in the role. Feore captivated the audience, from his entrance in 1.1, when he wound up a gramophone to disrupt the lords' reading and began flirting with the ladies, to his comedic climax in 4.3, as he scattered shreds of his misdirected love letter downstage. Even subtle comic touches were effective for Feore, like the cuckoo that called out as he asserted "I am the last that will last keep his oath" or his persistent "Russian" accent. Peacock, herself an eight-year Stratford veteran, was Berowne's match as the Princess of France, but newcomer Alison Sealy-Smith was "a little o'erparted" as Rosaline, who should have been Berowne's equal in wit combat. The comic supporting characters were also superb in this production: Donaldson avoided the extravagance of farce, instead playing Armado with an air of gravity that took itself quite seriously, in a filthy military dress uniform that erupted in dust with each



Bernard Hopkins as Dull, Douglas Rain as Holofernes, and William Needles as Sir Nathaniel in Stratford Festival's *Love's Labor's Lost*. Photo by David Cooper.

salute. Rain and Needles, both veterans of Stratford's first season, were also unusually entertaining as Holofernes and Nathaniel, bandying Latin tags back and forth while playing a round of golf.

This season's *Romeo and Juliet* was directed by Richard Monette, who has acted in over forty productions at Stratford in twenty-two seasons and has achieved particular renown in recent years for his direction of *The Taming of the Shrew*, *As You Like It*, and *Much Ado About Nothing*. Monette's first time directing tragedy at Stratford, *Romeo and Juliet* did not match his earlier achievements with Shakespearean comedy, but it hardly seemed as "zipless" or "flawed" as local critics complained.<sup>9</sup> The production was set in 1920s Italy, and the costumes effectively conveyed "a pre-figurement of Fascist Italy" to communicate the reality of danger and evil in Verona.<sup>10</sup> Monette generally clothed the Montagues in 1920s business suits and the Capulets in military uniforms, but the masque at which the lovers first meet was staged in Renaissance dress (as costume balls at the time often were), isolating the moment of their sonnet greeting from the world of Verona as effectively as the freeze-frame and spotlight techniques Monette used here and elsewhere in the play.

The production starred Megan Porter Follows, famous for her award-winning role as Anne Shirley in the CBC/PBS films *Anne of Green Gables* and *Anne of Avonlea*, as the youngest-looking Juliet ever seen at Stratford. Follows, who is primarily a film and television actress, is part of Stratford's extended family too: her mother, Dawn Greenhalgh, played a minor role in the first Stratford season, and her father, Ted Follows, worked at Stratford with her in the 1960s and 1970s. Monette felt that Follows' work in film brought an "honesty" to her performance,<sup>11</sup> but it also brought a truckload of *Green Gables* knick-knacks to the Stratford gift shops, and possibly a few extra busloads of young playgoers to the theatre. Although Follows has a few theatrical credits to her name, this was her very first classical role, and that lack of experience showed in her performance. One critic reassured his readers that "Theatre-goers who once see her in the balcony scene will never think of her as Anne of Green Gables,"<sup>12</sup> but particularly in her rendition of "Gallop apace," I saw not an impatient Juliet but a rapturous Anne Shirley reciting a favorite poem, like "The Lady of Shalott." Another local reviewer observed that Follows tended to rely "on volume to convey emotional intensity,"<sup>13</sup> but her performance seemed to grow more believable whenever innocent excitement turned to sheer hysteria. Monette obviously worked hard to heighten Follows' own youthful appearance in this production: at times she wore a schoolgirl's ribbon or played with a toy ball; her tiny sleigh-bed looked very much like a cradle; a child's music-box tinkled away in one corner of her bedchamber; and, strikingly, this Juliet clutched a red-haired dolly as she "died" in 4.3.

Barbara Bryne's performance as Juliet's Nurse was arguably the best in the production. For the second half of the season, Bryne was playing this role in repertory with that of another aging and sexually obsessive woman, Kath in Joe Orton's *Entertaining Mr. Sloane*--she has played both roles before, to critical acclaim across North America. Although Bryne facetiously summarized her character as "a stupid, ignorant peasant woman who is of the earth and who is gregarious, and who makes constant allusion to sex and laughs about it . . . and who later on gives Juliet some very bad advice,"<sup>14</sup> her performance demonstrated a much subtler understanding of Shakespeare's creature. This production certainly didn't shrink from the play's bawdiness, and Bryne's confrontation with Feore's Mercutio got repeated ovations, but her character also played a crucial role in the play's subtler scenes. Bryne's Nurse visibly choked back tears as she advised Juliet to marry Paris, although Juliet appeared not to notice. Monette's production cut the "housekeeping" scene, 4.4, so that Juliet's collapse on her bed was followed by a gradual dawn and the Nurse's entry to find her beloved charge dead, clutching an empty vial which Bryne tucked into a fold in her skirt. Unlike the loud wailing



Barbara Bryne as the Nurse, Megan Porter Follows as Juliet, Kate Trotter as Lady Capulet, and Lewis Gordon as Capulet in Stratford Festival's *Romeo and Juliet*. Photo by David Cooper.

and lamentations of Juliet's too-distant parents, the Nurse could only whisper, "Alack the day, she's dead," a gentle but gut-wrenching expression of pain which the audience felt intensely. After the family departed, Bryne collapsed in tears on Juliet's bed, clutching her red-haired doll.

Michael Langham, the Festival's Artistic Director from 1955 to 1967, has remained active at Stratford for nineteen seasons, most recently directing last year's superb *Timon of Athens* starring Bedford. This season, Langham directed an equally remarkable *Measure for Measure*--one so good that even the harshest of critics called it "a play so well directed it is of an entirely different order than the rest of the Shakespeare work at Stratford this season."<sup>15</sup> Langham has a well-deserved reputation as the greatest living master of the Festival's thrust stage, and he has worked with designer Desmond Heeley since their production of *Hamlet*, which opened the permanent Festival Theatre in 1957. This year's *Measure* was set in late-nineteenth-century Vienna, filled with Victorian army uniforms that gave a vaguely Nazi air when Escalus and others snapped their heels together in salute. The stage was covered in worn cobblestones, punctuated with sewer grates, barred windows, and a wall of prison bars which trapped all the characters in a claustrophobic, degenerate, and bleak Vienna.

The production underlined the suffering of the populace by opening with a dumbshow procession of mourners and corpses and by presenting similar groups of ragged peasants bearing adult- and child-sized coffins, both before and after intermission. Throughout the play, Stanley Silverman's musical score was ominous and insistent, like a clock ticking loudly, water dripping in some ancient dungeon, or the steady drumbeats before a public execution.

In addition to brilliant design and strikingly effective music, Langham's *Measure* benefited immensely from the very best cast Stratford could offer. Bedford played Duke Vincentio, his only role at the Festival this season aside from a sold-out one-night stint in the Words and Music series, in which his readings from *The Rape of Lucrece* alternated with Elizabethan chamber music. Coincidentally, Bedford made



his Stratford debut in 1975 playing Angelo in *Measure*, and apparently the play revolved around his role at the time; this season, the wheel came full circle, and the play revolved around Bedford's Duke.

The *Globe & Mail* reviewer summarized Bedford's portrayal of the Duke very well: he was "no Machiavellian wizard; he's an affable but benighted leader . . . intelligent but too ingenuous to be completely competent . . . this is a Duke who is making it up as he goes along."<sup>16</sup> Bedford's greatest moments came in his astonished confrontations with Pennell's incorrigible Lucio: Bedford's climactic line was a strangled and exasperated "You do him wrong, sir, sure!"--even though, as elsewhere in the play, his memory for the text seemed to fail him slightly. Bedford's private joke came early, on the Duke's lines "I love the people, / But do not like to stage me to their eyes"; the audience, which knew better, laughed every time. Despite, or perhaps because of, its bleakness, this *Measure* was remarkably funny: several critics noted its humor with amazement,<sup>17</sup> but this was hardly surprising considering the strength of the supporting cast: Pennell as Lucio, Reid as Mistress Overdone, Hopkins as Pompey, Brian Tree as Elbow, and Diego Matamoros as Barnardine.

Feore's Angelo was also a magnificent performance, from his entrance in a straight-laced gray uniform and wire-rim glasses, through his gradual unbuttoning, to his surprisingly violent attempted rape of Isabella (Elizabeth Marvel) in 3.4. The audience witnessed not an innuendo-laden moment of sexual harassment but a very real physical brutalization; Hayes' program notes explicitly referred to the Anita Hill scandal, tellingly observing that "the characters seem more real than symbolic today, and the story itself seems disturbingly plausible, rather than allegorical." The only factor working against this production's gritty realism came in Vincentio's disguises: as Friar, Bedford never wore a hood of any kind, and hence the stage convention of impenetrable disguise seemed distracting and almost comic at times. In the final confrontation with Angelo, Bedford entered as Friar wearing a flowing white scarf rather like a nun's cowl or a bride's veil, so incongruous that the mere sight of it drew laughter from the audience. This production did not shrink from the challenge of the play's final moments, though: when Vincentio proposed marriage to Isabella, her facial expression echoed the same incredulous look she had given Angelo during his earlier advances. This Isabella was not an eager expectant bride, but a woman startled to be caught once again in a man's trap.

William has agreed to extend his term as Artistic Director of the Festival through the 1993 season, which will include only three plays by Shakespeare: *Antony and Cleopatra*, *A Midsummer Night's Dream*, and *King John*. The Young Company's production for 1993 will be non-Shakespearean, Euripides' *Bacchae*. This is a surprising reduction in the number of Shakespeares; the Festival has produced four or more every season since 1986. The playbill for the forty-first season will also include two musicals, Stephen Sondheim's *Gypsy* and Gilbert and Sullivan's *Mikado*, Molière's *The Imaginary Invalid*, Corneille's *The Illusion*, Oscar Wilde's *The Importance of Being Earnest*, Dan Needles' *The Wingfield Trilogy*, a new play commissioned from Sharon Pollock called *Fair Liberty's Call*, and another series of six Words and Music performances. Although the Festival has dropped still further to a total of eleven productions for next season, the two musicals will doubtless prove profitable at the box office and help to offset the accumulated deficit. William has also appointed three new associate directors for next season: Hutt, Feore, and Nora Polley.

William's successor as the Festival's eighth Artistic Director will be Monette. Monette's three-year term will begin next November, but he will serve as "Artistic Director Designate" beginning January 1 to ensure a smooth transition at the Festival's helm. Tom O'Neill, President of the Festival's Board of Governors, observed that "Jean Gascon was the first Canadian to lead this great theatre, but Richard Monette is the first Artistic Director who could truly be called a child of Stratford."<sup>18</sup>

The actor-director expressed delight at what he called his "first steady job": "The opportunity to lead the committed team of theatre professionals who work at the Stratford Festival is, to quote Juliet, ' . . . an honour I dreamed not of.'"<sup>19</sup> Monette's plans for the future of the Festival promise a continuation of William's emphasis on modern playwrights: he says, "I hope that economics will allow the pursuit of new works at Stratford with renewed vigor. . . . I hope to use young writers and young directors and new work, both Canadian and international, along with the classics."<sup>20</sup> Likewise, Monette clearly shares William's concern with attracting a younger audience to Stratford: "If you don't get young people into the theatre between [grades] four and ten, you've lost them forever."<sup>21</sup>

Whether or not life begins at forty, or is over by grade ten, the Stratford Festival's fortieth season has demonstrated the advantages of middle age, by drawing upon years of experience and youthful energy simultaneously. This anniversary season has combined the rich talents of veteran Stratford actors and directors with those of promising members of Stratford's younger generation, which will see the Festival through the next forty years and beyond.



#### Notes

<sup>1</sup> Thomas C. O'Neill, president of the Stratford Festival Board of Governors, interviewed by Donal O'Connor in the *Stratford Beacon Herald*, 1992 Festival Edition (hereafter *Beacon Herald*), p. 7.

<sup>2</sup> David William in the *Beacon Herald*, p. 3.

<sup>3</sup> David William in the Stratford Festival Souvenir Program, 1992, p. 5.

<sup>4</sup> *Beacon Herald*, p. 66.

<sup>5</sup> Liam Lacey, "How Keeping the Tourists Happy Can Get in the Way of High Art," *The Globe & Mail* 29 August 1992: C2.

<sup>6</sup> Interview between David William and Pat Quigley in *The Tempest* program, Stratford Festival 1992.

<sup>7</sup> Interview with Donal O'Connor in the *Beacon Herald*, p. 60.

<sup>8</sup> Liam Lacey in *The Globe & Mail* 11 August 1992.

<sup>9</sup> John Coulbourn in *The Financial Post* and Liam Lacey, "Keeping the Tourists Happy."

<sup>10</sup> Richard Monette interviewed in the *Beacon Herald*, p. 52.

<sup>11</sup> Interview in the *Beacon Herald*, p. 63.

<sup>12</sup> Doug Bale, cited in *The London Free Press* 6 June 1992.

<sup>13</sup> Stewart Brown in *The Hamilton Spectator*.

<sup>14</sup> Interview in the *Beacon Herald*, p. 93.

<sup>15</sup> Liam Lacey, "Keeping the Tourists Happy."

<sup>16</sup> Liam Lacey, *The Globe & Mail* 17 August 1992.

<sup>17</sup> Doug Bale reported that *Measure for Measure* was "rife with happiness" in *The London Free Press* 19 August 1992, and Liam Lacey commented that "the surprising element is the humour" in *The Globe & Mail* 17 August 1992.

<sup>18</sup> Stratford Festival News Release 15 June 1992.

<sup>19</sup> Richard Monette in an interview with Araminta Wordsworth in *The Financial Post* 17 August 1992: S6 and in a Stratford Festival News Release 15 June 1992.

<sup>20</sup> Interview with Stewart Brown in *The Hamilton Spectator* 16 June 1992: F4.

<sup>21</sup> Interview with Araminta Wordsworth in *The Financial Post* 17 August 1992: S6. The interview reads "between the ages of four and 10" (emphasis mine), which I suspect is a misprint.

## THE TEMPEST

Presented by the STRATFORD FESTIVAL at the FESTIVAL THEATRE, Stratford, Ontario. May 6-November 14, 1992. Directed by David William. Designed by Susan Benson. Lighting by Michael J. Whitfield. Sound by Keith Handegord. Music by Stanley Silverman. Choreography by John Broome. Fights by John Stead. With Michael Simpson (Master), Dathan B. Williams (Boatswain), William Needles (Alonso), Lorne Kennedy (Sebastian), Tom Wood (Antonio), Mervyn Blake (Gonzalo), Paul Miller (Ferdinand), Claire Rankin (Miranda), Alan Scarfe (Prospero), Ted Dykstra (Ariel), Wayne Best (Caliban), Tim MacDonald (Adrian), Ian White (Francisco), Edward Atienza (Trinculo), Nicholas Pennell (Stephano), Helen Taylor (Iris), Alison Sealy-Smith (Ceres), Barbara Bryne (Juno), and others.

### By Dante Giammarco and William Pooley

The opening scene, the staging of the shipwreck, introduces one of the more intriguing elements of the production, figures identified in the program as "alter-egos." These alter-egos, clad in silvery, ghost-like costumes that replicate the costumes of the king's party, live the experience of the storm, as Prospero orchestrates their actions from the upper stage. The members of the crew also have alter-egos, with off-stage voices, who labor frantically to save the ship and its passengers. Meanwhile, the actual crew members stand passively, and the king and his retinue sway languidly from side to side, as those on a ship in normal, not stormy, seas would. This double experience of the ship and its passengers suggests that the tempest is being transferred from the mind of Prospero to the minds of the crew and passengers. Appearing frequently throughout the production as assistants to Ariel in performing Prospero's will, the alter-egos provide a connection to Prospero and, incidentally, function effectively as stage hands.

During the second scene, William clearly establishes the island as an Edenic setting. From his first appearance on stage, wearing a white flowing robe with branches of vegetation embossed on the back and carrying a snake entwined staff, it is clear that Prospero is holding forth in a troubled paradise. As portrayed by Alan Scarfe, Prospero is a deeply troubled man who has not been able to put the betrayal of twelve years past behind him. Scarfe's deliberate and careful delivery creates a Prospero who seems emotionally bound up; his declamatory style and his relative youthfulness make this



Alan Scarfe as Prospero and Claire Rankin as Miranda in Stratford Festival's *The Tempest*. Photo by David Cooper.

Prospero different.

Miranda, also costumed in light tones, is portrayed by Claire Rankin in a more traditional fashion than her father. She is all wide-eyed innocence, clearly capable of being moved to the famous "O brave new world" she voices when she sees the king's party for the first time. Her function in this interpretation is to present a temptation for the equally wide-eyed Ferdinand as Prospero uses his magic to meddle. The mixed magic of Prospero is exemplified by his white robe, which is used for benign meddling such as putting Miranda to sleep, and his snake-entwined staff, which is used to stifle and suppress Caliban, as well as Ariel.

Ted Dykstra's Ariel, with hair upswept, is costumed in silver and spangles. From his first appearance to his last, Ariel is a vision in motion or suspended motion. This is emphasized by his stance, with arm out-stretched and pointed, one leg bent and the other straight behind, suggesting the direction of his next flight. Agile and energetic, he makes for an attractive extension of the spiritual side of Prospero.

Wayne Best as Caliban is clothed in rags and covered with dirt, but he has a human form, without beastly aberrations. He rages with an impressive athleticism that deemphasizes the potential for sensitivity in the creature. This is consistent with an interpretation of Caliban as both an unappreciative savage who appears to be beyond redemption and as one facet of Prospero's own nature that he must learn to accept. Caliban's association with Nicholas Pennell's Stephano and Edward Atienza's Trinculo manifests his susceptibility to corruption by civilized venality.

Ferdinand is the traditionally handsome youth who succumbs to the beauty of Miranda and the magic of Prospero. Yet, when he appears in chains and loincloth, as dirty as the Caliban

who has just exited, kinship between the two is indicated. Like other features of the production, this link suggests the double nature of Prospero's Eden.

King Alonso and his party are garbed in rich, traditional Elizabethan dress. Clad in black, Antonio engages in a homosexual seduction of Sebastian. In what appeared to be an awkward moment, Antonio kisses Sebastian on the lips to secure his complicity in murder. He fails, of course, because of magic, that same magic that allows Prospero to manipulate events on the island until he comes to realize that mercy is preferable to vengeance and being a man is preferable to acting as a god. When Prospero offers his mercy, all of the king's party accept it except Antonio. Not everyone can be redeemed.

The image of Prospero as a Christ figure is created by two striking moments. After Ferdinand passes his test, Prospero kisses him on the forehead and washes his feet, a gesture of humility. Later, he entwines his arms in a crucifixion pose as he prepares to break the staff over his shoulders, renouncing his magic; it is the picture of painful humanity and self-knowledge.

After the breaking of the staff, the production reaches its climax. Kneeling with head bowed and surrounded by the alter-egos of the king's party, Prospero awaits some sign that there is a divine force in the universe. As the lights dim in a prolonged silence, he appears distraught, until finally the stage brightens and music swells to suggest his prayer has been answered. By this time, the alter-egos have been replaced by the court party in frozen poses, from which they gradually relax. Their transformation suggests that they have been released from the spell of Prospero into a world where man can forgive his transgressors and be content to be human.

## ROMEO AND JULIET

Presented by the STRATFORD FESTIVAL at the FESTIVAL THEATRE, Stratford, Ontario. May 7-November 10, 1992. Directed by Richard Monette. Designed by Debra Hanson. Lighting by Harry Frehner. Sound by Keith Handegord. Music by Alan Laing. Choreography by John Broome. Fights by John Stead. With Tim MacDonald (Escalus), Colm Feore (Mercutio), Mervon Mehta (Paris), Jeffrey Kuhn (Paris' Page), Mary Hitch Blendick (Lady Montague), Antoni Cimolino (Romeo), Paul Miller (Benvolio), James Binkley (Abram), Tom Allison (Balthasar), Lewis Gordon (Capulet), Kate Trotter (Lady Capulet), Megan Porter Follows (Juliet), Lorne Kennedy (Tybalt), Alain Goulem (Sampson), Scott Fisher (Gregory), Mervyn Blake (Old Capulet), Barbara Bryne (Nurse), Michael Simpson (Peter), Bernard Hopkins (Friar Laurence), Tyrone Benskin (Friar John), Richard Fitzpatrick (Apothecary), and others.

### By Alex Newell

After seeing Richard Monette's exceptionally fine staging of *Much Ado About Nothing* last season, I was looking forward to his production of *Romeo and Juliet*. Unfortunately, I came away from the show disappointed.

The play is one of Shakespeare's best known works, but, because it is valued so strongly (and sentimentally) as a *Liebestod* love tragedy, it is inadequately appreciated as an Elizabethan tragedy of fate, which I believe is the key to staging this early work. Directors rarely undertake to produce it in this key, presumably because in terms neither of dramaturgy nor of sensibility is that Elizabethan *modus operandi* for this play in touch with modern taste, which is oriented primarily to questions concerning character and social problems as the basis of tragedy.

The interpretive perspective governing the production--and the coarse cutting of the script--is the partial and simplistic one that sees the tragedy brought about mainly by evil in society. This is made clear at the outset in the way the Chorus is presented and his sonnet Prologue abbreviated. Instead of an actor performing the role and speaking all of the lines, an amplified voice in the darkened theatre tells the audience briefly about two feuding families and how the death of their children ended the feud (the point Monette shapes nicely into the final stage image when Montague and Capulet shake hands over the bodies of their children stretched out under their extended arms). Cut from the Chorus' Prologue (and mutilated in the production as a whole) is the notion of a mysterious, syn-

thesizing, fatalistic force, suggested by terms like "fatal loins," "star-crossed," "misadventured," "death-marked," as well as by a rhetorical design that has been destroyed by the cuts. Absent altogether is the second speech of the Chorus. Textually, the two Choruses frame the crucial beginning of the chance-governed action in the first segment, establishing the play clearly in the key of fate, if I may stress this point with a music analogy. Furthermore, when rendered successfully (Monette's use of an amplified mysterious voice in the darkened theatre might have worked), they also establish the rhythmic sense of fate that should govern the unfolding of events. (See my essay in *Shakespeare Bulletin* 10.3.) The mishandling of the Chorus is a telling symptom of a director's failure to appreciate Shakespeare's elaborate dramaturgy of fate, which organizes most of the action of the play.

This production is set in the 1930s. The costuming and the stage props evoke a distinctly Italian ambience, especially when we see women dressed in matronly black and citizens lounging on little chairs at little tables in a sunny piazza. The Bauhaus qualities suggested by the design of these outdoor props are also found in some of the interior furnishings of the Capulet house. But this period concept blunders into the mistake of dressing the Capulet servingmen as fascist blackshirts in riding breeches and boots, while the Montagues are dressed in cream-colored summer suits. Because this gratuitous injection of a political notion makes the antagonism between the families understandable and inclines one to take sides, it undermines the play's important idea that the prevailing feud is stupid and meaningless, with both houses equally at fault in what befalls the young lovers.

The two brawls break out in the piazza. The first one, which Romeo misses by chance, comes off as a rumble fought with switchblade knives; the second, the fight between Mercutio and Tybalt, is well-staged with swords that are carried sportingly by the various parties as fencing foils, some as though the young bloods were on their way to or from fencing practice. Romeo, however, in his rage for revenge, kills Tybalt with a knife. In the scene at the Capulets' monument, when Romeo arrives precisely in time to encounter Paris, Paris tries to apprehend the "vile Montague" with a pistol that goes off and kills Paris when Romeo struggles with him.

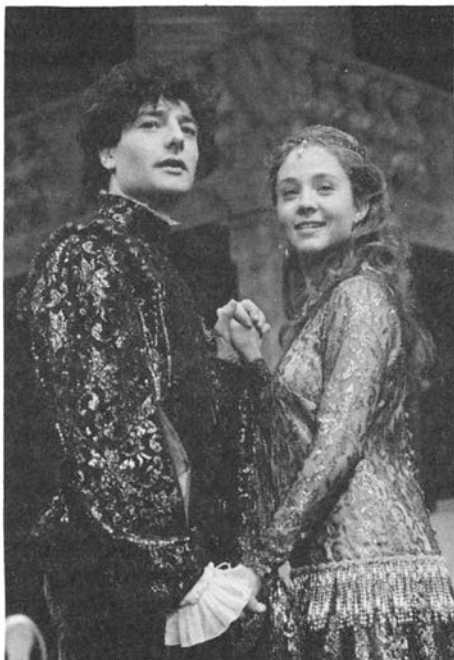
In the larger directorial shaping of this production, Monette creates a fresh and dramatically expressive pattern of body-on-the-ground stage imagery that has its origin in the story the Nurse tells about Juliet's fall when she was a child. The Nurse's husband "took up the child" and said: "dost thou fall upon thy face? / Thou wilt fall backward when thou hast more wit, / Wilt thou not, Jule?" (1.3.42-44). With unre-

lenting libidinal relish, the Nurse explains repeatedly that Juliet answered, "Ay." From this germinal anecdote, Monette generates a series of stage images of characters lying on the ground, prone or on their backs, and the image is used effectively to convey sexual notions, notions of hurt and death, or both.

