

SHAKESPEARE QUARTERLY

Published by The Folger Shakespeare Library

VOLUME 31, NUMBER 2
Summer 1980

COMMENTARY
Shakespeare Observed.....STEPHEN ORGEL 133

INTERVIEW
Teaching Through Performance:
An Interview with J. L. Styan.....DEREK PEAT 142

THEATRE REVIEWS
Shakespeare in Britain.....J. C. TRICORN 153
Shakespeare in Scotland.....GRAHAM BARLOW, PRECILLA SELTZER 161
Shakespeare in Edinburgh.....GERALD M. BERKOWITZ 163
Stratford Festival Canada.....J. ALPHREY 167
Shakespeare in Mainz 1979.....H. R. COBURN 179
Champlain Shakespeare Festival.....L. KITTRELL, H. KOTWIL 179
Shakespeare in Uptate New York and
Western New England.....THOMSON H. LITTLEFIELD, HUGH MACLEAN 181
Boston Shakespeare Company.....VIRGINIA M. CARR 184
A Cabaret Version of *Antony and Cleopatra*.....RICHARD NEUSE 186
American Shakespeare Theatre.....PETER SACCO 187
Papp and Papp in New York City.....MICHAEL GOLDMAN 192
Estelle Parsons' *Antony and Cleopatra*.....ARTHUR HOLMBERG 195
Other Shakespeare in New York City.....CAROL ROSEN 197
Shakespeare in New Jersey.....CAROL ROSEN 206
Shakespeare in Baltimore.....BARRY WELLS 205
Shakespeare in Washington, D.C.....CHARLES J. LOWERY 218
Shakespeare in Virginia.....JOANNA B. CHRISTOPHER 211
The National Shakespeare Company.....JOHN M. CULLIN 213
North Carolina Shakespeare Festival.....JOHN MUELLERMAN 214
Embattled Amateurs at Montford Park.....ROGER J. STALLING 216
An Albanian *Othello*.....CHARLES J. LOWERY 218
A Florida *Othello*.....EUGENE S. CLARY 220
Alabama Shakespeare Festival.....ROBERT C. TRACY 221
Shakespeare in Tennessee.....D. ALLEN CARROLL 225
Shakespeare in Louisville.....CATHERINE R. LEWIS 227
Shakespeare in Cincinnati.....BARBARA FRIEDMAN 229
Great Lakes Shakespeare Festival.....LESTER F. BARBER 232
Illinois Shakespeare Festival.....CHARLES J. WHEELER 235
Shakespeare in Wisconsin.....ANDREW M. MCLAIN 237
Shakespeare at the Guthrie in Minneapolis.....WALDO F. MCNEER 243
Shakespeare in Texas.....WALDO F. MCNEER 243
The Globe of the Great Southwest.....ALICE ANN BOGGS BERTHELSEN 248
Colorado Shakespeare Festival.....MICHAEL GOLDMAN 251
Utah Shakespeare Festival.....WILLIAM S. GOODFELLOW 251
Shakespeare in Southern California.....JOSEPH H. STODOL, LILLIAN WILDS 254
Visalia.....

SHAKESPEARE QUARTERLY

Published by the Folger Shakespeare Library

EXECUTIVE BOARD
Gerald Eades Bentley
James P. Elder
Levi Fox
Bernard Beckerman
David M. Bergeron
David Bevington
Maurice Chevalier
Alan C. Dessen
Roland M. Frye
Cyrus Hoy

EDITOR
John F. Andrews

EDITORIAL BOARD
Harry Levin
Jeanne Addison Roberts
Marvin Rosenberg
Charles H. Shattuck
Susan Snyder
Hunter Swadlow
John W. Velz

BIBLIOGRAPHER
Harrison T. Moseley
STAFF
Carol Anne Jost
Sarah V. Harbour
Susan Z. Nacimento
Rebecca L. Inasco

