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Another note on EMCO

This is the second new-style issue of EMCO and it is slightly different from the first. We are still in the process of changing the journal, little by little, to introduce comment pieces, survey articles, notes and *en face* “encounters” or expositions of little-known works of early modern art, be they poems, sculpture, a badly painted *putto* off to the side of an otherwise well-known painting or what have you. For now, we are delighted to present to you a special issue of the journal based on last year’s meeting of the Bergen Shakespeare and Drama Network in Florence, more about which in the introduction.

We are confident that as the network of contributors, peer reviewers, readers, students and scholars somehow affiliated with EMCO and its related research milieux continue to grow, EMCO will flourish. We believe that in order to make its mark in the academe, a journal needs to do more than simply print articles. This is especially true in a time where more and more scholars self-publish, free of charge, on sites like *Academia*. It is vital, therefore, that EMCO remain not only *gratis*, but that it has something in it to attract readers to linger after reading the one article in which they had an interest. We hope, in the future, to expand EMCO’s place in the digital domain so it might become a hub for discussion and updates from the interdisciplinary field of Early Modern studies and its current state in the world’s universities. At the same time, EMCO will always have at its core a selection of peer-reviewed, scholarly articles, available to print on A4 paper and read in the comfort of your armchair, should you be less digitally inclined.

The interleaved images in this issue have generously been supplied by Perry McPartland.

Introduction
Florence Symposium on Editing
Svenn-Arve Myklebost

Anyone who owns bookshelves (and I assume the majority of our readers do), will have struggled with the pleasurable problem of how to organize them. I have a section for art/visual studies. At another location I have put all the Roland Barthes books I own. Should I move his *Camera Lucida* to the art/visual studies section? In some ways, I really ought to. And what about his *Image, Music, Text*? It would be infuriating to remove just one or two books by Barthes to another place in the shelves – it rubs me the wrong way – but *Camera Lucida* does in fact belong in the art/visual studies section, whether I like it or not. *Image, Music, Text*, however, only partly belongs. I cannot tear out the pages relevant to images and put them in the art/visual studies section. I mean, I could, but I don't want to. Neither of these problems have a satisfactory solution.

These are minor issues, however, when compared to the challenges represented by my various Shakespeare sections. Some of my shelves are for works *by* Shakespeare, others are for works *about* his plays and poems. The shelves containing works *by* Shakespeare however, are characterised by a great deal of co-authorship or co-creation. In many ways, they are as much *about* the works as they *are* them. Some because they are DVDs and Blu-rays containing feature film and filmed theatre versions of the plays; some because they are comic book and manga “adaptations” of the plays; some because they are translations; and all of them because they are in some way or other the result of editorship, from facsimiles of the Quartos and Folios to the most recent Arden editions. Virtually all modern editions of Shakespeare contain introductory

essays, annotation and a number of other paratexts that shape and influence the identity of the volume. In many respects, all the “editions,” the comics, the DVDs and even the ostensibly innocuous and merely representative *Collected Works*, are interpretations and configurations of the plays. Where does one draw the line, then, between editing a play and performing it, as it were? And how do these questions affect how I organise my bookshelves?



The topic of editing was the point of departure for the Bergen Shakespeare and Drama Network symposium in Florence in the autumn of 2014. Beyond the incontestably very important issue of my bookshelves, this topic birthed an impressive variety of papers and a wealth of interesting discussions relating to everything from forensic, incisive deliberations of specific textual cruxes to more general discussions of what it means to edit, what ideological and intellectual baggage editing brings with it, and the purposes and experiences of teaching Shakespeare's material, textual history in the classroom. In addition, or by extension, some papers also addressed the transmediation and translation of Shakespeare's works to other languages and media. Many of these perspectives are present in this issue of EMCO.

The Bergen Shakespeare and Drama Network was inaugurated by Professor Stuart Sillars at the University of Bergen in the mid-2000s and the first symposium took place in 2006. Since then, the BSDN has gathered a variety of scholars in a

number of pleasant locations around Europe to engage in informal yet serious presentations and discussions of topics relating to the cultural life of the Early Modern Period in general and the works of William Shakespeare in particular. The first issue of EMCO contained a collection of articles based on papers held at the 2009 symposium held in Montpellier. The relationship between EMCO and BSDN is firm and in the current instance, it has engendered a strong issue of the journal for your perusal.

EMCO#6 begins with Helen Cooper's "Editorial Anomalies and Stage Practice: A *Midsummer Night's Dream* 3.2-4.1," (1-10) in which she argues that the division between the third and fourth acts of *Dream* may be moved from its current position to some one hundred lines into the fourth act as it is currently demarcated. Cooper combines what we know about Elizabethan stage practices with the actual stage directions in the play (Q as well as F) to demonstrate that even though Act and Scene divisions were the inventions of later editors, there are grounds for claiming that they would have had a function on the Shakespearean stage and that this function may be relevant to the play's current aesthetic identity.

The aesthetic identity of Shakespeare's plays is the subject matter of the second article in this issue, Charles Moseley's "Shakespeare, The Spanish Armada and *Huckleberry Finn*" (11-21), wherein he explores how reconfigurations of *Hamlet* in Mark Twain's *Huckleberry Finn* and Richard Brinsley Sheridan's play *The Critic* make those works engage in an overarching, trans-historical interrogation and negotiation with their model. *The Critic's* parody of *Hamlet* is less a mockery of the model than of the countless plays which have imitated the Danish play in the interim between Shakespeare and Sheridan,

turning its devices into clichés. Moseley demonstrates how Sheridan's references to Shakespeare might drag *Hamlet* from the clutches of the unimaginative, lesser playwrights who had appropriated it up until that point. Twain, however, writing in a different time and – significantly – place, seems to betray a deeper unease with American literature's European heritage, albeit, like Sheridan, in a comedic mode.

Another way in which Shakespearean identity is interrogated and possibly reshaped (or, rather, extended) is through translation. James Busimba's "Re-language-ing Shakespeare for a Ugandan readership: Potentials and pitfalls of translating *King Lear* in a Ugandan language" (23-30) addresses the transcultural outcomes of translating *King Lear* into a Ugandan language, *Lusoga*. Cornelius Gulere Wambi's translation, which Busimba suggests is itself a kind of editing, utilises extant names, historical persons and myths from Ugandan folklore, (for example, Lear becomes *Mukama*, the mytho-historical progenitor of the Basoga ethnic community) thus placing *Lear* into a cultural framework which necessarily influences the identity of the translated text, while at the same time giving something back to Shakespeare, enriching the whole picture, as it were.

A wholly different way of engaging in the plays is through the medium of painting. Perry McPartland, in an article entitled "Painting the Plays" (31-40) explores the opportunities and challenges related to Shakespeare and contemporary art. How does one approach painting the plays in the 21st century? How does one avoid engaging in "mere" illustration? Looking at historical examples of Shakespeare painting and contrasting them with the contexts and epistemes of 20th century painters, McPartland, who is himself a contemporary artist, and whose

art is featured in this issue of EMCO, demonstrates how the ambitions and methods of artists in different time periods diverge in fundamental ways. It may just be that painting Shakespeare plays is impossible in the current artistic climate.

Many, perhaps most students who come to learn about medieval and early modern literature are unaware of what editing entails and the extent to which editions' material qualities, from the feel of the paper to the typography, shape the character of the texts. Laura Miles' article "Playing Editor: Inviting Students Behind the Text" (41-7) explores strategies that may be utilised to teach editing in the classroom. Miles predicts that for students, gaining deeper insight into early modern editing practices will inevitably create a greater understanding of what the plays say and do, in addition to highlighting their historicity. A useful way in, is to let students themselves play at being editors, as this makes it clearer to them what is at stake.

Roy Eriksen's article, "Editing and the Shadow of the Folio: On the Textual Integrity of *The Taming of A Shrew* (1594)" (49-70) very thoroughly debates the role structural patterning, i.e. literary rhetorical periods and scene distributions, plays in identifying authorial styles and for understanding the traditions to which a play such as *A Shrew* relates. This play, Eriksen argues, bears similarities to Marlowian and Italianate styles, difficult to discover, perhaps, if one considers *A Shrew* merely a derivation of *The Shrew*, as printed in the First Folio of 1623.

Rounding off the issue is Stuart Sillars' afterword (71-6), in which he explores some historical shifts in attitudes to Shakespeare editing, through looking at a series of examples from the Bell edition of 1733 to modern, digital editions like *The Quartos Project*, all the while thinking about what editing entails, philosophically, aesthetically, intellectually, for readers, directors and actors.



Perry McPartland *Shot from a Porn Movie, Scene 1, Underground Carpark, Car Window Rolled Down* 185x185cm. Oil on canvas. 2008.

Editorial Anomalies and Stage Practice

A Midsummer Night's Dream 3.2-4.1

Helen Cooper

Sometimes small details can tell us a great deal. This paper discusses two such details in the text of *A Midsummer Night's Dream* that present editors with the need, or at least the opportunity, for intervention. Both concern stage directions and the question of scene division, so although neither is particularly obscure, they have tended to receive less critical attention than have issues raised by the spoken words of the main text. Editors consistently make some comment on them, but there is, I think, more to be said, as their full significance has not generally been recognized. They are especially interesting in that they affect editorial principles as well as local practice: principles concerning when and how intervention is justified, as well as the practicalities of what decision should be made in these particular cases. Furthermore, both potentially carry significant consequences for recovering something of the original performance – for informing speculation about casting practices and costuming.

The points at issue occur in all modern editions first at the transition between Act 3 (usually numbered as the end of 3.2) and Act 4; and secondly, in the middle of 4.1, with the stage direction after 4.1.101 for the exit of Oberon and Titania and the entry of Theseus and the hunting party.¹ At the end of 3.2, the lovers appear onstage one after another and fall asleep, after which Puck anoints Lysander's eyes so that

when they wake they will all fall in love with the "right" partners. The start of Act 4 is marked by the entrance of Titania and her fairy train along with Bottom. It is a long scene encompassing a series of separate actions: Titania's caressing indulgence of her donkey-headed lover; their sleeping; Oberon's releasing of her from her obsession, and the removal of the ass-head from Bottom; the couple's dance to celebrate their new amity; their exit as the dawn draws near; the entry of Theseus and Hippolyta hunting; their waking of the sleeping lovers; Theseus' setting off back to Athens; the lovers' discussion of what has happened to them; and last, Bottom's awakening, and his own meditation on what it was that constituted "Bottom's Dream".

It has long been known that the printings of early English plays did not have scene breaks, and most did not have act breaks either. The words *act* and *scene* themselves sound thoroughly English, but that is largely an illusion created by the fact that they are monosyllables: they are in fact part of the Classical vocabulary that entered the language in the later sixteenth century, as part of the humanist attempt to theorize about and regulate drama. "Act" in the sense of something done had been around since the late fourteenth century, but it was new as a technical term for the section of a play; it was borrowed in from humanist commentaries on Classical drama, and from neo-Latin plays that imitated those. In the First Folio, it appears in its

Latin form, *actus*. “Scene” similarly appears in the Folio in its Latin form, *scaena*. They belong with the extensive new vocabulary that was being introduced to describe drama, alongside “drama” itself (one of the latest to appear, and initially referring only to Classical plays), “theatre” (introduced alongside, and eventually displacing, “playhouse”), and “comedy” and “tragedy”, available in English since the late fourteenth century but almost always as terms for narrative rather than drama, the dramatic equivalent being simply “play”. The history of act division lies in the five-part structure, marked off by choruses, common in Latin and Greek tragedy; and there were Greek terms for each distinct part, with prescriptions as to what each should contain. Essentially, however, the acts marked individual movements in the plot. “Scene” could mean (as in its Classical sense) the performance space, but from there its standard English meaning transferred to the place or location where the action was set. Classical drama therefore did not have plural “scenes” in that sense, as the stage, in accordance with the Aristotelean unities further fortified by humanist commentators such as Julius Caesar Scaliger, represented a single place. Scenes in a small number of early English neo-Classical plays, as in French drama, are defined in terms of a single set of characters on stage, with a new scene being signalled whenever an individual character enters or leaves, so there is usually no question of a change of place. On the English public stage, by contrast, scene divisions did often mark a change of location, of scene, but not necessarily: they were customarily defined by a cleared stage, as a whole set of characters, of

actors, leaves, and another set enters. The English definition in terms of an empty stage makes a change of place or time not only possible but likely; at the very least, the playwright has the freedom to change them. The one time on the English stage when the same set of characters could close and open successive scenes was when the cleared stage also coincided with what is taken to signify an act break. The sequence of immediate departure and re-entry implies some kind of pause in the performance, but it was still a fairly unusual thing to do. Act divisions become standard only in plays written for the Jacobean stage, partly due to playwrights’ and printers’ increasing conformity with humanist models (evident also in the regular categorization of plays into the Classical generic groups) and partly by the requirements of indoor performance, not least at the Blackfriars – though experience at its reconstruction, the Sam Wanamaker, suggests that the requirement for frequent trimming of the candles may not have been quite as imperative as used to be thought.

English drama thus had a strong sense of what constituted a scene, a sense that modern dramatists, audiences and editors have inherited to the point where it becomes an unexamined assumption. A cleared stage in a play by Shakespeare or his contemporaries is a trigger to editors to mark a new scene division, even though the early play scripts, and their quarto printings, did not mark them as such. The Shakespeare quartos before the late *Othello* of 1622, and therefore including *A Midsummer Night’s Dream*, had no breaks marked at all in their quarto prints, either acts or scenes, just a

succession of entrances and exits, presumably in keeping with his own drafts; and this is sometimes carried forward into the Folio. There, for instance, *Henry VI* parts 2 and 3 start with the heading “Actus Primus Scaena Prima”, but are then printed with no further divisions at all. Most of the Folio plays do have a consistent pattern of act and scene division and numbering, however; and those that do not were given them by their eighteenth-century editors, who were both Classically trained and regulatory-minded, and modern editors normally keep those divisions. The *Dream* itself appears in the Folio with act divisions but no scene divisions; the ones now generally used were supplied by

Nicholas Rowe early in the eighteenth century. The editors of that era furthermore began the practice of adding additional defining material for each scene, specifying not only a number for each but also a place, even for battle scenes of a few lines each. Battles were thus subdivided into a multiplicity of short scenes headed “another part of the field” or similar words whenever a pair of combatants left and others rushed on, a habit that is only recently being overridden. What matters in the plays as written and performed is not whether the stage represents a single specific locality, but what action is taking place: a battle is a single event, and modern productions, and presumably Elizabethan ones

Figure 1 1600 Quarto v Folio

Quarto:

Iacke shall haue Iill: nought shall goe ill:

The man shall haue his mare againe, & all shall be well.

Enter Queene of Faieries, and Clowne, and Faieries: and the king behinde them.

Tita. Come sit thee downe vpon this flowry bed...

Folio:

Iacke shall haue Iill, nought shall goe ill,

The man shall haue his Mare againe, and all shall bee well.

They sleepe all the Act.

Actus Quartus

Enter Queen of Fairies, and Clowne, and Fairies, and the King behinde them.

Tita. Come, sit thee downe vpon this flowry bed...

too, have the characters of such successive “scenes” overlapping on stage between the exit of one set of fighters and the entry of the next.

The act division at the end of Act 3 of *A Midsummer Night's Dream* raises a related set of problems – though they in fact begin a few lines earlier, when Puck apparently leads Demetrius off the stage before Lysander's entry (3.2.412), so leaving the stage empty. The scene in the sense of a place does not however change – Demetrius returns a few lines later, followed by the women, so that all four lovers are asleep together – and the action is evidently continuous, so most editors do not insert a scene break. Once the lovers are all asleep, Puck de-enchants Lysander's eyes, and speaks a final verse over them. See figure 1 for a comparison of the Quarto, with its lack of act and scene divisions, and the Folio.

The Clown is of course Bottom, and his name is normally substituted in later editions. Editors since the eighteenth century have not only followed the Folio's act division here, but added “Scene 1”. It is also standard practice to provide an exit direction for Puck, since both the Quarto and the Folio have him re-enter some 45 lines into the new scene when Oberon addresses him (at which point the Folio also adds a further entry for the fairy king, despite its instruction at the start for him to be already on the stage watching Titania and Bottom). That the lovers remain onstage is made explicit in the Folio's stage direction “They sleepe all the Act,” a direction unnecessary in the Quarto since there is nothing to suggest they might do anything other than remain asleep.

The phrase “all the Act” has however elicited some comment: is it simply an instruction to the company to ignore the exit implied by the Folio's act division, or does “act” here imply music played between the acts, or is it a reminder to the actors of the continuity of the action – a continuity it would never occur to anyone to question from the Quarto text?² Dr Johnson noted that there was no reason for an act division here: it “seems to have been arbitrarily made” and “may therefore be altered at pleasure” – though editors have not done so.³ Realist productions wanting to preserve the act division or indicate the passing of time (the lovers come together late at night in 3.2, dawn breaks in the course of 4.1) could dim the lights, or bring down a curtain on the sleeping lovers and raise it again to show them still there. Furness makes the point in his variorum edition: “It is precisely because there is so little ‘interruption of the action’ that it is necessary to have an interruption of time, which this division supplies. At the close of the last scene the stage is pitch-dark, doubly black through Puck's charms, and a change to daylight is rendered less violent by a new Act.”⁴ The comment not only disregards the conditions of Globe staging, but seems to confuse what might be happening if the action were real with what it is sensible, or practicable, to do on any stage: the actors will not be blundering about in the “pitch-dark”, despite, or because of, what they say. The darkness, here as throughout the play, is primarily an effect of the language, not the staging. In modern, less literal-minded, productions, which tend to run the action straight through, scene divisions are always less

marked; so the act division is not a problem on the stage, whatever decisions editors may have to make. The continuity is so much an assumption behind the Wells and Taylor Oxford edition that it follows the Quarto in leaving out any special instruction to the sleeping actors; the assumption is that if the characters are not told to leave the stage, then they won't, even at end of an act.⁵ If a dramaturg is preparing an acting edition, there is no reason at all for leaving in the Folio's act break; but students and readers, and indeed actors, will want a text where they can locate references, and "Act 4" provides such a location point in a printed text even if it is

meaningless on the stage. There is, however, a further possible explanation for the paratextual material here.

The length of the lovers' sleep while successive episodes of the action continue around them is emphasised by a further stage direction in the Folio when the fairies leave and Theseus and his train enter – this being the second direction that requires some discussion, both in itself and in conjunction with the Folio's act division (Figure 2). After the fairies' exit, the stage is left as clear here as it is at the end of 3.2, that is, with just the sleeping lovers (and the sleeping Bottom) remaining; but although Pope

Figure 2 1600 Quarto v Folio

Quarto:

Tita. Come my Lord, and in our flight,
Tell me how it came this night,
That I sleeping here was found,
With these mortals on the ground.

Enter Theseus and all his traine.

The. Goe one of you, finde out the forrester...

Exeunt.

Winde horns.

Folio:

Tita. Come my Lord, and in our flight,
Tell me how it came this night,
That I sleeping here was found,
With these mortals on the ground.

Sleepers Lye still.

Exeunt.

Winde horns.

Enter Theseus, Egeus, Hippolita and all his traine.

The. Goe one of you, finde out the Forrester...

and Fleay suggested a scene break here, no modern editor has ever done so.⁶

These various paratextual directions raise a related question that goes right back to the earliest editorial intervention, in the First Folio: the question of whether Heminges and Condell put the act break in the wrong place. There is a sense in which such a question is a counterfactual, since if the Quarto text is anything to go by, Shakespeare did not put an act break anywhere at all; but act breaks may have had more function in the theatre as the years went by, and especially with the extension to Blackfriars. Even though the lovers are still asleep on the stage, there is at least as much *theatrical* justification for inserting the act division at 4.1.101, between the departure of the fairies and the arrival of Theseus and Hippolyta, as there is for putting the division where the Folio does, when the lovers are first left asleep. A later division would also solve the problem of the Folio's "They sleep all the Act": it would mean just what it appears to mean, that the lovers should stay asleep for the rest of the act, until the hunting party arrives that will wake them. Pope suggested that a new scene, IV.ii, should start here, and Fleay, who proposed that Act IV should begin with the present 3.2, marked the start of his Act V at this point.⁷ The lovers would thus be directed to stay asleep twice, if we follow the Folio's stage directions: once to sleep "All the Act", to stay asleep for the rest of an extended Act 3, until a later act division at 4.1.101; and again to "lye still" at that later point where the new act division would occur, whether "still" means quietly or unmoving, or still asleep – in practice, both. An act break here

would make for a short Act 4, but that would not be unparalleled in the Shakespeare canon.

A later act division might also cast further light on another problematic issue relating to performance rather than editing: the question of whether Theseus and Hippolyta could have been doubled with Oberon and Titania. To do so would fit with what we know of doubling patterns in Elizabethan acting companies, where actors would regularly be assigned comparable roles. The fairy and mortal rulers are never all on the stage at same time; and such a doubling would be thematically significant too, as the paralleling of the two sets of rulers is stressed many times over – not only in the power that they wield, but in the love of the fairy king and queen for their mortal counterparts (2.1.68-80). Such a doubling has however commonly been ruled out on the grounds that it does not allow any time for a change of costume, and that would seem decisive: the fairies leave the stage, and Theseus and Hippolyta enter. Normally where a doubling is at issue, at least a whole scene intervenes, or a minimum of some fifteen or more lines. If an act break did indeed indicate a pause in the performance, however, and if the start of the act were more properly placed at 4.1.101, then that could have allowed a small extra time at least for some divesting of an upper costume to take place. Dr Johnson's remark that the arbitrariness of the earlier act division means that it "may therefore be altered at pleasure" may not be acceptable to modern editors who necessarily work from the evidence of the Folio as well as the Quarto, but in so far as it allows for evidence from staging, including the

stage directions, to be taken into account as well, it is not without some heft.