The pattern starts with Mercutio lying on the ground after the Capulet party. With sexual jokes and lewd body language to amuse his friends, he taunts Romeo to reveal himself. After Mercutio and his friends leave, Romeo then enters so love-struck that he is literally bowled over onto the ground in ecstasy, mirroring ironically the previous stage image of Mercutio. This extensive pattern of stage images ends with the one already mentioned, that of the lovers lying together on the ground (not, as usual, above the ground on a sepulchral slab), following suicides that have affirmations of love written into them. As part of this well-conceived pattern, we also have Juliet lying on the ground while waiting for Romeo to come to her after their wedding. This, however, is a somewhat strained version of the motif, since Juliet's restless eagerness and impatience hardly seem consistent with her posture. Fitting quite naturally into the pattern is the stage image (written into the text) of Romeo prostrate on the ground in Friar Laurence's cell.

As for the Capulet party itself, and the crucial meeting of Romeo and Juliet, the scene in this production doesn't work. It is not an easy scene to stage, and its brevity in the script (130 lines) is certainly no indication of how long it should last in performance. The duration can be extended in many ways, but one thing must take place on stage before Romeo and Juliet speak to each other: the dance must last long enough for each of them to become intensely aware of the other. Before they exchange words, their strong urge to connect must register on the audience and motivate the playfully earnest--indeed, playfully reverential--language of their sonnet meeting. Although only Romeo expresses his feelings as he sees Juliet dance, she must somehow make it clear that she has not only seen Romeo but experienced similar feelings. In short, their love at first sight must not occur mechanically; it must be established **dramatically** before they speak.

This does not take place. And the way the scene fails is instructive. Not long after Romeo and his friends arrive, he appears on the upper stage level looking down on the people at the party. It seems strange that he is not on the main stage, closer to Tybalt and to Juliet as she dances. But the interesting dramatic possibilities offered by this venturesome use of the upper stage, which has a piquant converse parallel with the window scene to follow, are not recognized and exploited. For example, the opportunity existed for Juliet to be danced in and out of Romeo's view, under and out from under his projecting



Antoni Cimolino as Romeo and Megan Porter Follows as Juliet in Stratford Festival's *Romeo and Juliet*. Photo by David Cooper.

upper platform, allowing for a natural break-up of his speech beginning, "O, she doth teach the torches to burn bright." Such a breaking-up of the speech would have provided the opportunity for Romeo's admiration to intensify progressively. Juliet, on her part, might have noticed Romeo as she danced and shown intensifying interest in him. Indeed, her noticing of Romeo could prompt Tybalt's recognition of his voice.

Neither these nor like possibilities materialize because as soon as Romeo begins his speech the dance scene is frozen. Because the freeze stops all movement on the main stage, it precludes Juliet's reacting to Romeo during the dance. Moreover, the unnecessary use of the freeze at this time weakens the very purposeful use of a freeze soon afterwards to put the focus on Romeo and Juliet when they meet and speak among the others on stage. Finally, since Juliet has not previously become aware of Romeo before he speaks to her, it is dramatically unconvincing for her to be spontaneously responsive in the harmonious way she is to a person she has not seen before and who literally takes her by surprise when he speaks to her.

The costumes and masks that figure in the party scene give an Elizabethan Italianate quality to that segment of the play. These costumes, which include masks with horns, are worn only by men and mainly by the party crashers; the women wear slinky, black party dresses, some of them glittering with sequins or beads. The masquerade costumes also figure in the preceding scene, where we hear of Romeo's foreboding dream and his misgivings about going to the party.

In a bold stroke, Monette later attempts to use a costume-dream association to open the scene in Mantua. The first speech in that scene is Romeo's soliloquy about the wonderful dream he has had, a dream that ironically shows Romeo to be the plaything of fate. Before we even recognize Romeo and hear him speak, however, the scene in Mantua opens with a surprising burst of fireworks and people costumed for the revelry taking place. Monette has presumably taken his directorial cue from the fact that, "Being holiday," the Apothecary's shop is closed. I found myself deprecating this holiday festivity, however, because it proved startling and distracting; it got in the way of what Romeo was saying in soliloquy.

Generally speaking, individual performances in this production were not engaging. Among the exceptions was Colm Feore as Mercutio. He had the robust verbal energy (along with an impressive repertoire of obscene gestures) that makes one understand the point of the critic who said that Shakespeare had to kill off Mercutio or he would have run away with the play. I have never seen a Romeo or a Juliet who looked the part better than those who played these leading roles as love-driven, passionate teenagers. Megan Follows reached a sublime moment in performing the long monologue before she drinks the potion. And Antoni Cimolino achieved perhaps his finest performance level in the scene with Friar Laurence about Romeo's being "banished."

## MEASURE FOR MEASURE

Presented by the STRATFORD FESTIVAL at the FESTIVAL THEATRE, Stratford, Ontario. August 8-November 14, 1992. Directed by Michael Langham. Designed by Desmond Heeley. Lighting by Michael J. Whitfield. Music by Stanley Silverman. With Brian Bedford (Duke), Leon Pownall (Escalus), Colm Feore (Angelo), Nicholas Pennell (Lucio), Kate Reid (Mistress Overdone), Bernard Hopkins (Pompey), Antoni Cimolino (Claudio), Carolyn Hay (Juliet), Lorne Kennedy (Provost), Mervyn Blake (Friar Thomas), Elizabeth Marvel (Isabella), Mary Hitch Blendick (Francisca), Brian Tree (Elbow), Tom Wood (Froth), Michelle Fisk (Marianna), Peter Donaldson (Abhorson), Diego Matamoros (Barnardine), and others.

By Daniel J. Watermeier

In the postwar theatre, *Measure for Measure* has become increasingly appreciated and

often produced, undoubtedly because its focus on personal and political corruption seems particularly relevant to contemporary life. As Elliott Hayes, Literary Manager for the Stratford Festival, observed in his program note, "the characters seem more real than symbolic today, and the story itself seems disturbingly plausible, rather than allegorical."

*Measure for Measure*, however, has not been especially popular at Stratford. Prior to this season, it has had only four productions: 1954, 1969, 1975-76, and 1985. Only one of these proved a popular and critical success--Robin Phillips' 1975 production, which featured Brian Bedford as Angelo, Martha Henry as Isabella, and William Hutt as the Duke. In fact, it was so successful that it was revived the following season. Michael Bogdanov's contemporized 1985 production was provocative and inventive, but it proved to be too darkly erotic and satiric for the generally conservative Stratford audiences. The critic of the *Toronto Star* probably reflected popular sentiment when he opined that this *Measure* was "no more like Shakespeare than heavy metal is to Mozart."

In several respects, the current season's production, staged by veteran director Michael Langham, hearkened back to the earlier Phillips production and stood in contrast to Bogdanov's. Langham tended to treat the play as a modern psychological drama which, while not neglecting its dark sexual and political conflicts, seemed designed ultimately to stress the dramatic movement towards self-knowledge and personal and political reconciliation.

The *mise-en-scène*, however, was decidedly dominated by darkness. Following a number of postwar revivals, Langham and his designers set *Measure* in late nineteenth-century Vienna. (See *Shakespeare Around the Globe: A Guide to Notable Postwar Revivals* [1986], 395-419.) The floor of the Festival Theatre's thrust stage was textured to suggest--depending on the lighting--dark, damp stone or a series of dark iron sewer gratings. A wall of prison-like bars encompassed the inner-below area. In the opening scene, a black chaise longue and a heavy black Baroque desk and chair evoked the Vienna of Freud and the Hapsburg Empire. Indeed, black was the predominate color not only for the settings but also for the richly detailed, historically accurate Victorian costumes. Michael J. Whitfield's marvelously plastic lighting evoked various moods of chiaroscuro gloominess, of cold, bleak starkness, or, in the contrasting final scenes, of warm, glowing hopefulness. Stanley Silverman's inspired incidental music, a complex dissonant synthesis, at some moments suggesting the Kurt Weil of *Three Penny Opera*, while at others the minimalism of Steve Reich, cinematically complemented stage action and reinforced dramatic suspense. It was especially effective dur-

ing 2.4, when a subtly pulsating, repetitive rhythm underscored Angelo's sexual advances and Isabella's terror and desperation.

Langham set the mood with a compelling visual prologue or frame. Prior to the first scene, we saw a series of spotlighted **tableaux vivants** arranged on the perimeters of the stage: tattered, emaciated figures frozen in postures of agonized dying or grief. After the interval (following 3.1), the same ragged chorus was seen carrying bodies, including a baby's coffin, across the stage into the darkness beyond. It was a visual commentary on the Duke's response to Escalus' question, "What news abroad i' the world?": "None but there is so great a fever on goodness that the dissolution of it must cure it." (In fact, my notes indicate that some liberties were taken with these lines [3.2.217-18] in performance: the Duke actually said "Goodness is so diseased only death can cure it.") These images were fleeting--perhaps too fleeting: the light could have lingered a moment longer--but they nevertheless made an indelible impression coloring our reactions to the scenes that followed.

While the *mise-en-scène* as a whole was striking, effectively conveying a believable "world" and reinforcing dramatic moods, activity, and ideas, the strength of this production lay in the various performances, all skillful, compelling, and imaginative. Brian Bedford brought a subtle, complex humanity to the role of the Duke. He was not in the least a cynical, scheming Machiavel, as he has sometimes been portrayed, but rather a thoughtful, genuinely concerned ruler, albeit initially ignorant about the true conditions of his city-stage, its citizenry and officials. In disguise, however, both his civic and self-knowledge grew, even while his essential humaneness and generosity remained. Bedford wore his authority lightly with frequent touches of bemusement, irony, playfulness, and puzzlement. When at the end of 3.1, for example, Isabella spontaneously embraced the Duke, he was simultaneously startled and warmly moved by the gesture. He seemed at the end a genuinely good and wise ruler, worthy of Isabella's admiration and love.

Elizabeth Marvel's Isabella was appropriately open, sincere, and frank, but not a hapless victim: her strength of mind and purpose had a steely core. As she says of herself, "I have a spirit to do anything that appears not foul in the truth of my spirit" (3.1.208-09). In 2.4, she was physically overpowered by Angelo but not defeated: she remained morally defiant and determined. In 3.1, she was driven to fury by Claudio's lack of moral fiber; she stormed about the stage knocking over the furniture. Only momentarily disconcerted by the Duke's proposal, she seemed attracted by the possibilities it offered. It proved a characterization in harmony with Bedford's Duke and contributed significantly to our acceptance of a happy ending

for them both.

As Angelo, Colm Feore turned in an arresting *tour-de-force* performance filled with expressive physicalizations. (Although a remarkably versatile actor, Feore is especially adept at playing Shakespeare's villains.) Wearing wire-rimmed glasses, his hair smoothed too neatly back, hollow-cheeked, stiff in movement, he captured Angelo's rigid authoritarianism and sexual prurience. During Angelo's soliloquy (2.2.169-94), he sat on the "Freud couch," removed his coat and stock, then stiffly, precisely, rolled up his sleeves. His dark vest and collarless shirt gave him an ironic "priestly" appearance. As the soliloquy progressed, his sexual hysteria became more pronounced. He compulsively twisted a handkerchief; his body jerked convulsively; he sweated and chortled uncontrollably. At the end, as if sexually spent, he folded the handkerchief neatly on his lap, wound his arms tightly around his chest, and with a smile stretched full length on the couch, where he remained in the dark throughout the next scene (2.3).

In his second interview with Isabella (2.4), his sexual frustration and anticipation were again physicalized in twisting, convulsive gestures and movements. At "and now I give my sensual race the rein" (2.4.161), he pounced on Isabella, tearing off her wimple. Covering her mouth with his hand to stifle her outcries, he dragged her to the couch; then, as she stared in powerless horror, he sensuously rubbed his hand over her close-cropped hair. It was a fascinating image of harassment, made all the more repulsive by today's statistics and headlines on violent acts against women. In the final scene, Angelo seemed abjectly repentant, perhaps too much so. Against the background of his earlier depravity and brutality, his change of heart may be only "seeming sincerity." Head dropped deeply in shame, Angelo stood motionless in the shadows at the edge of the stage: the serpent still lurking in the garden.

Nicholas Pennell's portrayal of Lucio as a middle-aged man-of-the-world, jaded and hypocritical--a journalist perhaps in the style of H. L. Mencken or Karl Krause--was an original, complete interpretation. Indeed, there were no "weak links" in this very strong ensemble, which included such distinguished performers as Kate Reid as a decaying, doddering Mistress Overdone, Bernard Hopkins as a portly, earthy Pompey, Leon Pownall as a kindly Escalus, and Peter Donaldson as a sartorially splendid, somber, thoroughly professional Abhorson. In the hands of such experienced, gifted actors, these support-

ing characters became not caricatures but thoroughly human, sympathetic impersonations. In Victorian dress and in a range of English accents, they often suggested--not inappropriately--Dickens as much as Shakespeare.

This was a production with few flaws, and even those were relatively minor. The final scene, admittedly long and difficult to stage effectively, seemed drawn out, less of an emotional release, a climax, than it might have been. The Duke's return, for example, seems to call at the least for a large onstage crowd to greet him, but he was met only by Angelo and Escalus. (In Bogdanov's production, the occasion was a media event, with the Duke's appearance preceded by a marching brass band, flashing camera lights, and the whirr of helicopter rotors.) I expected Langham to reprise his prologue and *entr'acte* chorus, restored to health perhaps, a sign that along with the personal reconciliations the "body politic" was also healed; but the chorus did not reappear. Still, Bedford's magnetic warmth and Marvel's attractiveness and sincerity commanded attention and focused it on their developing relationship.

On balance, while Bogdanov's interpretation remains one of the most original *Measures* I've seen, on its own terms this Stratford production was a notable revival by any standard. Thoughtfully directed, beautifully designed, and exceptionally well performed, it was a splendid jewel in this season's crown.



Brian Bedford as the Duke/Friar and Elizabeth Marvel as Isabella in Stratford Festival's *Measure for Measure*. Photo by Cylla von Tiedemann.

# OREGON SHAKESPEARE FESTIVAL



By Alan Armstrong

## 1991 Season

The 1991 season brought to a close Jerry Turner's nineteen-year term as Artistic Director of the Oregon Shakespeare Festival in Ashland. Turner had been only the second person to fill the role in the Festival's fifty-six-year history, succeeding founder Angus Bowmer. Turner's successor, the talented actor/director Henry Woronicz, takes the helm in the midst of the Festival's ambitious \$6 million renovation of its 1,200-seat outdoor theatre.

Turner's final year was marked by controversy over guest director Libby Appel's powerful production of *The Merchant of Venice*. Appel's modern-dress *Merchant* underscored Christian Venice's preoccupation with money. William Bloodgood's fine set, with marble floor, Corinthian columns, and a stone lion of St. Mark, sketched a world complacently oblivious to any conflict between the values of the commercial bank and of the Christian church. Appel opened the play with a momentary glimpse of frenzied traders on the floor of a stock exchange at the close of business. Antonio and his sycophants wore Armani suits and sipped cappuccino, and the impression of a monied, world-weary Venetian jet-set was extended even to Portia (Liisa Ivary), a bored sophisticate. Portia's scorn for foreign suitors (their resumes held in glossy file folders) anticipated her later distaste for the flamboyant Morocco, the converted Jew Jessica, and Shylock himself. Ivary played the scene *Evita*-style, facing the audience as mirror, while trying on new hats and shoes handed her by a row of liveried servants.

The young Bassanio (Dion Luther), seeking Antonio's help, seemed like a child wheedling a larger allowance from a doting parent. Shylock (Richard Elmore) was a world apart. His shabby brown suit, aggressive deference to Christians, constant gestures and exclamations were immediately discomfiting in this cool and polished Venetian setting. As the conflict of Shylock and Antonio developed, the production heightened Shylock's Jewishness, replacing his fedora with a yarmulke in the second act and introducing other such charged symbols of his heritage as prayer shawls, prayer cloths, and candelabra, which were, in effect, desecrated by the unfolding action of the play. Some playgoers objected to Appel's unsentimentalized presentation of Shylock as a vindictive, money-obsessed man and to her no-holds-barred representation of Venetian anti-Semitism, but the strength of the production was its truthful, intelligent demonstration of the cultural process by which Venice demonized Shylock. There was no one to like in this *Merchant*. The play closed with a stylized, interrupted dance (Antonio, apart, became the play's Jacques) in which the couples were alienated and the partners at odds.

Director Sandy McCallum's *The Taming of the Shrew* took the opposite tack, suppressing rather than heightening the disturbing elements of Shakespeare's play. The most interesting feature of this *Shrew* was its liberal inclusion of Christopher Sly material not only from the induction but from the related *The Taming of A Shrew*--a surprising choice in that the induction's usual effect is to destabilize the play following, undermining its confident assertion of stereotypical gender roles. Since this *Shrew* was untainted by any qualms about Kate's taming, the Sly material seemed to have been incorporated (in this sense, successfully) for laughs.



Liisa Ivary as Portia/Balthazar and Richard Elmore as Shylock in Oregon Shakespeare Festival's *The Merchant of Venice*. Photo by Christopher Briscoe.

McCallum's production took a number of steps to ward off the unease a contemporary audience is likely to feel about the taming process. The "curstness" of Kate (Sheryl Taub) got a sympathetic psychogenesis in the family when Bianca played the spoiled, favored daughter in the first scene, making faces at Kate when Baptista wasn't looking. The production was drained also of physical violence, making Petruchio (Henry Woronicz) a sensitive, caring man of the 1990s. McCallum removed his extended Sly from the stage altogether before the play's ending, to avert any hint that the action had been merely a masculine fantasy, and defused Kate's subjection speech--not with sly winks but by a bolder excision. The "hand and foot" submission simply wasn't played. Instead, Kate merely touched Petruchio's brow; he stood up, twirled Kate around, kissed her, and then knelt before her. This *Shrew* was the moral equivalent of the *Merchant* with sentimentalized Shylock that Ashland audiences didn't see in 1991.

The Festival's 1991 march through the histories reached the reign of Henry VI. The Festival elected to do the three Henry VI plays in two seasons, dividing the material, at the midpoint of *2 Henry VI*, into two abridged, composite plays. Part One, performed in 1991, ran to Suffolk's death, ending with Margaret cradling his severed head in her arms. The Jack Cade scenes were reserved for Part Two, to be performed in 1992. Director Pat Patton and Hilary Tate adapted the script, taking the old RSC Plantagenet series as a starting point. Casting emphasized the youth and immaturity of Henry VI (Dion Luther), as did a visual prologue which gave Henry a private moment of grief and childlike puzzlement, standing alone by his father's coffin. In later scenes, trying to quell court bickering, this Henry gravely uttered sententious truths whose experiential weight he didn't yet understand, like an elder child resolving a quarrel of siblings in the nursery. Patton brought the Temple Garden scene forward in the play to underscore English factionalism. Necessary casualties of abridgment included such theatrically effective bits as the combat of the armorer and his man, the Countess of Auvergne scene, and the master



Terri McMahon as Joan of Arc in Oregon Shakespeare Festival's 1 Henry IV. Photo by Christopher Briscoe.

ing revenge; Henry stage left, resolving to rule better. Joan La Pucelle (Terri McMahon, doubling appropriately as Simpcox's wife) blended physical courage and sexual power interestingly. In her combat with the Dauphin, for example, Joan won with superior strength and skill; later, when Talbot (Patrick Page) disarmed Joan, she surprised the English champion with an embrace, winning a different way. The bond between Joan and her fiends similarly echoed the English perception of La Pucelle.

Director Michael Kevin's *Julius Caesar* sprang from a potentially liberating emphasis on the play's central bloody sacrifice of Caesar, presumably to erase preconceptions of the play as a tragedy of high-minded civic virtue. An elaborately staged prologue created a ritual scene of blood sacrifice, in which half-naked supplicants writhed and chanted, finally laying hands on an adolescent soothsayer/priest in a visual prefiguring of Caesar's assassination. The intent of the production clearly was to strip away expected images of classical civilization to reveal an earlier, deeper bloodthirsty lust for power. The set design incorporated remnants of an older culture--segments of colossal statues and painted steles--presumably to indicate fragmentation of the political order. The stage, however, was so cluttered with things--the firepit, statuary, two broken stairways, the giant swing, etc.--that actors appeared to move about only with the greatest difficulty.

The set design was a fair index of the production's cluttered mind. Given the emphasis in the invented prologue on a crowd of people whipped into an emotional frenzy by primitive rites, it was odd to find the mob deliberately expunged from the play itself--for instance, from the play's opening scene, in which Flavius and Marullus decry Caesar and the mob's celebration of him. The omission of any audience (but theatregoers) in Antony's funeral oration, an interesting choice, deadened Antony's speech; one felt a powerful urge to shout "Let him be Caesar!", since no one on stage did. The fickleness of the populace was simply lost. Stagy effects abounded. Brutus kissed Caesar full on the mouth as he killed him. Caesar's ghost spoke through the mouth of the boy Lucius, who twitched like a puppet.

In this *Julius Caesar*, strong performances in the roles of Caesar (Richard Elmore), Brutus (Remi Sandri), and Mark Antony (Patrick Page) sank under the heavy weight of the director's concept.

gunner scene.

Patton's production used the stage superbly to carry the play's themes. For the recitation of his genealogical claim to the crown, Mortimer was carried onstage in a chair which conveyed at the same moment his mortal illness and the throne he sought. The production's blocking made expressive use of two low landings, left and right, to place characters--Margaret and Henry, for instance, separate and isolated after Suffolk's death. In the play's effective ending, York was above, plotting; Margaret stage right, vowing



Remi Sandri as Brutus and Matthew Davis as Cassius in Oregon Shakespeare Festival's *Julius Caesar*. Photo by Christopher Briscoe.

## 1992 Season

In October of 1991, the Oregon Shakespeare Festival held a brief groundbreaking ceremony to begin a \$7.5 million remodeling of its outdoor Elizabethan Theatre, which has served the Festival in various forms since its inception in 1935. Seconds after the ceremony's conclusion, workmen sent crashing down a section of the old outer wall, which dates back even further to the theatre's first incarnation as a site for Chautauqua lecture programs. The ambitious construction project was completed in time for the opening of the outdoor season in June 1992.

The Elizabethan stage, built to Richard Hay's design in 1959, received some slight alteration, giving it more thrust and a larger playing area. Two vomitories, similar to those already in use in the Festival's indoor Angus Bowmer Theatre, were added in the replacement of the old seats and concrete floor. The chief end of the project, however, was acoustical improvement through construction of the Allen Pavilion, which partially encloses the rear of the theatre by the addition of a roofed, second-floor gallery. The theatre's capacity remains unchanged, as does, for the most part, its open-air ambience; just a quarter of the seats are under cover of the new roof. While the nostalgic may miss the sounds of quacking ducks, motorcycles, and conversing pedestrians that used to fall at odd moments across Shakespeare's lines in the old theatre, most playgoers have appreciated the reduction in ambient noise. Equally important, actors' voices, which used to sail unimpeded over the theatre's low concrete outer wall, now can bounce off the pavilion, to the advantage of actors and audience alike.

A potentially more significant change for the Oregon Shakespeare Festival was also evident at the groundbreaking ceremony in the person of new Artistic Director Henry Woronicz. The 1992 season, nominally Woronicz's first full year at the helm, must be regarded as transitional since the repertory still reflects choices made in the last days of the twenty-year reign of Jerry Turner. Turner remains a directorial presence, choosing himself to direct *Othello* in the 1992 season specifically to test the newly remodeled theatre. *Othello* last appeared on the outdoor stage in 1966; subsequently, the Festival has shied away from producing Shakespeare's most intimate and domestic tragedy in the Elizabethan space, preferring instead the better acoustics and confined space of its 600-seat Bowmer Theatre.

