UNIVERSITÉ DU QUÉBEC À MONTRÉAL

# *WILLIAM'S WINDOW*
## OU
## DE LA TRANPARENCE DANS LE THÉÂTRE DE SHAKESPEARE

PRÉSENTÉ

COMME EXIGENCE PARTIELLE

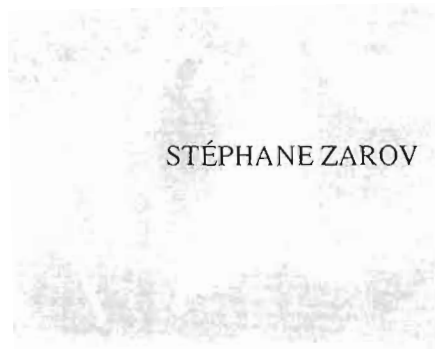DU DOCTORAT EN ÉTUDES

ET PRATIQUES DES ARTS

STÉPHANE ZAROV

AVRIL 2008

UNIVERSITÉ DU QUÉBEC À MONTRÉAL

# *WILLIAM'S WINDOW*
OR
## HOW TRANSPARENT WAS SHAKESPEARE'S (META)THEATRE?

DOCTORAL THESIS IN
ÉTUDES ET PRATIQUES DES ARTS

STÉPHANE ZAROV

APRIL 2008

UNIVERSITÉ DU QUÉBEC À MONTRÉAL
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PROLEGOMENA


## *A VIEW OF SHAKESPEARE FROM 30,000 FEET*


Finding something new, true, and useful to say about Shakespeare is a task so formidable that one can only wonder why so many keen and eager spirits compete for the privilege of attempting it.

— Frank Kermode


Then I began to think that this was perhaps the best reason for going to see this part of the world, that it was so over-visited it was haunted

— Paul Theroux


As its title suggests, *William's Window* is most decidedly a *prospect*, in the sense of being (quite literally) a 'perspective' or 'point of view'. It is a prospect on a particular author, William Shakespeare, the bulk of whose writings was meant to be staged (i.e. *seen* and *heard* as opposed to being simply *read*).

As a dramaturge setting out to work on Shakespeare's theatre, I had three purposes in mind. The first was to (re)address the issue of Shakespeare's metatheatre or the self-reflexivity of his dramatic works. So far as I knew, there was no single study offering a comprehensive vantage point from which to view the full extent of Shakespeare's metatheatrical leanings. What I wanted to determine, then, was the degree to which Shakespeare's theatre itself and the very performance of his plays were being foregrounded — so to speak — *in performance*.

My second purpose was for this work to rely *as much as possible* on primary source materials (i.e. the *First Folio* and extant Quartos) as opposed to the scholarly literature of a more theoretical ilk. I emphasize "as much as possible" because I fully recognized — even at the time (2000) — how foolhardy it would have been to bypass all of the peripheral evidence gathered by textual historians and editors such as E.K. Chambers (*The Elizabethan Stage*, 1923), W.W. Greg (*Dramatic Documents from the Elizabethan Playhouses*, 1931), Charlton Hinman (*The Printing and Proof-Reading of Shakespeare's First Folio*, 1963), and R.A. Foakes (*Philip Henslowe's Diary*, 1961) who shed so much light on Shakespeare's performance practice. Nor could I have done without the works of theatre historians the likes of Muriel Bradbrook (*Elizabethan Stage Conditions*, 1932), Andrew Gurr (*The Shakespearean Stage*, 1970), Bernard Beckerman (*Shakespeare at the Globe*, 1962) and A.C. Dessen (*Recovering Shakespeare's Theatrical Vocabulary*, 1995). Without these scholars, present day performance practice (with its proscenium stages and evening shows in darkened auditoriums) would have mostly rendered opaque what, in Elizabethan times, must have been a fairly transparent process.

The third and final purpose of this work — especially in the context of the francophone university (UQÀM) under whose aegis I proposed to undertake it — was to express its findings in as clear and compelling a manner as possible so that its results be made available across linguistic barriers, even to cursory perusals.

In the end, the second and third purposes have somewhat overtaken the first (which was, essentially, to verify a received idea on documentary grounds). Hence is *William's Window* rather more about how a particular set of data has been gathered and expressed. Yet the inclusion of all this textual and numerical (TLN) data would have bulked out the present document to almost twice its length. This data has therefore been relegated to our developmental website (*Graphing Shakespeare* at Zarov.org) where it is available for consultation.

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TLN: Through-Line-Numbering to the *First Folio*, according to Charlton Hinman's *Norton Facsimile* (1968 / 2$^{nd}$ ed. 1996). Throughout this study, the TLN system is favoured over the standard act, scene and verse numbers. TLN references sometimes appear alone in parentheses, for example: "To be, or not to be" (1710).

ACT, SCENE and VERSE NUMBERS: All act, scene and verse numbers are in Arabic numerals (i.e. 3.1.55) and according to G. Blakemore Evans' *Riverside Shakespeare* (1974 / 2$^{nd}$ ed. 1997). More often than not, the TLN is appended (i.e. 3.1.55/1710).

PLAY TITLES & SPELLING: The *Folio*'s orthography is retained for all citations. When a play's title is given in full, it is spelt accordingly (i.e. *Twelfe Night*). Play titles are sometimes shortened (i.e. *Shrew* or *1 Henry VI*). When play titles are abbreviated, however, I adopt standard MLA practice (i.e. LLL for *Loves Labour's Lost*, 1H4 for *The First Part of King Henry the Fourth*).

OED: *Oxford English Dictionary* (Oxford University press, 1933).

# RÉSUMÉ

*William's Window* se traduirait probablement par "*veduta* sur William [Shakespeare]". Car il s'agit bien d'une *ouverture* pratiquée, sinon sur un tableau, du moins dans un livre: le *Premier Folio* de 1623. Contenant à lui seul trente-six des trente-huit (ou trente-neuf) pièces attribuées à Shakespeare, ce livre demeure l'édition *princeps* des études Shakespeariennes. Notre étude consiste essentiellement en une analyse graphique — ou un catalogue raisonné — du métathéâtre de Shakespeare. Métathéâtre dont l'un des principaux effets esthétiques serait cette mise-en-abyme du processus dramatique lui-même (où la représentation se met elle-même en représentation). Comme notre sous-titre l'indique, nous tâchons d'établir combien le théâtre de Shakespeare était métathéâtral par le biais notamment de ce que nous appelons sa *transparence* ou son auto-réflexivité représentative (pour les théoriciens de l'art, son *opacité*). Les pages qui suivent rendent compte (en anglais, hélas) de trois lectures du *Folio*, chacune d'entre-elles ayant pour but d'extraire autant d'exemples que possible d'un certain type de *transparence*. La première lecture (chapitre 1) porte sur les engins métathéâtraux en tant que tels (pièces-dans-la-pièce et déguisements) et résulte en un catalogue visuel de leur récurrence à l'intérieur de la structure même des pièces. La seconde lecture (chapitre 2) répertorie tous les termes faisant référence au théâtre, et la troisième (chapitre 3) tous ceux portant sur la représentation mimétique. Le catalogue du premier chapitre, et les deux répertoires des chapitres suivants préservent l'ordre des pièces ainsi que les catégories du *Folio*. Leurs données, cependant, sont rassemblées et reproduites à nouveau, chronologiquement cette fois, dans le dépliant en annexe.

Mots-clés : Shakespeare, Premier Folio (First Folio), métathéâtre, analyse graphique (coupe formelle).

ABSTRACT

*William's Window* is a survey or *catalogue raisonné* of metatheatrical
occurrences (whether scenic or textual) in the thirty-six plays of
Shakespeare's *First Folio* of 1623. The survey is quantitative and
visual in that, by using Charlton Hinman's Through-Line-Numbering
system from *The Norton Facsimile of the First Folio* (1968, $2^{nd}$ ed.
1996) as analogous to each play's time-line, it employs graphic
formal outlines as well as scatterplot graphs to indicate exactly
where or when metatheatrical events would occur in an ideal and
unexpurgated performance of the texts. The study's very structure
and design is defined by four sets of graphs. A first set — Chapter
1: *Their Exits and their Entrances* — provides a visual catalogue of
Shakespeare's metatheatrical devices (plays-within-the-play and
disguised characters). A second set — Chapter 2: *A crie of players* —
displays most of Shakespeare's textual (i.e. "spoken") references to
the theatre. A third set — Chapter 3: *The painted word* — shows his
textual references to mimetic (as opposed to *dramatic*)
representation. The accompanying foldout provides the final set
which gathers and presents all three previous sets as one. The
visual and analytical journey that this work proposes, then, goes
from *manifest* events, to *explicit* textual occurrences, to *implicit*
textual occurrences, to a final *synthesis* of metatheatre in the
*First Folio*. Except for the final synthetic graph (which presents
the plays in their presumed order of composition and performance),
all sets retain the *Folio*'s division of plays into Comedies,
Histories and Tragedies as well as each category's order of plays.
Hence is the internal logic of this study largely dependent on that
of the *Folio* itself.


Keywords: Shakespeare, First Folio, metatheatre, graphic analysis.

Mine eye hath play'd the painter and hath steeld,
Thy beauties forme in table of my heart,
My body is the frame wherein ti's held,
And perspectiue it is best Painters art.
For through the Painter must you see his skill,
To finde where your true Image pictur'd lies,
Which in my bosomes shop is hanging stil,
That hath his windowes glazed with thine eyes:
Now see what good-turnes eyes for eies haue done,
Mine eyes haue drawne thy shape, and thine for me
Are windowes to my brest, where-through the Sun
Delights to peepe, to gaze therein on thee
   Yet eyes this cunning want to grace their art
   They draw but what they see, know not the hart.

    — Sonnet XXIV (1609)


Transparent *Helena*, Nature shewes [her] art,
That through thy bosome makes me see thy heart

    — *Midsommer Nights Dreame* (2.2.104-5/759-60)

INTRODUCTION


*LOOKING ON HIS PICTURE*

*Towards a Graphic Analysis*
*of Metatheatre in Shakespeare's First Folio*



Tout art ou toute technique qui devient le mode d'expression
d'une époque finit par se prendre pour son objet.

— Georges Forestier
*Le Théâtre dans le Théâtre*, p.37


Metatheatricality ruled. Some games of this kind were written
into the texts by the author.

— Andrew Gurr
*Staging in Shakespeare's Theatre*, p.13


Most scholars and practitioners would agree with Andrew Gurr that
"metatheatricality ruled" over Shakespeare's theatre (Gurr 2000).
Indeed, plays-within-the-play, disguised characters, and sudden
surprising utterances as that of Fabian's in *Twelfe Night*, "If this
were plaid upon the stage now, I could condemne it as an improbable
fiction" (3.4.127/1649) are all fairly characteristic of
Shakespeare's dramaturgy. And yet, in spite of this general
agreement, it has not really been ascertained just *how much*
Shakespeare resorted to these devices and therefore the degree to
which his theatre was metatheatrical or self-reflexive.

This study, then, is an attempt at a comprehensive and (as much as
possible) exhaustive survey of Shakespeare's metatheatre. What it
provides is a *catalogue raisonné* of metatheatrical occurrences
(whether scenic or textual) in "the only edition of the collected
works which can reasonably be accepted as a permanent standard"
(Hinman 1996, p.xxiii), the *First Folio* of 1623.

Many scholars have addressed the issue of metatheatre, most notably Lionel Abel in his seminal work *Metatheatre: a New View of Dramatic Form* (1963), Anne [Righter] Barton in her superb study of the play-metaphor *Shakespeare and the Idea of the Play* (1962) and James Calderwood in *Shakespearean Metadrama* (1971). In the world of Shakespeare studies, these three authors (Abel, Barton, Calderwood) are indeed metatheatre's A,B,C since they effectively defined the field. Others, of course, have followed in their wake (Egan 1972, Van Lan 1978, Schmeling 1982, Hubert 1991, Guilfoyle 1990, Bates 1999). Yet, ever since Calderwood, metatheatre has mostly been the province of literary critics and scholars. To my knowledge, it has almost never been studied from a practical standpoint and only rarely bridged the gap between theory and practice. Apart from Andrew Gurr (1992, 2001), no one has sought to demonstrate just how Shakespeare's metatheatre could enlighten the scholarly (literary) interpretation of his plays as well as enliven their performances.

When Lionel Abel coined the term *metatheatre* back in 1963 he meant for it to designate a form or genre somewhat opposed to that of *Tragedy*. Abel believed that modern playwrights (or, at least, a species of modern playwrights) as well as their characters were too self-conscious to write or perform *tragedy* (which requires an earnest belief in the reality and inevitability of the dramatic situation).

> Now, from a certain modern point of view, only that life which has acknowledged its inherent theatricality can be made interesting on the stage. From the same modern view, events, when interesting, will have the quality of having been thought, rather than of having simply occurred. But then the playwright has the obligation to acknowledge in the very structure of his play that it was his imagination which controlled the events from beginning to end. Plays of the kind I have in mind exist. I did not invent them. However, I shall presume to designate them. I call them metaplays, works of metatheatre.
> (ibid. p.60-61)

According to Abel, what distinguishes the metaplays of Shakespeare and Calderón, from the tragedies of Aeschylus and Seneca is that the former "show the reality of the dramatic imagination, instanced by the playwright's and also by that of his characters" (id. p.59). Abel himself presented little real evidence in favour of his theory and thus left mostly undone the dramaturgical piece-work that further stood to prove it (in true rationalistic form, he left this to empiricists). But if what Abel posits is true, and "the playwright has the obligation to acknowledge in the very structure of his play that it was his imagination which controlled the events from beginning to end" (id. p.60), then highlighting such events within the very structure of Shakespeare's plays should reveal something of his own (meta)theatrical strategies.

Anne Barton's approach of the play-metaphor was more methodical and precise than Abel's overarching aesthetic category. She began her work by exploring how "the marriage of time present with time past upon which Mysteries are based" (Barton 1962, p.19) was the foundation of what she called the "tyranny of the audience" (id. p.31). According to Barton, the idea of a self-contained drama would have been entirely foreign to a Medieval Tudor audience "simply not accustomed to being ignored" (id. p.37). Such an audience required the use of extra-dramatic addresses "designed for the express purpose of surprising [them] into attention when some necessary question of the play required [their] understanding" (id. p.47). Though Shakespeare himself would write for an audience somewhat more accustomed to self-contained dramas, a similar "sense of contact still had to be maintained [as] a means of relating the play world with that reality upon which plays are built" (id. p.59). According to Barton, then, the play-metaphor — the image of the world as an all englobing stage — was to the secular drama of Shakespeare what the theological relation of "Mankind in the audience" to the Mystery on the stage had been for the dramatist of the Middle Ages (id. p.63).

Barton traced a compelling description of what amounts to be the metatheatrical mindset, while Lionel Abel formulated what such an aesthetic of self-awareness might dramaturgically entail. But it was James Calderwood who ended up writing the most influential work on the subject. In his *Shakespearean Metadrama* (1971) Calderwood would "let [his] notion of metadrama subsume that of metatheatre" — which he considered a species of metadrama devoted to exploring "the function of aesthetic distancing" or "the borders between fiction and reality" (id. p.5). Yet, at the outset of his work, Calderwood mostly agrees with Abel. Shakespeare's plays, he says, "are not only about the various moral, social, political, and other thematic issues with which critics have so long and quite properly been busy but also about Shakespeare's plays" (ibid.), adding that dramatic art itself "is a dominant Shakespearean theme, perhaps his most abiding subject" (ibid.). Calderwood's principal argument was that Shakespeare folded-in materials allowing for, both, a dramatic (or narrative) and a metadramatic (or poïetic) reading of his plays. Unfortunately, his own readings are all rather more literary and psychological than theatrical. *Titus Andronicus* represents, he says, a "rape of language" (id. p.29); while *Romeo & Juliet* shows Shakespeare working his way "from pure poetry to a viable poetic purity" (p.102); and *A Midsummer Night's Dream* "weds the audience to itself through the ceremony of dramatic art" (id. p.143). At best, Calderwood's metadrama runs alongside a play's presumed composition but sheds little light on how it was to be performed.

Shakespeare's printed text is often seen as the necessary end of a principally literary endeavour, since we now consider the written word has having considerably more authority than the spoken word. But it is fairly probable that Shakespeare himself thought just the opposite — that speech was the authority to which writing referred — and thus considered his dramatic scripts as something akin to musical scores, means towards an end, whose first publication was that of performance, not print (Worthen 1997). Even though we may well read and imagine Shakespeare's plays in their fictional settings — *Hamlet* in Elsinore, *Twelfe Night* in Illyria, or *A Winters*

*Tale* in Sicily & Bohemia by the sea — Shakespeare, when he set to composing these plays, must have first imagined them on his "vnworthy Scaffold" (H5, prol./11): the Theatre's, or the Globe's, or the Blackfriars' stage.

This study is based on four fairly commonplace dramaturgical premises: The first is that Shakespeare was an actor who wrote (albeit one who wrote excellently well). The second premise is that his dramatic writings were meant for performance, not print. The third premise is that Shakespeare's original *readers* — those to whom he destined his dramatic writings — were the fellow players who would have to perform them. The fourth premise is that Shakespeare, as a self-aware actor in an artistic era already prone to mannered displays of self-reflexivity (Greenwood 1988, Marin 1994, Stoichita 1997, Fowler 2003), knew the discourse, procedures and devices not only of his own but of other mimetic arts as well (such as, for instance, those of painting) and that, furthermore, he used them to inform his own work.

The first premise is founded on the available documentary evidence according to which it can hardly be doubted that Shakespeare was an actor (Schoenbaum 1971, 1975, 1977). Robert Greene's polemical *Groatsworth of Wit* (1592) singles him out as such, and furthermore as a player who should learn to keep his place and not impinge on the playwright's craft (id. 1975, p.115). Later, we find him listed between Will Kempe (the company's clown) and Richard Burbage (principal sharer and lead actor) in the accounts of the Treasurer of the Queen "for plays performed before her majesty" in March 1595 (id. p.136). In another document dated May 1599, itemizing the properties of Sir Thomas Brend, lease-holder of the Globe's site, the newly erected theatre is described as being "in occupacione Willielmi Shakespeare et aliorum" (id. 1977, p.209). In 1602, when the York Herald suspected that coats of arms were granted with laxity, he cited "Shakespeare the player" as an example (id. p.231). It therefore appears as if the dramatist had gained a certain notoriety as one of the principal players of his company. And if he

was not the best of players — as tradition since Nicholas Rowe (1709) and Edward Capell (1779) dubiously has it (id. p.201) — we can safely assume that he did not lack stage experience. Of all the better known playwrights of his time — Greene, Marlowe, Jonson, Nashe, Kyd, Dekker, Fletcher, Beaumont, Massinger, Chapman, etc. — Shakespeare (with the possible exception of Thomas Heywood and Nathan Field) was the only actor/sharer.

My second premise — that Shakespeare favoured performance over print — is also something of a truism, since so much speculation inherent to Shakespearean scholarship (whether theatrical or editorial) is due to his not having shown any great concern for the preservation of his manuscripts nor the printing of his plays (Honigmann 1965; Wells 1984, 1997). Indeed, of the twenty of his known plays to have been printed in his lifetime, none show signs of authorial supervision.

Most everyone will also agree with my third premise that Shakespeare's fellow actors were indeed the first readers of his dramatic writings. After all, players are — perforce — those to whom all dramatic writings are originally addressed. Shakespeare's players would have read their parts — or individual rolls — with the same concerns as their author: with an eye on the practical, technical demands of performance. For no matter how self-enclosed a play-world might have been, the fact of being onstage for Shakespeare and his fellow players must have been foremost on their minds.

As for *artistic* knowledge, that the character of Bushy ably describes an anamorphosis in *Richard II* (2.2), or that Edgar on the cliffs of Dover draws a perfect receding perspective (*King Lear*, 4.6), or that perspective itself is deemed "best Painters art" in Sonnet 24, or that *Tymon* (1.1 & 5.1) apparently reprises elements of Leonardo Da Vinci's *Paragone* debate (Blunt 1939), or that Hermione's "oyly" statue in *Winters Tale* (5.3) is the work a Julio Romano (1499-1546), would all seem to indicate that Shakespeare had some

fairly precise (and even arcane) knowledge of painting (Greenwood 1988, Roston 1989, Fowler 2003). Furthermore, all of these occurrences are structurally significant: Bushy's striking anamorphosis is certainly linked to Richard's climactic shattering of the glasse (4.1); Edgar's precise rendering of perspective — the first such description in English literature according to Roland Frye (Greenwood 1988, p.8) — is also feigned. While Leonardo's *Paragone* debate — though it was ostensibly about the comparative merit of the mimetic arts — was in actuality fought over patronage (Richter 1949, Mendelsohn 1982). And as for the mannerist painter Julio Romano, he was a master of *trompe l'oeil*.

What these four premises essentially did was to allow for my study of metatheatre to rest upon fairly practical grounds. Shakespeare, as an actor addressing other actors, knew that to allow for present performance to emerge out of the illusion of the play-world was (even as a titillating remnant of medieval extra-dramatic address) certainly fun to do. But as an artist and dramatist of the new secular theatre (as well as of Abel's modern ilk), Shakespeare may have also wanted players and playgoers to engage each other from within the play-world (as Barton's play-metaphor suggests). The point being, not to breach the illusion but to make it transparent: to open a window between worlds based on the actuality of performance itself.

That my *catalogue raisonné* of Shakespeare's metatheatre resorts to graphic display was due, in part, to my wanting to make clearer and more manifest than in scholarly studies of a more literary than theatrical persuasion that these plays were, in the eyes of Shakespeare and his fellow players, pre-production concepts or *scores* of performance pieces. What I required, then, was a means whereby occurrences of metatheatre (whether textual or scenic) might be highlighted in the context of performance. Indeed, what I required was to remove all contents else from the *Folio* plays except for where and when elements of metatheatre occurred in performance.

The type of graphic display I adopted owes as much to classical dramaturgy as to contemporary musicology. Both of these fields are concerned with the study and interpretation of works of performance. Hence do both occasionally resort to formal analytical tools of a schematic or graphic nature whereby the performance itself (albeit an *ideal* one) is foregrounded.

In terms of the graphic analysis of plays, the tools that dramaturgy has traditionally resorted to — such as Freytag's pyramid of rising & falling action (Abrams 2005, p.236) — are generally derived from the classical four-part structure of protasis, epitasis, catastasis & catastrophe (Bladwin 1947). Though such forms of analysis do set the text apart in order to concentrate on the rise and fall of a play's dramatic tension, they do not reveal its technical structure per se. Whereas, in musicology, it often is precisely with a score's technical performative structure that graphic displays are concerned. Such *formal outlines* provide an 'at a glance' overview of a musical work's overall technical structure by displaying the *entrances and exits* of instruments or pitch groups as they appear throughout the course of a particular work's duration.
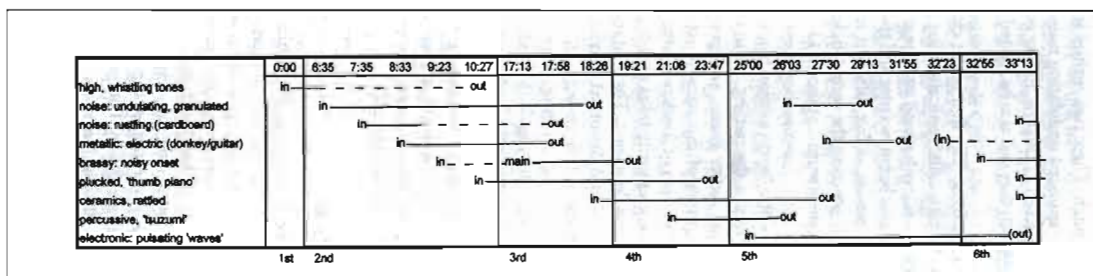


Fig.0.1: Formal outline of Iannis Xenakis' *Légende d'Eer* (Harley 2005)

James Harley's formal outline of Iannis Xenakis' *La Légende d'Eer*, for example (fig.0.1), enables us to immediately perceive how nine groups of sounds interact with each other over the course of six movements of a total duration of 33:13. We also see that the groups' initial entrances are staggered and that at no point in the piece do

they all sound together at once. Though this analysis is certainly
no substitute for a performance of *La Légende d'Eer*, it does give us
a good idea as to how the piece itself actually works. Of course,
music does lend itself somewhat more readily to such formal
analyses, simply because musical scores are already sub-divided into
precise units of time. The conceptual leap from note-value, bar, or
movement to time-line (or x-axis) is not so great. Whereas a play is
burdened with a literary content that a score does not have to
contend with and that may not be so easily subdivided into ready
increments. The intellectual exercise required in making the passage
from dramatic text to technical performance in time is not as
obvious, so that those dramaturgical *graphic outlines* that come
closest to the musicological ones are usually plot-based (fig.02).
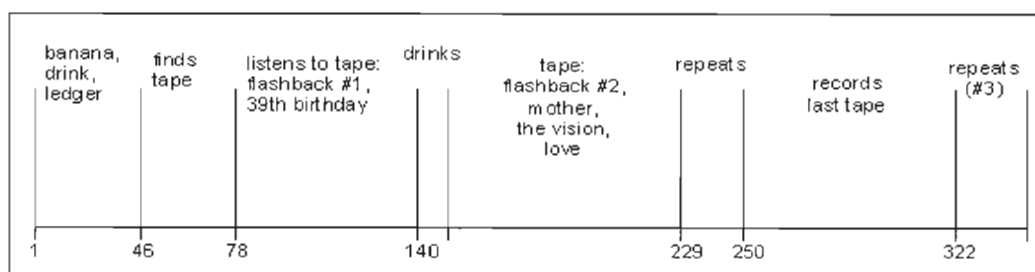


Fig.0.2: Discourse/performance-time oriented model of Beckett's
*Krapp's Last Tape* (Jahn, 2003)

For my own purposes, though, the conflation of music's *technical*
formal outline with drama's *plot-based* outline (inasmuch as I
substituted the *Folio*'s lineation for musical time and
metatheatrical occurrences for plot-points) appeared to be exactly
what this study needed. Indeed, the requirements that my survey of
Shakespeare's metatheatre be comprehensive and undertaken in a
context sensitive to performances stood to be met in a manner that
was, both, intuitively compelling and technically accurate. But by
choosing to go the way of graphic analysis I was also choosing
(albeit unwittingly) an approach for which there appeared to be very
few other examples in the field of Shakespeare studies.

Marvin Spevack's *Complete Sytematic Concordance to the Works of Shakespeare* (1968-80) is probably the seminal endeavour of computer-assisted Shakespeare studies. Apart from providing a veritable motherlode of ready quantified textual data based on G. Blakemore-Evans' *Riverside Shakespeare* (1972), Spevack's *Systematic Concordance* inspired a number stylometric and statistical studies (Matsuba 1989). But even though its complete digitalization of the *Riverside* text and lineation lent itself almost perfectly to something like my own undertaking, it was never used to generate Shakespeare's plays' formal outlines (nor any other kind of graphic evidence, for that matter). So far as I could see, apart from W.W. Greg's few schematic representations of casting patterns (Greg 1955, vol.2) and Regina Dombrowa's plot-based analysis of *1-3 Henry VI* (Dombrowa 1985), the field was almost entirely bare of graphic evidence related to the technical structure of Shakespeare's plays. Indeed, from 1980 to the present, there appears to be not a single graphic analysis of a play (stylometric or otherwise) in either *Shakespeare Quarterly*, *Shakespeare Survey* or *Shakespeare Jarhbuch*[1]. Furthermore, none of the standard single-volume critical editions of Shakespeare's plays appear to provide any sort of graphic outline of either a play's plot or its technical structure.

Faced with such a dearth of similar studies it appeared very likely that my *graphic* approach, being atypical, would take precedence over what it sought to demonstrate (namely, the quantity and purpose of Shakespeare's metatheatre). For, indeed, by providing a graphic visual survey of metatheatre in the *First Folio*, I was — perforce — also providing a graphic display of the *Folio* itself. Thus an apparent *lacunae* in the field transformed my study of Shakespeare's metatheatre into a demonstration or *exemplum* of graphic analysis itself.

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[1] I found only one article that resorted to graphic analysis of any kind: "The Popularity of Playbooks Revisited" by Alan B. Farmer & Zachary Lesser (*SQ*, 56.1, 2005)

But if there is no real precedent for the graphic analysis of Shakespeare's plays, I have certainly been greatly inspired by Helen Vendler's *The Art of Shakespeare's Sonnets* (1997). Vendler does not shy away from resorting to graphic analysis and, indeed, provides as compelling a defence for it as any I've encountered.

> I know that diagrams are offensive to some readers, who feel that algebra is being substituted for explanatory language; but the density of Shakespeare's sonnet-structure is often so dense that it can best be untangled through giving a separate diagram for each subordinate structure. (Vendler 1997, p.xvii)

What follows, then, essentially consists of a graphic analysis of William Shakespeare's *First Folio* of 1623, whereby the technical formal outlines (or performative structures) of its thirty-six plays are revealed, so to speak, "at a glance". These formal outlines are employed to contextualize and to quantify structural events and textual occurrences related to Shakespeare's metatheatre.

My choosing the *First Folio* for such an endeavour is almost self-evident. What my proposed metatheatrical survey required was a control text that provided a modicum of editorial consistency as well as a sufficient mass (or cross-section) of plays. Given the corpus of original contemporaneous texts I only had two choices: either the eight "good" *Pavier Quartos* of 1619 or the *First Folio* of 1623. But in the end, only the *Folio* — being the sole repository of half of Shakespeare's known plays — had the required consistency, solidity and gathered the most intersubjective agreement between scholars and practitioners. Not only is the *Folio* the very first collection of Shakespeare's dramatic works, it is one in which (barring the dramatist himself) two of his fellow players, John Heminge and Henry Condell, evidently played an important part in producing. The *Folio*'s unique status and authority therefore made it the only edition of Shakespeare's collected works whose graphic analysis might pretend to a modicum of like permanence and solidity.

That Hinman's own 'ideal' facsimile, *The First Folio of Shakespeare* (1968, 2nd ed. 1996), was itself chosen as our principal control-text (over other facsimile editions) was largely due to its through-line-numbering system (TLN). Given the complex textual and editorial history of Shakespeare's plays, Hinman chose not to key his facsimile to any modern edition of Shakespeare's works but rather to count, in normal reading order, every typographical line "straight through each play" (Hinman 1996, p.xxiii) beginning with *Actus primus, Scena prima* and ending with the play's final line. Thus Hinman's TLN provides a solid series of continuous coordinates enabling us to precisely locate textual and structural events along an axis that is more or less analogous to that of time and performance.

Ideally, I would have liked to compose a work wherein text was almost entirely superfluous and the essential argument the very opposite of the *First Folio*'s prefatory poem: "Reader, looke not on his [Booke] but on his [Picture]" (id., p.2). And indeed in order to fully appreciate the present document one must first allow that its graphic contents do not constitute *support* but rather its principal materials.

This study's very structure and design is defined by four sets of graphs. A first set — Chapter 1: *Their Exits and their Entrances* — (figs.1.1-36) provides a visual catalogue of Shakespeare's metatheatrical devices (plays-within-the-play and disguised characters) and is largely inspired by the work and the typologies of Frederick Boas (1927) and Georges Forestier (1996, 1988). A second set (figs.2.1-36) — Chapter 2: *A crie of players* — inspired by the work of Barton on the play-metaphor (1962) displays most of Shakespeare's textual (i.e. "spoken") references to the theatre. A third set (figs.3.1-36) — Chapter 3: *The painted word* — also inspired by Barton as well as by the work of John Greenwood (1988), Murray Roston (1987), and Alistair Fowler (2003) on the subject of Shakespeare and the arts, shows the *Folio* plays' textual references to mimetic representation, art, and painting. Hence are these second

and third sets of graphs concerned with displaying the lexical fields of dramatic and artistic representation along the timeline of performance. As for the final set — Conclusion: *The Beginning that is dead and buried* — it gathers and presents all three previous sets as one (fig.5.1). Each of the first three sets of graphs is preceded by a brief historical *cum* methodological introduction, and closes with a conclusive summary.

The visual and analytical journey that this work proposes goes from *manifest* events, to *explicit* textual occurrences, to *implicit* textual occurrences, to a final *synthesis* of metatheatre in the *First Folio*. Except for the final synthetic graph, all sets retain the *Folio*'s division of plays into Comedies, Histories and Tragedies as well as each category's order of plays. As with Vendler's work on the Sonnets, then, the internal logic of this study is largely dependant on that of the *Folio* itself. The final graph departs from this in that it presents the plays in their presumed chronological order of composition and performance[2].

Thus the title, *William's Window*, principally refers to the graphic endeavour itself (which does open something of a *window* on how Shakespeare may have envisioned the overall structure and the logistics of his plays in performance). Whereas the subtitle, *how transparent was Shakespeare's (meta)theatre*, refers to my working metatheatrical occurrences back into the *Folio*'s formal outlines.

As for the term *transparent*, it refers to what I believe was the desired *effect* of what we now call metatheatre upon Shakespeare's original audience: that of a sudden *shifting of perspective*. The medieval Latin word *transparens* originally meant 'appearing through'. Thus *transparent* for the physical sciences has come to

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[2] Though the chronology of plays I adopt is fairly standard and mostly reflects those of the *Riverside Shakespeare* and *Oxford Textual Companion*, I am thankful to professor Paul Yachnin of McGill University for his comments and suggestions.

mean 'pellucid' or 'allowing the passage of light'. As a value concept, *transparent* stands for 'manifest' or 'clear'. What transparency implies, then, is a shift in perception: when something 'appears through', it also can be 'seen through'; when something is 'pellucid' and 'allows the passage of light', it must also 'allow the passage of sight'; in order for something to be 'clear', it must 'stand out'; and to have been made 'manifest', it must have been 'brought to the fore'.

When we speak of *transparency* as a quality of dramatic or artistic representation, we usually refer to a shift in perception whereby what *appears through* or is made manifest is not so much that which is being represented (or given) but *representation* itself. For example, a play within a play (or a painting in a painting) is a case of representation representing something of itself. As such, its fiction — or illusion — is, both, augmented and destroyed. The spectator can go either way, further in or out of the play (or painting). What ultimately ends up being made manifest is the spectator's relation to the representation, as well as the relation of the representation to the real world. For if we recognize *theatricality* as that aesthetic shift in perception which allows for a *signifier* (i.e. the theatre) to stand for the *signified* (i.e. the world) in a context recognized by all participants (i.e. players and play-goers alike) as fictional, then *metatheatricality* is that second aesthetic shift in perception which allows for this theatrical construction (or process) to reveal itself as such.

It has been objected that Louis Marin's *opacity*[3] would have been a more appropriate concept than transparency for describing this effect (in part, because opacity is already in general art-historical parlance). But Marin's term, though it indeed describes a

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[3] "C'est ce que j'appelle l'opacité ou la réflexivité de l'oeuvre. Elle peut représenter quelque chose: être transparente, et en même temps, elle montre qu'elle représente. L'objet d'une science et d'une théorie de l'art est cette articulation très complexe entre transparence et opacité, entre la *mise en oeuvre* et les façons de montrer cette mise en oeuvre." Louis Marin, *De la Représenation* (Gallimard/Seuil, 1994, p.67).

similar effect in the visual arts produced by comparable devices (painting-in-the-painting, veduta, and trompe l'oeil), rather refers to an abolishing or reduction of a painting's perspectival narrative space to the single surface of its picture-plane (which is thereby rendered *opaque*). Of course, there was no such single plane for a viewer's eye to abut on the Elizabethan stage, which may have been somewhat more 'in the round' than hitherto suspected. But whether we choose *opacity* or *transparency*, the processes they both describe emerge out of the same self-awareness and result in a similar aesthetic concern for self-reflexivity. The term *transparent* I simply thought more apt to describe this effect, in part because the word itself appears in Shakespeare's writings (five times[4]) whereas *opaque* does not. And if *"how self-reflexive was Shakespeare theatre"* might have been a truer sub-title, *"how opaque…"* would clearly have given the wrong idea. For the transparency in question, here, also concerns my chosen approach, which — being accumulative of textual facts — is rather more archaeological than strictly analytical. For, in the end, it is the very accumulation of fairly objective instances of self-reflexivity (either scenic or textual) that shows Shakespeare's reliance on metatheatre to be so self-evident as to be 'transparent'. As it stands the sub-title may perhaps be interpreted as an attempt at bringing some lighter stuff into the field of Shakespeare studies, hopefully, without our seeming to be too much of "Transparent Heretiques" (Rom 1.2.92/340).

Of course, such heavy reliance on visually rendered evidence does tend to make my work a *photo-reportage* of sorts. But given the necessary interplay between Shakespeare's theatrical scripts, the extracted data, and the resulting graphic displays that the work represents, its true formal paradigm is far more that of an internet website. For a website — through hyperlinks and pop-up windows — does more readily allow for the back-and-forth perusal between numerical, textual and graphic levels which the proper

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[4] 2H6, 3.1.353/1658; LLL, 4.3.29/1363; Rom, 1.2.92/340; MND, 2.2.104/759; TN, 4.2.36/2022

interpretation of this study often requires. In the case of the present document, much of the textual data of chapters 2 & 3 that constitute Shakespeare's theatrical metalanguage (in the sense of Shakespeare's theatre *speaking about* theatre) must perforce be included (as so many *tables*) in order for the reader to better appreciate the discrete nature of a material that would otherwise be displayed and interpreted mostly *quantitatively*.

## *MORE PREGNANTLY THAN WORDS*
### *Constructing the graphic apparatus*

Edward Tufte's seminal work *The Visual Display of Quantitative Information* (1983) opens by succinctly describing what graphic displays should do.

- show the data
- induce the viewer to think about the substance rather than the methodology
- avoid distorting what the data have to say
- present many numbers in a small space
- make large data sets coherent
- encourage the eye to compare different pieces of data
- reveal the data at several levels of detail
- serve a reasonably clear purpose (Tufte 1983, p.13)

The "reasonably clear purpose" of my graphic apparatus was to plot the course of Shakespeare's metatheatre while also providing a perspective or window on how he may have envisioned — or, at least, *sensed* — the overall structure of his plays in performance. As such what I wanted to reproduce somewhat resembled a synoptic instrument that the Elizabethan players themselves employed: the plot (or platt). This was the single-sheet summary of a play's *cue to cue* presumably posted — as an *aide mémoire* — backstage on the tyring-house wall during rehearsals or performances. Seven such plots are still extant, the most famous being the one for Richard Tarlton's *The Secound Parte of the Seuen Deadlie Sinne* (Greg 1955, Braunmuller 1990). Plots described (quite accurately) a play's scheme of

entrances and (sometimes) exits and thus its basic technical structure. What my graphs sought to do, then, was superimpose metatheatrical occurrences onto the technical structure of Shakespeare's plays.

The graphic apparatus itself is composed of two types of diagrams: formal outlines (chapter 1) and scatterplots (chapters 2 & 3). The formal outlines highlight metatheatrical devices in the context of each play's technical "plot", whereas the scatterplots show where textual terms related to a particular theme (in this case theatre and mimetic representation) appear along the course of each play's lineation. Two principal concerns guided the development of this graphic apparatus. The first was that graphs represent textual facts; the second, that the visual information be as free of noise (or interference) as possible.