There is, furthermore, an additional way of allowing for the doubling of the characters that is encoded in the further stage directions of the early texts. “Winde horns”, indicated in both the Quarto and Folio texts, signals a hunt: the horns give advance notice of Theseus’s arrival, and explain, even before he enters with talk of his forester and his hounds, the reason for his arrival in the wood. The fanfare would be appropriate music to play between acts; but it may have had another function too, to do with how the two pairs of rulers were both cast and costumed. We know that in at least one performance of the source story on which *A Midsummer Night’s Dream* is based, Chaucer’s “Knight’s Tale” from the *Canterbury Tales*, that the sound of Theseus’s hunt was something of a set piece: this was Richard Edwards’ *Palamon and Arcite*, which was played for the Queen at Oxford when she visited it in 1566. The full text does not survive, but both the play and the hunt (the sound effects being provided by hunting dogs and, presumably, horns outside the hall where the play was being staged) made more than a passing impression;⁸ and either this or a different adaptation was staged by Henslowe’s Admiral’s Men in 1594, at a time when they were closely co-operating with Shakespeare’s own company, the Chamberlain’s Men.⁹ The *Dream* itself is in effect a riff on the earlier play and its Chaucerian sources.¹⁰ Chaucer, like Edwards later, lays some stress on the music of the hunt; so whether from their knowledge of the earlier play, or plays, or from the original Chaucerian text (much more widely known, if the abundance

of Chaucerian allusions in the period is anything to go by, than modern criticism has allowed¹¹), the audience may have been hoping for a similar sound effect. All those suggest that the music may have been more than just a perfunctory phrase or two: it may have been a bravura performance, even a brief interlude.

If that were so – and such suggestions are necessarily hypothetical, though the circumstantial evidence is not negligible – then it might solve that question of whether it is possible for the actors playing Oberon and Titania to double as Theseus and Hippolyta. Could such a change have been achieved in the time allowed by that winding of the horns specified in both forms of the text? If it could – or rather, if it was – then that tells us something about how those four characters were presented. Theseus and Hippolyta would presumably be in court costume, as rulers, but little is known about how supernatural characters (and fairies in particular) were dressed on the early modern stage. Henslowe’s inventories of stage apparel list nothing specific to fairies, nor anything at all like the masque costumes used at court. An instant conversion for the actors in the *Dream* from their fairy roles to their court counterparts, however, would not necessarily have involved a *change* of costume, just the removal of an outer layer and a mask. Full-length mantles, or perhaps a “robe with sleeves” such as do appear in Henslowe’s inventory, would cover court clothes completely, and could be removed very fast, with a pull on a lace. The “robe for to go invisibell” listed by Henslowe would presumably also be a cover-all; Oberon announces himself as invisible at 2.1.186, but the announcement is enough to

inform the audience, and a special costume would not have been essential for the purpose, or even likely.¹² Despite our ignorance about the costuming of stage fairies, we do know, from notes of stage properties in both medieval and early modern records, that gilded masks were used for God or the gods,¹³ just as the celestial spirits who appear in Katherine of Aragon's vision in *Henry VIII* 4.2 wear "golden vizards". Their use for fairies too would be no great step – and especially as the immediate forebears of Oberon and Titania were indeed gods, the Pluto and Proserpina who appear as gods-cum-fairies having their own marital squabble in the "Merchant's Tale". If Shakespeare's fairy monarchs wore "vizards" and sleeved robes, the actors would only need seconds to remove them. It might still be the fastest change of both character and costume in all Elizabethan drama; but if that horn fanfare lasted several bars, that would be long enough to make it all possible – to turn the strangely robed fairies with their golden masks into familiar court figures.

Since 1967, and especially since Peter Brook's remarkable production three years later, it has become common for productions to double both pairs of roles, sometimes by means of the quick removal of an outer costume analogous to that described above, sometimes by more distinctively modernist or meta-theatrical methods such as Brook used, by having the characters walk upstage in one role, turn round and walk back downstage in the other. Onstage changes of costume did also happen in the early modern theatre, but only when the *same characters*, as distinct from the same actors, change role. When vice figures in

moralties disguise themselves as virtues, for instance, they occasionally do so in front of the audience by the speedy addition of a sober robe over a gallant's outfit; Avarice in *Respublica* turns his gown inside out to hide his moneybags.¹⁴ Changing costume within sight of the audience was a way to indicate that the underlying character was indeed the same; unannounced offstage changes indicated a different character played by the same actor. The separation between the two forms was not necessarily absolute, however. The likely doubling in *The Winter's Tale* of Mamilius, the heir dead in infancy, with Perdita, the lost heir found, suggests at least a subtextual effect parallel to the resurrection of Hermione;¹⁵ and the doubling of the monarchs in the *Dream* would be similarly suggestive, even if the original audience, or indeed Shakespeare, would have thought more in terms of the parallelism and difference of role between mortal and fairy sovereigns rather than the Freudian lines of interpretation popular with psychoanalytic criticism.¹⁶

There are two somewhat contradictory conclusions to be drawn from this discussion – perhaps almost morals rather than conclusions. The first is a warning against trusting edited texts: even the things that we are most likely to take for granted and so overlook, such as act and scene numbering, may misrepresent what Shakespeare wrote and how his plays were performed. This is true even of the very earliest act of editing, in the First Folio. Second, as an opposing principle, is the importance of trusting the earliest prints, and of reading them not just as textual evidence, but as scripts for

performance: they may encode significant clues about acting practices that we would otherwise miss. The instruction for the hunting horns may tell us not only what sort of instruments should be played at that point, but by extension how long such a fanfare should last, and even how the fairies were clothed – evidence for costuming on the basis of what would be possible if the doubling of actors followed the usual pattern. There is plenty of speculation here, but it is speculation based on oddities within the printed texts themselves and which have to be explained *somehow*; and where hard evidence is lacking,

informed speculation based on what evidence there is may legitimately come into play.

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¹ Line numbers vary in different editions dependent on the lineation of the prose earlier in the scene: references here are based on Peter Holland's excellent edition for the Oxford Shakespeare, *A Midsummer Night's Dream* (Oxford: Oxford University Press, 1994). Stanley Wells and Gary Taylor, general eds, *William Shakespeare: The Complete Works* (Oxford: Oxford University Press, 1986, and its second, 2005, edition), are an exception to the general practice of dividing Act 3 into two scenes only: they end 3.2 at line 412 and then start a new scene numbered 3.3.

² There is a supposition that the direction might have been added to the promptbook when (or if) the play transferred to the Blackfriars, where music between the acts was more likely. Possible meanings are helpfully discussed in the New Cambridge edition by R.A. Foakes, *A Midsummer Night's Dream* (Cambridge: Cambridge University Press, 1984), pp. 141-3, where he comes down in favour of "all the Act" referring to "a section of a play in performance". Holland, note to 3.2.464, disagrees, taking it "to indicate the interval between acts".

³ Noted in the New Variorum Edition ed. Horace Howard Furness, *A Midsummer Nights Dreame* (1895; 8th edn, Philadelphia and London: J.P. Lippincott, 1923), note to Actus Quartus.

⁴ *Ibid.*

⁵ Wells and Taylor, *Complete Works*, give an exit line for Puck at the end of 3.2 (their 3.3) but no direction to the sleepers. See also the brief discussion in their *William Shakespeare: A Textual Companion* (Oxford: Clarendon Press, 1987), pp. 279-80.

⁶ Ed. Furness, textual note to IV.i.115.

⁷ *Ibid.*

⁸ See Ros King, *The Works of Richard Edwards: Politics, Poetry and Performance in Sixteenth-Century England* (Manchester: Manchester University Press, 2001), p. 81, where she also discusses Shakespeare's likely knowledge of at least some of the text.

⁹ Helen Cooper, *Shakespeare and the Medieval World*, p. 211.

¹⁰ Although the "Knight's Tale" is the primary inspiration, Shakespeare certainly drew on more of the *Tales* than that alone: see Cooper, *Shakespeare*, pp. 211-19, and E. Talbot Donaldson, *The Swan at the Well: Shakespeare reading Chaucer* (New Haven and London: Yale University Press, 1985), pp. 30-49. The standard works on Shakespeare's sources, like most editions, downplay the debt; the play is still commonly described as being without a source, or at least without a single dominant source, though the presence of the "Knight's Tale" is at least now widely acknowledged -- e.g. in Harold F. Brooks' Arden edition, *A Midsummer Night's Dream* (London: Methuen, 1979) pp. lxxvii-ix, and, along with *Sir Thopas*, in Holland's Introduction to his edition, pp. 49, 82, 87-8.

¹¹ For the density of Chaucerian allusions in the period, see *Chaucer's Fame in England: STC Chauceriana 1475-1640*, ed. Jackson Campbell Boswell and Sylvia Wallace Holton (New York: Modern Language Association of America, 2004), and *Five Hundred Years of Chaucer Criticism and Allusion 1357-1900*, ed. Caroline Spurgeon, 3 vols (1908-17; repr. Cambridge: Cambridge University Press, 1925); and for an overview, see Helen Cooper, "Poetic Fame," in *Cultural Reformations: Medieval and Renaissance in Literary History*, ed. Brian Cummings and James Simpson (Oxford: Oxford University Press, 2010), pp. 361-78 (361-9).

¹² *Henslowe's Diary*, ed. R.A. Foakes and R.T. Rickert, 2nd edition (Cambridge: Cambridge University Press, 2002), p. 323 (robes with sleeves), p. 325 ("invisibility" robe) -- and see also Holland's note to 2.1.186.

¹³ The post-Reformation Chester Banns, for instance, probably of the 1560s, note that God was customarily represented with "the face gilte" (but that it was better not to represent him visibly at all): *REED: Chester*, ed. Lawrence M. Clopper (Toronto and Buffalo: Toronto University Press, 1979), p. 247.

¹⁴ *Respublica*, ed. W.W. Greg, Early English Text Society OS 226 (1952 for 1946; repr. 1969), lines 416-32.

¹⁵ M.M. Mahood, *Playing Bit Parts in Shakespeare* (Cambridge: Cambridge University Press, 1992), p. 14.

¹⁶ See Holland's Introduction, pp. 96-8.

Shakespeare, *The Spanish Armada* and the Mississippi

C.W.R.D. Moseley

This essay is concerned with Shakespeare's huge shadow – especially, during and after the eighteenth century, the shadow of *Hamlet*. But Shakespeare too was aware of shadows, and in *Midsummer Night's Dream* the burlesque in the mechanicals' play of Pyramus and Thisbe is an ironic take on well-worn conventions and how easily they could lose potency. Similarly, the Player's speech in *Hamlet* is a perfectly serious, even respectful, acknowledgement of that same stock in trade to which, nevertheless, this new play sits lightly. The unwritten, unspoken

subtitle that screams at you in *Hamlet* is "Not the *Spanish Tragedy*": and *Hamlet's* own shadow is so long that it may be resented as well as used, and even done to death.

So this essay will look at two examples of how this issue might be negotiated by two writers in very different cultural epistemes, Sheridan in *The Critic* (1779) and Mark Twain in *Huckleberry Finn* (1884).

But, by way of Introduction, consider two visual examples of how artists can chafe against, interrogate, but cannot quite reject their



Figure 1 Edouard Manet *Olympias* 1865



Figure 2 Titian *Venus of Urbino* 1538

inheritance (Figures 1 and 2). Think of the huge amount of classicising architecture and art in the decades around and after the French revolution: the Empire style, the vocabulary of the Directoire, the paintings of Jacques Louis David, and so on. But this is the very time when radical differences between the inherited and the actual, the present day, are beginning to be obvious, with industrialisation and all its consequences. So a painting like Manet's *Olympias* (1863), a painting of a whore, asks a serious question about that painting on which it puns, Titian's *Venus of Urbino* (1538): what relevance does that style, that inheritance, that fiction – and the

mythology on which it is built – have in an age of railways and steam and the money nexus and the monstrous growth of cities like London and Paris?

But, much more cruelly: in 1842 Honore Daumier takes the gift that bright eyed Athene gave much enduring Odysseus and faithful Penelope when they at last are reunited and blows a raspberry at it (Figure 3). This is the “truth:” what has all that nonsense to do with the “real world”?





Figure 3 Honore Daumier *Odysseus and Penelope* 1842

Sheridan's *The Critic, or, A Tragedy Rehears'd: a Farce* (1779) is a wonderfully funny play, but it has a serious point: how do you get out from under Shakespeare's shadow, and escape from what were once useful conventions for him, but which are now empty clichés? The play's intimate relation to *Hamlet* which preceded it in the first performance is used to explore what the relation might be between drama and what for want of a better word I shall call the consenting audience. How is that audience manipulated into consent by the art of Puffing?

The "play within a play," powerfully used of course in the mirrored quasi-realities of *Hamlet*, had often been used to provoke a critical glance

at prevailing dramatic conventions – for example in George Villiers' *The Rehearsal* (1671) which so annoyed Dryden. Sheridan exploits this: Puff's play, *the Spanish Armada*, is a tissue of the most worn stage clichés of the 1770s, but Sheridan also suggests that many theatrical absurdities are problems inherent in the nature of drama as an agreed meta-reality within the reality of watching it. (Indeed, it is not absurd to suggest that the fundamental conceit of Sheridan's play is an audience watching an audience and made aware of themselves as an audience.) But he also suggests that these problems reach right back to *Hamlet*, already the most familiar of Elizabethan plays and the great exemplar of the "play within a

play" strategy. Echoes of that play pervade *The Spanish Armada*, and modern audiences easily forget that *Hamlet*, as the main piece preceding *The Critic* on that first night, provided a context for it. The verbal and visual echoes acquire added ironic point if the experience of *Hamlet* is so fresh. But it is important to realise that Sheridan is not parodying *Hamlet*: rather, *Hamlet* is used to show up Puff's play. Sheridan invites his audience to consider the theatrical fashions they take for granted by deconstructing conventions that are usually accepted in earnest, without thought, and nowhere more so than in high tragedy. Thus, the burlesque of the exalted

sharpens Sheridan's audience's awareness of their own relation to theatre's artificial world.

Sheridan skilfully steers between homage and ridicule throughout. He balances criticism of contemporary theatrical techniques with genuine regard for the standards set in Shakespeare's time. Tilburina does not ridicule Ophelia, rather the other way round. The most common absurdities attacked are the contrived devices to develop plot: disguise, overhearing, unnecessary exposition and conspiratorial modes of address (such as the aside and soliloquy) are all made ridiculous. *The Spanish Armada*, a patchwork of comic incongruities, highlights how easily elevated tragedy tips over into farce if the limitations of dramatic representation are not acknowledged. In Puff's opening scene, Sir Christopher Hatton declares "There is a question which I yet must ask - / A question which I never asked before." (2.1.93-94). Sir Walter then gives a verbose exposition, the main points of which must be, of course, already familiar to Hatton. Dangle and Sneer's interjections make the artificiality seem ludicrous, and yet Shakespeare's audiences were similarly "very much obleeged" (Dangle, 2.1.166) to Marcellus for extracting a potted history of Danish politics from Horatio in *Hamlet's* opening scene. Shakespeare's model indeed teeters on the brink of plausibility, and Sheridan's burlesque shows how easily tragedy could trip up into the laughable. A good performance, indeed, of *Hamlet* would command that acceptance of convention that needs to accompany such an unrealistic exposition, but by stressing its potential absurdity, Sheridan highlights the essential complicit relationship

between audience, actors and playwright. The corollary that this relationship is not always warranted is almost certainly directed at the work of Sheridan's contemporaries, most notably Richard Cumberland, whom Sheridan portrayed with "directly and grossly personal" ridicule as Sir Fretful Plagiary. (*School for Scandal and other Plays*, ed. E. Rump, Harmondsworth: Penguin, 1988, p. xl). Cumberland's recent (1778) tragedy *The Battle of Hastings* seems to inform some of *The Spanish Armada's* most clumsy elements of plot.

Sheridan guys other worn-out yet still too current conventions as well: for example, the stichomythic exchange, supposedly to increase tension, and the idiom of madness. The "small sword logic" (Puff, 2.1.376) of the nonsensical stichomythia between Tilburina and her father in 2.1 is equated with fencing, a metaphor leading us again to *Hamlet*. For by quoting Osric ("a palpable hit," 2.1.395) Sheridan invites comparison with the stichomythic exchange between Laertes and Hamlet at a moment of great intensity in *Hamlet's* final scene. There the momentum reflects, and heightens, the tension of the fatal duel. In contrast, stichomythia in *The Spanish Armada* is meaningless in position, context and purpose. Similarly, Tilburina's madness in 3.1 is expressed in what had become, almost perfunctorily, a distinctive mode. An hour or two earlier the audience of *The Critic* would have been moved by Ophelia's white dress, distressed hair, "mangled" metre (Puff, 3.1.251) and fragmented, nonsensical snippets of songs and speech. Now Sheridan, by isolating and exaggerating each of those elements in an already ridiculous heroine, invites his audience

not simply to laugh at her and her utterance but to question why and how they took those formulae perfectly seriously in the first place. Ophelia's madness is, arguably, potentially comic – after all, a visit to Bedlam to laugh at the inmates was a perfectly acceptable Sunday afternoon diversion in that century – but Shakespeare, a master of generic instability if anyone ever was, made a *dramatis persona*¹ who successfully reconciles the pathetic, even tragic, with the laughable – as, indeed, the whole play could be argued to do. Sheridan's caricature crystallises and isolates every overused aspect of Shakespeare's original model but the attack is not on the model itself but on incompetent attempts to manage the relationship between the tragic and the comic in the theatre of his own time, and the capacity of what *once* was deeply expressive *now* to inhibit and trivialise proper expression. To put it another way, the attempt to recreate the essence of tragedy from its accidents, without realising that without essence one only has *disiecta membra*. Mechanical use of conventions, however grand their ancestry, will not speak to a world wholly different from that in which they were vital.

Overblown rhetorical embellishment is equally one of the targets, and the overly mannered acting of the tragic mode in his day: the sort of body language we glimpse in prints of the time, even in Emma Hart's *Attitudes*. The elevated poignancy of tragedy may well demand high utterance, and grand body language, which can be beautifully realised in accord with the spirit of the tragic action, but Sheridan's satire highlights how poor imitation merely of such linguistic intensity, a slavish following of

convention, is disastrous. This is clear during Tilburina's opening speech in 2.2; the ragbag of tropes from exalted sources descends entirely into bathos. When Puff's heroine appears one would indeed expect that she will reinforce *The Spanish Armada's* parodic tenor, established through the flatfooted dialogue of its martial heroes. Sheridan exploits this expectation, teasingly having Puff build anticipation of Tilburina's entrance while at the same time leading us to expect the bathos we get. A change in atmosphere is signalled by Handel's minuet from *Ariadne*, an aural hint of another overused convention, before Tilburina wafts onstage in exaggerated distress with her confidante. (Even that confidante – Puff has given her no exit line, to the actress' vocal annoyance – is a cliché, deriving from neoclassical drama.)

...*Puff*. It shows that Tilburina is coming ; —
nothing introduces you a heroine like soft
music. Here she comes !

Dang. And her confidant, I suppose ?

Puff. To be sure ! Here they are —
inconsolable to the minuet in *Ariadne*!

(*Soft music*)

Enter Tilburina and Confidante.

Tilb. Now has the whispering breath of gentle
morn

Bid Nature's voice and Nature's beauty rise;
While orient Phoebus, with unborrowed
hues,

Clothes the waked loveliness which all night
slept

In heavenly drapery! Darkness is fled.

Now flowers unfold their beauties to the sun.

And, blushing, kiss the beam he sends to
 wake them —
 The striped carnation, and the guarded rose.
 The vulgar wallflower, and smart gillyflower.
 The polyanthus mean — the dapper daisy,
 Sweet-William, and sweet marjoram — and
 all
 The tribe of single and of double pinks!
 Now, too, the feathered warblers tune their
 notes
 Around, and charm the listening grove. The
 lark!
 The linnet! chaffinch! bullfinch! goldfinch!
 green-finch!
 But O, to me no joy can they afford!
 Nor rose, nor wallflower, nor smart
 gillyflower.
 Nor polyanthus mean, nor dapper daisy,
 Nor William sweet, nor marjoram — nor lark,
 Linnet, nor all the finches of the grove!
Puff. Your white handkerchief, madam!
Tilb. I thought, sir, I wasn't to use that till
 "heart rending woe"
Puff. O yes, madam, at "the finches of the
 grove," if you please...
 (2.1.276-302)

"Now has the whispering breath of gentle
 morn" (2.1.280); such words could be spoken,
 quite seriously, in a myriad plays. Her language
 remains elevated but it is a tissue of stylistic tics.
 And they are hardly appropriate: her first lines,
 for example, suggest an *aubade* whereas
 Tilburina is supposedly "inconsolable" having
 lost her love (2.1.278). Sheridan's parody
 reaches its next level a few lines later (at line
 285), when Tilburina embarks on her catalogue

of flowers: that is after all what one does if one is
 mad. This list, increasingly meaningless and
 mechanical, recalls several of Shakespeare's
 heroines: Cordelia's description of her father's
 deranged appearance in *King Lear*, Perdita's
 pastoral charm in *A Winter's Tale* and most
 obviously Ophelia's madness in Act 4 of *Hamlet*.
 Tilburina struggles for appropriate adjectives,
 resorting (289) to trite alliteration ("dapper
 daisy") and in line 290 to mere repetition, which
 encases a punning nod to the paradigm that
 Sheridan has subverted ("Sweet William and
 sweet marjoram"). The second part of her
 speech, a farcical repetition of already ridiculous
 tropes, builds to a parodic climax in her
 ridiculous reprise of the finches in line 294. The
 dramatic intensity Puff claims for Tilburina's
 supposed distress is in clear antithesis to the
 hollow sense of her words, an ironic gap
 heightened by Puff's advice at the most in-
 apposite point to pull out her white hand-
 kerchief. By taking words and phrases of out of
 their original poetic or dramatic matrix and
 merely pasting them together, Sheridan disrupts
 whatever emotions might have gone with them
 originally and exposes their inherent absurdity.
 And this point I shall return to later.

So Tilburina's speech deftly balances, if pre-
 cariously, on the distinction between burlesque
 and travesty. This finesse dis-tinguishes *The
 Critic* from Buckingham's *The Rehearsal*, the
 template which it eventually superseded in
 popularity. That clever satire of John Dryden and
 the conventions of heroic tragedy did not extend
 its vision beyond a contemporary focus. Sheridan,
 by contrast, carefully hints at the plausible
 magnificence of the tragic mode before

spiralling into mock-heroic farce, and this constitutes a crucial difference in the strategies of the two playwrights. Sheridan's prime target may well be the insipid dullness of theatre in his own time, but by underlining his mockery of contemporary writing with allusions to *The Rehearsal* alongside Shakespeare, he establishes a relationship of continuity between Elizabethan, Restoration and Georgian modes. When Sheridan invokes Buckingham's character Bayes, it reminds his audience that absurd theatrical productions are not exclusive to the 1770s. Three-line soliloquies, unnecessary expositions, nonsensical stichomythic exchanges and laboured rhetorical flourishes characterise Bayes' writing just as they do Puff's. But when Sheridan reaches back beyond the Restoration to Shakespeare, he identifies the point of origin for many of these absurdities *when they were not absurd*. Here he goes further than Villiers for he shows that dramatic conventions make a *needed* contribution to the language of theatre. Both playwright and audience need to accept the symbolic and metaphoric representation of complicated human experience. Shakespeare clearly accepted this in the self-referential meta-theatricality of most of his plays, not least his cross-dressing comedies, or the romances, the essence of which is a playful awareness of the material aspects of performance. Sheridan, like Buckingham, ridicules bad writers, but his Shakespearean allusions pay tribute to a playwright who did successfully negotiate the inherent artificiality of his medium.