Turner's *Othello* is mildly eclectic in its costume design, keeping Desdemona, Roderigo, and the Venetian senators in traditional Elizabethan



Dominique Lozano as Emilia and Emilie Talbot as Desdemona in Oregon Shakespeare Festival's *Othello*. Photo by Christopher Briscoe.

than dress, but achieving an ahistorical look by clothing the play's soldiers in military uniforms reminiscent of World War II Fascist armies. The deliberate discrepancy insists on the soldierly identities of characters like Cassio. Emphasizing the play's military context, the production quietly foregrounds one crucial pillar of *Othello*'s identity. Costume design also expresses, in more familiar ways, his identity as alien. His colorfully exotic costume, especially in the play's first half, sets Othello (LeWan Alexander) entirely apart from anyone else in the play. Discovered at the Sagittary, Othello first appears with shaven head and earring, wearing an Oriental gown embroidered in red, turquoise, and yellow quite unlike the somber shades worn by Iago, Desdemona, or the Venetian senators. Other Othello costumes include scarlet pantaloons and waistcoat or a nightgown bearing a peacock's tail design worked in russet, brown, and orange. The production gradually strips away these visual embodiments of Othello's soldiership and exotic origin (just as Iago does) until, in the final scene, Iago and Othello alike wear colorless undershirts, trousers, and boots.

Iago (Mark Murphey) wears his uniform with a difference. Gold epaulets on his black uniform jacket, a black beret, and mid-thigh boots suggest a dashing lieutenant rather than the rugged, bluff veteran usually representing Othello's ensign. Absent from the production are the marks of class difference that have characterized many Iagos in recent years. Murphey's Iago, a charming schemer, is at ease in Venetian society. In the debarkation scene on Cyprus, for instance, although the substance of his banter with Desdemona is crudely misogynistic, his manner is every bit as courtly as Cassio's. Gone completely is the sinister doubleness traditionally enacted in the role. Iago speaks instead with one voice, the same in soliloquy or asides to the audience as in his exchanges with Roderigo or dialogue with Othello or Emilia. If this choice leaves Iago's motivation as opaque as ever, it also goes some way to make his victims' gullibility believable. The spirit of Murphey's smiling, confident Iago is perfectly captured at the play's close when, in response to Lodovico's "Look on the tragic loading of this bed," Iago steps forward, smiles, and takes a neat bow before being dragged away. Iago's smirking bow draws from startled audiences a flurry of laughter, followed by quiet horror at the incongruity of such a response.

Turner's production of *Othello* is notable for the persistent intrusion of comic moments from beginning to end. The play's first scene elicits laughter first when Roderigo (Remi Sandri) timidly whispers a shout to rouse Brabantio and later when he speaks excitedly to Iago, not realizing that his impatient auditor has already left the stage. Brabantio (Anthony De Fonte) is a diminished comic *senex*, whose hysterical blustering gives no impression of a possibly powerful enemy. As a result, the perfect confidence displayed by Othello, who simply turns his back on Brabantio's tirade, carries less weight. Laughter greets lines throughout the play: "the wealthy curled darlings of our nation" registers ludicrously in the presence of Roderigo, and Othello's repeated "honest Iago" draws knowing chuckles. Audiences laugh at Othello's eagerness to consummate his marriage (he delivers "Come, let us to the castle" with a leer of anticipation) and Iago's parenthetical profession of lust for Desdemona.

In several respects, the production nudges *Othello* toward an early fulfillment of Venice's racial stereotype of him. This Othello is a confident outsider, who laughs knowingly as he recounts his wooing of Desdemona and seems untroubled by any anxiety concerning his new role as husband, closing off one traditional point of entry for Iago's undermining. An animal violence comes quickly to Othello. He hisses as Iago describes his wife's infidelity, jerks violently in the throes of his fit, and wrestles Iago to the ground, his hands around Iago's throat, at "Villain, be sure thou prove my love a whore"--a picture the production mimics effectively later when Othello similarly abuses Desdemona. The final scene neglects oddly to magnify this impression of Othello's physical strength and volcanic rage, downplaying the text-signaled, futile attempts of other characters to restrain him. Othello, instead, roams freely around the bed, pulling his last weapon from beneath the mattress.

The production's Cassio (Marco Barricelli) is a surprisingly amorous lieutenant, seeming to warrant Iago's later, venomous imagination of the "lechery" in Cassio's greeting of Desdemona in Cyprus; he surprises Desdemona (Emilie Talbot) by kissing her warmly on the lips while she looks past him for signs of Othello's arrival. Cassio's later praise of Desdemona to Iago (2.3), however, is offered as a sincerely Platonic tribute to her perfection--a shift further complicated by the invented addition of Bianca as a live prop, wriggling on Cassio's lap as he speaks. Like the gratuitous addition of a gaggle of prostitutes to the debarkation scene, such choices seem to muddy the play's conception of Desdemona's and Othello's love, as if the production itself intermittently wore Iago's spectacles. On the other hand, the production eschews the more conventional opportunity for a cynical perspective offered by Emilia (Dominique Lozano). Partly for this reason, the willow scene, played on the upper stage, achieves a prophetic poignancy different from that which develops, in other productions, from the greater contrast of Desdemona's innocence and Emilia's experiential wisdom. Desdemona gives no hint in her first appearance, before her father and the Venetian senators, of the "downright violence" with which she loves Othello, speaking instead with matronly poise. She catches fire persuasively, however, in her first tiff with Othello and ends by fighting vigorously to keep her murderous husband from suffocating her.

Turner's production of *Othello* uses the upper stage of the Elizabethan Theatre well, often to represent Desdemona's bedchamber, warmly lit from behind to silhouette characters; the space comes to seem an island of quiet security in an otherwise stormy Cyprus. Although the main stage seems relatively empty even in ensemble scenes, despite effective tableaux, the brawl between Cassio and Montano is superbly staged as is the pitch-dark ambush of Cassio by Roderigo, in the wake of which we can just discern Iago help the wounded Roderigo to his feet, hold him from behind, and deliver a last fatal thrust.

Sharing the outdoor stage with *Othello* is an unusually somber production of *As You Like It*, directed by James Edmondson. Edmondson sets the play circa 1820, not to trade on Romantic associations but to avoid traditional musical settings for the many songs and "inadequately



sexy" Elizabethan costume. Audiences may be reminded of Confederate planters by the long coats and wide-brimmed hats of the men, while Baker Street is conjured up by the plaid cloak and deerstalker of Charles the wrestler. The finest touch in the spare set design is a pair of stone deer's heads set on pedestals flanking the court; these express succinctly the court's transformation of the forest's natural life into something dead, cold, and hard.

The main thrust of the play's staging is vertical, part of a general strategy to emphasize the interpenetration of celestial and human affairs. The vehicles of this theme are the god Hymen, liberated from the last scene to wander the whole play, and rustic ladders connecting the three levels of the outdoor stage. Both conceptually and theatrically, these devices prove awkward. The production at other moments betokens the Forest of Arden by sufficiently naturalistic means (e.g., a campfire or decorative bundles of twigs and plants) to make us wonder where Orlando is supposed to be, or why his verses should be posted in the tree-tops, when he carries them by means of a ladder to the theatre's third story. Jacques likewise travels up and down between the main stage and second story, sometimes pausing midway to declaim his lines from the ladder itself. In the absence of clear definitions of these various sites, or motives for reaching them, the vertical ladder-climbing seems artificial and stagy.

So, too, does the use made of Hymen, who is pulled forward to the play's beginning, an unrecognized god appearing in various guises among mortals. Hymen's continued reappearance inspires a distracting and unrewarded curiosity about his identity, as he helps Orlando collect and bundle sticks in the opening scene and later quietly engages in forest tasks or noiselessly watches from the periphery of the stage. The production peoples the stage as well with other silent watchers. To cite a single example, Le Beau overhears, from behind a pillar, Rosalind and Celia's plans to escape. The play subsequently makes no use of either this invented discovery or its later analogues, as when a figure darkly silhouetted on the upper stage broods over the action in the Forest played below. Gratuitous eavesdropping seems to lend *As You Like It* an inadvertently sinister ambience.

The wretchedness of the oppressed children, Orlando and Rosalind, is immediately and forcefully made apparent. Orlando (Remi Sandri) jump-starts the play by slamming his bundle of sticks to the ground and seizing his oppressor and brother Oliver in a nasty chokehold; he is clearly at the end of his tether. Rosalind (Terri McMahan) is similarly desperate; schoolgirlish throughout, she seems especially a vulnerable child when exiled from court. In their nightgowns, she and Celia huddle together under a blanket against a stage pillar, plotting to run away from home. The wrestling scene that first brings the pair of lovers together borrows broadly from popular culture; Orlando is soundly beaten in the style of televised Saturday wrestling, until Rosalind's "O excellent young man," like spinach in Popeye's mouth, transforms him instantly into an invincible victor.

The conclusion of the wrestling scene (where Orlando again energizes the play by his violently spurning the Duke's ungraciously offered prize) confirms the presentation of Rosalind as giddy schoolgirl and establishes the magnetic attraction between Rosalind and Orlando. Later, the production builds powerfully on this attraction during their Arden interchanges; the movement climaxes in Orlando's almost kissing his "pretend" Rosalind before recollecting Ganymede's gender and breaking away in a momentary, uncomfortable puzzlement.

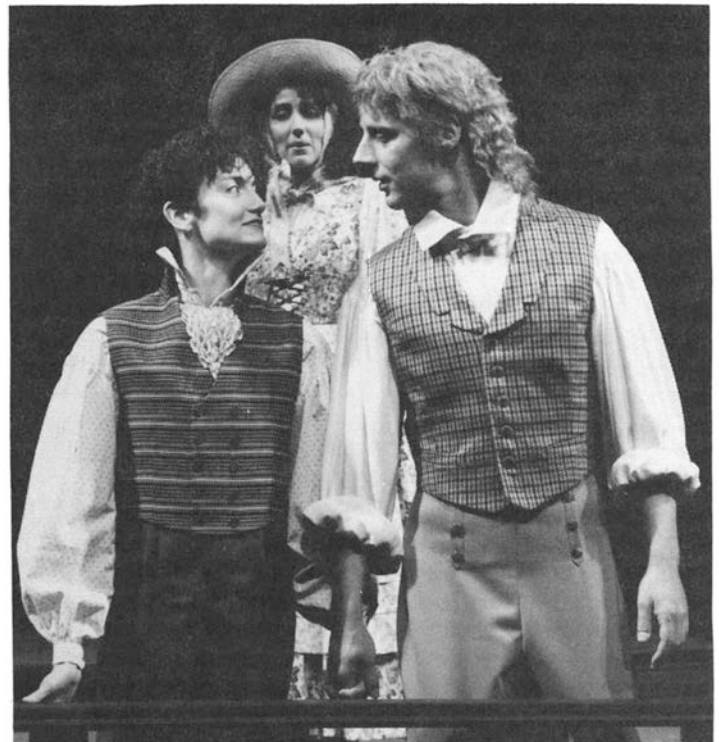
An unusually strong Celia (Domenique Lozano) helps confine Rosalind largely to the "head over heels" side of her role. She seems to serve as Rosalind's manager--for instance, physically pulling Rosalind back as she drifts infatuated across the stage to meet the handsome stranger Orlando. There is a strong suggestion that, at some level, Rosalind relies on Celia to supply the caution that she is thus freed to cast to the winds. Celia's strength makes more rather than less poignant the suppressed sense

of deprivation she feels at the transference of Rosalind's attention to Orlando.

The play's secondary romantic couples are played a bit unusually. Touchstone (Sandy McCallum) is notably older than his Audrey (Sheryl Taub), but the disparity of ages is put to sentimental rather than cynical use; the match with Audrey seems a revisiting of youthful romance, in the spirit of Touchstone's reminiscence of Jane Smile. In another of the production's miscalculated symbolisms, Audrey drifts through Arden with a covey of children, apparently intended as a mere emblem of general fertility but read by baffled audiences as the illegitimate offspring of an unwed Audrey. Silvius' pursuit of Phoebe has the flavor of needy child in pursuit of earth-mother; the pair are the production's Energizer rabbits, bursting unpredictably across the stage. Sympathy is inclined unusually toward a Phoebe whose pride is less obnoxious than the calf-like bellowing and relentless pursuit offered by Silvius. The relationship shifts radically in a single moment, in Phoebe's surprised response to Silvius' first, passionate kiss.

Symbolic valuations of the Forest of Arden are lightly mocked in the presentations both of Duke Senior and of Jacques. When the Duke (Anthony DeFonte), facing the audience, delivers his "Sweet are the uses of adversity" speech, he is joined halfway through by his men's chorus of bored voices, mouthing the sententious platitudes they've obviously heard once too often. Jacques (Philip Davidson) is as much an object as a vehicle of such criticism; the biting moral satire of his "Sweep on, you fat and greasy citizens!" (addressed to the herd of deer) leads curiously to his fiddling about with a pair of antlers, which he tries to affix to his head. Read either as a sincere gesture of identification or as a ludicrous donning of the cuckold's horns, the pathetic attempt is of a piece with Jacques' presentation generally as an unregarded oddball rather than a trenchant social critic.

The season's best use of the remodeled outdoor theatre comes in the *Conclusion of Henry VI*, directed by Pat Patton. Patton also directed last year's first installment of the Festival's two-part abridgment of the three *Henry VI* plays; the script again is a joint production of Patton and



Terri Mc Mahon as Rosalind, Dominique Lozano as Celia, and Remi Sandri as Orlando in Oregon Shakespeare Festival's *As You Like It*. Photo by Christopher Briscoe.

Hilary Tate. A prologue to the play presents a triptych composed of Henry (Dennis Rees), Margaret (Michelle Morain), and York (Rick Hamilton), who utter in succession a pastiche of lines drawn from **2** and **3 Henry VI**. Instead of the historical exposition one might expect, the prologue sketches motivation (Henry's reluctant kingship, Margaret's grief for the beheaded Suffolk, and York's regal ambition), graphically represents the isolation of all three characters, and neatly echoes the similar triptych that ended last season's **The First Part of Henry VI**.

York's lines, against Todd Barton's foreboding music, trigger the eruption of Jack Cade's rebellion onto the stage. Commoners in ragged dun and brown clothing, bearing tattered pennants along with their hoes, sticks, and scythes, surge up from the new vomms and sprawl over the stage. The unruly, threatening mob fills the theatre with dangerous life, obliterating the space between players and audience; action spills over the forestage onto the floor of the theatre, and rebels lingering in the vomms shout persuasively to others unseen offstage, enveloping the theatre in an imagined rioting populace. The audience gasps audibly when an unfortunate rioter, having innocently omitted Cade's new, self-proclaimed title when she enters shouting his name in triumph, is struck down by her compatriots of a moment earlier, an arm's length from the audience on either side of the vom. The rebellion includes both sexes, and a number of the lines undercutting Cade's self-mythologizing claims are given with interesting effect to women. Cade (Barry Kraft), however, has our sympathy in a death scene that convincingly acts out his claim to have been defeated rather by hunger than the might of the complacent landowner Iden.

The Festival's abridgment of the **Henry VI** plays has necessarily entailed some real losses. The Cade rebellion is a case in point. By gathering together in a single seamless narrative the Cade scenes dispersed throughout **2 Henry VI**, this production inevitably oversimplifies the play's complex view of popular revolt. In compressed form at the production's beginning, the rising seems more simply political, more directly the linear result of popular protests, than the complicated intersection of many personal and political agendas, at every level of society, identified by the whole play. York's hand in setting Cade on is obscured, but the more important loss is the mirroring of scenes in Shakespeare's fragmented dramatization of the Cade revolt. The parallel with the civic-minded pirates who execute Suffolk occupies two separate plays as a result of the abridgment, as does the ironic cross-reference to Suffolk in Iden's plan to present Cade's severed head to the King. The executions of Suffolk and Lord Say are similarly dissociated, and Say himself is gone, his scene conflated with the deaths of the Staffords.

Within the limits set by the two-plays-from-three premise, however, this **Henry VI** is unified effectively by devices like the napkin, stained with Rutland's blood, that with each reappearance (as at the death of York) emblematically expresses a lengthening chain of slaughter and revenge. The feather used by Henry to exemplify "the lightness of you common men" (itself an echo of Cade's "Was ever feather so lightly blown to and fro as this multitude?") reappears as a bookmark that once more flutters to the ground when Henry is murdered by Richard. The rosary dropped by Henry becomes another, more sinister linking device when Richard later presents it as a christening gift to Edward's infant son and heir--like Henry, a mere obstacle in Richard's bloody path to the crown. The York family identity is emphasized throughout, even to the point of adding a Duchess of York to the family council scene (a group portrait on the smaller upper stage) in which York is persuaded to break his oath of loyalty to Henry. In the preceding scene, when Henry turns to reclaim his throne from the victorious York after bargaining away his son's succession, the company parts to give us a revealing glimpse of the York sons draped possessively on the throne like a gang of neighborhood toughs, daring Henry to reclaim his place.

The **Conclusion of Henry VI** preserves many of the dramatic moments in **2** and **3 Henry VI** indicative of Shakespeare's embryonic great-



Michael Hume as Richard, Duke of Gloucester, and Dennis Rees as Henry VI in Oregon Shakespeare Festival's **The Conclusion of Henry VI**. Photo by Christopher Briscoe.

ness. Spotlighting picks out successively the halves of a chilling diptych in the battlefield slayings of a son by his father, a father by his son. The rapid about-faces of Margaret and Warwick (Derrick Weeden) in the French king's court, at the news of Edward's inappropriate marriage, are amusingly cynical. None of the characters is reduced to caricature. Margaret is made an actual combatant in the play's splendidly choreographed battles, underscoring in her the determination and physical courage that Henry lacks. Henry's devoutly sincere wish for peace, however, finds expression, too, as in a "molehill" scene played contemplatively from the upper stage, above the raging battle. A belated courage born of resignation lends a ritual calm to Henry's murder by Richard.

Playgoers may be heard often to express the understandable hope that Michael Hume, the play's fine Richard, may continue the role in **Richard III** next year. Richard's gleefully menacing character comes to life in such details as the omnipresent dagger that he wields with a flourish to point a phrase or hold an apple. When he uses its tip idly to scratch himself beneath one eye, we are made intensely and appropriately uncomfortable; even this absent-minded gesture threatens harm, the dagger seemingly as much a part of Richard as his hand. Richard's physical deformity, though understated, registers forcibly in a stiff hand, a slightly bowed posture, and a limp. As he is crippled further by wounds of war, a brace on Richard's leg takes more prominent and elaborate forms--like the dagger, unobtrusively giving Richard's character a cold, metallic edge.

The other gem of the Festival season is Woronicz's **All's Well That Ends Well**, in the indoor Angus Bowmer Theatre. The fool Lavatch (defined by the production as an "itinerant poet") opens the play alone by reading, from the steps leading to one corner of the darkened stage, Shakespeare's sonnet "Farewell! Thou art too dear for my possessing." When the Countess' steward enters alone, silently lighting a series of candelabra, we discover a stylized set composed mainly of polygonal columns, connected by lintels, that rise from mid-stage left to recede into the opposite, rear corner of the stage. The classical regularity of these rectangular arches is softened by a vine wreathing across them, giving the lower stage-left arch the appearance of an arbor. The pattern of the marble-tiled floor echoes this combination of classical right angles and serpentine romantic lines, as the perfect rectangular regularity of the tiles downstage gives way to a more chaotic pattern upstage. The empty si-

lence of the candlelit stage begins to be filled by characters drifting on singly and in pairs, the men in military uniforms, the women in ballgowns, and Helena alone; suddenly, when the stage has filled, the music of a waltz swells up and engulfs the company in its sweeping measures. The Edwardian setting and waltz (like the ominous flash and rumble of distant cannonfire at the play's end) are no less effective for echoing Trevor Nunn's 1977 Stratford production of the play.

Helena's infatuation with Bertram is signaled by the hat (Bertram's) she carries, both a token of her beloved and a pretext for the slightest, cherished contact with him. Luck Hari, an Indian actor, plays Helena, and the result that the crucial difference of social class between Helena and Bertram, whose full import is not easily felt by modern and especially American audiences, finds roughly equivalent expression as racial difference. Helena's complexion becomes a constant, visible reminder of her status as an outsider in Bertram's world. (This device works for the same audiences who otherwise take the cue to ignore race and ethnicity in the Festival's regularly color-blind casting of Shakespeare.)

Jonathan Hogan's Bertram manifests youthful immaturity. He is wrapped as tightly in an adolescent dream of leaving home for adult freedom as Helena is in hers. In his dutiful affection for the Countess, general politeness, and brotherly peck on the cheek for Helena, we read the intense self-absorption that precedes coming of age. After the bed-trick, Hogan exchanges the slightly awkward carriage and unsure speech of the Bertram we first see for an altered but still adolescent Bertram, who now swaggers and smokes cigars.

Woronicz's production elicits our sympathy for Helena and (to the limited extent possible) for Bertram, rather than painting Helena as a cunning opportunist or Bertram as an arrogantly elitist cad. This *All's Well* does not declare itself either a cheering tale of moral growth with a happy ending or a cynical deconstruction of human nature and romantic love. Without withdrawing our sympathy for Helena, Woronicz lets stand the discrepancy between her self-denying professions of love for Bertram and the ruthless single-mindedness with which she pursues him. This determination shows itself first in her risky venture to heal the King (Sandy McCallum)—a scene played free of the sexual tension, authorized by Lafew's bawdy allusions, that some productions inject into their meeting. Luck Hari, from childhood a performer in a classical Indian dance company, effectively borrows gestures from that art to express the divine origin of the cure for which she is a vehicle. The King's illness has been signaled by a palsied hand and antique wheelchair. In the scene following, the previously listless King bursts onstage in effusive high spirits and waltzes a cadet two or three times around the stage.

In the "choosing a husband" scene, a familiar crux, it is clear that Lafew, in conversation downstage left, misinterprets the responses of Helena's potential suitors, but we are in a similar case, because their receptions of Helena are genuinely difficult to read and actually vary from performance to performance. This tension-fraught ambiguity of communication between Helena and the four young men who variously fear and desire her election of them sets the stage perfectly for her approach to Bertram. Bertram and Helena are discomfited suddenly and almost simultaneously, in the instant encompassing Helena's choice and Bertram's look of dismay. At the first inkling of his horror, the equally appalled Helena immediately recants, pleading with the King to drop the matter.

When Helena flees to Italy, fortuitously meeting the Bertram-pursued Diana and her mother just before the return of the French soldiers, the blocking of the scene nicely recalls that of the waltz-centered prologue, with Helena again shrinking from view behind a pedestal downstage right, yet eager for a glimpse of Bertram, across the stage, enjoying the society of his friends. The Italian accents of the women seem exaggerated until the interrogation of Parolles by his compatriots, in even more outlandish invented tongues. When Parolles' name is first mentioned in this setting, the Italian women in one orchestrated motion turn their heads to spit vehemently on the ground, as if exorcising a despised minor de-

mon.

This comic gesture sets the tone for Parolles' pretended attempt to recapture the drum from the enemy. Parolles' undisguised terror, first at mysterious noises in the woods (trees figured by the polygonal columns) and then at the punishments threatened him, is a cause for laughter, partly because of a cartoon-like sequence of hide-and-seek around the tree trunks. The comic treatment seems crucial to the surprising warmth the audience feels for the despicable poseur when, stripped of every evasion and thoroughly humiliated, he says at last, "Simply the thing I am shall make me live." By comparison, in his parallel unmasking, Bertram seems worse for his persistent, wriggling evasions. Just as, with Lafew, we have difficulty reading Helena's "suitors" in an earlier scene, we cannot certainly judge Bertram's "Both. Both. O pardon!" Shakespeare's superbly written scene gets a deservedly open-ended conclusion here, partly by means of the reunited couple's demeanor. They sit downstage, at opposite sides, intermittently regarding each other with expressions compounded of hope, doubt, and despair. The audience remains uncertain of their eventual success or failure, confident only of their standing yet at the virtual beginning of a relationship still to be forged. In this sense, everything in the production anticipates the delicate balance poised in the play's final lines, here transferred from the King to Lavatch, whose voice thus frames the play: "All yet seems well, and if it end so meet./ The bitter past, more welcome is the sweet."

