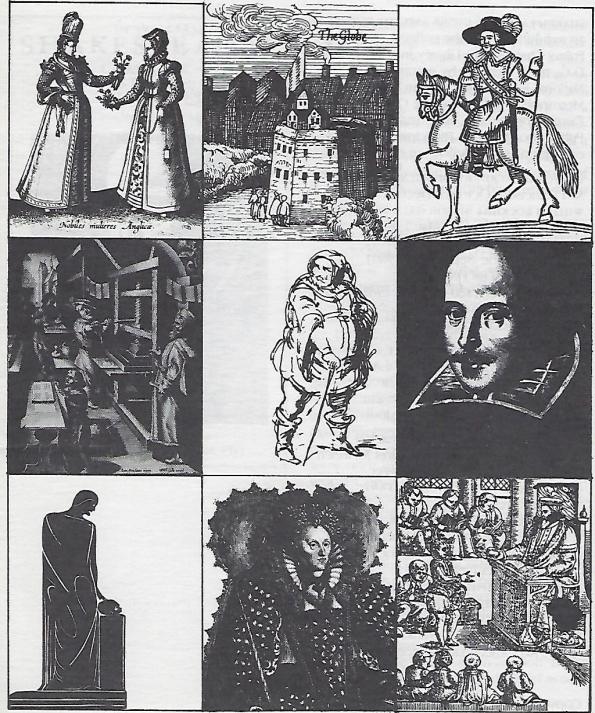


Shakespeare

THE GLOBE & THE WORLD



SHAKESPEARE: THE GLOBE AND THE WORLD is an exhibition from the collection of the Folger Shakespeare Library in Washington, D.C., made possible by grants from the National Endowment for the Humanities, Metropolitan Life Insurance Company, Exxon Corporation, and the Corporation for Public Broadcasting. Participating in the exhibition are the following museums:

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FOREWORD

Mr. WILLIAM SHAKESPEARES

COMEDIES,
HISTORIES, &
TRAGEDIES.

Published according to the True Originall Copies.



LONDON
Printed by Isaac Iaggard, and Ed. Blount. 1623

Welcome to one of the most unusual touring exhibitions ever mounted: a show that begins with a programmed electronic scoreboard, moves on to a pageant of atmospheric wall graphics and regal banners, draws on the work of a number of major artists, displays costumes and other theatrical memorabilia, features a selection of film and videotape highlights—and brings to life an unparalleled collection of books and manuscripts from four centuries in the past.

Only one subject could tie such a diversity of impressions together, and the purpose of SHAKESPEARE: THE GLOBE AND THE WORLD is to explore the mystery of that man's genius and all-pervading influence.

Except in the few instances otherwise noted, the objects included in this exhibition are from the Folger Shakespeare Library in Washington, D.C. Conceived as a memorial to Shakespeare, this magnificent library was a gift to the American people from Henry Clay Folger and Emily Jordan Folger, who erected it in 1932. Among its greatest treasures are many displayed here: a copy of Queen Elizabeth I's personal Bible, two manuscripts that were once in Shakespeare's own hands, the world's only surviving copy of the first Shakespearean play printed, the most famous volume of the 1623 First Folio, and the well-known Adams model of the Globe theatre.

Along with dozens of other priceless materials, these objects have been arranged in such a way as to offer visitors an opportunity to experience, more fully than ever before, the life, works, and influence of the man universally regarded as the greatest poet and dramatist in the history of civilization. In the pages that follow, you will find a brief synopsis of that exciting story.

**SHAKESPEARE:
THE GLOBE & THE WORLD**

Shakespeare, lives! So writes his most eminent biographer. And the evidence is all around us. We find it in the language we use. When we lament that "the course of true love never did run smooth," whether we are conscious of it or not, we are quoting from *A Midsummer Night's Dream*. When we comment that a well-intended law or regulation is "more honored in the breach than the observance," we are applying—or perhaps misapplying—a phrase from *Hamlet*.

Alongside the Greek classics and the King James Bible, Shakespeare's words and works offer a cultural treasure chest from which English-speaking peoples have been drawing, in one way or another, for more than three and a half centuries. Folks have been following the advice in *Kiss Me Kate*—brushing up their Shakespeare—for quite some time.