Sheridan did not intend to make Shakespeare *qua* Shakespeare the target of *The Critic's* satire. Certainly one could criticise Shakespeare's

tragedies for their exaggerated or repetitious elements – Ben Jonson might well have done, and Thomas Rymer did – and certainly they can, if we are in a dyspeptic mood, at times and in some productions veer towards the ridiculous rather than the noble. But in recognising this, Sheridan concedes that Shakespeare's tragedies set the parameters of artificiality and dignity for their mode, parameters which should not and cannot be placed under stress. But while they worked *then*, they do not work *now*. Indeed, one might argue that the echoes of *Hamlet* stress both the vapidness of Puff's play and reinforce the high seriousness of what had been watched an hour or so earlier – rather as Aristophanes might reinforce Euripides. *The Critic*, indeed is a more sophisticated and accomplished exploration of dramatic conventions and how they are watched than any of its predecessors. Even David Garrick, in *A Peep Behind the Curtain* (1767), disparaging the indiscriminating audiences that would admire Glib's farcical Italian Operetta as readily as Shakespearean tragedy, only sent up current theatrical vogues and pretensions. Sheridan by contrast widened the focus and brought into relief the fine line between the sublime and the ridiculous: and the necessity for a new age to acknowledge its past but also to accept the need not to be bound to or by it.



The shadow of Shakespeare: it is interesting that the Romantic poets all had to have a go at the 5-act "Shakespearean" tragedy – as if to prove their poetic manhood, even if, like Wordsworth's *The*

Borderers the results are dire. (Interestingly, this is Wordsworth's first major work, written between 1796 and 1798.) That shadow extends to the New World. Mark Twain's *Huckleberry Finn* (1884) has an episode (chapters 19-21) crucial to the symbolic journey on the raft down the Mississippi, where Shakespeare, is so to speak, current.

The deracinated Huck and the runaway nigger Jim – so Twain calls him, and it is im-

portant that that stereotype be recognised – are loose on the Mother of Waters, on a raft: the picaresque potential of such a journey is obvious and is indeed used, but so is the way these two boys and their journey are a symbol of an America, twenty years after the Civil War, still trying to find an identity of its own which will not simply be a pale shadow of what has been left behind. The important episode when the boys meet the two conmen in Arkansas

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exemplifies many of the themes of the novel: the duke (of Bridgewater) and the *soi-disant* King of France remind us parodically of the power structures of the old Europe America has rejected, but their imposture is almost welcomed by their naïve victims. For this is a society with no identity or coherence.

Worthless, pitiful, foolish people, without courage, as Colonel Sherburn says, to organise a proper lynching – what price justice, indeed? And the only person claiming and getting any respect is the man with a gun, Colonel Sherburn. Behind the comedy Twain gives us a pretty grim picture, for these are human beings, lost in the stream of time. In one town the Duke and the King hire a theatre and bill themselves as Edmund Kean and David Garrick. It is all about money, of course, and neither has any idea of a play: their playbill offers the balcony scene from Romeo, the fight between Richard III and Richmond, and Hamlet’s soliloquy, as if each were complete.

But what the King can remember as “Hamlet’s soliloquy” – which, indeed? – is bizarre, and must be in fact the weirdest farrago of Shakespeare ever (Chapter 21):

He told us to give attention. Then he strikes a most noble attitude, with one leg shoved forwards, and his arras stretched away up, and his head tilted back, looking up at the sky; and then he begins to rip and rave and grit his teeth; and after that, all through his speech he howled, and spread around, and swelled up his chest, and just knocked the spots out of any acting ever I see before.

This is the speech— I learned it, easy enough, while he was learning it to the king:

To be, or not to be; that is the bare bodkin

That makes calamity of so long life;

For who would fardels bear, till Birnam Wood do come to Dunsinane,

But that the fear of something after death

Murders the innocent sleep,

Great nature’s second course,

And makes us rather sling the arrows of outrageous fortune

Than fly to others that we know not of.

There’s the respect must give us pause:

Wake Duncan with thy knocking! I would thou couldst;

For who would bear the whips and scorns of time,

The oppressor’s wrong, the proud man’s contumely,

The law’s delay, and the quietus which his pangs might take,

in the dead waste and middle of the night, when churchyards yawn

In customary suits of solemn black,

But that the undiscovered country from whose bourne no traveller returns,

Breathes forth contagion on the world,

And thus the native hue of resolution, like the poor cat i’ the adage, Is sicklied o’er with care,

And all the clouds that lowered o’er our housetops, With this regard their currents turn awry, And lose the name of action. ‘Tis a consummation devoutly to be wished. But soft you, the fair

Ophelia:

Ope not thy ponderous and marble jaws,
But get thee to a nunnery—go!

What is going on? Yes, a rag bag of garbled memory, to be sure. But I think a much deeper question is being posed: this was important once, it is still a cultural marker, but it is meaningless to those who might be gulled into parting with their 50 cents and it is meaningless to the performer. Its time has passed if its authority has not. The raft is carried along on the stream, and new beginnings – for the slave running to freedom, for the orphan tramp, for

the barely civilised communities – will take no account of Duke or Kings – who were frauds anyway, says Huck – or of Shakespeare: indeed, *should* not. Twain seems to me to have had a serious unease about the European inheritance, not only here, but also with Europe’s most deeply embedded families of narrative: *A Connecticut Yankee in King Arthur’s Court*, (1889) is tasteless, and ludicrous, but it makes the same serious point. Daumier had good company. I can’t do better then close with Walt Whitman:

Song of the Exposition

1

AFTER all, not to create only, or found only,
But to bring, perhaps from afar, what is already founded,
To give it our own identity, average, limitless, free;
To fill the gross, the torpid bulk with vital religious fire;
Not to repel or destroy, so much as accept, fuse, rehabilitate; 5
To obey, as well as command—to follow, more than to lead;
These also are the lessons of our New World;
—While how little the New, after all—how much the Old, Old World!

Long, long, long, has the grass been growing,
Long and long has the rain been falling, 10
Long has the globe been rolling round.

2

Come, Muse, migrate from Greece and Ionia;
Cross out, please, those immensely overpaid accounts,
That matter of Troy, and Achilles’ wrath, and Eneas’, Odysseus’ wanderings;
Placard “Removed” and “To Let” on the rocks of your snowy Parnassus; 15
Repeat at Jerusalem—place the notice high on Jaffa’s gate, and on Mount
Moriah;
The same on the walls of your Gothic European Cathedrals, and German,
French and Spanish Castles;
For know a better, fresher, busier sphere—a wide, untried domain awaits,
demands you.

Which is a long way from where most of us English started, with school editions like the *Warwick Shakespeare* (1839-1938) purged of everything that might bring a blush to the cheek of a young person.

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¹ I purposely avoid the use of the word “character” because it begs a lot of questions and implies ways of seeing, (*and reading*) plays that long postdate Shakespeare. See my essay “Judicious, sharp spectators? Form, pattern and audience in early modern theatre: some problems,” *Cahiers Elizabethains*, 85 (Spring 2014), pp.8-20; my *English Renaissance Drama: A very Short introduction to Theatre and Theatres in Shakespeare’s Time* (Tirril: Humanities e-books, 2008) pp.55ff.; and my forthcoming essay, “Shakespeare’s Hypocrites,” which develops ideas in a paper given at the meeting of the Hungarian Shakespeare Conference, Szeged September, 2013.



Perry McParland *Shot from a Porn Movie, Scene 2, Shot 1, Car Door Opening*. 185x185cm (2006).

Re-language-ing Shakespeare for a Ugandan readership

Potentials and pitfalls of translating *King Lear* in a Ugandan language

James Taabu Busimba

This article is one of the outcomes of recent research I carried out in Uganda between June and September 2014. During this period I was interested in the obtaining presences of William Shakespeare and John Ruganda in contemporary Ugandan audiences: theatres, schools, universities, cultural centers, cinema halls and the everyday readers. While interacting with Cornelius Gulere Wambi, one of my key respondents, I was pleasantly struck by his ongoing “new project” in which he was concurrently translating five drama texts from English into Lusoga, one of the major indigenous Bantu languages, very close to the rather dominant Luganda spoken in the central and southern parts of Uganda. The texts which Gulere was translating are Austin Bukenya’s *The Bride* (as *Omugole*), Wole Soyinka’s *The Trials of Brother Jero* (as *Ebikemo by’Owoluganda Yero*), Sophocles’ *Antigone* (as *Nantamegwa*), Francis Imbuga’s *Betrayal in the City* (as *Nkwe mu Kibuga*) and William Shakespeare’s *King Lear* (as *Kyabazinga Mukama*). Overall, these plays are an innovative intervention in the literary realities invigorated in Lusoga expression and adorned in new language and diction. However, my research interests directed me to Shakespeare’s *King Lear* translated as *Kyabazinga Mukama*, particularly in the context of providing further alternative writings and readings of Shakespeare in a contemporary African cultural space.¹ By the time of drafting this paper, Gulere Wambi had

translated *King Lear*’s Act 1 to a tentative conclusion.² The translation is based on the free online edition of *King Lear*, published by PSU. So far, his translation of *King Lear* from English to Lusoga is clearly a project in re-language-ing or, even more inclusively, an exercise in reconfiguring Shakespeare. Gulere’s is a re-language-ing which in itself is a form of editing and at the same time a specific mode of presenting Shakespeare to both the new and qualified Lusoga readers.³

In this discussion I found two concepts helpful: Taban lo Liyong’s observation that translation is a *sine qua non* in securing African languages and literatures in the global arena of the twenty first century and beyond; and Charles Cantalupo’s positing that only when two or more languages meet do real meanings emerge.⁴ That the language of expression in a translation plays a major role in the transmission of a new message in a new way is perhaps a given. However, when two languages meet in a translation, the resultant text seems to perform more tasks than convey what is in the original text, if ever the original can be found. It may be of help to remind ourselves that Shakespeare himself created new meanings from texts – some of which were not in English – through the act of Englishing them. Similarly, we may say that what Gulere does in the process of translating *King Lear* is to *Lusogafy* the play in the context of two languages meeting and generating new

meanings for the readers, producers, performers and theatre audiences.⁵

Aware that Gulere Wambi's translation is still in progress and that many changes in the embryonic drafts are to be expected along the way, I reflect on the appellations he assigns to the principal figures in his translation of *King Lear* available so far. In the nomenclature of the stage persons and imagery of *Kyabazinga Mukama* Gulere Wambi inscribes signposts suggestive of how his translation is to be categorised, appreciated and analysed. Both the initiated critic and everyday reader have to grapple with different challenges of interpreting and meaning making in the new text. The naming of people, places and things as well as the use of imagery is localized within the Lusoga language context(s), thus raising some conceptual challenges especially with regards to contextualisation, categorization and authorship. The following illustrations are worth considering.

To the ordinary speaker or reader of Lusoga the title *Kyabazinga Mukama* is not strange because "Kyabazinga" is the titular head of the traditional chiefdoms of the Basoga people.⁶ More importantly, the appellation of "Mukama" is a reconfiguration of the mythical Mukama, progenitor of the Basoga ethnic group. I contend that, overall, Gulere Wambi reconfigures Lusoga mythology and other aspects of his people's traditional folklore in his re-language-ing of *King Lear*, in a strategy he refers to as a transformation of the play in order to fit into the socio-linguistic milieu of Lusoga discourse. The qualified reader who makes a distinction between the socio-cultural milieu of both the

English *King Lear* and the Lusoga *Kyabazinga Mukama* is likely to feel that adapting the play to Busoga's history can be satisfactory and appealing. "Kyabazinga," for instance, would rouse imaginations of a supreme earthly mortal in a not-so-present a time, and therefore one who is at liberty to exercise any of his royal rights and prerogatives even if it is to divide his kingdom and devolve his powers to his offspring. As for the new reader, well, *Kyabazinga Mukama* is a play which can be read and enjoyed normally in the here-and-now. At the time of writing this paper the Basoga were engaged in a series of installation and non-installation of the *Kyabazinga*. It is therefore interesting to note that *Kyabazinga Mukama* is in conversation with the contemporary socio-political history of the Basoga people

The reconfigurations of the principal stage persons in Gulere Wambi's translation provide a site for exploring the potential and pitfalls in the *Kyabazinga Mukama* translation. For ease of reference, I present some of the names of the stage persons in *King Lear* as well as their corresponding Lusoga equivalents in *Kyabazinga Mukama* in the included table (Table 1).



First, it can be argued that maintaining the English names of the source text by simply Lusogafying them easily achieves the unity of the text, especially in terms of local pronunciation as is the case with "Fulansi" and "Olubaane". Perhaps some Lusoga readers have heard about a country called France and they can easily

	ENGLISH		LUSOGA		CONTEXT
Title	<i>King Lear</i>		<i>Kyabazinga Mukama</i>		<ol style="list-style-type: none"> 1. Kyabazinga: Titular head of chiefdoms, with nuances of royalty and authority 2. Mukama: mytho-historical progenitor of the Basoga ethnic community
Nomenclature of major Stage persons	Daughter	Suitor	Daughter	Suitor	
	Goneril ↔	France	Nakooli ↔	Kisiki	<ol style="list-style-type: none"> 1. Wakooli, Zibondo, Ngobi, Katimbo and Tabingwa are the five sons of Mukama 2. Wambi reconfigures Cordelia as Nangobi (feminine version of Ngobi); Regan as Kitimbo (unisex name), and Goneril as Nakooli feminised Wakooli)⁷
	Regan ↔	Burgundy	Kitimbo ↔	Tabingwa	
	Cordelia ↔	Cornwall	Nangobi ↔	Zibondo	
	France		Fulansi		France Lusogafied
	Albany		Olubaane		Albany Lusogafied
	Gloucester		Lubogo		Reconfigured as Lubogo, a traditional head of one of Busoga's traditional chiefdoms
	Kent		Nkoto		Reconfiguration of Busoga's legentic history: Chief Kisiki vanquished Nkono; but Kisiki allowed Nkono to establish the Bukono subchiefdom within Busiki. Here: Nkoto, close to 'the backside' is both a play on sounds – hence, Nkono/Nkoto - and a re-personation of Kent, since Kent is in a way 'another side' – or backside - of Lear

Table 1 Correspondences of names

relate to this nomenclature. The alternative could possibly be to assign a traditional name of one of the territories which have borders with Busoga - such as Buganda to the west or Busamya to the east. Such a strategy, in the

translation could move the readers nearer and closer to what they know and perhaps the relationship would make much sense to them. The realities that seem to have influenced the source text, namely the devolution of political

authority and control can also be traced in the Basoga culture. Granted, but I think that the strategy would inevitably leave gaps in the desired communication. Therefore, adapting the play to Busoga's in-house history would perhaps be more satisfactory and more appealing. According to Gulere Wambi:

Cordelia, Regan and Goneril are three of Mukama's five children namely Wakooli of Bukooli who was the first born, Zibondo of Bulamoogi, Ngobi of Kigulu, Tabingwa of Luwuka and Katimbo of Bugabula. From these five, Cordelia would be Ngobi/Nangobi of Kigulu, Regan is Katimbo/Kitimbo of Bugabula, and Goneril is Wakooli/Nakooli of Bukooli. Their suitors France, Burgundy, and Cornwall are, Kisiki of Busiki, Tabingwa of Luwuka and Zibondo of Bulamoogi respectively.⁸

Changing the English names as presented in *King Lear* to the names of Busoga's Chiefdom epithets easily achieves the goal of *localisation* and what Gulere Wambi calls *total transformation* of the text. Demonstrably, the strategy of localisation makes the play more informative and culturally engaging in the target language through appropriate equivalences in the nomenclature of the stage persons. The expressive traces in the historical relationships between Busoga chiefs, manifested in their infighting for the throne of Kyabazinga which is evident even in contemporary Uganda, makes the translation meritable in the context of the Lusoga reader of *Kyabazinga Mukama*. After all, a fragment of Busoga historiography has it that Chief Kisiki

conquered Chief Nkono but allowed the latter to establish Bukono sub-chiefdom within the larger Busiki chiefdom. Hence, for instance, presenting Kisiki as the equivalent of France who allows his captors to reign within the same larger kingdom is therefore not farfetched. One can argue that *Kyabazinga Mukama* is in itself a true literary experience for the Lusoga speaking audience; particularly in the sense that the translations reverberates with the realities that seem to influenced the culture of the Basoga eve in the contemporary geotemporal space.

Of course communicating the meaning of a source language text by means of an equivalent target language involves interpreting. What Gulere Wambi does is to localise the translation of *King Lear* and adapt the physical and linguistic environment of Busoga to the interests of his target audience. Where horses and chariots are mentioned in *King Lear*, bulls, donkeys and bicycles familiar to Busoga's transport system are used in *Kyabazinga Mukama*. Some more examples may demonstrate this localisation further.

Where Lear says to Cordelia "Let it be so; thy truth, then, be thy dower" (1.1), Mukama says to Nangobi:

Kale kibe kityo, obutuufu bwo mperano bube
omwandu gwo
(May it be so, your truth shall be your
inheritance)⁹

Within the Lusoga context "omwandu" is inheritance, yes, but received by a wife only after she is widowed. Invoking the nuances of death in the "omwandu" reference creates a new image of

Lear in the person of Kyabazinga Mukama, for by dispossessing himself of the kingdom, he renders himself dead in terms of political authority. The variance between dower as bequest to daughter and “omwandu” as to a widow helps not only to locate this decisive moment in the play, in the context of Busoga realities but creates another level of possible interpretation, especially on the part of the reader who already knows something about *King Lear*. Other expressions, all from Act One and whose equivalent English translations are my own attempts at translation, may help amplify some aspects of the Lusoga context of *Kyabazinga Mukama*.

Regan: Sir, I’m made of the self-same metal as my sister...

Nakooli: Ndi ng’enigha eighaali eyo... (Lusoga image, perhaps equivalent to “I’m as strong as the centre-piece of a bicycle”)

Lear: Here, I disclaim all my paternal care...

Mukama: Nkughandula okuva mu kino... (Literary “I spit you from this matter”)

Lear: Come not between the dragon and his wrath

Mukama: Tiweleka ghagati gha kitugha muyigo n’omuyigo gwe (Remain not between the trap and the animal it is meant for)

Lear: The bow is bent and drawn, make from the shaft...

Mukama: Omutego gweghese era gwesise...(The trap is about to snap)

Lear: Now, by Apollo...

Mukama: Ku lwa Isegya (Isegya is the Lusoga approximation of the god of “healing”)

Lear: O, vassal! Miscreant!

Mukama: ighe omwidu omusirusiru... (You! Foolish slave...)

Lear: Hear me, recreant!

Mukama: Mpuliriza ighe munanfuusi! (Listen you hypocrite! Among the Basoga – like in many other societies – hypocrisy is like leprosy in the context of human dealings)

Kent (to Cordelia): The gods to their dear shelter take thee, maid...

Nkoto (to Nangobi): Ba katonda bo bakubambatire mu nsiisira dhaibwe... (May your gods comfort you in their huts...)

Burgundy (to Lear): Most royal majesty...

Tabingwa (to Mukama): Ise-bantu Nsolonkambwe... (Father of the people, fierce animal: perhaps reference to the lion, a symbol of royalty in many cultures of Africa)

But does this localisation in the translation not completely drain the play of its historicity? It may, if historicity is conceived of as some static entity. If historicity is a continuum of experiences, *Kyabazinga Mukama* constitutes its own variety of historicity as a “new” literary text especially because of the way the translation links the past and the present although not every reader of *Kyabazinga Mukama* is required to or must have knowledge of the source text, *King Lear*. As we would expect, the words on the pages of *Kyabazinga Mukama* or those of actors if the play is acted on stage will “do things” in the spirit of John Austin in a variety of ways to both text and stage reader. In such a context, Gulere Wambi’s translation, ongoing as it is, occasions its own self-sustaining historicity, in the sense that *Kyabazinga Mukama* links the present and the past in the localisation of the nomenclature of the stage persons and the imagery as rendered in the translation.

In a way Gulere’s act in the translation of *King Lear*, if only coincidental to the times, factors significantly into contemporary African political behaviour. We may need no reminder to realise that in many parts of Africa it is almost an offense to even think of a reigning head of state voluntarily relinquishing political power. In localizing Lear who voluntarily relinquishes power – but wants to retain the privileges that go with political power at the same time – Gulere slaps the faces of African rulers to whom voluntarily relinquishing political authority is something of a taboo. Therefore, although Gulere Wambi’s primary motivation for translating the text is essentially educational, his translation of *King Lear* at the time he does so seems to have

some deep political implications in the context of contemporary Africa.¹⁰ Perhaps Gulere is performing a political act unconsciously. From a literary perspective, the readers of *Kyabazinga Mukama* are able to interact experientially with a defining theme in their contemporary socio-political environment. In so causing this interaction, the translation can be interpreted as a both a disruption of the political order and an invitation to rethink the very notion of voluntarily relinquishing power in our assumed democratic states. Gulere’s re-language-ing of *King Lear*, read politically, can be a significant addition – and alternative discourse – the democratic debate in much of Africa.

Broadly, therefore, Gulere’s translation of *King Lear* plays the role of a bridge carrying ideas across cultures and interconnecting specific English as well as universal human values as enacted in the source text with those experienced in *Kyabazinga Mukama*. If, along the way, his translation may involve false equivalents, false friends and false cognates as is usually said of amateur translators, one hopes that the creation of *Kyabazinga Mukama* as an artistic text in itself can work as a redeeming factor. Perhaps the appreciation and artistic enjoyment of the new text actually at hand is more worthwhile than an exercise in mistake spotting. If in the new text – the translation – the stage persons of *Mukama* and *Lear* are in conversation; Gulere Wambi and Shakespeare are artistically whispering to each other; Uganda and England are thriving in the new, actual and virtual literary environment; and if I am gaining more wisdom about a number of worthwhile questions relating to Shakespeare’s presence in

Uganda; and the broader dynamics Shakespeare in configuration, I think Gulere Wambi's configuration of *King Lear* in translation into Lusoga will afford us an additional arena for sharing both local and universal experiences engaged in *King Lear* as well as in *Kyabazinga*

Mukama. Inevitably, Gulere Wambi's *Kyabazinga Mukama* will fracture many of our hitherto held notions about editing and performing Shakespeare in the twenty first century and beyond.