Next year, the Oregon Shakespeare Festival will perform on its outdoor stage the long-absent *Antony and Cleopatra*, *A Midsummer Night's Dream*, and John Webster's *The White Devil*. *Richard III* will play indoors in the Bowmer Theatre, bringing to a close the Festival's current progress through both historical tetralogies. Some new directions for the Festival are heralded in Woronicz's announcement of a project he first proposed four years ago: the first-ever performance of a Shakespeare play in the Festival's tiny, 140-seat "black box" theatre, the *Black Swan*. There, Woronicz will direct *Cymbeline*. On another front, Woronicz has tied the Festival's Portland operation more closely to Ashland, a move that will lead to more shared productions; Portland will also become a site for short runs of experimental productions of Shakespeare.



Luck Hari as Helena and Sandy Mc Callum as King of France in Oregon Shakespeare Festival's *All's Well That Ends Well*. Photo by Christopher Briscoe.

# NEW JERSEY SHAKESPEARE FESTIVAL

## MACBETH

Presented by the NEW JERSEY SHAKESPEARE FESTIVAL at DREW UNIVERSITY, Madison, NJ. June 10-July 3, 1992. Directed by Bonnie J. Monte. Set by Chris Müller. Costumes by Constance Hoffman. Lighting by Steven Rosen. Sound by Donna Riley. Fights by Rick Sordelet. With Gary Rayppy (Duncan, Old Man), Erik Tieze (Malcolm), David M. Mitchell, Jr. (Donalbain, Murderer), Marcus Giamatti (Macbeth), James Michael Reilly (Banquo), Graham Winton (Macduff), J. P. Linton (Lennox), Joseph Murphy (Ross), Tom Oppenheim (Angus, Murderer), Ray Bernaz (Fleance), Steve J. Harris (Siward, Porter), Sean Moynihan (Young Siward, Murderer), Frank Meo (Seyton, Soldier), Aram Kang/Paula Aden (Boy), Jerome Davis (Captain, English Doctor), Greg Morvillo (Scottish Doctor, Lord), W. David Wilkins (Servant), Jonathan Saltas (Soldier), Jennifer Wiltsie (Lady Macbeth), Allison Daugherty (Lady Macduff), Kim Francis (Gentlewoman), Elisabeth S. Rogers, Carey Cannon, and Lesley-Camille Troy (Weird Sisters).

### By Barbara Ann Lukacs

The 1992 season of the New Jersey Shakespeare Festival opened with Bonnie Monte's *Macbeth*, in which she adds a twist to the traditional interpretation of the play. Her production presents the Macbeths as the pawns and victims of three grimy, youthful witches in shapeless costumes.

The textual imagery of seeds, of planting, and of nurturing inspired Monte to focus on a world in which all that is positive in these images goes awry. A decayed formal garden, with broken, crumbling brick and stone edgework and flower beds filled not with withered flowers or even weeds but only with dust, sand, and dirt, is the stage floor for every scene in the play. A strong visual backdrop is formed by the three walls of the castle that surround the ruined garden. Using the late fifteenth-century Dutch painter Hieronymus Bosch's works as an inspiration, designer Chris Müller created a triptych filled with outlines and sketches of anguished human faces and terrifying animal figures. This imaginative backdrop, while subdued in color,



Lesley-Camille Troy, Elisabeth S. Rodgers, and Carey Cannon as the Weird Sisters in New Jersey Shakespeare Festival's *Macbeth*. Photo by Miguel Pagliere.

displays horrific images of souls in torment. The backdrop suggests what happens to the Macbeths' minds and imaginations as they are propelled down their nightmarish road to ruin by the witches.

Since the stage set is constant, lighting needs to be used effectively to create scene changes. Unfortunately, for most of the production, the lighting is too bright and intense. One suspects the amount of light is essential for the actors' safety. The stage floor with its garden ruins proves an obstacle course for the actors and results in awkward blocking and character relationships.

The costumes of the warriors are olive drab military uniforms in a mid-to-late twentieth-century style, with knee high black boots, black gloves, and black berets. The jackets, with vertical brass zippers in front, are devoid of any insignia or national emblems. A black tunic peeks out at the collar. Duncan wears the same type of outfit entirely in black with a black cape and a black crown that has black uneven spikes or twigs projecting upwards. Macbeth adopts this royal attire when he takes the throne. The generic outfits contribute to the lack of distinguishing features among the supporting male cast and help to place the focus of this production on the Macbeths and the witches.

The only character who wears a bright color (in only one scene, at that) is Lady Macbeth. Her red gown provocatively exposes her shoulders to suggest her sexy nature (one wonders how she endures the chill of the castle). But the suggestion of sexuality is not sustained. The red gown and the two perfunctory kisses that Lady Macbeth exchanges with her husband do not generate sparks between the pair.

Jennifer Wiltsie's Lady Macbeth begins as a very strong woman, who is more determined than Macbeth to kill Duncan. After the act is committed, she becomes a protective mother-like figure to the emotionally wavering

Macbeth. Then, in her sleep-walking scene, her wild-eyed wailings and shrieks, juxtaposed against the Bosch-like background, evoke a patient's frightening outburst in a mental institution. Clad in a floor-length, long-sleeved white nightgown, she crosses and twists her arms as though confined in a straitjacket. The woman who began so boldly is reduced to a sad and pitiful sight.

The three witches are young and, beneath the grime on their beardless faces, attractive. In this ruined garden, their costuming exhibits luxuriant vegetation. One wears a headdress of orange tubers, possibly yams. Another has an assortment of longish twigs on her head, arranged as if they were a crown, and her pockets teem with Brussels sprouts. An assortment of grasses rests upon the third witch's head, while onions spill from her pockets. Their dun-colored costumes otherwise suggest odds and ends from a refuse pile. They are an intriguing trio, visually and thematically.

By elevating and expanding the roles of the witches, Monte presents a *Macbeth* that frequently ignores Shakespeare's words in favor of creating a protagonist who is the witches' pawn and victim. The indications in the text that Macbeth is the agent of his own tragic destiny do not signify. Through their incantations, philtres, and the sprinkling of powders, the witches remain in control. Monte adds a silent scene at the play's conclusion that emphasizes this interpretation. After Macduff lays Macbeth's (undecapitated) body at Malcolm's feet and the final lines are spoken, the new king and his court exit. Macbeth's servant then brings out Lady Macbeth's body and places it at right angles to her husband's corpse, her head resting on his chest. For a moment one thinks of another tragic pair of lovers, Romeo and Juliet. The three witches enter, circle about the couple sprinkling a fine powder from their vials, and depart. The corpses remain, bathed in an eerie light, while

ominous music plays in the background. After a few moments' pause to permit contemplation of the spectacle, the lighting is abruptly cut, with an almost deafening increase in the volume of the music.

In this production, then, Macbeth is not the valiant soldier who tragically allows ambition and greed to destroy him but an indecisive puppet. This reduction in the character's stature is at least consistent with the portrayal by the youthful Marcus Giamatti, who seems to have trouble convincing himself of his own words.

In contrast to Macbeth is Graham Winton's Macduff. Although young like Macbeth, he knows himself and what he values; therefore, he acts quickly and decisively. Another effective foil to Macbeth is James Michael Reilly's Banquo, who is Macbeth's and Macduff's contemporary. Initially pensive, he becomes an eerie presence in the banquet scene as he haunts, or rather stalks, the emotionally disintegrating Macbeth. Entering surreptitiously from a trapdoor in the floor, he sits at the table, then rises and manages to vanish and reappear at each of the doorways, all the while propelling Macbeth toward hell.

Monte's production raises more questions than it answers. Taking various ideas and yoking them together without striving for a cohesive whole results in puzzling onstage sights. For example, prior to Duncan's arrival, Lady Macbeth enters with a servant and indicates where he is to be put down a pedestal. She sets a white vase with one white lily on the pedestal. Why is the flower a white lily? Later, the Porter uses the vase as a stage prop, caressing it and finally removing it from the stage when Lady Macbeth enters. The Porter has two curious and inexplicable curved marks over his right eye, one white and one black. Many of the scenes end with unidentifiable religious-sounding music that makes one feel that one is in St. Peter's in Rome rather than in Macbeth's castle. During the banquet scene, the music is especially noticeable, as are the three small windows high in the three walls, that are illuminated like the stained glass windows found in churches. Why does the pattern in one of these windows repeat the garden floor pattern that surrounds the witches' central mixing bowl area? Why are there mostly green grapes on the stone slab banquet table which is brought onstage in an almost funereal procession? Why is there a statue of a mummy-like torso on a pedestal inside Macbeth's castle? Why does Lady Macbeth's physician wear green latex gloves when he appears on stage? In his floor-length white coat and white skullcap, is he a caricature of a twentieth-century surgeon?

Monte and her staff pack this production with visual and auditory allusions that provoke questions, but these are presented so cryptically that they fail to clarify their own symbolism and fail to illuminate Shakespeare's text.

## I HENRY IV

Presented by the NEW JERSEY SHAKESPEARE FESTIVAL at DREW UNIVERSITY, Madison, NJ. June 10-July 3, 1992. Directed by Peggy Shannon. Set by James Youmans. Costumes by Victoria Petrovich. Lighting by Michael R. Moody. Sound by Donna Riley. Fights by Rick Sordelet. With Rainard Rachele (Henry IV), A. Benard Cummings (Hal), Sean Moynihan (Lord John of Lancaster, Francis), Tom Oppenheim (Westmoreland, Vintner, Sheriff), Peter Hadres (Sir Walter Blunt, Glendower), David M. Mitchell, Jr. (Worcester), Ed Mahler (Northumberland), Michael Manuel (Hotspur), Jerome Davis (Mortimer), David Andrew Macdonald (Douglas), Allison Daugherty (Vernon), Dudley Knight (Sir John Falstaff), Steve Harris (Poins), Greg Morvillo (Peto), Elisabeth S. Rodgers (Bardolph), Carey Cannon (Lady Percy), Lesley-Camille Troy (Lady Mortimer, Messenger), and Catherine Fitzmaurice (Mistress Quickly).

### By John Timpane

A company either has the resources to put on a successful *1 Henry IV* or it doesn't. Usually, it doesn't. The reviewer is usually confined to picking out the goods from the not-so-goods and comparing what was to what might have been. The New Jersey Shakespeare Festival's *Henry* did not add up, but that is no disgrace; the production had its merits. I could say the same for performances at the RSC and the New York Shakespeare Festival as well. This is a play that taxes the resources of any acting company, and when any of those resources are thin--acting, stage direction, costumes--it will show.

What a play it is!--perhaps the Shakespeare play that takes the broadest swatch of experience within its view. The scene changes alone utterly defeat the modern troupe committed to realistic representational theatre. It's hard enough to maintain the standard double plots. What can a company do when there are at least three separate plot levels (Boar's Head/Henry IV/Rebels), four if one considers Hal separate from any one of them (and I think we should), five if we consider Hotspur separate from any one of them (and I think we must), six or more if we think of the scenes with Kate and the other rebel wives as a separate plot (and we certainly could)?

One major production problem here was how to present Hal's transition from drinking buddy to heroic, dutiful soldier/son. Many productions solve it by portraying Hal as politic from the start, capable of but never wholly engrossed in good fellowship. While this is the Hal

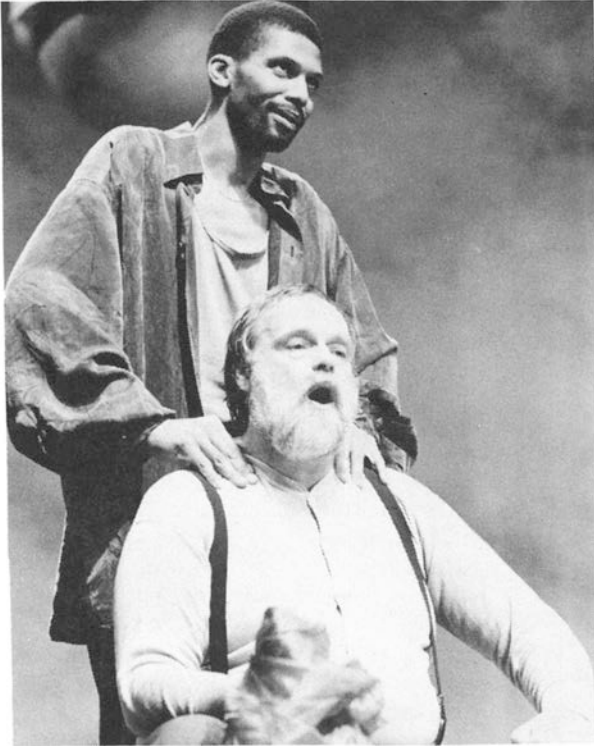
one encounters most in contemporary criticism, in practice it carries some risks. Such a Hal will sacrifice audience identification because his laughter will always be distanced, more at Falstaff than with him; we tend to blame characters who are politic even with their friends. More, a calculating Hal may deflate the good fun at the Boar's Head and detract from the suspense and excitement of the battle scenes. A Hal too much in control will drain tension from the play, and the audience won't think much of his triumph at the end.

This production's Hal was A. Benard Cummings, who was a good Ariel in last year's production of *The Tempest*. Cummings was fine as long as he could have fun, but I noted that the "I know you all" soliloquy in 1.2 did not carry full force of conviction. This Hal never really grows up. Even on the battlefield, when he begs Falstaff for a weapon, there's a little bit of kidding around, and there can't be: Hal is wounded, winded, full of terror, rage, and determination. This battle is not fun; to pretend it is is to suggest that Hal doesn't care about his credit with his father.

In a bit of symbolism designed, I imagine, by director Peggy Shannon, Hal carries around a switchblade. It gets flashed all throughout the play, somewhat too obviously, a reminder that Hal carries his kidhood with him. When Hal is getting mauled by the brawny, violent Hotspur (played with Mike Ditka-like ferocity by Michael Manuel), just when all seems lost, Hal stabs Hotspur with the switchblade. It didn't work for me.

So we can see some of the risks of a too-boyish Hal. The audience should sense what Mikhail Bakhtin calls "pitiless gaiety" in the repartee between Falstaff and Hal. This is hard fun. Through the medium of contests of wit (most of which Hal wins), they are negotiating for the future of both the polity and their friendship. (Modern audiences, I might add, care much more about the latter. It takes a brave troupe to design a truly selfish Falstaff.) Falstaff is fighting symbolically for his life as he and Hal jest about. Dudley Knight was a Falstaff with few hard edges, a bumbler indeed, without the edge of rotten self-interest. When he reports the "peppering" of his footsoldiers in 5.3, we sense he doesn't much care, and yet we do not blame him. This Falstaff is never really threatened by the warnings beneath Hal's jests. A nice Falstaff is fine, if there is a Hal and a Poins willing to challenge him with symbolic hard facts at every turn. Cummings as Hal wanted only to have fun, and Steve Harris as Poins, though energetic, was too much in Falstaff's camp--odd for a character of whom Falstaff is extremely jealous.

Rainard Rachele was appropriately angst-ridden as Henry, but he seemed too young to suggest the generation gap that must be a hallmark of this play--not his fault, obviously, but



A. Benard Cummings as Hal and Dudley Knight as Falstaff in New Jersey Shakespeare Festival's *1 Henry IV*. Photo by Miguel Paggiere.

a measure of the NJSF's resources. That brings up another challenge: how to make the politics of *1 Henry IV* as interesting as the humor? The cast generally showed more understanding and more energy when away from the throne, although the humorous business with Glendower (Peter Hadres) came off well, and the reluctance of Mortimer (Jerome Davis) to leave his wife (Lesley-Camille Troy) was tenderly done.

Manuel's Hotspur was bearish and often attractive. He observed the gathering momentum in each of his speeches, until at the end he was often in an unintelligible rage. The humor in Hotspur is an important element: after all, the letter-reading in 2.3 is in prose. Manuel's sense of humor strengthened and maintained the audience connection--he was humorous wittingly and unwittingly. Manuel managed to suggest that the humor was both attractive and symptomatic. Hotspur cares for Kate in his way, but he is also ready to drop her (physically) at the first blare of the trumpet.

Costumes, sets, and music were eclectic, designed to avoid reference to a single time or place. The NJSF "Notes" to the play emphasized the "universal fable" instead of a specifically English historical context. Such an attempt to "transcend localization" is a practical idea (frankly, many modern audiences are a little rusty on their fifteenth-century English history), though certain touches (why is Vernon cast as a female? why is Glendower's daughter black?) took delocalization where it could not go.

Brechtian elements were also here, in at-

tempts to call attention to the play as play. Henry comes down off the throne after a grueling 1.3, dons a leather jacket, and is next seen throwing darts at the Boar's Head in 2.1. After an athletically sexy contretemps with Hotspur in 2.3, Kate (played with aggressive abandon by Corey Cannon) is next seen as one slut among many at the Boar's Head in 2.4. Characters and actors sat around the stage and spectated. These techniques still work, although audiences are by now used to them, raising the question of whether they still have the power to alienate. Innocent playgoers may assume that they signify amateurishness rather than a complex reading.

As for the battle scenes--well, both actors and production crew needed to consult more. How to stage a battle? How best to suggest carnage when you can't show it? Should one really have people running about, especially in a small stage space (very responsive to footsteps) as at Bowne Theatre? If one

is going to employ Brechtian techniques, perhaps battle scenes that show less rather than more--where were all the actor/spectators at the Hal-Hotspur battle?--would work best.

Again, in this play resources are the key. This *Henry* showed a small company doing well where it could and less well where few can.

## MUCH ADO ABOUT NOTHING

Presented by the NEW JERSEY SHAKESPEARE FESTIVAL at DREW UNIVERSITY, Madison, NJ. September 16-October 10, 1992. Directed by Jimmy Bohr. Set by Rob Odorisio. Costumes by B. Christine McDowell. Lighting by Michael Giannitti. Sound by Donna Riley. Choreography by Jeni Breen. With Gil Rogers (Don Pedro), Peter Hadres (Don John), Jack Gwaltney (Claudio), Thomas Schall (Benedick), Thomas Barbour (Leonato), John Marino (Antonio), Dwight Ewell (Balthasar), Sean Moynihan (Conrade), Jerome Davis (Borachio), David M. Mitchell, Jr. (Friar Francis, Sexton), Tom Brennan (Dogberry), Kermit Brown (Verges), Jimmy Bleyer (Hugh Oatcake), Nick

Boyle (George Seacole), Richard Smith (Boy), Elizabeth Roby (Hero), Laura Sametz (Beatrice), Allison Daugherty (Margaret), and Vanessa Thorpe (Ursula).

### By John Timpane

It's axiomatic that for a successful *Much Ado* you need not only two good actors for Beatrice and Benedick but also some good chemistry into the bargain, or else all is lost. I suppose that's true; I have never seen a good production without all that, and I have seen a few that would have been good if such had been present. The New Jersey Shakespeare Festival put together a delightful pair in Laura Sametz and Thomas Schall; they reflected the wry humor of the director, Jimmy Bohr. There was more, too: a workable setting in the antebellum South and an excellent Dogberry and company.

Shakespeare can work in a southern accent, and several linguists have been at pains to explain why. American audiences expect folks from that mythic aristocracy to speak and act with a formality befitting the delivery of such language. Thanks to our history, thanks to the Civil War, thanks to Scarlett, Rhett, and Ken Burns, we have about the same expectations of that time and place that Shakespeare's audience probably had for the young aristocrats of contemporary Messina. That's why it works, and why it has been done so often. If you feel it is done too often--if, for example, the huge hooped skirts and the Confederate uniforms and "Aura Lee" in four-part harmony and the stage accents ("If ah cannot be a mayun with wishin', Then ah would dah a woman with grievin'") put you off--you may have trouble suspending disbelief not once but twice.

Sametz was Beatrice as strained through Scarlett. She has more of a moral sense than Scarlett does, yet she retains that O'Hara fearlessness before men. Like Scarlett, she is flirtatious; unlike her, she engages in flirtation only for fun. What beckons in Sametz' Beatrice is her reserve: even when gay, she holds back, as though from an old sorrow. Every word and posture relates to her former broken liaison with Benedick. She has forbidden herself to hope and strives not to be vulnerable, and yet she is no cynic. She is too involved with the business of judging the love-progress of others, probably as an avoidance strategy to protect herself from looking too deeply inward. Like Scarlett, she can be firm: when she lets Don Pedro know that he is too old for her, she does so firmly, with respect and regret. Always she serves notice that her intellect is considerable and not to be challenged.

Schall is very funny. His Benedick takes himself too seriously--even while being re-

mind at every turn that he is potentially the laughing-stock of the entire soldiery if he should fall in love. Sametz as Beatrice is poignant out of the labor of self-defense; Schall as Benedick matches this with the labor of self-deception. Benedick needs to be funny from his first funny line, and he also must be dumped on from that first word as well (as he is, by Leonato, Don Pedro, and Beatrice, who pile on in 1.1). He must never be allowed to catch up quite. Schall brings out his struggle to catch up and his eminent, baffled unsuccess at it. For his soliloquies, Benedick sits cross-legged and sucks on a pipe, which is somehow silly, a pretense that he is truly a wise philosopher. He furrows his brow and opines and opines, and the wronger he is, the more satisfied. Yet he retains his masculinity; his status as clown and butt somehow do not dissuade us that Beatrice could find him attractive.

In the program notes, Frank Occhiogrosso rightly observes that "a problem for modern audiences arises" in Claudio and Hero. It's not so much with Hero as it is with Claudio. Hero is correct, hopeful, and immature; Elizabeth Roby adds an appealing loony dizziness. When she learns that all is lost, Hero is caught without resources. Though Roby was not up to this very difficult transition (how *does* one stand silent for 75 lines in 4.1, after having said "Refuse me, hate me, torture me to death"?), she brought out plenty in Hero for the audience to understand. Still, the audience needs to be made to care about Hero, a difficult task in a comparatively small part.

Claudio is the real alien. I heard one spectator call him "totally unrealistic." She asked, "How can this guy, after loving this girl from a distance through a whole war, come back, get engaged, and then throw her over so fast on so little evidence?" She's assuming, of course, that Claudio should be a psychologically realistic character and not an emblem of a moral problem. Yes, that's *her* mistake—but much of the audience will be making it with her. They'll miss the danger set up in his high standards, and they do not fully understand the disaster for Hero and her father of being rejected after a public betrothal. Claudio's unrealistic unexpectations (ironically, perfectly fulfilled by the loyal Hero) bring up some lovely complexities. These tend to come out better in the classroom these days than in the theatre.

I wish the actor good luck who gets the part of Claudio. He must be a fellow-soldier and friend to the experienced Benedick and yet a painfully straight arrow. He fell for Hero before he went to war, and he must have this stamp on him, convincingly so, from the start. Most of his lines in 1.1. are singles, or very short, as Benedick runs rings around him. His one moving speech is nine lines long, after which Don Pedro says he's tired of hearing him. Then he

must be self-righteously heartless, confident of his legal rights when he says "There, Leonato, take her back again" in 4.1. (The only redress is the extralegal measure of the duel, as Beatrice is quickest to see.) He must also take a somewhat boyish pleasure in helping set up Benedick.

Neither the direction nor the execution of Claudio here helped us understand him. He is very boyish, and nothing in his character in 1.1 anticipates his rigid rejection, which brings tragedy so near, in act four. I believe the intent was to establish a credulous, idealistic Claudio, loving blindly and unrealistically with his whole boyish heart, an immature moral absolutist who, at the first sign of moral suspicion, is willing to throw all over. There's some merit in that reading—it might be the only way to negotiate the character for a modern audience—but it did not work as performed.

Dogberry and men looked like something out of Bre'r Rabbit. Tom Brennan was a strong and confident Dogberry, as absolute in his fog as Claudio is in his. And that's the key: Dogberry

works best when he is made to succeed, in spite of himself, in resolving a potential tragedy of which he is only dimly aware. Audiences usually don't pick up on the malapropisms at first (if they ever do), but Dogberry was not deterred from them. He wags his finger at Don Pedro (Gil Rogers), wags it at the malefactors, wags it at Seacole and Oatcake. What made him funny was his own absolutism. His pleas to be written down an ass had the audience in stitches because they know he won't rest until he gets what he demands.

There was also some expert pacing: the build-up to Beatrice's "Kill Claudio" was really well done. (The audience found this one of the funniest lines in the show, by the way, partly because of Benedick's perplexed expression.) And despite the failure of the Claudio/Hero side of things, and despite a little too much song and dance at the end (the bustles were getting a tad unruly, and the Confederate pants a bit tight), this production did leave the crucial impression that some couples are just too wise to woo peaceably—a piece of wisdom in itself.