Nor is there any reason to think that Shakespeare's influence will be any less vital in the future than in the past. Throughout the world, he maintains his position as the most frequently performed playwright. And now that public television is airing THE SHAKESPEARE PLAYS—a mammoth six-year undertaking that will eventually make all thirty-seven plays available on videotape—we can expect even more Shakespearean activity in the years ahead.

Ben Jonson was right, then, when he prefaced the first collected edition of Shakespeare's plays with the words "he was not of an age, but for all time!"

The Stratford Years

But if Shakespeare was a man for all time, he was also very much a man of his own age. Born in Stratford-upon-Avon in April 1564, he grew up, the son of illiterate parents, in a small Warwickshire town noted for its wool and leather goods. His mother, Mary Arden,

was the daughter of a well-to-do farmer. His father, John Shakespeare, was a successful glovemaker.

It seems all but certain that young Shakespeare spent most of his weekdays at the nearby Stratford grammar school, studying Latin under the supervision of a stern schoolmaster. Sundays he would have attended religious services at Holy Trinity Church, worshipping in accordance with *The Book of Common Prayer*.

His plays and poems show that Shakespeare was interested in virtually every aspect of human life. Though he never attended a day at a college or university, he read widely enough to become one of the best educated men of his time. But he would have learned a great deal, also, from simply being alert to all that went on around him. He would have observed the plant and animal life of the woods that he would later immortalize, in *As You Like It*, as the Forest of Arden. While there he may have hunted from time to time. He probably learned to swim as a youth, skinny-dipping in the river Avon. Chances are, too, that he would have been familiar with indoor recreations such as hazard (a popular dice game), or chess, or any of a number of card games.

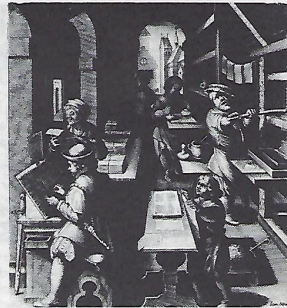
Once his schooldays ended, Shakespeare married, at the age of eighteen, a woman who was eight years his senior. By the time he was twenty-one, he and Anne Hathaway were the parents of three children. Sometime thereafter, certainly by the late 1580s, the father was in London.

The London Years

London was a hundred miles distant. Why Shakespeare went there, or when, history does not tell us. All we know for certain is that by 1592 he had established himself as an actor and had written at least three plays.



If we look at what Shakespeare had produced by the early 1590s, we see that he had already become familiar with the daily round of one of the great capitals of Europe. He knew St. Paul's Cathedral, famous not only as a house of worship but also as the marketplace where books were bought and sold. He knew the river Thames, spanned by the ever-busy, ever-fascinating London Bridge. He knew the Tower, where so many of the characters he would depict in his history plays had met their deaths, and where in his own lifetime such prominent noblemen as the Earl of Essex and Sir Walter Raleigh would be imprisoned prior to execution. He knew Westminster, where Parliament met when summoned by the Queen, and where the Queen kept her court at Whitehall Palace. He knew the harbor, where English ships, having won control of the seas by defeating the "invincible" Spanish Armada in 1588, had begun in earnest to explore the New World.



In Shakespeare's day London was a vigorous city accented by the hustle-bustle of getting and spending. Its crowded streets offered a colorful pageant of Elizabethan modes of transport and dress. Its inns and taverns afforded a robust diversity of vivid personalities—eating, drinking, and enjoying pastimes of all kinds. It was, in short, a broadening environment for the poet whose works would later be praised as the very "mirror of life."

Not that all was always well. London also had its unpleasant aspects. Preachers were constantly denouncing the extravagant dress and cosmetics worn by women. The city's Puritan authorities, regarding the theatres as dens of iniquity, closed them down on any available pretext, particularly when the plague was rampant. Prostitution abounded, as did gambling and drunkenness. Pickpockets, vagabonds, and other ne'er-do-wells lay in wait for unsuspecting victims.





In such a setting did Shakespeare write and perform the greatest dramatic works the world has ever seen. And he did so in an area of the city that was the seedbed for such crude and cruel spectator sports as bear-baiting, bull-baiting, and cock-fighting. This may help account for the blood and violence one often sees on the Elizabethan stage, even in such Shakespearean works as *Titus Andronicus*, *Julius Caesar*, and *King Lear*.