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¹ In his view, Gulere Wambi claims that what he does in the process of translating *King Lear* into Lusoga is an exercise in transformational translation. He refashions *King Lear* and locates it in the Lusoga socio-historical context; in a manner which Michel Garneau would call tradaptation.

² The exercise of translating *King Lear* was in its embryonic phase by the time of preparing this paper. The source text is *The Tragedy of King Lear*; The Electronic Classics Series 1997 – 2013, edited by Jim Manis, PSU-Hazleton, PA. The edition has page and not line numbers

³ I borrow the terms “new” and “qualified” reader from Stuart Sillars. For Sillars, what we usually refer to as the ordinary reader is a new reader, while the reader who approaches a text with specific criteria is qualified; qualified to perform a certain variety of reading. It is possible to estimate that the qualified reader has inbuilt limitations when it comes to enjoying the text. See Sillars Stuart. *The Illustrated Shakespeare, 1709-1875* (Cambridge: Cambridge University Press, 2008), p. 24.

⁴ The two scholars made these remarks at the opening of the International Conference on African Languages and Literatures which took place at the Institute of African Studies Kenyatta University; August 6th - 8th, 2014

⁵ In the Lusoga language, Busoga denotes the geographical territory; Basoga are the traditional inhabitants of Busoga and Lusoga is their language. I borrow from English morphology to designate Gulere Wambi’s act of translation as a variety of Lusogafying *King Lear*.

⁶ The Basoga people constitute about 9% of Uganda’s population. See Uganda Bureau of Statistics (2002), “The 2002 Uganda Population and Housing Census, Population Composition,” October 2006, Kampala, Uganda, p.35.

“Kyabazinga” is the traditional title of the supreme ruler of the Basoga, while “Mukama” doubles as “Lord” and “Progenitor” of the Basoga ethnic community.

⁷ Quoted from Wambi Gulere C. “Challenges of Translating Literature from English to an African Language”, paper presented at Conference on African Languages and Literatures which took place at the Institute of African Studies Kenyatta University; August 6th - 8th, 2014; p.12

⁸ op. cit. p.12. The Basoga people, like many African societies, are a patriarchal community. Hence, in order to come closer to the Lusoga readership, Gulere rehashes the socio-linguistic context of Goneril, Regan and Cordelia and locates the female stage persons within the Lusoga context of partible inheritance, which actually borders on primogeniture.

⁹ I find it interesting that in this presentation I am also engaged in the exercise of translating form a translation!

¹⁰ As I write this paper, Mr Museveni the President of the Republic of Uganda, for instance, has been in power since January 1986. On 15th December 2014, the delegates’ conference of the ruling National Resistance Movement (NRM) party revised some amendments in the party constitution, amendments that effectively invested even more political power in the person of the president. Although Mr Museveni celebrated his 70th birthday on 14th September 2014, there was no evidence at the delegates’ conference that he is about to relinquish power. Of course, there is the counter argument that he wields power form a democratic process, that of the NRM delegates’ conference. See *Daily Monitor* 15th September 2014; *New Vision*, *The Observer*, *Daily Monitor* newspapers 17th December 2014.

Painting the Plays

Perry McPartland

For my talk at last year's BSDN, it was suggested that I discuss how a contemporary artist might go about painting the plays of Shakespeare. It was probably thought that as a practicing artist I might be able to approach this subject from a somewhat different angle to that more usually taken. I took this context as an invitation to frame my discussion according to something of a personal bias, deciding my first loyalty would be to the object rather than the subject. That is to say, how the object of the painting might sustain its aesthetic integrity and not be overwhelmed by or rendered simply accessory to the subject it references. I should say right away that no solution readily offered itself to the question. Perhaps, however, the following text might represent how the beginnings of a response might be sketched out- if only in words.

How to paint the plays is – I would say – a very difficult subject, and these difficulties in the main spring from three areas. First, it seems to me that a painting of the plays would have to find a visual equivalence to their greatness, their greatness meant in terms of both their achievement and their breadth, while avoiding the stereotypical “greatness” that our culture accords them. The next difficulty is probably even more complex, and lies in finding an equivalence that may at the same time be realized within art's contemporary paradigm. Current aesthetic practice evinces, what we might term, a torturous relationship to re-

presentation, and where representation extends into illustration this relationship grows more complex and may be considered problematic.

We are all by now familiar with exhibitions of contemporary art that promise to shock our sensibilities- probably even to the point where we are quite bored at having our sensibilities shocked. The shock of the new is after all rather a dated concept. Nonetheless, when looking at contemporary work we find it is a concept that persists. And I think this persistence is due to something other than the merely faddish. It seems to me that the critical position that the contemporary art work must take up is dependent on how it differentiates itself from the other objects of the world, and specifically, the objects of its reference – and shock, contrariety, perversity, the defining against a mythological status quo of “expectations” operate here as devices of differentiation. Moreover, this differentiation appears a necessary condition for the contemporary work's realization of an identity. Differentiation, I think, has always been an aspect of the artwork's identity – that the work does something which no other object in the world manages – but in the last half a century it seems to have become the definitive characteristic of the art work. Warhol's *Brillo Boxes* examples this rather precisely.

Figure 1 Andy Warhol *Brillo Boxes* 1964

<https://jessicafisherart85.files.wordpress.com/2009/11/warhol-brillo-boxes-multipl2.jpg>

In terms art historical and theoretical, as well as in terms of subsequent practice, a very strong case could be made for viewing *Brillo Boxes* as the seminal work of twentieth century production. And the only thing that separates *Brillo Boxes* from actual Brillo boxes is their re-contextualisation as art. Their whole existence and identification is dependent on, and only on, the differentiation that this re-contextualisation enacts. While the work clearly picks up on Duchamp's earlier ready-mades, it wilfully avoids their poetry and surrealism (*In Advance of a Broken Arm*), or ideals of form, implication, and art historical reference (*Bicycle Wheel*).

Figure 2 Marcel Duchamp *In Advance of a Broken Arm* 1915

http://publishing.cdlib.org/ucpressebooks/data/13030/88/ft9h4nb688/figures/ft9h4nb688_0041.jpg

Figure 3 Marcel Duchamp *Bicycle Wheel* 1913

<http://linedandunlined.com/wp-archive/uploads/rh/readymade.gif>

It de-connotes – or probably better to say, it de-arts – the ready-mades even further. In removing the final traces of the aesthetic, Warhol's ready-made realizes a chastity of banal facticity. In making an absolute fetish of the concept of art, the work annihilates its own visibility, its own aesthetic presence; no reader familiar with the work would need to click on the URL, and for

anybody new to the work, the image provides nothing after its initial confirmation. In keeping with such a perverse context it seems perhaps fitting to include one more image, Mike Bidlo's *Bidlo Not Warhol*, a replica of *Brillo Boxes*.

Figure 4 Mike Bidlo *Bidlo Not Warhol* 1991

http://greg.org/archive/bidlo_not_warhol_1991.jpg

Through this pyrrhic re-iteration, the realisation of the artwork's object identity through strategies of contrariety to and differentiation from the representation it apparently asserts is given, if anything, even more emphatic marking. These are, of course, extreme examples, but they delineate the field on which the contemporary art object must, it seems, locate itself. The last difficulty, as I mentioned, follows on from this, and is the nature of illustration itself. The very process of illustration predicates something like a determining relationship between source and representation, wherein the latter is asked to play a supplementary role. And this would seem to contravene the contemporary artwork's need for a differentiated objecthood.

How then might a painting of the plays be realized when its various demands seem to pull in mutually exclusive directions? I would like to discuss one particular painting, which while not contemporary, appears nonetheless to surmount the problem. The solution that it offers- and while this may appear twee, it remains true- is simply aesthetic and intellectual brilliance.

Figure 5 Henry Fuseli *Titania and Bottom*

C.1790

http://upload.wikimedia.org/wikipedia/commons/0/0a/Henry_Fuseli_-_Titania_and_Bottom_-_Google_Art_Project.jpg

Figure 6 John Fitzgerald *Titania and the**Changelling* Date unknown

http://www.aradergalleries.com/paintings/images/148_America/Fitz_Titania.JPG

This is Fuseli's *Titania and Bottom*, and I have paired it with a painting by Fitzgerald, more or less contemporary to it, so as to better distinguish its qualities. The contrasts are immediate. Merchant reminds us that "At the time [of Fuseli's painting] the Dream was conceived as little more than a basis for musical and choreographic elaboration,"¹ and Fitzgerald's painting might be said to exemplify such a dainty and stereotypical approach. Alongside the striking disparity in mood and conception that we remark in Fuseli's work, I think at the same time we notice how this work answers the problem of illustration. In contrast to the interpretations – for which I have somewhat unfairly located Fitzgerald as the model – we can see that instead of conforming to the readings the subject has theretofore accumulated, Fuseli's image bears a radical relationship to its source material. And this new and disruptive space allows it the room to realize an independent identity as a work in its own right. Importantly though, there is nothing gratuitous about the unconventional reading the painting makes; quite the opposite in fact – it indicates a fresh commitment to *the Dream*, evincing a pene-

trating address of the play text itself. Unquestionably, this is the Athens-upon-Avon² of the play, and the painting recalls, at the same time, the specific fairy mythology of contemporary rural culture. And compared to Fitzgerald, these are indeed "spirits of another sort". They are possessed of a spiky energy – we observe the mercurial mix of playfulness and insouciant coercion that characterizes, for example, Puck's epilogue, which flatters and threatens by turn. Similarly, the sinister sexual elements that permeate the play – references to bloody defloration, Helena's masochism, Demetrius's rape threats, potential bestiality – are here, a whole age before Kott and Brooks, given extensive and original treatment.

Stuart Sillars has written compellingly about this image and I think it is important to go over a few things he has remarked about the depiction of Titania. The whole expression and body language that configure her display amorous conquest, evidence a one-way traffic of desire that seems unlikely to admit any impediment. This is undoubtedly the fairy queen who commands:

Out of this wood do not desire to go:
Thou shalt remain here, whether thou
will or no. (3.1.126-7)³

Her pose, as Sillars points out,⁴ works to highlight Fuseli's close reading of the lines:

Sleep thou, and I will wind thee in my
arms...
So doth the woodbine the sweet
honeysuckle

Gently entwist; the female ivy so
 Enrings the barky fingers of the elm.
 (4.1.37-8)

The sinuous arabesque of her body together with her proprietorial encircling of Bottom act as a visual metaphor for these lines, and further point up their subtext of parasitic possession.

The image makes Titania a supernatural sexual predator – yet her portrait extends beyond this. Fuseli is a master of representational ambiguity and sophisticated referential layering, and Sillars points out⁵ that Fuseli has most probably taken this figure from Leonardo's painting of Leda – herself a victim of rape by a god turned animal – and that in this way, the sexualized figure of Titania is complicated so as to also encompass her vulnerability and victimhood. At the same time, with something like a Shakespearean breadth and multiplicity of mood, this sympathetic handling of dark subject material immediately rubs up against the comic. If Titania is Leda, then the translated Bottom becomes Zeus. A transformation absurd, yet when we remember Bottom's noumenal vision, not imprecise.

Another example of Fuseli's referencing can be seen in the miniaturised classical figures that populate the grove. Their tiny proportions further enhance the scene's sense of preposterous dislocation, while at the same time their actions (spearing insects, brazenly flashing a full-frontal) decontextualise their own provenance, relegating them from the classical world to one realized by anarchic and comic incongruity. In this way the image echoes the play's merry misuse of its classical sources; and

specifically, the figures effect an ironic effacement of identity similar to that realized by Theseus's proclaiming his disbelief in antique fables – even while he himself has quite clearly been plucked from one (5.1.2-3).

I think similar application and displacement of reference can be seen at work in the imaging of Titania. At once a classical figure, yet transposed into a scene and grouping which are far from classical. While this serves to distinguish her, her incongruous placement also decontextualizes the reference to the classical. The surrounding figures are less dramatic, more naturally posed, and set besides them – rather than evincing the values of classicism – Titania's gesture of naked abandon might instead be read as the flamboyant outlandishness of the drugged. The circle of fairies evince something like a jaded voyeurism, and its realisation strikes me as terribly contemporary. They appear half-interested, half-bored, perhaps even conniving at Titania's degradation, half in encouragement and half in scorn. The mood implied by this is a highly unpleasant one, but one which I think the painting pushes us towards. For Titania is certainly the scene's cynosure, but she might at the same time be said to provide its spectacle – with all the connotations of prurience and humiliation that the presence of an audience would implicate.

The play, of course, is concerned throughout with spectacle and the observation of that spectacle, and the strange doubling effect that this relationship creates. And the various mirrored figures that appear in Fuseli's scene undoubtedly highlight the play's multiple doublings. Yet there is one figure here, more

subtlety marked, that seems to combine these aspects of doubling and the ambiguities of observed spectacle. I refer to the female figure on the right of the canvas. For me, she is one of painting's most sensual figures. In terms of stature, presence, lighting, and even in terms of the resemblance of their features, the figure seems to double Titania. Except this figure occupies the peripheries of the spectacle, and so forms its audience. And where Titania is enveloped in her experience, subsumed (eyes-shut) within the ecstasy of a drugged vision, this figure is lucidly aware, indicating another level of vision which penetrates the fabric of the aesthetic construction. She gazes directly at us. We, the observers, suddenly become the observed; the exclusive position we enjoy is undone, and we are implicated within the scene. In fact, we are transformed into the figures who observe the scene in the play-world- Puck and Oberon. And we should expand on that, for not only do these Puck-and-Oberon-audience-doubles observe the scene, but it is these fairy figures that have engineered it – and who revel in it. This not only hints at the darkness we can find at the heart of the play, but the breaking of the wall repeats the play's meta-theatrical concern in its positioning of the audience as part of its illusion, and in doing so implicates us in its perversities. The exposed breast further relates the figure to Titania at the same time as it differentiates her. This figure displays only one breast, and unlike the fairy queen's naked delirium, her exposure appears knowingly performed. She appears conscious of her own sexual energies, and this makes her gesture a deliberate and self-aware provocation. Beyond

her recognition of the presence of the audience, it seems she is prepared to consciously entangle us in desire's ambiguities.

At the level of her breast, a second figure also projects herself into our space. She evinces a fierce enjoyment which enjoins us to bawdy derision, yet simultaneously provokes our guilt and embarrassment; she laughs both with and at us. The world of darkness and confusion in which the figures of the play are embroiled, becomes once more ours. Moreover, I feel this pairing elaborate the ambivalent emotions that would accompany a husband – if we might call Oberon that – setting up and observing his wife's sexual humiliation.

I think, in every respect, this work represents a painterly translation of profound penetration and extension. I must admit, however, it is the sole example of a painted interpretation of a Shakespeare play that this text considers. I have found it necessary to limit the remainder of the text to a discussion of certain visual forms and techniques that seem to show correspondence to the effects of the plays, and in this way point to possible strategies by which one might approach their contemporary illustration. And, once again, we will turn back to past practice, seeing it as suggesting methods of approach that the present would seem capable of making use of.

A common contemporary critical line taken towards the plays, developed from readings like Fuseli's, sees them (if I can be permitted to generalize for the sake of brevity) as presentational structures of artifice and dissonance; and I feel, not unimportantly, that it is an understanding which has some affinity with the plays' original intentions and reception. Were

we to look for a style of painting whose effects seem similarly derived, then the form of Mannerism would seem to suggest something like an aesthetic equivalence. To this end, I would like to discuss Pontormo's *The Deposition from the Cross*, but before I do so I would like to give some attention to a pair of rhetorical devices which I think are of great significance within Shakespeare's dramatic language, and consequently inform the presentational construction of the plays.

Figure 7 Jacopo Pontormo *The Deposition from the Cross* 1528

<http://www.wga.hu/art/p/pontormo/4capponi/1deposi.jpg>

I introduce them here as I think their discussion can better configure our reading of Pontormo's masterpiece. These are the devices of ethopoeia and ekphrasis, the first being, in the time of Shakespeare at least, an imitation of manner, and the latter, a description of an artwork – usually a painting. And in Shakespeare's plays these rhetorical figures will often occur in moments of apparent heightened emotional intensity, where one might expect the revelation of character. Yet rather than the direct expression of embodied emotion, these devices serve instead to provide a presentation of that emotion, and, as such, place it at a remove. Further, in drawing attention to their own performative rhetoric, they emphasise their own artifice. The following passage from *Troilus and Cressida* illustrates this well:

CRESS I'll go in and weep,--
 PANDARUS Do, do.
 CRESS Tear my bright hair
 and scratch my praised cheeks,
 Crack my clear voice with sobs and
 break my heart
 With sounding Troilus. (4.2.110-14)⁶

Rather than actual sorrow, we are presented with the rehearsal in advance of a performance of sorrow. Strikingly, Cressida's seemingly deliberated projection of herself – or, rather, a projection not of herself, but of her grief; or, were we to take it further we might even say, not her *personal* grief, but rather “the emotion of grief” – is presented in the form of tableau. Moreover, a tableau to which Pandarus becomes an audience, and not an audience that reacts with sentimental identification, but rather with an appreciation of this translation of emotion into its own portrait. The fact that these lines locate this performance off-stage adds a further layer to the presentational aspect. At the level of character we cannot know if Cressida fulfills this apparent intention; at the level of the play this presentation goes unrepresented; and at the abstract level of role, it never occurs. These devices have the effect of ironising the very aesthetics of the theatre. They question not only the idea of a stable and continuous identity for the figures – for which it seems to supplant a series of theatrical iterations – but also the reality and coherence of the play's fictional world.

I think we can recognize similar effects of presentation, inauthenticity, dissonance and artifice in Pontormo's work. The painting shows

a melee of superimposed forms crowding upon each other. The eyes of the figures make a crisscross of angles, meaning our gaze is not allowed to settle, and preventing our giving our focus to the Christ figure. Classicism's moulding shadows are absent; the figures are instead demarcated by colour and lit by something like a Polaroid's flash. The space given to the figures is tilted, foreshortened and unreal. The only aperture that might have suggested distance is filled by a single cloud, its depiction suggesting that it operates as something like a banal quotation. The sky itself is dull, rendered like a stage cloth, and is completely without atmosphere. The scene that the painting proposes is realized throughout in terms of a representational disparity: the support the figures provide to the Saviour is tortured and inadequate; the scene's gravity and light are given inconstant application- the latter most startlingly realized in the bubble-gum pink torso of the figure carrying Christ's legs; the expression given to the swoon of the outsized Virgin has about it a certain mundanity, and this represents a deliberate play with what was already then a controversial theme. The universe the painting represents is abstract and incongruous in terms perceptual, physical and psychological.

These effects would suggest that Mannerism provides a fitting aesthetic accompaniment to an age which is sceptical, tentative, and self-aware- and these descriptors could apply equally to both Shakespeare's time and ours. But when we look at the products of our age, the works that trail in the wake of Warhol and Duchamp (and I think we can term these works neo-mannerist),

we see that while the aforementioned qualities are in effect, these contemporary objects seem at the same time- and quite in contrast to Mannerism proper- to make a virtue of their own aesthetic enervation. They are characterized by a peculiar type of hygiene, one that remains aloof from any formal engagement. If we are to look for an aesthetic strategy by which the qualities of the plays might be matched, we seem impelled to ask what possibilities might be suggested by a contemporary mannerism that was less chaste, more involved, more compromised- dirtier, even?

The final artist I would like to discuss is Cy Twombly, and I will concentrate on his works' approaches to text, representation and reference. It is my feeling that their utilisation allows the paintings to realize an identity quite distinct from their representational source, and, more importantly for our present purposes, they seem to share a commonality with the plays' qualities of presentation and artifice. Especially, if, contrary to the common critical line which reads Twombly's work as romantic, we take it as a form of Mannerism. As such I would suggest that the aesthetic strategies we see here offer the beginnings of an approach by which contemporary painting might approach the plays.

Figure 8 Cy Twombly *Leda and the Swan* 1962
<https://thefuturelab.files.wordpress.com/2011/09/twomblyleda.jpg>

Figure 9 Cy Twombly *Venus and Adonis* 1979

http://img.over-blog-kiwi.com/0/49/61/01/201310/ob_415ddc_galerie-art-paris-karsten-greve-jpeg-dim-origine.jpg

Figure 10 Cy Twombly *Virgil* 1973

http://www.balkon.hu/balkon_2002_03/images/c_twombly_4.jpg

Figure 11 Cy Twombly *Orpheus* 1979

http://www.cytwombly.info/prince2_files/cy_twombly_orpheus_1979_a.jpg

Looking at the above images, we immediately remark the works' emphatically realised materiality. This serves to front the qualities of the medium, reminding us, as Pontormo did, that we are looking at an aesthetic construction. Also similar to Pontormo's painting is the restless and contradictory energies of the surface (best observed in *Leda and the Swan*), and these work to prevent the realising of any single determining perspective. Yet in Twombly's case, the work's positioning of itself within the painterly is not without adulteration. As the works I have selected demonstrate, Twombly will often use text, most often classical references and fragments of poetry. Further, the paintings have a momentum that invokes the textual; their first impetus is not to open a painterly window of space expanding beyond the picture surface, but instead to traverse that surface- and almost invariably from left to right. Such a definition of space, together with the words, the indications of graffiti, and other

marks that appear to signal, would seem to condition a response in the viewer in which the textual and visual convene.

In their desultory dispersal across this space, these graffitoesque signs are further decontextualized. The marks are possessed of an instability – we are unsure what we are looking at – sign or scribble? Where we can make the notation out, they seem to display something of the breadth and dissonance I mentioned previously: here too, the lyrical neighbours the comic, the absurd, the bawdy. And these marks seem to undergo successive transformation – Zeus's feathers become Cupid's hearts which in turn become tits, quims and cocks. Even at the level of the word – the seemingly direct level of lexical representation – we cannot quite separate the notational reference that the word, or sign, makes from the mark that establishes it. This is especially the case where words are scribbled over, struck through – as if bungled. But as was the case with Cressida's speech (and I think this is similarly complex), it is not bungling, but *the performance of the representation* of bungling. The scoring through of the word "Swan" in *Leda*, while apparently negating it, actually emphasizes it – highlights its reference. Yet at the same time as it highlights its reference, it stalls its representation, and moreover, asserts the artificiality of that representation. And the writing is overtly performance: the citations are presented as though for the first time – strange and original – in what offers itself as "an accelerated splutter of inspiration"⁷. It is a visual rhetoric that allows Twombly to have it all ways at once – lyrical, yet

at the same time, a dandified and a crude reiteration of that lyricism.