Thomas Barbour as Leonato, Tom Brennan as Dogberry, and Kermit Brown as Verges in New Jersey Shakespeare Festival's *Much Ado About Nothing*. Photo by Gerry Goodstein.

### Notice of New Subscription Rate

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## Structure and Performance in *Hamlet* 2.2

By Charles A. Hallett

In "The National Theatre's *Hamlet*: A Record," Gerald M. Berkowitz describes a major production of a major company, one in which Albert Finney played Hamlet, Denis Quilley Claudius, Barbara Jefford Gertrude, and Roland Culver Polonius, under the direction of Peter Hall. In doing so, Berkowitz records for posterity those many gestures and interpretations of these and other members of the cast that render the production unique. Writing about 2.2, for example, he remarks that "the only visible signs of lechery in Claudius came in this scene, as he traded kisses with Gertrude while paying minimal attention to the Ambassadors," notes that "Polonius read 'In her excellent white bosom, these, etc.' with an embarrassment that indicated that 'these, etc.' was some shocking description of her bosom," and describes for us with special care what seems to be the epitome of spontaneity in Finney's rendering of Hamlet's feigned madness:

Finney made it obvious from the moment he entered in the next scene that Hamlet was going to be feigning madness, and not very subtly. The basic idea for his appearance obviously came from Ophelia's description earlier: no hat, open shirt, stockings hanging loosely over the tops of his boots. To this he added a scarf tied red-Indian-style around his forehead and a loose academic gown that kept falling off one shoulder or the other and getting tangled around his elbows. I once saw Finney at an evening of dramatic readings when, for some impish reason, he decided to play drunk and ham it up shamelessly. He used many of the same tricks in this scene: suddenly flashing a wide-eyed and leering smile, using grand melodramatic gestures, running his voice up and down the register or lapsing into various dialects, twisting his body like a demented Uriah Heep. He read the joke about conception like a dirty old man, screwed his face and body up around the description of old men, treated "Into my grave" as if Polonius was trying to set him up with an old joke and he was beating him to the punchline, chewed on his shirt collar when he had nothing better to do, and turned "except my life" into an imitation of a tape recorder being speeded up, each repetition faster and higher-pitched until it approached gibberish.<sup>1</sup>

As these excerpts suggest, Berkowitz's interest is in the way individual actors breathe life into individual lines, and his record is valuable insofar as it preserves for us especially those moments in which a familiar line or speech seems suddenly fresh and new. What Berkowitz makes no effort to record, however, is the dramatic shape of this production.

I cite this particular record only as an example, because it embodies a typical approach to an important production of an incomparable play. The tendency it illustrates is commonplace in our records of Shakespearean productions, where descriptions of imaginative line readings abound, while little attention is given to the skill and imagination and sense of timing that goes into recreating the dramatic tensions of any particular sequence. From the record Berkowitz has left us, we can never know how the director used the segmental divisions through which Shakespeare has so carefully organized the material of the scene. We cannot tell how the several climactic moments in the scene were related one to another or even whether the various climaxes were perceived at all--Berkowitz himself seems not to have noticed any. Did the action really gel as action, or was the flow monotonous, continuing at the same level, the dramatic

rhythms having been sacrificed to some overriding "idea" or to visual pyrotechnics? We are never told. Because the situation is not isolated but prevalent, it seems worthwhile to explore the kinds of observations that could be made in recording the structuring action of a performance, in the hope that more of the **drama** of the drama can be preserved by critics and historians who take the trouble to describe particular productions.

Successful observation of how the scenes have been segmented for production involves a prior discernment of the kind of segmentation Shakespeare characteristically works with--those units smaller than the scene: the beats, the sequences, and the frames. For example, though in *Hamlet* 2.2 we have a scene which appears spontaneous and unstructured, the scene is constructed of six sequences, each of which has a self-contained action of its own. The six units are as follows (citations are to the Riverside edition): 2.2.1-39; 2.2.40-170; 2.2.170-221; 2.2.222-309; 2.2.309-79; 2.2.380-605.

These are more than mere dialogue units, of the sort that one might find in some episode of a novel being "dramatized" on Masterpiece Theatre. In each of Shakespeare's sequences, something is at stake, and the historian recording the production will more easily discern what is at stake if he has examined the goals of the characters--not the minor goals, or those that might seem to emerge from the subtext, for at that level individual performers are freer to make individual decisions--but the structuring goals, those goals and objectives that require the performers to work together as an ensemble, establishing together the pacing and the rhythms of the unfolding action. Like the directors and actors themselves, the theatre historian must be able to recognize the objectives through which the action is given movement and direction. Who is propelling the action at any given moment? Who is responding? In what ways do these objectives create tension? And where--at what moment--is that tension released?

In *Hamlet* 2.2, the first sequence is the shortest, just under forty lines. In it, Shakespeare presents the King and Queen in conference with Rosencrantz and Guildenstern. Berkowitz describes the stage picture:

Rosencrantz and Guildenstern entered left as Polonius and Ophelia exited right, and were thus onstage when the court came to them from the rear. Claudius seemed sincere in wanting help in understanding Hamlet; he spoke in his private, natural voice and rhythms rather than the public manner. In thanking them Gertrude not only avoided the Tom Stoppard joke but introduced a new one: she consciously compensated for Claudius' inadvertent slur to Rosencrantz by treating him with extra favor, and they all took it as a gracious gesture and a mild rebuke to the king. She then saw them off left as Claudius turned to deal with Polonius. (22)

Notice how little this description conveys about the dramatic structure within which these stage events take place. There is no concept of **action** here. The writer gives us no idea of how Quilley or Jefford rendered the characters' objectives.

Yet in terms of goals, the sequence is tightly structured. The royal pair speak to Rosencrantz and Guildenstern of "the need we have to use you." These school friends have not just appeared but have been sent for, and in haste. Claudius speaks of being troubled about "Hamlet's transformation," the cause of which the King cannot fathom. He then reveals the objective that gives direction to this little action--to persuade



Rosencrantz and Guildenstern to act as his agents in his quest to discover the cause of Hamlet's behavior. Claudius asks the two men "to gather / So much as from occasion you may glean, / Whether aught to us unknown afflicts him thus." Gertrude, sharing Claudius' objective, promises a kingly reward for their services. This desire of the royal couple, to set Rosencrantz and Guildenstern to spy on Hamlet, raises tensions that are quickly released by the prompt acquiescence extended by the two courtiers:

We both obey,  
And here give up ourselves, in the full bent,  
To lay our service freely at your feet.

Claudius and Gertrude, then, are the propelling characters--theirs is the governing desire in this little unit--while Rosencrantz and Guildenstern are responding characters. With their acceptance of this commission, the sequence climaxes and terminates. The unit 2.2.1-39, short as it is, contains a distinct dramatic action.

Through this structure of objectives and responses, Shakespeare conveys certain facts and emotions to the audience. We learn that, in the time that has elapsed between acts one and two, the King has observed Hamlet acting strangely and is disturbed enough to want an explanation. We might also notice a parallel between this sequence and the Polonius/Reynaldo meeting in the previous frame; in both cases, a father is sending out spies to observe a son. The phrasing through which the propelling motive of the King and Queen is expressed--"the need we have to use you"--seems slightly repugnant. Here and elsewhere, there are slight hints of something devious that will be more fully developed later when Rosencrantz and Guildenstern face Hamlet. More important, this little prologue establishes Claudius' desire to know what is going on in Hamlet's mind. This will be his principal objective throughout much of the play. Did Hall and Quilley develop this throughline? Or ignore it? We need to know.

In the next sequence, Claudius and Gertrude meet with Polonius (2.2.40-170). But the King and Queen no longer take the dominant position. Here the objective that will propel the action lies with Polonius, who is convinced that he personally has found the explanation for Hamlet's madness and has come to report his discovery to the King. When the sequence is approached merely as a unit of dialogue, the staging tends to emphasize the characterization of Polonius and the comic aspects of his pompous self-inflation. But the unit has been constructed as a unit of action; Polonius' "art" is employed in the service of a goal. What is at stake is not just whether the garrulous Polonius will ever get his report delivered but whether the King will accept Polonius' theory. In the staging, movement should be directed toward the moment when the King makes his judgment of the "evidence."

This is a more complex sequence than the scene's introductory one, and here we can see more clearly how the desire of the propelling character has an intensifying effect. Polonius announces his desire in the very first beat of the sequence, when he tells Claudius that "I have found / The very cause of Hamlet's lunacy." Though Claudius responds to this announcement with alacrity, his "O, speak of that, that do I long to hear" establishing the element of reciprocation that creates a bond of interest between actors, the earnest Polonius will not give up his secret easily. He puts Claudius off by suggesting that the King "give first admittance to th' ambassadors; / My news shall be the fruit to that great feast." The deliberate delay, while Claudius receives the ambassadors who have just returned from Norway, completes the first stage of the intensification. Polonius effects the second stage of the delay also, though the postponement in this case takes a different form. The delay is a by-product of Polonius' wish to tell his story amply and with style--he takes about twenty lines (beat 86-104) to come to the point and another ten (beat 105-28) to read a love letter "to the celestial and my soul's idol," Ophelia, whose author he coyly postpones naming. Even when Hamlet is finally named and the connection is at last made between him and Ophelia, Polonius is

still withholding a crucial piece of information; Claudius must press him for that, too. "But how hath she / Receiv'd his love?" In Polonius, Shakespeare has given us a propelling character who refuses to be hurried; he prattles on for twenty lines more before he finally reports the great discovery he had promised to reveal:

And he repell'd, a short tale to make,  
Fell into a sadness, then into a fast,  
Thence to a watch, thence into a weakness,  
Thence to a lightness, and by this declension,  
Into the madness wherein now he raves . . . (146-50)

But Shakespeare has not climaxed the sequence with this report. The dramatic question of the sequence is still hanging fire: **Will Polonius' interpretation of "the cause of this defect" in Hamlet be accepted? Will the King believe Polonius?** In the penultimate beat (151-59), Claudius seems skeptical, causing Polonius to crown his report with the, to him, compelling evidence that he has never yet been wrong. Only then does Shakespeare give us the climactic beat, in which the dramatic question is answered. Claudius asks, "How may we try it further?"--a sign that he finds possibility in Polonius' suggestion--and then commits himself to the proposed course of action: "We will try it."

The structure in this sequence is interesting. That Claudius accepts the theory Polonius has propounded gives the sequence its reversal. The conflict in the sequence is clearly between Polonius and Claudius--Polonius has the answer to the question that we had just seen Claudius trying to resolve, "what it should be, / More than his father's death, that thus hath put [Hamlet] / So much from th' understanding of himself" (7-9). Claudius, at the beginning of the sequence, is stymied; he has no answer himself, only a burning question. He is interested enough in the proposed solution so that Polonius can play a delaying game with him to increase his interest. The report Polonius delivers will move Claudius from ignorance to knowledge. Shakespeare cleverly casts Claudius' acceptance of Polonius' evidence in a tentative form, with the King's "How may we prove it?" requiring more action--the nunnery sequence. Claudius is, of course, worldly wise, and he has his own guilty secret, which makes him suspect an alternative reason for Hamlet's behavior. But investigation of that alternative will be aided by a clarification of this one: Polonius may be right. Thus, the King's climactic acquiescence to "try it further."

How Quilley and Culver handled the objectives that actualize and individualize the relationship between king and counselor suggested in Shakespeare's text remains unclear in Berkowitz's account. His paragraph on this episode gives tantalizing hints that Culver's Polonius had succeeded in capturing Claudius' attention and that Quilley's Claudius was truly engaged in evaluating the information emanating from this new source. "Polonius' report," writes Berkowitz, "was not played for laughs as it frequently is, and his lapses into 'art' were presented as a minor flaw to be put up with to get his good counsel." Elsewhere, he informs us that "the only slight indication that Claudius had less than absolute faith in Polonius came when his answer 'Not that I know' suggested the possibility that Polonius may have been wrong in the past." But these brief and isolated comments supply insufficient evidence for any reconstruction of the dramatic structure that activated this sequence in this production.

For the encounter between Polonius and Hamlet, Shakespeare begins a new action, the scene's third sequence (2.2.170-221). Hamlet suddenly appears on the scene, and Polonius, impatient to unravel Hamlet's mystery, shoos the King and Queen away so that he can take advantage of this unexpected opportunity to examine him. This goal, revealed in his officious "I'll board him presently," makes Polonius the propelling character once again. He has already shown us, through his instructions to Reynaldo, how he believes such an investigation should be conducted: "we of wisdom and of reach, / With windlasses and with assays of bias, / By indirections find directions out." In sequence three, Polonius quite spontaneously employs these tactics on Hamlet, and we get Hamlet's

equally spontaneous reaction.

Everyone knows, generally speaking, what happens in this seemingly spontaneous exchange: Hamlet sees through the man of "wisdom and reach" and makes a fool of him. But how does Shakespeare build an action here? And where does the sequence climax? What, exactly, makes this not merely the amusing but meandering dialogue it seems to be but a structured action as well?

Though the results are far from routine, the setup Shakespeare constructs for the sequence is a standard one: Polonius interrogates, Hamlet responds. Believing himself dominant, Polonius approaches the Prince with a silly, superior attitude: "Do you know me, my lord?" The dramatic question of the sequence, for him, is **Can I discover why Hamlet is mad?** In the sense that his goals determine the direction in which the action moves (toward confirmation for Polonius of all that he was predisposed to believe), Polonius remains the propelling character. At this level, Hamlet's goal is simply to prevent Polonius from discovering that he is not mad, which leads him to maintain the facade of madness. Yet at the same time, Hamlet's response alerts us, the audience, that there is a deeper level to this relationship, that while Polonius seems to have control here it is only because Hamlet has contempt for him and therefore deliberately allows Polonius to remain deceived. By choosing to remain in the responding role, Hamlet has truly accomplished what he has been seeking to do--to confuse the King's most trusted spy.

The extraordinary aspect of this brief action is that Shakespeare does not make Hamlet act like a lunatic; instead, he makes this seemingly spontaneous encounter one of those scenes that shows us how intelligent Hamlet is. Hamlet's responses have the effect of spinning Polonius around and around so that Polonius goes out looking very silly. The responses that convince Polonius that Hamlet is, indeed, mad convince us, meanwhile, that Polonius is a fool. And as we watch Hamlet toy with Polonius, we should get a clear insight into Hamlet's cogency--the ease with which Hamlet comprehends and manipulates the old man warns us that Hamlet is hardly a lunatic.

It is interesting to observe how this action climaxes. One's immediate impulse might be to assume that the peak comes in beat 206-13, where Polonius feels confirmed in his false convictions and goes off to contrive further. Since Polonius has been presenting his errors as truth for some time now, there is a climax for Polonius when he is satisfied--and he is satisfied at the end of the interview--that he has gotten what he was looking for. But closer examination indicates that Shakespeare sustains the tension through beat 213-19, when, after Polonius leaves, Hamlet expresses the truth felt both by Hamlet himself and by the audience, "These tedious old fools!"

There are good reasons for accepting "These tedious old fools!" as the climactic line. Remember, for example, that this is the first time we have seen Hamlet since he announced his intention to put on an antic disposition. His odd visit to Ophelia was only reported to us through her eyes. We have heard Claudius, Gertrude, and Polonius speaking about the strange way Hamlet has been acting. And when Hamlet finally reappears, we see him playing the madman. The first thing we hear of sanity from him is his final line in the sequence, "These tedious old fools!" The line clarifies for us what we have been strongly suspecting throughout the sequence--that the whole court is being misled by Hamlet's antic disposition. The line, which comes so directly from the character of Hamlet at the moment, cuts through the charade that has been going on and tells us exactly how we are to feel about the previous exchange. His stark sanity shows through in that cutting line. How did Finney handle this line? Berkowitz doesn't raise this question.

The atmosphere of intrigue established in the first three sequences is continued in the fourth action of this scene, sequence 2.2.222-309, where Hamlet's state of mind is subjected to further scrutiny. The objectives of Rosencrantz and Guildenstern here are those given them by Claudius and Gertrude in the scene's first sequence: "By your companies, / To draw

[Hamlet] on to pleasure, and to gather / So much as from occasion you may glean, / Whether aught to us unknown afflicts him." And so, in the introductory beat of the sequence, they offer Hamlet their company.

For Hamlet, the sudden appearance of Rosencrantz and Guildenstern to replace Polonius is a welcome exchange. With Polonius, he had been on guard right from the beginning, knowing that the people of Claudius' court are the people he has to deceive. Rosencrantz and Guildenstern come as his friends, not as court sycophants (or seem to), and initially he trusts them. An atmosphere of camaraderie is quickly established by their relaxed banter:

**Hamlet:** Good lads, how do you both?

**Rosencrantz:** As the indifferent children of the earth.

**Guildenstern:** Happy, in that we are not over-happy, on Fortune's cap we are not the very button.

**Hamlet:** Nor the soles of her shoe?

**Rosencrantz:** Neither, my lord.

**Hamlet:** Then you live about her waist, or in the middle of her favors?

**Guildenstern:** Faith, her privates we.

**Hamlet:** In the secret parts of Fortune? O, most true, she is a strumpet. (225-36)

By the end of the sequence, Hamlet has discovered that with them too he must maintain his antic disguise.

The transition between Hamlet's frank welcome and his more suspicious attitude is uncharacteristically abrupt in the Q2 version; however, the Folio text preserves three beats which supply more ample motivation for Hamlet's suspicions that this may not, after all, be "a free visitation." The lines provide a welcome addition; it seems right that the friendly bantering be prolonged. It keeps them, a bit longer, on the beaten way of friendship. By extending this camaraderie, the Folio version reveals how much the three young men have in common, how open Hamlet normally is, how much he is willing to accept people for what they seem to be: to Rosencrantz and Guildenstern, he is the same gracious host he had been to Horatio.

In this Folio version, Shakespeare initiates the subject that will create the central tensions of the sequence with Hamlet's innocent question "What brings you here?" that question emerging very naturally in terms of the banter that is already going on: "What have you, my good friends, deserved at the hands of Fortune, that she sends you to prison hither?" The question, as yet unanswered, is posed again: "What make you at Elsinore?" The tendency of Rosencrantz and Guildenstern to evade the question because they have a guilty secret makes Hamlet suspicious. He begins to sense that they have something to hide and knows immediately what it is. Thus, his eventual rephrasing of the question: "Were you not sent for?"

Ironically, it is Hamlet's openness and good nature that make him the propelling character of this sequence. His spontaneously conceived objective to discover why his two friends happened to come to Elsinore grows stronger as the sequence develops. Hamlet becomes more intensely interested in obtaining an answer to his question. The tone remains witty. But he has hit upon an area that they are a little uneasy with, and their answers lack that spontaneity and forthrightness that characterized the opening bawdy exchange. When Hamlet finally presses them to "be even and direct with me, whether you were sent for or not," they can only look at one another helplessly. By the time they blurt out the truth, it is too late. They have lost Hamlet's trust.

How--and just where--does this sequence climax? Shakespeare obviously means the build that begins at line 270 with Hamlet's "What make you at Elsinore?" to culminate in his realization at line 290, "Nay then I have an eye of you!" and their immediate admission of guilt (292):

**Hamlet:** Be even and direct with me, whether you were sent for or no!

**Rosencrantz [Aside to Guildenstern]:** What say you?

**Hamlet [Aside]:** Nay then I have an eye of you!--If you love me, hold not off.

**Guildestern:** My lord, we were sent for. (287-92)<sup>2</sup>

This reversal in the positions of Rosencrantz and Guildestern from friends to foes is climactic in the sense that it releases the tensions that culminate in Hamlet's insistent demand for the truth ("If you love me, hold not off"). But I think the actor playing Hamlet can take the build of this sequence a step higher, if he makes the concluding monologue part of the rising action. Here, as in the earlier parts of the sequence, Hamlet's intelligence puts him ahead of his politically inept friends. Not only has he discerned their mission, but he goes on to complete it for them: "so shall my anticipation prevent your discovery, and your secrecy to the King and Queen molt no feather."

What is Hamlet doing here? Why does he give Rosencrantz and Guildestern a description of his inner life at this moment? Is this self-revelation, perhaps, simply Shakespeare's way of apprising the audience of Hamlet's melancholic disposition? Or is this speech flowing from somewhere very deep in Hamlet's own psyche? What we are seeing here, I think, is that Hamlet dons again the antic disguise he had worn for Polonius but for Rosencrantz and Guildestern, he shifts the madness into another mode.

Hamlet now knows Rosencrantz and Guildestern are agents of the King. He knows he is being watched by them. So he constructs a plausible kind of insanity. With Polonius, Hamlet dances on the surface, plays on the meanings of words, ignores the continuity of discourse, seems, in short, not to be in touch with the real. By deliberately misreading all the signs that are given him, he creates for Polonius the impression that he cannot follow the logic of the situation. That tactic will not work here, for Rosencrantz and Guildestern have just seen Hamlet's mind functioning rationally. Instead, Hamlet offers them an explanation, a very plausible explanation of his madness, by admitting to an oppressive melancholia. He contrasts the world as he knows it is--majestical, noble, glorious--with the world as it appears to him--"a sterile promontory," "a foul and pestilent congregation of vapors." It is a way of saying, "the King is wondering why I am acting oddly. Well, it is because I see the world in a very strange way." Once again, Hamlet's superiority to those who are attempting to fathom his mystery is apparent to the audience. In "explaining" his melancholia, Hamlet is indeed describing what his condition is. But Claudius is not after the what but the why. And of why he sees the world as he does--because he has discovered that his uncle killed his father--Hamlet says not a word.<sup>3</sup>

The intention I am pointing to here is exactly that, Hamlet's intention, but, as the action nears its apex, Hamlet's emotions run away from him. In constructing a madness that will satisfy Rosencrantz and Guildestern, Hamlet really begins thinking about the way that he feels. And though he knows that they have come to find out his secret, and though he means to construct another labyrinth that will cloud his purpose, he gets absorbed in the meditation. Hamlet has hit on what truly is his dominant passion, and, as he goes on, there is a great deal of self-revelation in the speech, to the point where Rosencrantz and Guildestern, who have come to find out what Hamlet's problem is, are embarrassed by the depths to which Hamlet allows them to see into his soul. One of them titters. The interruption brings Hamlet back to the present moment and back to the bantering tone that he had used with them earlier in the sequence. Thus, while certain tensions are released when Rosencrantz and Guildestern admit to Hamlet that "we were sent for," their and our rapt attention to Hamlet's self-revelation sustains the pitch. Only with the sudden and embarrassed laughter of Rosencrantz is the spell finally broken.

The action of 2.2 takes an abrupt change of direction at this point. From here to the end of the scene, Shakespeare's focus will be on the actors who have come to Elsinore; sequence 2.2.309-79 sets the scene for their arrival, and sequence 2.2.380-605 depicts Hamlet's reception of

them. Ironically, though there is nothing in the text--no new scene designation, not even a clearing of the stage--to indicate a unit division, and though the change in direction is effected almost without our being aware of it, yet it is at this point that we find the major dividing point in the scene. In the four sequences examined so far, Shakespeare has been showing us the attempt of Claudius to probe the mind of Hamlet and Hamlet's defenses against it. In the sequences that follow, the initiative is Hamlet's. This patent factor, that Shakespeare has constructed 2.2 in two sequence groups, or **frames**, will have an important bearing on the way individual sequence climaxes must be weighted. But this is to anticipate. The scene's final sequences have yet to be analyzed.

The area of 2.2 we are now approaching frequently appears muddy in productions; the failure to perceive the structure results in its being chopped up into rather arbitrary segments that obscure the builds to be articulated. Producers realize, I think, that this section is designed to allow us to see Hamlet's natural spirits flowing. Under the spell of the promised diversion, he is himself for the moment, a person with a very active mind, interested in many things, lively in pursuit of any subject that is introduced, this one especially. But the spontaneity of Hamlet's interaction with the players is best captured on stage if the action is understood to unfold as two sequences, each with its own climax. Without this articulation, the action on stage, lacking direction, collapses into chaos.