Founded by the Shakespeare Association of America in 1950, *Shakespeare Quarterly* has been published by the Folger Shakespeare Library since July 1972. The Folger is an independent research library administered by the Trustees of Amherst College, O. B. Whipple, Jr., Director. *Shakespeare Quarterly* is printed by William Byrd Press (200) by Hill Road, Richmond, Virginia 23233, and is entered in second class at the Washington, D.C. Post Office and is addressed mailing offices. It is published in Spring, Summer, Autumn, and Winter of each year. Articles published in *Shakespeare Quarterly* are indexed in *The Humanities Index* and in the *MLA International Bibliography*; they are also abstracted and indexed in the *World Shakespeare Bibliography* and each Winter in *Shakespeare Quarterly*. All correspondence and business communications should be addressed to *Shakespeare Quarterly*, Folger Shakespeare Library, 201 East Capital Street, Washington, D.C. 20003. Articles submitted for publication, books to be reviewed, and other editorial correspondence should be addressed to the Editor, with any material the sender wishes to receive back accompanied by a self-addressed envelope and return postage. To subscribe, send check or money order payable to *Shakespeare Quarterly* to the above address. Subscription rates are as follows:

	ONE YEAR	TWO YEARS	THREE YEARS
U.S.A.	\$15.00	\$28.00	\$40.00
Outside the U.S.A.	\$18.00	\$34.00	\$50.00

Single issues of the current volume may be ordered from the Quarterly office at \$4.50 per copy. A limited number of copies of earlier issues are also available, at prices varying with quantities remaining. Reports of *Shakespeare Quarterly* may be ordered through AMS Press, 56 East 13th Street, New York, New York 10003 or University Microfilms International, P. O. Box 1307, Ann Arbor, Michigan 48106.

© THE FOLGER SHAKESPEARE LIBRARY 1980

Commentary

Shakespeare Observed

STEPHEN ORGEL

SHAKESPEARE: THE GLOBE AND THE WORLD. Folger's traveling exhibition, opened in San Francisco last October 6, and moved to Kansas City on February 7. In San Francisco it was enthusiastically reviewed, and when I saw it on a weekday in late December it was crowded with spectators who were obviously and audibly impressed. The installation seemed to me marginally better in Kansas City, where the show was housed in the William Rockhill Nelson Gallery of Art—which also provided a more suitably genteel than San Francisco's California Academy of Sciences, where visitors faced the irresistible competition of the superb Steinhardt Aquarium in an adjacent wing, as well as a Hockney show in the nearby De Young Museum. In Kansas City, moreover, the exhibition was the center of an extraordinary Mid-America Shakespearean Chautauqua, radiating throughout Missouri and Kansas and including dozens of theatrical performances, concerts, lectures, and ancillary exhibitions. (Most of these were funded, as in part the exhibition is, through grants from the National Endowment for the Humanities.) I was, indeed, myself an event in the Chautauqua, and as such got my first look at Kansas, lecturing in Kansas City, Lawrence, and Manhattan. If the organization of the whole was up to the standard of the bits I experienced, it was superb, and I must include a word of praise for the organizers who were my

Made possible by grants to the Folger from the National Endowment for the Humanities, Metropolitan Life Insurance Company, Exxon Corporation, and the Corporation for Public Broadcasting. The exhibition was developed and installed under the supervision of Margaret M. Welsh (Project Administrator) and directed by Philip A. Knachel (Project Director). Others who contributed significantly to the effort were Stuart Silver (Exhibition Designer), Clifford LaFountaine (Design Associate), George Treacher (Concept and Scenario Consultant), S. Shobebaum (Concept and Content Advisor and Catalogue Author), David Burnett (Exhibition Graphics and Catalogue Designer), John F. Anderson (Publication Editor), Elizabeth Newman (Book and Manuscript Consultant), J. Franklin Meyers (Head Conservator), Horace Groves (Head Photographer), and Jerome J. Lawton (President, Designgroup).

STEPHEN ORGEL, Professor of English at Johns Hopkins University, is the author of works on Renaissance theatre and poetry and is currently writing a book on Shakespeare.