Yet while Twombly makes frequent use of artifice and presentation, compared to the plays' employment of these devices, their power and breadth are circumscribed quite radically. Barthes describes these works as evincing a "pictorial nominalism"⁸. This goes for all of Twombly's work, but is most readily apparent in the last two images, *Orpheus* and *Virgil*. Clearly, they do not attempt a close reading of the sources they appear to invoke, nor do they enact a mimesis of what they purport to represent. Rather, they simply enact the presentational. Despite being framed according to a romantic vision, the paintings' nomination of Virgil and Orpheus isn't specific or revelatory, instead it merely signals our common cultural storehouse, and the audience's partaking and connivance in this referencing. This device of lexical conjuring echoes, in much more simplistic and attenuated fashion, Quince's line in *the Dream*: "This green plot shall be our stage, this hawthorn brake our tiring house" (3.1.3-4), with Quince obviously indicating both the actual stage and actual tiring house. The line works to ironize both the facticity of the means of production, and the

audience's imaginative investment in them. Twombly's use of this device is very similar, only much more dandified – and, significantly, I think, much more dead-ended – insofar as it invokes Art and Culture as painting's visionary and romantic subjects, yet stops short of their representation. But even this has something like its counter in the *Dream*, where the consummating revelation of Bottom's vision, off-stage and therefore un-represented, is given only his bumbled commentary of mangled cultural quotation. In the case of both Twombly and Bottom, romantic and ridiculous visions are invoked, but only through the device of their referential presentation. And in Twombly's case at least, the vision empties itself of everything but the presentation of its own aesthetic construction. Yet for now, even as emptied as these work are, they might represent the best equivalence to the plays that contemporary painting can manage. And on such a moment of non-revelation, it seems apt to conclude.



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² The phrase "Athens-upon-Avon" was first used by Donaldsen: Donaldsen, E. Talbot. *The Swan at the Well: Shakespeare Reading Chaucer*. New Haven: Yale UP, 1985, p. 32.

³ *A Midsummer Night's Dream*. Cambridge: CUP, 2013.

⁴ *Painting Shakespeare: The Artist as Critic, 1720-1820*. Cambridge: CUP, 2006, p 229.

⁵ P 229.

⁶ *Troilus and Cressida*, ed. Dawson, Cambridge: CUP 2003.

⁷ *The Responsibility of Forms: critical essays on Music, art, and Representation*, trans. Howard. New York: Hill and Wang, 1985. P 180.

⁸ *Ibid*, 184.

Playing Editor

Inviting Students Behind the Text

Laura Saetveit Miles

In their research, some scholars relish a more editorial, textually aware approach to Shakespeare: hitting the archives, ruthlessly tracking variants, pitting quarto and folio against each other, deploying bibliographic information to inform textual interpretation. Of course all Shakespearean scholars do this kind of work to some extent; rigorous analysis demands taking the medium of the message into account. But regardless of our methodology, many of us find a deep satisfaction in the smell of old books, the touch of old paper and leather bindings, the pleasure of reading early print on the page.

This sensory pleasure offers a valuable teaching opportunity. The appeal of material authenticity – crumbling paper, impressed letters, inscrutable marginalia – can appeal to our students, too, even if it is only digital and not physical. While we inevitably teach from neat and tidy modern editions of Shakespeare’s texts, this shouldn’t prevent students from also sharing in the exhilaration and delight of interacting with the less homogenized original sources, whether that is with variants at the bottom of the page or consulting facsimile images online or turning the pages of a First Folio. How can we invite students behind the edition, behind the curtain, to play expert and editor? What are some methods for incorporating more of the original sources into our teaching of Shakespeare? How can this be done, practically speaking, in classes where often

students have enough trouble with the language as it is? What are some simple pedagogical activities for teaching textual criticism through Shakespeare, and Shakespeare through textual criticism?

This piece explores some practical solutions to these questions. However, it also focuses on the motivations behind incorporating such textual criticism exercises in teaching: what can students gain by being invited behind the text to play editor? Shakespeare, standing as an authoritative, monolithic cultural figure for many new readers, provides the perfect chance to disrupt easy assumptions about literature with a foray into the dark, tactile, messy, and fascinating world of deciphering original documents and their contexts.

Not that teaching Shakespeare through textual criticism is a new idea – rather, in what follows I hope to reinforce the book-history based learning that already goes on in many classrooms and libraries, but also to promote textual criticism as an accessible mode of learning relevant to *any* reader of Shakespeare from high school and up. Among a myriad of influences and inspirations, perhaps my exploration here owes the most to Erick Kelemen’s excellent book, *Textual Editing and Criticism: An Introduction*. This work, in my view, should be the first stop for instructors seeking to expand their students’ perception of how texts work and where they come from.

Invite the Students behind the Text

Some of the following approaches may be possible using only the edition at hand, depending on the edition; or comparison with other printed editions; or consulting a print or digital facsimile of original folios or quartos. (Obviously if you have a nearby library with any early Shakespeare – or even later seventeenth-, eighteenth-, or nineteenth-century copies – a class visit to see and work with those resources is ideal.) Fortunately excellent online resources can now be easily accessed by both instructor and student for free. Some options are outlined at the bottom of this page.

Yet without using the computer at all, during class time students can work individually, in pairs, or small groups to compare two different editions of a play to find surprising differences, or compare a printout of a page from a quarto or folio to their copy. A brief introduction to early modern letterforms like the tall *s* will suffice to orient them to the unfamiliar look of early print on the page. The simplest types of exercises to teach Shakespeare through textual criticism might involve pointing out to students (or asking them to find) a single specific example of how

the editor of their edition has changed the base text: whether that is “corrected” punctuation, with the addition or deletion of a single comma; modernized spelling that flattens out punning early modern homonyms; or adaptations of formatting, like line breaks. How do seemingly small, innocent changes influence the meaning of the text? Can the original offer alternate interpretations from the edited version? How does a comparative close reading of the unedited passage and the edited passage produce divergent understandings of the text? Working from the original only, have groups produce an “edited” version of a short passage and justify their choices. The groups can compare their varying results. What does editing take from the text, and what is gained? What advantages and disadvantages can they identify in modernizing a text for the comfort of today’s readers? Are there “right” or “wrong” changes, or simply “better” or “worse”? Why?

The same questions can be asked of a further level of editing: where the editor has chosen to print a particular version of the play (Q1, Q2, First Folio, etc.) and perhaps includes variants from the other versions as part of the textual

Online Teaching Resources

The British Library’s *Shakespeare in Quarto* project
<http://special-1.bl.uk/treasures/SigDiscovery/ui/search.aspx>

The Shakespeare Quartos Archive
www.quartos.org

Bodleian Library, First Folio Facsimile Online
<http://firstfolio.bodleian.ox.ac.uk/>

apparatus of the edition, either at the bottom of the page or in an appendix. One of the most well-known examples of this kind of crux is from Othello's final speech where he refers to an "Indian" in the quarto and "Judean" in the first folio. What is at stake with these two different words? How can a micro-reading of this line be applied to a macro-reading of the entire play? (Of course plenty of secondary literature on this crux and other similar ones is available to the instructor and/or students.) Or, compare two or three alternate versions of a longer passage: for instance, Hamlet's "To be or not to be" soliloquy in its multiple forms. With students in small groups or pairs of "director" and "actor," can they describe how the different versions might inflect their performance of the speech, or of the entire Hamlet character? If they – and you – are brave, the class can feature a dramatic show-down of the performances of each of the versions, with the audience contributing their analysis of how the actors interpreted each version differently.

Another angle would be to consider the material context of a particular original version (ideally available in full online): how the physical condition, clues to its production, any inscription, marginalia, other evidence of reading, provenance, can reveal a history of a text otherwise lost in the standardized edition. This is also a valuable opportunity to teach some book history: how the printing press works, how paper was prepared, how books were put together, how they were sold and circulated. What physical clues suggest how this copy might have been produced, used or read? Did its mode of production influence how the text appears or

functions? Can we deduce what the text meant for its various readers over time? How might that inform our interpretation of the play? What is the text's untold story?

Why Invite Students Behind the Text?

At a minimum, playing editor helps students understand what is at stake in the complex ideas of authorship and the complex material history behind the plays. Yet if at first it seems like these kinds of editorial activities might open up more questions than provide answers, or perhaps produce some awkward, unresolved silences in class: that is the point. Teaching textual criticism is about busting open the text, about unraveling words under pressure, about positioning problems as gold nuggets to be mined rather than glossed over. Most importantly, teaching textual criticism is about *profoundly transforming students into critical readers and critical thinkers*. This transformation can be broken down into four aspects.

Healthy skepticism: i.e. undermining trust in editions, editors—and authority. What we so easily forget is that at some point we learned that healthy skepticism that transformed us from a student into a scholar – we learned to stop trusting the editor and his authority, to stop trusting the sterile edition, to question why and dive into the variants, and ultimately, get back to the original documents. Achieving this in our classrooms involves some work on our part: we have to identify viable ways into the textual cruxes, we have to design debates that motivate and do not overwhelm. But the pay-off can be transformative. No longer content to leave it to

someone else, the student who plays editor turns passive contentment to active questioning; passive reading to active reading; passive silence in class into active arguing and debate. We treat them like a grown-up scholar so they can become one.

- Who is the editor-God behind the curtain?
- What kind of power does this editor-God hold?
- What kind of decisions has the editor made for us, and how can we understand them enough to agree or disagree?
- What other textual riddles and puzzles lay dusty and unsolved?

In many ways these kinds of questions undermine trust in editors, and by extension undermine trust in academic authority – a thrilling step forward in independent, critical thinking for students (and for grown-up scholars, as we must remember this healthy skepticism every day in order to produce innovative thoughts).

Thus emerges a delicious paradox: when we invite the reader, the student, to occupy the editor's position – a position of authority, like ours as instructor – we must vacate it first, or at least make room for the student. To empower the student we cede some power. As the teaching authority figure we too act as an editor of their learning experience and the classroom environment: presenting the reality we want, when and how we want it. But by demonstrating how sometimes these decisions can be arbitrary, and sometimes carefully deliberated, we engage the student in their own education.

Healthy optimism: i.e. building a feeling of critical community. These kinds of editorial activities enable students to feel that freedom and responsibility that comes with taking control of the text itself, directing the interplay between quartos and folio, witnessing the *mouvance* of the text before their very eyes. It's a rush to be asked to make decisions like that. When we invite students behind the text to see and perform textual criticism, it is a vote of confidence in their readiness and ability to use their judgment to stake a position. In fact, however, readiness is irrelevant; practice before we are ready makes us ready. Breaking down trust in the published edition builds trust in ourselves as readers and thinkers. Healthy skepticism in others breeds healthy optimism in ourselves, an especially sacred kind of confidence for new learners of difficult material. When the student occupies that power position of making editorial decisions, then can they grow an understanding of the editor not as mysterious/tyrannical 'Other' but as fellow critic. By participating in the same common endeavor – reading and understanding an original textual source – we feel as if we are all in a special club. That is to say, in breaking down the complexities of editing into discrete, workable moments accessible to all, instructors have the opportunity to open radically this "special club" (of editors, but also of the entire academic pursuit, really). Textual criticism has the potential to build a feeling of critical community that engages students with respect and optimism. The trick, I think, is that all students are ready and able – that is, all students able to read Shakespeare have something to gain

from playing editor of Shakespeare, regardless of their ability.

Defamiliarizing the text and unsettling reading practices. Now, in my courses, the goal of classroom editorial exercises is not to produce some field-changing insight into the editing of *Hamlet* (though that would, obviously, be wonderful). Rather, I hope that playing editor gives the students opportunities for *seeing* differently than they have before. I mean both seeing the words on the page and seeing meaning in the text.

Kelemen, in his introduction to *Textual Editing and Criticism*, articulates this point eloquently:

Textual criticism sharpens a reader's awareness of errors and reorients a reader's attitude toward them so that they are no longer noise or blanks in the message (that can be corrected or, alternatively, ignored) but meaningful evidence about the history of the text and therefore perhaps about the meanings of the text. [...] The result is a defamiliarized text, out of which the reader can construct more complex meanings. (21)

I think of this effect as an “ah-ha” moment, like scales falling from their eyes, where suddenly the reader realizes that reading for variants, errors, changes, the tiniest differences, is like suddenly seeing the world in technicolor after years of reading in black and white. Some students never read the same way again. Details pop like 3-D, spelling and punctuation fizzles with meaning, the very shapes of letters jump off

the page. Perhaps they had never noticed the similarities between the lower-case *u* and *n* letter-forms until they consider that classic crux in *Othello* mentioned above: “Iudean” and “Indian”. With that single word, suddenly the layout of the typesetter's drawer gets tangled up with questions of race, religion, and post-colonial tension. In one moment, the reader's vision can be recalibrated to combine in one field of view a tighter focus on physical details *and* a broader scope of interpretive understanding.

Combining a relish for puzzles, clues, data, detective work with the love of reading. What view I would specifically like to counter here is that editing or editorial exercises are only for those of us with an eye for detail, a love of puzzles, and a perverse relish for lists of sigla and variants. Rather, that the act of playing editor can foster this eye for detail and nurture a love for puzzles. In Kelemen's words, “Textual criticism does not require a special sensitivity to the text as a precursor so much as it teaches that special sensitivity in its practice” (25). Playing editor – making judgment calls on both micro and macro textual cruxes – hones a reader's attention to detail and accuracy, even as it stretches their interpretive and argumentative abilities. Editorial activities challenge the student and leave them a better reader of all texts, indeed, of all data.

Many students who are accustomed to more data-driven analysis from other disciplines may find the detail-oriented approach of textual criticism to be an exciting new way in to literary study. In other words, it can be fun, especially

for those students who find other more seemingly subjective aspects of literature difficult. And for those students already compelled by a love of reading (or, rather, consuming novels at lightning speed), textual criticism's slowed-down approach can be a good balance. In total, playing the editor cultivates habits of digging and discipline, while nurturing a curiosity for authenticity. It also, hopefully, keeps students enchanted by books: our most fundamental duty as literature teachers.

“You are now out of your text”

In Act 5, Scene 1 of *Twelfth Night*, Viola tries in vain to read Olivia, to see through the veil over her face and parse her features, when Olivia doubts that right has been previously authorized. As one modern edition punctuates it, “Have you any commission from your lord to negotiate with my face? You are now out of your text. But we will draw the curtain and show you the picture” (Figure 1).

We know how and when to step out of our

text at hand, our tidy Arden or Norton or whatever edition, and look to what secrets the apparatus or original documents preserve for us to parse – we do that on our own authority, needing no commission from our lord. But in the classroom, we are lord, editor, and director, sometimes even a royal ‘we’ like Olivia, and we too can draw the Curtain and show our students the picture. Perhaps that involves simply exposing them to the ‘picture’ of what the real thing looks like: a snapshot of the First Folio, leaving it to them to mull what more meaning lies in the original punctuation, capitalization, and spelling. Or perhaps that involves, for instance, a multi-class debate of the merits of the different versions of *Hamlet* and arguing which to choose for a theoretical production scenario. Regardless, playing editor fosters the daring that Viola displays here, the daring that transforms the complacent student simply content with the editor’s decisions into a scholar confident enough to step out of her text, into the apparatus, into the quarto, into the folio, into the

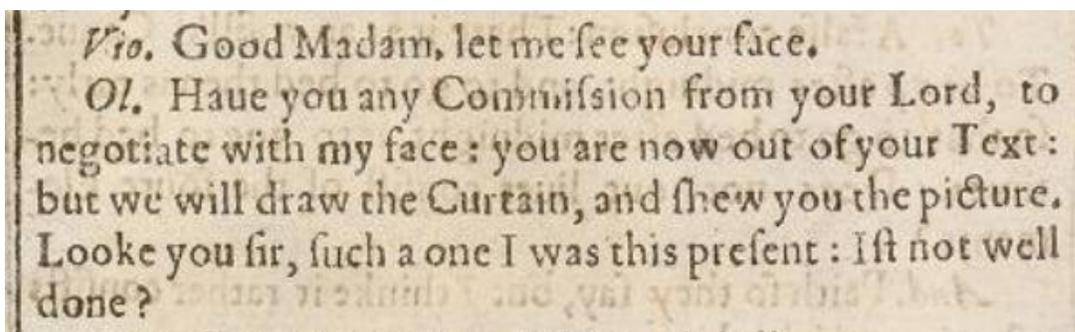


Figure 1 *Twelfth Night, or, What You Will* 1.5. First Folio (1623), p. 259.

critical community of scholars questioning and creating the text.

Though “we will draw the curtain and show you the picture,” it is the viewer or reader’s challenge to read the features and parse the picture of the text: the defamiliarized shapes of

letters, the aesthetic beauty of a seventeenth-century typeset page, the scribbled marginalia of early readers. Fortunately we get to be there to see the looks on their faces when they first experience what it feels like to play editor with the great Bard himself.

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Image credit

Figure 1. *Mr William Shakespeare's Comedies, Histories, and Tragedies* (1623). The Bodleian First Folio, URL: <http://firstfolio.bodleian.ox.ac.uk/>



Perry McPartland *Shot from a Mall Security Camera (5th Floor)* (2015) Oil on canvas 88x74cm.

Editing and the Shadow of the Folio:

On the Textual Integrity of The Taming of a Shrew (1594)

Roy Eriksen

*Lord. My Lord this is but the play, they're but in jest.*¹

Many critics hold the opinion that *The Taming of the Shrew*, published for the first time in the 1623 Folio, must have preceded the shorter *The Taming of a Shrew*, published in “good” quartos in 1594, 1596 and 1607, due to doubt whether anyone but Shakespeare could have constructed such an intricate plot. As I will argue in this article, such precedence exists in the deftly planned and integrated plot structure in Marlowe’s *Doctor Faustus* (1587-89), a play intimately connected to *A Shrew* in terms of style and verbal loans.

When Martin Wiggins, in *Drama and the Transfer of Power in Renaissance England*, engages with the problem of various types of public spectacle that have not survived as texts, he underlines that the type of spectacle he focuses on (masques, processions, etc.) was in the final analysis “designed for performance, and not as a purely literary artifact,” rightly placing his emphasis on drama’s “other components: props and costumes, music and sound effects, the bodies and voices of actors in motion.”² He can thus concentrate on the specificity of his particular objects of investigation. This exactly reverses the situation of stage drama where what survives is mainly printed texts. Contrary to what some contemporary directors, actors and critics would like to believe, a Renaissance

play was, before it was rehearsed and performed, a textual construct or literary composition designed with the specific aim to entertain and instruct when enacted. It was definitely not the result of a majority vote between dramatist, actors, and stage workers during rehearsal. Of course, early modern plays did change in performance, perhaps because things did not go home with the audience or were palatable to the authorities, and some such changes survive in bad quartos and pirated texts printed post-performance. Not least a play did change when it was revived with new materials added, or had passed from one company to another. Plays were shortened to allow smaller companies to tour the provinces in times of plague³ and later were faced with the duopoly that the Lord Chamberlain’s Men and the Admiral’s Men set up in 1594.⁴ Despite such changes texts survived in printed versions that provide records of what had happened to them when subjected to commercial, political or social pressures.

The situation in London around 1590 was very different indeed, from that of contemporary theatre when modern directors in quest of novelty and relevance cut scenes or import entirely new materials into a play in deference to contemporary taste, directors frequently create performances that diverge

notably from, and that only tangentially resemble, the received text and its formal intention. This is particularly evident in the way plays have been made to conclude differently. Thus we have received a happy ending *King Lear* and a feminist *The Taming of the Shrew*. Famously in the 17th century the poet laureate, Nahum Tate, in 1681 supplied *King Lear* with an ending in which Cordelia survives to marry Edgar, and some 50 years ago Trevor Nunn altered the stage history of *The Shrew*, when he imported Sly's final appearance in *A Shrew* to give completion to *The Shrew*.⁵ Since the 1970s we have witnessed several such political adjustments to *The Shrew*, coupled with an extensive use of doubling.⁶ The result is a challenging feminist and politically correct *Shrew* that restores somewhat the image of Shakespeare as a "humane" dramatist, although one tends to forget that *The Shrew* is not alone among his plays to show a less humane playwright.⁷ The result of the situation is that we are faced with many versions of *The Taming of the Shrew*, a *texte combinatoire*. Barbara Hodgdon writes:

Folio *The Shrew*, *The Shrew* without Sly, *The Shrew* with *A Shrew*'s Sly ending, *The Shrew* with most (or all) of the Sly materials, *The Shrew* with the Sly materials and a re-scripted 'Induction' (Alexander, 1992) and *The Shrew* with directorially or collaboratively written frames (Marowitz, 1973; Bogdanov, 1978).⁸

The situation seems to be one of free for all.

Editing has always been a complex and controversial business, becoming even more so in the age of the world of digitalized media and on-line editions. At the same time, contemporary editors also tend to spend much space on provoking and innovatory changes in performances,⁹ thus exerting pressure on the play-text as received with the inevitable result of establishing new traditions that break with the traditional editorial practices that essentially are aimed at a diminishing band of textual scholars; practices that are felt to be irrelevant to the vast majority of readers and theatre-goers. But such novelty may also come at a cost. Many were surprised when the RSC production of *The Merchant of Venice* a few years ago featured an imitation of Elvis Presley performing the song "Viva Las Vegas." It was a striking and entertaining performance, aligning Venice with Las Vegas, but the show act did in fact torpedo much of the impact of the rest of the play. For how much can a director alter a play, or introduce bits of another play, and still use the same title? *Licentia poetica* or *spectaculi* in such cases risks creating a new work in a new mode, and even genre, that disrupts what is prepared for and embedded in the work, what I elsewhere have termed its "formal intention."¹⁰

For instance, the insertion of the final Sly scene from *A Shrew* into the conclusion of *The Shrew* disrupts that intention and creates a "different sense of an ending," as it were, in the text first printed in the Folio, at the same time disregarding both the literary and dramatic specificity of *A Shrew*, where Sly remains on stage throughout. That specificity and its relation to the formal intention embedded in

text printed in 1594 is what I wish to explore in this article.