Of course, the key word in Tufte's list is "data". It is the data that must be "shown", made "coherent" and "compared" in a way that does not "distort" it. And indeed this project would have been almost inconceivable were it not for the fairly hard data that Hinman's TLN provided. Hinman's system is based on the actual typography and layout of the *Folio*, it is therefore rather more solid and permanent than the standard act-scene-verse numbers and provides a clearer sense of a part's or of an event's importance in relation to the play wherein it appears. The character of *Tempest*'s Shipmaster, for instance, appears at 1.1.1-4 and 5.1.215.s.d.-319.s.d. Though this does suggest that the Shipmaster enters briefly at the very beginning as well as somewhere in the final act, we don't really know how long the play is (we only know that 1.1 is at least 4 lines long while 5.1 is no less than 319 lines). According to *Tempest*'s continuous TLN course of 2342 lines, however, the Shipmaster is onstage for TLN 2-9 and 2200-319. This not only tells us that the two appearances of the Shipmaster effectively bookend the play but a quick calculation also enables us to ascertain that he is onstage for 126 typographical lines or about 5% of the whole. In a sense, Hinman's TLN reifies the *Folio* into a material,

quantifiable object of study. However, extracting the TLN data for all acts, scenes, entrances & exits, disguises, plays-within-the-plays, theatrical or artistic term proved to be a fairly trying enterprise.

According to proper data-collection procedures, such a survey should have been undertaken by at least two people working independently from one another whose results would then have been verified by a third party in order to detect discrepancies. Unfortunately, working mostly alone, I could not benefit from such procedures. Though the graphic program developed by Stéphane Volet did allow me to detect gross discrepancies, my peace of mind (such as it is) mostly was attained through multiple revisions. The University of Virginia's online *Folio* (which is also keyed to Hinman's TLN) was an invaluable resource in the course of such verifications. In the case of the textual surveys, though Hinman's facsimile remained our control text (and the orthography and punctuation those of the *Folio*), I greatly benefited from Creative Multimedia's searchable CD-ROM *The Complete Works of Shakespeare* (1992), as well as Bartlett's (1972) and Spevack's (1968-80) concordances.

Generally, the formal outlines of chapter 1 show characters entering and exiting exactly as they do on the *Folio* page: *Tempest's* Shipmaster appears with *"En-ter a Ship-master"* (TLN 1-2) and disappears with the indication *Exit* (TLN 9). Characters are listed (in their order of appearance) along the vertical Y-axis, while their entrances & exits appear along the horizontal (TLN) X-axis. But, as every scholar knows, the *Folio* can be quite a messy book and the quality of its texts varies greatly according to the underlying copy of each script. Shakespeare's foul papers usually provide scanty stage directions, while Ralph Crane's transcripts often 'bunch' entrances at the top of scenes. On many occasions, the *Folio*'s reader has to guess where a particular character enters or exits in the course of dramatic action.

When the *Folio*'s stage directions were found to be lacking, I resorted wherever possible to other contemporaneous editions (for instance, to the 1594 Q1 of 2H6). Where there is no such edition (*Two Gentlemen*) or where a play's stage directions are notoriously difficult to ascertain accurately (*Merry Wives*), I then turned to modern editions for clarification. Though I consulted Oxford editors Stanley Wells and Gary Taylor's *Textual Companion* (1997) as well as Stephen Greenblatt' *Norton Shakespeare* (1997) and Alfred Harbage's *Pelican Shakespeare* (1977), I mostly favoured Gwynne Blakemore Evans' *Riverside Shakespeare* (1997) for its being already keyed to Hinman's TLN. My favouring the *Riverside* in the course of data collection has led to adopting its act structure (whenever the *Folio*'s was deficient) as well as its act-scene-verse numbers for citation purposes. Apart from providing the list of a play's characters, the only indications pertaining to plot that these graphs contain are deaths, disguises and plays-within-the-plays.

Even so, a first version of these formal outlines was found to be deficient on a number of points. Though they did indicate plays-in-plays and disguises, these were insufficiently differentiated to reveal which events were manifest and which implicit (a distinction I felt the graphs should make). Furthermore, the initial version mostly listed principal characters. Though this did adequately reveal the structure of some of the plays (most of the Comedies, *Romeo and Juliet*, *Othello*), it became rather evident that in many cases it did not. Indeed, it seemed as if the pacing and particularities of much of the Histories and Tragedies (such as 2–3H6 or *Anthonie and Cleopatra*) were largely defined by the activity of secondary or even tertiary characters.

The question of scale also turned out to be something of a quandary. Though it certainly would have been preferable — for the purpose of truer comparison — to present all graphs according to one and the same scale, this proved to be difficult. Were *The Comedie of Errors* (1920 lines) to be graphed according to the same scale as *Hamlet* (3906 lines), the former would have been rendered illegible and the

later unwieldy on the printed page. And so, though all the graphs do allow for a degree of structural comparison, they unfortunately do not accurately represent the plays' relative lengths.

My use of scatterplot graphs in chapters 2 & 3 has much to do with providing continuity (assuming, of course, that the formal outlines of chapter 1 will have familiarized the reader with graphic displays). Usually, scatterplots show values for two series of variables (for, both, the horizontal and vertical axes). However, in indicating where terms related to theatre and to mimetic representation appeared along the TLN course of each *Folio* play, the scatterplots of chapters 2 & 3 only use a single series of coordinates and, therefore, a single axis (the horizontal). Perhaps the vertical y-axis might have been used to evaluate the metatheatrical 'potency' of the surveyed terms according to a scale whereby a phrase like "counterfetting actors" (3H6/1088) would have scored a "10" and a dead metaphor ("plaid the Sheepe") a "1". But this would have gone far beyond simply locating textual facts. Furthermore, using the y-axis for such grading purposes might have interfered with the inter-diagrammatic play of scatterplots and formal outlines. As it stands, the persistent, steady use of the same horizontal TLN axis throughout does suggest and indeed invite the reader to undertake such inter-diagrammatic readings of her own.

In general, the graphs show the larger (dramaturgical) and not the finer (poetical) points of each play's structure. Yet they do not entirely exclude appreciating details of dramatic or textual construction (such as counterpoint or the presence of lexical clusters). Taken as a whole they do reveal the persistence and recurrence of certain patterns and traits, as well as the ebb and flow of metatheatrical occurrences. But the necessary passage from microscopic data-collection to macroscopic visual display — or from near to far-sightedness — was certainly the most arduous aspect of this work, at least in terms of determining and maintaining a steady analytical focus.

### *SO THAT THE ART AND PRACTIQUE PART OF LIFE,*
### *MUST BE THE MISTRESSE TO THIS THEORIQUE*
### (Confessions of an Under-theorist)

It is almost a truism to say that everything that can be said about Shakespeare has likely been said before, so that Shakespearean scholarship largely consists of reformulations and re-statements more suitable to current preoccupations, mindsets and worldviews. Indeed, ever since the advent of *Sturm und Drang* and Romanticism (both of which claimed Shakespeare for their own) every generation has had its version of Shakespeare from which to draw some of the definitive characteristics of the age. Even though the graphic element of this study is surely in keeping with today's emphasis on visual media, its methodological and theoretical bases are rather more anachronistic.

As historian Keith Thomas wrote, "nowadays, when young practitioners review the works of their elders, their most frequent criticism is that they are under-theorized"[5]. I suspect that this is the principal charge that may be held against a study so firmly entrenched in data collection and whose principal inspiration stems from work done in the 1930s (Chambers and Greg), 1960s (Abel, Barton, Honigman and Hinman) and 1970s (Calderwood). Yet reliance on what may be pointed to or at in the *Folio* does much to determine my theoretical perspective. Most of the material upon which I relied was the work of textual historians and bibliographers, many of whom lived and worked in the (fairly anti-metaphysical) era of logical positivism. In general, their approach was empirical and descriptive and even their successors (Gurr, Foakes, Blayney and Dessen) tend to value and stress *source criticism* over other forms of poststructuralist analysis.

My own approach has been variously described as belonging either to structuralism, phenomenology, or formalism, all of which are close

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1. "New Ways Revisited: How history's borders have expanded in the past forty years" in *TLS*, October 13 2006.

cousins from the first half of the twentieth century. This work may indeed seem structuralist in that it attempts to reveal the underlying 'system' of each *Folio* play (each graph being, in effect, a reduced signifier of the play signified). But if the graphs do show fundamental structural elements, I am not at all certain that they are structuralist for all that. Each graph is a schematic expression that gives an idea of what should happen onstage according to the text. Their purpose is purely descriptive and rather far from a general systematic theory — or 'paradigm', even — of Shakespeare's dramaturgy.

But inasmuch as I do attempt to view Shakespeare's metatheatre in its 'totality' and rely on the 'thingness' of the *Folio* to locate its signs (each graph being an amalgamation of textual 'facts'), then my work certainly owes something to phenomenology. Then again, the true 'thingness' towards which each of Shakespeare's scripts tended was, I believe, its performance. Yet these original performances left hardly a trace behind — excepting for those found in printed texts based on promptbooks —, so that what signs I do find are more akin to expository devices than they are to true 'facts'.

In the end, those studies that most resembled mine fell under the aegis of what would best be termed *formalism* in that they sought out manifest traces of 'artfulness' either through structure or the use of certain 'devices'. Two such studies in particular exerted enough influence upon me — at least, in terms of methodology — to warrant my discussing them at some length.

As previously noted, Regina Dombrowa's *Strukturen in Shakespeares King Henry the Sixth* (1985) was the only work I encountered that resorted to a form of graphic display akin to mine. Indeed, Dombrowa's study fairly culminates with her graphic display of the internal plot structure of the three *Henry VI* plays (fig.0.3).
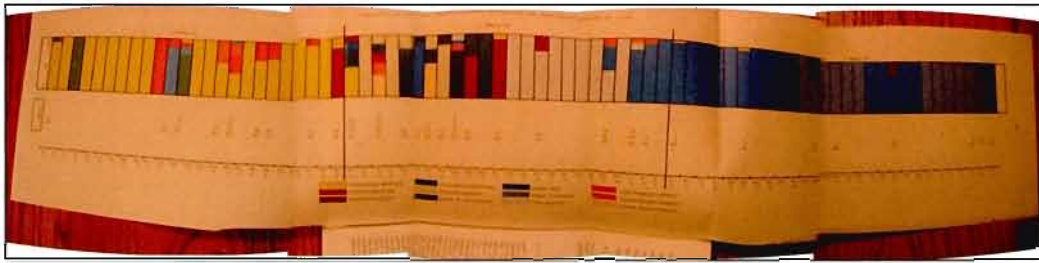
Fig.0.3: Regina Dombrowa's Plot-Structure in *Henry VI*

For her analysis, Dombrowa colour-coded twelve distinct plots and subplots in the *Henry VI* cycle (ranging from French-yellow to Suffolk-red to Gloucester-green to York-blue). She then counted the number of verses that concerned each plot and applied her colour scheme to the cycle's seventy-nine scenes. Her graph sheds little light on the plays' actual performative structure (we have no idea which characters are onstage for any given scene) but it does effectively show what each scene is *about*. And though it is perhaps a little unfortunate that Dombrowa based such a thorough quantitative study on a control text bound to become obsolete (Arden 2$^{nd}$ series), her using a more 'solid' text would not have much altered her graphic display. But the principal influence that Dombrowa exerted upon me was in showing just how 'counting lines' could result in such a compelling representation of a play's structure.

The second study is Doris Fenton's *The Extra-Dramatic Moment in Elizabethan Plays Before 1616* (Philadelphia, 1930). When she set out to catalogue all Elizabethan theatrical asides or direct addresses for her thesis, Fenton encountered many of the same editorial or bibliographical difficulties that I did. After all, any 'aside' in Shakespeare is an editorial addition and not an authorial stage direction, and whether or not a passage such as *Hamlet*'s "Who calles me Villaine? … Who does me this? Ha?" (2.2.572-6/1612-6) was addressed directly to the audience can only be conjectural. In determining what  constituted a direct  address or an  aside  Fenton

therefore had to resort to her own interpretative savvy (as well as that of the editors whom or whose work she consulted). Generally, though, she erred on the side of caution and loosely categorized her extra-dramatic moments according to their purpose. Fenton determined that Elizabethan playwrights had four reasons for "directly recognizing the audience" (id. P.115): it was either to amuse (Comical address), to seek its understanding (Appeal for Sympathy), to explain (Expository Address), or to teach (Didactic Address).

Likewise, my own determination of metatheatrical occurrences (whether scenic or textual) in Shakespeare's plays also required a fair degree of interpretation. Though the precise typology and terminology of Shakespeare's metatheatre are matters for each subsequent chapter to address, in general I did suppose that Shakespeare (and his contemporaries) had three principal reasons for resorting to metatheatre.

1) To emphasize art (or technique) over subject matter (or plot)
2) To provide structural markers or signposts of a play's development
3) To disarm the enemies of the stage.

These three reasons are, of course, fairly interrelated. Though the first is primarily aesthetic — in favouring that shift in perception whereby it is performance that is foregrounded rather than plot — nothing impedes any such foregrounding moment from also being a structural marker or, at least, indicative of some necessary shift in the action. Furthermore, when the very workings of dramatic illusion were revealed as such (either technically or structurally), then the illusion itself could hardly be so false as to allow puritans and neo-Platonists to rail at it. Thus any manifest occurrence of metatheatre could be construed as a form of moral defence for the theatre itself, since players can hardly be mendacious when they "cannot keepe counsell" and "tell all" (*Hamlet* 3.2.142/2009).

Another feature of Fenton's work I sought to emulate was how her analysis mostly avoided overt anachronism because her categories represented aspects of direct address and aside that Elizabethan players and playgoers themselves would have recognized. Much of my own analysis relies on those elements of dramaturgy upon which Shakespeare's 'theory of drama' was likely based. The expression is certainly tantalizing but my approach is far more prosaic — alas — than that of Pauline Kiernan's own *Shakespeare's Theory of Drama* (Cambridge, 1996). Kiernan asks the question "Why did Shakespeare write *drama*?" (p.2). Her avowed purpose is to place Shakespeare "at the forefront of English Renaissance aesthetic thought" (p.5). Whereas I am simply concerned with what Shakespeare, his players and his audience likely knew of dramatic technique and theory.

In the Induction of *Bartholomew Fair* (1614), Ben Jonson wrote that he himself was "loath to make Nature afraid in his plays, like those that beget Tales, Tempests, and suchlike drolleries, to mix his head with other men's heels" (*Bartholomew Fair*, Ind. 127-9). Hence were *The Tempes*t and *The Winter's Tale* popular enough three years after their creation to still be the target of innuendo, but — according to Jonson — they also showed Shakespeare abasing himself ("mix his head") to the level of "other men's heels". If Shakespeare was not above pandering to his audience's taste (as opposed to Jonson's) then it is likely that his dramatic proof was to be found in the performative pudding rather than in the neo-classical cookbook.

Shakespeare was certainly not ignorant of the principal neo-classical tenets. As early as 1575, poet Georges Gascoigne in his *Certain Notes of Instruction* stressed the value of *decorum* and his friend, Georges Whetstone, was a staunch defender of the unities on the English stage. We can therefore safely assume that Italianate classical criticism had penetrated England by the late 16th century. And though Shakespeare had probably not read its fundamental text, Aristotle's *Poetics* (re-discovered in 1481), he almost certainly did read commentaries on it, such as those of Thomas Lodge (1579) and Philip Sydney (1595). The dramatist's grammar-school education

(Baldwin 1944) would have also acquainted him with Seneca and Ovid as well as with the main categories of Ciceronian Rhetoric and style (*Inventio*, *Dispositio*, *Elocutio*, *Actio*, and *memoria*) upon which much of a player's technique depended (Roach 1985). He would have encountered Horace's *Ars Poetica* (with its many directives to orators, poets and actors) as well as Donatus' commentary on Terence, since both these texts were part of the grammar-school curriculum. Donatus in particular would have familiarized Shakespeare with the four elements of classical dramatic structure — *protasis* (prologue), *epitasis* (development), *catastasis* (climax) and *catastrophe* (reversal). Though the lively popular theatre of his day allowed him not to be overly concerned with rules, Shakespeare's own plays do generally follow Donatus and Horace's five-act structure (the first act being protatic, the second and third epitatic, the fourth catastasic and the fifth catastrophic). Indeed, for Shakespeare and many of his contemporaries, an act would still have been a relevant structural dramaturgical unit (as opposed to the 'theatrical' one it would later become with the advent of artificial lighting in the indoor theatres).

My own analyses and commentaries often require the reader to imaginatively superimpose this curve of rising and falling action — that Donatus' elements suggest — onto the course of certain playgraphs. I also tend to silently favour a further distinction we owe to the formalists of the 1920s between 'story' and 'plot'. I am generally more interested in the 'how' of plot rather than the 'what' of story. But I found this to be an especially useful distinction given that Shakespeare's stories were often well known to his audience. How he told them or transformed them or grafted them one onto the other was also part of their appeal. Furthermore the self-consciousness of the 're-telling' itself might be indicative of a kind of playfulness we more readily associate with our own post (or hyper) modern times. Such playfulness does concern metatheatre inasmuch as it adds a conscious inter-textual level between the re-telling and its source (especially when this source may have been Shakespeare's own work).

So perhaps 'formalism' does indeed provide the principal theoretical tenets of this work. The play-within-the-play certainly does represent one such 'device' as the formalists sought to define and isolate as an object of study. And, in a sense, I do want to see if metatheatre is a significant element of Shakespeare's poetic language (or *opoiaz*), and if it can open a further prospect onto the 'artfulness' of his scripts.

It is very likely, then, that this is yet another work of "mere archaeology" (Chambers 1923, v.1 p.vii), though I have certainly tried to be thorough in order that better scholars and theorists may read more into it than I ever can. For I side perhaps altogether too much with theatre practitioners to whom this work is also addressed. If my formal outlines could sometimes serve as pre-production tools for the casting and scoring of plays (after all, they do show exactly where and when characters appear in the course of dramatic development), their also showing the *degree* to which Shakespeare resorted to the theatre in the theatre might perhaps influence how we perform his plays today.

In his *Messingkauf Dialogues*, Bertolt Brecht suggested that Shakespeare's theatre was "full of A-effects" (Brecht 1965, p.58).

> They acted (and also rehearsed of course) by daylight in the open air, mostly without any attempt to indicate the place of the action and in the closest proximity to the audience, who sat on all sides, including on the stage, with a crowd standing or strolling around, and you'll begin to get an idea how earthly, profane and lacking in magic it all was. (id. pp.58-9)

I, myself, am not so sure that Shakespeare's theatre lacked in 'magic' (or 'Art'). But, I do think we should always remember that *Hamlet*'s "Clowd" shaped "like a Camell" — or "a Weazell" or "a Whale" (3.2.376-81/2247-52) — was in that self-same "excellent Canopy" (2.2.299/1346), the sky, that the melancholy prince, himself, shared with the Globe's audience.

CHAPTER I


**_THEIR EXITS AND THEIR ENTRANCES_**

_A Graphic Survey of Metatheatrical Devices
in Shakespeare's First Folio_


> Some of the plays I am referring to … can, of course, be
> classified as instances of the play-within-the-play, but
> this term, also well known, suggests only a device, and
> not a definite form. … Yet the plays I am pointing to do
> have a common character: all of them are theatre pieces
> about life seen as already theatricalized.
>
> — Lionel Abel,
> _Metatheatre_, p.60


Disguise and the play-within-the-play essentially reproduce 'in
little' the very means of theatrical representation. The play-
within-the-play is metatheatre's emblematic device, in part, because
it shows that the play-world wherein it appears has itself already
been _theatricalized_. A disguise is metatheatrical because it is akin
to a mask being worn atop another mask. It requires that the player
'impersonate' a character who is himself impersonating another.

Though the use of disguise in drama ranges widely — from masquerade,
to dissemblance, to impersonation, to role-playing — and may serve
to dissimulate face, name, sex, condition, manner or quality
(Beckerman 1962) — for the purpose of this survey, I have retained
what Georges Forestier in his _Esthétique de l'identité dans le
théâtre français_ (1988) considers its two principal types: the
_conscious_ disguise and the _un-conscious_ disguise. Both types are, of
course, tied to a character's identity: either a character hides
his/her true identity — such as Viola in _Twelfe Night_ — or his/her
true identity is hidden from them — such as Perdita in _Winters Tale_.
From Roman comedy we also have mis-identification or the _quid pro
quo_ when a character is mistaken for another — as in _The Comedie of_

*Errors*. But this, essentially, is a variation of the *un-conscious* disguise.

Establishing a clear typology for the play-within-the-play is not as simple. Disguise is the oldest of dramatic devices. Fundamental Aristotelian concepts such as recognition and reversal are related to it, since the revelation of identity (the fall of the mask or disguise) is at the very crux of such classical catastrophes as that of Hamlet's ancestor Orestes. But the play-within-the-play — like the painting-in-the-painting — essentially belongs to early modernity and its fondness for paradox and ambiguity (Stoichita 1997, Greenwood 1988).

R. J. Nelson's rather wide-ranging monograph *Play within a play; the dramatist's conception of his art: Shakespeare to Anouilh* (1958) provides the first schematic definition of the device by distinguishing the *primary* (or *outer*) play from the *secondary* (or *inner*) play-within-the-play (Nelson 1958, p.x). But it also includes a list of Shakespeare's plays-within-the-play. Nelson's list consists of seven plays, subdivided into three periods. A first period of "affirmation" (id. p.12) is represented by *The Taming of the Shrew*, *Loves Labour's Lost*, *A Midsommers Nights Dreame*, *The Merry Wives of Windsor* and *As you Like It*; a second period of "soul-searching" (ibid.) by *Hamlet*; and a third period of "reaffirmation" (ibid.), by *The Tempest*. Unfortunately, Nelson does not go on to examine these plays-within-the-play in any detail; nor does he explain why he includes *Tempest*'s magical 'Maske of Juno' as a play-within-the-play, but not *Macbeth*'s just as magical 'Show of eight Kings'.

Frederick S. Boas' article, *The Play within the Play* (1927) considers the device a "distinctive feature of Elizabethan dramatic history … a product partly of intellectual forces, partly of material conditions" (id, p.134). In Tudor England, these material conditions were largely due to "the rise of travelling professional companies which made it a familiar occurrence for a 'cry of players'

to arrive at a great house" (id. p.135); an easy enough incident to transfer "from real life to the traffic of the stage" (ibid.). In Elizabethan England, though, it was rather the permanent theatres, with their "inner and outer stage and gallery, [that] lent themselves to the play-within-the-play" (ibid.).

Boas goes on to provide three swift studies: the first, of the inset-mumming of Henry Medwall's *Fulgens and Lucres* (1497); the second, of the inset-morality of the ill-fated *Sir Thomas More* (1592-3); the third, of the Masking at Wolsey's house in Shakespeare's *Henry VIII* (1612-13). Medwall's use of the device, Boas explains, "is not merely an extra decoration [but] illustrates the prodigality of the patrician suitor [as] an act of ceremonial compliment" (id. p.137). Boas thereby lends this occurrence of the play-within-the-play an implicit dramaturgical (as well as a decorative) purpose. His brief exegesis of *Sir Thomas More*'s inset-morality, 'The Marriage of Wit and Wisdom', demonstrates that the Elizabethan dramatist who wrote the scene (probably Anthony Munday) showed such a close "textual knowledge of early Tudor drama" as to conflate a number of texts in order "perpetrate an elaborate hoax" (id. p.142). The scholar thereby strongly suggests that we not underestimate the deep knowledge or the degree of playfulness of Elizabethan playwrights. And when Boas writes that the masked dance of the Shepherd-King, in *Henry VIII*, is "the beginning of an infatuation … pregnant with dramatic significance" (id. p.144) he underlines the structural importance of the play-within-the-play[1].

Boas then looks at the inset-pageant of *Loves Labour's Lost*, the play-within-the-play in *A Midsommer Nights Dreame*, the two versions of *Shrew*, and the device becoming an "instrument of tragic Nemesis" (id. p.153) with Thomas Kyd's *A Spanish Tragedy* (c.1585-7) and

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[1] Boas' quick survey of these three occurrences also exploits the underlying historical connection between Morton (in whose house Medwall's comedy was first performed), More (who was in Cardinal Morton' service at the time), and Wosley (More's successor as Lord Chancellor).

Shakespeare's *Hamlet*. His article concludes with the fading of Prospero's pageant as indicative of the play-within-the-play's own final dissolution: "It takes indeed some sporadic later forms as the puppet-play in Jonson's *Bartholomew Fair* (1614) but its work was virtually done" (id.155). According to Boas, then, the purpose of the play-within-the-play had essentially been to address the eternal problems of shadow and substance, "of reality and appearance with which the metaphysician and the scientist are still in a subtler and more penetrating fashion wrestling to-day" (id. p.156).

Boas' article claimed to bring "neither new facts nor theories" (id. p.134) but it nonetheless provides a wide assortment of types (or species) of play-within-the-play: inset-mumming, inset-morality, maske, inset-pageant, and puppet-play. Boas also displays a gamut of analytical approaches and readings (historical, textual, structural, comparative) that always remain sensitive to theatrical performance. No one, to my knowledge, has so ably sounded the range of types and effects that the play-within-the-play affords in so brief a spell (a mere twenty-three pages).

The designation of *Henry VIII*'s Maske as a play-within-the-play extends Nelson's list. With the addition of 'Maskers', it should then also include *Romeo and Juliet* and *Much Adoe*, since both these plays show as dramatically significant a use of Maskers as *Henry VIII*. But perhaps Nelson's intention was to present 'examples' of Shakespeare's play-within-the-play rather than formulate a definitive list of its occurrences. Most everyone, for instance, agrees with Nelson when he recognizes *Merry Wives*' 'Herne the Hunter' as a play-within-the-play (even though one of its *actors*, Falstaffe, does not). For 'Herne the Hunter' is as much a 'gulling' as a play-within-the-play. Though their being framed devices is not always so apparent, many of Shakespeare's gullings are very theatrical indeed.

In *All's Well, that Ends Well* the Gulling of Parolles — wherein the braggart's own regiment (playing the part of "Muskvo's") first takes

him prisoner (4.1) and then interrogates him (4.3) — is perhaps more of a play-within-a-play than 'Herne the Hunter'. In addition to the regimental players, Parolles is gulled in front of a stage audience composed of the two French Lords G & E and Bertram. The same may also be said for the Gulling of Malvolio in *Twelfe Night,* wherein a 'part' has been laid for Malvolio to play before the stage audience of Toby, Aguecheek, and Fabian. And if Nelson considers the divine 'Maske of Hymen' in *As You Like It* a play-within-the-play, then why not the appearance of Jupiter in *Cymbeline*?

If the play-within-the-play is, as David A. Reinheimer writes, "an imitation of a theatrical imitation, establishing the context of performance" (Reinheimer 2000), then this survey's range must certainly be extended. It should include not only manifest instances of inset-plays (such as plays-within-the-play and scenes extempore), but also Maske(r)s, Gullings and Dreams or Visions, since all of these do open secondary 'frames' in the principal action of a play, whereby inset-performances may occur.

In *Le Théâtre dans le théâtre sur la scène Française du XVII<sup>e</sup> siècle* (1996), Georges Forestier establishes a typology of play-within-the-play based on *modes* of insetting. These modes are an elaboration of Nelson's simple binary distinction between *primary* (or *outer*) play and *secondary* (or *inner*) play-within-the-play. Forestier distinguishes five modes (Forestier 1996, pp.89-123): *perfect*, *imperfect*, *monolithic*, *multiple*, and *decomposed* (or *disrupted*). The first four are presented (like Nelson's *inner-outer*) as pairs of opposites. A *perfect* inset-play is an *inner* play *framed* within an *outer* play (like *Tempest*'s 'Maske of Juno'), while an *imperfect* inset-play is open-ended (like *Taming of the Shrew*). A *monolithic* inset-play is shown all at once without break in continuity — "L'action n'est jamais interrompue par un retour au spectacle principal" (id. p.91), whereas a *multiple* inset-play is broken-up into a number of episodes spread-out through the *primary* play. *A Midsommer Nights Dreame*'s 'Pyramus and Thisbie', for instance, may be designated a *multiple* inset-play since we are shown its *casting*

(1.2), *rehearsal* (3.1), *preferment* (4.2) and *performance* (5.1) as so many episodes from conception to realization. As for Forestier's final mode, the *decomposed*, it principally designates those plays—within-the-play whose performances are disrupted by their spectators. Most of Shakespeare's plays-within-the-play, then, are *decomposed* because their audiences — from Berowne, to Hyppolita & Theseus, to Hamlet — take special pleasure in disrupting them.

By highlighting metatheatrical devices in the context of the plays' technical performative structure, I am essentially looking at the plays from the vantage of metatheatre. The two devices (play-within-the-play and disguise) provide a large measure of significant relief and contour to the graphic displays. But not all of the *Folio*'s plays contain such manifest devices (indeed, most of the Histories do not seem to), so that the purpose of these playgraphs must be two-fold. To highlight the significance as well as the quantity of these devices remains their principal task. Yet to also highlight what these graphic structural displays themselves reveal, must certainly be part of the discussion.

This is somewhat 'par for the course' given my using a graphic tool (the formal outline) whose purpose it essentially is to reveal a play's performative structure (i.e the interaction between its various 'parts'). In some cases, this structural interplay is so manifest as to seem intent on playing-off audience expectations, by setting-up clear rhythms that are subsequently broken. Such is evidently the case of *Loves Labour's* and *A Midsommer Nights Dreame*. But more subtle rhythms are sometimes discernable that become more apparent from one play to the next (as is especially evident in the Romances). That a portion of Shakespeare's audience was attuned to such inter-performative (or inter-textual) strategies does indeed add another level of metatheatrical communication or expression to the mix.

· **CHARACTERS:** Characters are listed on the play-graph's vertical-axis, from top to bottom and in their order of appearance. A cross (†) marks when a character is deceased.

· **ENTRANCES / EXITS:** Entrances & exits are displayed along the horizontal-axis of each play's full TLN course (which therefore stands, analogously, for stage time).

· **ACT BREAKS:** Play-graphs indicate act breaks, but not scene breaks. For though an act is often a relevant structural unit, it is — more often than not — invisible onstage, whereas a scene is as visually self-evident here as it is in performance (i.e. the stage is cleared). When the *Folio* gives the act break, its line is solid. When it provides none, I've relied on either contemporaneous or on modern editions to establish its location, but the act line is then broken.

· **PLAYS-WITHIN-WITHIN-THE-PLAY:** These appear as vertical inset-frames, colour-coded according to type:

Inset-play (yellow)
Scene-extempore (blue)
Maske or Maskers (red)
Gulling (green)
Dream or Vision (orange)

· **DISGUISES:** These appear as horizontal frame surrounding the individual characters concerned, they are also colour-coded according to type:

Conscious (yellow)
Un-conscious (blue)

COMEDIES

## 1.1 Structure & Metatheatrical Devices of *The Tempest* (1611)
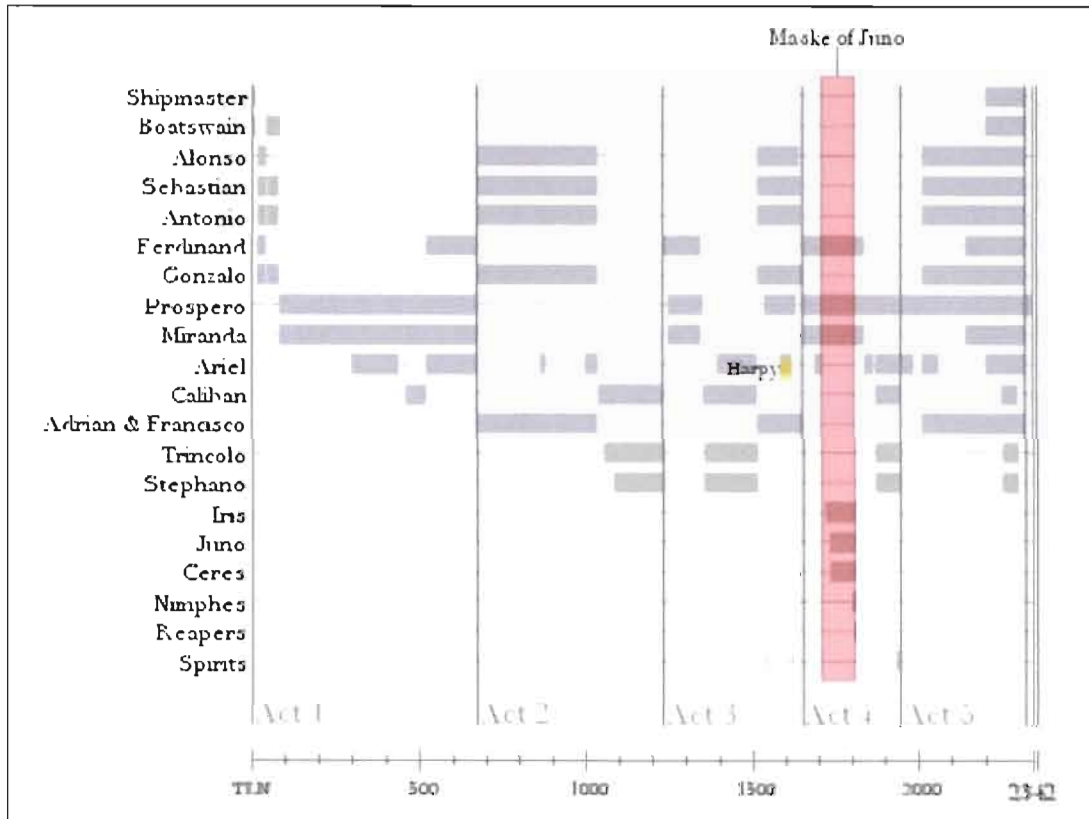


**Fig.1.1:** Formal outline of *Tempest* showing location and type of metatheatrical devices.

*Tempest*, *Loves Labour's Lost* and *A Midsommer Nights Dreame* are the three Shakespeare plays whose structure is the most visually apparent. They clearly result from a degree of structural premeditation on the part of their author. *Tempest* is subdivided into nine scenes, from shipwreck (1.1) to ship restored (5.1) with a central betrothal scene (3.1). Like *Dreame*, the movement from one scene to the next is between three classes of characters: the first led by Alonso & Antonio, the second by Prospero & Miranda (and Ferdinand), and the third by Stephano & Trincolo (and Caliban). The 'Maske of Juno' is structurally catastasic for it precedes the final *denouement* of all "plots". But, like *Hamlet*'s 'Mousetrap', the maske itself (which is technically a double maske because it includes both 'Gods' and human 'Reapers') is interrupted and left incomplete.

1.2 Structure & Metatheatrical Devices of *The Two Gentlemen of Verona* (1590-4)
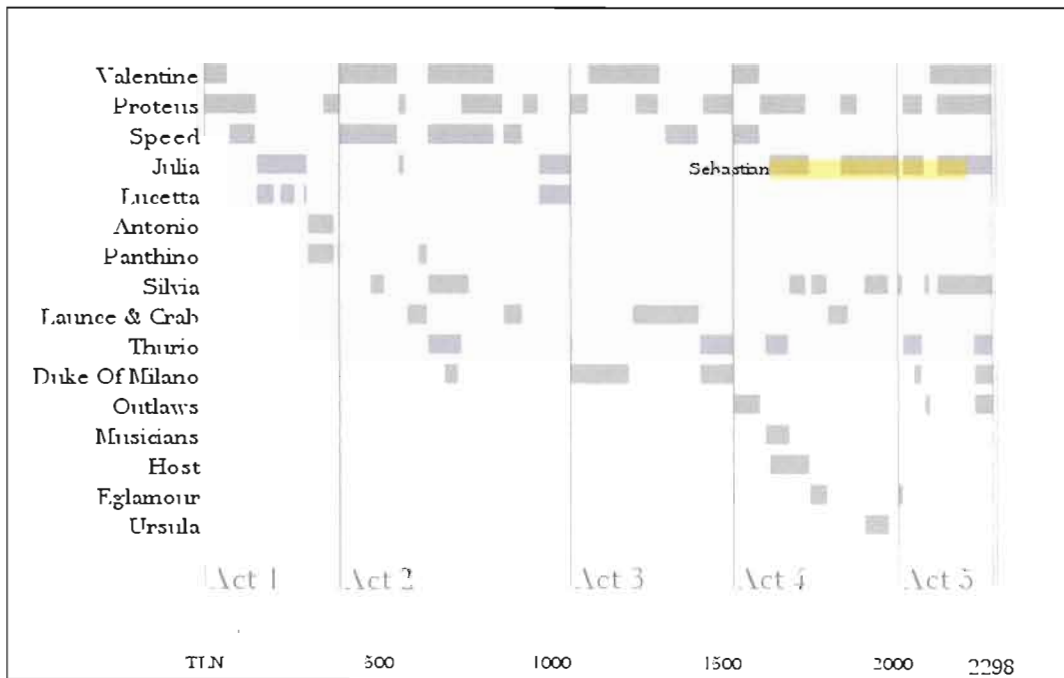


**Fig.1.2:** Formal outline of *Two Gentlemen of Verona* showing location and type of metatheatrical devices.

The initial series of staggered entrances, from Valentine to the Duke, reveals *Two Gentlemen*'s lengthy protasis. The first four characters to enter (Valentine, Proteus, Speed and Julia) do so in the order of the importance of their stage presence. And it is only when their inter-relations are established that the characters of Silvia, Launce, Thurio and the Duke are introduced in act 2.

The disguise of Julia (herself, the principal character of acts 4 & 5) is catastasic since it does force the play's resolution along the lines of a classical *recognition*. The graph clearly shows this catastasis as a second series of staggered entrances, which almost looks as if *Two Gentlemen* were two plays in one. A structural doubling that perhaps mirrors the abundance of pairings (Proteus/Valentine, Julia/Silvia, Speed/Launce), as well as the apparent counterpoint of the play.

## 1.3 Structure & Metatheatre of *The Merry Wives of Windsor* (1597-8)
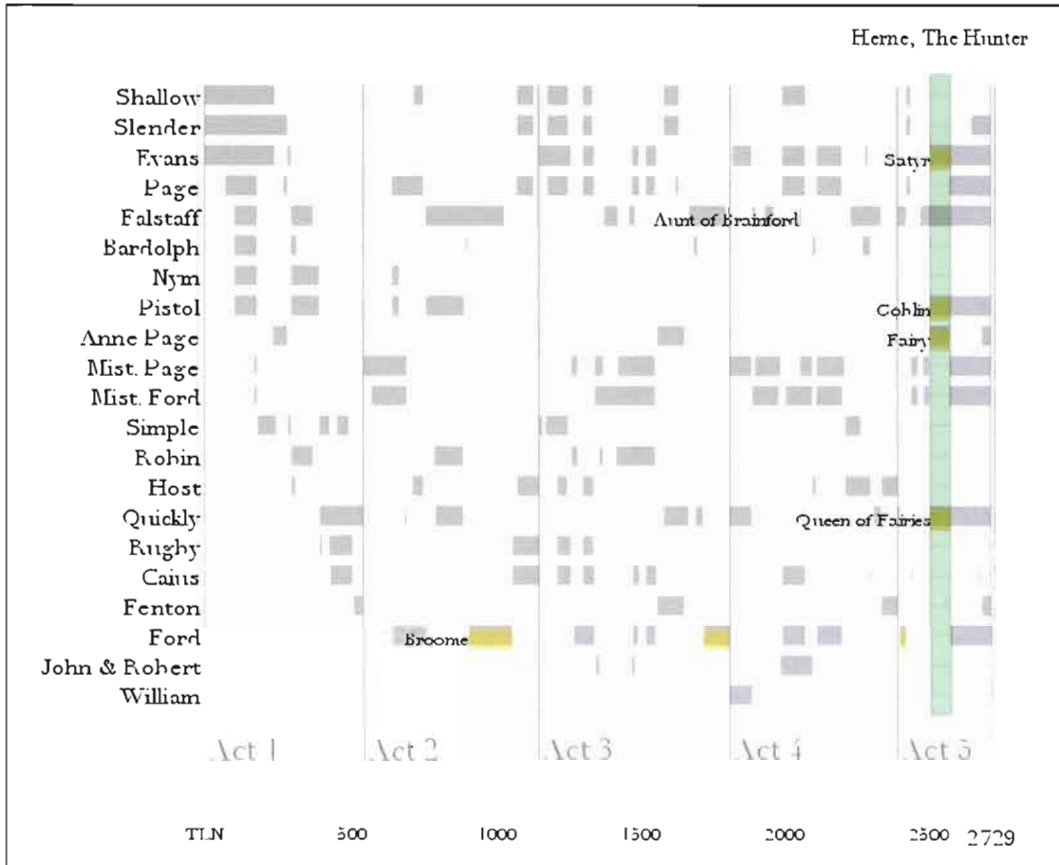


**Fig.1.3:** Formal outline of *Merry Wives of Windsor* showing location and type of metatheatrical devices.

Four sets of characters are introduced in act 1: the Shallow set, the Falstaff set, the Wives, Caius and Rugby. Four other characters, Simple-Robin-Host-Quickly (whose initial entrances are staggered), form a looser fifth set that facilitates interaction between the other sets. Except for the Falstaff set, which disintegrates, most retain their integrity. And except for Ford in act 2 (whose entrance completes the protasis), no new character of importance will be introduced. *Merry Wives* concerns the gulling of Falstaff. Acts 3 & 4 are both centred on failed attempts at it (due to Ford's untimely interventions). Hence could there almost have been three framed gullings. As it stands, 'Herne' is deservedly catastrophic. While Falstaff's disguise, in act 4, is most likely catastasic.