134 SHAKESPEARE QUARTERLY

host: Peter Bowden of the Nelson Gallery, David Bergeron of the University of Kansas, and Donald Hedrick of Kansas State University. And for Kansas as well: all I knew about the place derived from *The Wizard of Oz* and a geographical myth that the state is flat. It is not flat. For a hundred and fifty miles from Kansas City to Manhattan it is a countryside much like Devon, of gentle hills and beautiful farmland; and because it was settled by New England abolitionists in the 1850s, the domestic architecture is strangely familiar: my initial sense, oddly, was of nostalgia. The area is, moreover, a rich one for Shakespeareans. Though the Nelson Gallery's greatest strength is its original collection, one of the finest in the western world, it has a number of important Renaissance paintings, including a Caravaggio *St. John the Baptist*, as Michelangelo would say, *valet le voyage*. In Lawrence the university art museum had mounted a Boydell show from its own holdings, and the Spencer Research Library displayed selections from its outstanding Renaissance collection, especially strong in Continental books. At Kansas State University, in addition to a program of lectures, concerts, readings, and films, a group of entergetic and inventive actors and musicians working with a remarkable director named Charlotte MacFarland was preparing a production of Ben Jonson's *Masque of Queens*—in Manhattan, Kansas I saw only a rehearsal, but Paula Elliot's Good Fame and Michael Donnelly's *Heroc* virtue managed, in a backstage storage room three weeks before the opening, to make Jonson's ponderous moralizing persuasive and even at moments thrilling. Judging from the interest generated throughout the area, the success of the exhibition in Kansas City deserves to be called phenomenal. The show is, in fact, a marvel, and those who have not yet seen it will find it well worth a trip to one of the four other stops on its itinerary: Pittsburgh, Dallas, Atlanta, and New York. The temptation to call it something like *Treasures of the Folger Library* must have been strong. The fact that it was possible to do so says a good deal about both the intelligence of the conception and the true comprehensiveness of the Library's collection. Anyone who has worked at the Folger will be aware of the astounding breadth of its holdings. It is a genuine Renaissance library, as strong in Continental materials as in *str* books; but precisely for this reason one tends to be less aware of the beauty and particular items.

At the same time, one balks at the idea of books and documents as treasures. An exhibition can treat them at little else: a volume open to a particular page in a glass case cannot be used or examined or even, if one is as nearsighted as I am, read; it can only be admired. I confess that when I saw the Folger in its new space was conditioned by the cautionary example of last year's Dresden exhibition, the work of the same designer, Stuart Silver, at that time head of the design department at the Metropolitan Museum of Art. There the paintings came last. First came room after room of extravagant gilt: engraved and gilded and jeweled boxes, chalcos, swords, armor, hideous furniture, and egregiously expensive knock-offs—the proud and trivial relics of a monumentally materialistic society, even more proudly displayed by its heirs. All this could have been put together into a complex historical and cultural statement. As it was, the cultural statement it did make was monotonous and unenjoyable.

Robert Bender of the University of Missouri (Project Director) and his assistant Suzanne Cary (Project Coordinator) were primarily responsible for organizing the Chautauqua itself.

137 COMMENTARY

as patron of geography and astronomy, materials relating to the Armada, and (for a London street scene) a delightful panorama of Marie de Medici's 1639 entry passing through Cheapside. This final item is wonderfully placed—as well, to form one wall of the room. The books here take pride of place—in deed, works of art are distinctly slighted. There are fine miniatures of

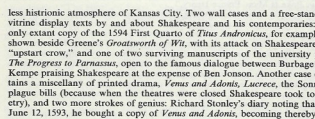


James and Anne by Hilliard, for example, and an exquisite Peter Oliver of Prince Henry; but in both San Francisco and Kansas City these were displayed like pocket watches, poorly lit and too far from the viewer. Similarly, Sir Christopher Hatton's funeral, depicted in epitome with great finesse, was only dimly visible at the rear of a case of books. But all the books, an impressive first edition of Hoby's *Chaucer* only sets the theme around it: a collection of royal treasures, including a superbly illuminated *Sarrum* Hours presented by Anne of Cleves to Henry VIII, and a Cicero annotated by a schoolboy, open to the first page to reveal his inscription, in a bold hand, "Thys Boke Is Myne Prynce Henry." We move on to materials relating to foreign exploration: more atlases, travel accounts, and a glance at Raleigh, whose *History* is, astonishingly, displayed beside King James's royal warrant of his release to the Tower in 1617 to undertake his final, disastrous, American expedition. Then London: a particularly effective montage of wall-size figures in contemporary costume leads us to Shakespeare's own court, the death of Henry VIII, and a *Chaucer* purchased in 1613. And now for the first time we see the Globe, in Hollar's 1647 *London* view of the city, with the section showing the theatre enlarged to form another wall of the room. Two more photographic blow-ups bring us indeed to domestic scenes of card-playing and dining. The fifth room illustrates printing and the book trade. Caxton's *Chaucer* has