Regardless of whether *The Shrew* is considered the source of *A Shrew*, a revision of *The Shrew*, or *A Shrew* is a memorial reconstruction of *The Shrew*, a lot can be learned from examining it as an independent play that belongs to a literary and theatrical context from which several of Shakespeare's plays evolved. In their old-spelling edition of the play (1992),¹¹ Graham Holderness and Bryan Loughrey did just that presenting a thought-provoking approach to the problematic relationship between *A Shrew* and Shakespeare's comedy. They focus on meta-drama and genre in relation to "Shakespeare," what I would term "the collective memory of dramatic forms existing at the time [a] play was written"¹² and argue that *A Shrew* is a play in its own right. Michael Roy Miller in his modern-spelling edition of *A Shrew* (1998) does not engage with the challenge posed by Holderness and Loughrey's edition to the current orthodoxy, but somewhat contradictorily finds the play both independent and "derivative."¹³ For what kind of comedy is *The Taming of a Shrew*, and how carefully is it crafted? Is it merely the work of a "compiler" and a "plagiarist" or does it present an independent and even sophisticated take on the much discussed taming of Kate?

The concept of a "formal intention" necessarily implies a considerable degree of design and consistency in a text. Most critics of the play admit that there is some such consistency, especially the Sly material is more complete in *A Shrew*, a fact pointed out by Leo Salinger already in 1972, when he observed that

A Shrew has a puzzling relation to *The Shrew*, because Sly remains attentive and draws moral at the end from what he has seen. Many editors believe that Shakespeare's text must have continued with a like scene at the end. But rather than being a dunce, in *A Shrew* Sly knows what a comedy is and it is the Players who blunder, whereas in Shakespeare (himself an Actor) the point seems precisely that his actors are wasted on spectators like Sly.¹⁴

This inevitably identifies the playwright as one who can handle several plots simultaneously.¹⁵ The majority of editors and critics have tried to overcome this awkward fact either by arguing that there is no need for Sly after Kate has changed personality, or by seeing the more integrated ending of *A Shrew* as belonging to a lost version of Shakespeare's play or a lost source play behind the anonymous 1594 "bad" quarto. Ann Thompson comments as follows upon the "good" quality of the 1594 Quarto:

The combination of the three plots is a remarkably sophisticated example of dramatic structure for the early 1590s and the detailed execution of parts of the play is also very impressive.¹⁶

This fact seems to be disturbing to critics and editors who claim that Shakespeare alone could manage such finesse around 1590, so Shakespeare's play, too, originally must have had such a concluding scene with Sly and that it therefore must be the earlier play.¹⁷ Hodgdon, in her refreshingly unbiased discussion of dating,

concludes that “the play we identify as *The Shrew* post-dates *A Shrew* and came into being after 1594, [and] it seems neither responsible nor possible, lacking further evidence, to determine a more decisive date for *The Shrew*.”¹⁸ The claim otherwise would entail continuing acceptance of Shakespeare’s preeminence in everything. That effect is what I refer to as the shadow of the Folio, that makes an incomplete play printed 29 years later than the *editio princeps* of *The Taming of a Shrew* (1594) the earlier text. Richard Hoseley is among those who believe the shorter and earlier play to be an imitation of Shakespeare’s play. He therefore concludes that

[i]t is doubtful whether by 1594 any English dramatist other than Shakespeare was sufficiently skilled in plot-construction to write a carefully and subtly integrated triple-action play as we should have to suppose a lost original to be if *A Shrew* were derived from it in the manner envisaged by modern textual theory.”¹⁹

Here complexity of construction seems to be a skill only attributable to Shakespeare. On the other hand, Miller in his edition of the 1594 Quarto fully recognizes that it possesses an element of completeness, principally seen in the meta-theatrical framing device involving Sly and the fully developed Aurelius plot.²⁰ He rather fancifully suggests that an “adapter” may have acted as a “play doctor” and improved “*The Shrew*— while cutting it—stuffing it with the sort of material currently in demand in popular romantic comedies” (10),²¹ and of course adding

a coating of Marlowe’s “mighty lines”. Still, he also believes “that *A Shrew* is derivative and that *The Shrew* is the original piece,” and thus what is structured and complex is by implication owed to Shakespeare. He does however hasten to add that “we benefit greatly from accepting *A Shrew* as a viable comic text of its period.”²² Miller neither, then, has a good answer to “why, when *A Shrew* contains so much in common with *The Shrew*, does it have such a large amount of material that is different?”²³

In fact, to have “in common” in the sense of being similar is not the same as sharing the same lines, for as Kathleen O. Irace points out in *Reforming the ‘Bad’ Quartos: Performance and Provenance in Six Shakespearean First Editions*,²⁴ less than one percent of the lines in *A Shrew* closely parallels those of *The Shrew*. This strongly suggests that *A Shrew* is not an imitation or version of *The Shrew*,²⁵ but a play in its own right, possessing structural and stylistic qualities of its own.²⁶ What she, Miller and Hoseley before him do not seriously consider, however, is the undeniable fact that there was at least one other writer at hand who was capable of handling several plots, and that plays containing evidence of this skill invite examination. The obvious name is Christopher Marlowe, whose early plays are so frequently echoed in *A Shrew* to the extent that it has been labeled “Marlovian.”²⁷ The “Marlovian” elements consist of whole lines or short passages from plays such as *Tamburlaine* and *Doctor Faustus*, vocabulary typical of Marlowe, and obvious examples of his compositional practices, temperament, and style.²⁸

Let me discuss two ways in which *A Shrew* emerges an independently conceived and complete text, examples that emerge when the specificity of the text is addressed and not filtered through what goes on in the Folio play. I will focus briefly on a) the formal intention embedded in the configuration of the play's scenes and settings, and b) the author's use of periodicity in speech construction, with special attention to Kate's final speech. First, just how does formal intention manifest itself? Ben Jonson's frequently quoted lines in *Timber, or, Discoveries* indicate how this may be seen at the basic level of *dispositio*:

As, for example, if a man would build a house, he would first appoint a place to build it in, which he would define within certain bounds, so, in the constitution of a poem, the action is aimed at by the poet, which answers place in a building, and that action hath his largeness, compass, and proportion. So the epic asks a magnitude, from other poems: since, what is place in the one is action in the other, the difference is in space.²⁹

The lines point to a principle of abstract planning and an intended effect (cf. "aimed at by the poet") that would appear if the poem's textual places, or spaces, were subjected to systematic mapping, e.g. as outlined by William Scott in *The Model of Poesy* (1599), who draws extensively on architectural terminology.³⁰ In a play such a series of actions – the plot – can be abstracted and represented as a drawing or figure projected unto a flat surface. We are all acquainted with such systemic analytical

procedures, that are used to map linguistic and stylistic registers, rhyme-schemes and versification, but we are less familiar perhaps with those that fall under the category of *topomorphology*, which is "a type of rhetorical analysis which entails studying the distribution and design of topoi, or segments devoted to specific topoi, within the structured body of the text (morphê)." ³¹ In other words in literature, topomorphology considers the spatial relationships and configurations formed by thematically defined and rhetorically patterned segments within a text, while in the arts it considers for example the integration and execution of parts on a pictorial plane or within an edifice or building plan. This is an approach similar to Elizabethan practice, according to which "classroom analysis of a poem demanded of the student that he clarify the precise interrelationship of its parts."³²

Marlowe's *Doctor Faustus* is a case in point, a successful play written by a university wit, and echoed throughout *A Shrew*. It is extant in two versions published well after the dramatist's death, one in 1604, the short so-called A text, and a second longer one published in 1616, the so-called B-text.³³ Both are to a varying degree and according to critical opinion versions of a play that was acted on the London stage prior to 1590, when Shakespeare saw and later echoed it as in the final scene of *King John*. Marlowe's play, then, was probably composed between late 1587 and 1589.³⁴ This date places it very close to the composition of *Tamburlaine, Parts One and Two*, other plays that are echoed in *A Shrew*. The two versions of Marlowe's tragedy lend themselves to an investigation that does not depend on taste

Figure 1

Wittenberg papal court [1-7]	Wittenberg imperial court [8-9]	Wittenberg imperial court [10]	Wittenberg imperial court [11-14]	Wittenberg ducal court [15]	Wittenberg ducal court [16-17]	Wittenberg [18-20]
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and fineness of ear, but on measurable and verifiable formal features, which again are historically grounded in both theory and practice.³⁵ Here I wish only to draw attention the complex structure of the B-Text that amply illustrates that sophisticated plotting antedates Shakespeare.

Once the misplaced comic scene between Rafe and Robin in the B-Text was restored to its correct position,³⁶ the following distribution of settings was revealed (Figure 1).

Additionally, in the first series of Wittenberg scenes (1-7), the action changes between tragedy and comedy, whereas the final Wittenberg part is constituted by three tragic scenes. This type of systematic arrangement of scenes and modes is matched by a similarly controlled double time frame found in the B-Text only, an array which frames the twenty-four years of Faustus' compact with Lucifer as described in Figure 2.

The outer frame breaks down in the A-text, which does not have the final discovery scene in

the morning following Faustus's death at midnight. Similarly, the internal distribution of scenes is messed up in the edition of 1604 due to the substantial cuts in the play's middle part.³⁷ The situation is somewhat comparable with the relationship between *A Shrew* and *The Shrew*, but the text printed in The Folio does not exhibit the controlled design of *A Shrew*.

As the topomorphical analysis of *Doctor Faustus* (B) clearly shows Marlowe can handle several plots simultaneously and create significant patterns of loco-temporal distribution, including a framing structure.³⁸ In *A Shrew*, too, the main action concerning the taming of Kate is given a significant framing structure by being introduced by a traditional comic motif according to which a lord dupes a drunken tinker, Sly, into believing that he is a lord and instructs his servants to wait upon him and act him a comedy. The comedy that Sly is to watch is of course a comedy entitled "The taming of a shrew" (1.64). The dramatist has thus created a meta-dramatic situation that facilitates the

Figure 2

outer frame	inner frame	(the 24 years of of the compact)	inner frame	outer frame
morning /dinner [1-3]	midnight [5]		supper/midnight [18-19]	morning [20]

presentation of the main play on the topic of taming as it were through an illusionistic filter. The main body of the play is lodged within a comic framing device, and the author maintains the meta-dramatic effect throughout by making Sly comment on the action as many as three times from his privileged position on the stage, thus disrupting the illusion of reality. Also, he sits on the stage as a reminder of that illusion. This makes the play itself an illusion that is doubly distanced from the “real” world and that can be seen as a defensive move on the dramatist’s part to exculpate himself against attacks for being too provocative.

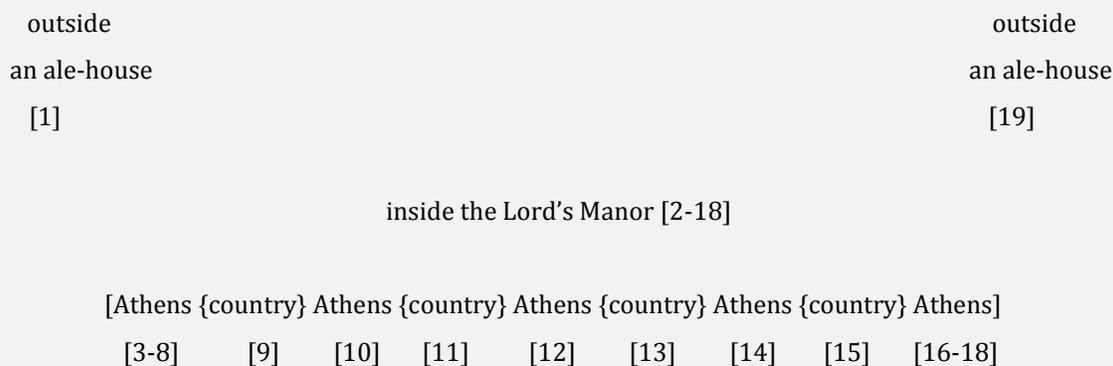
The first plot encountered inside the frame is a conventional comic plot focused on two young students, Polidor and Aurelius, and two young daughters, Emelia and Phylema, of a wealthy merchant Alonso. Their road to love and marriage is blocked by Alfonso who

hath solemnly sworne,
His eldest daughter first shall be espoused,

Before he grauntes the yoongest leave to love
(4.16-18)

The true obstacle is the headstrong and independent Kate, who is repeatedly referred to as “the divell himselfe” and “a skould” (4.22; 23). The second internal plot, being the principal one, therefore treats the seemingly impossible task of taming Kate by the adventurous Ferando, who has been enlisted by Polidoro to court and marry Kate so as to make possible his own marriage to Emilia, one of the younger sisters. Thus *The Taming of a Shrew* has a structure of plot-within-plot-within-plot that suggests more than a general knowledge of literary composition. The play’s loco-temporal distribution bears witness to a control in the overall design that is not always present in Renaissance plays. The first scene is set outside a tavern, where Sly is discovered sleeping, then the action moves to an unspecified hall in the Lord’s Manor, where the performance of ‘the taming of the shrew’ takes place that is nearly the entire play except its final short scene.

Figure 3



Subsequently the acting space represents a number of different settings: Athens, Ferando's country house, the road to Athens, Athens, and finally the action returns to the tavern encountered in the first scene: In the following graph we see how these settings are distributed symmetrically (Figure 3).

The dramatist expertly places the protagonist's arrival at Ferando's country house, the site of the "taming school", exactly halfway through the play (in scene 9), so at the heart of the comedy we enter if not the "green world" of Shakespearean comedy, but one of permissiveness, carnival, and metamorphosis where Ferando deliberately acts the fool. Sanders's account of his master's dress and behaviour tells it all;

He puts on an olde
Jerkin and a paire of canvas breeches down to the
Small of his legge and a red cap on his head and he
Lookes as though wilt burst thy selfe with laffing
When thou seest him. He's ene as good as a Foole
for me: ... (9: 11-16)

Ferando is in other words dressed to be "even like a madman" (9: 8) and fool in the upcoming scenes in the taming school. The audience would therefore have expected farce and extravagant behaviour in the country house scenes,³⁹ and the on-stage spectator Sly correctly identifies Ferando as "the Fool" when he enters in scene xv. His outrageous behaviour at the country house suggests that he plays the part of the *homo sylvarum*, or wild man,⁴⁰ typical of summer festivals, or alludes to a Commedia dell'arte character, like Harlequin.⁴¹ That he is

deliberately play-acting is clear when in a soliloquy addressed to the audience he announces that "This humour must I holde me a while" (9.42). The use of a symbolic, if not festive, setting for the taming shows us the dramatist's thoughtful control of settings and plots as the action shifts between town and country and between parody of Romantic comedy and plain farce. In the world of the taming school, Ferando is Lord of Misrule and everything is turned upside down. Abuse masquerades as love, brutality as care, the moon becomes the sun, and an old man becomes a maid. The dramatist's command is no less than impressive, and to my mind it is matched closely by the carefully plotted structure of settings and loco-temporality in *Doctor Faustus* (B)

We noted above that the beginning and the conclusion of the plots in *A Shrew* are arranged symmetrically. Following the Sly material at the beginning of the play, the lovers' plot is initiated when Polidor welcomes Aurelius to Athens (scene 3), the second love plot (i.e. the taming) begins when Ferando enters together with his man Saunders (scene 4.70-100) and the first of comic intermezzi between Saunders and Polidor's Boy follows after the wooing scene (scene 8) and the second, and last, immediately before the marriage (5.93). This order of events, or "places of action" is reversed at the end of the comedy, where Ferando and Kate leave first, to be followed by the other lovers, before Sly is carried in for the final scene in his own clothes (Figure 4).

The fact that the taming occurs within a dramatic frame and that it foregrounds elements of feasting and role changes connected with

popular customs⁴² suggests a context for the taming of the heroine. As is well known, one way of disrupting the constrictions of imposed patriarchal gender categories in comedy is by importing the green world of popular festivals into plays. C.L. Barber has shown how strongly traditional customs condition the shape of Elizabethan comedy,⁴³ offering the spectators a space for freedom and metamorphosis. Moreover, we note that Kate and Ferando leave for the latter's "countrie house" (5.75), thus suggesting that in what follows ordinary rules will be suspended. Ferando dresses in a conspicuously odd fashion, indicating that he in the crucial taming scene will assume the role of a jester. His behaviour may have triggered different audience expectations, but all spectators would have expected something outrageous to happen. The escape into "the green world" where ordinary rules do not apply is in fact suggested, when the "countrie house" is mentioned as many as three times (5.50; 5.70; 5.132) and his unconventional, clown-like costume is similarly hinted at twice and specified on two occasions: he is "baselie attired, and a red cap on his hed"(7.23), wearing "an old Jerkin and a paire of canvas breeches down to the small of his legge and a red cap on his head" (9.11-13) Saunders even refers to his behaviour as that of a "Foole" (9.16). In other words the dramatist makes sure that the audience gets the information required to interpret the stage situation. The arena of Ferando's play-acting also extends to the

Figure 4

1. Sly plot
2. The lovers' plot
3. The taming plot
4. The comic intermezzi
3. The taming plot
2. The lovers' plot
1. Sly plot

highway: as seen when he encounters the Duke of Cestus and deliberately "mistakes" him for a young girl. In accordance with the metamorphoses that may happen within the green world, the Duke thinks he has been "transformed" (15.44) and Fernando and Kate hurry after him "to perswade him into his shape againe" (15.55). This clearly suggests the shape-changing power of performance in the play. Kate's performance at this point shows that she has grasped the motivation behind Ferando's strange behaviour, and when she outdoes him in her preposterous identification he openly declares his love for her:

Why so Kate this was friendly done of thee,
And kindly too: why thus must we two live,
One mind, one heart, and one content for
both. (15.49-51)

In one sense she has matched his madcap performance by surpassing his jesting: When the couple arrive to participate at the festivities in connection the wedding of Emilia and Polidor and Phylema and Aurelius, they are agreed to keep up the act with the intention of baffling and

tricking. It is ironic that it is Aurelius who proposes a wager to which of the three newlywed women is quickest to respond to their husband's call. Thus this new wager draws attention to the earlier wagers which set the action of *A Shrew* going. The focus on wagers unite the different plots and also produces the comic resolution, another example of a consistent pattern embedded in the action.

The dramatist is in full control of his characters and stresses performativity to an unexpected degree in the way Kate and Ferando speak and act. The patriarchal pattern of social moulding and circumscription is in place, but it has been modified so as to allow some freedom of action and performance. The author is careful to lessen the severity of the pattern both from without, that is, by means of the meta-theatrical frame, as well as from within by showing us Kate as a daredevil who is willing to take on a challenge and perform a role nobody thinks she is capable of. She is thus more than the conventional Elizabethan shrew and scold, but one who to no little extent is empowered, although at a risk. In an aside immediately after she has complained about Ferando to her father, she informs the audience of her intention to go along with the marriage as a kind of wager with her and the spectators:

But yet I will consent and marrie him
 For I methinks haue liude too long a maid,
 And match him to, or else his manhoods good
 (5.40-42)

Ann Thompson comments on the wooing scene that "[t]hus it is made explicit that (a) Katherina can see some positive advantage in marrying [...], and that (b) she is going to relish competing with him."⁴⁴ She also undoubtedly feels sexually attracted to her unconventional suitor. Kate in the scene displays no open, physical struggle against the proposed marriage plans, whereas in *The Shrew* her reaction is both physical and verbal and the treatment of her more consistently physical and insensitive. In *A Shrew* gender boundaries are "more fluid" and there is a far greater focus on the exchange of roles.⁴⁵ At every point when Kate protests, Ferando persuades her by declarations of love and with promises of favours to follow. No physical threats are made. To my mind what causes Kate to make the wager in an aside to the audience, is Ferando's statement a few lines earlier. Here he confesses to wanting Kate the way that she is: "... they say thou art a shrew,/And I like thee better for I would have you so." (5.25-26), and his words obviously make an impression. This surely is a novel and provocative conception of the relationship between man and woman in wedlock, and it is one that the author carefully couches within the meta-dramatical frame involving Sly.

As I have argued above, there is nothing in terms of the plot structure, or *dispositio*, in *A Shrew* to suggest an inept "compiler," nor that there were no plays available before Shakespeare to show a comparable mastery of composition. The disposition of scenes uncovered here contrasts with the negative characteristics attributed to the play by nearly all modern editors, who have treated "*A Shrew* ...

not as an artistic structure with its own patterns of meaning and its own dramatic logic, but as a heap of shards thrown together by ignorant actors with no capacity for coherence."⁴⁶ Similarly, as the plot and loco-temporal patterning of *Doctor Faustus* (B) shows, examples of sophistication in the arrangement of plots were available before Shakespeare enters the scene. The question now remains whether the writer's command of language, or the composition and embellishment of speeches, bear evidence of a corresponding finish and coherence?

A common way of discrediting an awkward text that does not "fit" into the accepted picture has been to heap abuse on the anonymous author and his product. Graham Holderness and Bryan Loughrey counter this type of criticism against dramatist of *A Shrew*, who is said to be "inept" and "incompetent," and who writes "execrable" and repetitive blank verse.⁴⁷ Marcus also argues that *A Shrew* may be "less explicit," "less accurate," and less "eloquent," but rather than being a corrupt text, it is "different" from *The Shrew*.⁴⁸ Miller, who also is sympathetic to the idea that *A Shrew* is a text with its own rationale, still uses the terms "compiler" and "plagiarist" and finds the play "derivative," denying the author the capacity to produce a dramatist capable of a cohesive work. Holderness and Loughrey on the other hand dismiss such views by pointing to instances in which *A Shrew* demonstrates better readings, where *A Shrew* and *The Shrew* are close.⁴⁹

I do not wish to enter into the question of authorship here, as I have written on that topic elsewhere.⁵⁰ I will instead concentrate on one

aspect of composition in which *A Shrew* differs markedly from *The Shrew*, and that shows the dramatist's control of dialogue: his striking use of periodicity in speech construction. In this the dramatist of the earlier play shows himself to practice a compositional technique that Marlowe had introduced to the Elizabethan stage. If we carry out an analysis of how he composes his speeches, we will learn just how unified or disjointed his style of writing is, as well as an indication of when the play was written.