## 1.4 Structure & Metatheatre of *Measure For Measure* (1603)
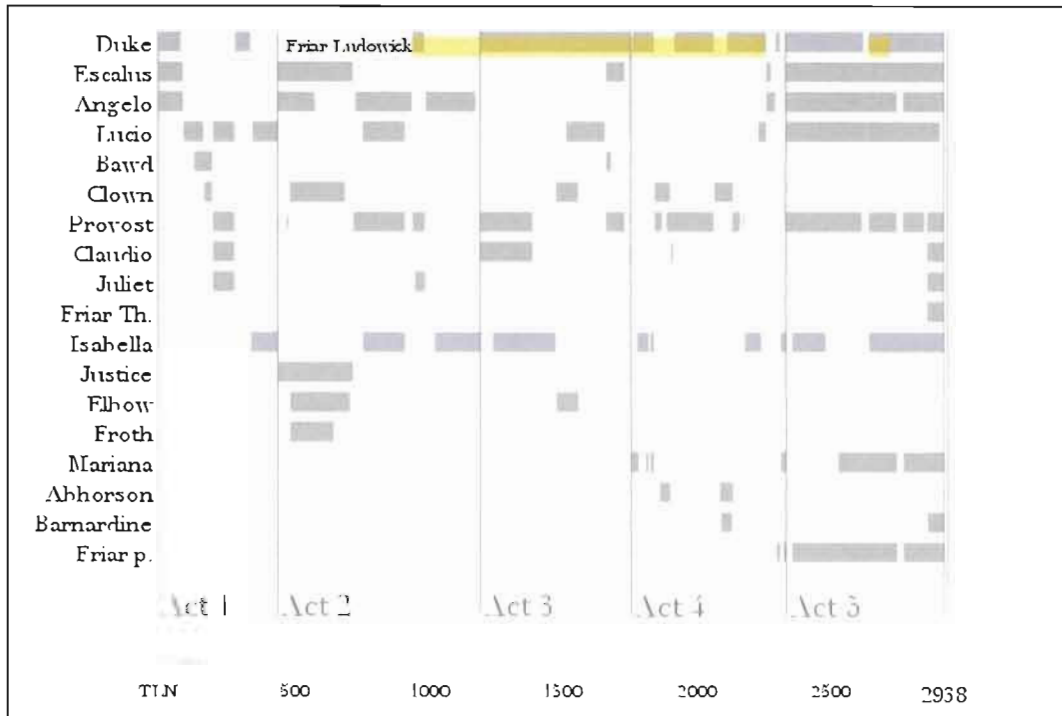


**Fig.1.4:** Formal outline of *Measure for Measure* showing location and type of metatheatrical devices.

*Measure*'s protasis is long by any standard. We must wait until the second scene between Angelo and Isabella (beginning at 1001), for the central action of the play to start. But perhaps the comical interventions that lengthen it were meant to lighten an atmosphere that (in spite of Lucio's best efforts) remained too dark for comedy. Once again, the fourth act introduces new characters (Marianna & Barnardine) instrumental to the play's resolution. The 'hidden Duke' is, of course, the principal dramatic device. *Measure* and *All's Well* are Shakespeare's two 'bed-trick' plays. This is a problematic device, since its occurrence (perforce, catastasic) cannot happen onstage. Something, then, must take its place. Here it is the comical Barnardine scene, which sets-up the final act's *recognition* and reversal. So perhaps this final scene (5.1) is a framed gulling of sorts. Though the Duke would prefer not to "stage me" (1.1.68/77) to the eyes of his people, in the end he does exactly that.

## 1.5 Structure & Metatheatre of *The Comedie of Errors* (1592-4)
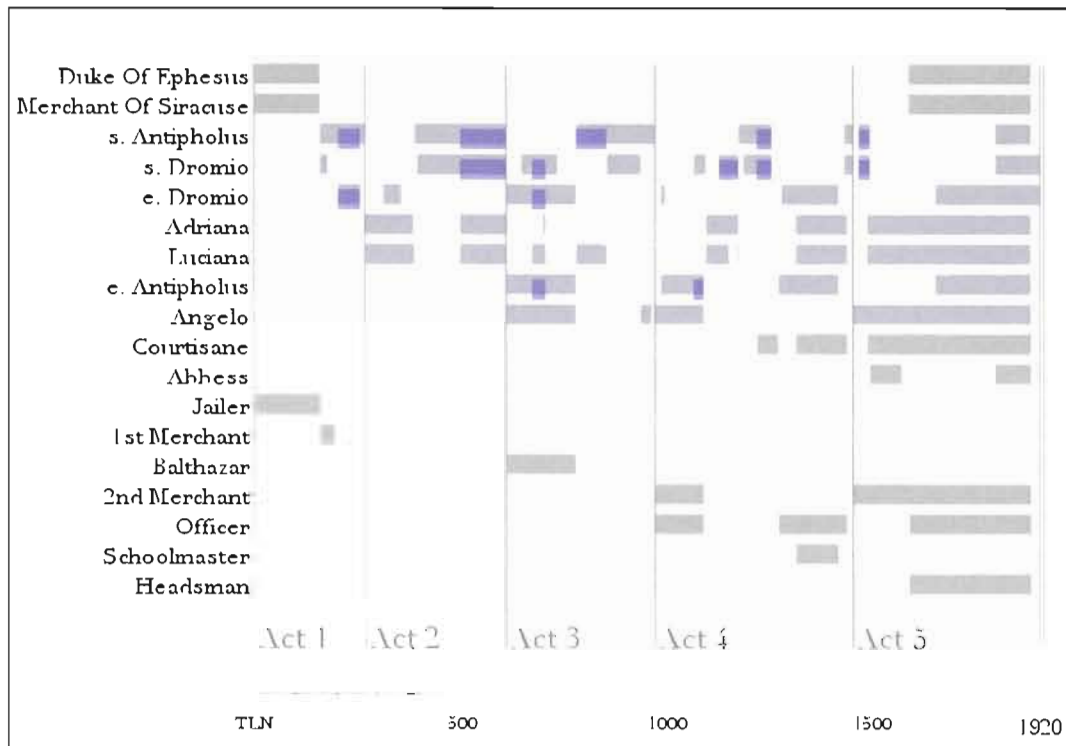


**Fig.1.5:** Formal outline of *The Comedie of Errors* showing location and type of metatheatrical devices.

*Errors* is Shakespeare's shortest play and perhaps his first experiment with the *quid pro quo* (even visually, central to the play). Such unconscious disguising necessitates two things: that the characters who are mistaken for each other do not meet, and that a third character (at the very least) do the mistaking. The disguises, then, are dependent on who is on stage with whom. Shakespeare plays off these requirements to good effect in the play's 'near miss'. Scene 3.1 shows both Dromios onstage together, though one of them (A.) is actually speaking from off-stage. But when Luciana enters (albeit joining the offstage Dromio), three characters — the two Dromios and E. Antipholus — are then, suddenly, disguised. In the play's finale, the quadruple recognition leads into a further (meta)recognition: for when the Abbess and the Merchant of Syracuse see each other recognizing their sons, they also recognize each other as husband and wife.

## 1.6 Structure & Metatheatre of *Much Adoe About Nothing* (1598)
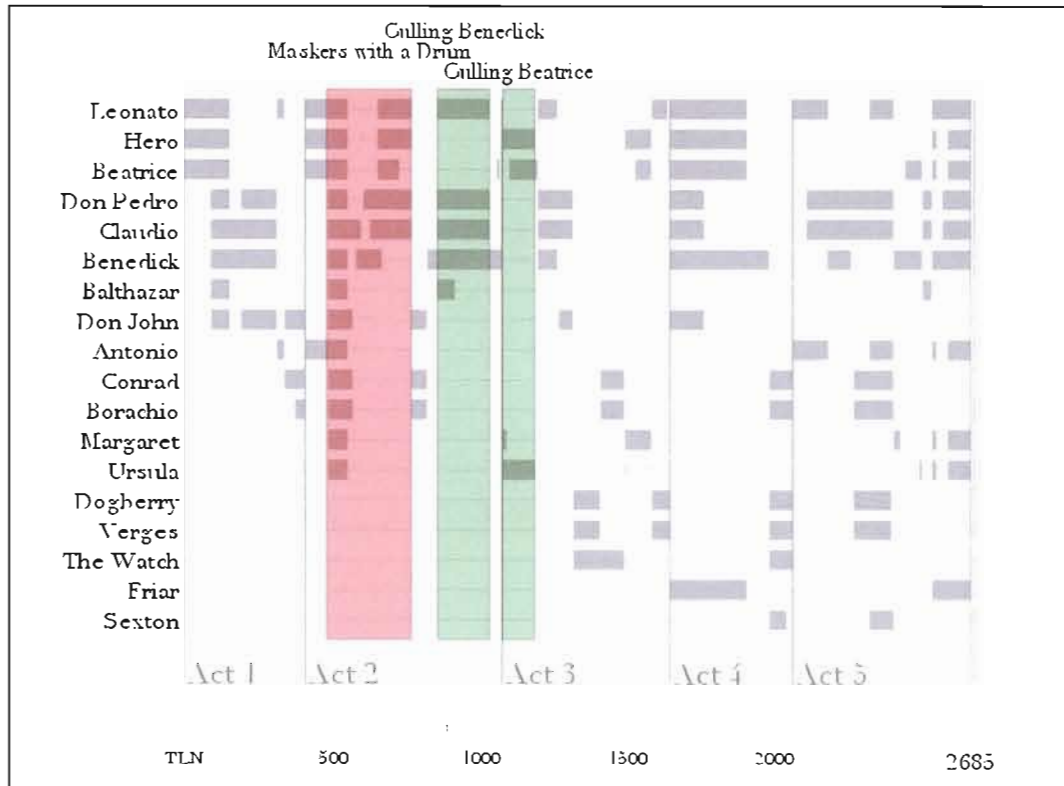


**Fig.1.6:** Formal outline of *Much Adoe About Nothing* showing location and type of metatheatrical devices.

Shakespeare here creates a situation that requires the central appearance of new characters (Dogberry, Verges and the Watch) to be resolved. And so, even before the failed wedding (4.1), the audience knows full well that order will be restored and that *Much Adoe* remains a comedy. But the graph also reveals that 4.1 is — due to its location — fairly catastasic (true to Shakespeare's manner, it even introduces a new character, the Friar). Exactly as in *Romeo and Juliet*, Shakespeare uses a Maske to mix and match his characters and thus allow for both a wooing (Don Pedro/Hero) and a plot (Don John/Claudio) to occur. In this context, the two gullings are a second form of 'wooing by proxy' (the first being that of Hero by Don Pedro for Claudio). As such, the gullings are a necessary (perhaps too successful) theatrical interlude between the Maske's set-up and the high drama that follows.

## 1.7 Structure and Metatheatre in *Loves Labour's Lost* (1590-1)
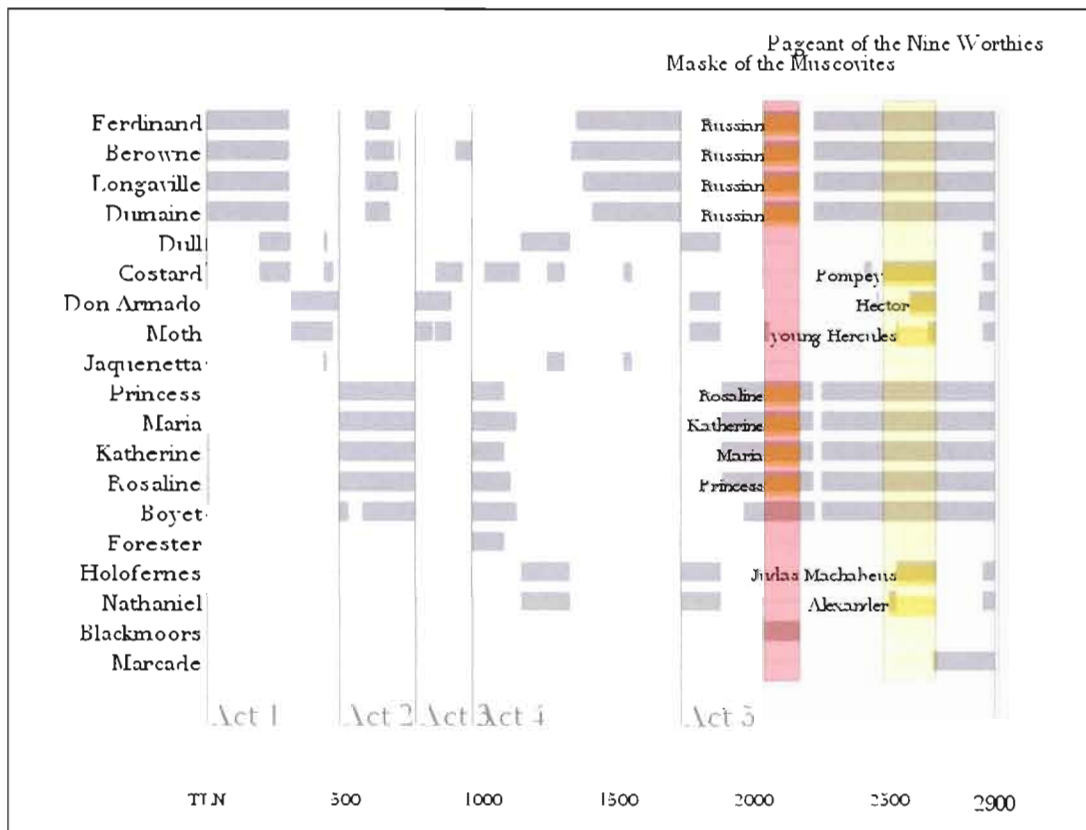


**Fig.1.7:** Formal outline of *Loves Labour's Lost* showing location and type of metatheatrical devices.

The action moves between groups of characters in the fairly organized pattern of Court/Clowns/Embassage. It does so twice before the introduction of the Pedants – at approximately the play's midpoint (4.2) – creates a momentary hiatus. But the Pedants being teamed-up with the Clowns, the pattern resumes for one more iteration before the grand finale of 5.2. Unlike *Shrew* (whose Induction may be excised), *Loves Labour's* includes a Maske and inset-play that are fully integrated. The 'Maske of the Muscovites' is Shakespeare's first use of the device. Already, it attempts to reconcile irreconcilable parts and is probably catastasic (all that follows is *recognition*). Whereas the Pageant is catastrophic and (were it not for the 'Owl and the cuckoo') left incomplete at the play's strange final reversal: "You that way, we this way" (2899).

## 1.8 Structure & Metatheatre of *A Midsommer Nights Dreame* (1595)
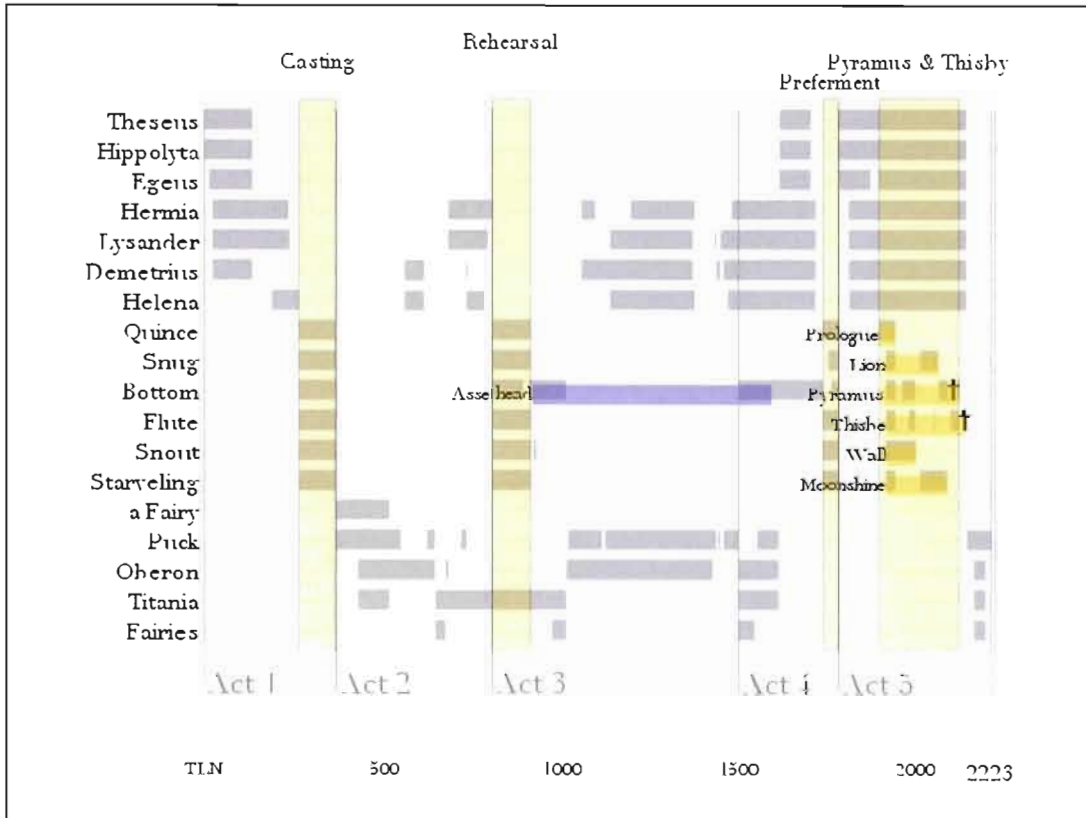


**Fig.1.8:** Formal outline of *A Midsommer Nights Dreame* showing location and type of metatheatrical devices.

As in *Loves Labour's Lost*, the passage from scene to scene is according to a fairly set pattern (Athenians/Mechanicals/Fairies). Once again, the pattern is repeated twice before being interrupted in act 3 (while act 5 mostly restores it). But one of the principal structural differences between the two plays are the *liaisons* that the Fairies provide. Indeed, Puck and Oberon are as much spectators as stage-managers. Hence do the forest ventures of the crossed Athenian lovers make up a "pageant" (1138) for Oberon and Puck to witness and re-cast at will. As for the multiple inset-play, 'Pyramus & Thisby', while its finale is obviously catastrophic, its first three parts seem akin to choral interludes that mark the main structural stages of the play.

## 1.9 Structure & Metatheatre of *The Merchant of Venice* (1596-7)
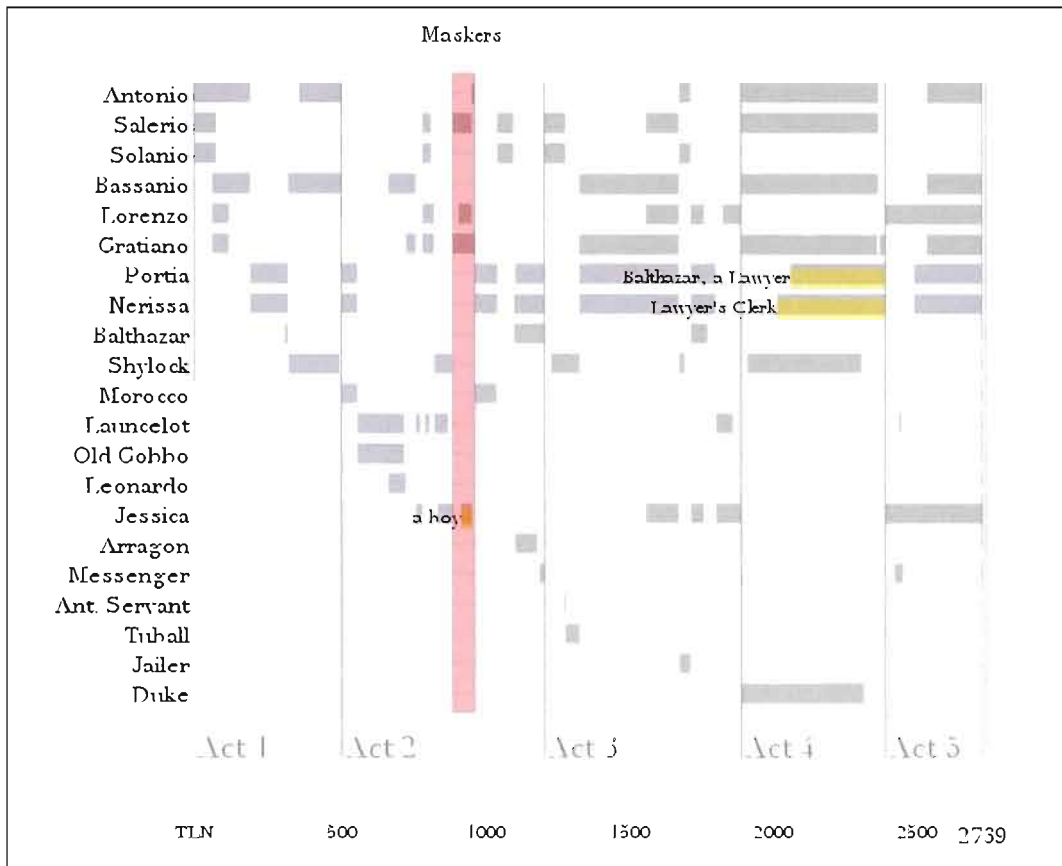


**Fig.1.9:** Formal outline of *The Merchant of Venice* showing location and type of metatheatrical devices.

One of Shakespeare's quickest protases, about three hundred lines suffice to introduce all major characters (there remains only Launcelot and Jessica to be met). Two incidental characters (Morroco and Arragon) mark the beginning and end of act 2, which closes with Bassanio's arrival at Belmont (Messenger). Another incidental, Tuball, marks Shylock's point of no return (3.1). The introduction of the Duke (4.1) — and of the Disguises — marks the play's catastasis. The appearance of Maskers (2.6) is catalytic. As in *Loves labour's* and *Romeo & Juliet*, the device serves to join two irreconcilable parts: the Christian Lorenzo with the Jewess Jessica. But, contrary to the two previous plays, here the device is successful, even if it does speed Shylock's revenge and thus tests Bassanio's love and friendship.

## 1.10 Structure & Metatheatre of *As You Like It* (1599-1600)
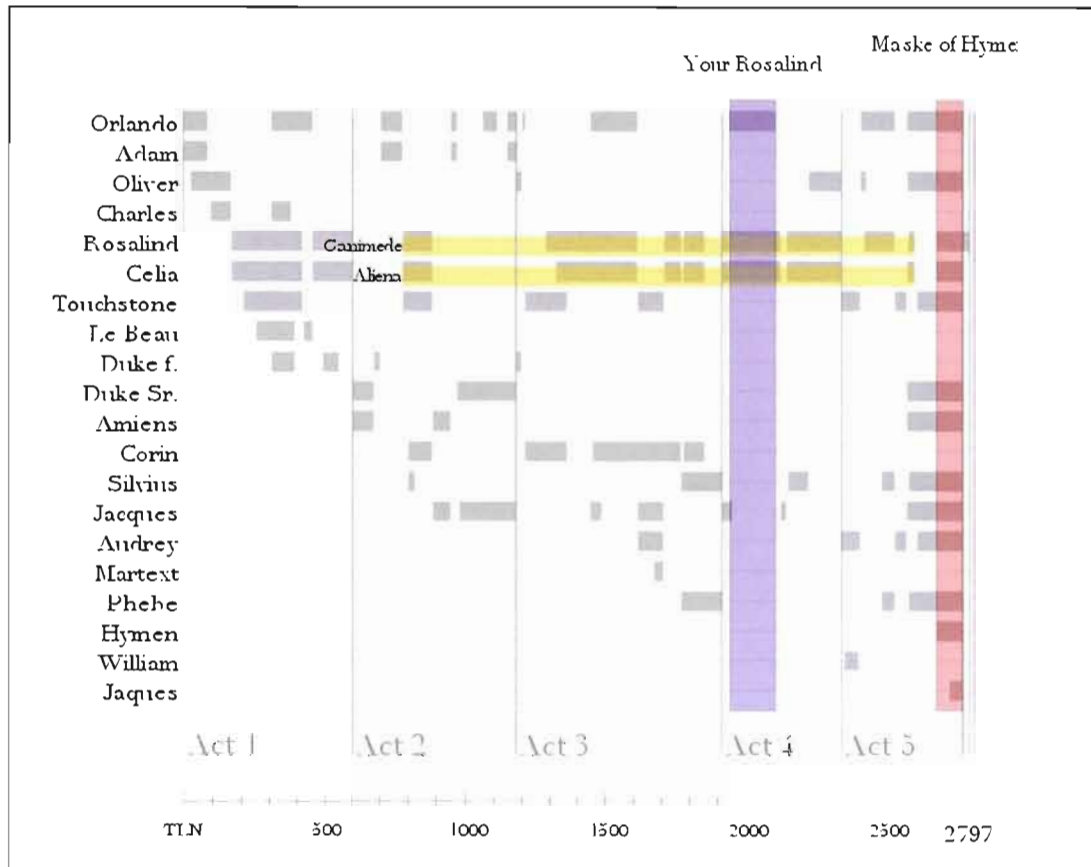


**Fig.1.10:** Formal outline of *As You Like It* showing location and type of metatheatrical devices.

*As You Like It* is the first of Shakespeare's two pastorals (the second being *Winters Tale*). As with Julia in *Two Gentlemen*, the quality of the two disguises must perforce lead to a classical recognition scene. The playful confrontation of the two would-be lovers, Rosalind and Orlando ('Your Rosalind'), is almost certainly catastasic. Rosalind disguised as Ganymede has Ganymede play Rosalind, hence is the disguise being tested to its very limits. As for the 'Maske of Hymen', its very artificiality does seem to perspectively recast the whole of *As You Like It* as something of a courtly Maske.

## 1.11 Structure & Metatheatre of *The Taming of the Shrew* (1590-1)
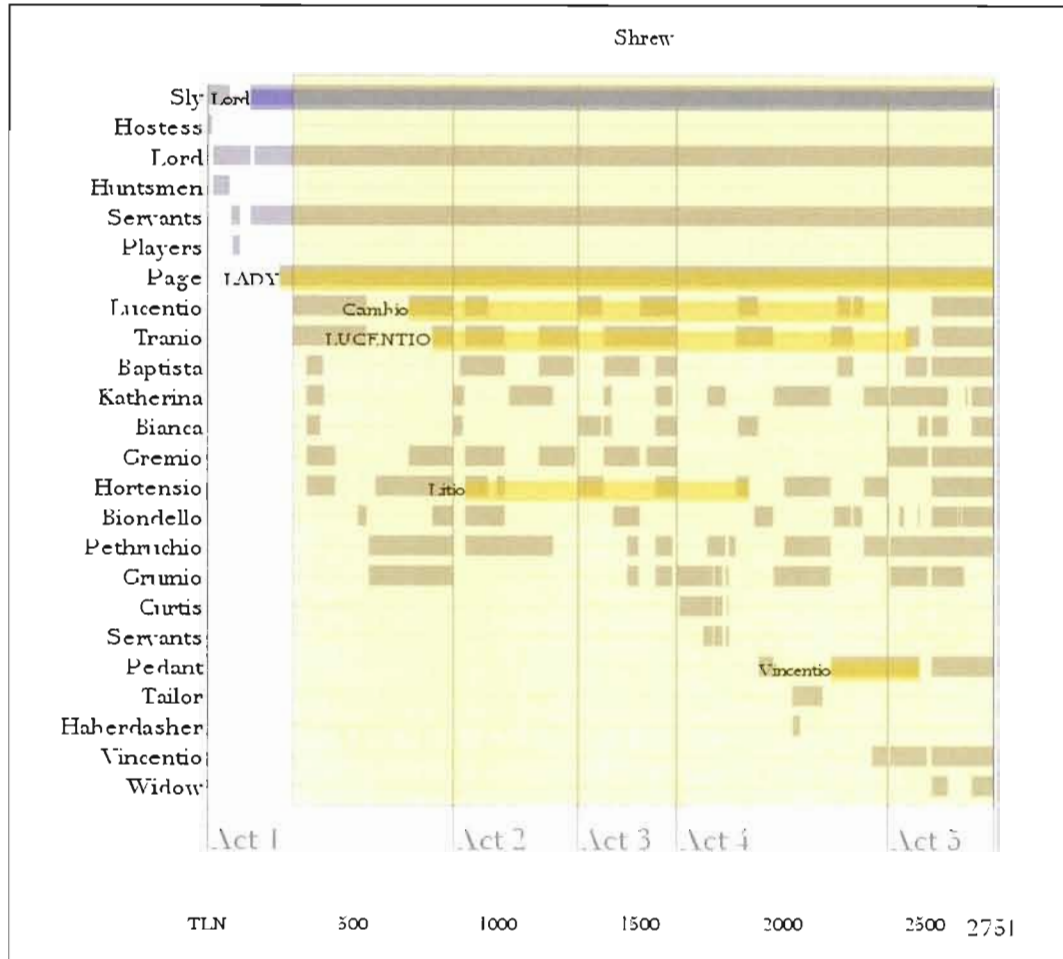


**Fig.1.11:** Formal outline of *The taming of the Shrew* showing location and type of metatheatrical devices.

*Shrew* is a good example of what Forestier would designate an imperfect, monolithic inset-play. Indeed, the role of the play-world as regards its inset theatricalization is altogether reversed. Perhaps the only objection to cutting the Induction altogether is the arch telescoping of theatrical levels that it imposes. With a total of six disguises (one of which is the un-conscious Lord/Sly while another is the conscious *quid pro quo* of Tranio/Lucientio) the play does seem to over-top itself theatrically. But *Shrew* being, in all likelihood, one of Shakespeare's earliest plays, perhaps is there no better proof of his interest in matters (meta)theatrical.

## 1.12 Structure & Metatheatre of *All's Well, that Ends Well* (1604-5)
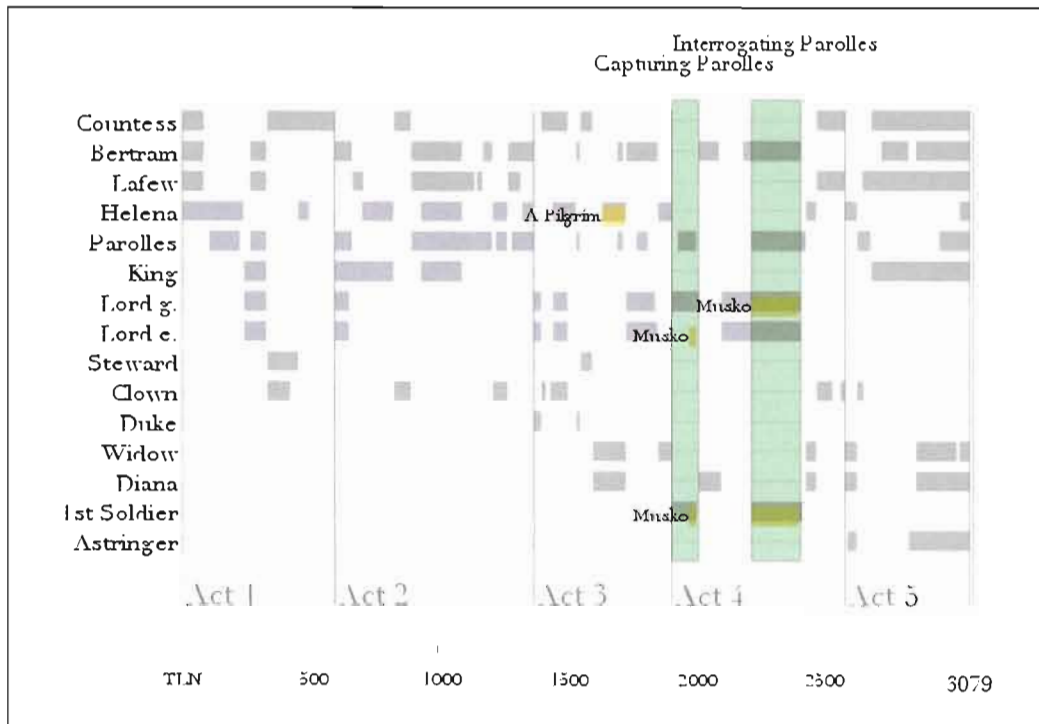


**Fig.1.12:** Formal outline of *All's Well That Ends Well* showing location and type of metatheatrical devices.

*All's Well* represents, I think, the more successful of Shakespeare's two bed-tricks because the onstage gulling (in two parts) of Helena's nemesis Parolles is far more compelling (and theatrical) than the strategizing of Duke Vincentio in *Measure for Measure*. As I mentioned earlier, the climactic bed-trick is a device that — for obvious reasons — cannot happen onstage. The scene that must replace it is therefore built around an absence. In the case of *All's Well*, then, the absent catastasic rise of protagonist Helena is made to exactly match the present fall of her antagonist, Parolles, in what amounts to be the play's reversal. But this play of absence/presence is even further reinforced in the final act, when Betram's *recognition* and acceptance of Helena's quality (2754-7) occurs even as she herself remains off-stage.

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1.13 Structure & Metatheatre of *Twelfe Night, Or what you will* (1601)
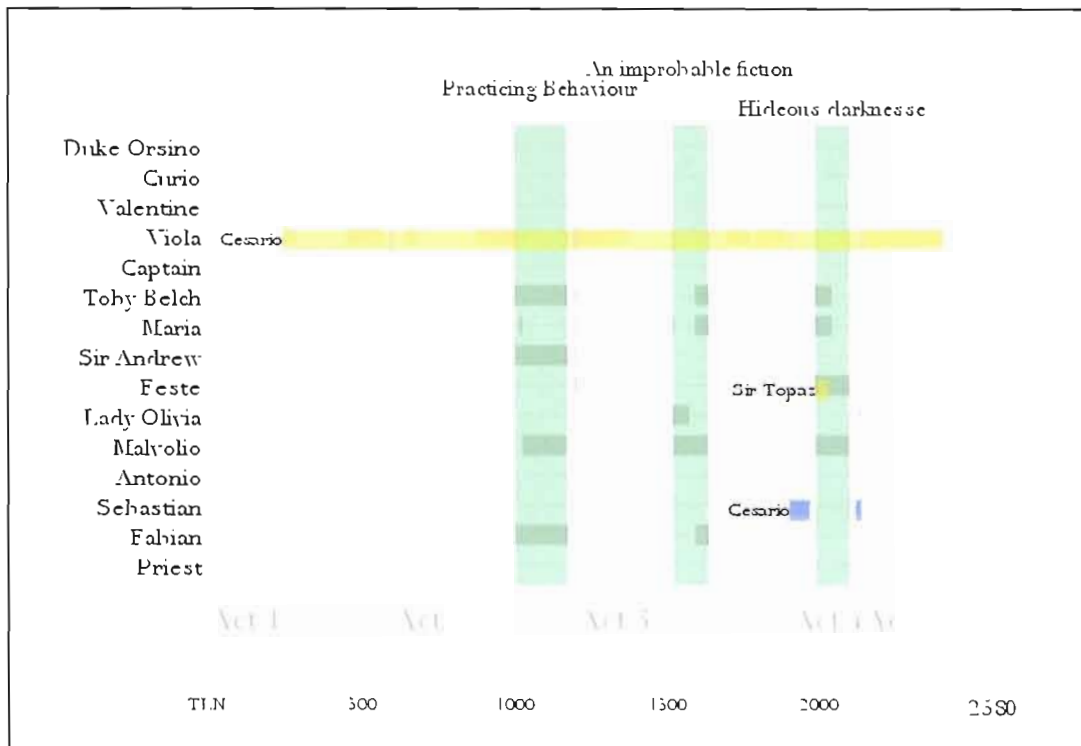


**Fig.1.13:** Formal outline of *Twelfe Night* showing location and type of metatheatrical devices.

*Twelfe Night* is probably Shakespeare's supreme comic achievement. As Alistair Fowler points out it "tells no fewer than eight stories" (Fowler 2003, p.99). Six of these stories are fairly apparent in the initial series of staggered entrances from Orsino to Sebastian. The graph also reveals that the play's complex counterpoint is mostly articulated through the characters of Viola and Toby. *Twelfe Night*'s extraordinary contrapuntal scheme enables it to seemingly bypass development to go straight into the longest sustained catastasis of the entire canon. A catastasis that is, furthermore, neatly marked out by the three stages of the multiple-gulling of Malvolio. *Twelfe Night*'s final double recognition (which coincides with its reversal) is followed by a reconciliation that almost foreshadows the Romances (even though the play's two "actors" — the Clown and the Puritan — remain, as in life, irreconcilable).