Sequence five (2.2.309-79), the first of the two players' sequences, is expository: the idea of the players is introduced seemingly by accident, before the players themselves come on stage, and Rosencrantz and Guildestern become the instruments through which this "scene-setting" is accomplished. Rosencrantz, desperately trying to cover himself when Hamlet asks "Why did ye laugh . . . when I said 'Man delights not me'?", seizes on the topic of the players. He has no foreknowledge that the flourish announcing the arrival of the actors at court is going to occur a few lines later. He has merely grasped at the topic to get himself through an awkward moment. Anything to change the subject. But Hamlet is enlivened by the topic and picks it up.

Though sequence 2.2.309-79 is expository, the two sides in this action have obvious objectives. Hamlet strongly desires to know about the troupe--"What players are they?", "How chances it they travel?", "Do they hold the same estimate they did when I was in the city?", and so on. He is full of questions. Rosencrantz eagerly supplies the news he calls for. The objectives themselves are extremely simple. The art lies in Shakespeare's oblique use of them. Rosencrantz and Guildestern don't really set out to introduce the players, nor when we are watching the play are we conscious that they are introducing the players; we are absorbed in the earnestness with which Hamlet explores the players' plight and in what he makes of it--that the public who has turned from the tragedians to the "little eyases" is the same fickle public, with the old King dead, now flocking to flatter Claudius. But then, suddenly, we hear that climactic flourish of the trumpets and "There are the players." Everything in the sequence leads up to that dramatic fanfare. After it, Hamlet has only time to revert briefly to his friends' earlier inquiry about his madness, throwing them into further confusion, before Shakespeare has the scene's last and longest sequence under way.

In this final sequence, Hamlet, once again the host, is the propelling character. The flourish, interestingly, announces but does not bring on the players. We are expecting them; however, Shakespeare sends out that old Jephthah Polonius instead, thus creating for this sequence a brief introductory section in which Hamlet's reception of Polonius recalls the mocking mode of sequence three: first, Hamlet predicts Polonius' mission (beat 380-88), then mocks the "tedious old fool" (beat 389-402), and finally makes mysterious comments about the man's "one fair daughter" (403-21). The reintroduction of Polonius at this point not only binds sequences three and six more closely together but obscures what might otherwise be too obvious a division between the two frames of this scene

and, by its delaying tactics, enhances the effect of the players' entrance.

In the body of the sequence, we again find the action going forward beat by beat. Hamlet gives the players a genial welcome (421-29), then calls for entertainment: "We'll have a speech straight" (429-32). In beat 432-49, the speech is chosen; in beat 449-67, Hamlet begins it ("the rugged Pyrrhus" is described); in beat 468-97, the First Player carries it on, recounting how "the hellish Pyrrhus / Old grandsire Priam seeks." The interruption of Polonius (beat 498-501) both supplies a defining break after the account of Priam's death and allows Hamlet to voice his eagerness to hear what comes next in the passage he has selected for performance--"Say on, come to Hecuba."

As usual, the director, the actor, the theatre historian--anyone analyzing the play's action sequence by sequence--must ponder carefully the crucial question, where does this sequence climax? In sequence 2.2.380-605, there are three options:

(1) In Hamlet's "rogue and peasant slave" soliloquy, which obviously focuses the **meaning** of the entire segment. But the soliloquy is constructed as a summary and conclusion of all that has gone before. It is not an answer to the dramatic question of the sequence, which (since Hamlet has asked the Player King to "Give us a taste of your quality") I take to be **Will the performance live up to Hamlet's expectations?**

(2) In Hamlet's request that the Player King play **The Murder of Gonzago**. But by the time Hamlet makes this request, many of the characters have already begun to exit. It involves an obvious "after" thought, and Shakespeare even presents it as such by locating it amid exits. This beat prepares us for the play-within-the-play, but not by being the climax of the action here.

(3) During the speech of the Player King, Hamlet has called for "a passionate speech," and he gets one. It is to this compelling description of Hecuba, the player's "reminiscence" of Hecuba's agony as she watches Pyrrhus "make malicious sport . . . of her husband's limbs" (501-22), that everything in this final sequence has been moving. Clearly, emotions in this sequence continue to build as the Player describes the appearance of Hecuba (a cloth "upon that head / Where late the diadem stood, and for a robe, / About her rank and all o'erteemed loins, / A blanket, in the alarm of fear caught up") and increase when he speaks of the "instant burst of clamor that she made." The high point of this important build occurs, perhaps, at the moment when Polonius notices the actor's total absorption in his role--and stops him:

**Polonius:** Look whe'er he has not turn'd his color and has tears  
in 's eyes. Prithee no more.

**Hamlet:** 'Tis well. I'll have thee speak out the rest of this soon.  
(519-22)

It is when tears come into the Player's eyes that the drama of the scene peaks. It has to be, for the Player's rendering produces such emotion in Hamlet that the tears are what he remembers when he thinks back upon the event.

I have said that the soliloquy is not the climactic moment of sequence 2.2.380-605. But certainly the intense introspection in which Hamlet is engaged in the "rogue and peasant slave" soliloquy sustains the emotion of the concluding moments of this scene at a high pitch. The effect Shakespeare obtains through this soliloquy is worth noting. As one listens to Hamlet, one has the impression that, in moving through the course of the speech, Hamlet spontaneously, at its end, conceives his plot to spy on Claudius. So strong is the "curtain line"--"the play's the thing / Wherein I'll catch the conscience of the King"--that Hamlet seems to be inventing his plot as he utters the words. But that is not true. Hamlet has already asked the Player to perform **The Murder of Gonzago**. In a way, in Hamlet's soliloquy, the play is expanding that period of time from the moment when Polonius says "Look whe'er he has tears in 's eyes" to the moment when Hamlet asks the actor to "study a speech of some dozen lines . . . which I would set down and insert" in the **Gonzago** play. It is almost as if Shakespeare has stepped back in time and is running that

section of the sequence through again, this time in slow motion and from within Hamlet's mind, so that we see Hamlet reacting as the event occurs: Look, he has "tears in his eyes, distraction in his aspect." "What would he do / Had he the motive and the cue for passion / That I have?" "Yet I . . . can say nothing." "Am I a coward?" And then: I know what I'll do--"I'll have these players / Play something like the murder of my father / Before mine uncle." We are shown what happened inside the mind of Hamlet in that instant when the Player had "come to Hecuba." Though distinct from the climactic moment, the soliloquy relives it, revealing to us the significance for Hamlet of that external action we had just seen and thereby absorbing us in the intensity of Hamlet's interior dialogue with himself.<sup>4</sup>

There are certain questions the theatre historian can entertain here. How does Finney show that the soliloquy grows out of the preceding sequence? What does he use in the preceding portion of the sequence to trigger his response? Or does he deliver the soliloquy as a set rhetorical piece? Did the sequence effectively end when the Player King exited, with Finney self-generating the soliloquy as an independent speech, or did he render it in a way that established a relationship between the soliloquy and what evoked it?

We have come to the end of the scene, and it should be obvious, at this point, not only that the structuring principles of the scene's six sequences give the action a dramaturgical complexity that will challenge any cast but also that these sequences divide naturally into two groups, the first four sequences having one concern and the last two sequences another. Shakespeare creates a deliberate break here. What is the significance of this break from the dramaturgical point of view?

Among the many aspects one might consider is that in each section the actor playing Hamlet has a different status. In the first frame, the character is not dominant. Even though Hamlet is the protagonist and even though his role is being played by a renowned actor, he has been cast, in these four sequences, as a responding character. Because, in this frame, Shakespeare is establishing Claudius' awareness that Hamlet has been acting strangely in the interim between acts one and two, as well as the King's covert attempts to spy on Hamlet through a series of surrogates, different spies come forward as propelling characters, with their unequal degrees of ability. Hamlet learns of the King's activity, first through Polonius and then through Rosencrantz and Guildenstern. But his awareness can develop only because these others are the propelling characters--and they **have** to be the propelling characters because they are the characters who are **doing**. The relative power of the character is ruled by the requirements of the text and not by the leading actor, and only gradually, only in the second frame of the scene, does Hamlet become the propelling figure.

In the second frame, Hamlet himself decides on a course of action, but the decision comes at the last moment and quite unexpectedly. The introduction of the subject of the players that initiates this frame causes a sudden shift and a wonderful new build. The spying theme that united the earlier sequences seems to have been dropped; the characters engage in a discussion that appears to be irrelevant; and the plot, as the audience experiences it, is apparently left to drift. But the actor playing Hamlet knows all along where this new frame is going and realizes that under this seemingly desultory conversation about the importance of acting, Hamlet's mind is operating. As he speaks to the players, his mind continues to dwell on what has been happening to him--the undercurrent surfaces from time to time, particularly in his treatment of Polonius. Also in his mind is the idea that "guilty creatures sitting at a play / Have by the very cunning of the scene / Been strook . . . to the soul." And into this tremendously fertile mind comes the experience of the Player King, weeping for Hecuba. All of these ideas are mixing in his mind, so that when he experiences the Player King's emotion and juxtaposes it to his own, everything suddenly fits together and he is catapulted into action. By the end of this second frame, Hamlet has turned this interview with

the players into the preparation for **The Mousetrap**.

Each frame, then, has a tonal quality unique to itself and has to be played with a sensitivity to the distinctive qualities inherent in it, despite the fact that the second frame evolves from the first without any clearing of the stage to highlight the transition.

The Berkowitz essay on the National Theatre's **Hamlet** is representative of a common style of historical recording. The writer emphasizes, primarily, the points at which Finney's interpretation seemed pictorially memorable or where it varied from the tradition. Because he spends so much time on each scene, it sounds as though he is giving a very detailed account of the action. In reality, the action itself is never described. This kind of a record leaves no history of the way the dramatic structure was realized. Here is what purports to be a record of a major director's production, incorporating the acting of a major actor, and yet it doesn't tell us at all how any of the principals came to grips with the dramatic thrusts of the text.

It would have been interesting to review the production to determine how Hall and Finney handled the dramatic structure of this scene; perhaps someone will one day be able to do so. My aim has been, rather, to provide a more general analysis of the dramatic possibilities of **Hamlet 2.2** that offers a starting point from which any production can be studied and to send it forth coupled with a plea that theatre historians record and preserve for us fuller descriptions of the way Shakespeare's dramatic structure has been rendered in any particular production. How have the director and actors realized the striking series of builds and climaxes within which the dialogue units exist? Where does this or that sequence climax? Is the climax effective? How is any particular climax weighted in relation to those surrounding it? Does the action really work? I daresay all of us would welcome a comparison of the various **Hamlets** on the given points.

There is a way, too, in which better records would ultimately result in better productions. To some extent (deny it as they may), actors and directors are shaping their productions with an eye to what they know critics and scholars will notice. If commentators are praising physical pyrotechnics, the productions will be rich in them. Likewise, if the actors and directors know they are going to be judged on how astutely they have dealt with the dramatic structures of the play, they will pay more attention to that aspect of the text. In a sense, then, in this essay, I am questioning the responsibility of the commentator as well as his function. There is a twofold responsibility here: not only should the histori-

ans be recording what is there, but they are also responsible for what they get. All the more reason why they should be aware of the structure of the action and demand that attention be paid to it.

#### Notes

<sup>1</sup>"The National Theatre's **Hamlet: A Record**," *Theatre Survey* 19 (1978): 22-23.

<sup>2</sup>As Finney interprets the role, Hamlet's certainty of his friends' infidelity comes much earlier. Berkowitz notes that Hamlet "clearly suspected them" from the beginning; his "Why, anything--but to th' purpose' became an order: let's get to the point. 'I know the good king and queen have sent for you' was a Woodward-Bernstein trick, pretending to know more than he actually did, to see if they would verify it."

<sup>3</sup>Evidence that Hamlet's intention is not to inform but to cloud can be drawn from his attitude later on, in a beat that gives a more finished conclusion to this sequence (379-79). Hamlet extends his hand in welcome to his two friends but at that point treats them in the way he treated Polonius. He says something filled with ambiguity that sounds like madness--Welcome to Elsinore . . . And as to the problem of my madness, when the wind is southerly, I know a hawk from a handsaw--and leaves them dumbfounded. Whereas he initially admitted them as friends, he has now put them in the same category as Polonius.

<sup>4</sup>In describing this sequence of 2.2, Berkowitz again focuses on Finney's energies. He reports that Hamlet "greeted the players warmly, but rushed the scene toward the Hecuba speech as if his mind were already leapfrogging to the scheme that would follow it. He read his part of the speech naturally and well, straining occasionally to remember the words. The Player continued in the natural vein, very different from the style to be used later in **Gonzago**, and everyone was moved except Polonius. Hamlet spat out his rebuke to Polonius as an angry reaction to the breaking of the spell, as one might treat someone whistling in church or, indeed, talking during a play." The description seems promising. But it ends with this description of Polonius' first interruption and says nothing of how the second, the more significant and climactic interruption, was acted. Berkowitz supplies only a general impression: "From the moment the Player finished to the end of the scene Hamlet was in a state of almost manic excitement, moving about the stage and racing through his lines as if his tongue couldn't keep up with his brain. By the time he began the soliloquy his plot was already completely formed . . ."

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## SHAKESPEARE ON FILM

### Orson Welles' *Othello* and the Welles-Smith Restoration: Definitive Version?

By David Impastato

Orson Welles' *Othello* is often cited as the classic metamorphosis of Shakespearean drama into the poetry of pure film. Winner of the top prize at the 1952 Cannes Film Festival, *Othello* dazzled viewers with a revolutionary style that implemented bold strategies of filmic adaptation. Forty years later, the erratic jolts, stops, and flights of the film's action, its expressionistic film-noir camerawork, and its propulsive cutting appeal intuitively to the contemporary film sense.

Welles' classic has also generated an inspired body of film history and criticism. Actor Micheal MacLiammoir, the film's memorable Iago, penned *Put Money In Thy Purse*, one of the wittiest and most observant behind-the-scenes glimpses of film production, documenting the "meticulous inferno" of the *Othello* set and his experience of working with Welles, the formidable, middle-aged *enfant terrible*. Among the analytical writings, French critic André Bazin responded to the Cannes world premier with a short piece for *Cahiers du Cinema* that has become normative in the study of Shakespeare film adaptation.

Bazin's greatest insight was to distinguish between stage and cinematic space. Stage space he termed "centripetal" because the audience's unchanging perspective, the physical continuity of the scenery, and the ongoing presence of the actors keep spoken language within a bounded field of attention. Cinematic space is "centrifugal" for Bazin because the film-frame is by photographic implication only a partial view of "nature," a shifting patch of a greater landscape. Extended structures of language, especially poetic language like Shakespeare's, dissipate and "fly out" into the open universe, constantly and drastically re-visioned by the camera. The theatre makes no claim of representing nature in whole or in part with its scenic artifices. Therefore, the playing space acts as a static, imaginative boundary, and the actor--the one natural, unbroken completeness present to the spectator--becomes the centripetal locus of the spoken word.

In *Othello*, Welles found a way to resolve the fundamental tensions between the mediums of poetic drama and film. Bazin explains how the film's unique photographic and editorial dynamics reconstitute the visual environment of the natural world, city, and castle into an abstract landscape having its own self-limiting properties--a closed universe with scenic boundaries which, like the boundaries of theatre space, are capable of checking the "centrifugal" pressures of poetic language. Beside providing a cradle for the spoken word, the film's turbulent contours give visual shape to the dark forces of the play--the demonic incursions of Iago and the passion, jealousy, and progressive fragmentation of *Othello*.

The film has had its critics, beyond those who simply find it too rigorously noir and Eisensteinian as a matter of personal taste. Negative comment has focused not on Welles the director but on his performance choices in the central role. The work of other cast members--notably, MacLiammoir as Iago, Suzanne Cloutier as Desdemona, and Robert Coote as Roderigo--has enjoyed more or less unanimous acclaim. Welles handsomely foregrounds the dignity and martial presence of *Othello* in his

opening speech to the Venetian Senate; these are values, however, that will shade the balance of his characterization away from the "passion" associated with the part. *Othello*'s later "Farewell content!" speech (3.3) is given not in anguished outcry but inwardly, with a wistful smile. Greeting Desdemona in Cyprus ("O my soul's joy!" 2.1), *Othello* tenders a love marked more by its nobility than its tokens of amorousness. When Welles does seek intensity, as in his pledge to Iago ("Like to the Pontic sea . . ." 3.3) or his lament over the dead Desdemona ("O insupportable! O heavy hour!" 5.2), he stages *Othello* with his back to camera, almost as if applying a kind of radio technique to moments of heightened pitch. Defenders of his approach counter that Welles the director must have restrained the emotion of Welles the actor so that the filmmaking itself, in its editorial reassembly of the spikes and facets of recorded performance, could induce the psychological fervor of the character at a higher level of filmic synthesis. The experience of the film gives this argument more than passing support, and such an approach is consistent with Welles' "pure film" tactics for the adaptation as a whole.

*Othello* was shot on location in Venice, Rome, and Morocco between 1948 and 1952. In the course of the chaotic on-again off-again shooting schedule, Welles abandoned cast and crew to raise money for the production by odd-jobbing as an actor, the role of Harry Lime in *The Third Man* being one of the most eminent of these forays. Ironically, many of the film's more brilliant moments arise from the aberrations of its shooting schedule. The famous steambath sequence, in which Roderigo bungles his attempt on Cassio's life and himself falls victim to Iago, was improvised when the full-dress costumes for the scene failed to arrive on time. Welles wrapped his actors in towels and went on to shoot a sequence of riveting visual appeal and dramatic power. The rain of flashing sword-thrusts into the crawlspace where Roderigo cowers in terror, the climax of the sequence, is a landmark of bravura montage. Welles himself later suggested that the film's entire aesthetic developed as an accommodation to disruptive logistics: the short angular takes allowed for the filming of single lines and phrases, even gestures, whenever other cast members participating in the scene were unavailable or scheduling thwarted the full duplication of sets. Shots made hundreds of miles apart merged editorially into one scene: on location in Morocco, Roderigo kicks Cassio, who immediately retaliates with a blow to Roderigo on location in Northern Italy.

Far more spotty was Welles' success in meeting the challenge of sound. Dialogue recorded months or years apart in disparate acoustical environments is vastly harder than its companion takes of picture to blend after the fact into a seamless illusion of continuity. Accordingly, Welles decided to post-loop all the dialogue once the filming was completed, but a host of new problems emerged. While the practice of recording a guide track to be replaced by dialogue looped in a studio was more or less universal in Europe at the time, *Othello* represented Welles' first experience working without the Hollywood sound technologies that he had not only mastered but perfected in *Citizen Kane* (1941) and *The*

**Magnificent Ambersons** (1942); both of these featured, among other things, the use of "production dialogue" recorded as the camera rolled on the action.

Most apparent in **Othello** is the loose synchronism of many of the speeches—a result of dialogue post-recording that fails to match the lip-movements, breaths, and other vocal clues supplied by the actors. Moreover, the voices of Welles' cast often lack a sense of connection to the observed speaker or to the spatial topography within which the speaker is perceived to be heard. In these distortions of "audio perspective," the sound image does not conform to the given dimensions of the visual image. Further imbalances in volume and timbre within individual speeches betray line-by-line renditions laced together by the editor with only partial success—in an otherwise worthy attempt to use the best readings from each of several takes.

Another difficulty in Welles' soundtrack is the aridity of many of its sound effects. A typical example is the feeble bath splashing that accompanies Othello's men in their pursuit of Cassio through knee-deep waters beneath the castle. The sequence's water effects are laid in without the resonance or echo that otherwise would have deployed them convincingly in the cavernous spaces depicted in the action. A damped, "closeted" sound characterizes much of **Othello's** track. Dialogue taking place out-of-doors differs little in ambient presence from interior dialogue—a potential but not inevitable hazard of the one mike/one booth technique of post-recording.

Whatever their cause, all of these shortcomings are doubly perplexing in view of Welles' extraordinary feeling for sound from his earliest radio days with the Mercury Theatre. Surely it's the final soundtrack that prompted him to confide to his daughter that he never had the time or money to make **Othello** the way he had really wanted to. His daughter, Beatrice Welles-Smith, eventually heeded her father's plaint and decided a few years ago to prepare a restoration of **Othello** that could aspire to the film Welles himself had hoped for.

It was years after Cannes before a release print of the original was available in the United States, and by then pirated 16 mm versions were already in circulation. Welles cut two European versions as well as a so-called American version, but the prints varied wildly in quality. No definitive version was ever established during Welles' lifetime, and after his death the negative was believed either dispersed or lost. When Welles-Smith finally located a nitrate negative in a vault in Fort Lee, New Jersey, she felt justified in regarding it as the authoritative point of departure for a final statement of her father's film. For two years, she and executive producer Julian Schlossberg of Castle Hill Productions supervised the painstaking process of restoring both picture and soundtrack. **Othello's** re-release was anticipated with great excitement.

In March of 1992, to prepare for the New York opening of the restoration, I screened a 35 mm print of the original **Othello** on file at the Library of Congress. Two previous viewings of it in 16 mm formats, ambiguous in venue and vintage, proved far from ideal as a basis for judging qualities of sound or picture. With its balanced print and steady track, monitored by earphones, the Library's clean 35 mm copy delivered a powerful experience of the film. But the features of asynchronous sound were prominent. In addition, the limited frequency range of the optical track produced overloading—a breaking up into "fuzziness"—at higher volumes. It was apparent how the film's disembodied voices could easily tarnish the experience of moviegoers perhaps struggling with Elizabethan text to begin with. Turn the track off, and a dynamic vision of the play unfolds; leave the track on, and film geography is blurred by the constant need to reset aural bearings. Certainly there was sufficient rationale for improvement—for fuller sound effects, for greater fidelity in the musical score, for subtler shading and timing of the human voice. Recent Shakespeare films by Franco Zeffirelli and Kenneth Branagh have greatly profited from state-of-the-art sound production, enhancing their aesthetic immediacy as well as their box-office impact. Surely Orson

Welles did not intend his film to be out-of-synch and aurally constricted.

Determined to avoid Hollywood, which, ironically, Welles himself claimed was the "only place" from a technical standpoint to make films, Welles-Smith hired producer Arnie Saks of Chicago to assume the challenge of restoration. Saks took no shortcuts in preparing the new version. First, all the dialogue was electronically excised or "stripped" from the original track received from New Jersey, then cleaned by eliminating frequencies on which glitches and dirt registered audibly. Other "sweetening" techniques were applied for texture and timbre, and finally the new lines were resynchronized with the actors on screen. Sound effects, like the sloshing footsteps under the castle, were re-recorded under optimum conditions and laid in one by one to picture (a sound-effects editor devoted months to this aspect of the project alone). In the absence of a printed score, Saks researched instrumental techniques of 1950s European films before having the music transcribed by ear from the original track and then recorded by the Chicago Symphony Orchestra and the chorus of the Lyric Light Opera. Finally, all the new sound elements were combined or "mixed" in four-track ("surround") stereo and joined to the new print that had been struck from the New Jersey negative, frame by frame, with the aid of computer analysis.

On December 4, 1991, Welles' restored and revitalized classic was presented in four-track stereo at a private donor screening in Lincoln Center, and again on February 20, 1992, at the Art Institute of Chicago. Within a month, the film, presumably in this form, went into general release, and on March 28, 1992, the new **Othello** had its first screening in New York City's 57th Street Theatre. But while word-of-mouth following the previews at Lincoln Center and the Art Institute had raised great hopes for the new version, from the first modulation of sound at the 57th Street Theatre these expectations were disappointed. Barely audible was the passionate opening statement of the score over the inverted face of the dead Othello, a surge of kettle drums followed by the fateful descending motif of bells, harpsichord, and piano. In the screening of the original print I saw at the Library of Congress two days before, the fullness and volume of these measures had struck with dramatic force, though the narrow latitude of the old print balked at the volume Welles had striven for in his mix, the music splintering at peak decibels. But it was precisely technical limitations like these of amplitude and "frequency response" that the new version was equipped to remedy. Magnetic sound can surpass without distortion the pain and audibility thresholds of the human ear, as **Terminator** films and rock concerts attest. Welles-Smith's first stroke of restoration was a repudiation both of available technology and of her father's obvious intention.

And what had happened to the four-track stereo? The suppressed, almost subliminal music was obviously coming from a single source behind the screen. As the funeral procession of Othello and Desdemona moved across the ramparts of the castle, the chanting of the monks that had figured so stirringly in the original could be discerned only by a selective labor of concentration. Critics as astute as Jonathan Rosenbaum of the **Chicago Reader** can't recall it being there at all ("Othello Goes Hollywood" 37). Nor were there any detectable differences from the original in instrumental articulation, though the throw-away volume of the music made such questions academic. What had happened to the hard-won, costly new score by the Chicago Symphony Orchestra?