In *Dido and Tamburlaine the Great* Marlowe establishes a style of speech composition based on "a poetics by contrivance and artful combination."⁵¹ Although reference is constantly made to his "mighty line," it is Marlowe's speeches that were to serve as a model for his contemporaries, not "the mighty line" alone. Everybody seems to have imitated his style, but Shakespeare is the most prominent example of a dramatist who imitates his speech construction, when he adopts the technique, for example, in *King John*.⁵² The style involves creating strongly jointed speeches by treating them as if they were complete rhetorical periods. Briefly, speeches consisting of several periods, or complete sentences, were given holistic rhetorical patterning that emphasized them as finished units of communication with a well-defined beginning middle, and end. I have written more fully on this phenomenon elsewhere⁵³ and will here only give one example from *Tamburlaine, Part Two* that illustrates well Marlowe's innovative speech construction, rooted in periodicity by means of extrasyntactic verbal repetitions.⁵⁴ It is Tamburlaine's final speech to his heir, Amyras (Figure 5; emphases added):

Figure 5*Tamburlaine.*

So, reign <i>my son</i> ; scourge and control those slaves,	a	<i>my son</i>
<i>Guiding thy chariot</i> with thy father's hand.	bc	<i>Guiding thy chariot</i>
As precious is the charge thou <i>undertak'st</i>	d	<i>undertak'st</i>
As that which Clymene's brain-sick son did guide,		
When wandering Phoebe's ivory cheeks were scortched,		
And all the earth, like Aetna, breathing <i>fire</i> .	e	<i>fire</i>
Be warned by him; then learn with awful eye		
To sway <i>a throne</i> as dangerous as his;		<i>throne: topos of sovereignty</i>
For if thy body thrive not full of thoughts		
As pure and <i>fiery</i> as Phyteus' beams,	e	<i>fiery</i>
The nature of these proud rebellious jades		
Will <i>take</i> occasion by the slendrest hair	d	<i>take occasion</i>
And draw thee piecemeal, like Hyppolitus,		
Through rocks more steep and sharpe than Caspian cliffs.		
The nature of <i>thy chariot</i> will not bear	c	<i>thy chariot</i>
A <i>guide</i> of baser temper than myself,	b	<i>guide</i>
More than heaven's coach the pride of Phaeton.		
Farewell, <i>my boys</i> ! My dearest friends, farewell!	a	<i>my boys</i>

Tamburlaine, Part Two, 5.3.224-46

Embedded and fixed in the flow of the speech, which also is an example of emblematic rhetoric (Phaeton), is a foregrounded series of five words, that are repeated with inversion on the formula a-b-c-d-e-// e-d-c-b-a, so that they form a macro-chiasmus or a recessed symmetrical pattern around the central mention of the throne:

*my son/Guiding thy chariot/undertak'st/fire//
fiery/take /thy chariot/guide/my boys*

The speech ends with a rhetorical flourish of the kind Marlowe bestows on Dido in her final speech, while Tamburlaine's final line is made to end with a chiasmus: "Farewell, my boys! My dearest friends, farewell!" (245). Tamburlaine

retains his capacity to speech like "Hermes, prolocutor of the gods" (*Part One, 1.2.210*) but despite the display of imagery from classical myth and literature, combined with rhetorical ornamentation, he cannot cast a spell on the future and Amyras's reign is ill-fated.

In accordance with Aristotle's discussion in *The Art of Rhetoric*, here too, a combination of three verbal figures⁵⁵ work across syntactic borders to produce a pattern of periodicity. These repetitions are thus extrasyntactic, even though the template derives from the ornamental apparatus of the grammatical period. In the above example, the Aristotelian formula for wholeness has been applied to create a controlled but dynamic speech. Despite the dialectic and progressive linearity that naturally

inheres in dramatic dialogue, the separate elements in its progressive flow combine to form one well-disposed and framed verbal construct, “one poem’s period” (*Tamburlaine, Part One*, 5.2.107) to quote the dramatist himself. Such speeches thus display the characteristics of stanzas, the “rooms” of poetry, and therefore can be analysed and discussed in terms of spatial form as suggested by the quote from Ben Jonson, above. When a method of pattern recognition was applied to Marlowe’s plays, it was ascertained that his compositional style is permeated by a sizeable proportion of periodicity; in *Tamburlaine*, for example, such speeches cover 30% of the text in Part One, and 24% in Part Two. In *Dido* the figure is 21 %, whereas in *Doctor Faustus* (B) the percentage is nearly 19 (18.7).⁵⁶ This is a type of speech construction that Shakespeare began to practice in *King John* shortly before or in 1590.⁵⁷

Tamburlaine’s curtain speech and others of its kind constitute speech acts or in Jonsonian terminology “places of action” and behave like

stanzas, the “rooms” of poetry. It goes without saying that not all speeches are as elaborate in their rhetorical patterning as that cited, some are more patterned and many more considerably less patterned, or not at all. However, the general pattern is that verbal figures are deployed to provide linkage between the beginning, the middle and the end of speeches, that in this manner have been treated formally like a period. It so happens that this is also the situation in *A Shrew*, where as much as 31% of the text displays periodicity in its speeches.⁵⁸ This firmly places *A Shrew* in terms of style and time of composition in the late 1580s together with *Dido*, the two *Tamburlaine* plays, and *Doctor Faustus* (B).⁵⁹ I will give one example, the speech at 17.116–125, in which the Duke of Cestus takes farewell of Alonso (Figure 6).

In this highly formalised reply he objects to the informality of the situation and the breach of princely decorum. This he also shows by marshalling his words into a rigid pattern (a-b-a-

Figure 6

<i>Duke.</i> Thanks good <i>Alonso: but I came alone,</i>	a
And not as did <i>beseeme</i> the <i>Cestian Duke,</i>	bc
Nor would I have it knowne within the towne,	
That I was here and thus without my traine,	
<i>But as I came alone</i> so will I go,	a
And <i>leave</i> my son to solemnise his feast,	d
And ere’t belong Ile come againe to you,	
And do him honour as <i>beseemes</i> the son	b
Of mightie <i>Jerobell</i> the <i>Cestian Duke,</i>	c
Till when Ile <i>leave</i> you, Farewell <i>Aurelius.</i>	d

(*A Shrew*, 17.116-24)

c-b-c) that emphasizes his own singularity (“But as I came alone so will I go”). The repetitions are multiple examples of *epanados* and *epanalepsis* (“not as did beseeme the *Cestian Duke*” vs “as beseemes ... the *Cestian Duke*”). As a point of general interest, characters of rank (like the Duke) or in a powerful position exhibit more rhetorical repetitions than more humble characters.¹

Turning next to Kate’s final speech on obedience, it is the longest periodically structured speech in *A Shrew*, which should not come as a surprise given her empowerment as a result of the agreement with Ferando in scene 15:⁶⁰

Then you that live thus by your pompered wills,
 Now list to me and marke what I shall say:
 Th' eternall power that with his only breath
 Shall cause this end and this *beginning frame*,
 Not in time, nor before time, but with time, confusd,
 For all the course of yeares, of ages, moneths,
 Of seasons temperate, of dayes and houres
 Are tund and stopt, by measure of his hand,
 The first world was, a forme, without a forme,
 A heape confusd a mixture all deformed,
 A gulf of gulfes, a body bodiles,
 Where *all the elements* were orderles,
 Before the great commander of the world,
 The King of Kings, the glorious God of *heaven*.
 Who in six daies did *frame* his *heavenly worke*,
 And made *all things* to stand in perfit course.
 Then to his image did he make a man,
 Olde Adam and from his side asleepe
 A rib was taken, of which the Lord did make
 The woe of man so termed by Adam then,
 Woman for that, by her came sinne to us,
 And for her sin was Adam doomd to die,
 As Sara to her husband, so should we
 Obey them, love them, keepe, and nourish them,

If they by any meanes doo want our helpes,
 Laying our handes under their feete to tread,
 If we by that we, might procure there ease,
 And for a president Ile *first begin*,
 And lay my hand under my husbands feete.

(*A Shrew*, 18, 15- 43; emphases added).

Rather than “compiling” various bits into speech, the dramatist here carefully structures the 29-line speech where Kate performs the role of a female Tamburlaine, a veritable scourge of her two silly and willful sisters, who refuse to come at their husband’s call. The speech, which has a clear logical structure from the initial two-line address to Emilia and Phylema to the two-line exemplum of subjection enacted by Kate, consists of two parts, recalling the bi-partite form of periodic sentences (*protasis* and *apodosis*). The first part is on creation of a divinely ordered world, whereas the second focuses on the creation of man and the necessity to impose order after Eve brought sin into the world. The initial, central, and final positions of the speech are linked by thematic and verbal repetitions joining the beginning (by means of *epanalepsis*) to the end and the beginning to the middle (by means of *epanados*).⁶¹ Repeated key words form the following basic structure:

Beginning frame // did frame // begin

Here the use of the verb “frame” may refer to the embedded structure by being a technical rhetorical term in English Renaissance terminology, meaning “to compose” in text. These verbal linkages are further underpinned by a strong thematic nexus between the opening

and the middle. Kate opens with a reference to “Th’ eternal power” (17) that made the world, which she then echoes in three synonyms at the centre of the speech: “The great commander of the world,/The King of Kings, the glorious God of heaven”(27-28). This centrally placed tribute to the triune deity is given prominence by being itself framed by antithetical statements illustrating the intervention of the deity in a world without order: “all the elements were orderles” (26) are balanced by “made all things to stand in perfit course” (30). The author has cleverly fashioned a place of verbal action, a room of poetry, that at surface level presents a submissiveness that seems to be the very opposite of Kate’s newly gained freedom to play within the role, but that in reality is aimed at mocking her sisters and making Ferando win the wager. The taming is therefore provocatively turned away from herself against the conformist values of her father, her sisters and their husbands. Holderness and Loughrey speculate that *A Shrew* “might well have been offered as a challenge and provocation to debate rather than as an attempt at ideological incorporation” (29).

In this context, the use of Guillaume de Salluste, Sieur Du Bartas’ popular work, *La Création du Monde ou Première Sepmaine* (1578) appears to be a deliberate strategy and not a “strange case.”⁶² It is clear, Miller writes in a comment on the lines inspired by Du Bartas, that Joshua Sylvester’s translation of the work is “not the source of the English version used by the compiler of *A Shrew*” (148), but he does not consider the possibility that the author could himself be the translator. The problem is unsolved, but Richard Hillman has suggested

that “the translator of the passage as found in *A Shrew* was well informed about the religious controversy surrounding the use by Du Bartas of the pagan term “Chaos” since he drops that line in the passage translated,⁶³ which suggests that the translation, too, is part of a consistent strategy chosen by the author. It is therefore appropriate to remember that Marlowe gives to Du Bartas, named Bartas, “a small but ardent role as one of Henry of Navarre’s advisers” in *The Massacre at Paris*.⁶⁴ So when we consider that *A Shrew* has “a smoother rendering” (Miller 149) of Du Bartas than Joshua Sylvester, and add that it is in blank verse, this and the presence of Marlovian vocabulary in the speech could perhaps be said to further the candidacy of Marlowe as “the compiler.”

The unexpected reworking of *La Sepmaine* in Kate’s speech of triumph over her sisters and father must have been particularly enjoyable to those in the audience acquainted with Du Bartas’ popular work, and who were “highly skeptical of such propagandist rhetoric.”⁶⁵ The speech serves several purposes apart from completing the plot of taming, transformed into a trickster plot at the cost of patriarchy and convention. At the same time, a censor reading, not watching, the play would have found a text in which a conventional ending was sealed with a conformist statement drawn from the impeccably orthodox text of Du Bartas. Besides, the provocative inner play of taming is tucked safely within the Sly plot, which as Sly puts it to the Lord “... this is but the play, they’re but in jest (16.5). In the playhouse, moreover, the reception depends on how the speech was acted, for in view of how *A Shrew* is plotted with a

series of three wagers before the fourth and final one, it is hard to believe in Kate's sincerity during her great speech.

Conclusion

As argued above both in terms of *dispositio* and *elocutio*, that is, plotting and speech elaboration, *A Shrew* can be shown to have an embedded "formal intention" that suggests it to be a carefully designed artistic whole. In fact, in terms of style, structure, and theme it reveals features typical of Italian comedy, a fact further underpinned by the material lifted from Gascoigne's translation of Ariosto's *I Suppositi*.⁶⁶ Then, too, plays inspired by Italian comedies are generically mixed in having double plots featuring resourceful heroes and heroines. For instance, heroines in Italian bourgeois drama display wit and have a resourcefulness and a sexual appetite of their own in the tradition of Boccaccio,⁶⁷ and they are often put to the test and confronted in plot situations that are far removed from the ideals of Shakespearean love comedy.⁶⁸ *A Shrew* fits this pattern, for it is clear

that Kate here is performing a scandalous scene of subjection to the conditions historically imposed upon gender by patriarchy – even back to Eve and Sara. The scandal in *A Shrew*, however, is not that Kate subjects herself to the expectations of patriarchy, but her provocative performance when she plays the role of a "tamed" woman. Hers is a tongue-in-cheek performance we enjoy and we thoroughly applaud the way the trickster couple win the wager by means of their collaborative trickery.

The Shrew and *A Shrew* may be "twinned histories" and the texts' interaction over time may have created what Hodgdon terms "the *Shrew* complex or syndrome,"⁶⁹ but that is essentially the work of editors and directors bent on defending the Bard and salvaging the incomplete text printed in the Folio. Thus the shadow of the Folio has been allowed to obscure the qualities of an original provocative and "progressive" comedy⁷⁰ that may tell us a lot about the reception of Italianate comedy on the London stage in the late 1580s.

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¹ *A Pleasant Conceited Historie, Called The Taming of a Shrew*, eds. Graham Holderness and Bryan Loughrey. Harvester Wheatsheaf: Hemel Wheatsheaf, 1992, 16.56. I cite the text and use the the scene divisions in Geoffrey Bullough, *Shakespeare's Dramatic and Narrative Sources*, 4 vols, 1.69-108.

² Martin Wiggins, *Drama and the Transfer of Power in Renaissance England*. Oxford: Oxford University Press, 2012, 1.

³ W.W. Greg, *Marlowe's Doctor Faustus, 1604-1616*, Oxford: Clarendon Press, 1950, 61-62.

⁴ Bart van Es, *Shakespeare in Company*, 102.

⁵ See the account in Stephen Roy Miller, *The Taming of a Shrew. The 1594 Quarto*, The New Cambridge Shakespeare. The Early Quartos, Cambridge: CUP, 1998, "Introduction," 1, 51-55.

⁶ See Hodgdon's account of Michael Bogdanov's RSC production of 1978, *The Taming of the Shrew*, The Arden Shakespeare, London: Methuen, 2010, "Introduction," 111-13. The production "anticipated feminist, new historicist and cultural metrialist criticism, that during the twentieth century's last decades, would shine an increasingly brilliant spotlight on *The Shrew*." (113)

⁷ Together with *The Two Noble Kinsmen* and *Two Gentlemen of Verona*, "*Titus Andronicus*, and *The Taming of the Shrew* stand out among Shakespeare's early plays," argues Brian Gibbons, "for their capacity to shock," in being characterized by "a special harsh quality." *Shakespeare and Multiplicity*, Cambridge: CUP, 1993, 79.

⁸ Barbara Hodgdon, "Introduction," 38.

⁹ In her otherwise well-balanced and forcefully argued edition, Barbara Hogdon, spends 62 pages on performance, "Introduction," 71-131.

¹⁰ As critics we are readers looking for the formal intention embedded into the flow of the text in order to process the offered information, and Marlowe provides a clue to where we should look to find our bearings when he draws attention to periodicity, as a shaping force and template in Early Modern texts. Cf. "Poetics, Stylometrics, and Attribution: Periodicity in Marlowe's *Doctor Faustus* (1616), in eds Roy Eriksen and Peter Young, *Approaches to the Text: From Proto-Gospel to Post-Baroque*, EMMS vol, 9, 171-90. Pisa and Rome: Fabrizio Serra Editore, 2014, passim.

¹¹ Holderness and Loughry, *passim*.

¹² "Falstaff at Midnight: The Comic Metamorphoses of Myth," in *Contexts of Renaissance Comedy*. Oslo: Novus, 1997, 114 – 134 (130).

¹³ Miller, "Introduction," 10.

¹⁴ Leo Salingar, *The Traditions of English Renaissance Comedy*, Cambridge: CUP, 1972, p. 272.

¹⁵ The two comic intermezzi with Boy and Sanders can hardly be said to constitute an independent plot, but would be examples of the category of "fond and frivolous gestures" complained about by the editor of Marlowe's *Tamburlaine*.

¹⁶ *The Taming of the Shrew*, ed. Ann Thompson, Cambridge: Cambridge University Press, 1984, "Textual analysis," 166.

¹⁷ Thompson, *The Taming of the Shrew*, "Introduction," 2, and Miller, *The Taming of a Shrew the 1594 Quarto*, "Introduction," 3

¹⁸ Hodgdon, "Introduction," 35.

- ¹⁹ *The Taming of the Shrew, The Complete Pelican Shakespeare. The Comedies and the Romances*, Gen. Ed. Alfred Harbage, Harmondsworth: Penguin, 1981, "Introduction," 31.
- ²⁰ Miller points out "that although the love story of the shrew's two sisters is simpler than the Bianca plot of *The Shrew*, *A Shrew* does contain another coherent plot strand not found in *The Shrew*." 7-8.
- ²¹ Miller, "Introduction," 11; 16.
- ²² Miller, "Introduction," 11.
- ²³ Miller, "Introduction," p. 3.
- ²⁴ Kathleen O. Irace, *Reforming the 'Bad' Quartos: Performance and provenance in Six Shakespearean First Editions*, 1994.
- ²⁵ See Miller's account of the Bad Quarto debate in his "Introduction," 1-12.
- ²⁶ Holderness and Loughrey, 15-25.
- ²⁷ Leah Marcus, *Unediting the Renaissance: Marlowe, Shakespeare, Milton*, London and New York, 1996, 128.
- ²⁸ John Bakeless, *The Tragical History of Christopher Marlowe*, 2 vols., Hamden, Conn.: Archon Books, 1964, II: 215.
- ²⁹ Ben Jonson, *Timber, or, Discoveries*, Syracuse, N.Y.: Syracuse University Press, 1976, 92-93.
- ³⁰ William Scott writes: "in our 'Model of Poesy' we must proceed (if we will proceed orderly) first to lay the foundation, to define it in general; which explained we may show, by division, how all several kinds of poetry as the divers rooms and offices are built thereon, how the general is dispensed into the particulars, how the particulars are sundered by their special differences and properties, that as walls keep them from confounding one in another; and lastly what dressing and furniture best suits every subdivided part and member, that thereby direction may be given how to work in which of the kinds our nature shall inform us we are most apt for. And this is the period of discipline and farthest scope". *The Model of Poesy*, edited with an Introduction and commentary by Gavin Alexander, Cambridge: Cambridge University Press, 2013, 5.
- ³¹ Quoted from Roy Eriksen, *The Building in the text. Aberti to Shakespeare and Milton*. University Park, Pa: Penn State Press, 2001, 1.
- ³² John R. Mulder, *The Temple of the Mind*, New York: Pegasus, 1969, 64.
- ³³ For the characteristics of the early editions of the two main variants, I refer to W.W. Greg, *Marlowe's Doctor Faustus, 1604 – 1616. Parallel Texts*, Oxford, Clarendon Press, 1950 and *Christopher Marlowe: Doctor Faustus. A- and B texts (1604, 1616)* eds. David Bevington and Eric Rasmussen, *The Revels Plays*, Manchester, Manchester University Press, 1993.
- ³⁴ The case for the earlier date (c. 1588-9) of *Doctor Faustus*, generally now in critical favour, rests on a number of considerations. Scott McMillin and Sally-Beth MacLean note that "[t]he references to Marlowe make it evident that *Doctor Faustus* was on the stage well before *The Troublesome Reign of King John* was printed in 1591. *The Queen's Men and their Plays*. Cambridge: CUP, 1998, 156-57.
- ³⁵ See Thomas Pettitt's account of oral transmission in "*Marlowe's Texts and Oral Transmission: Towards the Zielform*," *Comparative Drama*, ii, 30 (2005), 213-42, and also "Multiple Texts: Folkloristic Approaches to Early Modern Verbal Culture," in eds Roy Eriksen and Peter Young, *Approaches to the Text: From Proto-Gospel to Post-Baroque*, *EMMS* vol, 9, Pisa and Rome: Fabrizio Serra Editore, 2014, 121-54.
- ³⁶ For the misplaced comic scene, see "The Misplaced Clownage-Scene in *The Tragedie of Doctor Faustus* (1616) and Its Implications for the Play's Total Structure," *ES*, LXII (1981), 249-58. This placing is now generally accepted later by Bevington and Rasmussen (1993: 288), but who did not engage with the argument about the loco-temporal patterning of the 1616 edition.
- ³⁷ See "What resting place is this: Aspects of Time and Place in *Doctor Faustus* (1616), *RenD* XVI (1985): 49-74 (60-65).
- ³⁸ The two comic intermezzi with Boy and Sanders can hardly be said to constitute an independent plot, but are examples of the "fond and frivolous gestures" which are worthy of comedy, according to the editor of Marlowe's *Tamburlaine*.
- ³⁹ It is symptomatic that the transformation of Kate takes place outside the city and in the topsy-turvy mood of a country festival.
- ⁴⁰ Francois Laroque, *Shakespeare's Festive World. Elizabethan seasonal entertainment and the professional stage*, Cambridge: CUP. 1993, 11.
- ⁴¹ Andrea C. Castagno, *The Early Commedia dell'Arte 1520-1621. The Mannerist Context*, New York: Peter Lang, 1994, 159-61. The cap and poor clothes are part of the iconography of Harlequin. *Commedia dell'arte* companies toured in Europe between 1550-1625, performing for the Earl of Lincoln as early as in 1572.
- ⁴² Jan Harold Brunvand, "The Folk Tale Origin of *The Taming of the Shrew*," *SQ* 17(1966), 345-59.
- ⁴³ C.L. Barber, *Shakespeare's Festive Comedy. A Study of Dramatic Form and its Relation to Social Custom*, Princeton, New Jersey: Princeton University Press, 1959, 3-15; 222-30.
- ⁴⁴ Ann Thompson, *The Taming of the Shrew*, 19.
- ⁴⁵ *Unediting the Renaissance*, p. 120,
- ⁴⁶ Leah Marcus, "The Shakespearean Editor as Shrew-Tamer," *ELR* 22.2 (1992); 177-200(183).

⁴⁷ *A Pleasant Conceited Historie, Called The Taming of a Shrew*, eds. Graham Holderness and Bryan Loughrey. Harvester Wheatsheaf: Hemel Hempstead, 1992, p. 14.

⁴⁸ Marcus, *Unediting the Renaissance*, 118; 119.

⁴⁹ Holderness and Loughrey. "Introduction," 15-16.

⁵⁰ I propose Marlowe as the author of the comedy, based on arguments of structure, and style. "The Taming of a Shrew: Composition as Induction to Authorship." *NJES* Vol 4.2 (December 2005, 41-61; rpt. in ed. Harold Bloom, *William Shakespeare - Comedies*, New Edition - Bloom's Modern Critical Views, New York: Chelsea House, 2009, 77-95; see also "Friends or Foes. Marlowe and Shakespeare as Rivals in the Republic of Letters," in ed. Hall Bjørnstad, *Borrowed Feathers. Plagiarism and the Limits of Imitation in Early Modern Europe*, Oslo: Unipub., 2008, 191-200.