## 1.14 Structure & Metatheatre of *The Winters Tale* (1609-11)
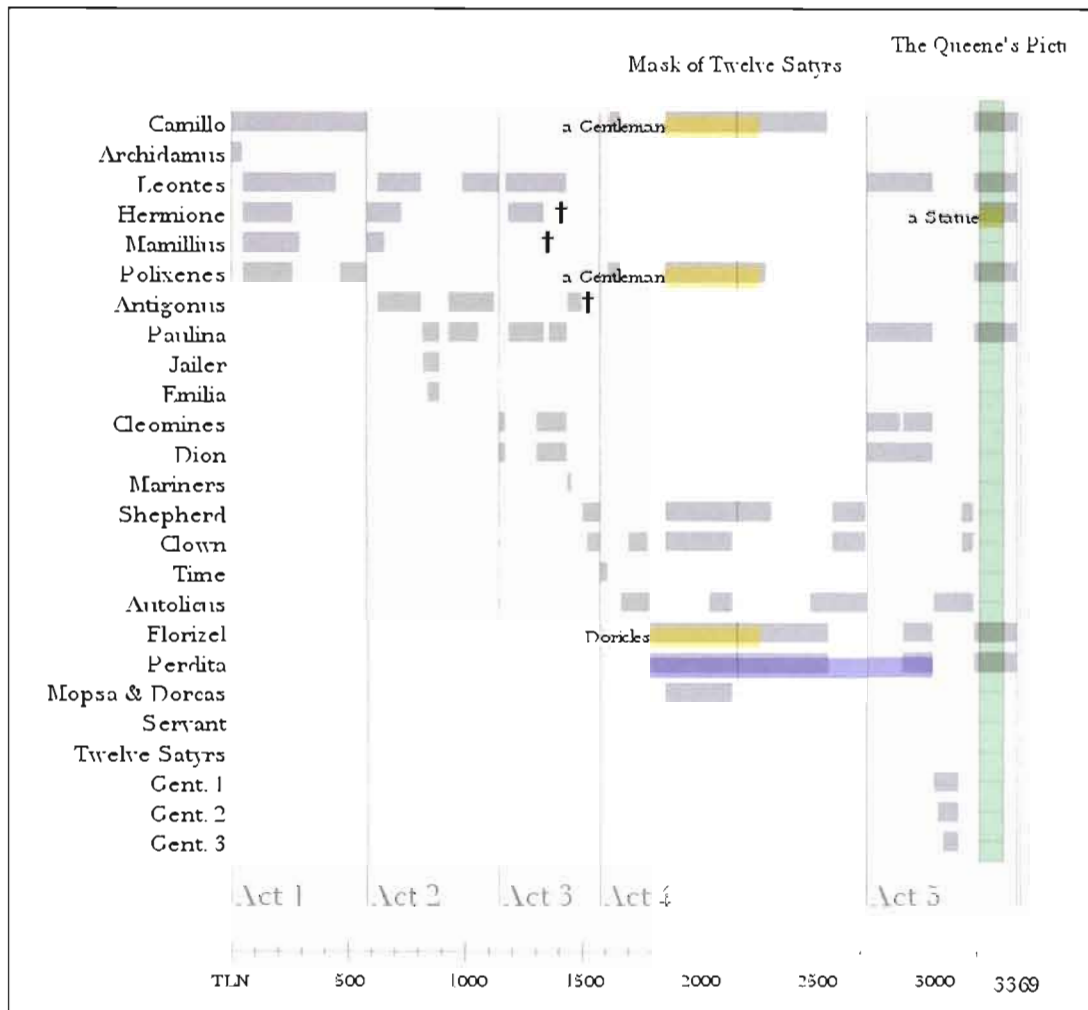


**Fig.1.14:** Formal outline of *The Winters Tale* showing location and type of metatheatrical devices.

The only Shakespeare play wherein a character is killed (Hermione at 1388) and then resurrected (in a *reversal* to end all reversals). That the *Folio* editors chose *Winters Tale* to close the Comedies section is interesting. For no other comedy is quite like it (the closest, structurally, is *Two Gentlemen*). The play is manifestly two plays in one (like *Hamlet*, *Julius Caesar* and *Cymbeline*). Indeed, the first play (a Sicilian tragedy) requires the second (a Bohemian pastoral) to resolve itself adequately. And with all its disguises and dances, the Bohemia of act 4 is almost an inset-play.

HISTORIES

1.15 Structure of *The Life and Death of King John* (1594-6)
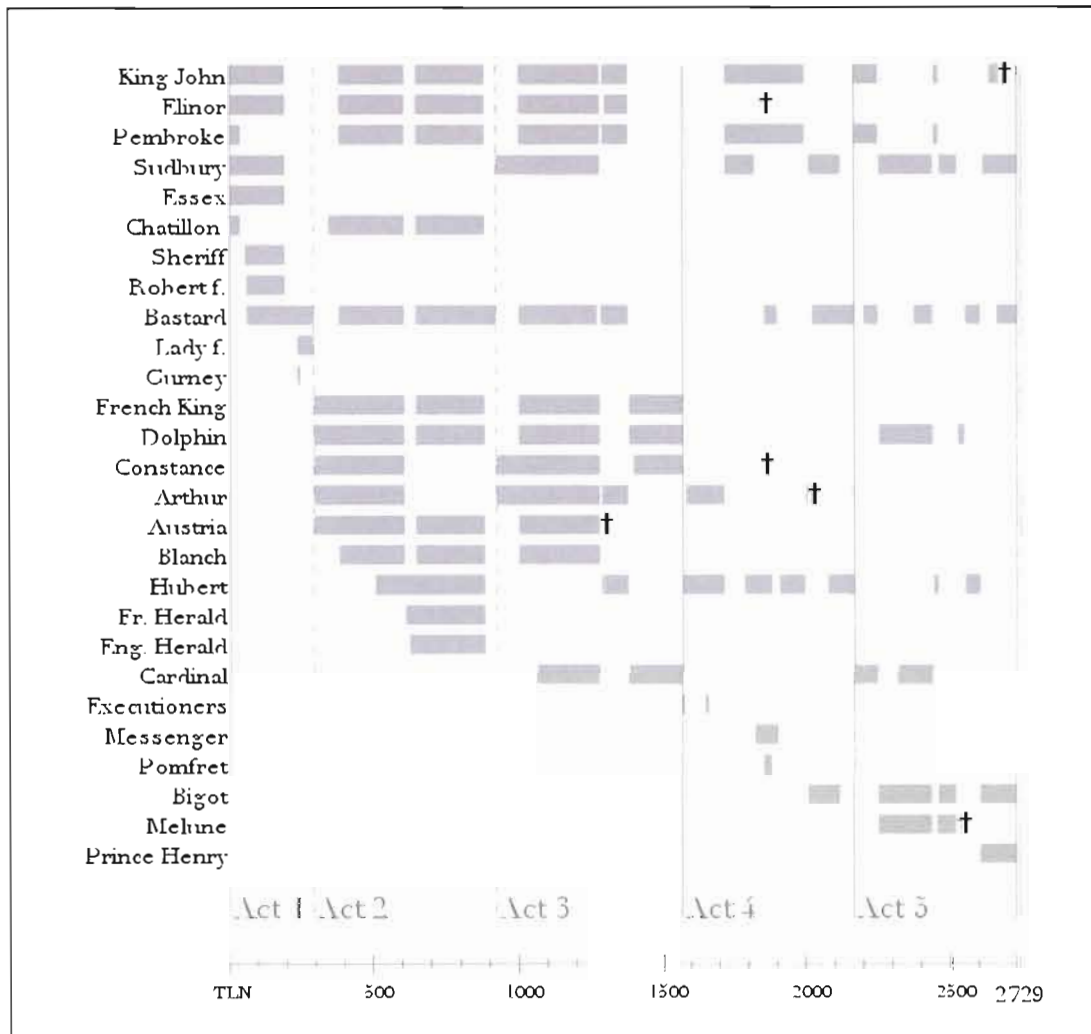


Fig.1.15: Formal outline of *The Life and Death of King John*.

The first half of *King John* is built around the political theatre of a formal parley (act 2) and almost looks as if it were one of the highly structured comedies that precede it (LLL, MND).

The character of the Bastard — whose arch theatricality somewhat recalls that of Richard in *Richard III* — is clearly the lynchpin of the entire play. His entrance neatly separates King John's allies from his foes.

## 1.16 Structure of *The Life and Death of King Richard the Second* (1595)
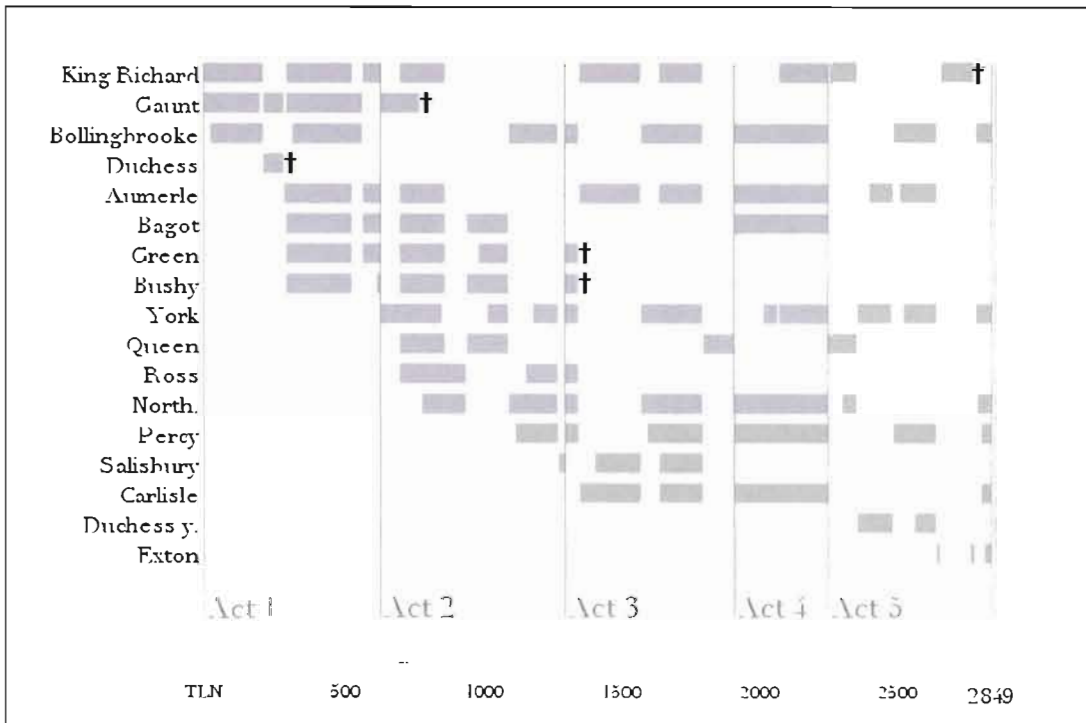


**Fig.1.16:** Formal outline of *The Life and Death of King Richard the Second.*

*Richard II* represents a marked departure from *King John* and the dramaturgically bellicose first tetralogy. It is the more staid and most poetic of the Histories (Wells 1997, p.98). Its tale being that of a *coup d'état*, there are no battles *per se*. Though there are no manifest metatheatrical devices, the high parliamentary rhetoric of the long abdication scene (act 4) does separate it from the rest of the play in a manner almost akin to that of an inset. After all, the scene is as 'stage-managed' as can be and the court does play the part of 'stage audience', witness to Richard's fall and (catastasic) breaking of the glasse "in a hundred shivers" (2212). The implicit theatricality of this scene is perhaps further reinforced by the two scenes that frame it: the prologue-like Queen/gardener scene (3.4), and the rather epilogistic meeting between the Queen and the fallen King (5.1).

1.17-18 Structure and Metatheatre of
*The First Part of Henry the Fourth* (1596-7)
and *The Second Part of Henry the Fourth* (1597-8)
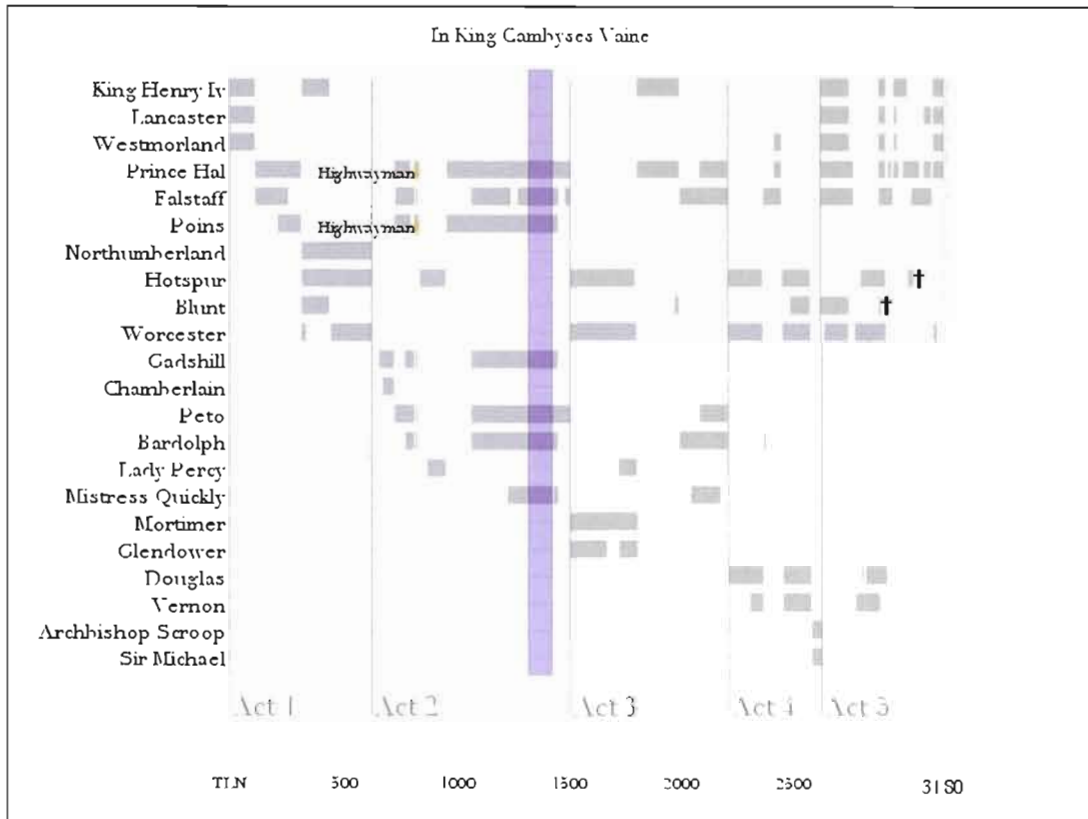


**Fig.1.17:** Formal outline of *The First part of Henry the Fourth* showing location and type of metatheatrical devices.

The scene extempore between Hal and Falstaffe (2.4) is the comical peak of *1 Henry IV*. As a 'piece of theatre', it does indeed attempt to 'hold a Mirrour' to Hal's upcoming interview with his father (3.2). These two interviews (the first prospectively mocking the second) frame the scene between Mortimer, Hotspur and Glendower (3.1) wherein the rebellion is consolidated and the course of history would be altered (as that of a river).

There is no such scene in *2 Henry IV*, but if there is a trace of metatheatre in the play, it may lie in its representing the plans and stratagems of Falstaffe and his company — as well as the daily
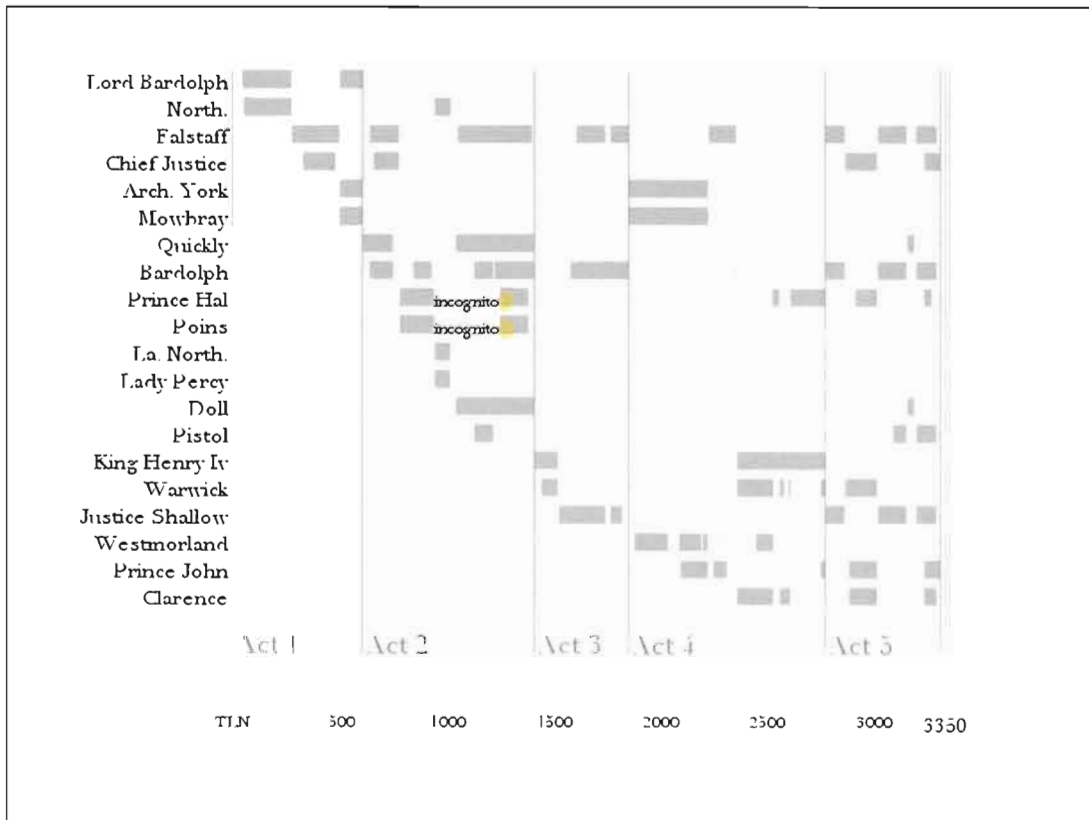
**Fig.1.18:** Formal outline of *The Second part of Henry the Fourth* showing location and type of metatheatrical devices.

lives of the county justices — as so many quotidian events framed (or 'inset', rather) within the great historical struggle.

The most surprising element that the comparison of the two play-graphs reveals is how *The Second Part of Henry the Fourth* almost exactly reproduces the first part's scheme of Falstaffe's entrances and exits. It even goes so far as to repeat Poins and Hal's disguises of act 2. It is almost as if the play were built 'around' Falstaffe, one of Shakespeare's most overtly 'theatrical' characters.

## 1.19 Structure & Metatheatre of *The Life of Henry the Fift* (1598-9)
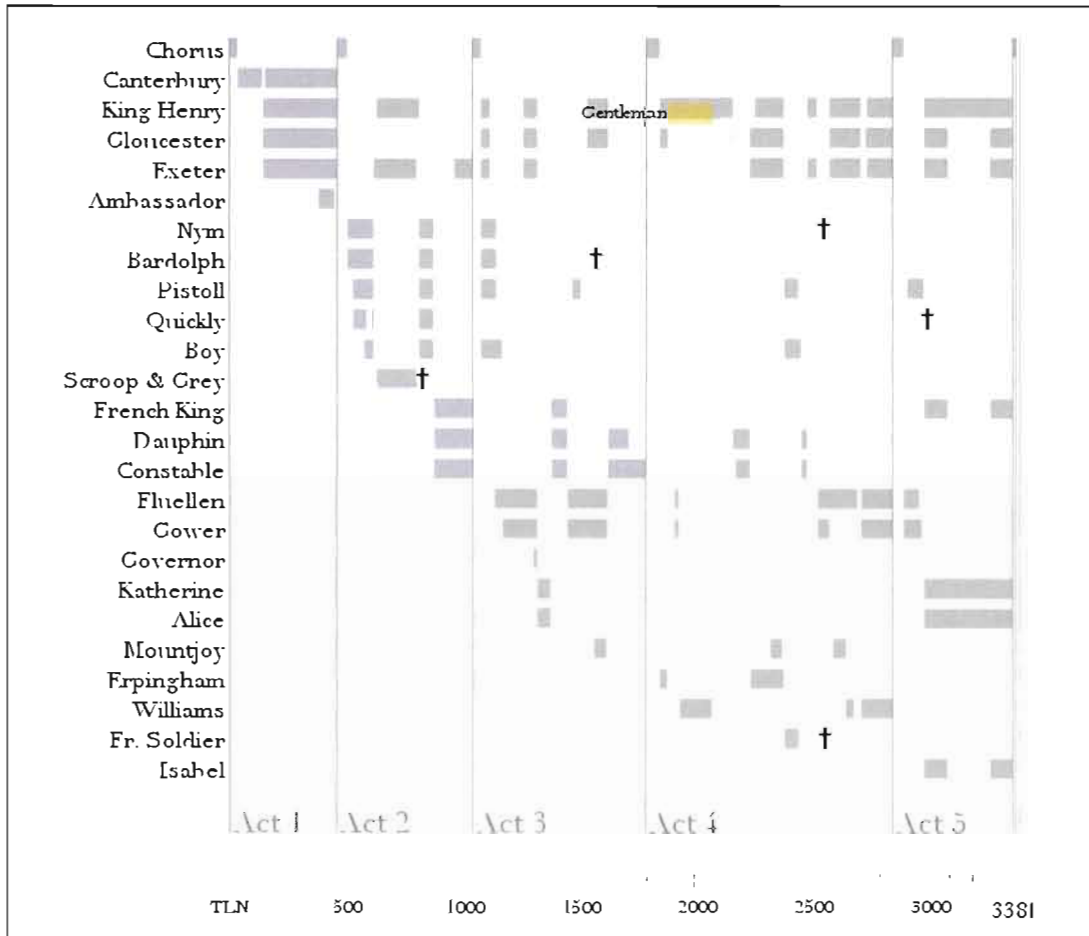


**Fig.1.19:** Formal outline of *The Life of Henry the Fift* showing location and type of metatheatrical devices.

Just as in Shakespeare's first tetralogy the Lancastrian party is driven off the stage, the second tetralogy's final play (perhaps foreshadowing Hamlet's harsh critique) seems rather intent on driving off its clowns. Of the six comics introduced in *1 & 2 Henry IV*, only one remains. As for King Henry's disguise, it appears in the quiet lull before the play's climax, in a scene that somewhat recalls Henry VI' soliloquy at the battle of Towton (3H6, 2.5). The signal difference, here, is that — with the addition of the disguise — King Hal is a player whereas Henry VI was a spectator.

## 1.20 Structure of *The First Part of Henry the Sixt* (1592)
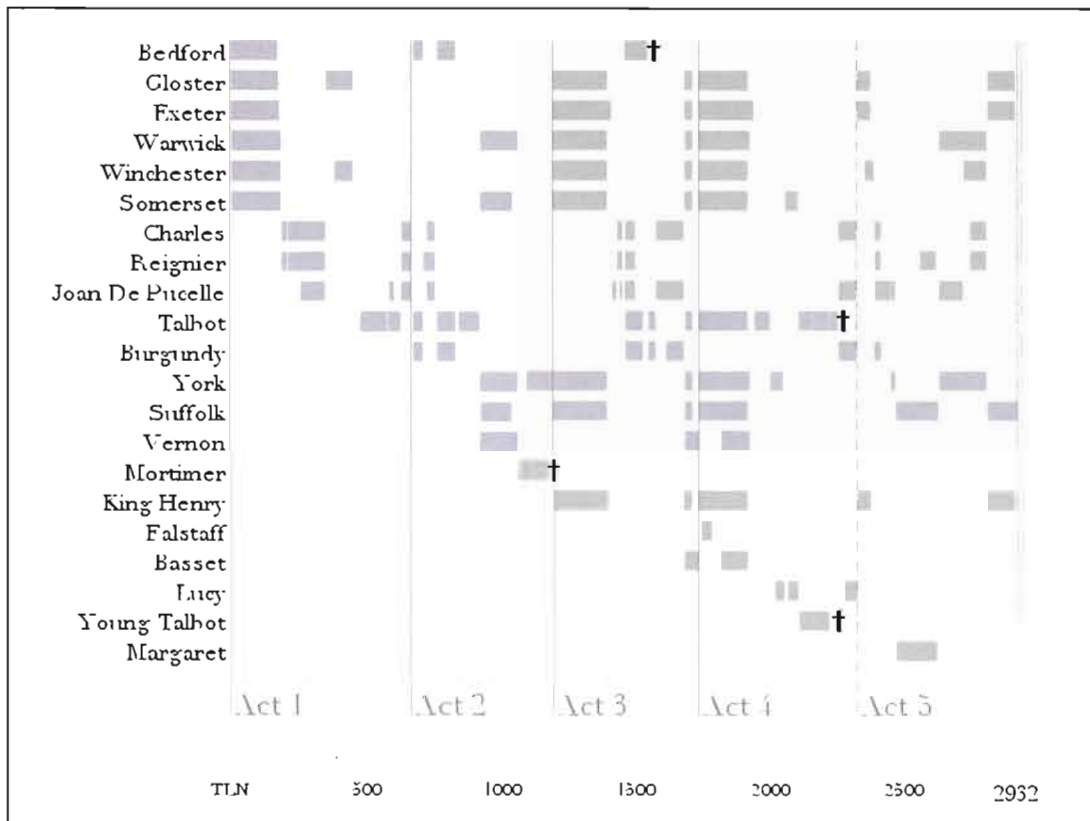


**Fig.1.20:** Formal outline of *The First Part of Henry the Sixt* (1592).

According to present critical consensus (Wells 1997, Evans 1997), *1 Henry VI* is likely a communal playwriting effort, perhaps intended to capitalize on the success of *2-3 Henry VI* (Wells 1997). The play might have been constructed using materials left over from the composition of the two previous plays. The protatic Temple Garden scene (2.4) shows the very inception of the *Contention* (2H6) but was perhaps too far removed from Margaret's arrival (2H6, 1.1) to have been of any real service to that play (which, at 3356 lines, was already longish). Mortimer's scene (2.5) is strictly expository. But that he was to be present in *2 Henry VI* might explain why York would say of Cade that "in face, in gate, in speech he doth resemble" John Mortimer (2H6, 3.1/1679): perhaps both parts were to be played by the same actor.

1.21 Structure of *The Second Part of Henry the Sixt* (1591)
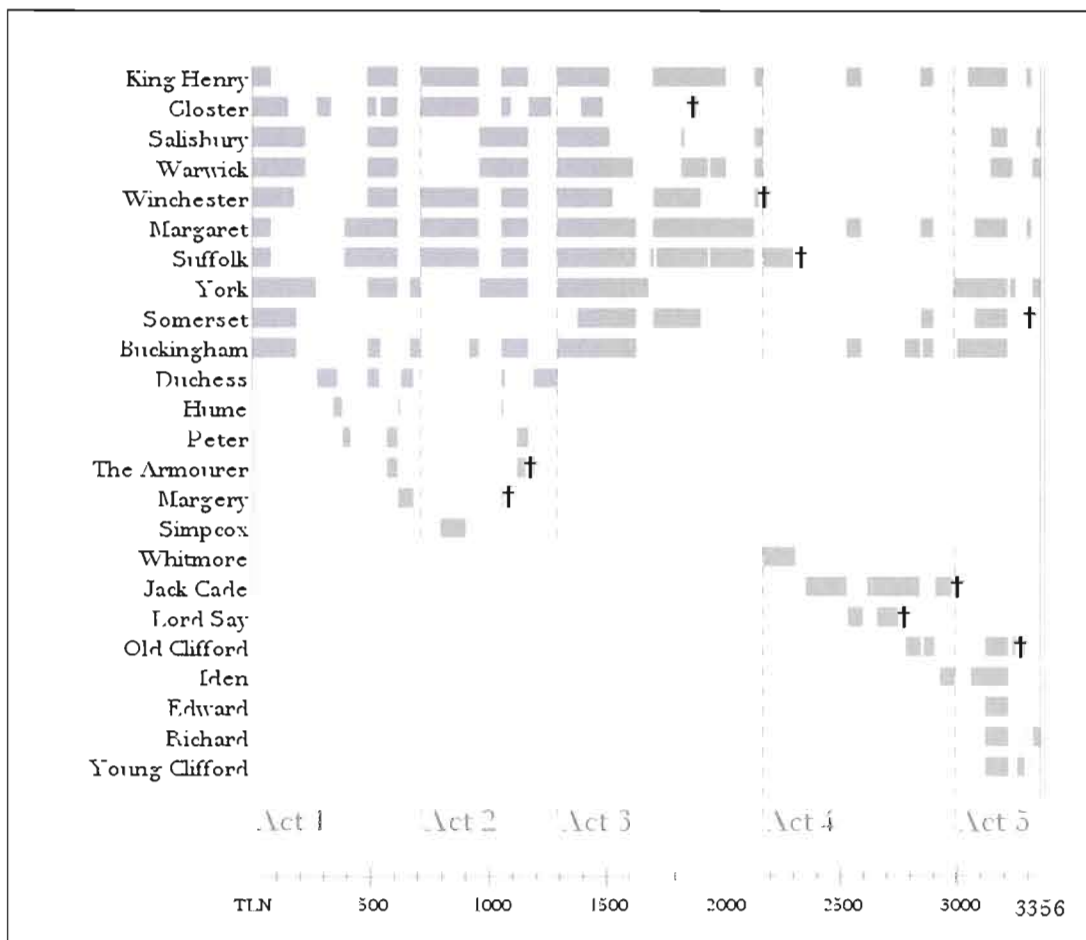


**Fig.1.21:** Formal outline of *The Second Part of Henry the Sixt.*

In all likelihood, then, *2 Henry VI* is the first of Shakespeare's Histories. It is certainly one of his most distinctive plays (in terms, at least, of its formal outline). Two sets of characters (the first from Hume to Simpcox, the second from Whitmore to Young Clifford) almost appear to form distinct entities. The duel of Peter and the Armourer and the Simpcox 'miracle' symbolically represent themes of the play 'in little', hence are they something akin to insets. Whereas the Cade rebellion of act 4 (with Cade himself playing the part of York *in absentia*) rather looks like the insertion of another play altogether within the body of *2 Henry VI*.

## 1.22 Structure of *The Third part of Henry the Sixt* (1592)
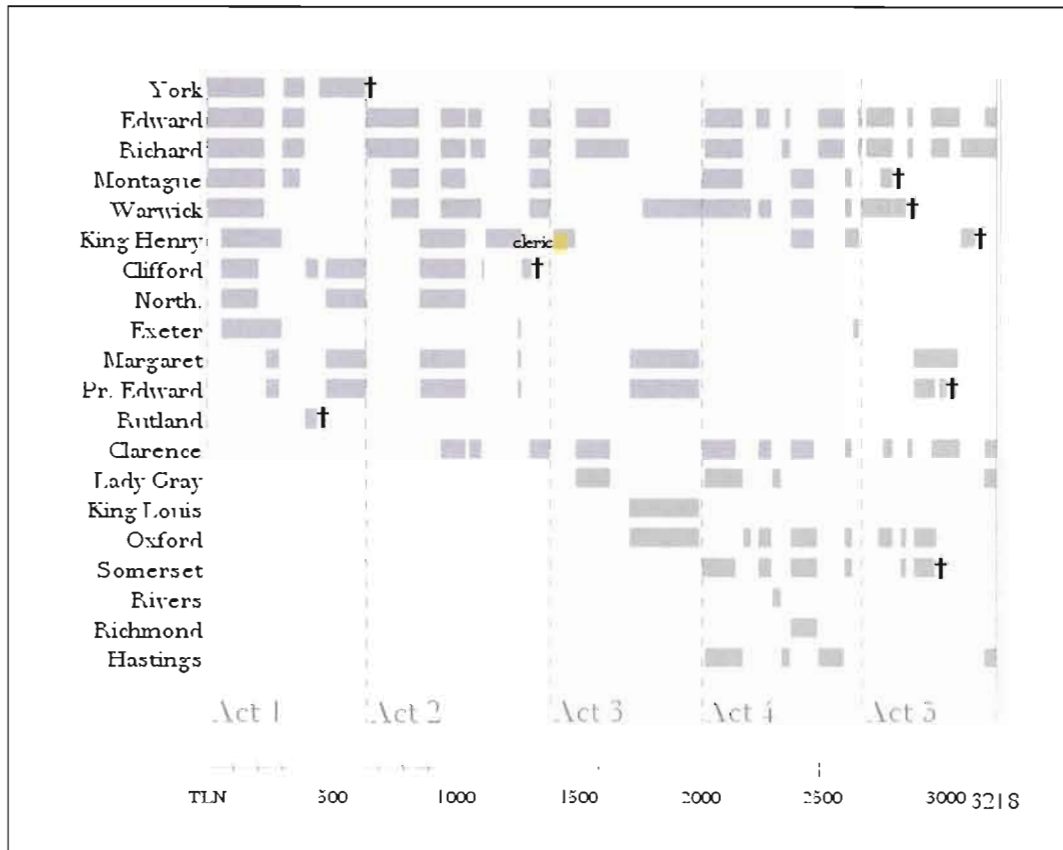


**Fig.1.22:** Formal outline of *The Third Part of Henty the Sixt*.

The event most worthy of metatheatrical consideration is the passion and death of 'player-king' York as he stands crowned on his 'mole hill' (1.4). Yet the capture of the disguised Henry by two players, *'Sinklo, and Humfrey'* (1396), may also represent a 'theatricalization' of sorts. It seems to be a 're-telling', rather than the event itself. Henry's entrance is preceded by Sinklo's line "Ile tell you what befell me on a day,/ In this selfe-place, where now we meane to stand" — the prefix *'Sink.'* is then incongruously repeated — "Heere comes a man …" (3.1.10-2/1407-9) whereupon the disguised Henry enters and is discovered.

## 1.23 Structure & Metatheatre of *The Tragedy of Richard the Third* (1592-3)
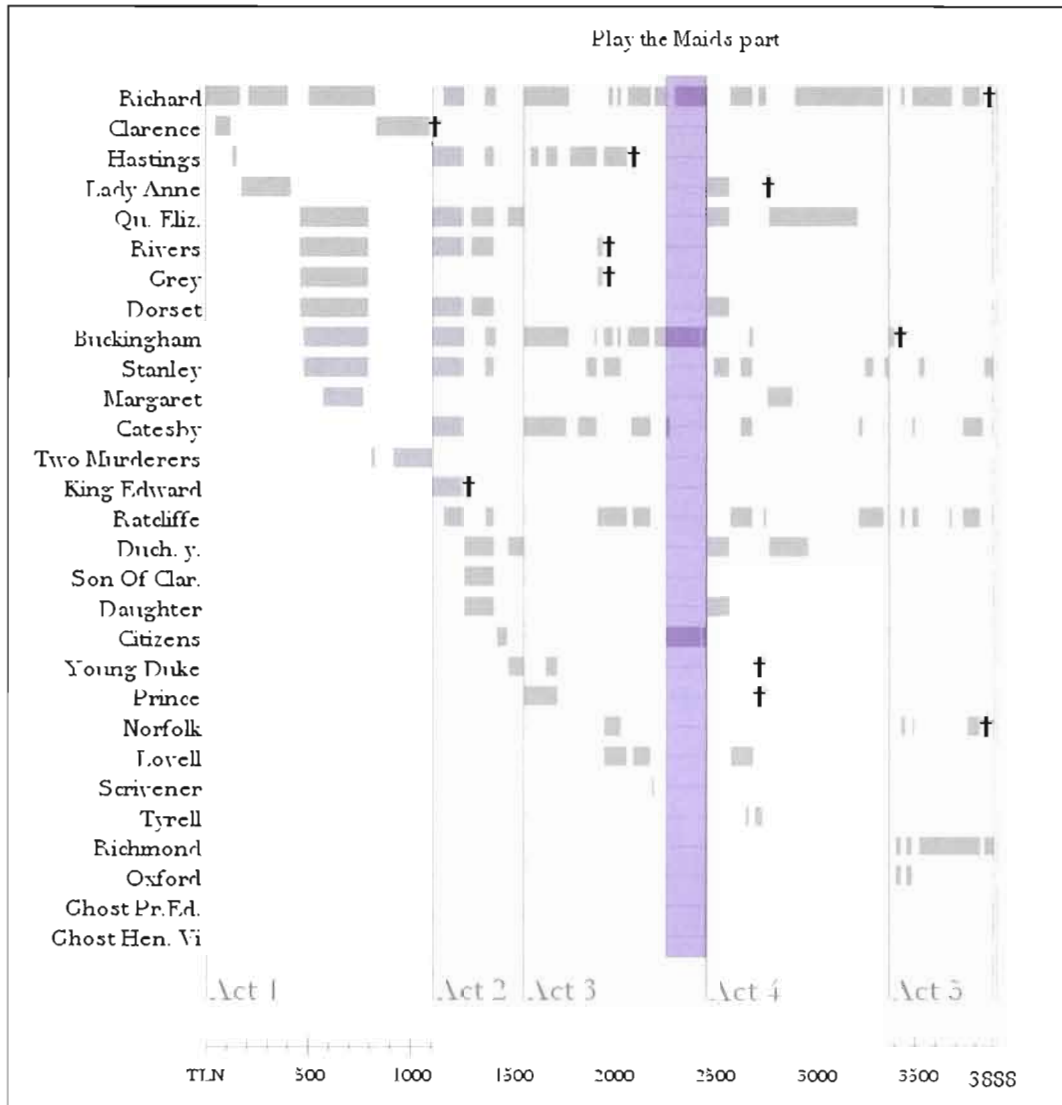


**Fig.1.23:** Formal outline of *The Tragedy of Richard the Third* showing location and type of metatheatrical devices.

The third act of *Richard III* is a series of progressively more manifest inset-plays. And its grand finale, the evidently catastasic wooing scene, "Play the maids part" (2264), is approached by both Buckingham and Richard as an elaborate piece of theatre.

1.24 Structure & Metatheatre of *The Famous History of the Life of King Henry the Eight* (1612-3)
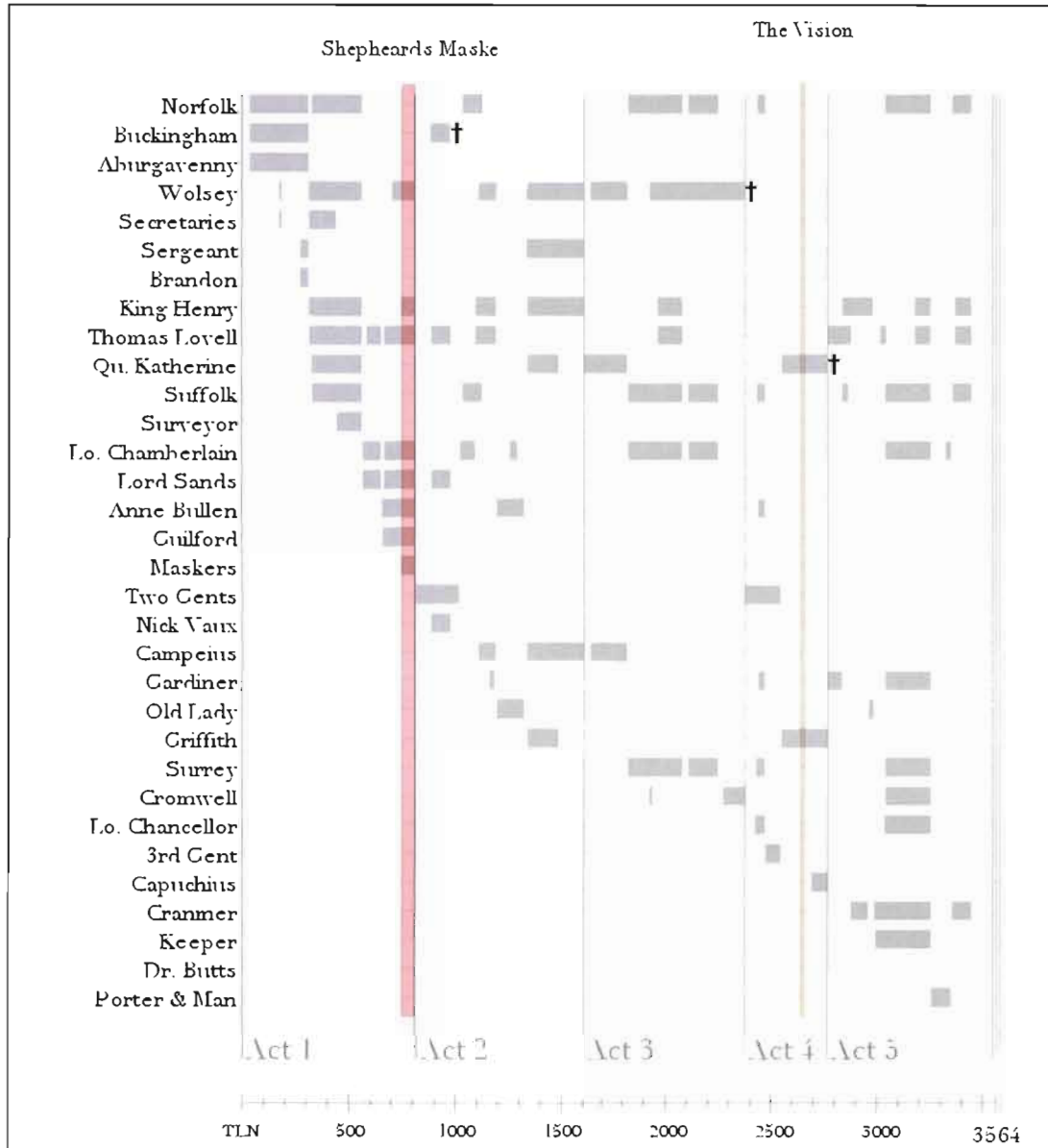


**Fig.1.24:** Formal outline of *Henry VIII* showing location and type of metatheatrical devices.

The Maske, in allowing for Henry and Bullen to meet, signals the end of the protasis while Katherine's vision marks the last of the play's three falls. The catastrophe is defined by the rise of Cranmer and Shakespeare's retrospective prediction of Elizabeth's reign.