But of course there was more than murder and mayhem in the "wooden O" that served as amphitheatre for Shakespeare's works. On a stage largely devoid of scenery, the playwright and the actor made splendid use of language and gesture to establish locale, atmosphere, and meaning. The limitations of the Globe and similar Elizabethan theatres are obvious to us today. For one thing, they were exposed to the sky and thus could not be operated in bad weather or in darkness. For another, lacking spotlights and other modern theatrical paraphernalia, they could not achieve some of the special effects we take for granted in the theatre of our own day. What we sometimes forget, however, is that these limitations could be liberating for the playwright and the actor, making possible a kind of dramatic invention difficult to duplicate in the more "advanced" theatre of the twentieth century.

It is well to remember that many of Shakespeare's plays were performed in theatrical environments other than the Globe. Shakespeare and his colleagues frequently received invitations to perform at Court, for example, more often indeed than all the other acting troupes in the realm combined. Shakespeare's real bread and butter, however, came from the immense cross-section of the English populace who thronged to Bankside to see his plays performed. For unlike many great writers, Shakespeare was a popular

success in his own lifetime. He earned a good deal of money, invested it wisely in real estate, and, around 1613, eased into a gentleman's retirement—the owner of New Place, the second largest house in his native town.

There, three years later, he died. Fittingly, his death date, like the date tradition has agreed upon for his birth date, was April 23, the day England celebrated its patron saint. In the four centuries since the poet's birth, it seems no exaggeration to say that he has eclipsed even the heroic St. George in glory.

The Play's the Thing

Shakespeare's plays must have been wonderful in their original settings. But they have also proven remarkably adaptable, capable of being "translated" into an unending variety of later idioms—from modern dress stage productions, to films, to videotapes.

Probably no romance in all literature has been so consistently popular as *Romeo and Juliet*. So deeply has this play entered our consciousness that the phrase "balcony scene" conjures up an instant image, and the word "Romeo" is everywhere synonymous with "lover." Like *Romeo and Juliet*, Shakespeare's *A Midsummer Night's Dream* is a play about love on various levels. Its rich possibilities for fantasy have been seized on by stage directors, designers, painters, and composers, who have given it a broad range of interpretations: from the sentimental and delicate to the grotesque and frightening. *Julius Caesar* is one of the most profound political dramas ever written, a play whose directors have tended to slant it in one direction or another: as an attack on dictatorship, as a tragic account of revolution, as an embittered satire on the inadequacy of liberalism. *Henry V*, like *Julius Caesar*, has attracted diverse treatments; frequently produced in wartime as a rallying cry for English



troops, in our century it has just as often been explored for its expression of anti-heroic sentiments and its graphic descriptions of wartime suffering and bloodshed. *Macbeth* is in many ways the most terrifying play ever written: the story of a brave warrior and his wife who, tempted by power, commit a dreadful murder, slide into tyranny, and die in bleak despair—experiencing the tortures of the damned before they finally succumb. But of all of Shakespeare's plays, none is more powerful than *Hamlet*, with a leading role that for centuries has been considered the supreme test of an actor's gifts, it represents the ultimate in theatre, the summit of drama, shedding light on all that precedes and follows it.

Epilogue

Shakespeare was laid to rest where fifty-two years earlier he had been christened. Shortly thereafter, a monument to his memory was erected above the tomb in Holy Trinity, and that monument is still in place today. But an even greater monument to his memory was produced several years later, when his theatrical colleagues assembled a large volume of his collected plays. The First Folio of 1623 was a labor of love, compiled "to keep the memory of so worthy a friend and fellow alive as was our Shakespeare." To that end, it was an unparalleled success, incomparably the most important work in the English language.

Among other things, the First Folio preserves what is generally considered the most reliable portrait of Shakespeare, the title-page engraving by Martin Droeshout. In dedicatory verses opposite the portrait, Ben Jonson attests to its authenticity. But quite properly, he then goes on to tell the reader, "look not on his picture but his book."

And so, for more than three and a half

centuries, we have. We have read, and studied, and memorized, and performed—and yes, we have worshiped—the man Jonson praised as "Soul of the Age!"

