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From the Editor

Reviewing Shakespeare

Reviewing Shakespeare

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It would be non much to excee that a collection of deapy we Reviewing Shakespeare for the annual meeting a few collections of America, and she explained the mouth that followed. Here the reflection in the mouth of the reflection in the ref

among other things. Booth's easy is a plea for reviewer to bink more deeply about what part of required of mace the first thought of policy and particular the required of mace the first throught of the policy and policy and proposallelities to it.

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From the ever proceed in three easys about the control of the easy about the control of the easys about the control of the easy and the easy three easys to review a production by what the control when the easy three easys to review a production by what the control when the easy to review a production when the important when the easy to review a production when the easy to review and the review of the easy to review and the review of the easy to review and the easy to review and the review of the easy to review and the review of the easy to review and the easy to review and the easy to review and the review of the easy to review and the easy to review and the easy to review and the review of the easy to review and the easy to revie

Churls Just Wanna Have Fun: Reviewing Richard III

S. P. CERASANO

S. P. CERASANO, Assistant Professor of English at Colgate Unrently writing a book on the First Fortune Playhouse.

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CHILIZA FAIT WANNA HAVE TEN

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In Shar's view, there has to be a good reason why so many others can't help falling apery to Richards' machinations. It cannot be that they are all a marke as to be fooded by Richards' swaped charm. Richard is consolved as to be fooded by Richards' swaped charm. Richard is consolved as majorulator for that. Rather, in Sher's interpretation, it is a combination of fascination, fear, and misjudgment that mates his victims accumed with the parage and genure so deadly and eccentric that it cannot be got used to, or predicted, or regulated.

Richard cannot afford to be static or repetitive: It be it to retain his power than the control of the static properties of the static properties. The static cannot be got used to, or predicted, or repetitive and the control of the static properties of the control of the static properties. The static properties of the control of the static properties of the control of the static properties. The static properties of the static properties of the static properties of the static properties. The static properties of the static

stardy twenty aside, Richard become, intent on "twentying himself on the world, decroying aworld he seen shating him" (p. 39). Shart's war vesteran is a creature searching for excitement and blood in times of peace. That is his idea of "pleasure" Meanwhile, the untimp him" (p. 39). Shart's war vesteran is a creature searching for excitement and blood in times of peace. That is his idea of "pleasure" Meanwhile, the untime that is the property of the peace o

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mens"—could be delivered in a straighthround manner and cell provides laugher-because Sher had made Richard's wit more earthy, direct, childrin, and less swathbuckling than Olivier's.

Granted, that kind of wit tends—if we join it the to treat is into a chapped straight of the control of th

It's the old problem of playing hypocrites and dissemblers. It's so difficult to enter into their play-acting with the emotional commitment they would be forced to use in real life. You are drawn like a magnet to wink at the audience. (n. 211)

With this as a piece of his foundation, Sher decided "I have found my nightmare creature" (p. 119).

By the time the play opened in Stratford-upon-Avon on 14 June 1984, Sher had "found his creature" so thoroughly that he vowed not to pay attention to the reviewers who would be evaluating his Richard. This attriude sann't new the reviewers who would be evaluating his Richard. This attriude sann't new when he was performing Tarriffe.

Sher crificizes reviewers, in general, for their 'partial vision," feeling that his vision of a character, and of a play in which he performs, are more incived the strategy of the properties of the strategy of the strategy by actors and reviewers, either, but the intimacy he feels for Richard that has an exceed the conviction with which he holds this view. So creatin that his approach to the play was right. He would perform Richard as he saw fit. I can certainly sympathize with the essential frustration an actor must experience in confronting his reviewers. Sher reminds us repeatedly that Shadeperics' plays were written by an autor. He explain that, for an actor, a play

CHRES.RIST WANNA INVERVN

COURSES CONTINUED TO THE COURSE A SPICE. From the side be was transformed into a lurching vuluer. His "appendages" offered the opportunity for countless intriguing variations. He could rub them together like a person of the property of the countless intriguing variations. He could rub them together like person of the property of the countless intriguing variations. He could rub them together like a country of the countless that the countless to favor the raised the countless that the countless to favor the countless that the countless to favor the countless to favor the countless that the was much better off with them. He was decidedly quicker than the countless to favor the countre like a favor the countless to favor the countless that the was much better off with them. He was decidedly quicker than treved them to the countless that the base to have the countless that the base of the countless that the was much better off with them. He was decidedly off the countless that the base of the count seemed even more precarious than in other productions of Richard III. The cruches emphasized Richard's love of acting and his lethal energy, which are above as enabys seeding onterts. Moreover, they decived the one countless and countless and the cou