138 SHAKESPEARE QUARTERLY

a case to itself, as does the King James Bible of 1611. Another case displays a marvelous hodgepodge of treasures: literature is represented by the only extant copy of the first edition of Marlowe's *Hero and Leander* and the 1590 first issue of the first edition of *The Faerie Queene*, science by William Gilbert's treatise on magnetism, *De Magnete*, 1600; technology (or maybe hygiene or plumbing) by Harrington's *Metamorphosis of Ajax*, 1596; but one also finds a page of specimen typefaces, a penmanship book, and the Freiherr von Offenbach's 1609 travel diary open to a vignette of old Saint Paul's (because books were sold in the churchyard). There is something wonderfully unpolitic about this sort of miscellany—and to include the Freiherr von Offenbach seemed to me a stroke of genius.

From books we move to theatre, to the Folger's model of the Globe. Cranford Adams and Irwin Smith's realization looks sadly dated now, and it is weak how much work has been done since 1954, when it was completed. But again a splendid mural by Richard Neas brings the Elizabethan playhouse to life: full-size figures, some amusingly recognizable from familiar portraits, surround a two-tiered theatre gallery. There is even a tiny platform stage, where in San Francisco little mummings were presented; it stood in the less lively atmosphere of Kansas City. Two wall cases and a free-standing riveting display ticks away and about Shakespeare and his contemporaries: the only extant copy of the 1584 First Quarto of *Titus Andronicus*; for example, is shown beside Greene's *Goodwill of Will*, with its attack on Shakespeare the "upstart crow," and one of two surviving manuscripts of the university play *The Progress to Turnus*, open to the famous dialogue between Shakespeare and Kempe praising Shakespeare at the expense of Ben Jonson. Another case contains a miscellany of printed drama: *Venus and Adonis* a ferret, the Sonnets, and books (because when the theatres were closed Shakespeare took to poetry), and two more strokes of genius: Richard Stonley's diary, noting that on June 12, 1593, he brought a copy of *Venus and Adonis*, deciding thereby the



earliest known purchaser of Shakespeare's earliest book, and John Ward's diary recording, in the early 1660s, the story that Shakespeare died after a drinking bout with Jonson and Drayton.

And now at last comes a roomful of First Folios and Pavier quartos. Two proof sheets of *Anthony and Cleopatra* hang alone in a simple frame; one real-izes, eerily, that Jacobean proofreaders used the same marks that we use. The dedicatee of the Folios, the Earl of Pembroke, is present too, in a beautiful Isaac Oliver miniature—again all but invisible because of poor lighting, though the three folios behind it are admirably displayed.

The exhibition now moves forward in time, and becomes much more frankly miscellaneous. There are association copies, elegant editions, souvenir programs, even Edwin Booth's Richard III costume (he was smaller than I'd imagined). A good deal of space is devoted, appropriately, to Garrick. Here is

Crown Room, Court



Memorial of David Garrick

Reynolds' portrait of the great actor, looking plump, witty, and congenial; but also, oddly, Thomas Cooke's 1790 engraving after Hogarth's *Garrick as Richard III*, rather than the superior version done by Hogarth himself in 1745 (can the Folger not own a copy?). Most of the paintings in this section are distinctly peculiar. Romney's bizarre *Infant Shakespeare Attended by Nature and the Passions* evoked loud (and I thought fully justified) giggles from an otherwise sedate group of Kansas City schoolchildren, though his 1780 *Macbeth and the Witches*, with a splendid Macbeth looking like a Rubens Mars, restored their decorum. The inevitable Fuseli is represented by a disquieting Ariel riding on a bat's wing, a perfectly hideous Puck grinning malevolently, and a characteristically campy Macbeth, who has come to the witches' cave wearing skin-tight golden chain mail. A number of the paintings were done for John Boydell's Shakespeare Gallery, but Boydell prints, surprisingly, hardly figure in the exhibition at all. For me, the most striking piece of Shakespearean iconography

in this section is also the most extraordinary survival: publisher Jacob Tonson's shop sign, an oval wood panel bearing a copy of the Chandos portrait of Shakespeare. By 1710 the actor and playwright had become the patron saint of the book.