Why have most Western dramatists, bent on writing tragedy, been unable to do so successfully? Much of their difficulty can be summed up in a single word: *self-consciousness.* First, the self-consciousness of the dramatist himself, and then that of his protagonists.

> — Lionel Abel,
> *Tragedy and Metatheatre*, p.151-2

1.25 Structure & Metatheatre of *The Tragedie of Troilus and Cressida* (1600-2)
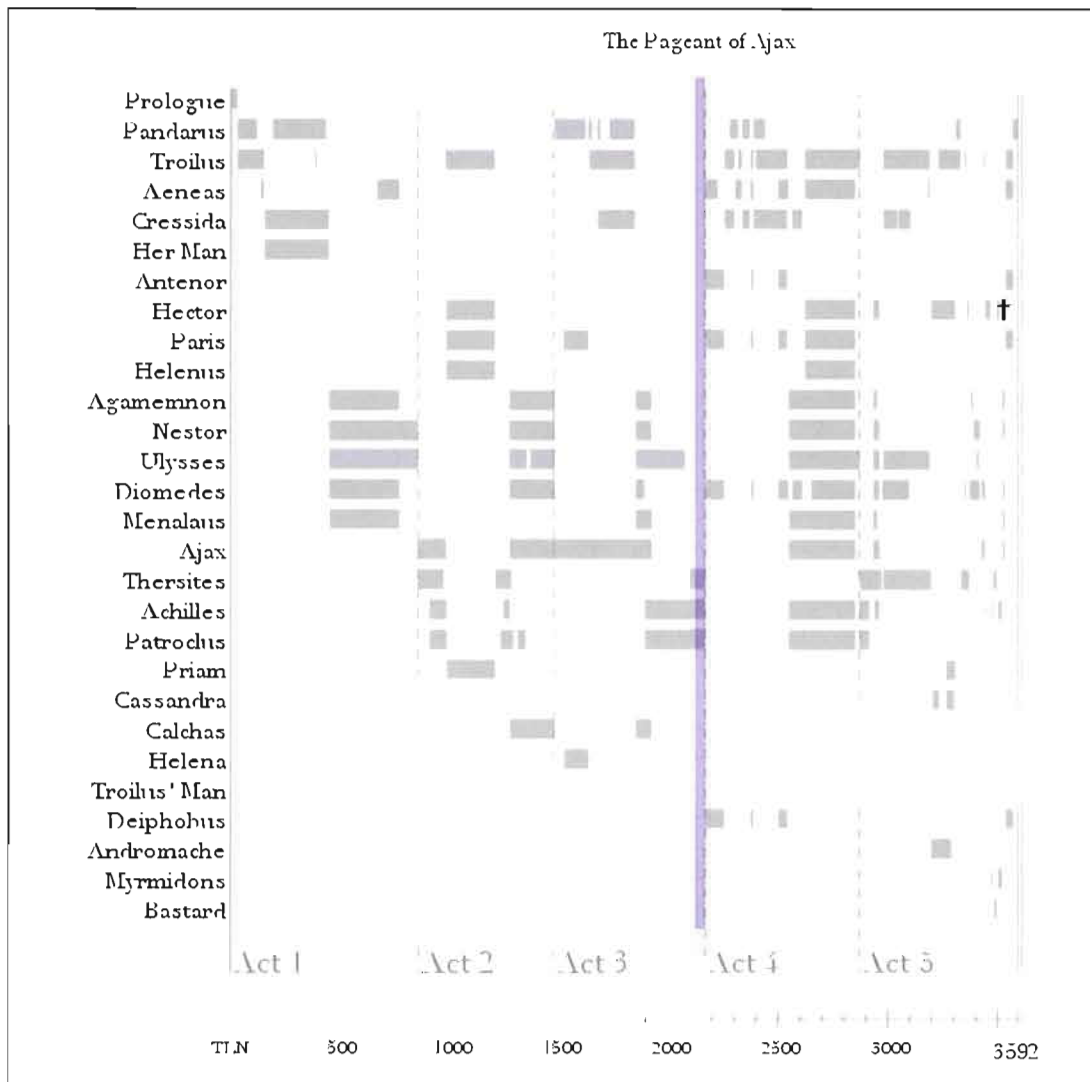


**Fig.1.25:** Formal outline of *Troilus & Cressida* showing location and type of metatheatrical devices.

The 'Pageant of Ajax' is a scene extempore, in part, because Thersites introduces it as such (2127). But three other events, though unmarked, might also be construed as theatrically framed. In 1.2, the brief entrances of Trojans (328-97) is a processional pageant. In 1.3, Ulysses himself 'pageants' Patroclus (602-44). And in 5.2, Cressid's scene with Diomedes (5.2/2973-3104) is qualified by its spectator Troilus as "coact[ed]" (3112).

## 1.26 Structure & Metatheatre of *The Tragedy of Coriolanus* (1607-8)
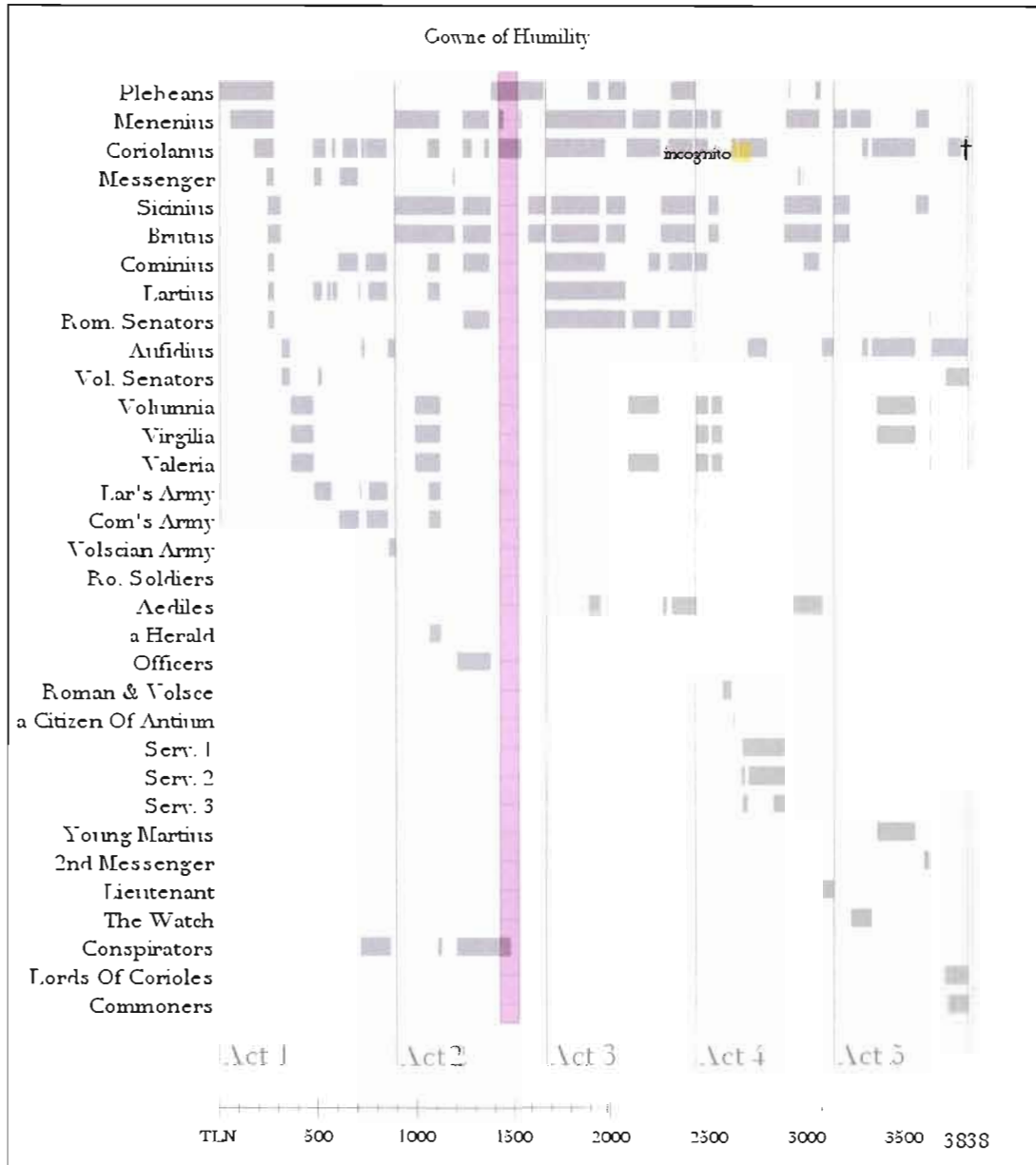


**Fig.1.26:** Formal outline of *Coriolanus* showing location and type of metatheatrical devices.

The play's watershed event is the 'bad performance' of its eponymous character acting the supplicant in his "gowne of humility" (1366). Like *Hamlet* before it, *Coriolanus* may be yet another instance of a character refusing to play his part (and paying the price for it).

## 1.27 Structure & Metatheatre of *The Lamentable Tragedy of Titus Andronicus* (1592-4)
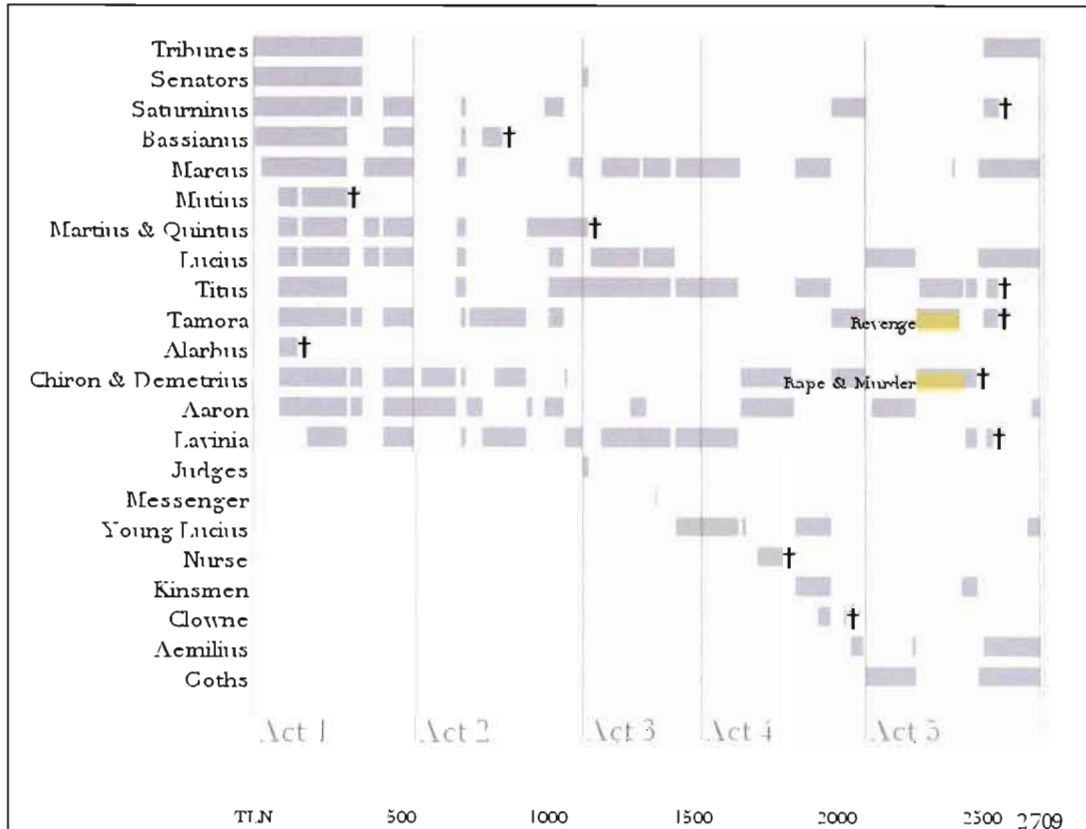


**Fig.1.27:** Formal outline of *Titus Andronicus* showing location and type of metatheatrical devices.

Shakespeare's first attempt at a Senecan revenge tragedy was likely a collaborative work (presumably with George Peele). The play's most striking feature is that — of the fourteen principals who enter in 1.1 — only three remain alive at play's end. Hence were Shakespeare's two bloodiest plays (*Titus* and *Richard III*) likely written back to back. With all its deaths and murders, *Titus* hardly requires a clear catastasis (though, in terms of sheer spectacle, it probably was the kinsmen' display of archery in 4.3). The rather contrived appearance of Revenge, Rape and Murder is less a 'theatricalization' of the play-world than a means of shifting *Titus* into its catastrophe. And though the final banquet of 5.3 would partially re-enact "rath Virginius" (2538), it is not so much a play-within-the-play as a stratagem that stands for one.

1.28 Structure & Metatheatre of *The Tragedie of Romeo and Juliet* (1595-6)
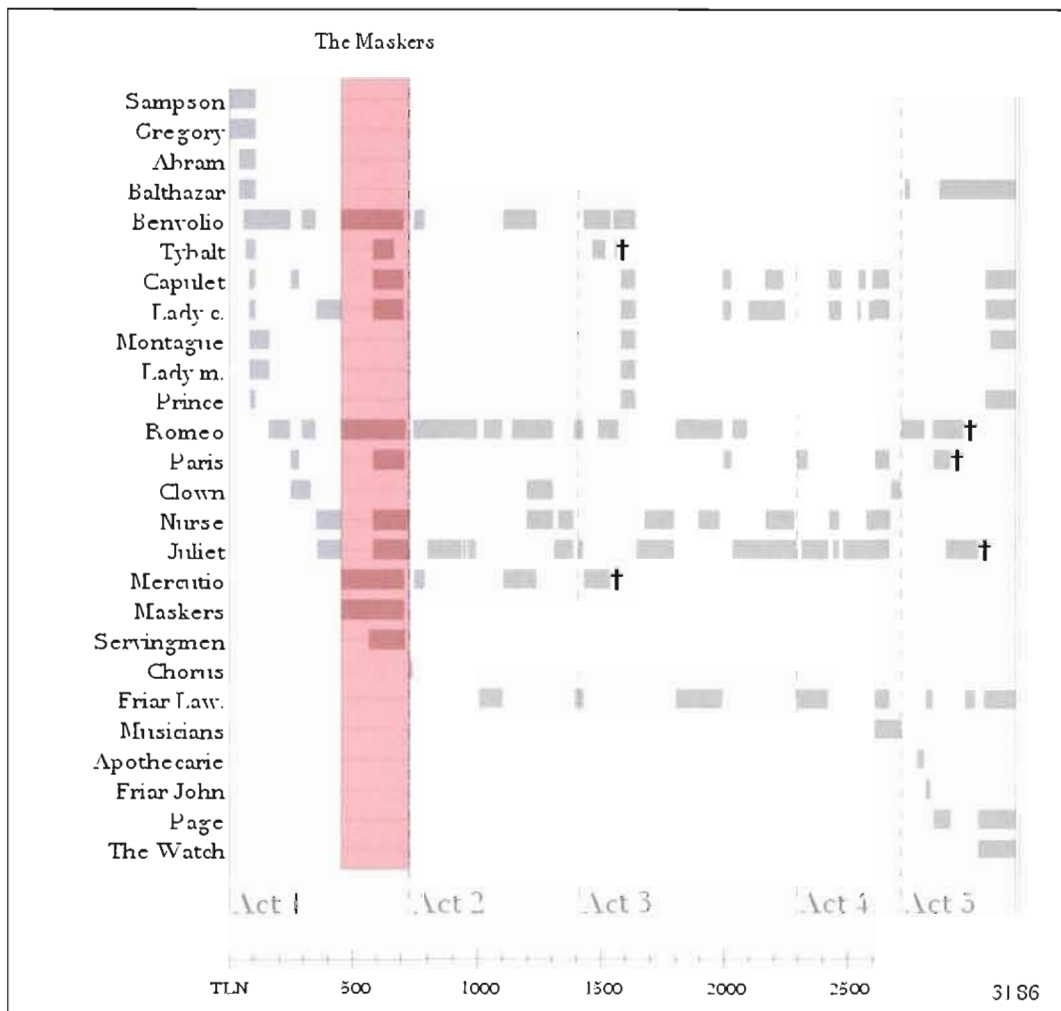


**Fig.1.28:** Formal outline of *Romeo & Juliet* showing location and type of metatheatrical devices.

*Romeo and Juliet* is structured as a comedy and were it not for the play's catalytic firebrands, Tybalt and Mercutio, should have been resolved with the marriage of its two eponymous characters and the reconciliation of their families. Though Shakespeare had used maskers before (in *Love's labours*), *Romeo and Juliet* represents his most significant use of the device, for the lovers could not have met without the sudden eruption of theatricality into the play-world. Indeed, the re-occurrence of the device (in MV, ADO and H8) always seems to recall that of *Romeo*.

## 1.29 Structure & Metatheatre of *The Life of Tymon of Athens* (1605-8)
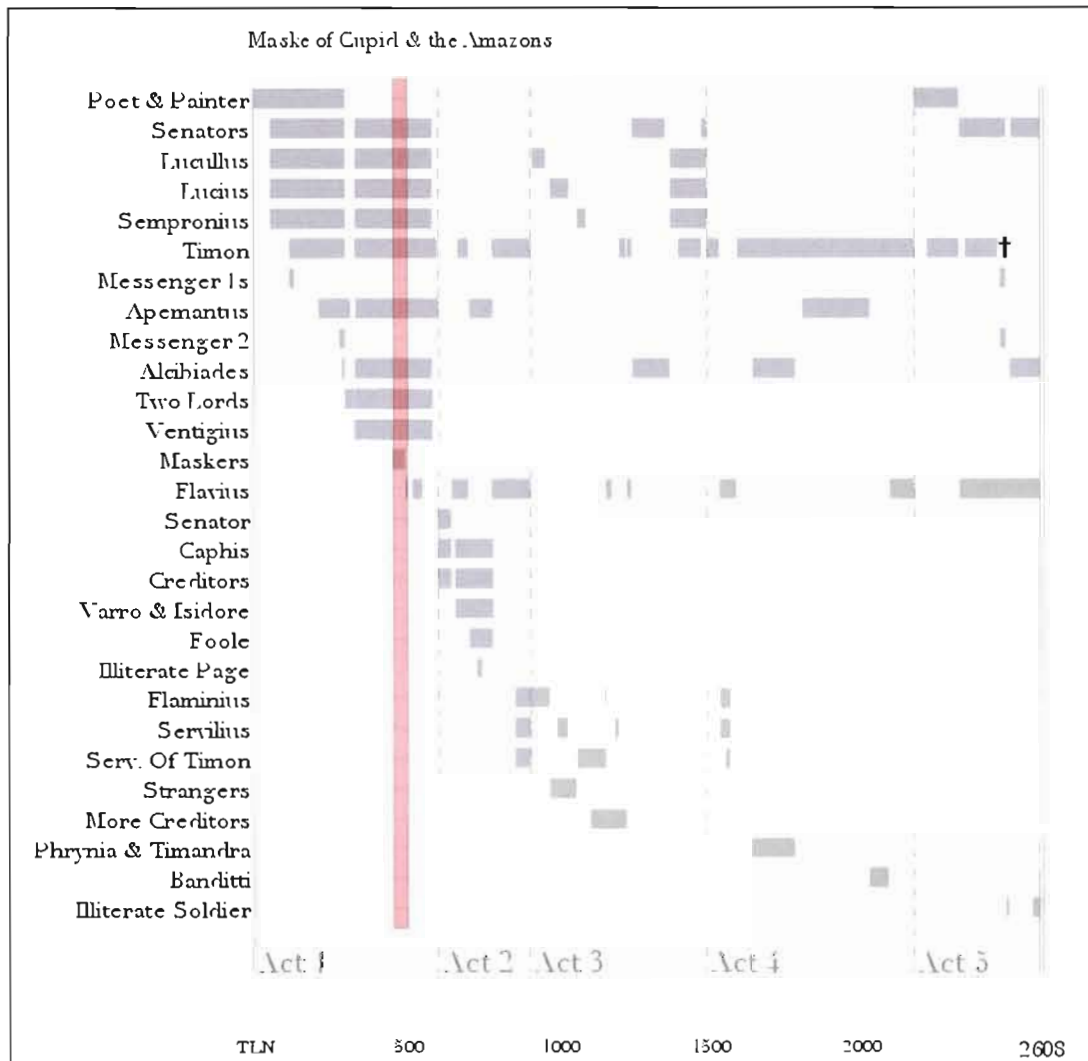


**Fig.1.29:** Formal outline of *Tymon of Athens* showing location and type of metatheatrical devices.

In all likelihood, *Tymon* is an unfinished play (Ellis-Fermor 1942). It is now generally believed that its authorship was shared with Thomas Middleton (to whom the 'Maske' belongs). But the two Poet & Painter scenes are Shakespeare's, and their structural purpose very nearly that of a prologue and an epilogue. The first describes (almost as a diegematic inset) the tale of *Tymon* itself; whereas the epilogue, would have 'art' be the realm of hypocrisy and (perhaps ironically given this unfinished play) empty promises.

## 1.30 Structure of *The Tragedie of Julius Caesar* (1599)
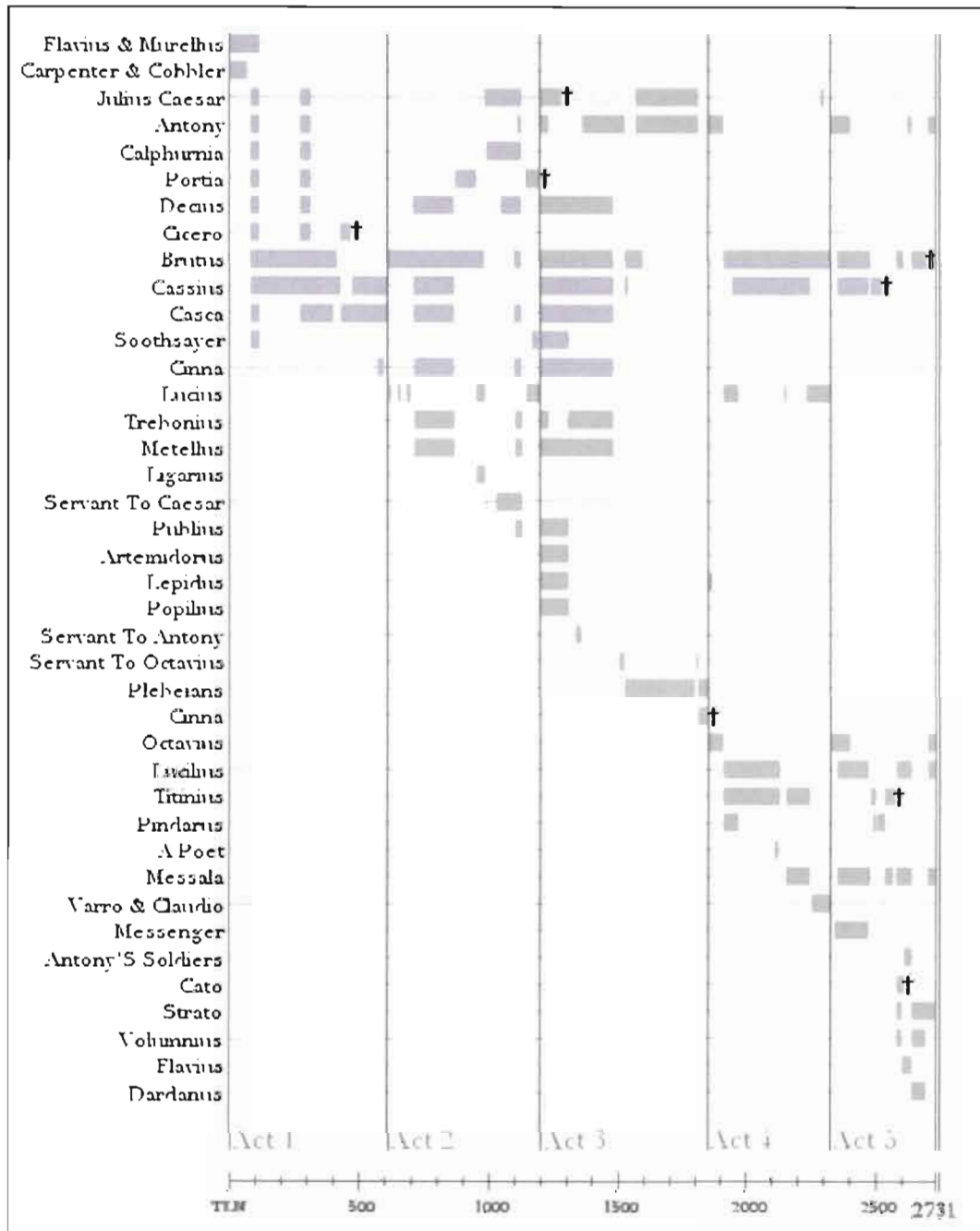


**Fig.1.30:** Formal outline of *The Tragedie of Julius Caesar.*

*Julius Caesar* appears to be two plays in one. The first (acts 1-3) concerns the death of Caesar; the second (acts 4-5) the battle of Philippi and the death of Brutus.

## 1.31 Structure & Metatheatre of *The Tragedie of Macbeth* (1606)
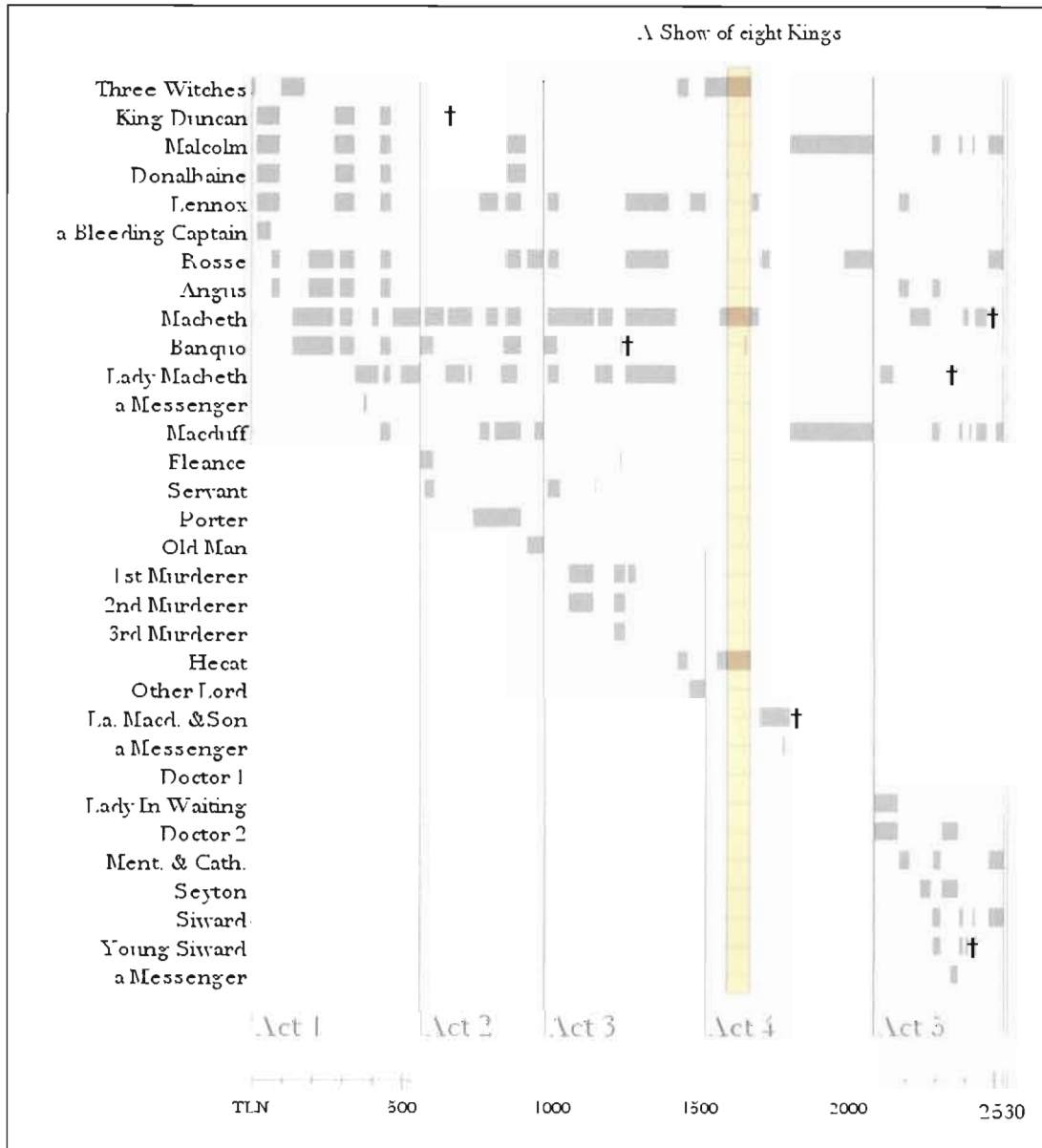


Fig.1.31: Formal outline of *Macbeth* showing location and type of metatheatrical devices.

Though the shortest and most headlong of the tragedies, its steady stream of new characters rather defines it as a history. The role of black magic in *Macbeth* (with its witches, Ghost and catastasic 'Show of eight Kings') is proportionately equivalent to that of theatre in *Hamlet* (with its players, 'rugged Pyrrhus' and Mousetrap).

## 1.32 Structure & Metatheatre of *The Tragedie of Hamlet* (1600-1)
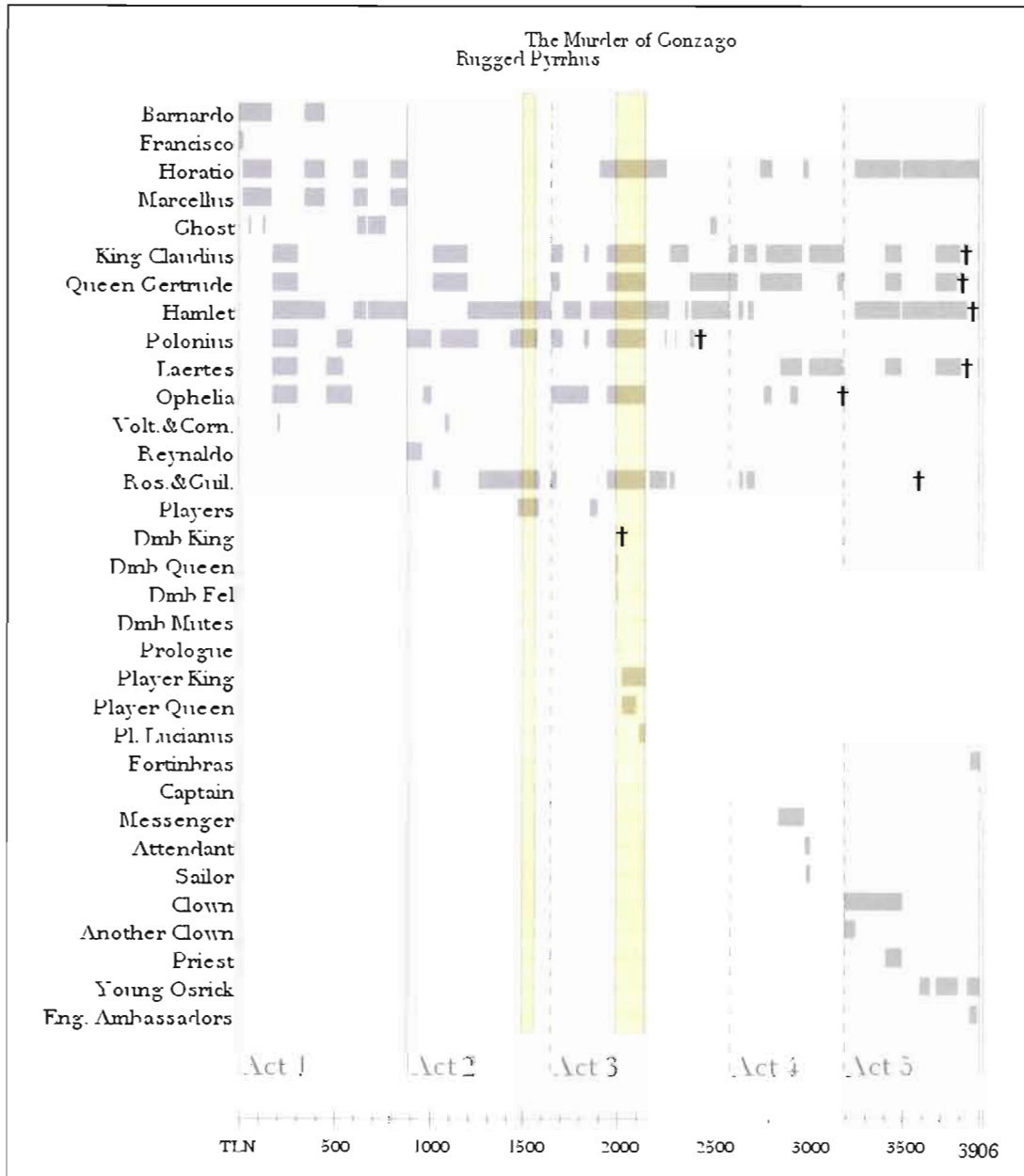


Fig.1.32: Formal outline of *Hamlet* showing location and type of metatheatrical devices.

*Hamlet* is essentially the tale of an Orestes who refuses to kill his respective Aegisthus (Claudius) and Clytemnestra (Gertrude) so that Shakespeare's play itself must come to a standstill.

'The Murder of Gonzago' (or the mousetrap) appears to be a catastasic event, for once the Ghost's accusations are verified Hamlet's revenge could have occurred on the spot. Of course, a catastrophic event does soon follow with the murder of Polonius (and that it *is* indeed catastrophic is emphasized by the Ghost's re-appearance). But, as everyone knows, the play's true catastrophe is delayed for another thousand lines. This is perhaps due to the fact that a *second* revenge tragedy — indeed, as Hamlet himself indicates, the "portraiture" (3582) of his own — must, in the interim, take place. Shakespeare inserted the revenge of Laertes into the interrupted revenge of Hamlet. It is therefore both *revenges* (as well as the one of young Fortinbras) that find their resolution in the delayed catastrophe of *Hamlet*.

It is perhaps the very notions of *interruption* and perspectival recession that the appearance of theatre in the play-world of *Hamlet* would introduce. For even though metatheatre is a structurally definitive element of *Hamlet*, in terms of the play's narrative what now constitutes act 2 as well as most of act 3 could almost be entirely excised. Hamlet could indeed go from his meeting with the ghost (1.5) — or, perhaps, from Ophelia's conversation with her father (2.1) — directly to Claudius's guilty soliloquy (3.3) and on to the closet scene (3.4) without the play's 'action' suffering much at all.

Of course, such a version of *Hamlet* would no longer be *Hamlet* as we know it. For the play is not just about its story but also about how it gets told. Though the original Amleth does feign madness, in neither Saxo nor Belleforest does theatre make an appearance. It is only in Shakespeare's *Hamlet* that both the play and its eponymous character recede into themselves and are thus (meta)theatricalized.

## 1.33 Structure & Metatheatre of *The Tragedie of King Lear* (1605 rev.1610)
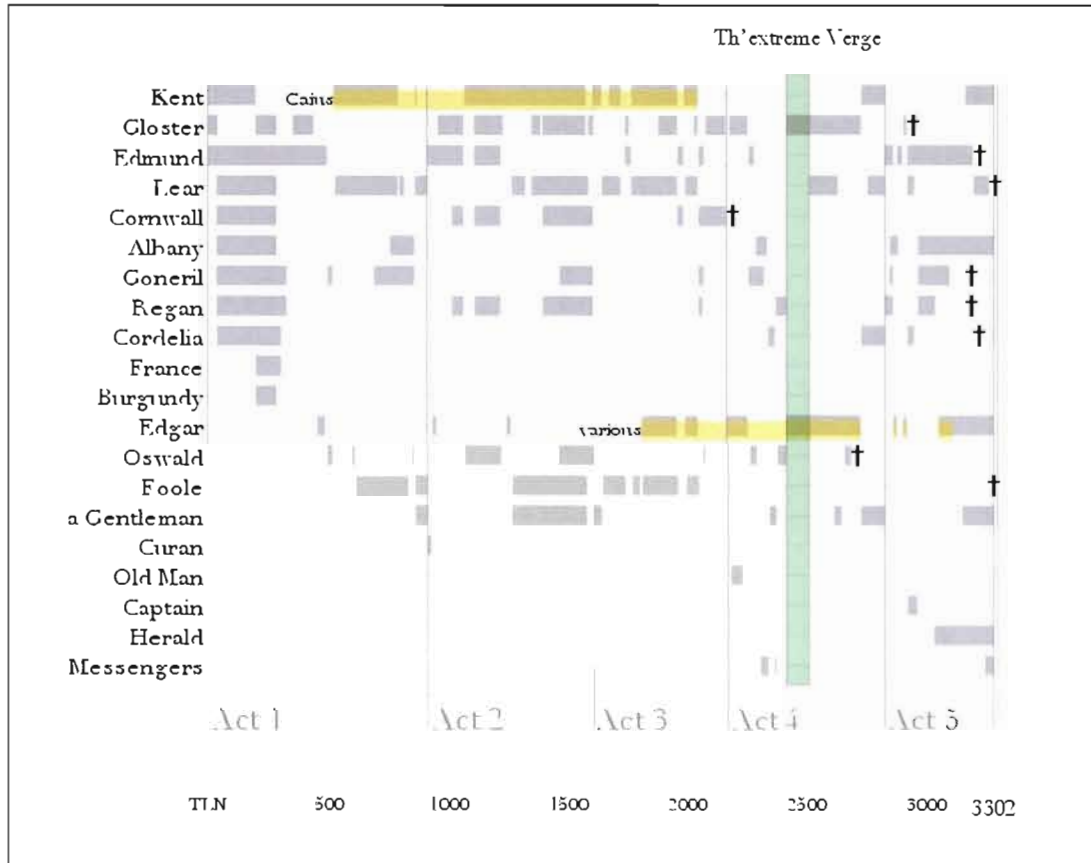


Fig.1.33: Formal outline of *King Lear* showing location and type of metatheatrical devices.

The episode of the "joint stool" (3.6) is unfortunately lacking from the *Folio*'s text. Like *Titus*' 'fly scene', this 'mock trial' of Goneril was meant to reinforce Lear's madness. But coming so soon after the storm scene (3.1-4), it may have been deemed superfluous. Yet metatheatre is not absent from *Lear* for all that. Harry Levin and William H. Matchett (Shapiro 1981, p.153) both suggest that Gloster's leap at Dover may be seen as an inset theatricalization of sorts. Were the (multi)disguised Edgar to have indeed brought his father to the cliff and Gloster to have leapt off it, the scene would not have been acted any differently on the Globe's stage. The point of the 'extreme Verge', then, may not have been to gull Gloster alone, but the unsuspecting audience as well.