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Shakespare how that given the choice, we prefer our monsters to be en-ternating, Soning this, these worst cover the use of humor from the monent the started to release. The worst cover the use of humor from the monent was for "a checking pleasure in his cunning." (p. 130). The best way would be to make the audience cry for him as well as delight in his humor (p. 129). of his violence, the contraction of the contraction of the contraction of the contraction of his violence. In the scene case, or the contraction of the co

The line "Chop off his head" is bound to get a laugh, partly because of its Medieval B-Picture associations. But would the line have been funny to Shakespears' am dience for whom decapitation was a graitler reality? Probably vs. possibly more dience for whom comparison underen's authorized to violence is truitable to the state of the probably state of the comparison of the probable of the probab

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Sher played Richard's cruelty very close to the surface. He played his humor as camoultage. His Richard took gennine pleasure in his actions. He seemed constantly to play with a suite on his face, and when a metroity was accomplished, he took time out to hug himself with joy. Harold innocent, who played the constantly to play with a suite on his face, and when a metroity was accomplished, he took time out to hug himself with joy. Harold innocent, who played the control of the contr

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s a process to be lived draugh, not a static reality. The one true "treview," then, must come from the start who is involved in a production, for only he has worked out the character's existence in detail. It is the heartheat of the production.

The production of the common state of the production of production in the making. Still, most reviewers would agent that two contributes an informed evaluation of the profuser's, the actor should cake the occurrence of the production of production of the production of the production of the production of production of the production of the production of production of production of the production of the

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Ideally, the work of actors and reviewers should be complementary. Only rurely are they so. If we set Sher's Richard alongaide his reviewers' comments as a test case, the results are quite disoppointing. For Sher, the play distilled into the character of Richard. Indispusation of the comments are set of the comments of the reviewers' of hot reflects are built into the fabric of the play. But many of the reviewers did not reflect any real sense of the distinctive ways in which Sher redefined Richard's character. Comparing Sher's comments on Richard III with those of the reviewers, our western. When the standard of the reviewers of the reflect of the reviewers of the reflect of the representation of the results of the

¹ The newspapers and journals that ran reviews of the production were: The Times, 1 May 1985; The Guardian, 2D June 1984; 2 May 1985; The Herald Tribune, 17 May 1985; The Daily Telegraph.

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CREAS JUST WANNA INVERTOR

Most reviewers centered on the same subjects: for instance, the clubrate set, which was described as "a coner of Westminet Abeby," and wasting the event as "high Contine production." Most reviewers proceeded to wague sentiments as "high Contine production. "Most reviewers proceeded to wague sentiments and the contine production also prompted to John of Count." The general atmosphere of the production also prompted upon the contine production and the contine production that the contine production to product the contine production to product the contine production to contine production to product the contine production to the production to the production that the production to the production to the production that the production to the production that was still the crutches that "made it" about the analysis of the production that it was still the crutches that "made it" about the production that was still the crutches that "made it" about the production that it was still the crutches that "made it" about the production that it was still the crutches that "made it" about the production that it was still the crutches that "made it" about the production that it was still

them? To Shortfer, they seemes to upstage the chiractory, and was count possessing them? In Shortfer, they seemed to upstage the chiractory, and was count possessing the possessing them. In the possessing the possessing the possessing them to the possessing them. In the possessing the possessing them to the possessing the possessing them to the possessing them to the possessing the possessing

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Olivier's interpretation is definitive and so famous that all around the world people can get up and do impressions of it. At parties in New York, in bars in Naples, on remote Australian farms and forgotten South Sea Islands, people get to their feet, hoist one shoulder up, stirved an arm and limp scross the room decliner. "Now is the winter." or its longistic equivalent.

(p. 67)

VIII.

To my mind, this was where the reviewers failed most abyunally. For their other fasts we may choose to excuse them. But there is little excuse for evaluating a production solely on the basis of one's former questions and the state of the contraction of

May 1985.
 Time Out. 9 May 1985.
 The Jewish Chronicle, 10 May 1985.
 The Javidoy Express, 5 May 1985.
 The Daily Mail, 21 June 1985.

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actors' commentary to help preserve some sense of that production for the future.

After reading Year of the King along with the reviews of the production, and the production of the King along with the reviews of the production served times, I would have to cast my vote in favor of the production served times, I would have to cast my vote in favor of the production to t