With the classic opening sequence blunted, the burden of dramatic impact shifted to the dialogue. The initial exchanges between Iago and Roderigo and later between Brabantio and the Senate exhibited the virtue of being in synch, better blended internally from phrase to phrase than the original. But the missed opportunities in the dialogue restoration became evident immediately, illustrated by Othello's second line: "Hold your hands, / Both you of my inclining and the rest." Welles delivers this speech back to camera, descending a stairwell to confront Brabantio and members of the Senate in the loggia below. Visually, Welles' back with its flowing cape constitutes the receding foreground

of the composition. But in the original print, his voice issues without resonance from somewhere in the distance, neither believably connected to the position or motion of the man striding down stairs just ahead of us nor colored by the acoustical values of a stone staircase. The restoration went about solving the problem by slightly increasing the volume of the line. But this does nothing to focus the voice in three-dimensional space or match it to the aural environment defined by the picture. It's as if Othello's voice remained a cardboard cutout, perhaps a slightly bigger one than before, still left unpainted and still pressed flat onto the same plane as all the other sound cutouts in the scene.

While neglect of layering, roundedness, and overtone characterized most of the spoken word in the restored *Othello*, the New York screening revealed a more fundamental problem--degradation in sound quality. A sense of strain and brittleness, almost like a buckling to electronic duress, haunted the restoration's dialogue. By contrast, the texture of the dialogue in the Library of Congress print, the overall lack of synchronism notwithstanding, seemed fleshy and vigorous. The problem attained crisis proportions, unfortunately, in one of the most delightful arias of the entire play, Emilia's speech to Desdemona, "Let husbands know / Their wives have sense like them" (4.3). Its humor and up-to-date feminist logic holds a fine, chiseled edge in the Library of Congress 35 mm optical track. But actress Fay Compton's wry delivery of Emilia's treatise on the sexual rights of women was greeted by a befuddled silence in the packed 57th Street Theatre, an audience Shakespeare might otherwise have coveted in conjuring this vignette. In the Welles-Smith restoration, the sonic surface of Emilia's words was smudgy, granulated, the effect of her speech neutralized by its virtual impenetrability. A similar phenomenon occurred earlier when Othello crouched behind a wall listening to the damning conversation among Iago, Cassio, and Bianca about (as he believed) his wife. Their voices spatter through the wall's opening in unintelligible shreds of syllables. The Library of Congress print renders clearly, though in attenuated ominous echo, these key words and phrases reaching Othello's ears that become the insidious goad to his revenge. How could so many professionals have nursed a film with all the latest technologies and yet have "restored" it to less health than it had before?

Other elements of sound like music and effects fared no better even though, unlike the dialogue, they had been theoretically re-recorded under ideal conditions and could be manipulated within the broadest parameters for the new sound montage. In the Library of Congress original, for example, a trumpeter appears on camera to herald the arrival of Othello's fleet at Cyprus: pucker of lips and suspiration of breath fail almost comically to match the trumpet-blast heard on the track. Moreover, the blast itself unmistakably emanates from the brass section of the orchestra recording the score, a cozy "studio" sound, far from the windy parapet and choppy horizon we see on screen. The Welles-Smith restoration physically re-connects lips and lungs of trumpeter with the blast, but the temperament of the sound, incredibly, remains at odds with the refractory conditions of an outdoor, unconfined acoustical event. With the sound effects, too, Welles-Smith seemed more bent on duplicating, rather than rectifying (or at least cushioning), the obvious signs of haste and financial stricture in her father's work. The bath splashings previously noted during the foot chase beneath the castle remain bath splashings--in number, texture, "reverb," and record-level no different from the original. What happened to the footsteps fabricated by marathon effort in Chicago? Perhaps they suffered the same fate as the "dreadful bell" that Iago commands to be silenced after the Michael Cassio disturbance: a distant, slow, gong-like tolling, dubbed so far below the background music that only Iago's verbal reference brings it to consciousness. Barely a bell, hardly dreadful.

Finally, Welles-Smith in her advance publicity had promised a beautiful, indeed perfect, black-and-white print. But the screening at the 57th Street Theatre made this claim problematic as well. The restoration suf-

fered by comparison to the Library of Congress copy, a "radiant" print in technical parlance--that is, clear, luminous, and nuanced in its distribution of gray-scale values. The Library print was also remarkably free of jumps, splice-marks, or tears. But the Welles-Smith restoration proved dense, even soupy at times, with a tendency toward halation or "ghosting" in the more chiaroscuro scenes, an anomaly of contact printing where hotter areas of the negative create refractions on the printing stock that read as dark ghosts of an image--a wall in hard shadow, for example, replicating itself faintly in the bright sky above it. Several attempts to mend rips in the New Jersey negative also appeared to have been made. By the time the lights came up on a visibly unresponsive crowd in the 57th Street Theatre, it was impossible to reconcile Welles-Smith's million-plus budget, and all the hoopla accompaniment, with her final presentation--not by a longshot an "enhancement" of her father's masterpiece and, if indeed a "restoration," restored to what? Only later did news reports and inside accounts reveal what had gone wrong.

Welles-Smith's first exposure to the work Saks had supervised in Chicago was the December 4, 1991, screening at New York's Lincoln Center. Her reaction was unaccountably one of outrage. "Liberties" had been taken with her father's work. "A fifties film," she was quoted as saying, "should look and sound like a fifties film" (Rosenbaum interview). So much, in one sweeping edict, for the impact of four-track stereo, which might have "interpreted" Welles' *Othello* for a wider contemporary audience the way Welles himself had "interpreted" *Othello* for film. Exercising her legal stranglehold on the project, Welles-Smith yanked the printing elements from Chicago and authorized producer Schlossberg of Castle Hill to begin a whole new restoration, from scratch, in New York City. Most of the newly recorded track by the Chicago Symphony would be scrapped in the second mix, and virtually none of the sound effects recorded for the Chicago mix would ever be used. A one-on-one "duplication" of the original track became the guiding principle of the second restoration, which explains part of the mystery of the 57th Street screening and the film's final state in re-release.

But the basic flaw of the project from first to last, and especially so after Welles-Smith ruled out new sound elements, was the preemptive status granted the nitrate negative from New Jersey. It was decreed that only negative elements, and only these negative elements, could properly serve the work of restoration, and once they were found in Fort Lee, almost serendipitously as it happens, all further search was called off. Unbelievably, as Rosenbaum reports, the International Federation of Film Archives based in Brussels (known by its French acronym, FIAF) was never consulted during this period, although its exhaustive database is recognized by the film community worldwide (Rosenbaum interview). Instead, Welles-Smith pursued commercial networks in Spain, Morocco, Germany, and France down a trail littered by the artifacts of *Othello*'s many versions and revisions. It apparently never occurred to her researchers to check the print and its corresponding negative at the Library of Congress.

The artistic consequence of Welles-Smith's research procedure is a version of her father's film "restored" to the limits of its given source. A soundtrack of mediocre grade was indeed enhanced, no doubt miraculously against last-minute pressures, by the finest technology and talent--Lee Dichter and Paul Michaels among others--that New York City has to offer. But the Library of Congress print mocks their labors, for, without any enhancement whatever, it at least equals and in many cases exceeds the sound quality of the restoration, and clearly it would have provided a far sturdier foundation for the digital re-voicing of the dialogue. Comparisons of photographic quality prompt similar questions and conclusions. The New Jersey picture negative was copied first onto internegative stock, then printed from internegative to release-grade positive, thus adding an additional step to the normal negative-to-positive process typified by the Library's print, struck from its negative on file. Each "generation" in the printing process builds up grain and con-



trast in the image, whence the heavy cast of the restoration and its exaggerated hot spots that spawned their own set of ghostly problems.

Following its opening in February, Castle Hill's restored *Othello* did remarkable business nationwide for a film of its genre. Reviewers praised it highly but rarely critiqued the restoration in its own right since the film's former scarcity largely precluded a basis for comparative analysis. The success of *Othello*'s re-release testifies more properly to Orson Welles' original achievement, which had already gained global esteem despite its rag-tag exhibition history. His daughter's version of it proves no worse than many versions that have circulated and, at the very least, shows improvement in lip-synchronization. The worthiest aspect of the restoration is the simple fact of its mainstream presence, rescuing the film at long last from the black market and its troubled underground years of exile.

Welles-Smith's contention that her father would never have resorted to "Hollywood" innovations like four-track stereo is preposterous in view of Welles' avid exploitation of the latest Hollywood wrinkle from the deep-focus lens to overlapping dialogue montage to heroic mechanisms of camera mobility. Yet Welles-Smith's publicly stated goal of historicity--"a fifties film should sound like a fifties film"--also evaporates. The existence of other versions equal or superior in physical condition to hers--all "historical" by definition--undermines the exclusiveness of her

claim and renders her final effort in many ways redundant. Moreover, historical integrity can only be claimed if the artist's original intent is established beyond a reasonable doubt and reproduced with absolute faithfulness. Discrepancies of interpretation between the Castle Hill *Othello* and the version at the Library of Congress, in circulation since 1962--to say nothing of the variants among other versions evaluated by film scholars like Rosenbaum--call both Welles-Smith's aesthetic criteria and her technical methodology into serious question. One can only hope that Welles' other great Shakespeare film, *Chimes at Midnight* (1966)--his picaresque telling of the Falstaff story with a soundtrack at least as needy as *Othello*'s--will elude the zeal of well-meaning amateurs.

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## Break A Leg: Mickey Rooney's Lame Puck

By Robert F. Willson, Jr.

The 1935 Reinhardt-Dieterle *Midsummer Night's Dream* was made following a successful stage production that opened in the Hollywood Bowl on September 17, 1934. Mickey Rooney (Puck) and Olivia de Havilland (Hermia) were the only actors from the stage version to perform in the film. As two recent books make clear, Rooney narrowly escaped disaster in both productions.

Rooney's autobiography, *Life Is Too Short* (New York: Villard Books, 1991), affords several insights into his first encounter with Shakespeare. The actor's infectious laugh and boyish enthusiasm (he was thirteen years old) won Reinhardt's attention during auditions for the stage production. Rooney tried out for the part even though it was an open secret that the German director wanted Fred Astaire to play/dance Puck (Rooney 60). Never having read a line of Shakespeare (before or since), the aspiring actor nonetheless captured "the spirit of Puck" in his interpretation of the character's first self-descriptive speech (2.1.42-58). Another recent book, Arthur Marx's *The Nine Lives of Mickey Rooney* (London: Robson Books, 1986), suggests that Rooney and his mother thought the part would give him the opportunity to prove that he had more range than his earlier "kiddy" roles had revealed (50).

During rehearsals the first sign of trouble cropped up, however. When Oberon (Philip Arnold) called for Puck to "come hither" (2.1.248), Rooney, perched in an all-too-realistic prop tree, found that he couldn't move. Following several repetitions of his cue (and of epithets by Reinhardt), Robin Goodfellow discovered that his jockstrap had gotten caught on a tree branch (Rooney 64). The problem was ironed out by some adjustments to his costume, but the accident revealed to the film actor how perilous stage acting could be. When the comedy finally opened, the *New York Times* reviewer praised Mickey's performance for its "elfin, quicksilver grace" (Rooney 64-65). But fate had whispered a warning about Puck/Rooney's future.

Both Marx and Rooney believe that Reinhardt elected to direct the

Hollywood Bowl *MND*, which ran for twenty-seven nights to packed houses, because he was convinced its success would bring him a film director's job. In fact, Marx asserts that certain film studios actually underwrote the stage production (45-46). When Warner Bros. signed Reinhardt (and William Dieterle, another German exile) to direct the film, the studio was apparently trying to demonstrate its commitment to "class" projects. Warners had made several violent gangster movies in the early 1930s, including both *Little Caesar* (1930) and *Public Enemy* (1931). The negative response to these films by civic organizations and other guardians of public morality had its effect on the studio. An unmistakable sign of Warners' desire to soften its image was the casting of tough-guy James Cagney in the role of Bottom.

As shooting began in early 1935, prospects appeared bright for Reinhardt, Rooney, Warner Bros., and Shakespeare. Here was a unique opportunity to make the playwright's work accessible to a popular American audience. But with a third of the movie in the can, Mickey almost scuttled the whole enterprise. Defying a clause in his contract that prohibited him from engaging in any sports during shooting, the impetuous actor decided he needed some recreational time. He sped off to Big Bear Mountain where he and a group of like-minded daredevils attempted to careen down the slope in a toboggan (Rooney 67-68; Marx 53). The loaded sled hit a tree, spilling the merry band into the snow; only unlucky Mickey was seriously injured, however. He had broken his left leg.

When they learned of the accident, furious studio heads decided to shoot around Rooney until the leg healed. Reinhardt used a standin for long shots whenever possible. But, because Rooney's leg failed to heal quickly, the director was forced to shoot the rest of Puck's scenes with his broken leg concealed from the camera (Rooney 67-68). All the shots from 3.1 on feature Puck in close-up or waist-up frames. In many of these shots, his lower body is hidden by tree stumps, weeds, or fog. For

the sequence in which Puck leads the lovers "up and down, up and down" (3.2.396ff.), the crew had to construct a special platform with a hole in it. Mickey put his cast into the hole and rose up and down using a maneuver that resembled a deep-knee bend. Though only a sharp-eyed viewer might see through the artifice, Rooney felt it hampered his performance (Marx 56). Yet audiences and critics alike have generally lauded his fresh, energetic interpretation. Of special note is his mocking of the lovers' facial expressions and gestures in the 3.2 chase sequence.

When the Reinhardt-Dieterle *MND* opened in October 1935 (movies were made on a much tighter schedule then), it was \$250,000 over budget (Rooney 68). In addition it did not recover production costs at the box office, although Warner Bros. could not have expected this "cultural contribution" to attract a large audience. Still, the film undoubtedly enhanced Rooney's reputation and paved the way for later successes. One wonders whether he would have been seriously considered for the Andy Hardy role had he not displayed certain acting talents in Reinhardt's film. Some might say that *MND* was just the break his career needed.

## The Pleasure of His Company: Off-Beat Shakespeare

By Louis Phillips



### DOUBTING SHAKESPEARE'S AUTHORSHIP

In a recent book, Robert Brustein, artistic director of American Repertory Theatre, comments on the authorship issue and some of its implications:

What the doubts about Shakespeare's authorship tell us, first of all, is that people find it impossible to believe in untutored genius. Great poets have to be well born and well educated. They must have aristocratic blood lines and sound classical learning. . . . But under the implied social and intellectual snobbery lies a basic incapacity to understand the workings of the imagination. For what makes Shakespeare supreme, though not untypical among great artists, is his ability to project himself into the minds of people different from himself--kings and commoners, heroes and villains, women and men. This is a faculty of the imagination, and it is no more open to logical explanation than the ability of Mozart to write musical compositions at the age of 4.

*Reimagining American Theater*. New York: Hill and Wang, 1991.

### A SHAKESPEARE CLERIHEW

John Peterson, who hails from Barrington, IL, recently won a clerihew contest sponsored by *All Things Considered*, The Newsletter of the Ottawa G. K. Chesterton Society. Here is the winning entry:

William Shakespeare  
(The latest research makes clear,  
If I be not mistaken)  
Was two parts Oxford, one part Bacon.

### TALKING SHAKESPEARE

On May 31, 1897, poet Francis Thompson of "Hound of Heaven" fame wrote a letter to William Archer in which he recalled an incident from childhood:

I was a child of seven, standing in my nightgown before the fire, and chattering to my mother. I remember her pulling me up for using a certain word. "That is not used nowadays," she said; "that is one of Shakespeare's words." "It is, Mamma?"

I said, staring at her doubtfully. "But I didn't know it was one of Shakespeare's words!" "That is just it," she answered. "You have read Shakespeare so much that you are beginning to talk Shakespeare without knowing it. You must take care, or people will think you odd."

*The Letters of Francis Thompson*. Ed. John Evangelist Walsh. New York: Hawthorn, 1969.

### SHAKESPEARE'S UNPLEASANT WOMEN

In a letter to Elizabeth Douglas, dated April 5, 1929, W. Somerset Maugham had this to say about women in fiction or drama:

I have great difficulty in recalling in fiction or the drama the figure of what is meant by a good and noble woman who is alive and human; it must be a very difficult thing to create. Do not talk to me about the Shakespearean heroines; Beatrice and Rosalind are the only ones who are not fools or prigs.

Ted Morgan, *Maugham*. New York: Simon and Schuster, 1980.

### ON THE QUALITY OF EINSTEIN'S MIND AND TASTE

C. P. Snow once delivered the following *obiter dictum* on the naiveté of Albert Einstein:

Einstein was about as naive as one would expect a man to be whose favorite literary works were *King Lear* and *The Brothers Karamazov*.

Rev. of Ronald Clark's *Einstein: The Life and Times* in *Life* 20 Aug. 1971.

### MORE REVERED THAN SHAKESPEARE

David W. Ellis, former president of Lafayette College, is credited with the following comment:

We have to understand that in our society football and basketball are a lot more revered than Shakespeare.

*The New York Times* 2 Feb. 1989.

## BOOKS ON THE RIALTO



- Beiner, Gene. *Shakespeare's Agonistic Comedy: Poetics, Analysis, Criticism*. Fairleigh Dickinson UP, \$47.50.
- Blits, Jan H. *The End of the Ancient Republic: Shakespeare's Julius Caesar*. UP of America, \$14.
- Crowl, Samuel. *Shakespeare Observed*. Ohio UP, \$35.
- Fisher, James. *The Theatre of Yesterday and Tomorrow: Commedia Dell'Arte on the Modern Stage*. Mellen, \$89.95.
- Golder, John. *Shakespeare for the Age of Reason: The Earliest Stage Adaptations of Jean-Francois Ducis, 1769-1792*. The Voltaire Foundation at the Taylor Institution, Oxford.
- Hoenselaars, A. J. *Images of Englishmen and Foreigners in the Drama of Shakespeare and His Contemporaries: A Study of Characters and National Identity in English Renaissance Drama, 1558-1642*. Fairleigh Dickinson UP, \$45.
- Holderness, Graham. *Shakespeare Recycled: The Making of Historical Drama*. UP of America, \$49.50.
- Hunt, Maurice. *Shakespeare's Romance of the Word*. Bucknell UP, \$29.50.
- \_\_\_\_\_, ed. *Shakespeare's The Tempest and Other Late Romances*. MLA. \$34 (cloth), \$19.50 (paper).
- Ingram, William. *The Business of Playing: The Beginnings of the Adult Professional Theater in Elizabethan London*. Cornell UP, \$38.50.
- Iwasaki, Soji. *Icons in English Renaissance Drama*. Sophia UP, Tokyo.
- Lewis, Anthony J. *The Love Story in Shakespearean Comedy*. UP of Kentucky, \$28.
- Loggins, Vernon P. *The Life of Our Design: Organization and Related Strategies in Troilus and Cressida*. UP of America, \$29.50.
- Maher, Mary Z. *Modern Hamlets and Their Soliloquies*. U of Iowa P, \$32.95.
- Margolies, David. *Monsters of the Deep: Social Dissolution in Shakespeare's Tragedies*. Manchester UP/St. Martin's, \$59.95.
- Miola, Robert S. *Shakespeare and Classical Tragedy: The Influence of Seneca*. Oxford UP, \$49.95.
- Rosenberg, Marvin. *The Masks of Hamlet*. U of Delaware P, \$69.50.
- Sherbo, Arthur. *Richard Farmer, Master of*

*Emmanuel College, Cambridge: A Forgotten Shakespearean*. U of Delaware P. Simonds, Peggy Munoz. *Myth, Emblem, and Music in Shakespeare's Cymbeline: An Iconographic Reconstruction*, U of Delaware P. \$55.

Wright, Courtini Crump. *The Women of Shakespeare's Plays: Analysis of the Role of the Women in Select Plays with Plot Synopses and Selected One-Act Plays*. UP of America, \$47.50 (cloth), \$22.50 (paper).

### New Editions:

Holderness, Graham and Bryan Loughrey, eds. *A Pleasant Conceited Historie, Called The Taming of a Shrew*. UP of America, \$52.

\_\_\_\_\_. *The Tragicall Historie of Hamlet Prince of Denmarke*. UP of America, \$52.

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## BOOK REVIEWS

*Macbeth: Critical Essays*. Edited by S. Schoenbaum. *Shakespearean Criticism* 8. New York: Garland, 1991. Pp. xvi + 398. \$38.

By Irene G. Dash

"First thoughts first." What a wonderful way to begin an introduction. S. Schoenbaum immediately casts his spell on the reader as he explains the aims and limitations of this collection of essays on *Macbeth*.

According to the general editor of the series, Joseph Price, the intention is to reproduce essays that have been "extremely difficult for the casual reader to locate" (ix). In some cases, the "original volumes have long since been out of print"; in others, "articles have been buried in journals." Finally, this promising series also reaches for theatrical reviews "discarded with each day's newspaper" (ix).

Schoenbaum's introduction discusses the specifics of this volume. He includes in his account much valuable information about *Macbeth*. For example, he refers to Pepys' record of having seen the play professionally performed eleven times between 1662 and 1669; the *Diary* notes how much he enjoyed not only the play but "especially the divertisement" (xii). We are thus reminded of the dancing witches in the "improved" versions of the Restoration and of the musical elements that continued well into the eighteenth century.

Arranged chronologically, the selections

begin with a brief snippet from Samuel Johnson's edition of *The Plays*, continue with Hazlitt's comments in *Characters of Shakespeare's Plays*, proceed to DeQuincey's great essay "On the Knocking at the Gate"--which separates the murderers forever from the rest of humankind--and include A. C. Bradley's probing analyses of the text on Macbeth's first thoughts of murder, Lady Macbeth's faint or feint, and Macduff's line "He has no children."

Shifting to theatrical history, Schoenbaum couples an excerpt from Campbell's *Life of Mrs. Siddons* with Price's article on G. J. Bell's eyewitness account of Siddons' performance. This permits the reader to compare Siddons' ideas about the character of Lady Macbeth with her actual projection of the role. I love these excerpts because they take us right into the theatre. Describing Mrs. Siddons during 1.7, after the setting forth Lady Macbeth's plan, Bell writes:

With contempt, affection, reason, the conviction of her well-concerted plan, the assurance of success which her wonderful tones inspire, she turns him to her purpose with an art in which the player shares largely in the poet's praise. (40-41)

How wonderful she must have been on the stage!

Of course, she was acting in the Kemble version, which, like Garrick's earlier one, had altered the role. In neither did Lady Macbeth appear in the discovery scene, following a long established tradition (which explains why neither Mrs. Siddons nor Bell comments on her in 2.3). Though Garrick briefly considered retaining the full scene, he decided to conform to custom. According to Thomas Davies, "Mr. Garrick thought, that even so favorite an actress as Mrs. Pritchard would not in that situation escape derision from the gentlemen in the upper regions" (*Dramatic Miscellanies*, London, 1783, 2:95). While later critics like Bradley debated whether Lady Macbeth's faint was real, this fear of laughter from the galleries shaped eighteenth-century stage practice. Unfortunately, this collection does not contain any of Ellen Terry's observations. She, too, had clear-cut ideas as to how the role was to be interpreted.

Richard G. Moulton's comments, followed by those of Kittredge, bring us to the more familiar essays of the twentieth century by G. Wilson Knight, L. C. Knights, Caroline F. E. Spurgeon, Cleanth Brooks, Derek Traversi, and Mark Van Doren, among others. Several of the writers, including the editor and the two scholars whose contributions complete the theatrical focus--Glynne Wickham and Marvin Rosenberg--analyze the Porter scene. More recent concerns in criticism are reflected in the closing essay, Carolyn Asp's "'Be bloody, bold and resolute': Tragic Action and Sexual Stereotyping in *Macbeth*." Incidentally, neither this

essay nor the more familiar Kittredge commentary appears in the bibliography. But this is a minor quibble about a volume that, especially in the early pages, contains some of the treasured and hard to find essays on *Macbeth*.

Finally, it is a pleasure to hear Schoenbaum's voice, both in his essay and in the introduction, where his erudition and wit are much in evidence.

**Stages of History: Shakespeare's English Chronicles.** By Phyllis Rackin. Ithaca: Cornell UP, 1990. Pp. xii + 256. \$32.50 (cloth), \$10.95 (paper).