The final rooms of the exhibition are devoted to Shakespeare on film. Six ingenious miniature cinemas continuously play film clips about three minutes long. The technology of this isn't quite up to the conception. Three or four people at most can stand before the tiny screen at any one time, so when the exhibition is crowded (as it was on a Sunday in Kansas City) few visitors can get anywhere near the machines. But even if one has the place to oneself, as I almost did on a Saturday morning, there are problems. The projected pictures are lacking in both contrast and clarity: people who never saw Max Reinhardt's *A Midsummer Night's Dream* or Olivier's *Henry V* will have no inkling from these sadly blurred and foggy images that the films were visually extraordinary. And though the sound tracks are (barely) adequate, they do compete with each other—hopelessly in San Francisco, where all six machines were operating in the same room, but irritatingly enough in Kansas City too, where one encountered them only two at a time.

Having registered my complaints, I must now confess that I loved the film clips and went round them four times. The selection is wonderful, the comparisons they offer fascinating. I had forgotten how convincing a Puck Mickey Rooney was at the age of thirteen in the Reinhardt *A Midsummer Night's Dream*, made in 1935. Juxtaposing Leslie Howard and Norma Shearer's 1936 *Romeo and Juliet* with Leonard Whiting and Olivia Hussey in Zeffirelli's 1968 version, however, surprisingly gave all the points to the kids of the '60s. Howard and Shearer come across like burly divots in a Noel Coward comedy, whereas Whiting and Hussey project a fine sense of adolescent seriousness and excitement. (As I recall the Zeffirelli film, it benefits greatly from such judicious cutting—three minutes seems just about the right length for it.) Caesar's assassination is presented in a silent 1914 Italian version, the 1933 Mankiewicz film with Louis Calhern and James Mason, and the 1979 television production with Charles Gray and Richard Pasco. The silent film is very literalistic, the Alma Tadema brought to life. In the most recent version, the scene is notable for its cynicism and brutality: Gray plays Caesar as an aging quon, fat, disreputable, and predatory, and Pasco's Brutus looks scarcely less debauched. Calhern's 1935 Caesar is, in comparison, no worse than a pompous demagogue. But it is the Brutus that provides the really astonishing contrast. I hadn't seen the film since it first appeared when I was in college; I recalled Mason's performance as a fairly superficial one. But now, whether thanks to the juxtaposition, the patina of age, or some access of sensibility on my part, it comes through as a truly elegant interpretation, sensitive and complex. *Macbeth* is represented by the banquet scene in Akira Kurosawa's *Throne of Blood*, Orson Welles's 1948 production, and Roman Polanski's 1971 film. Three more different renderings are scarcely imaginable. Kurosawa's version is thrilling to watch, pure choreography. Polanski's actors simply throw their lines away; the scene is all violence and noise. Welles affects a stage Scots accent and produces a piece of old-fashioned melodrama, but the verse is spoken wonderfully, with clarity and great intensity. And Olivier is here in the wooing scene from his 1944 *Henry V* and the graveyard scene from the 1948 *Hamlet*, looking startlingly

youngful, and speaking his lines as if they were his natural language.

After the films comes a roomful of twentieth-century posters of Shakespearean productions throughout the world (in styles ranging from socialist realism to abstract expressionism), alongside theatre programs, *Life* magazine covers, lampoons, cartoons, and other memorabilia. There is even a "kitch case," a veritable merchandise mart of Shakespearean knickknacks ranging from calendars and mulberry-wood chests to the latest in Superbad T-shirts. Finally, a

Crown Room, Court



"Kitch case" illustrating Shakespeare in popular artifice

charming mural by New Yorker artist R. O. Blechman bids the visitor farewell with a collection of Shakespearean vaudeville—a willowy Ophelia, a dumpty Lady Macbeth, Caesar (with half a dozen daggers embedded in him) saying "Farewell to you, and you, and you," and three stringy witches in whimsically hideous dresses covered with spiders and other malefic ornaments. There is no proper catalogue to the exhibition, but a companion volume, *Shakespeare: The Globe and the World*, has been written by S. Schoenbaum. This is everything one would expect from that rare and delightful man; the touch is light, but within its limits the book is learned and even adventurous. There are hundreds of superb illustrations, more than a third of them in color, all drawn from the exhibits. The book may serve as well for a guide to the Folger's treasures. And at \$9.95 in paperback, it is surely the bargain of the year. The volume is of a piece with the show—popular scholarship at its best.