Bardolatry—the word George Bernard Shaw coined to describe Shakespeare-worship—has had many manifestations over the intervening centuries. It has animated hundreds of Shakespeare festivals and celebrations, of which undoubtedly the most famous was the great Shakespeare Jubilee of 1769, presided over by the principal actor of the eighteenth century, David Garrick. In a somewhat inverted form, Bardolatry has given rise to the notion that someone other than the son of under-educated, small-town parents wrote the plays we attribute to William Shakespeare. Hence Francis Bacon, the Earl of Oxford, and other members of the nobility have been proposed as the "true" author of Shakespeare's works. And Bardolatry has also occasioned an unending cavalcade of Shakespearean curios and knick-knacks: everything from ceramic figurines to Superbard T-shirts.

On the more serious side, appreciation of Shakespeare has stimulated works of art by painters as diverse as George Romney, Henry Fuseli, Eugene Delacroix, George Cruikshank, Arthur Rackham, Salvador Dalí, and, most recently, David Hockney. His poetry has inspired hundreds of musical tributes, by composers ranging from Beethoven to Mendelssohn, Tchaikovsky to Verdi. His works have been translated into virtually every language in the world. His characters are so familiar to us that we think of many of them as if they were our dearest friends. And of course his plays continue to be performed in theatres, in movie houses, and on television screens.

The Bard is in our bones. Shakespeare lives.

**FILMS USED IN
"THE PLAY'S THE THING"**

In the section of SHAKESPEARE: THE GLOBE AND THE WORLD devoted to the plays in performance, the Folger is pleased to be able to present excerpts from some of the greatest film and videotape productions of Shakespeare. The films and videotapes used in the exhibition are gratefully acknowledged here.

HAMLET (1948). Directed and produced by Laurence Olivier. Photography by Desmond Dickinson; edited by Helga Cranston; art direction by Carmen Dillon; music composed by William Walton. With Laurence Olivier, Jean Simmons, Felix Aylmer, Peter Cushing, Stanley Holloway, and Anthony Quayle. Available for rental from Learning Corporation of America, 212-397-9340. Used by permission from the Rank Organisation.

HENRY V (1944). Directed and produced by Laurence Olivier. Photography by Robert Krasker; edited by Laurence Olivier and Reginald Beck; art direction by Paul Sheriff; music composed by William Walton. With Laurence Olivier, Robert Newton, Les Banks, Renee Asherson, Felix Aylmer, and Leo Genn. Available for rental from Learning Corporation of America, 212-397-9340. Used by permission from the Rank Organisation.

A MIDSUMMER NIGHT'S DREAM (1935). Directed by Max Reinhardt and William Dieterle. Adapted from Shakespeare by Charles Kenyon and Mary McCabe. Photography by Hal Mohr, Fred Jackman, Byron Haskin, and H. F. Koenekamp; edited by Ralph Dawson; music composed by Felix Mendelssohn and arranged by Erich Wolfgang Korngold; choreography by Bronislawa Nijinska; designed by Anton Grot. With James Cagney, Olivia de Havilland, Dick Powell, Joe E. Brown, Mickey Rooney, Anita Louise, Victor Jory,

Oris Harlan, and Arthur Treacher. Available for rental from United Artists/16, 212-575-4715. Used by permission from United Artists.

JULIUS CAESAR (1914). Directed by Enrico Guazzoni. Produced in the United States by George Kleine. With Amleto (Anthony) Novelli and Bruno Castellani. Available for rental from Audio Brandon Films, 800-431-1994.

JULIUS CAESAR (1953). Direction and screenplay by Joseph L. Mankiewicz. Produced by John Houseman. Photography by Joseph Ruttenberg; edited by John Dunning; art direction by Cedric Gibbons and Edward Carfagno; music composed by Miklos Rozsa. With Marlon Brando, James Mason, John Gielgud, Louis Calhern, Edmond O'Brien, and Greer Garson. Available for rental from Films, Inc., 212-889-7910. Used by permission from Metro Goldwyn-Mayer, Inc.

JULIUS CAESAR (1979). A BBC-TV and Time-Life Television Co-Production. Directed by Herbert Wise. With Richard Pasco, Keith Michell, Charles Gray, David Collings, Elizabeth Spriggs, and Virginia McKenna. Available for rental from Time-Life Multimedia, 212-586-1212. Used by permission of Time-Life Television.