## 1.34 Structure & Metatheatre of *The Tragedie of Othello* (1603-4)
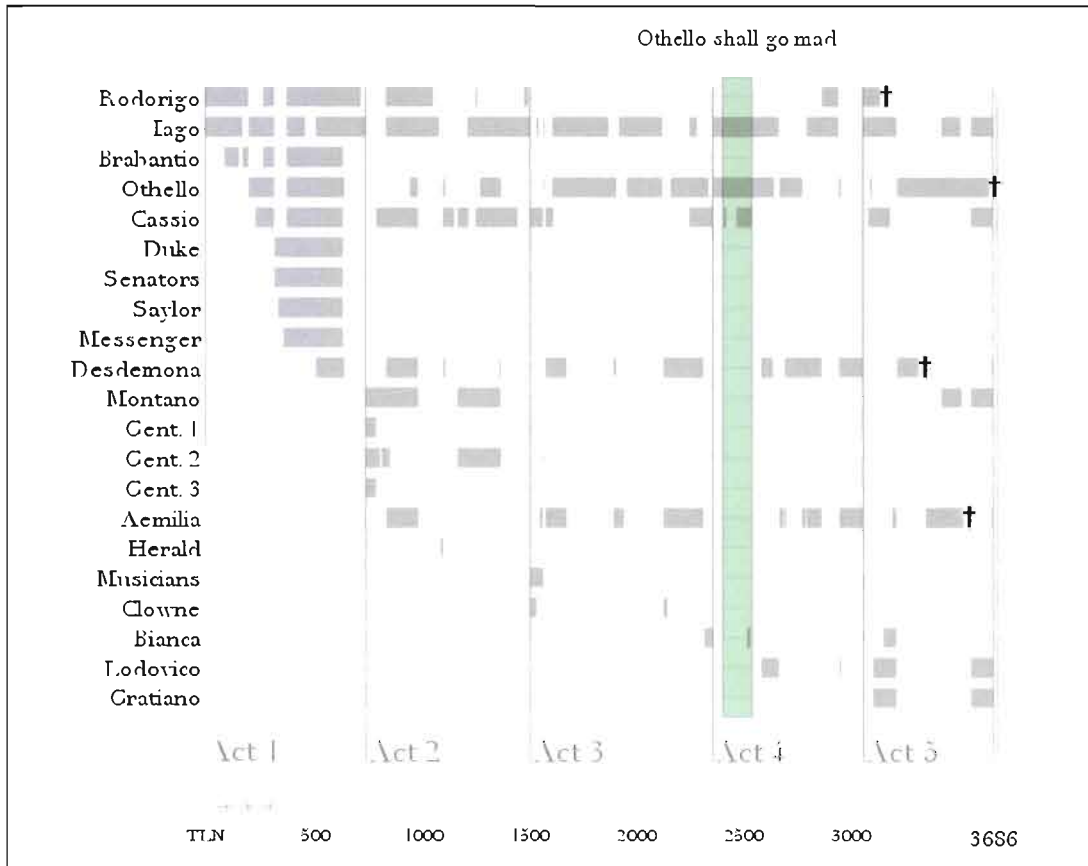


Fig.1.34: Formal outline of *Othello* showing location and type of metatheatrical devices.

With the elopement of Desdemona, *Othello* begins where comedy usually ends. Yet, being a gulling orchestrated by a clever servant, the play's structure remains comical. The scene most worthy of framing (for it is a gulling within a gulling) is that wherein Iago has Othello play secret audience to his interview with Cassio. A conversation that Othello (the most credulous of audiences) is easily made to misinterpret. Indeed, Othello falls for Iago's 'theatre' and takes his tropes for truths.

## 1.35 Structure of *The Tragedie of Anthonie and Cleopatra* (1606-7)
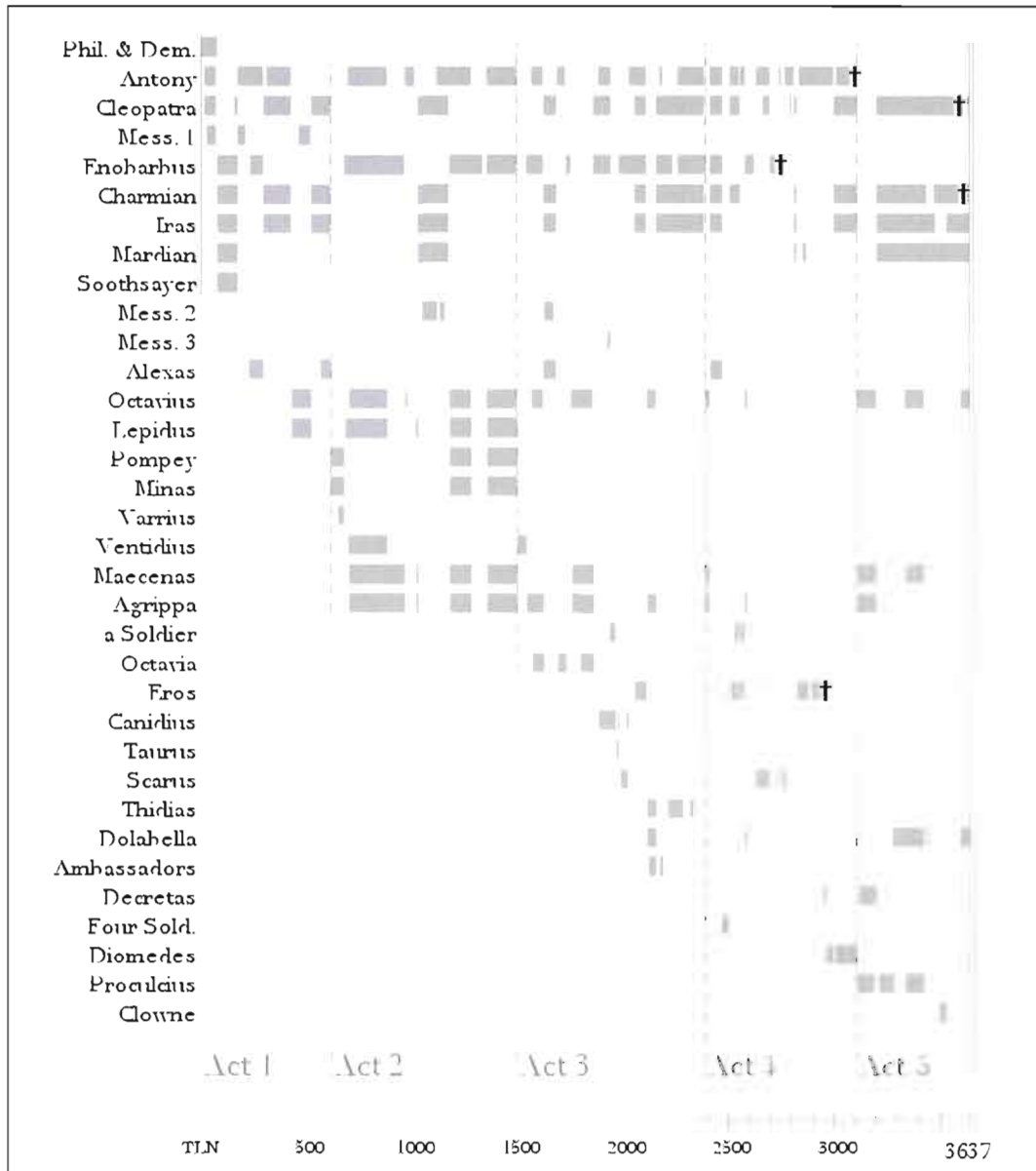


Fig.1.34: Formal outline of *The Tragedie of Anthonie and Cleopatra*.

The wild banquet on Pompey's galley (2.7/1333-1490) with its carousing song, 'Come thou monarch of the vine' (1466), appears as the final flourish of a comedy. And, indeed, the play-graph does show that (following the banquet) a fairly orderly, comical play turns into something sprawling and unwieldy.

## 1.36 Structure & Metatheatre of *The Tragedie of Cymbeline* (1609-10)
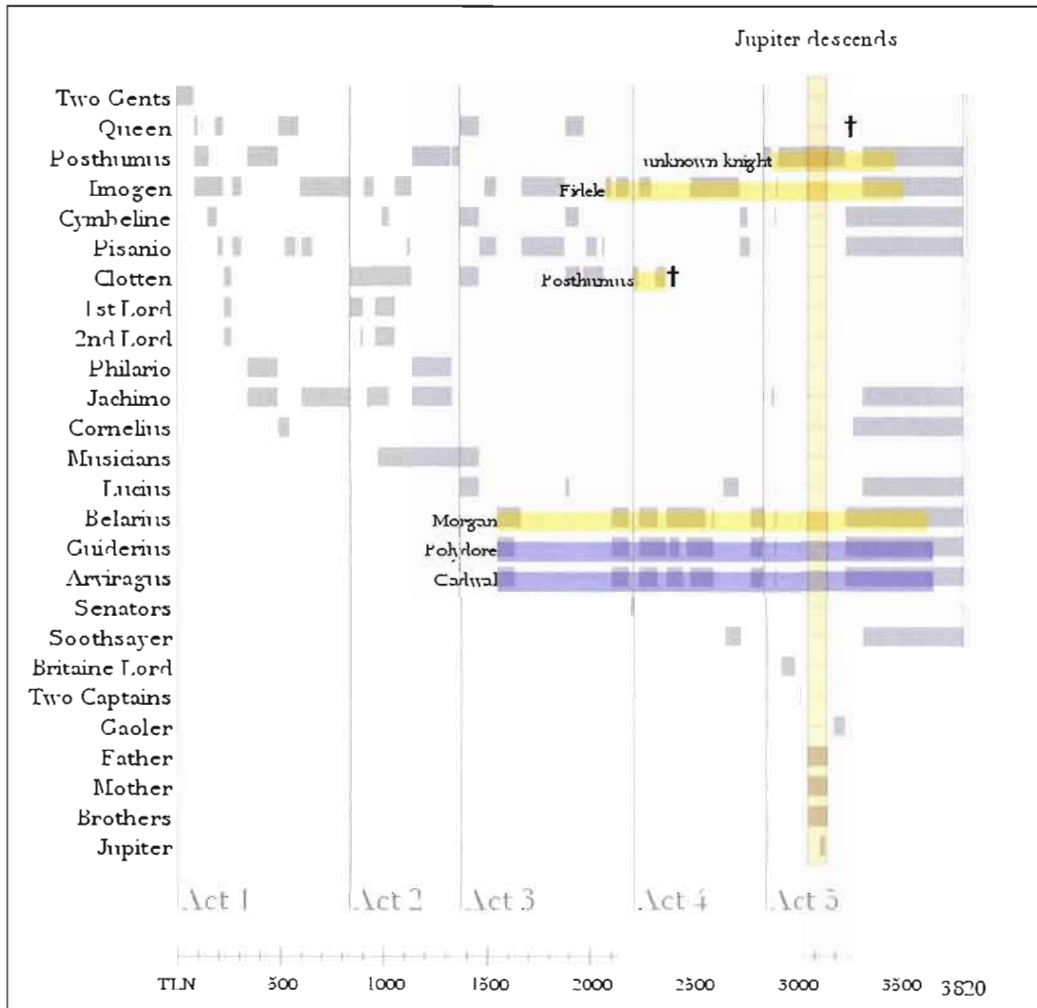


Fig.1.36: Formal outline of *Cymbeline* showing location and type of metatheatrical devices.

*Cymbeline* revisits some of Shakespeare's best effects. Its six disguises rival with *Shrew*, while its quadruple recognition recalls *Errors*. Imogen owes much to *Twelfe Night*'s Viola, the scheme of both parts being quite similar.The appearance of Belarius, Guiderius and Arviragus (3.3) — following the scene wherein Pisanio is dirested to murder Imogen — serves a purpose similar to that of Dogberry & the Watch in *Much Adoe* and comes at the exact same point in the play. The maske-like vision likewise dispels any fear of tragedy in the play's catastrophe.

**Table 1.37**
The Metatheatrical Devices of
*The First Folio*

| PLAYS-WITHIN-THE-PLAY | | DISGUISES | |
|---|---|---|---|
| Type&Play | Inset title | Type&Play | Char.(disg) |
| **INSET-PLAYS:** | | **CONSCIOUS:** | |
| *LLL* ............ | "Pageant of Worthies" | *Tempest* ........ | Ariel.(Harpy.) |
| *Dreame* ......... | "Pyramus & Thisby" | *Two Gents* ...... | Julia.(Sebastian) |
| *Shrew* .......... | "Taming of the Shrew" | *Wives*  ........ | Ford.(Broome), |
| *Hamlet* ......... | "Rugged Pyrrhus" | | Fal.(Aunt of Bram.) |
| | "Mousetrap" | *Measure* ........ | Vin.(Fr.Lud.) |
| **SCENE-EXTEMPORE:** | | *LLL*  .......... | Fe.Be.Lo.Du.(Russ.) |
| *AYL* ............ | Your Rosalyne | | Pr.(Ros.),Mar.(Kat.) |
| *1H4* ............ | Cambyses Vaine | | Kat.(Mar.),Ros.(Pr.) |
| *R3* ............. | The Maids part | *Merchant* ....... | Por.(Bal.),Ner.(Cl.) |
| *Troilus* ........ | "Pageant of Ajax" | *AYL* ............ | Ros.(Gan.),Cel.(Ali.) |
| *Coriolanus* ..... | Gowne of Humility | *Shrew* .......... | Sly.(Lo.),Pag.(La.) |
| | | | Luc.(Cam.),Tr.(Luc.) |
| **MASKES:** | | | Hor.(Lit.),Ped.(Vin.) |
| *Tempest* ........ | "Maske of Juno" | *12th Night* ....... | Vio.(Ces.),Fes.(Top.) |
| *AYL* ............ | "Maske of Hymen" | *Alls Well* ....... | Helena.(Pilgrim) |
| *Winters* ........ | "Twelve Satyrs" | | G&E.& Solds.(Muskos) |
| *Tymon* .......... | "Cupid & Amazons" | *Winters* ........ | Cam.&Polx.(Gents.) |
| | | | Flo.(Dor) |
| **MASKERS:** | | *1H4* ............ | Hal&Poins.(Highw.) |
| *LLL* | | *2H4* ............ | Hal&Poins.(incog.) |
| *Much Adoe* | | *H5* ............. | Hen.(Gent.) |
| *Merchant* | | *3H6* ............ | Hen.(Monk) |
| *H8* ............. | "Shepheards Maske" | *Coriolanus* ...... | Cor.(incog.) |
| *Romeo* | | *Titus* .......... | Ta.(Rev.),C&D(Ra/Mur) |
| | | *Lear* ........... | Ke.(Ca.),Edg.(Tom.) |
| **GULLINGS:** | | *Cymbeline* ....... | Imo.(Fid.),Cl.(Pos.) |
| *Merry Wives* ..... | "Herne the Hunter" | | Pos.(Kni.),Bel.(Mor.) |
| *Much Adoe* ....... | Benedick/Beatrice | | |
| *All's Well* ...... | Gulling Parolles | **UNCONSCIOUS:** | |
| *12th Night* ....... | Gulling Malvolio | *Errors* .......... | sAn.(eAn.),sDr.(eDr.) |
| *Winters* ........ | The Queenes Picture | | eAn.(sAn.),eDr.(sDr) |
| *Lear* ........... | Th'extreme Verge | *Dreame* ......... | Bot.(Asse) |
| *Othello* ........ | shall go mad | *12th Night* ....... | Sebastian.(Cesario.) |
| | | *Winters* ........ | Perdita |
| **DREAMS/VISIONS:** | | *Cymbeline* ....... | Gui.(Pol.),Arv.(Cad.) |
| *Hviii* .......... | "The Vision" | | |
| *Macbeth* ........ | "Show of Kings" | | |
| *Cymbeline* ....... | Jupiter descends | | |

The sheer number of metatheatrical devices (thirty plays-in-play and fifty-six disguises) is certainly notable, as is their often being fairly prominent features of the plays wherein they appear. Yet most manifest occurrences of a theatricalized play world (i.e. true plays-within-the-play) belong to the first half of Shakespeare's

playwrighting career (1590-1600). Following *Hamlet*, his metatheatre is more implicit than explicit, and its occurences — for the most part — are gullings, dreams and visions.

All of Shakespeare's comedies make use of either disguise or play-within-the-play. Ten of them use both. In almost every case, the devices are structurally or dramaturgically significant. Hence does theatricality itself seem to be a running theme of Shakespeare's comedies.

Metatheatrical devices are far less prevalent in the Histories than in the Comedies or Tragedies. Then again, the theme of player-king (Barton 1962) or of 'rule as role' (Weidle 2002) may have already sounded sufficient (meta)theatrical overtones. Furthermore, the theatricalization of the play-world itself was strongly suggested by such characters as Cade (2H6), Richard (R3), Bastard Falconbridge (KJ) and Falstaffe (1-2H4).

The Tragedies' section of the *Folio*, does give credence to some of Abel's metatheatrical supposes. The term 'metatheatre' itself was his attempt to designate what authors such as Calderone and Shakespeare were actually doing when they thought they were writing tragedies. Abel thought of Metatheatre as a self-conscious dramatic genre. Neither *Troilus and Cressida* that opens the Tragedies section of the *Folio*, nor *Cymbeline* that closes it are true tragedies (like *Hamlet* and *The Winters Tale* they are more akin to tragicomedies). Though their inclusion is likely due to editorial circumstances[1], this would still seem to indicate that Shakespeare's tragedies were indeed amenable to such accidental or incidental play. Characters like Juliet, Hamlet, Macbeth, or Cleopatra do express their predicaments in theatrical terms (and their play, more often than

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1. The editorial history of *Troilus* is quite complex. The play may have been simply fitted where it was most convenient (as opposed to significant). And *Cymbeline* might have been designated the *Folio*'s final play in order that the entire 'works' end on a 'flourish' as opposed to a funeral march (Hinman 1963).

not, complies with them). Some of Shakespeare's tragedies appear to be constructed on as tight a collection of parts as any comedy (TTT, ROM, OTH) while others are as populous and sprawling as any History (JC, MAC). Occasionally, they even appear to start as one and turn into the other (ANT).

Hence some form of metatheatrical communication surely occurred *between* Shakespeare's plays. After all, those of the Globe's patrons who grew familiar with his disguised heroines, for instance, might have read more into *Twelfe Night*, *Cymbeline* and *The Winters Tale* than would have otherwise been possible. And, after *Romeo and Juliet*, they might have come to expect Shakespeare's *maskers* to move forward the action of *Merchant* and *Much Adoe*.

Shakespeare's early affection for the multiple-plot (as indicated by TGV, SHR, 2-3H6) might partially explain his metatheatrical propensity. In Shakespeare's hands, secondary or tertiary plots are often 'inset' within a play's primary plot (as is most patently the case of 2H6's Cade rebellion or *Hamlet*'s revenge of Laertes). Indeed, some of his secondary plots almost look as if entirely new plays sprang fully formed out of the old (as is the case of the disguised Julia in *Two Gentlemen*, or the battle of Philippi in *Julius Caesar* or the Bohemian section of *Winters Tale*).

Even so, as our commentary (or dramaturgical 'pot shots') often indicated, a number of metatheatrical events may have slipped through. *Dreame*'s Demetrius and Lysander are both induced (albeit pharmaceutically) into playing parts that render them as un-recognizable as if they were dis-guised. York's passion in *The Third part of Henry VI* or the abdication scene of *Richard II* or the final act of *Measure* have much that is patently metatheatrical. Even the very first scene of *Tempest* may be something of a play-within-a-play since, as its final scene plainly shows, neither ship nor men were ever lost. And so, as Barton and Calderwood suggest, much that is metatheatrical in Shakespeare may not be necessarily scenic but, rather, textual (or metalinguistic).

CHAPTER II


**A CRIE OF PLAYERS**

**A Visual Survey of theatrical terms
in the *First Folio***


Shakespeare takes advantage of those play-metaphors which are
inherent in the nature of the English language itself. He
delights in the use of words like "act", "scene", "tragedy",
"perform", "part" and "play" which possess in ordinary usage
both a non-dramatic and a specifically theatrical meaning. The
fact that life imitates the drama is implicit in such words,
becoming more or less apparent according to their use.

> — Anne Barton, *Shakespeare and the Idea of the Play*,
> p.90.


Everyone knows that Shakespeare fairly early got onto the
master metaphor of life as drama and used it extensively to
illuminate the experiences of his characters. The big set-
piece speeches like Jacques's "All the world's a stage" and
Prospero's "Our revels now are ended" are familiar but less
common than the transient appearances of such terms as act,
play the part, counterfeit, shadow, stage, cast, plot,
quality, scene, and pageant, each of which momentarily sets
the world in the focus of art.

> — James Calderwood, *Shakespearean Metadrama*, p.5.


Shakespeare resorted, as matter of course, to a number of fairly
specialized vocabularies (from that of his father's tannery to those
of philosophy, theology and the natural sciences). It would
therefore be surprising had he not also resorted to the terms of his
own trade and used them to set his play-worlds "in the focus of his
art". After all, Elizabethan theatrical audiences, as Ben Jonson
remarked, were composed of "spectators or hearers" (*Bartholomew
Fair*, ind. 65) and were as sensitive to stage action as they were to
textual content.

In the case of *The Winters Tale*, for instance, King Leontes tells his councillor Camillo: "Is this nothing?/ Why then the World and all that's in't, is nothing,/ The couering Skie is nothing, *Bohemia* nothing/ My Wife is nothing, nor Nothing haue these Nothings,/ If this be nothing" (1.2.292-5/385-9). Of course, as the audience very well knew, Leontes' "World and all that's in it" — his kingdom, his wife, even himself — are all figments of dramatic imagination: they *are* nothing. But it is Leontes himself who had allowed for such a (meta)theatrical interpretation of his lines when he'd last spoken to his son Mamillius: "Goe play (Boy) play: thy Mother playes, and I/ Play too; but so disgrac'd a part, whose issue/ Will hisse me to my Graue" (1.2.187-9/269-71). It so happens that upon these pivotal (and fairly 'metatheatrical') lines of Leontes rests the entire thrust of *The Winters Tale* (a play that will ultimately be resolved on 'a stage within a stage').

At the beginning of *Othello*, Iago says that "when my outward Action doth demonstrate/ The natiue act, and figure of my heart … I will weare my heart vpon my sleeve for Dawes to peck at; I am not what I am" (1.1.61-5/67-71). What Iago means is that he will dissemble. But the audience  also understood that his "outward action" was to be like that of a player. The player saying "I am not that I am" said nothing but the truth. And so though Iago said that he would lie, whenever he addressed the audience, Shakespeare had him telling the truth. Even his final line, "From this time forth, I neuer will speake word" (5.3.310/3608), was true. So, in *Othello*, at least, the actor/dissembler was the most transparent, truthful character.

To my knowledge there exists no comprehensive survey of theatrical terms in Shakespeare's dramatic writings (even though such a survey concerns the very vocabulary of his own chosen trade). Yet, both Barton and Calderwood (Barton 1962; Calderwood 1971) having written studies that constitute partial analyses of such a survey, most likely compiled something like it for their own use. That they did not include it in their writings is perhaps due to their belief that an extended perusal of any number of concordances would suffice in

establishing the extent of Shakespeare's theatrical *metalanguage*. Yet such concordances are usually alphabetical, so that navigating between individual terms in order to get a sense of their number, location and purpose in any given play can be quite tedious. Furthermore, if concordances are exhaustive they aren't necessarily comprehensive in that they do not distinguish between a theatrical act and an act of parliament, a stage in a theatre and a stage of a journey, or between playing a theatrical or a musical part (even though some allowance should certainly be made for the playhouse resonance of such terms). The purpose of this textual survey, then, is two-fold. Play by play, it tries to discern and contextualize some of the strategies behind Shakespeare's theatrical metalanguage (or of his own theatre *speaking about theatre*). While, taken as a whole, it provides a general overview that shows just *how much* he resorted to an *explicitly* theatrical vocabulary in performance. What this survey would show, then, is the consistency and persistence of Shakespeare's theatrical metalanguage. Of course, our own theatrical vocabulary is not quite what it was for Shakespeare and his audience (Dessen 1995), even though both vocabularies remain fairly close. Words such as 'character', 'set' and 'cast, though they might *resonate* with us today would not have at the time of Shakespeare (having acquired, according to the O.E.D, their theatrical designation in the mid to late 18th century). Whereas terms like 'prologue', 'epilogue' and 'interlude' that are not particularly theatrical today most likely were back then. For us a 'Catastrophe' is a disaster but for Shakespeare it still meant the final *reversal* — or bottom end — of a play (Baldwin 1947). 'Act' and 'Actor' were recognizably theatrical terms but the resonance of 'Action', on the other hand, was far more oratorical and 'chirological' (Gurr 1992, pp.98-103)[1]. And if 'personation' (along with 'impersonation' and 'imposture') appears to have been a common synonyms for acting (id., pp.113-4), Shakespeare himself hardly used it[2].

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1. "How can I grace my talke, / Wanting a hand to giue it action"
(*Titus*, 5.2.17-8/2301-2).
2. Indeed, Shakespeare only uses the word once: "One do I personate of Lord *Timons* frame" (*Tymon*, 1.1.69/88).

In the end, most of my survey's terms were drawn from Shakespeare's own manifest usage. Classical dramatic genres (tragedy, comedy), dramaturgical units (play, act, scene), and structural terms (prologue, epilogue, catastrophe) formed the obvious basis of his theatrical vocabulary. To this initial list, terms relating to architecture (theatre, stage), personnel (actor, player, comedian, tragedian, prompter) and the practice of theatre itself (perform, show, part, cue) were added. Words referring to medieval or courtly dramatic practice (pageant, maske, interlude) also found their way into my list, as well as many other *incidentals* (gambold, scaffold, tyringhouse, properties, *Rossius* and — of course — "Rounded O" and Globe).

As in the previous chapter, I retain the *Folio*'s categories and order of plays. For each individual play, I provide three things: a figure, a table and a brief analytical commentary (or, if you will, extended *caption*). The FIGURE is a graph of the scatterplot variety that represents — in their exact order of appearance or "utterance" — each play's surveyed terms as so many points along its complete TLN-course (thus is this type of graph particularly susceptible to revealing any significant clustering of terms). What each figure shows is the *lexical field* of theatrical representation in a particular *Folio* play. The TABLE provides the list of each play's terms, preceded by their TLN coordinates. At the start of each new dramaturgical unit (act or scene), it also gives the *Riverside*'s act/scene/verse number of the first term in the new unit. This table is formatted so as to provide an intuitive visual sense of the *quantity* of terms from one play to the next. As for the brief COMMENTARY, it provides an analysis highlighting certain features (either incidental or substantive) of a play's surveyed terms. Of course, these brief analyses cannot pretend at originality but if they do re-state commonplaces, it is perhaps in order to facilitate the meaningful articulation between the unfamiliar table and figure, as indicative of the more familiar one between text and context.

The principal theatrical terms surveyed are the following:

    ACT / ACTING /ACTOR
    CUE
    DISSEMBLE
    ENACT
    INTERLUDE
    PAGEANT
    PART
    PERFORM
    PLAY / PLAYER
    PROLOGUE / EPILOGUE / CATASTROPHE
    PROMPT
    SCENE
    STAGE
    SHOW
    THEATRE
    TRAGEDY / COMEDY

The exact location of a theatrical term is represented as a red point (●) along the complete TLN course of the *First Folio* play wherein it appears.

COMEDIES

## 2.1 Theatre in *The Tempest* (1611)
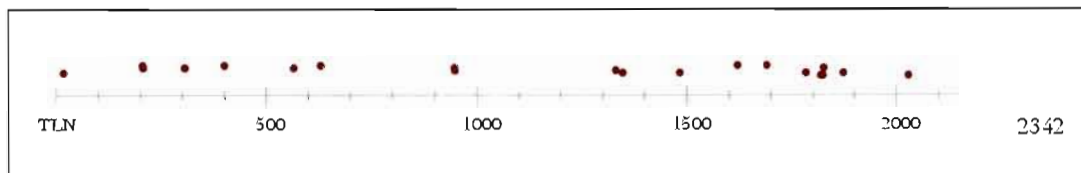


**Fig.2.1:** The Distribution of theatrical terms in *The Tempest*.

**Table 2.1**
The 23 theatrical terms in
*The Tempest*

| TLN | | | TLN | | |
|---|---|---|---|---|---|
| 18 | **Play** the men | (1.1.10) | 1348 | must I **performe** | |
| 205 | this **part** he **plaid** | (1.2.107) | 1483 | **plaid** by … no-body | (3.2.126) |
| 206 | him he **plaid** it for | | 1620 | [hast thou] **Perform'd** | (3.3.84) |
| 306 | **Performd** to point the Tempest | | 1690 | Did worthily **performe** | (4.1.36) |
| 358 | exactly is **perform'd** | | 1783 | [Spirits]… call'd to **enact** | |
| 400 | [Spirit too delicate] To **act** | | 1819 | These our **actors** | |
| 566 | As my soule **prompts** it | | 1824 | the great **Globe** it selfe | |
| 630 | Who mak'st a **shew** | | 1826 | insubstantiall **Pageant** | |
| 946 | to **performe** an **act** | (2.1.252) | 1873 | **plaid** the Iack with us | |
| 947 | what's past is **Prologue** | | 2029 | furtherer in the **Act** | (5.1.73) |
| 1332 | **prompt** me | (3.1.82) | | | |

The initial play of theatrical terms, alone, provides the back story of *Tempest*: Antonio "plaid" a "part" (205) in deposing Prospero in favour of Alonzo, "him he plaid it for" (206). And Ariel "perform[s] to point the Tempest" (306) exactly as dramatist Prospero's "soule prompts it" (566).

*Tempest* is Shakespeare's play wherein the verb 'to perform' occurs most often (six times). Twice it even under-scores the play's unity of time. Theatrical performances being generally held between two and five o'clock in the afternoon, the *time* at TLN 359 is "two glasses" passed "the mid season" (and must "'twixt six & now … be spent most preciously"). While at TLN 1348, Prospero must "yet ere supper time … performe much businesse". It is as if the time in *Tempest* were meant to exactly correspond with that of its audience in the "the great Globe it selfe" (1824).

## 2.2 Theatre in *The Two Gentlemen of Verona* (1590-4)
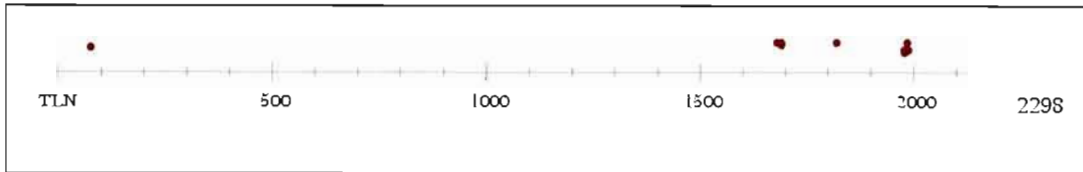


**Fig.2.2:** The Distribution of theatrical terms in *Two Gentlemen of Verona*.

**Table 2.2**
The 12 theatrical terms in
*The Two Gentlemen of Verona*

| TLN | | | TLN | |
|-----|-----|-----|-----|-----|
| 77 | **plaid** the Sheepe | (1.1.73) | 1978 | **Pageants** of delight were **plaid** |
| 1680 | He **plaies** false | (4.2.59) | 1979 | **play** the womans **part** |
| 1690 | alwaies **play** but one thing | | 1985 | **play** a lamentable **part** |
| 1691 | one **play** but one thing | | 1988 | so liuely **acted** with my teares |
| 1820 | **play** the Curre | (4.4.1) | | |

Julia's exchange with the Host — "He plaies false (father)" to "I would alwaies haue one play but one thing" (1680-91) — is ostensibly about playing music. But Julia is also quibbling over theatrical connotations. To "play false" is to act badly, and to "haue one play but one thing" (i.e. *oneself*) is a tenet of Plato's anti-theatrical criticism. Later, the disguised Julia will be describing to her rival Silvia her very own predicament and, as Sebastian, speak of her having to play "a lamentable [womans] part" in a "pageant of delight" (1978-85). Thus is the boy actor required to play a girl — Julia — who plays a boy — Sebastian — who *played* a girl — Ariadne — in "Madam *Iulias* gowne" (4.4.161/1980). This passage", writes Barton, "sets up a series of illusions receding into depth of which the most remote, … in fact represents reality" (1962, p.103).

## 2.3 Theatre in *The Merry Wives of Windsor* (1597-8)



| TLN | 500 | 1000 | 1500 | 2000 | 2500 | 2729 |
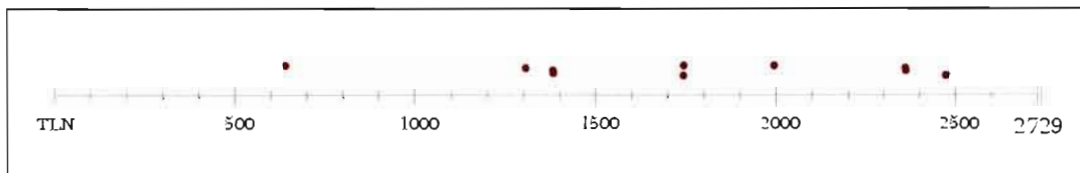
**Fig.2.3:** The Distribution of theatrical terms in *Merry Wives*.

**Table 2.3**
The 10 theatrical terms in
*The Merry Wives of Windsor*

| TLN | | | TLN | | |
|------|------------------------------|-----------|------|---------------------|-----------|
| 640 | to **act** any villany | (2.1.98) | 1745 | of our **Comedy** | |
| 1306 | giues me my **Qu** | (3.2.45) | 1995 | We do not **acte** | (4.2.96) |
| 1382 | remember you your **Qu** | (3.3.37) | 2361 | Hath a great **Scene** | |
| 1383 | if I do not **act** it, hisse me | | 2362 | ile **show** you | (4.6.17) |
| 1744 | spoke the **prologue** | (3.5.74) | 2474 | remember your **parts** | (5.4.1) |

Theatrical terms appear just as *Merry Wives'* epitasis begins. In the second act, Mistress Ford consents "to act any villany against [Falstaffe]" (640). In the third act, this promised "villany" stands to be performed — "if I do not act it," says Mistress Page "hisse me" (1382) — but must be aborted because of jealous husband Ford and two crossed "Qu" (1306,1382). Though not unscathed, the strangely gullible fat knight mistakes it all for a "comedy" (1745), albeit one that never gets past its "prologue" (1744). In the fourth act, the wives do carry out an assault of sorts on the fat knight (i.e. the Aunt of Bramford). And the morality of their "villany", spoken by Mistress Page *solus*, rather looks like an extra-dramatic address or epilogue: "Wiues may be merry, and yet honest too:/ We do not acte that often, iest, and laugh/'Tis old, but true, Still Swine eats all the draugh" (1994-6). This conclusive morality casts the remainder of the play (wherein the gulling wives are themselves gulled) as something of a coda or epilogue.

## 2.4 Theatre in *Measure For Measure* (1603)
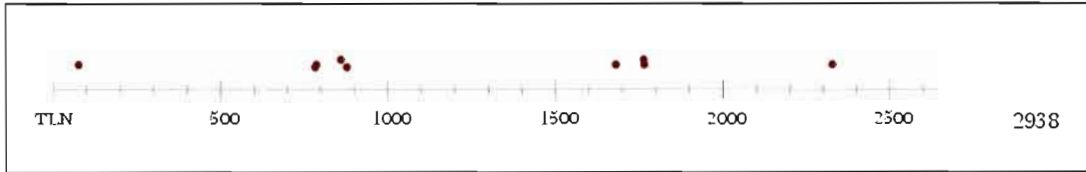


**Fig.2.4:** The Distribution of theatrical terms in *Measure for Measure*.

**Table 2.4**
The 10 theatrical terms in
*Measure For Measure.*

| TLN | | TLN | |
|---|---|---|---|
| 77 | **stage** me to their eyes (1.1.68) | 1682 | **play** the Tirant (3.2.195) |
| 783 | the **actor** of it (2.2.37) | 1765 | **disguise** shall by th' **disguised** |
| 787 | let goe by the **Actor** | 1767 | **performe** an olde contracting |
| 860 | Liues not to **act** another | 2327 | That is your **part** (4.6.3) |
| 878 | **Plaies** such phantastique tricks | | |

Though Duke Vincentio does not like to *stage* himself (77) to the eyes of his people, he certainly doesn't mind playing a *part*. Nor does he mind — as a near proto-Prospero — *staging* others, namely Angelo as Tirant (1682) and his victim, Isabella, as his nemesis. Yet in his meeting Isabella, it is Angelo himself who — "condemn[ing] the fault" — condemns "the actor of it" (783) so that the actor "live not to act another" (860). Thus the "Angry ape" Angelo (877) will condemn himself by playing "such phantastique trickes" before the "high heaven" (878) of disguised Vincentio as will make "the Angels" — Isabella, *Angelo*, and the audience — "weepe" (879).

## 2.5 Theatre in *The Comedie of Errors* (1592-4)



**Fig.2.5:** The Distribution of theatrical terms in *The Comedie of Errors*.

**Table 2.5**
The theatrical terms in
*The Comedie of Errors*

| TLN | | TLN |
| --- | --- | --- |
| 607 | *Dromio* **play** the porter  (2.2.211) | |

*Errors* falls almost entirely out of our reckoning. No other *Folio* play makes so few textual references to theatre (the next play with the least number is the incomplete *Tymon of Athens* with six). Though *Errors* may perhaps be Shakespeare's earliest play (somewhat retouched for performances at a latter date), it might also have been written (like *Venus* and *Lucrece*) during the long theatrical lay-off due to the plague of 1592-3 (Gurr 1992, p.78). After his somewhat freeform Henry VI plays, Shakespeare may then have turned to classical comedy "in order to learn something," as Barton suggests, "about the construction of a finely engineered dramatic plot" (Evans 1997, p.112). The actor being away from the immediacy of stage, the dramatist may have explored other aspects of his craft, for *Errors* is the first of three comedies — with *Loves Labours* and *Dreame* — largely in rhyme (Wells 1997, p.98).