⁵¹ "Ars Combinatoria: Marlowe's Humanist Poetics," ed. Dominique Goy-Blanquet, *Shakespeare. Variations sur la lettre, le mètre et la mesure*, Paris: Société Shakespeare Française: 1996, 111-126

⁵² See my discussion of periodicity and borrowings from Marlowe in *King John* in "Working with Marlowe: Shakespeare's Early Engagement with Marlowe's Poetics," forthcoming in *Marlowe Studies: An Annual* 5 (2015),

⁵³ *The Forme of Faustus Fortunes. A Study of the Tragedie of Doctor Faustus (1616)*, Atlantic Highlands N.J. and Oslo: Humanities Press/Solum, 1987), 193-226 and "Poetics, Stylometrics and Attribution: Periodicity in Marlowe's *Doctor Faustus (1616)*, in eds. Roy Eriksen and Peter Young, *Approaches to the Text: From Proto-Gospel to Post-Baroque*, *EMMS* 9, Pisa and Rome: Fabrizio Serra Editore, 2014, 171-90.

⁵⁴ "Poetics, Stylometrics and Attribution: Periodicity in Marlowe's *Doctor Faustus (1616)*, in eds Roy Eriksen and Peter Young, *Approaches to the Text: From Proto-Gospel to Post-Baroque*, *EMMS* vol, 9, Pisa and Rome: Fabrizio Serra Editore, 2014, 171-90.

⁵⁵ In addition to describing unifying metrical or rhythmical patterns that may mark the beginning and end of a period, Aristotle singles out three types of rhetorical repetition that perform this role: *antitheton* (antithesis), *parisosis* (equality of clauses), and *paromoiosis* ("similarity of final syllables ... at the beginning and end of the clauses"). *Paromoiosis* may also comprise the repetition of entire words in these positions. For the sake of clarity Aristotle provides a survey of schemes together with concrete examples in Book Three in his discussion of the structural properties the period shares with other verbal creations. Cf. *The Art of Rhetoric*, III.iii.6 (pp. 388; 390)

⁵⁶ *The Forme of Faustus Fortunes*, 217.

⁵⁷ With the exception of *2 Henry VI* (22%), and *3 Henry VI* (23%), *Julius Caesar* (21%), other plays by Shakespeare and those of other dramatists fall short of such high percentages. Thomas Kyd's *The Spanish Tragedy* has less than 8 % (7.6) and *Titus Andronicus* less than 13 % (12.9). See *The Forme of Faustus Fortunes*, p. 217.

⁵⁸ For more examples, see "The Taming of a Shrew: Composition as Induction to Authorship," cited above at note.

⁵⁹ *The Forme of Faustus Fortunes*, 217-18.

⁶⁰ She neutralizes Ferando's madcap performance by matching his jesting, and he is taken by surprise: "Why so Kate this was friendly done of thee./And kindly too: why thus must we two live,/ One mind, one heart, and one content for both. (p. 79[1159-61]). Here "thus" reveals that he understand her to have cracked the code and that they share the same attitude to the stolidity of convention and conformity.

⁶¹ These figures can be presented as follows, where the letters a, b, c refer to repeated lexical items:

- 1) epanalepsis (/a ... a/);
- 2) epanalepsis with antimetabole/chiasmus (/ab ... ba/);
- 3) epanados with antimetabole and /or epanalepsis (/ab ... a ... ba/)

⁶² George Taylor Coffin, "The Strange Case of Du Bartas in *The Taming of a Shrew*," part 2 of "Two Notes on Shakespeare," *PQ* 20(1941), 374.

⁶³ Richard Hillmann, "La Création du Monde et *The Taming of The Shrew*: Du Bartas comme Intertexte," *Renaissance and Reformation* 27 (1991), 251-52.

⁶⁴ Ann Lake Prescott, "The Reception of Du Bartas in England," *Studies in the Renaissance* 15 (168), 152.

⁶⁵ Holderness and Loughrey "Introduction," 29.

⁶⁶ The scene that presents the odd behaviour of Ferando and Kate towards the Duke of Cestus, is also repeated in Shakespeare. For the supposes element, see also Cecil C. Seronsy, "'Supposes' as the Unifying Theme in *The Taming of the Shrew*," *Shakespeare Quarterly* 14 (1963:15-30.

⁶⁷ *The Traditions of English Renaissance Comedy*, 201.

⁶⁸ As Mary Beth Rose argues in a seminal article "Sexual Love in Elizabethan Comedy," *Renaissance Drama*, n.s. XV(1984):1-29, changes took place in post-Reformation England towards a more integrated view of love and marriage. Still, it took a long time to unite love and marriage, and as Linda E. Boose argues in traditional English society the reality for women could be extremely harsh and brutal if they failed to comply with accepted patterns; "Scolding Brides and Bridling Scolds: Taming the Woman's Unruly member," *Shakespeare Quarterly*, 42: 2(1991), 179 - 213. The period around 1590 seems to have been crucial as regards love and romantic comedy, the change in

emphasis seen in Lyly's *Mother Bombe* (1589), being an example of the vacillation between different views and value systems.

⁶⁹ Hodgdon, "Introduction," 38.

⁷⁰ Marcus agrees with Holderness and Loughrey that the play is more "progressive" than the Folio *Shrew*, arguing that "the editorial tradition has chosen to suppress it because 'the women are not as satisfactorily tamed as they are in *The Shrew*,'" *Unediting the Renaissance*, 108. See also Miller, "Introduction," 43.

Afterword

Page and Stage, Pasts and Futures

Stuart Sillars

In 1733, a small volume appeared bearing on its title page the impressive words “Bell’s Edition of Shakespeare’s Plays” (Figure 1). The writing went on to assure the reader that the scripts were “regulated from the prompt books” of the two patent theatres, still the only stages on which the plays could legally be performed. In 1788, Bell published the plays again (Figure 2), in volumes that, resting on textual study, contained the exoskeleton of annotations and explanations that, since Pope, Theobald and most significantly Johnson, had become essential. The difference between the two is well summarised in a paragraph from the opening of the earlier:

Though this is not an edition meant for the profoundly learned, nor the deeply studious, who love to find out, and chace their own critical game; yet we flatter ourselves both parties may perceive fresh ideas started for speculation and reflection.

From this it is easy to see that the anti-theatrical prejudice of sometime moralists has been displaced by a more contemporary, and perhaps still current, anti-intellectual one, the inference that chasing their own critical tails is of more interest to the learned and studious (read the silent so-called before each noun) clearly audible to those familiar with English irony. It is perhaps continued in the names by which each came to

be known: the “Acting” and the “Literary”. Revealing in itself of the treatment of Shakespeare at the end of the century, the distinction between these two editions, not generally regarded as important within the succession of editors – Rowe, Pope, Theobald, Johnson, and the subsequent efforts of the Eminent Victorians – establishes a point of contention that remains at the heart of the editing process: do the plays attempt to record or reveal a performance, or seek to establish and illumine the holy grail of an ideal literary construct?

Such a dilemma remains for all editions, and all editors. In this category should be included also all readers, since even a decision not to consider the movement of actors on stage, and most particularly those of performers not speaking, is a statement about what a Shakespeare play is. The distinction established by Bell’s editions has its direct descendant in those of Cambridge University Press, whose *Shakespeare in Production* series presents the plays with annotations recording moments of setting, emphasis or stage business from the earliest recorded staging to the most recent. But the schism is not absolute. In the last two decades the individual plays of the New Cambridge Shakespeare began to appear as “revised versions,” with introductions extended to include sections discussing major treatments on stage and in film.

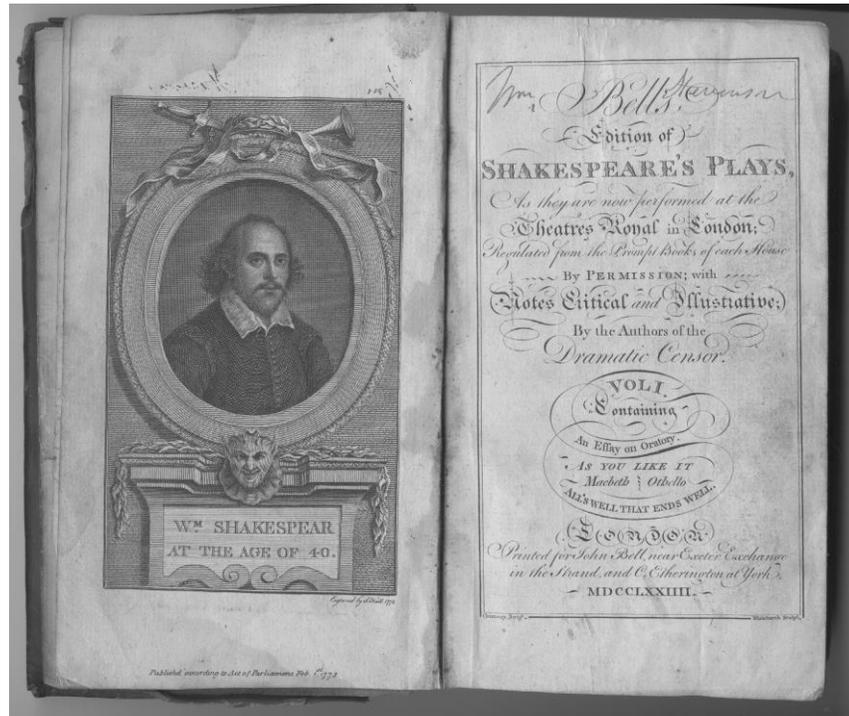


Figure 1 Bell's Edition of Shakespeare's Plays (1733)

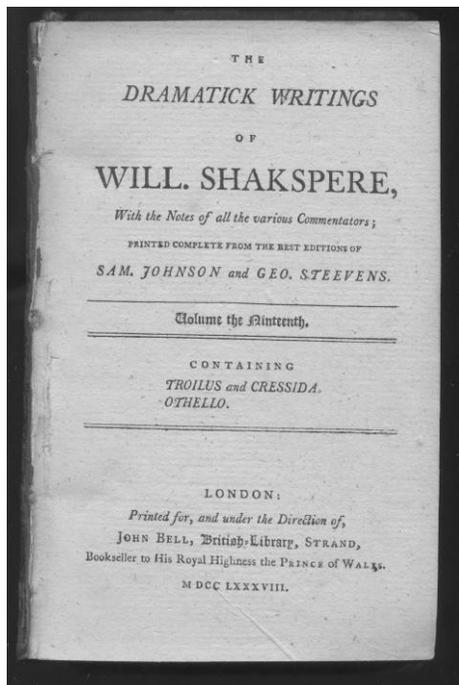


Figure 2 Bell's 1788 edition

That the two need not, and indeed should not, be kept wholly separate – a duel as pointless and unfulfilled, perhaps, as that between Viola and Aguecheek – is implicit in some criticism. Helen Cooper's analysis of what is essentially an unscripted moment in *A Midsummer Night's Dream* is important in exploring an aspect of that play, but also in addressing the larger question of the authenticity and value of act and scene divisions in the plays. It is also seen repeatedly in stage directions and annotations in countless editions that seek to clarify the reader's experience. The results can be teasingly assertive. We know that in many early published versions the habit was to give the names of all those taking part in a particular scene at its very beginning, not those who are on stage from the

very outset; and the addition of apparently simple instructions such as “Enter” or “Exit” is manipulative in terms of character, action and idea. When precisely does Hamlet enter to hear Claudius at prayer? How present is Othello in overhearing and soliloquising as his plot, and that of the play, develops? Here, the editor performs the function of an actor, actor-manager, producer or director, to give the names chronologically applied to those who decide such things in the theatre.

Silences are also revealing. For the Victorians, and for later generations brought up on Tillyard and the Great Chain of Being, Thersites’ speech beginning “Take but degree away” had about it a near-Mosaic authority in stating the hierarchy of renaissance society. Add to it a consideration of how the other figures on stage react, or fail to react, to it during its considerable length, and something rather different may well emerge. Much the same might be said of Jessica’s response to Lorenzo’s explanation of the harmony of the spheres – *pace* Vaughan Williams – at the close of *The Merchant of Venice*. It’s a speech of great beauty and richness, but even at the time of its writing it would surely have been seen as, let us say, on the verge of being outmoded. And certainly the implications of social order are overturned, both by the sense and the bawdy overtones, of the ring conceit that follows. So how would Jessica respond on stage?

These are, of course, not all within the responsibility of the editor; but they depend on the preparation of a printed text that shows awareness of stage movements, and might benefit from allusions to stage practice. To include such allusions as notes in the text would

make them integral with the reading; to keep them in an introductory section would again erect the barrier between study and stage; and the final decision, or more effectively the final complex of unresolved possibilities, lies with the reader, who becomes the final producer in the editorial-performative process.

All this, of course, depends on the idea of a text that itself makes choices of many kinds. The battle between original and revised spelling was, for most on both sides of the editing table, resolved at the end of the nineteenth century; larger contests between Folio and Quartos remain unresolved, in most cases quite positively so. In terms of detail, many earlier editions operated through a process of multiple triangulation, internal and external inference, and in some cases inspired, lyrical guesswork, to establish a putative authorial final version. Such choices, resting on principles such as the *difficilior lectio*, in which the harder and less likely of two possibilities was taken to be the more satisfactory, appeared along with careful justifications in footnotes or longer appendices. But the last half-century has seen a move away from these choices, the consequences of which extend much further than the identity of individual textual moments.

The key example here is the three successive editions of *Hamlet* in the Arden Shakespeare. The first, appearing as the initial play in the series, was produced by Edward Dowden in 1899 and constructed its text from various elements of the Quartos and Folio along the lines sketched out above. Its introduction extends to 19 pages, and its commentary notes are extended by four pages of “Addenda,” short

clarifications from “a mass of invaluable illustrations and additions” added at proof stage “by Mr W.J. Craig.” An appendix of the same extent contains “Some Passages from the Quarto of 1603,” and two pages discuss the players’ “travelling” at 2.2.347.

Only in 1982 was this edition replaced, with the version by Harold Jenkins. It resolved many issues of detailed textual choice and gave succinct summaries balancing Quartos against Folio, added a collection of Longer Notes extending to a little over 150 pages, and patiently explained some of the processes involved in a section from the Introduction titled “The editorial problem and the present text”. The volume was for many years considered one of the finest and most reliable editions, deftly solving issues general and specific and at the same time revealing the very nature of such problems and the work their resolution demanded, while in many cases leaving the specialist or persistent reader free to disagree. A different approach is taken by the most recent and still current Arden edition by Ann Thompson and Neil Taylor. This gives the complete text of the Second Quarto, with an Appendix giving passages found only in the Folio. Alongside this, a second volume contained the texts of the First Quarto (1603) and the Folio. Together, the two made available all of the main textual variants, along with the problems and delights that accompany them, while still allowing, through the first volume, a reading more closely resembling the play that was for generations referred to as *Hamlet*. The venture was hailed as both an ideal single text and a full exploration of variants for the specialist reader.

At roughly the same time, a collaborative endeavour known as *The Quartos Project* was launched. It brought together different copies of all the Quartos in the collections of the Folger Shakespeare Library, the British Library and other major international collections, and issued them all as an online database. Fully interactive, it allowed readers to compare individual volumes and thus construct surveys of textual detail, the historical movements of passages before the Folio, and in general explore all the features in any and all of the Quarto forms of the play. Together with the new Arden, this made clear in practical terms something apparent for some years: the internet would change the whole process of textual editing and presentation. Other, similar ventures followed.

The precise nature of these changes is worth exploring. The principal readers – these days one is tempted to say customers – for the single-play editions, Arden, Oxford, New Cambridge and, to a lesser degree, Penguin – had for many decades towards the end of the twentieth century been students, either at undergraduate or pre-university level. For them, the emphasis was on exploration of idea, technique and perhaps character: textual variants were addressed only where issues of clarification were involved. The multiplicity of text now available in print and online introduced not simply more detailed textual study but a largely new discipline of comparative textual exploration and construction – certainly new to the great majority of its adherents. The page was now multiple and fluid, the focus on exploring its growth and comparing its forms; the growing interest in book history enriched this by adding

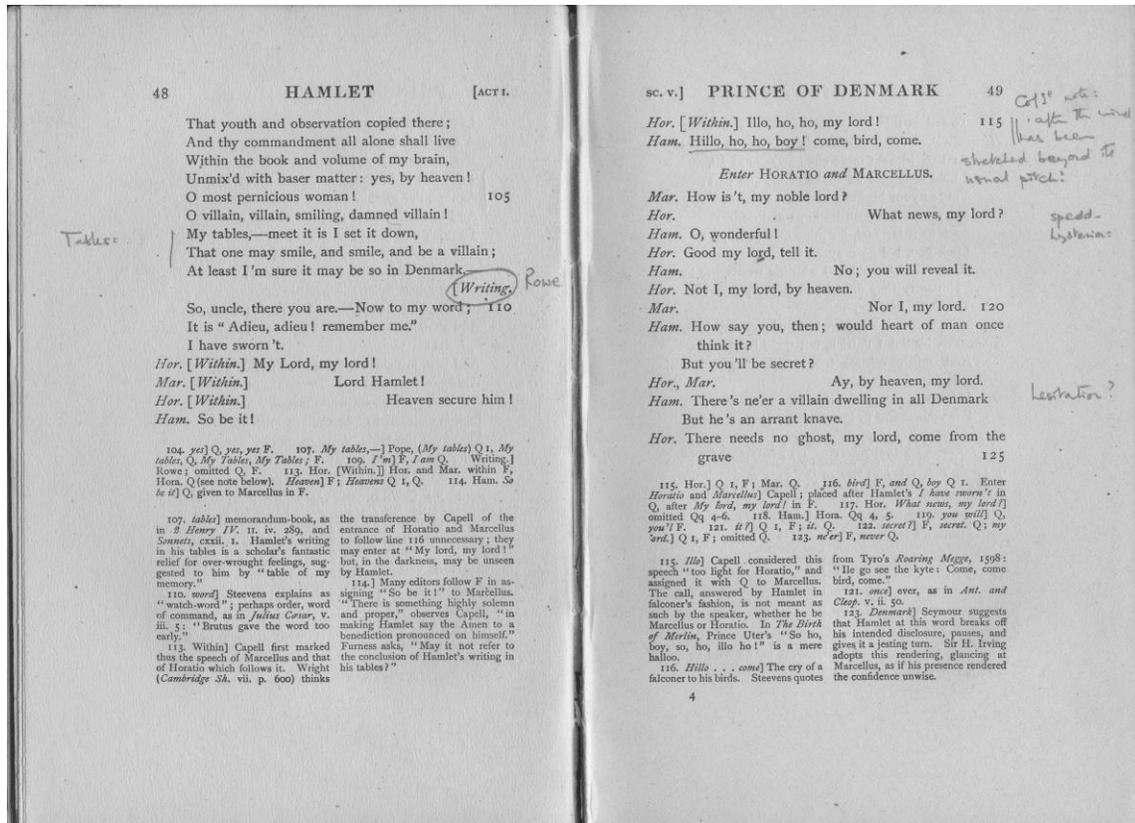
concerns with material culture, paratextuality, illustration, and patterns of circulation. Yet balancing and offsetting this were two other forces. One was the theoretical explosion that hit English universities, rather later than those in Europe, and moved the study of Shakespeare into different areas, the single overriding idea being of greater significance than concepts of textual purity. The other was the far greater imaginative freedom in production, which delved ever further into remote areas of setting, costume, textual cutting and reassembly, and in general a concern for what the moment presented in balance, and often seemingly in conflict, with what to many appeared the main thrusts of the play text.

Given all these forces, it would seem that the division between page and stage, each now splintered into separate ideologies and practices, is only one of the complex antitheses and seeming conflicts that anyone addressing Shakespeare, for whatever purpose and in whatever physical or ethereal identity, must confront. And this is to say nothing of Manga Shakespeare, comic-book Shakespeare, Shakespeare on film, or what might be termed a larger *resepsjonsetikk*: studies of Shakespeare in painting, opera, musicals, and other aesthetic transmediations. Whether this is a con-

summation devoutly to be wished, or simply a consummation, is for the individual to decide. But the alternatives are not always welcome. Those editions that offer a complete account of a play – earlier the Signet, more recently the Norton – by including a series of critical essays that purport, if not openly then often in practice, to say everything that a reader needs to know about a play, have something in common with sharply focused theoretical applications: both seem closely to approach Newton's vision and a single sleep.

The essays in this number would seem to suggest that the idea of editing, with all its difficulties and insoluble questions – and, with luck, controversies – is alive and well, way beyond anything dreamed of by John Bell, who seemed to have all the options covered in his two editions in the 1770s.

At Cambridge in October 1928, Miss Beryl Paston Brown bought a copy of Dowden's *Hamlet* and made copious pencilled annotations within the text (Figure 3). They refer both to issues of textual transmission and possible performance practices: they suggest that, then as now, not only can we all attempt to be readers in both performative and textual fields, but now every reader is also a practical editor.

Figure 3 Beryl Paston Brown's annotated edition of Dowden's *Hamlet*

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Laura's current work includes a monograph in progress, *Interpreting the Annunciation: The Virgin Mary's Book in Medieval England*, examining the development of the motif of Mary's book in the literature and art of medieval England. Her next project will be on the English cult of St. Birgitta of Sweden.

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Stuart Sillars has been Professor of English Literature at Bergen since 1999, having previously been a member of the Faculty of English at the University of Cambridge. His research has mainly focussed on the relations between literature and the visual arts, on which he has written and lectured extensively. He now works largely in the area of Shakespeare and the visual arts, in particular the exchange of concept and technique between theatre, illustration and painting, as well as Shakespeare and the idea of character in the early modern theatre. His most recent book, *Shakespeare and the Visual Imagination*, (CUP) came out in the autumn of 2015.

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As always, we will accept research articles that present original material on early modern topics within the fields of literature, history, art history, philosophy, music and language – or cross-disciplinary combinations thereof. We also accept “notes,” i.e. short articles that argue or observe one specific point, as well as survey articles that present a topic and extant literature pertaining to it. Lastly, we will now also accept book reviews on scholarship related to the early modern period.

Excluding the bibliography, a research article or a survey article should be between 3.000 and 10.000 words. Notes and book reviews should be between 1.000 and 2.000 words.

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