MACBETH (1948). Directed and produced by Orson Welles. Screenplay by Orson Welles. Photography by John L. Russell; edited by Louis Lindsay; art direction by Fred Ritter; music composed by Jacques Ibert. With Orson Welles, Jeanette Nolan, Dan O'Herlihy, Roddy McDowall, and Erskine Sanford. Available for rental through Audio Brandon Films, 800-431-1994. Used by permission from Macmillan Films, Inc.

THORNE OF BLOOD (1957). Directed and produced by Akira Kurosawa. Screenplay by Akira Kurosawa. English

adaptation by Donald Richie. Photography by Asaichi Nakai. With Toshiro Mifune, Isuzu Yamada, Takashi Shimura. Available for rental from Audio Brandon Films, 800-431-1994. Used by permission from Macmillan Films, Inc.

MACBETH (1971). Directed by Roman Polanski. Screenplay by Roman Polanski and Kenneth Tynan. Photography directed by Gil Taylor; edited by Alastair McIntyre; production designed by Wilfred Shingleton; costumes designed by Anthony Mendleson; music by the Third Ear Band; produced by Andrew Braunsburg; executive producer, Hugh M. Hefner. With Jon Finch, Francesca Annis, Martin Shaw, Nicholas Selby, and John Stride. Available for rental from Swank Motion Pictures, 314-534-6300. Used by permission from Columbia Pictures Industries.

ROMEO AND JULIET (1936). Directed by George Cukor. Produced by Irving G. Thalberg. Scenario written by Talbot Jennings; musical direction by Cedric Gibbons; cinematography by William Daniels; costumes designed by Adrian and Oliver Messel. With Norma Shearer, Leslie Howard, John Barrymore, Edna May Oliver, Basil Rathbone, C. Aubrey Smith, and Andy Devine. Available for rental from Films, Inc., 212-889-7910. Used by permission from Metro Goldwyn-Mayer, Inc.

WEST SIDE STORY (1961). Directed by Robert Wise and Jerome Robbins. Produced by Robert Wise. Associate Producer, Saul Chaplin; screenplay by Ernest Lehman; photography directed by Daniel L. Fapp; music composed by Leonard Bernstein; lyrics by Stephen Sondheim; music conducted by Johnny Green. With Natalie Wood, Richard Beymer, Russ Tamblyn, Rita Moreno, George Chakiris, Simon Oakland, Ned Glass, William Bramley, John Astin, and

Penny Santon. Available for rental from United Artists/16, 212-575-4715. Used by permission from United Artists and Mr. Robert Wise, Mr. Jerome Robbins, Mr. Arthur Laurents, Mr. Stephen Sondheim, and Mr. Leonard Bernstein.

ROMEO AND JULIET (1968). Directed by Franco Zeffirelli. A Franco Zeffirelli Production. Produced by Anthony Havelock Allan and John Brabourne. Associate Producer, Richard Goodwin; screenplay by Franco Brusati, Franco Zeffirelli, and Masolino D'Amico; photography directed by Pasquale de Santis; music composed by Nino Rota; narration by Laurence Olivier. With Olivia Hussey, Leonard Whiting, Michael York, John McHenry, Milo O'Shea. Available for rental from Paramount Pictures Non-Theatrical, 800-421-4432. Used by permission from Paramount Pictures and Mr. Franco Zeffirelli.



**SHAKESPEARE
IN THE BAY AREA**

To celebrate the opening of SHAKESPEARE: THE GLOBE AND THE WORLD, many cultural and educational organizations have planned special programs to enhance our understanding of Shakespeare and his work, and to explore that tremendous period of creativity we now call the Renaissance. Program details follow. For those events held at the California Academy of Sciences (CAS), admission is free beyond the normal museum entrance fees. Admission into the California Academy of Sciences is \$1 for adults, 50¢ for seniors and students aged 12-17, and 25¢ for children aged 6-11. Children under 6 are free. Museum hours are 10 a.m. to 5 p.m. daily. For information call (415) 221-5100.

Shakespeare Lives! The American Conservatory Theatre (A.C.T.) offers three interactive lecture/demonstrations on Shakespeare's life, his poetry, and his drama. *Shakespeare, Now and Then*, CAS, October 18 (7-9 p.m.) and October 20 (1-3 p.m.). *Speaking of Shakespeare*, CAS, November 1 (7-9 p.m.) and November 3 (1-3 p.m.). *Creating a Scene*, CAS, December 6 (7-9 p.m.) and December 8 (1-3 p.m.). Call (415) 771-3880.