## 2.6 Theatre in *Much Adoe About Nothing* (1598)
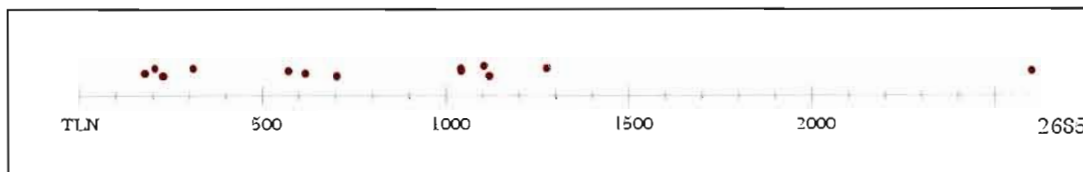


**Fig.2.6:** The Distribution of theatrical terms in *Much Adoe about Nothing*.

**Table 2.6**
The 16 theatrical terms in
*Much adoe about Nothing*

| TLN | | | TLN | | |
|---|---|---|---|---|---|
| 178 | **play** the … Iacke | (1.1.183) | 1041 | that's the **Scene** | (2.3.217) |
| 206 | that is your Graces **part** | | 1042 | meerely a **dumb shew** | |
| 229 | maintaine his **part** | | 1105 | let it be thy **part** | (3.1.18) |
| 311 | thy **part** in some **disguise** | | 1119 | my **part** of the Dialogue | |
| 572 | [do the] **part** | (2.1.166) | 1276 | **played** their **parts** | (3.2.77) |
| 618 | **played** the **part** | | 2602 | **play** the noble beast | (5.4.47) |
| 704 | tis your **Qu** | | | | |

"Part" is used eight times, perhaps indicating that the *playing of parts* is an essential device of *Much adoe*. In the first act, with "doe you play the flowting Iacke" (178), Benedick almost mis-takes Claudio's love for Hero as mere fooling. Claudio retorts that it is rather Benedick who — "in the de-spight of [Beatrice's] Beautie" — "Never could maintaine his part" (229). Thus is a certain incipient theatricality suggested. Indeed, Don Pedro plays — "in some disguise" (311) — the part of the bashful Claudio in wooing Hero. And the wooing is almost un-done by the vice-like Don John's own impersonation of Benedick (572). Beatrice and Benedick are themselves gulled into love through their friends' elaborate *mises en scène* and playing of parts (1041 to 1276). All theatrical references cease for the play's catastasic failed marriage (4.1)

## 2.7 Theatre in *Loves Labour's Lost* (1594-5)
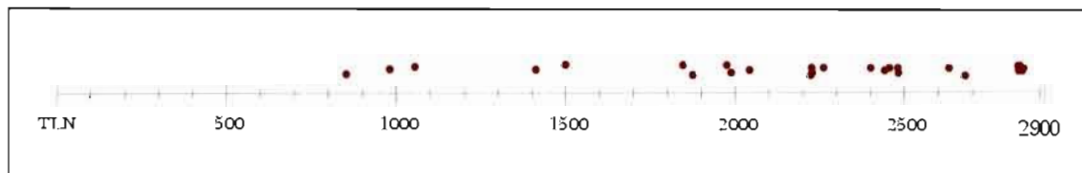


**Fig.2.7:** The Distribution of theatrical terms in *Loves Labour's Lost*.

**Table 2.7**
The 28 theatrical terms in
*Loves Labour's Lost*

| TLN | | | TLN | |
|---|---|---|---|---|
| 854 | it is an **epilogue** | (3.1.80) | 2261 | out of his **part** |
| 982 | **play** the murtherer | (4.1.8) | 2401 | a Christmas **Comedie** |
| 1056 | The **catastrophe** is a Nuptiall | | 2442 | the **actors** sir |
| 1412 | an old infant **play** | (4.3.76) | 2456 | one **shew** worse then the Kings |
| 1500 | a **Scene** of fool'ry | | 2481 | their first **shew** |
| 1845 | **show**, or **pageant** | (5.1.113) | 2483 | in the first **shew** |
| 1874 | I will **play** three | | 2631 | **play** the honest Troyan |
| 1975 | approach **disguis'd** | (5.2.83) | 2679 | **Scene** begins to cloud |
| 1988 | **disguis'd** they will be heere | | 2835 | like an old **Play** |
| 2042 | diuorce his memory from his **part** | | 2837 | made our sport a **Comedie** |
| 2224 | as well knowne as **disguis'd** | | 2840 | too long for a **play** |
| 2226 | **Disguis'd** like Muscouites | | 2847 | wil you heare the **Dialogue** |
| 2228 | shallow **showes** and **Prologue** | | 2851 | [the end of our] **shew** |

Theatrical references begin in act 3, at the true start of the play's epitasis. *Loves Labour's Lost* is the first of Shakespeare's three plays *about* the theatre (the other two being *Dreame* and *Hamlet*). Almost three-quarters of the play's theatrical terms (twenty out of twenty-eight) are gathered in scene 5.2, which includes both the 'Maske of the Muscovites' and the 'Pageant of Nine Worthies'.

The Embassage holds in fairly low esteem the Academe's attempt at a Maske — "Their shallow showes and Prologue vildely pen'd" (2228). While the Academe itself will mostly denigrate the Comics' attempt at a Pageant — "one shew worse then the Kings and his companie" (2456). Exactly as in *Dreame* and *Hamlet*, Shakespeare has his stage audiences be rather more disruptive and critical of theatrical performance than appreciative of it.

## 2.8 Theatre in *A Midsommer Nights Dreame* (1595)
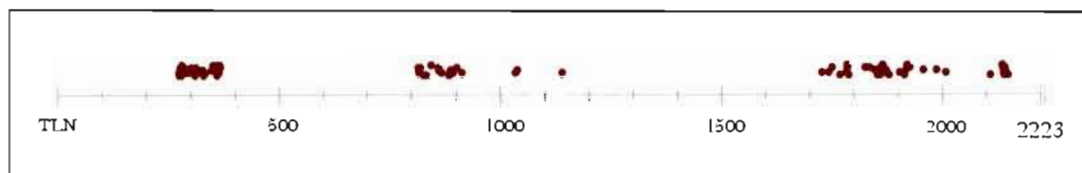


**Fig.2.8:** The Distribution of theatrical terms in *A Midsommer Nights Dreame*.

**Table 2.8**
The 100 theatrical terms in *A Midsommer Nights Dreame*

| TLN | | | TLN | | |
|---|---|---|---|---|---|
| 273 | to **play** | (1.2.4) | 1033 | **rehearse**  a **play** | (3.2.11) |
| 274 | our **Enter-lude** | | 1037 | Forsooke his **Scene** | |
| 276 | the **play** | | 1138 | their fond **Pageant** | |
| 277 | the **Actors** | | 1728 | When my **cue** comes | (4.1.200) |
| 279 | our **play** | | 1743 | a **play** | |
| 280 | **come-dy** | | 1751 | the **play** is mar'd | (4.2.5) |
| 282 | your **Actors** | | 1769 | **playing** *Piramus* | |
| 286 | what **part** | | 1783 | his  **part**, our **play** | |
| 293 | true **perfor-[ming]** of it | | 1785 | **playes** the Lion | |
| 297 | **play** ... a **part** | | 1786 | most deare **Actors** | |
| 301 | the **Players** | | 1789 | sweet   **Comedy** | |
| 309 | **play** a woman | | 1826 | Come now, what **maskes** | (5.1.32) |
| 311 | **play** it | | 1831 | Is there no **play** | |
| 313 | **play** *Thisbie* | | 1836 | What **maske** | |
| 317 | **play** *Pyramus* | | 1847 | **plaid** | |
| 322 | **play** *Thisbies* [mother] | | 1853 | breefe **Scene** | |
| 327 | the Lyons **part** | | 1854 | **tragicall** mirth | |
| 328 | a **play** | | 1858 | A **play** | |
| 329 | the Lions **part** | | 1859 | a **play** | |
| 333 | **play**  the Lyon | | 1861 | the **play** | |
| 347 | **play** no **part** | | 1862 | one **Player** | |
| 350 | **play** *Piramus* | | 1863 | **tragicall** | |
| 352 | **play** it | | 1865 | **Rehearst** | |
| 359 | **play** it | | 1868 | do **play** it | |
| 360 | your **parts** | | 1872 | this same **play** | |
| 361 | **con** them | | 1879 | that **play** | |
| 363 | **rehearse** | | 1903 | the **Prologue** | |
| 365 | **pro-perties** | | 1914 | the **Actors**, their **show** | |
| 366 | our **play** | | 1917 | He hath rid his **Prologue** | |
| 816 | for our **rehearsall** | (3.1.2) | 1920 | **plaid** on his **Prologue** | |
| 817 | **stage, tyringhouse** | | 1926 | this **show** | |
| 818 | do it in **action** | | 1957 | In this same **Interlude** | |
| 821 | this **Comedy** | | 1987 | *Thisbies* **cue** | |
| 829 | a **Prologue**, the **Prologue** | | 2008 | my **part** | |
| 834 | **Prologue** | | 2109 | ends the **play** | |
| 845 | **Prologue** | | 2135 | the **Epilogue** | |
| 861 | wee **play** | | 2136 | a **Bergomask** | |
| 862 | our **play** | | 2138 | No **Epilogue**, your **play** | |
| 868 | we **play** | | 2139 | the **plaiers** | |
| 884 | **rehearse** your  **parts** | | 2141 | **plaid** *Piramus* | |
| 887 | his **cue** | | 2142 | a fine **Tragedy** | |
| 892 | a **Play** | | 2144 | **Burgomaske, Epilogue** | |
| 893 | An **Actor** | | 2149 | **grosse play** | |
| 901 | **plaid** | | | | |
| 913 | your **parts, cues** and all | | | | |

Apart from Theseus' critical prologue to 'Pyramus' (1826-1903), the distribution of theatrical terms rather obviously matches the Rude mechanicals' scenes. *Dreame* is manifestly a play about theatre. Even the plot of the crossed Athenian lovers is designated as a "fond Pageant" by Puck (1138). Though Theseus would let *Pyramus'* "Epilogue alone" (2144), he will listen to the Bergomask (2144) which probably conflated "Bottomes Dreame" (1742) — that the weaver would "sing at the latter end of a play" (1743) — with *Dreame*'s own final jig.

## 2.9 Theatre in *The Merchant of Venice* (1596-7)
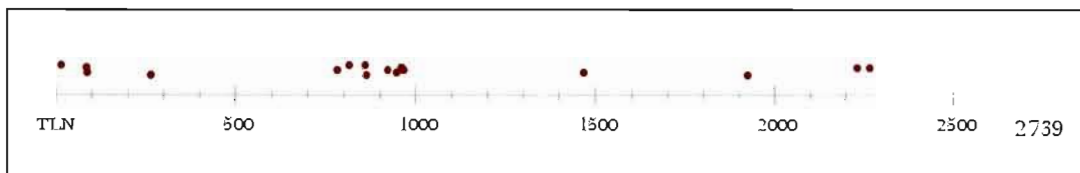


**Fig.2.9:** The Distribution of theatrical terms in *Merchant of Venice*.

**Table 2.9**
The 18 theatrical terms in
*The Merchant of Venice*

| TLN | | | TLN | | |
|-----|-----|-----|-----|-----|-----|
| 15 | **Pageants** of the sea | (1.1.11) | 922 | **play** the theeues | (2.6.23) |
| 86 | A **stage**, must **play** a **part** | | 948 | **play** the run-away | |
| 88 | Let me **play** the fool | | 961 | Our **masking** mates | |
| 264 | a **dumbe show** | (1.2.71) | 967 | No **maske** to night | |
| 782 | **play** the knaue | (2.3.11) | 1468 | **plaies** the Spider | (3.2.122) |
| 815 | for this **Maske** | (2.4.22) | 1924 | last houre of **act** | (4.1.19) |
| 860 | see a **Maske** | (2.5.23) | 2231 | shalt see the **Act** | |
| 864 | are their **maskes** | | 2266 | It is **enacted** | |

The plot of the Merchant & the Jew is lightly book-ended by a number of brief theatrical references. In 1.1, Salarino compares Antonio's "Argosies" to "Pageants of the sea" (15), which is followed by Antonio's own melancholy reference to *theatrum mundi* — "I hold the world but as the world *Gratiano*, A stage … " (85-7) — which serves as the foil to Gratiano's exuberance — "Let me play the fool" (88) — which then introduces the sub-plot of Bassiano and Portia — "Well: tel me now, what Lady…" (128). In scene 4.1, Shylock's "last houre of act" (1924) will itself be foiled by an "act" (albeit a *legal* one) to be "enacted" against him (2231, 2236).

The three short scenes (2.4-6/793-971) of Jessica and Lorenzo's elopement (that will speed Shylock's revenge) cluster together seven terms (815-967). Most of which (815, 860, 864, 961 and 967) concern the very 'masking' that serves to *mask* the catalytic elopement itself.

## 2.10 Theatre in *As You Like It* (1599-1600)
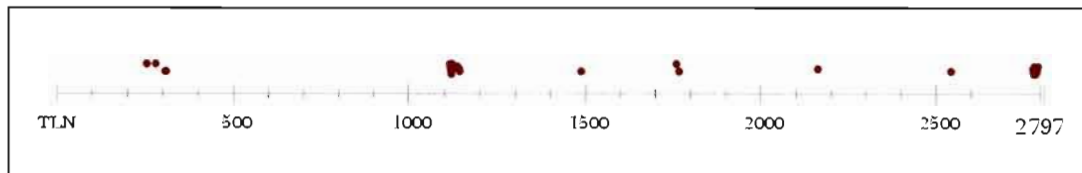


**Fig.2.10:** The Distribution of theatrical terms in *As You Like It*.

**Table 2.10**
The 35 theatrical terms in
*As You Like It*

| TLN | | TLN | |
|---|---|---|---|
| 255 | makes a great **shew** (1.2.90) | 1488 | **play** the knaue (3.2.297) |
| 280 | [comming to] **performe** | 1760 | **pageant** truely **plaid** (3.4.52) |
| 308 | [ready to] **performe** | 1768 | busie **actor** in their **play** |
| 1115 | vniuersal **Theater** (2.7.137) | 2162 | **play** the swaggerer (4.3.14) |
| 1116 | wofull **Pageants**, the **Sceane** | 2543 | [onely] **prologues** (5.3.13) |
| 1117 | Wherein we **play** | 2777 | [the **Epi-**]**logue** (Epil.1) |
| 1118 | the world's a **stage** | 2778 | the **Prologue** |
| 1119 | meerely **Players** | 2779 | good **play** needes no **Epilogue** |
| 1120 | their *Exits* and their **Entrances** | 2781 | [good] **playes**, good **Epilogues** |
| 1121 | **playes** many **parts** | 2782 | a good **Epi-**[**logue**] |
| 1122 | His **Acts** | 2784 | [a] good **play** |
| 1136 | **playes** his **part** | 2788 | this **Play** |
| 1142 | Last **Scene** of all | 2791 | the **play** may please |
| 1143 | strange euentfull **historie** | | |

With "the best is yet / to doe, and heere where you are, they are comming to / performe it" (278-80) Lebeau is referring to Orlando's wrestling match with Charles. But it is equally true of *As You Like It* itself the "best" of which is "yet to doe" by players who are indeed coming "heere where you are" to perform. Thus the real and the imaginary *performances* correspond. And Jaques' seminal "universal Theater" speech of 2.7 develops this correspondence even further. Yet Jaques' speech is double-edged, since it makes "all the world" (1118) of *As You Like It* to be nothing more than a stage (as indeed it is). The great majority of terms are split between two events: Jacques' speech (2.7) with eleven terms (or, rather, *fifteen*, with Duke Senior's prefatory matter) and Rosalind's Epilogue with ten (which is more than any other of Shakespeare's epilogues). Twenty-one of the plays thirty-five terms are therefore contained within a mere fifty-three *Folio* lines.

## 2.11 Theatre in *The Taming of the Shrew* (1590-1)
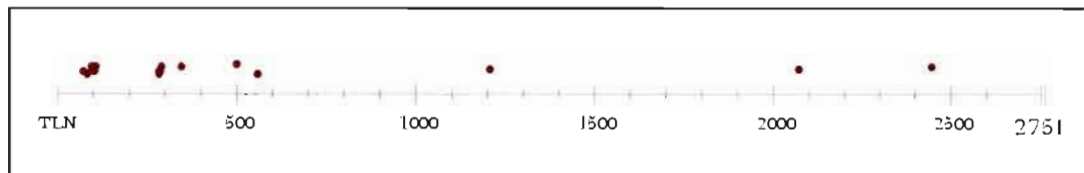


**Fig.2.11:** The Distribution of theatrical terms in *Taming of the Shrew*.

**Table 2.11**
The 23 theatrical terms in
*The Taming of the Shrew*

| TLN | | TLN | |
|---|---|---|---|
| 73 | **play** our **part** (Ind.1.68) | 288 | heare a **play** |
| 84 | **Players** | 291 | **play** it, a **Common-**[tie] |
| 94 | **plaide** a Farmers eldest sonne | 295 | a kinde of **history** |
| 96 | that **part** | 346 | some **shew** (1.1.47) |
| 97 | naturally **perform'd** | 500 | who shall beare your **part** |
| 98 | I thinke 'twas *Soto* | 559 | [minde the] **play** |
| 103 | you **play** to night | 1207 | **play** a marchants **part** (2.1.326) |
| 106 | neuer heard a **play** | 2072 | what **masking** stuffe (4.3.87) |
| 283 | **Players** (Ind.2.129) | 2446 | **plaie** the good husband (5.1.58) |
| 284 | to **play** a pleasant **Comedie** | | |

The initial action of the inset *Shrew* is described by Tranio as "some shew to welcome [Lucentio and he] to Towne" (346): a "shew" in which they themselves will then "beare [a] part" (500). Yet two-thirds of the terms listed above appear in the two induction scenes (which open two of the play's four theatrical levels). Indeed, the Induction's play-world is so complete as to allow for two types of playgoers with two levels of discourse. Where the Lord of Induction 1 speaks of a "part" being "aptly fitted and naturally performed" (94-6), the Beggar and False Lord of Induction 2 prefers "a Christmas gambold or a tumbling tricke" as he casts a wary eye on "houshold stuffe" (291-6). In this 1623 version of *Shrew*, the aptly-fitted part — according to the prefix *Sincklo* — was that of *Soto* (98), likely of John Fletcher's *Women Pleased* (ca.1604-20), which perhaps indicates that the actual player (like John Sincklo) was to name a part in the company's *current* repertoire.

## 2.12 Theatre in *All's Well, that Ends Well* (1604-5)
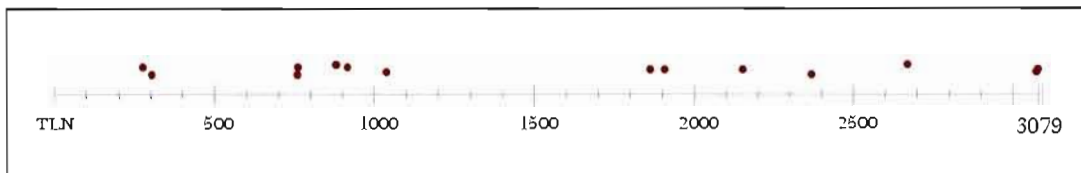


**Fig.2.12:** The Distribution of theatrical terms in *All's Well.*

**Table 2.12**
The 14 theatrical terms in
*All's Well, that Ends Well*

| TLN | | | TLN | | |
|---|---|---|---|---|---|
| 276 | wore vs out of **act** | (1.2.30) | 1862 | In any staining **act** | (3.7.7) |
| 304 | On the **Catastrophe** | | 1907 | in a lawfull **act** | |
| 759 | by **showes** | (2.1.150) | 2152 | his **act** | (4.3.46) |
| 761 | the **act** of men | | 2369 | [the Eng-]lish **Tragedians** | |
| 880 | **play** the noble huswife | (2.2.60) | 2670 | **played** [The knaue] | (5.2.29) |
| 916 | [an earth-]ly **Actor** | (2.3.24) | 3073 | *now the **Play** is done* | (Epi.1) |
| 1038 | from our **acts** | | 3077 | *and yours our **parts*** | |

"Act" appears six times and — with "actor" — makes-up half the above
entries. The list thereby largely consists of a set of variations on
a single word: The old king is "[worn] out of act" (276), and his
apparent "catastrophe" (304) that of life itself. But with "The help
of heauen", says Helena, the King should also "count the act of men"
(759-63). And so will Helena be the King's saviour: an "earthly
actor" showing "heavenly effect" (915-6) whose "honours" are thus
derived from her "acts" rather than her "fore-goers" (1037-8). As
for the bed trick, at the crux of the play, it conjoins a "staining"
(1862) with a "lawfull" (1847) act. One should also note that, with
his line "Faith sir, ha's led the drumme before the English
Tragedians" (2369), Parolles may be telling a bold lie about Bertram
but he is probably telling the truth about the player performing the
part.

2.13 Theatre in *Twelfe Night, Or what you will* (1601)
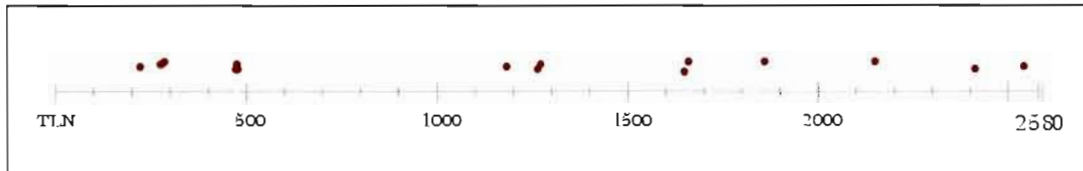


**Fig.2.13:** The Distribution of theatrical terms in *Twelfe Night*.

**Table 2.13**
The 16 theatrical terms in
*Twelfe Night, Or what you will*

| TLN | | | TLN | | |
|-----|-----|-----|-----|-----|-----|
| 222 | I delight in **Maskes** | (1.3.113) | 1271 | to **play** the foole | |
| 276 | to **act** my woes | (1.4.26) | 1649 | **plaid** vpon a **stage** now | (3.4.127) |
| 285 | a womans **part** | | 1660 | **prompt** vs to haue mercy | |
| 473 | out of my **part** | (1.5.179) | 1860 | **prompted** by your present trouble | |
| 476 | Are you a **Comedian** | | 2150 | note this **acte** of mine | (4.3.35) |
| 478 | I am not that I **play** | | 2413 | his mortall **acte** | (5.1.247) |
| 1182 | my **part** of this sport | (2.5.180) | 2542 | in this **Enterlude** | |
| 1263 | **play** Lord *Pandarus* | (3.1.51) | | | |

The first scene between Viola and Olivia (1.5/461-609) revisits *Two Gentlemen*'s scene 4.4 (between Julia and Silvia). Both the disguised heroines are sent as emissaries by their respective love interests (Proteus and Orsino) to "act [their] woes" (276) to their respective rivals (and in both cases, a "picture" of the rival is involved). Julia — as Sebastian — describes herself as having "been fairer, madam, than she is", which is of the same playful ilk as Viola's "I am not that I play" (478). And Viola's rebuff of Olivia, "you are not what you are" (1354), does resemble Iago's "I am not that I am" (OTH, 1.1). *Twelfe Night* also makes — via Feste the Clown — a reference (akin to that of Soto in *Shrew*) to one of Shakespeare's other plays: "I would play Lord *Pandarus* of *Phrygia* sir, to bring a *Cressida* to this *Troylus*" (1263). And in *King Lear* (3.2), the Fool will reprise Feste's epilogic song "*and the raine it raineth every day*" (2560-79). Hence does *Twelfe Night* hang rather self-consciously in the very middle of Shakespeare dramatic corpus, wherein it appears to be looking both forward and back.

## 2.14 Theatre in *The Winters Tale* (1609-11)
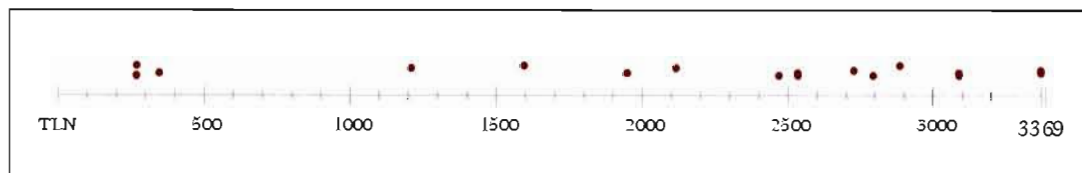


**Fig.2.14:** The Distribution of theatrical terms in *Winters Tale*.

**Table 2.14**
The 22 theatrical terms in
*The Winters Tale*

| TLN | | | TLN | | |
|---|---|---|---|---|---|
| 269 | **play, play, playes** | (1.2.187) | 2534 | That I must beare a **part** | |
| 270 | [And I] **play**, a **part** | | 2727 | **perform'd** Saint-like | (5.1.1) |
| 348 | I **play'd** the Foole | | 2794 | on this **Stage** | |
| 1211 | **play'd, Spectators** | (3.2.37) | 2885 | By vs **perform'd** before | |
| 1595 | my **Scene** | (4.1.16) | 3088 | Dignitie of this **Act** | (5.2.79) |
| 1948 | I **play** as I haue seene | (4.4.133) | 3089 | by such was it **acted** | |
| 2116 | I can beare my **part** | | 3367 | answere to his **part** | (5.3.153) |
| 2469 | The **Scene** you **play** | | 3368 | **Perform'd** | |
| 2533 | the **Play** so lyes | | | | |

If Leontes' line "Goe play (Boy) play: thy mother playes, and I/ Play too …" (269-71) over-stresses its own theatricality, the same may be said of Hermione's defence — "deuis'd/ And play'd, to take Spectators" (1210-1) — as well as of Perdita's complaint "I see the Play so lyes/ That I must beare a part" (2533-4). Though all characters remain *in action* (and all players *in character*), the play *itself* repeatedly points to its being nothing more than a figment: "Why then the World, and all that's in't, is nothing" (386-9). Yet this overt theatricality does not seem to alleviate the play's obvious contrivances but rather makes them part of a manifest aesthetic conceit.

It would be tempting to cast Shakespeare himself as *Time* ("and giue my Scene such growing", 1595), yet the dramatist might have played the part of Camillo: "as if The Scene you play, were mine" (2469).

HISTORIES

## 2.15 Theatre in *The Life and Death of King John* (1594-6)
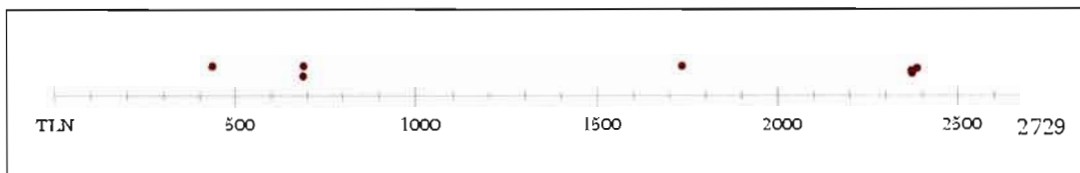


**Fig.2.15:** The Distribution of theatrical terms in *King John*

**Table 2.16**
The 8 theatrical terms in
*The Life and Death of King John*

| TLN | | | TLN | | |
|-----|-----|-----|-----|-----|-----|
| 435 | **play** the devill | (2.1.135) | 2372 | the faire-**play** (5.2.118) | |
| 689 | As in a **Theatre** | | 2373 | Let me haue **audience** | |
| 690 | **Scenes** and **acts** of death | | 2386 | This harness'd **Maske** | |
| 1735 | This **acte** | (4.2.18) | | | |

Bastard Falconbridge seems like Shakespeare's essay at a virtuous Richard III. All of the terms listed above (save for 1735) belong to him. He not only engages the audience directly (like Richard) but, at times, seemingly includes them in the action. At the siege of Angiers (2.1), for instance, he has them play the part of "Scroyles" standing "securely on their battelments/ As in a Theatre, whence they gape and point/ At your industrious Scenes and acts of death." (689-90). Later, in his embassage to the Dolphin (5.2), he takes the stage with the line: "According to the faire-play of the world Let me haue audience" (2373). And his description of the Dolphin's forces as "this harness'd Maske" (2386) somewhat anticipates *Henry V's* Chorus' "In little roome confining mightie men" (H5, Epil.3/3370).

## 2.16 Theatre in *The Life and Death of King Richard the Second* (1595)
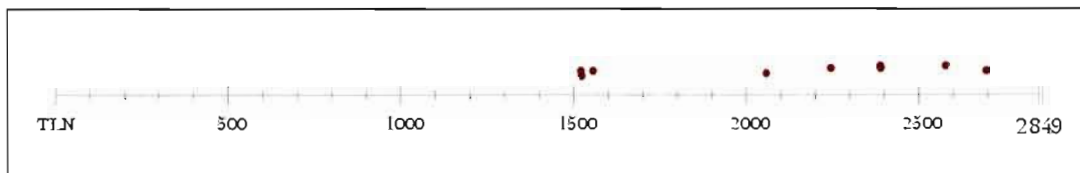


**Fig.2.16:** The Distribution of theatrical terms in *Richard the Second*

**Table 2.16**
The 10 theatrical terms in
*The Life and Death of King Richard the Second*

| TLN | | | TLN | | |
|---|---|---|---|---|---|
| 1522 | the **Antique** sits | (3.2.162) | 2390 | As in a **Theatre** | (5.2.23) |
| 1524 | a little **Scene** To Monarchize | | 2391 | **Actor** leaues the **Stage** | |
| 1557 | I **play** the Torturer | | 2580 | Our **Scene** is alter'd | (5.3.79) |
| 2058 | for this foule **Act** | (4.1.138) | 2697 | Thus **play** I | (5.5.31) |
| 2246 | A wofull **Pageant** | | | | |

*Richard II* is the most poetic of the Histories with the highest percentage of rhyme to verse (Wells 1997, p.98). Its first theatrical reference occurs just past the play's midpoint with Richard's line "there the Antique sits … Allowing him a breath, a little Scene To Monarchize" (1522-5). The play's catastasic event, Richard's abdication (4.1/2083-2245), is framed by two references to the actual performance of *Richard II*: "future Ages groane for this foule Act" (2058) and "A wofull Pageant haue we here beheld" (2246). And York will describe (5.2) Henry IV's progress (the fallen Richard in tow) as a play where the eyes of the audience, "After a well-grac'd Actor leaues the Stage, … Are idlely bent on him that enters next" (2390-2). The image, of course, is meant to recall Richard's own prophetic vision of Henry as one "wooing poor craftsmen with the craft of [smiles]" (1.4.28/602).

## 2.17 Theatre in *The First Part of Henry the Fourth* (1596-7)
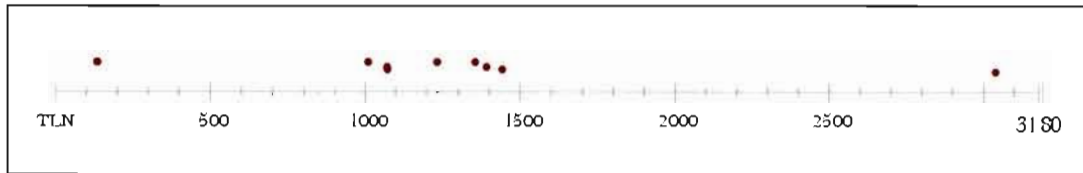


**Fig.2.17:** The Distribution of theatrical terms in *The First part of Henry the Fourth*.

**Table 2.17**
The 11 theatrical terms in
*The First Part of Henry the Fourth*

| TLN | | | TLN | |
|------|-----------------------|-----------|------|------------------------------------|
| 135  | to be **Prologue**    | (1.2.21)  | 1355 | [these harlotry] **Players**       |
| 1010 | **play**, & **shew** it | (2.4.47)  | 1392 | Ile **play** my Father             |
| 1072 | Ile **play** *Percy*  |           | 1443 | **play** out the **Play**          |
| 1073 | **play** Dame *Mortimer* |        | 3039 | [no] Boyes **play** heere (5.4.76) |
| 1235 | a **Play** extempory  |           |      |                                    |

All theatrical terms, safe one (the Hostess' 1355), belong to either Falstaff (135, 1235, 1443, 3039) or Prince Hal (1010, 1072-3, 1392). Most of these terms (nine of them) are clustered around the "Play extempory" scene (1332-1439) wherein Hal foretells of his banishing "plumpe *Iacke*" (1439).

Falstaffe's comical extra-dramatic address (which is topically akin to *Hamlet*'s "little ayes) — "no Boyes play heere, I can tell you" (3039) — just precedes the play's *catastrophic* stage direction: "*Enter Dowglas, he fights with Falstaffe, who fals down as if he were dead. The Prince killeth Percie*" (3040-1). Both of Hal's antagonists (the Rebel Percie and the Riot Falstaffe) thus appear to have been killed in battle. This correspondence is not lost on the prince himself who has them lying "in blood" (3075) side by side. Falstaffe, of course, is only *counterfeiting* (see fig. 3.18) but not the prince, whose grief — though genuine — remains strangely cautionary: "I should haue a heauy misse of thee/ If I were much in loue with Vanity" (3070-1).

## 2.18 Theatre in *The Second Part of Henry the Fourth* (1597-8)
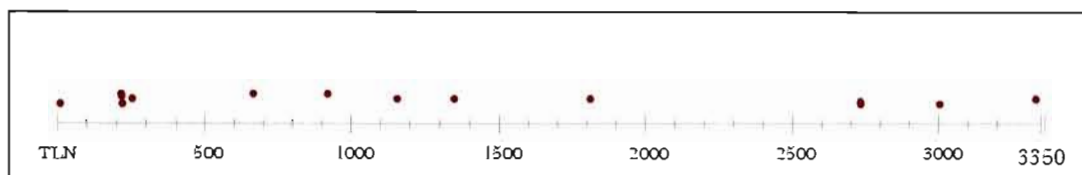


**Fig.2.18:** The Distribution of theatrical terms in *The Second part of Henry the Fourth*.

**Table 2.18**
The 15 theatrical terms in
*The Second Part of Henry the Fourth*

| TLN | | | TLN | | |
|-----|-----|-----|-----|-----|-----|
| 9 | [vnfold] the **Acts** | (Ind.4) | 1157 | **play** the sawcie Cuttle | (2.4.130) |
| 119 | a **Tragicke** Volume | (1.1.61) | 1347 | [I haue] done the **part** | |
| 215 | no longer be a **stage** | | 1812 | [in *Arthurs*] **Show** | (3.2.281) |
| 216 | in a ling'ring **Act** | | 2733 | but as a **Scene** | (4.5.197) |
| 219 | the rude **Scene** | | 2734 | **Acting** that argument | |
| 252 | the **shewes** of men | | 3004 | **prompt** mine eare | (5.2.119) |
| 665 | tucke your **Catastrophe** | (2.1.60) | 3332 | *a displeasing* **Play** | (Epi.9) |
| 920 | we **play** the Fooles | (2.2.142) | | | |

Northumberland would have the play's "Title-leafe" foretell of a "Tragicke Volume" (119) as, indeed, it will be for the rebels as well as for Falstaffe. But *2 Henry IV* is mostly a comedy ("Comicall-Historicall"). Its main device (as *Rumour* informs us) is mis-apprehension: "smooth-Comforts-false, worse then True-wrongs" (43). The History proper is framed by two theatrical references (albeit to *theatrum mundi*). Northumberland's "And let this world no longer be a stage / To feede Contention in a ling'ring Act" (215) opens the principal argument. While the ailing King's "For all my Reigne, hath been but as a Scene Acting that argument" (2733) closes it. And as Hal requires the Chief Justice to "prompt mine ear" (3004), he thereby also spells Falstaffe's doom.

## 2.19 Theatre in *The Life of Henry the Fift* (1598-9)
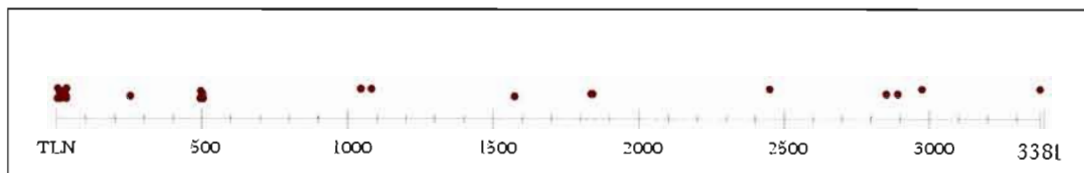


**Fig.2.19:** The Distribution of theatrical terms in *Henry the Fift*.

**Table 2.19**
The 26 theatrical terms in
*The Life Part of Henry the Fift*

| TLN | | TLN | |
|---|---|---|---|
| 4 | *a Stage, to Act* (Prol.3) | 502 | with our **Play** |
| 5 | *the swelling Scene* | 504 | we shift our **Scene** |
| 11 | *this vnworthy Scaffold* | 1045 | our swift **Scene** flyes (3.Prol.1) |
| 12 | *Can this Cock-Pit hold* | 1080 | eech out our **performance** |
| 14 | *this Woodden O* | 1573 | wee speake vpon our **Q** (3.6.123) |
| 33 | **Chorus** *to this Historie* | 1837 | And so our **Scene** (4.Prol.48) |
| 34 | *Who Prologue-like* | 1842 | what their **Mock'ries** bee |
| 35 | *to iudge our Play* | 2450 | i'th olde **play** (4.4.71) |
| 253 | **play'd** a **Tragedie** (1.2.106) | 2852 | I may **prompt** them (5.Prol.2) |
| 494 | force a **play** (2.Prol.34) | 2892 | **play'd** the interim(5.prol.42) |
| 496 | the **Scene** | 2975 | **play** the huswife (5.1.80) |
| 498 | the **Play-house** now | 3380 | our **Stage** hath showne (Epil.13) |

All but four of the terms gleaned from *Henry V* (253, 1573, 2450, 2975) belong to the Chorus. The play almost appears intent on providing a lesson in on the theatre. Almost every aspect is covered, from its architecture (Stage, Scaffold, Cock-pit, Wooden O), through its dramaturgical parlance (Prologue, Scene, Tragedie, prompt, Q, "shift [of] scene"), to an appreciation of its limitations ("eech out our performance with your mind" 1080). It even provides an argument — if not for "the purpose of playing" itself — then, at least, for that of playgoing: "Minding true things, by what their Mock'ries bee" (1842).

## 2.20 Theatre in *The First Part of Henry the Sixt* (1592)
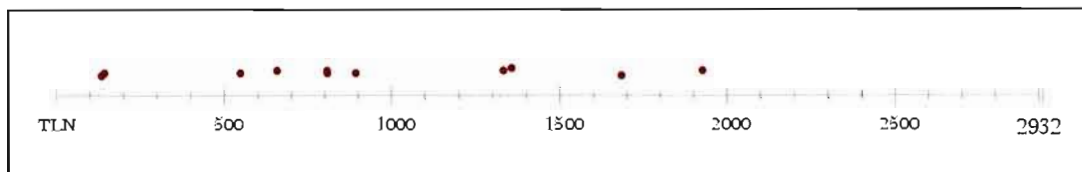


**Fig.2.20:** The Distribution of theatrical terms in *The First Part of Henry VI.*

**Table 2.20**
The 13 theatrical terms in
*The First Part of Henry the Sixt*

| TLN | | | TLN | | |
|-----|---|---|-----|---|---|
| 134 | **Enacted** wonders | (1.1.122) | 893 | the smallest **part** | (2.3.52) |
| 143 | [*Falstaffe*] **play'd** the Coward | | 1332 | Hath been **enacted** | (3.1.116) |
| 548 | this wofull **Tragedie** | (1.4.77) | 1341 | so sterne, and **tragicall** | |
| 657 | **play'd** the men | (1.6.16) | 1356 | as I **dissemble** not | |
| 807 | for his **Acts** | (2.2.35) | 1684 | **play'd** her **part** | (3.3.88) |
| 808 | So much **applauded** | | 1927 | did **play** the Orator | (4.1.175) |

Talbot has "enacted wonders" (134) "applauded through the Realme of France" (807-8). He is involved in a "wofull Tragedie" (548), albeit his "part" is the "smallest" (893). Meanwhile "Murther … "hath been enacted through [the] enmetie" (116) of Gloster and Winchester. And if, in their making peace, Gloster does not "dissemble" (1356), the "sterne and tragicall" (1341) Winchester does. Joan La Pucelle "brauely [plays] her part" (1684) in Talbot's downfall, while King Henry "Prettily … [plays] the orator" (1927).

*1 Henry VI* is likely a collaboration of many hands. Shakespeare's involvement in it would be limited to the *Roses'* scene (2.4/926-1068) and to scenes leading up to Talbot's death (4.2-7/1948-2263). However, none of these contain any theatrical terms. So perhaps *1 Henry VI* provides us with an example of the type of *incidental* theatricality other playwrights resorted to (albeit, in this case, inspired by Shakespeare's own 2-3H6).