### By Naomi Conn Liebler

Phyllis Rackin's *Stages of History* is a skillful achievement, indispensable to students of Shakespeare's history plays (and by "students" I mean to include those of us who teach other students), gracefully comprehensive in its scholarship, and provocative in its argument. It not only analyzes the chronicle plays in relation to each other and to others of the period but also contextualizes them in the developing discourse of Renaissance historiography and our own evolving understanding of that discourse. At the same time, Rackin focuses on the plays as theatrical enterprise, the lively art that engages a diverse population who live complicated lives beyond the walls of the playing space.

The first of the five chapters, "Making History," presents the complex thesis and the parameters of study that make it complex. To the extent that the Renaissance may be said to have discovered historiography, it did so, Rackin tells us, out of a nexus of medieval and classical views of the world and human activity that kept shifting. "Making history" means, in this regard, coming to terms with the past and the present, making a record of that understanding, and making in turn an understanding out of that record. Shakespeare's chronicle plays must be located within that context of shifting perceptions: "The products of a time when changing conceptions of historiography made history a focus for conflict between ideologies in transition, Shakespeare's English histories play out those conflicts in the form of dramatic action and dramatic structure" (27).

As a form of negotiation between two prevailing views of history, here labeled "providential" and "Machiavellian," Shakespeare's history plays "cannot be said to argue the superiority of either theory of historical causation. Instead, they cast their audience in the roles of historians, viewing the events from a variety of perspectives, struggling to make sense of con-

flicting reports and evidence, and uncomfortably reminded of the anachronistic distance that separated them from the objects of their nostalgic yearning. Taken in the order of their composition, the plays can be read as a long meditation on the difficulty of retrieving the past" (28).

The Renaissance discovers historiography in its variant versions (such variance the yield of movable type and multiple texts) and in its relation to relics and oral traditions, and almost immediately that discovery produces an extraordinary anxiety about the accessibility of truth, the stability of any location in time, and the new profession of the historian. Historiographic anxiety is characterized at the same time by a sense of alienation from the past and by an attempt to recuperate that past. When a dramatist such as Shakespeare steps into that arena, the stage becomes a representation of nostalgia and interpretation, for a heterogeneous audience, and the theatre itself becomes the locus of a new kind of historicizing project.

Rackin reminds her readers that the volatility of Shakespeare's historicizing project was not very different in kind from the volatilities of our own critical positioning in regard to Shakespeare and his contemporaries. Indeed, among the book's many strengths is its constant reminder of the modern reader's/audience's relation to our own changing times and changing views of history. Exactly as she claims that Shakespeare does, Rackin pulls her readers into the process, reminding us that we too are part of the movement of historiography on one of the stages of history, and that the very concept of an historical text changes and grows along with us.

Changes in modern critical practice reflect divisions in our own kingdom over "how to read" Shakespeare. Without compromising her own allegiances, which are "new historicist," Rackin answers the objections by many critics to postmodern readings (especially new historicist) that have seemed, as the argument often goes, to ignore the esthetic pleasures of play-going or play-reading: "Writing from our own place in history, we cannot see the plays under the aspect of eternity or even from the perspective of the Elizabethan spectator. The questions with which we approach the past--and therefore, the answers we seem to hear--are inevitably shaped by our own historically specific concerns" (39). Therefore, whether we see these plays through one "universalist" eye or another "ideologically contextualized" one, the possibility remains of a binocular view that discloses the oscillation and respects the panoramic opportunities of the critical debate itself. The book candidly and, I think, courageously accounts for different and disparate political readings of Shakespeare by acknowledging that they are an affect of the populations of university English and History departments. The point is not only

that we are what we read but also that what we read becomes, takes on the coloration of, whatever we are, and therefore no single view has any authority other than that of narcissism.

The second chapter, "Ideological Conflicts, Alternative Plots," offers a lucid illumination of all ten of Shakespeare's history plays in the order of composition. That order, says Rackin, "follows the progress of Renaissance historiography, towards an increasingly self-conscious and skeptical attitude, not only toward its subjects but also toward the very process of historical production. Increasingly opposing historical fact to literary artifact, Shakespeare exposes the processes of historical mythmaking even as he engages in them" (61). Within those processes, she identifies the construction of dramatic character (notably in the example of Henry V) along with the emergent (or emerged) Machiavellian/capitalistic concept of the individual persona, the person as subject and agent of events and interconnections that lead to the construction of a "record." For instance, in the First Tetralogy, "characters" are still molded by, and disclose, their dominant and constructing ideologies, but in *King John* and later plays they emerge more and more clearly as boundary-breaking, *sui generis* personalities.

Throughout *Stages of History*, Rackin's own scholarship is revealed as meticulous, energetic, and responsible: she has apparently read and accounted for every significant work on Shakespeare's history plays in the last twenty years or so, and is especially current in regard to recent work. Thus it may seem like nit-picking to point out where that currency flags a bit, but in a book as impressive as this one is, one is surprised by even the slightest omission: such are the perils of comprehensive scholarship.

The excellent third chapter on "Anachronism and Nostalgia" takes up, among other things, the dramatic and historical functions of what Foucault has labeled "subjugated knowledges" (and indeed Foucault would have been very helpful to her discussion here), that is, the record concerning members of the population who have little or no claim on "history." She says, for instance, that "women and commoners have no history because both are excluded from the aristocratic masculine world of written historical representation" (103n). While this may be so in the most general and comparative sense, it is also true that in recent years cultural historians have succeeded in balancing the record by means of some rigorous and fascinating researches that have resulted in such works, not noted in this book, as David Underdown's *Revel, Riot, and Rebellion: Popular Politics and Culture in England 1603-1660* (Clarendon P, 1985), Buchanan Sharp's *In Contempt of All Authority: Rural Artisans and Riot in the West of England 1586-1660* (U of California, 1980), and Arthur Kinney's

**Rogues, Vagabonds, and Sturdy Beggars** (U of Massachusetts, 1990), a collection of primary materials which includes unabashed paeans of admiration for the practices of vagabonds, dicers, jugglers, and the like, and names names, as we might say today. Anthony Fletcher and John Stevenson's **Order and Disorder in Early Modern England** (Cambridge UP, 1985) is cited just once, in a footnote; Alan Macfarlane and Sarah Harris' **The Justice and the Mare's Ale: Law and Disorder in 17th Century England** (Cambridge UP, 1981), not to mention most of Natalie Davis' work, would likewise have helped to flesh out the actual record of "subjugated knowledges," the absence of which Rackin laments.

While these records are not to be found in Halle and Holinshed, a major part of Rackin's own project is the illumination of previously neglected or unrecognized sources of information about disempowered populations, and the point is that recent historical scholarship has made considerable strides toward the disclosure or rediscovery of just such alternative histories in the forms of parish and local court records, pamphlets, broadsides, and ballads. The risk to be avoided, it seems to me, is that of recognizing as a "record" only what hegemonic groups have "always already" agreed is a record.

Throughout, but especially in this third chapter, Rackin reminds us of the tension created by theatre's representation of past events via **presentation**, the audience experiencing these events in the present, linking both historical and ritual elements in an immediate and perpetual present. Such a dynamic is instructive and moving for an audience, but it is at the same time anxiety-producing. Especially in the plays of the Second Tetralogy, the audience participates vicariously in depositions, rebellions, desecrations, and assassinations. On **Richard II**: "Richard's deposition transforms the scene of theatrical performance into a ritual space where all time is eternally present. It erases the temporal distance between the outrageous historical event it depicts and the guilty contemporary audience that has come to see it enacted" (131).

The fourth chapter, "Patriarchal History and Female Subversion," is a compelling and univocal explanation of what may be the most puzzling and anxiety-driven topic within the study of Shakespeare today. Here Rackin has done an extraordinary service to her readers, particularly in the discussion of masculine history and patriarchal historiography (157-61, 164-65, and 170-75). Again, she insists on the "presentness" of these plays, on how they must have seemed to their contemporary audience of whatever socioeconomic status (the point is made several times that in its very situation the theatre subverts traditional taxonomies, since all that distinguishes audience members is the respective price of admission to the Globe). Her

analysis of Shakespeare's use of French and Welsh languages as signs of female alienation, and Henry's and Mortimer's distinct relations to their wives' native languages (170-75), is really wonderful, as is her dismantling of absolutist views of patriarchal ideology in a theatre where female roles are played by crossdressing boys (192-93).

The last chapter, "Historical Kings/Theatrical Clowns," continues the emphatic reminders used throughout that the subject is theatre, that the history plays embody and project theatricality, in the sense that theatre is a lively, interactive art, with its resonances for the audience always registered. The apparent repetition of certain observations is deliberate and necessary. As the author announces in her preface, "Shakespeare's employment of history [is] an obsessive circling around a lost and irrecoverable center . . . [which] also describes the structure of my own narrative" (x). Rackin's candor is bold and courageous; she tells the truth not only about her project but about all such projects. "Because the production of history must take place within a particular historical situation, there is no ahistorical vantage point from which history can be written. . . . If the history I write is the product of my own fabrication, it is not fabricated out of whole cloth. Moreover, I who write am the product of historical fabrication, and so is the language I use. . . . The words I use and the categories of my thought are not only the medium that imposes contemporary designs on the history I describe; they are also my inheritance from that history, the medium by which it imposes its designs on me" (x-xi).

Thus, like Henry V's chorus, she announces the aims and the instabilities of her project, with the result that her readers, like his audiences, are drawn into the project as collaborators, led by a skillful hand to a conclusion that invites further exploration and to an end that is open by design and of necessity. This book serves both its subject and its readers very well; it is unlikely that it will be superseded any time soon, and it will probably set a model for subsequent studies of Shakespeare's history plays for quite some time to come.

**Shakespeare and Feminist Criticism: An Annotated Bibliography and Commentary.** By Philip C. Kolin. New York: Garland, 1991. Pp. 420. \$55.

By Felicia Hardison Londré

The evidence is here in a nutshell: feminist criticism has made a rich, extensive contri-

bution to our understanding of Shakespeare's plays. Many of its insights (presented by Philip Kolin in digest form) have already begun to influence stage interpretations. For example, the silences of women characters at key moments in the action, formerly glossed over, are now made to speak volumes within their theatrical contexts. The potential eloquence of a woman's silence on stage is an idea that surfaces as early as 1975, in Juliet Dusinberre's **Shakespeare and the Nature of Women**, the work that determined the starting year for Kolin's coverage. The index shows that the theme is picked up in eighteen subsequent publications, including the very last article annotated in this book. (For the record, I noted two other articles, 407 and 417, referring to women's silence but not included under that heading in the index.)

The 439 bibliographic entries--grouped by year of publication and accessed by three separate indices: author, play or poem title, and subject--not only comprise a superb reference tool but also provide a representative overview of the development of English-language feminist criticism and the interplay of ideas it has generated during the fourteen-year period covered here. Indeed, Kolin is scrupulous to include works that challenge feminist views of Shakespeare.

Books are annotated on a chapter-by-chapter basis, and individual essays within collections receive separate entries. Book and monograph listings are followed by a bibliography of reviews of the work. Dissertations, while included as bibliographic entries, are not annotated; however, the reader is referred to the summaries in **Dissertation Abstracts International**. A great strength of the book is the forty-eight-page introduction in which Kolin surveys the major preoccupations of feminist critics, including sections devoted to Cressida, **The Taming of the Shrew**, and Renaissance ideologies of marriage.

The reviewer, reading the book cover to cover, must perforce respond less appreciatively than one who will use it for reference. Certainly, there is a great deal of repetition, as ideas are borrowed, turned around, and built upon. Certain sections of the book display strange stylistic lapses. A series of entries in 1982 (nos. 173-186), for example, is marked by incorrect use of the em dash, as in entry 173: "Her appeasement of Petruchio is not submission--saying what he wants is not being what he wants." "As" is incorrectly used for "like" in 330 and 434.

The summaries, which sometimes develop into "miniature essays," are admirably free of evaluative commentary. They serve, as intended, to guide the researcher to key points in the original work. As an exercise to check the reliability of the annotations, I wrote my own summary of a chapter of Irene Dash's **Wooing, Wedding, and Power: Women in Shakespeare's Plays**

to compare with the book's. Here is Kolin's version:

In Chapter Two, "Oath-Taking: Love's Labour's Lost," women constitute the subject of the men's vows that Shakespeare mocks. The male tradition of oath-taking is forcibly linked with honesty as the women reject the timeless oaths of marriage. It is the women who are skeptical about oaths. Navarre demands compliance to his oath, and threatens exclusion from the group if his comrades do not comply. Although women are not seen as equals, the Princess of France is more independent because her father has endorsed her as a person. She expresses ideas common to women but seldom articulated and laughs at the Petrarchan tradition that dictates praise of a woman's beauty and insists on honesty and rejects flattery. More than a creature sent to flatter the king's ego, the Princess is a competent administrator showing women's intellectual and moral strengths. LLL explores the "meaning of woman as a key to perceiving truth" (30). Ultimately, the play asks us to adopt "new attitudes toward women. It suggests seeing them as full, complex characters."

And here is my own version of the same chapter:

Male and female attitudes toward oath-taking are indicative of either sex's honesty. In LLL, Shakespeare shows the women to be more honest in that they reject oaths that are insufficiently considered. Navarre's oath to avoid women "ignored the possibility of women as equals" (13). The Princess of France has been entrusted by her father with a delicate diplomatic mission. She is an independent spirit, outstanding in her honesty and self-awareness. But her strengths are often overlooked, partly as a result of Alexander Pope's editing of the text, which influenced stage interpretation as late as 1839. The Princess, not Rosaline, is Berowne's "intellectual counterpart" (23). The intellectual pairing does not coincide with the romantic pairing. Following the Princess' lead, the women laugh at the men's use of shallow platitudes to court them. The men reject their previous oaths, but--having learned little--swear extravagant new oaths. "The oath-maker confronts the truth-sayer in Act V" (27).

The differences between these two valid summaries of the actual content serve to underscore the obvious importance of consulting the original in any serious consideration of the points that are made.

Finally, I cannot resist noting how very

many comments by feminist critics support, presumably inadvertently, the case for Edward De Vere, Seventeenth Earl of Oxford, as the author of Shakespeare's works. References to the lack of warmth in mother-son relationships, daughters who are exploited by their fathers for social and economic advancement, the rarity with which Elizabethan women were married as young as fourteen, women whose husbands rashly suspect them of infidelity--all these recurring subjects bear directly upon the known facts about Oxford's life. Indeed, from an Oxfordian perspective, Carol Thomas Neely's reading of the sonnets (entry 69) is particularly lucid. Perhaps the fact that I can find this fulfillment of my own agenda in the book is indicative of its richness and usefulness for a great variety of scholarly purposes.

**Critical Analyses in English Renaissance Drama: A Bibliographic Guide.** Revised Third Edition. By Brownell Salomon. New York: Garland, 1991. Pp. 288. \$38.

By Richard L. Nochimson

The third edition of Brownell Salomon's guide to criticism of non-Shakespearean drama of the English Renaissance follows the basic plan of the earlier editions--and has the same strengths and weaknesses. It confines itself to listing and briefly summarizing critical works that focus on **individual** plays. Either because of limitations of space in a single volume or because of the author's preference, it includes only critical works judged to be superior. As explained by Salomon, "Superior interpretations are those which offer intelligent, well-written, particularized, full readings of the play's meaning and impact, as determined by some notion of the **interdependence of theme, style, and structure**" (xii). The great strength of this guide is that it provides an overview of the field. Within one volume, the reader gets a review of interpretations of all the plays of forty-four playwrights--plus some masques, entertainments, pageants, and anonymous plays. Unfortunately, the guide's weaknesses limit its usefulness.

The third edition, like its predecessors, is the product of considerable hard work. Its main section, devoted to criticism of individual plays (treatments of masques, entertainments, and pageants appear later), includes 758 items in its primary list, an increase of more than twenty percent over the 1985 edition (some works appear more than once because they deal with more than one play.) Almost all of the additions are essays and books published between 1982 and 1986. Only a few items listed in the second edition have been deleted, and many of these turn up

among the unnumbered items in the "see also" sections, an innovation in the third edition, which appear after the primary entries for some of the plays. In fact, with the "see also" items included, the current edition represents a tremendous expansion. Since Salomon has to read all this material, as well as the material he decides not to include because he judges it not to be superior, and to read it carefully enough to provide brief summaries (usually one or two sentences), he should be admired for the comprehensive nature of his effort. Because of the information given by the summaries, together with the chronological arrangement of materials for each individual play, the reader, it would seem, should be able to get a comprehensive view of the field.

The overall effect, however, is far from comprehensive. First of all, Salomon's judgments about what to include and what to exclude, despite his claim that all critical approaches are included, are rooted in his own interests. However broad his definition of a "superior interpretation," quoted above, may seem, it turns out that much is omitted. Despite the thoroughness of the thirty-five page "Analytical Subject Index," the reader will search in vain for obvious potential entries such as "authorship," "dating" or "chronology," "textual studies." "Farce" rates only four entries. Clearly, when he refers to "full readings of the play's meaning and impact" and "**interdependence of theme, style, and structure**," Salomon's emphasis is on critical study that explains the what and how of a playwright's serious commentary about the meaning of life.

A second important problem is the small number of entries for a given play. Salomon has set an arbitrary maximum of seven; he uses the new "see also" category to go slightly beyond that limit. **The Malcontent** gets only nine entries. Excluded (among many others, of course) are contributions by G. K. Hunter, David J. Houser, and Christian Kiefer. For **Doctor Faustus**, we have ten entries. Except for the heading for the play, which notes after the title "with S. Rowley?; ca. 1588-92," there is no reference to work on questions of authorship, date of composition, or the problems of the different texts of the play. It is an unfortunate truth that listing seven, or nine or ten, works about a play like **The Malcontent** or **Doctor Faustus** cannot provide the kind of overview that Salomon intends.

Readers will find a similar and even more striking problem with the scope of the small section on critical theory at the beginning of the book, where Salomon limits himself to ten items. In the current edition, these range chronologically from a 1930 essay by G. Wilson Knight to David Bevington's 1984 book, **Action Is Eloquence: Shakespeare's Language of Gesture**. Not in the text itself, but rather in the table of

contents only, this brief section has the subheading "To Sustain Close Analysis Involving the Interdependence of Theme, Style, and Structure." Francis Fergusson and Northrop Frye have disappeared from this ten-item list since the second edition.

The identity of the readers of this guide is an important point to consider. The preface is explicit: "Intended as a practical reference work for the general reader and the undergraduate or graduate student enrolled in Elizabethan and Stuart drama courses, the *Guide* should also be a boon to the scholar-teacher, critic, and theatrical specialist" (iii). Except for its more recent publication date, this work would seem to have no advantage over existing bibliographies for the professional scholar or critic. The four-volume bibliography put out by the University of Nebraska Press is far more comprehensive for the period through the early or mid-seventies. As far as the general reader is concerned (supposing that there are general readers who want to know about criticism of English Renaissance plays), he or she probably would be better served by a book that focused on a smaller number of playwrights and a smaller number of plays—and did more with each of them. But it is students who are most likely to read this guide, and it is students who are most likely to be misled by it in a variety of ways.

Probably the most significant disadvantages for the student reader relate to two of this book's most impressive aspects: the "Analytical Subject Index" and the summaries of the critical works. The Index can be very helpful. It lists, for instance, under "Middleton," all 109 item numbers that refer to plays by Middleton or plays in which Middleton may have had a hand. Under "stage grouping & positioning, symbolic," it lists sixty-five item numbers. "Religious motifs" gets 109 references. Yet the student approaching the Index will find many puzzling entries. "Robert Burton," for example, directs the reader to three item numbers, two under John Ford's *The Lover's Melancholy* and one under Ford's *The Queen*. Nothing in the titles or summaries explains the connection with Burton for the unknowledgeable student-reader.

The summaries are problematic in a more serious way. A random check suggests that, as may be necessary given their brevity, they frequently are accurate yet misleading in their emphasis. A single example must suffice. Here is the summary of an essay by Jonas Barish on *The Revenger's Tragedy*: "Hardened by revenge though Vindice and Hippolito are, they and their mother and sister comprise a close moral unit; but the evil ducal family is splintered by competing appetites." Salomon errs by not focusing on the point of Barish's essay, that *The Revenger's Tragedy* "is a tale of good versus evil" in which Vindice represents the good, not, as some critics would have it, "a tar-

get of authorial reprehension."

One small matter needs to be noted. There are some obvious and distracting typographical errors. What is more distracting is the reader's awareness that, because of the book's format, other potential typographical errors could never be found and would inevitably lead the reader astray. This is especially true of the item numbers listed in the Index, since so often the titles and the summaries will not confirm the accuracy of the numbers printed in the Index.

As a consequence of these problems, despite Salomon's impressive hard work, despite the advantages of the one-volume format and the large number of playwrights included, despite the thoroughness of the Index and the pertinence of the succinct summaries, this bibliographic guide will not be as useful for its most likely readers, undergraduate and graduate students of English Renaissance Drama, as its author intended it to be.

**Shakespeare, A Bibliographical Guide.** Edited by Stanley Wells. New edition. Oxford: Oxford University Press, 1990. Pp. 431. \$16.95 (paper).

### By Frank Occhiogrosso

When this book first appeared in 1973 (it was then called *Shakespeare, Select Bibliographical Guides*), it took its place as one of the best selective annotated Shakespeare bibliographies; in fact, it was not just annotated—it was a discursive bibliography and, therefore, unique. And now that it has been updated and significantly expanded, it becomes a major research tool, the starting point, for at least the next five or six years, for many scholarly investigations.

Wells' introductory paragraph defines the scope and purpose of the book:

This volume is a thorough revision of the one with the same title published in 1973. The layout of the volume has been modified to permit the inclusion of two chapters (instead of one) on the English history plays, and of one on New Approaches to Shakespeare. Nine of the chapters are entirely new; others have been rewritten by their original authors. The aim is to provide a selectively critical guide to the best in Shakespearean scholarship and criticism. Contributors have been free to organize their material in their own ways, though they have been asked to represent the main points of view on the works with which they are concerned. They have

been encouraged to recommend the good rather than to castigate the bad. Though they do not offer histories of criticism, they recommend writings of earlier ages which still have something to offer.

Wells' influence on Shakespeare studies over the past twenty years has been pervasive; it is not surprising that there is reference to his work throughout this book, especially his controversial editing, with Gary Taylor, of the Oxford Shakespeare. And his opening chapter, "The Study of Shakespeare," on the playwright's life and sources, Elizabethan social history and background, is authoritative. The same can be said for each of the subsequent chapters. Norman Sanders gives an excellent history of Shakespearean textual studies (Greg, Hinman, Urkowitz, etc.). Michael Jamieson in "Shakespeare in Performance" treats the physical theatre and the work of Adams, Hodges, Hotson, and Orrell. He also gives a detailed account of studies in Shakespearean stage history and a brief one of Shakespeare on film.

Katherine Duncan-Jones, on the non-dramatic poems, provides an update on *Venus and Adonis* and *Lucrece* scholarship, though these remain the least-commented-upon works in the canon. She also covers the Sonnets and the main issues in the critical debate over them; curiously, she makes no mention of Joseph Pequigney's gay reading.

One of the few chapters to have a notable weakness is D. J. Palmer's on the early comedies. His is one of the rewritten chapters, and a check of his bibliography indicates only a single item written since 1973. In contrast, R. L. Smallwood's section on the middle comedies is admirably up-to-date, containing discussions of recent Marxist, deconstructionist, semiotic, and feminist approaches to those plays.

Other valuable features of the book include Michael Taylor's discussion of genre (romance? tragicomedy?), language, and the central presence of the family in the late comedies; Kenneth Muir's note on the new textual thinking on *King Lear*; R. A. Foakes' commentary on post-structuralist readings of *Macbeth*; R. J. A. Weis on semiotic and deconstructionist approaches to *Caesar and Antony*; Maurice Charney on psychoanalytical and feminist readings of *Timon* and *Coriolanus*; Michael Hattaway on the BBC productions of *Henry VI* and revisionist approaches to the Tudor Myth; and Richard Dutton on the new historicists' treatment of *Henry V* (Dutton's is the single longest chapter in the book). A final chapter by Jonathan Dollimore, though a bit self-promoting, helped me to understand better cultural materialism and new historicism.

All of the chapters contain much more than the specialized subjects highlighted. Their currency makes this book the most authoritative Shakespeare bibliography that we have.

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