Come and Live in Shakespeare's World. The Berkeley Shakespeare Festival offers eight one-hour lecture/demonstrations describing the multifaceted world of the Bard. Call (415) 845-0303. (The San Francisco Public Library Main Branch is located at Civic Center.) *Elizabethan Science and Magic*, CAS, November 3 (10 a.m.) and December 15 (10 a.m.). *Shakespeare's London*, S.F. Public Library, October 17 (7:30 p.m.), and CAS, October 27 (2 p.m.). *Elizabethan Household*, CAS, October 20 (2 p.m.), and S.F. Public Library, October 24 (7:30 p.m.).

Games, Sports, and Entertainments, CAS, November 10 (2 p.m.) and November 17 (3:30 p.m.). *Clothing, Weaponry, and Manners*, S.F. Public Library, October 31 (7:30 p.m.), and CAS, November 17 (2 p.m.). *Elizabethan Woman*, CAS, November 24 (2 p.m.) and December 1 (3:30 p.m.). *An Elizabethan Food Fair*, CAS, November 24 (3:30 p.m.) and December 1 (2 p.m.). *The Exotic New World*, S.F. Public Library, November 7 (7:30 p.m.), and CAS, December 8 (2 p.m.).

Shakespeare's World: Lively by the Bay. The San Francisco Early Music Society brings the arts of Renaissance England to life with six programs by prominent scholars and performers. Call (415) 221-5100. *The Elizabethan Lady*, CAS, October 28 (2 p.m.). *Poetry and Music in Shakespeare's England*, CAS, November 4 (2 p.m.). *Musical Instruments of Shakespeare's Age*, CAS, November 11 (2 p.m.). *The Dances of Shakespeare's Plays*, CAS, November 18 (2 p.m.). *Music and Shakespeare's Plays*, CAS, November 25 (2 p.m.). *Musical Comedy in Elizabethan and Jacobean England*, CAS, December 2 (2 p.m.).

Music in Shakespeare's Age. Westboro, Inc. offers a series of concerts exploring the Elizabethan Golden Age. Call (415) 421-1000. *An Anatomie of Love*, Lone Mountain Theatre, October 26 (8 p.m.), October 27 (8 p.m.), October 28 (3 p.m., 8 p.m.) and November 4 (3 p.m., 8 p.m.); Kresge Auditorium, Stanford, November 1 (8 p.m.); Hertz Hall, U.C., Berkeley, November 7 (8 p.m.) and CAS, November 8 (2 p.m.). *Music in the Chapel Royal*, Grace Cathedral, November 9 (8 p.m.).

The People, the Period, and the Performing Artists of 1579. The Living History Centre, which produces the annual

Renaissance Pleasure Faire, offers a variety of programs on Renaissance life for schools, clubs, and other organizations. Call (415) 892-1688.

Everyman's Shakespeare, a three-unit college-level course given by San Francisco City College, will be held at the Main Branch of the San Francisco Public Library on Thursdays (6-9 p.m.) and Saturdays (9 a.m.-noon), October 13 through December 6. Call 239-3581.

Romeo and Juliet, Shakespeare's classic love story, will be offered by the American Conservatory Theatre this season, opening October 12. Call (415) 673-6440.

All's Fair in Love and War will be presented this fall by the Berkeley Shakespeare Festival in Golden Gate Park. Call (415) 845-0303.

The Shakespeare Plays. *Romeo and Juliet* and *Julius Caesar* will be broadcast this fall on KQEC, Channel 32. Dates and times will be listed in local newspapers.

The Julian Theatre will present *Macbeth*, featuring Danny Glover, this November and December. Call 647-8098.

The New Shakespeare Company will be performing *Romeo and Juliet* or *Macbeth* weekend evenings November 16-December 22 at the Roosevelt Theatre. Call 221-4750.

Shakespeare Festival at University of Santa Clara, October 9-10. Includes free films and lectures at the De Saisset Gallery—(408) 984-4528—and performances and recitals by members of the Royal Shakespeare Company at the Mayer Theatre—(408) 984-4015. The appearance of the RSC is part of an educational program developed by Actors in Residence, University of California, Santa Barbara.