## 2.21 Theatre in *The Second Part of Henry the Sixt* (1591)
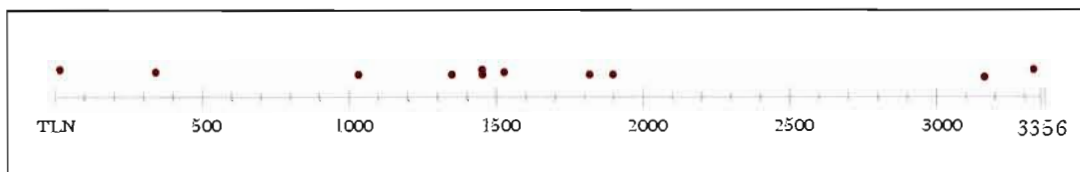


**Fig.2.21:** The Distribution of theatrical terms in *The Second Part of Henry VI*.

**Table 2.21**
The 14 theatrical terms in
*The Second Part of Henry the Sixt*

| TLN | | | TLN | | |
|-----|--|--|-----|--|--|
| 16 | **perform'd** my Taske | (1.1. 9) | 1527 | *Glosters* **shew** [Beguiles him] | |
| 342 | **play** my **part**, **Pageant** | (1.2.67) | 1818 | His father's **Acts** | (3.2.118) |
| 1033 | to be **perform'd** | (2.2.67) | 1898 | suspitious is this **Tragedie** | |
| 1348 | in his simple **shew** | (3.1.54) | 3164 | **play** the Ruffian | (5.1.164) |
| 1451 | **Prologue** to their **Play** | | 3331 | from any further **act** | (5.3.10) |
| 1453 | their plotted **Tragedie** | | | | |

*2 Henry VI* or *The First Part of the Contention* is likely Shakespeare's first History play. Though its theatrical resonances are — at times — fairly strong, they are (by comparison to 3H6) mostly implicit and analogical. It is by wishing to "play [her] part in Fortune's pageant" (342) that the Duchess of Gloster, for instance, — even as she defines the play itself — hastens the fall of her Husband. And in scene 3.1 (1292-1689), which leads to Gloster's final exit (1494) and death (1849), Suffolk does attack Gloster on theatrical grounds: "in his simple shew he harbours Treason" (1348). Gloster himself pursues this theatrical analogy with "Mine is made the Prologue to their Play … their plotted Tragedie (1451-3). King Henry sees "the map of honor, truth and loyalty" in Gloster's face, but looks after him "with sad unhelpful tears" that "cannot do him good" (1520). Though Queen Margaret recognizes that "*Glosters* shew Beguiles him" (1527), she also knows her husband to be "cold in great Affaires" (1526). Henry is thereby cast, not as a player, but as a mere *spectator* to his own downfall. And if York would substitute himself for this ineffectual King, he knows "that's not suddenly to be perform'd" (1033).

## 2.22 Theatre in *The Third Part of Henry the Sixt* (1591)
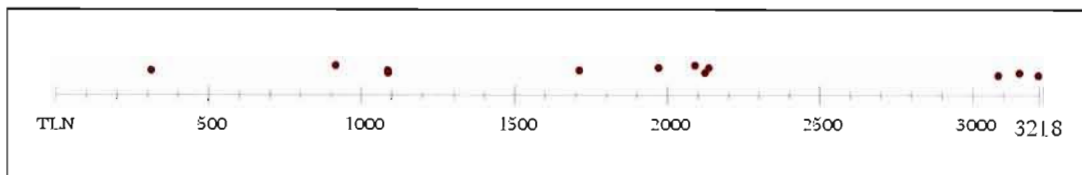


**Fig.2.22:** The Distribution of theatrical terms in *The Third Part of Henry VI*.

**Table 2.22**
The 16 theatrical terms in
*The Third Part of Henry the Sixt*

| TLN | | TLN | |
|---|---|---|---|
| 312 | **play** the Orator (1.2.2) | 2090 | To **play** the Broker (4.1.63) |
| 915 | **plaid** the Orator (2.2.43) | 2123 | sending ouer **Maskers** (4.1.94) |
| 1087 | as if the **Tragedie** (2.3.26) | 2136 | to **play** the Amazon (4.1.106) |
| 1088 | **plaid**, counterfetting **Actors** | 3084 | **Scene**, *Rossius*, to **Acte** (5.6.10) |
| 1712 | Ile **play** the Orator (3.2.188) | 3153 | **play** the dogge |
| 1971 | sending ouer **Maskers** (3.3. 224) | 3214 | **Comicke shewes** (5.7.423) |

More than in any other Shakespeare play to date (indeed, perhaps more than most plays of the canon) do theatrical references almost imperil the play world of *Richard Duke of York* (or 3H6). In 1.4, York's line "And if thou tell'st the heauie Storie right … the hearers will shed Teares" (627-8), certainly challenges the players to tell the "storie right". And their reaction to his Passion — "see how inly Sorrow gripes his Soule" (638) — seems an indication of what is expected of the actor playing York. In scene 2.3, *"Alarum. Excursions"* (1056) are followed by the entrance — "as Runners with a Race" (1057) — of Warwick, Edward, Clarence, and Richard. Thus is the stage occupied by four breathless actors when Warwick speaks the striking archly comical line "Why stand we like soft-hearted women heere … And looke vpon, as if the Tragedie/ Were plaid in iest, by counterfetting Actors" (1085-8). In scene 5.6, Henry's own "What Scene of death hath *Rossius* now to Acte?" (3084) — even as it casts a sacrificial, ritualistic light on this tightest of compact between play and players — also seems altogether too self-conscious. And even as Edward's calls for "comicke shewes" (3214), he ends the play by casting its final jig as part of the historical fiction.

## 2.23 Theatre in *The Tragedy of Richard the Third* (1592-3)
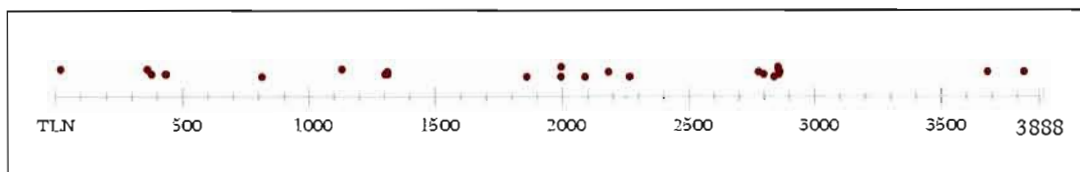


**Fig.2.23:** The Distribution of theatrical terms in *Richard the Third*.

**Table 2.23**
The 27 theatrical terms in
*The Tragedy of Richard the Third*

| TLN | | | TLN | | |
|---|---|---|---|---|---|
| 21 | **dissembling** Nature | (1.1.19) | 2089 | the deepe **Tragedian** | (3.5.5) |
| 361 | **prompts** my tongue | (1.2.171) | 2182 | Ile **play** the Orator | |
| 378 | Arise **Dissembler** | | 2264 | **Play** the Maids **part** | (3.7.51) |
| 433 | **dissembling** lookes | | 2777 | and **Tragicall** | (4.4.7) |
| 814 | I **play** the deuill | (1.3.337) | 2798 | Woes **Scene** | |
| 1131 | **Dissemble** not | (2.1.8) | 2839 | this franticke **play** | |
| 1303 | Vnkle did **dissemble** | (2.2.31) | 2855 | The **presentation** | |
| 1312 | **Scene** of rude impatience | | 2856 | a direfull **Pageant** | |
| 1313 | **act** of **Tragicke** violence | | 2858 | A mother onely **mockt** | |
| 1661 | formall **Vice** Iniquitie | (3.1.82) | 2862 | Queene **in ieast**, **Scene** | |
| 1859 | their **Tragedie** | (3.2.59) | 3682 | **play** the Ease-dropper | (5.3.222) |
| 1994 | you come vpon your **Q** | (3.4.26) | 3827 | The King **enacts** | (5.4.2) |
| 1995 | pronounc'd your **part** | | | | |

The manifest theatricality of Shakespeare's first tetralogy appears to be progressive. *Richard III* contains more theatrical terms than any of Shakespeare's plays to date (and nearly double those of 2H6). But perhaps this should not be so surprising given that it is about *3 Henry VI'* Roscius character. *Richard III* is the play wherein "to dissemble" appears most often (five times). And yet, even though Richard's self-proclaimed Vice quality (1661) enables him to play Chorus and directly engage his audience, only five of the twenty-seven terms recorded are his (21, 361, 433, 814, 3682). Indeed, Richard's engagement with the audience does not survive his own coronation (4.2/2588). Buckingham (with six terms) is the play's stage-manager. He speaks of "Q" (1994), "part" (1995), "Tragedian" (2182) and "play" (2182), and even casts Richard in "the maids part" (2264). Following Buckingham's fall from grace (2699), most terms belong to the spectral Margaret (including the cluster at 2855-62).

## 2.24 Theatre in *The Famous History of the Life of King Henry the Eight [All Is True]*(1612-3)
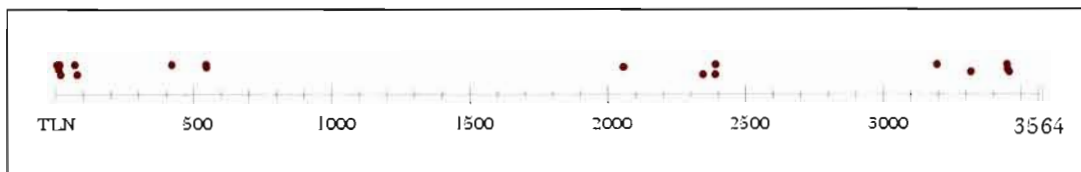


**Fig.2.24:** The Distribution of theatrical terms in *Henry the Eight*.

**Table 2.24**
The 20 theatrical terms in
*The Famous History of the Life of King Henry the Eight*

| TLN | | | TLN | | |
|-----|-----------------------|----------|------|-------------------------|-------------|
| 5 | *Such Noble **scoenes*** | (Prol.4) | 2056 | Does pay the **Act** | (3.2.182) |
| 11 | *a **show** or two* | | 2344 | to **play** the Woman | |
| 12 | *The **Play** may passe* | | 2389 | with **Shewes** | (4.1.10) |
| 15 | *a Merry, Bawdy **Play*** | | 2390 | **Pageants** and Sights | |
| 19 | *such a **show*** | | 3195 | **play** the Spaniell | (5.2.161) |
| 70 | this **Maske** | (1.1.26) | 3318 | at a **playhouse** | (5.5.60) |
| 79 | they did **performe** | | 3450 | *this **Play*** | (Epil.1) |
| 420 | our best **Act** | (1.2.85) | 3452 | *sleepe an **Act** or two* | |
| 545 | I would haue **plaid** | | 3458 | *this **Play** at this time* | |
| 546 | The **Part**, to act | | | | |

> What we oft doe best,
> By sicke Interpreters (once weake ones) is
> Not ours, or not allow'd; what worst, as oft
> Hitting a grosser quality, is cride vp
> For our best Act (416-20)

Wolsey's line concerns an unpopular tax that the King would have him revoke. It also might resonate for Buckingham, whose own "sicke interpreter", the false Surveyor, would have him (with a nod to R3, perhaps) "play a part" that Buckingham never meant "to act" (545-6). And the dramatist himself might be also bemoaning that his own "worst" act was as oft as not "cride up" for his best, while his best was mangled out of recognition ("Not ours") by either poor actors ("sicke Interpreters") or censorship ("not allow'd").

TRAGEDIES

## 2.25 Theatre in *The Tragedie of Troilus and Cressida* (1600-2)
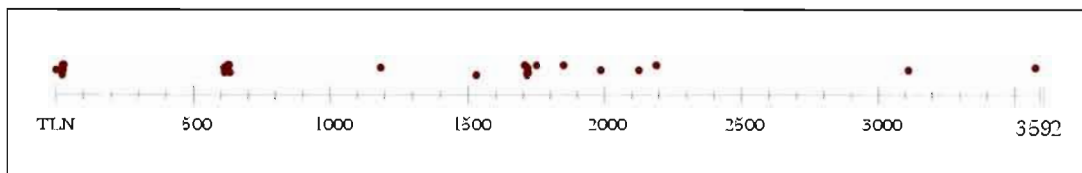


**Fig.2.25:** The Distribution of theatrical terms in *Troilus and Cressida*.

**Table 2.25**
The 25 theatrical terms in
*The Tragedie of Troilus and Cressida*

| TLN | | | TLN | | |
|---|---|---|---|---|---|
| 2 | *lyes the **Scene*** | (Prol.1) | 1705 | *Cupids* **Pageant** | (3.2.74) |
| 24 | *A **Prologue** arm'd* | | 1713 | the **act** a slaue to limit | |
| 25 | ***Actors** voyce* | | 1714 | sweare more **performance** | |
| 27 | *our **Play*** | | 1716 | [hat they] neuer **performe** | |
| 30 | *a **Play*** | | 1718 | the **act** of Hares | |
| 611 | He **Pageants** us | (1.3.151) | 1750 | **play** the tyrant | |
| 613 | like a strutting **Player** | | 1850 | **promps** me aloud | (3.3.3) |
| 616 | the **Scaffolage** | | 1987 | **play** the Ideots in her eyes | |
| 625 | Now **play** me *Nestor* | | 2127 | the **Page**-[**ant** of *Ajax*] | |
| 630 | Now **play** him | | 2190 | Ile **play** the hunter | (4.1.18) |
| 633 | the **Scene** of myrth | | 3112 | these two did **coact** | (5.2.118) |
| 1186 | the **performance** | (2.2.196) | 3576 | **performance** so loath'd | (5.10.39) |
| 1529 | your **performance** | (3.1.52) | | | |

*Troilus & Cressida* is full of pageantry. In the cluster of 1.3 (611-33), Ulysses complains that Patroclus "pageants us" (611) while he himself pageants Patroclus and Achilles (613, 625, 630). In 3.2, Troilus professes that, in *"Cupids* Pageant" (1705), his "will is infinite" though his "act a slave to limit" (1713). Which prompts Cressida to wonder if Troilus is not one of those "Monsters" (i.e. actors) who have "the voyce of Lyons, and the act of Hares" (1718). Troilus's answer is unequivocal: "Are there such? Such are not wee" (1720) (i.e. "I am *not* an actor"). Yet the principal action of the play is framed by the eponymous characters playing audience to each other's shows. Cressida in 1.2 looks over the procession of Trojan heroes in which Troilus bears a part (328-397). And Troilus, in 5.2, will be a spectator to Cressid and Diomed's "coact[ed]" (3112) wooing scene wherein Cressida proves herself the "monster".

## 2.26 Theatre in *The Tragedy of Coriolanus* (1607-8)
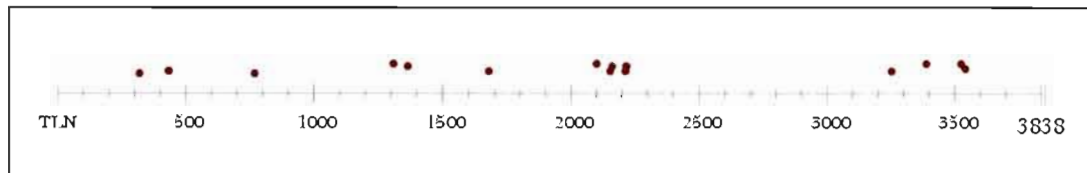


**Fig.2.26:** The Distribution of theatrical terms in *Coriolanus*.

**Table 2.26**
The 19 theatrical terms in
*The Tragedy of Coriolanus*

| TLN | | | TLN | | |
|---|---|---|---|---|---|
| 319 | bodily **act** | (1.2.3) | 2161 | I would **dissemble** | |
| 433 | **Play** the idle Huswife | (1.3.70) | 2213 | wee'le **prompt** you | |
| 769 | ouerta'ne mine **Act** | (1.9.19) | 2216 | **performe** a **part** | |
| 1310 | **act**, in the **Scene** | (2.2.96) | 3253 | his good **Acts** | (5.2.15) |
| 1366 | a **part**, blush in **acting** | | 3390 | dull **Actor**, my **part** | (5.3.40) |
| 1678 | time shall **prompt** them | (3.1.5) | 3525 | a Mothers **part** | |
| 2100 | I **play** [The man I am] | (3.2.15) | 3542 | this vnnaturall **Scene** | |
| 2153 | your heart **prompts** you | | | | |

*Coriolanus'* functional analogy is of an actor so ill-suited for the part that he is required to play (1366, 2216) that no amount of prompting (2213) can make him play it convincingly. The eponymous character's *tragic flaw*, then, is that he can only "play the man I am" (2101), who speaks according to the "matter which [his] heart prompts" (2213). Unlike his own mother, Volumnia, he cannot dissemble (2161). Yet Coriolanus' exploits are so much described in terms of acts and scenes (769, 1310, 3253), that in the end he has no choice, when finally called upon to perform his "duty" to Volumnia's "part" (3524), but to acknowledge his own correspondence to a "dull actor" (3390) in an "unnatural scene" that the audience "laugh[s] at" (3542). A further indication of Coriolanus' inability to act may be in his response to the servingmen' question "Where dwel'st thou?" (2091). His answer, "Under the Canopy" (2092), may be akin to Hamlet's "too much in the sun", if the canopy in question was the one over the Globe's stage.

## 2.27 Theatre in *The Lamentable Tragedy of Titus Andronicus* (1592-4)
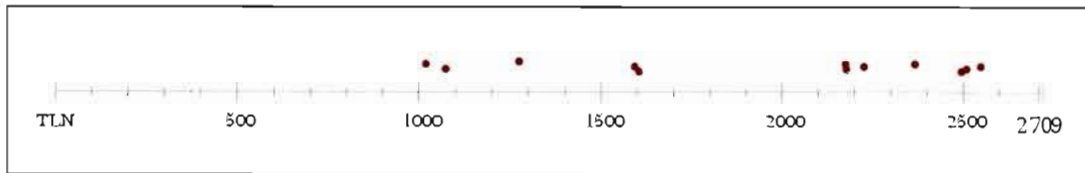


**Fig.2.27:** The Distribution of theatrical terms in *Titus Andronicus*.

**Table 2.27**
The 12 theatrical terms in
*The Lamentable Tragedy of Titus Andronicus*

| TLN | | | TLN | | |
|---|---|---|---|---|---|
| 1021 | timelesse **Tragedie** | (2.3.265) | 2178 | pittiously **perform**'d | |
| 1073 | **play** the Scribe | (2.4.3-4) | 2227 | I **play**'d the Cheater | |
| 1275 | in **dumbe shewes** | (3.1.131) | 2366 | **play** my theame | (5.2.80) |
| 1592 | **tragicke** tale | (4.1.47) | 2494 | Ile **play** the Cooke | |
| 1604 | Gods delight in **tragedies** | | 2508 | **prompt** me | (5.3.12) |
| 2176 | **Acts** of Blacke-night | (5.1.64) | 2547 | to **performe** the like | |

Though vice Aaron (2176, 2227, 2508) and Tamora (1021, 2366) show a degree of theatrical self-awareness, nowhere is the play's theatricality made more manifest than in the development of its eponymous character. Titus, from murdering his son Mutius (1.1) to sacrificing his daughter Lavinia (5.3), never fails to surprise us. Pleading for his sons' lives (3.1), Titus will "tell my sorrowes bootles to the stones … they are better then the Tribunes" (1172-4). Faced with his mutilated daughter, the heads of his two sons, and his own amputated hand, Titus laughs (1413). His suggesting that Lavinia "play the scribe" (1073) with her stubs or that, in emulation of her, they bite their tongues "and in dumbe shewes/ Passe the remainder of our hatefull dayes" (1275) is darkly humorous. His referring to the "tragicke tale of *Philomel*" (1592) — which prompts Marcus' near aside "why should nature build so foule a den/ Vnlesse the Gods delight in tragedies?" (1604) — will incite *actor* Titus — "Ile play the cooke" (2494) — to re-enact the classical tale of Virginius: "A patterne, president, and liuely warrant/ For me (most wretched) to performe the like" (2547).

## 2.28 Theatre in *The Tragedie of Romeo and Juliet* (1595-6)

## 2.28 Theatre in *The Tragedie of Romeo and Juliet* (1595-6)
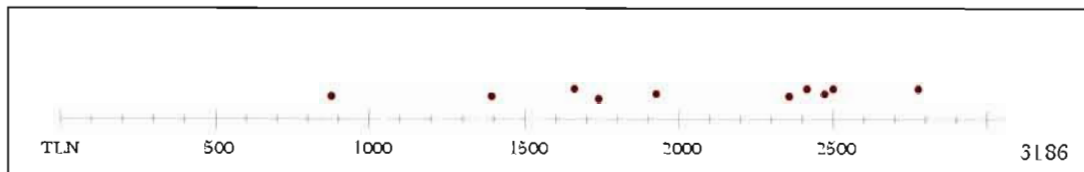


**Fig.2.28:** The Distribution of theatrical terms in *Romeo and Juliet*.

**Table 2.28**
The 11 theatrical terms in
*The Tragedie of Romeo and Juliet*

| TLN | | | TLN | | |
|---|---|---|---|---|---|
| 878 | **prompt** me to enquire | (2.2.80) | 2358 | **play** the vmpeere | (4.1.63) |
| 1393 | this holy **act** | (2.6.1) | 2415 | in the **acting** it | |
| 1660 | **acted** simple modestie | (3.2.16) | 2472 | Ile **play** the husewife | (4.2.43) |
| 1739 | all **dissemblers** | | 2500 | dismall **Sceane, act** | (4.3.19) |
| 1927 | thy wild **acts** | (3.3.110) | 2775 | to make vp a **shew** | (5.1.48) |

The Folio's text, devoid of *Prologue*, lacks the "two houres trafficque of our stage" as well as, in Benvolio's speech of 1.4 — "Weele haue no *Cupid* hood winkt" (458) — the tantalizing lines "Nor no without booke Prologue faintly spoke/ After the Prompter, for our entrance". References to 'act' and 'acting' are made by only two characters: Friar Laurence (1393, 1927, 2415) and Juliet (1660, 2500). And had this play been a reconciliatory comedy — "To turne your houshould[s'] rancor to pure Loue" (1101) — Friar Laurence would have gladly been its producer. As it stands, he is a prompter whose *mis-cue* has disastrous effects. Juliet is certainly the play's principal *actor* and "[her] dismall Sceane, [she] needs must act alone" (2500) because Romeo himself cannot act. Apart from his being "prompted" by love "to enquire" (878), he does nothing but *react* (either to the play's two catalysts — Benvolio and Tybalt — or to the bidding of Juliet, or to the stratagems of Friar Laurence). Indeed, it is probably his *not* being an actor that contributes to the designation "true *Romeo*" (3134) in the play's final scene.

## 2.29 Theatre in *The Life of Tymon of Athens* (1605-8)
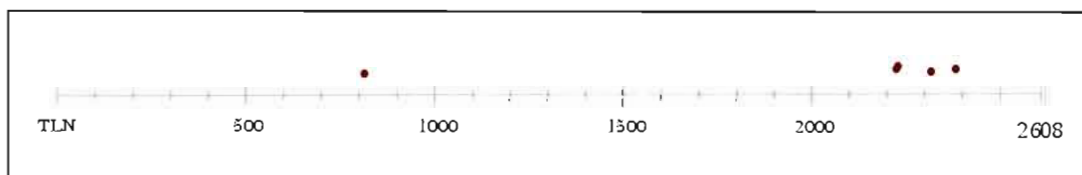


**Fig.2.29:** The Distribution of theatrical terms in *Tymon of Athens*.

**Table 2.29**
The 6 theatrical terms in
*The Life of Tymon of Athens*

| TLN | | | TLN | |
|-----|-----|-----|-----|-----|
| 813 | [I haue] **Prompted** you | (2.2.14) | 2317 | See him **dissemble** |
| 2226 | **Performance**, his **acte** | (5.1.24) | 2382 | **Play** the re-canter |
| 2230 | **Performance** | | | |

In scene 5.1, the Painter and the Poet come seeking Timon's patronage. They have nothing to "present vnto him" but their "visitation" along with the painter's "promise" and the Poet's "intent" (2216-22). The Painter (clearly the art-theorist of the two) then plays off a seminal opposition (recurrent in Shakespeare and elsewhere) between *promise* and *performance*: "Promising, is the verie Ayre o'th' Time/ It opens the eyes of Expectation/ Performance, is euer the duller for his acte" (2224-6). Theatre, which links together both *performance* and *act*, is thereby slighted. Yet, "The deede of Saying [being] quite out of vse" (2228), the purpose of both supplicants is to *dissemble* (to *act* as if they intended to fulfill their promises to Timon).

Timon, who has eavesdropped on their conversation, has them play a little scene of his own devising, wherein Painter and Poet is each made privy ("You that way, and you this", 2330) to Timon's *critique* of the other's acting: "I, and you hear him cogge,/See him dissemble,/ Know his grosse patchery" (2316-8).

2.30 Theatre in *The Tragedie of Julius Caesar* (1599)
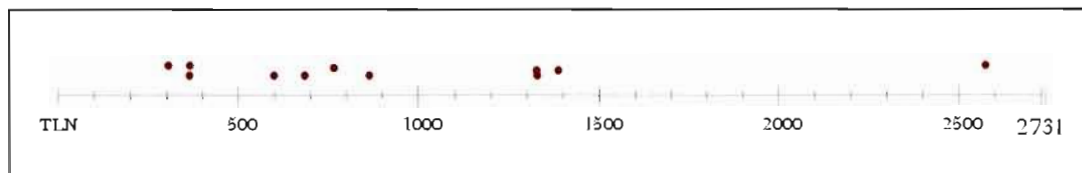


**Fig.2.30:** The Distribution of theatrical terms in *Julius Caesar*.

**Table 2.30**
The 12 theatrical terms in
*The Tragedie of Julius Caesar*

| TLN | | TLN | |
|-----|-----|-----|-----|
| 305 | He loues no **Playes**  (1.2.203) | 864 | as our Roman **Actors** do |
| 364 | the **Players** | 1327 | **Scene** be **acted** ouer   (3.1.112) |
| 365 | [in the **Thea-**]tre | 1329 | *Caesar* bleed **in sport** |
| 599 | to *Pompeyes* **Theater** (1.3.152) | 1387 | our present **Acte** |
| 684 | Betweene the **acting** (2.1.63) | 2575 | This is a Romans **part** (5.3.89) |
| 766 | our **Performance** | | |

Caesar — as he basks in a theatre of popular adulation (364-5) — describes Cassius as one who "loues no Playes" (305). Yet it is Cassius who orchestrates the tragedy and even anticipates its (present) theatrical performance : "How many Ages hence / Shall this our lofty Scene be acted ouer,/In State vnborne, and Accents yet vnknowne" (1327). But if Cassius is the play's producer, then Brutus is its principal player. For though Brutus perceives the gulf and *interim* "Betweene the acting of a dreadfull thing,/ And the first motion" (684), he will bear his purpose "as our Roman Actors do" (864). Where Cassius sees a "lofty scene", Brutus rather sees Caesar "bleeding in sport" (1329) in "this our present Acte" (1367).

## 2.31 Theatre in *The Tragedie of Macbeth* (1606)
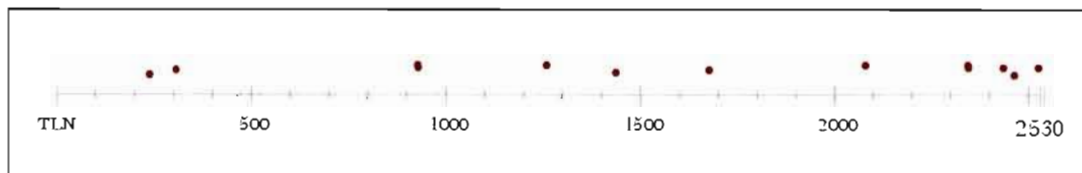


**Fig.2.31:** The Distribution of theatrical terms in *The Tragedie of Macbeth*.

**Table 2.31**
The 14 theatrical terms in
*The Tragedie of Macbeth*

| TLN | | | TLN | | |
|---|---|---|---|---|---|
| 239 | **Prologues, Act** | (1.3.128) | 2080 | **play** the woman | (4.3.230) |
| 307 | Your Highnesse **part** | (1.4.23) | 2345 | a poore **Player** | (5.5.24) |
| 930 | with mans **Act** | (2.4.5) | 2346 | vpon the **Stage** | |
| 931 | his bloody **Stage** | | 2436 | **play** the Roman Foole | (5.8.1) |
| 1260 | **play** the humble Host | (3.4.4) | 2464 | liue to be the **shew** | |
| 1438 | to beare my **part** | (3.5.8) | 2526 | We will **performe** | (5.9.39) |
| 1677 | While you **performe** | (4.1.130) | | | |

"Two Truths are told/ As happy Prologues to the swelling Act/ Of the Imperiall Theame" (238-40), the line follows Macbeth's meeting with the weird sisters and his being proclaimed Thane of Cawdor (1.3). What he then says to Duncan, "Your Highnesse part is to receiue our Duties" (307), cannot but be ominous. And if those "happy prologues" were indeed the *beginning of the end* for Duncan, then Rosse's line "Thou seest the Heauens, as troubled with mans Act, Threaten his bloody Stage" (930-1) sounds his epilogue. Macbeth's response to his Lady's death, "Life's but a walking Shadow, a poore Player/ That struts and frets his houre vpon the Stage/ And then is heard no more" (2345-7) harks back to the "swelling Act" of 1.3.

## 2.32 Theatre in *The Tragedie of Hamlet* (1600-1)
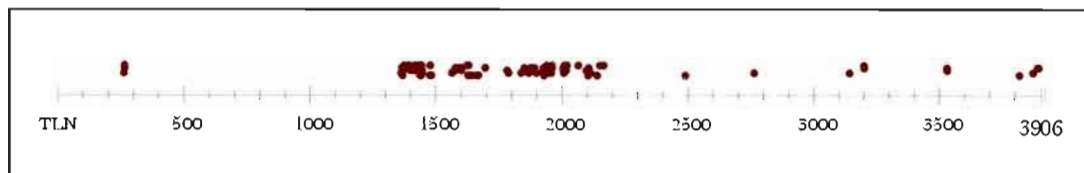


**Fig.2.32:** The Distribution of theatrical terms in *The Tragedie of Hamlet*.

**Table 2.32**
The 100 theatrical terms in *The Tragedie of Hamlet*

| TLN | | | TLN | | |
|---|---|---|---|---|---|
| 263 | shewes of Griefe | (1.2.82) | 1876 | a whole **Theater, Players** | |
| 265 | a man might **play** | | 1877 | that I haue seene **Play** | |
| 266 | passeth **show** | | 1887 | [that] **Play** your **Clownes** | |
| 1363 | the **Players** | (2.2.316) | 1891 | the **Play** | |
| 1366 | **playes** the King | | 1898 | Bid the **Players** | |
| 1369 | end his **part** | | 1926 | There is a **Play** | |
| 1372 | What **Players** | | 1927 | One **Scoene** of which | |
| 1375 | The **Tragedians** | | 1929 | that **Acte** a-foot | |
| 1395 | common **Players** | | 1940 | this **Play** is **playing** | |
| 1402 | the Poet and the **Player** | | 1946 | coming to the **Play** | |
| 1417 | there are the **Players** | | 1953 | you **plaid** once | |
| 1420 | the **Players** | | 1956 | [a good] **Actor** | |
| 1435 | the **Players** | | 1957 | what did you **enact** | |
| 1439 | *Rossius* was an **Actor** | | 1958 | I did **enact** *Iulius Caesar* | |
| 1440 | The **Actors** are come | | 1960 | a bruite **part** | |
| 1443 | each **Actor** on his Asse | | 1961 | Be the **Players** ready | |
| 1444 | Best **Actors**, for **Tragedie** | | 2006 | this **shew** | |
| 1445 | **Comedie,Historie,Pastorall,Past...** | | 2007 | [the] **Play** | |
| 1446 | **Tragicall-Historicall,Tragicall...** | | 2008 | the **Players** | |
| 1447 | **Scene** | | 2010 | what this **shew** meant | |
| 1448 | *Seneca,* nor **Plautus** | | 2011 | or any **shew** | |
| 1479 | a **speech** | | 2015 | [Ile marke the] **Play** | |
| 1480 | neuer **Acted**, the **Play** | | 2017 | *for our* **Tragedie** | |
| 1484 | excellent **Play**, **Scoenes** | | 2020 | Is this a **Prologue** | |
| 1563 | the **Players** | | 2065 | Their owne **ennactors** | |
| 1576 | wee'l heare a **play** | | 2097 | how like you this **play** | |
| 1577 | can you **play** | | 2104 | What do you call the **Play** | |
| 1591 | that this **Player** heere | | 2106 | This **Play** is the Image | |
| 1601 | the **Cue** for passion | | 2113 | You are a good **Chorus** | |
| 1602 | drowne the **Stage** | | 2139 | Giue o're the **Play** | |
| 1625 | **Prompted** to my Reuenge | | 2150 | [a crie] of **Players** | |
| 1629 | sitting at a **Play** | | 2165 | like not the **Comedie** | |
| 1630 | cunning of the **Scoene** | | 2489 | Th'important **acting** | (3.4.108) |
| 1634 | Ile haue these **Players** | | 2763 | seemes **Prologue** | (4.5.18) |
| 1635 | **Play** something | | 3143 | bad **performance** | (4.7.151) |
| 1644 | the **Play**'s the thing | | 3200 | an **Act**, an **Act** | (5.1.11) |
| 1664 | certaine **Players** | (3.1.16) | 3201 | [an] **Act**, to **performe** | |
| 1669 | This night to **play** | | 3531 | make a **Prologue** | (5.2.30) |
| 1696 | That **shew** | | 3532 | They had begun the **Play** | |
| 1782 | or time to **acte** them in | | 3819 | audience to his **acte** | |
| 1788 | **play** the Foole | | 3873 | High on a **stage** | |
| 1838 | after the **Play** | | 3891 | be presently **perform'd** | |
| 1851 | your **players** | (3.2.3) | 3896 | like a Soldier to the **Stage** | |
| 1868 | the purpose of **Playing** | | | | |

Perhaps is there no better demonstration that *Hamlet* is indeed interrupted by theatre than the above graph and table. But the irruption of theatre into the play-world of *Hamlet* may have been brought on by the particular quality of its eponymous character (who dominates his play just as Richard III did his own). More than half of the above references to theatre (fifty-six out of a hundred) are Hamlet's.

By framing his melancholy disposition anti-theatrically — "I haue that Within, which passeth show" (265-6) — Hamlet is asking for theatre to prove itself. And when theatre does come to him (1415) — in no less a guise than the "Tragedians of the City" (1375) — he is overjoyed. But the first Player's speech, "Rugged *Pyrrhus*" (1509-60), has the effect of turning Hamlet back on his problem: "Is it not monstrous that this Player heere…" (1591) can act, while Hamlet, himself, cannot.

When Hamlet catches the King at prayer (2350), he is given the opportunity to act and exactly repeat Pyrrhus' "malicious sport in mincing with his sword" (1554). But he rather stops short at "did nothing" (1522). And so, even the Tragedians of the city cannot lead Hamlet into action (though he, himself, famously tells them how to). Of course, Shakespeare does make Hamlet act: He has him kill Polonius, and even informs his character beforehand: "Brutus killed me" (1959).

## 2.33 Theatre in *The Tragedie of King Lear* (1605 rev.1610)
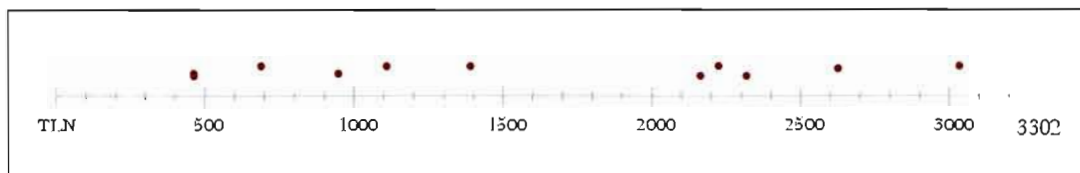


**Fig.2.33:** The Distribution of theatrical terms in *The Tragedie of King Lear*.

**Table 2.33**
The 12 theatrical terms in
*The Tragedie of King Lear*

| TLN | | | TLN | | |
|-----|-----|-----|-----|-----|-----|
| 463 | **Catastrophe, Comedie** | (1.2.134) | 2164 | this horrid **acte** | (3.7.87) |
| 464 | my **Cue** | | 2225 | **play** Foole to sorrow | (4.1.38) |
| 690 | should **play** bo-peepe | (1.4.177) | 2319 | against the **act** | (4.2.74) |
| 948 | I must **act** | (2.1.18) | 2626 | great **stage** of Fooles | (4.6.183) |
| 1109 | the puppets **part** | (2.2.36) | 3035 | An **enterlude** | (5.3.90) |
| 1390 | This **act** perswades me | (2.4.113) | | | |

In his two soliloquies of 1.2 (335-56, 447-61), Edmund presents himself as something of a Vice character. The impression is further reinforced by his mention — as Edgar makes his entrance — of an older dramatic genre: "Pat he comes like the Catastrophe of the old Comedie" (463). Edmund briefly suggests his stratagem — "my Cue is villanous Melancholly with a sighe like *Tom*/ o' Bedlam" (464-5) — then begins to dissemble in earnest: "O these Eclipses do portend these diui-/sions" (466-7). Edmund's "Tom o'Bedlam" is more a figure of deceit and Chaos than Edgar's "poore *Turlygod* poore *Tom*" (1271). But, unbeknownst to each other, both brothers will play a version of the same *Tom*. Of course, what the bastard son Edmund wants — "I haue one thing, of a queazie question/ Which I must act" (947-8) — is Edgar's legitimacy (350-5). And this *reversal* of positions is indeed enacted by Edmund himself when, in scene 2.1, he makes Gloster believe that it was he, Edmund, came upon Edgar "Mumbling of wicked charmes and conjuring the Moone" (973). But perhaps this *mis-cognisance* of two brothers finds an apt counterpart in the *recognition* of two others: "I know thee well enough," says Lear, "thy name is Glouster: … we came crying hither/… When we are borne, we cry that we are come/ To this great stage of Fooles" (2619-26).

## 2.34 Theatre in *The Tragedie of Othello* (1603-4)
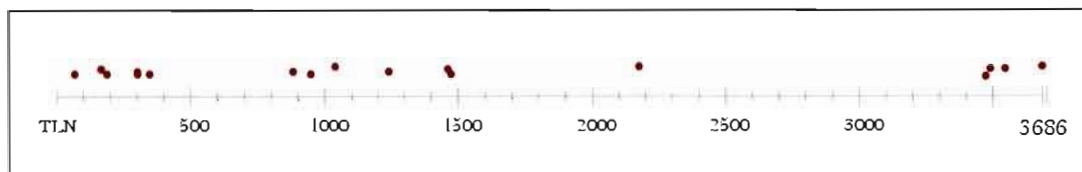


**Fig.2.34:** The Distribution of theatrical terms in *The Tragedie of Othello*.

**Table 2.34**
The 18 theatrical terms in
*The Tragedie of Othello*.

| TLN | | | TLN | | |
|---|---|---|---|---|---|
| 68 | The natiue **act** | (1.1.68) | 1040 | [obscure] **Prologue** | |
| 166 | stands in **Act** | | 1242 | his **prologue** | (2.3.129) |
| 188 | By what you see them **act** | | 1461 | I **play** the Villaine | |
| 302 | my **Cue** to fight | (1.2.83) | 1473 | shall **play** the God | |
| 303 | Without a **Prompter** | | 2175 | hardnes to **dissemble** | (3.4.34) |
| 348 | 'Tis a **Pageant** | (1.3.18) | 3474 | O monstrous **Acte** | (5.2.190) |
| 413 | in your owne **part** | | 3491 | this **acte** shewes horrible | |
| 882 | **Players** in your Hus… | (2.1.112) | 3546 | I will **play** the Swan | |
| 948 | to **play** [the Sir] | | 3685 | This heauie **Act** | |

Othello may be a strong actor in battle — "Were it my Cue to fight, I should haue knowne it Without a Prompter" (302-3) — yet remains a weak one in matters of the heart: "Oh hardnes to dissemble!" (2175). The Moore is no match for his *prompter* Iago, to whom half the terms in the above table belong (68, 166, 882, 948, 1040, 1242, 1461 & 1473). "Act" appears three times in scene 1.1, and three times again in 5.2. It occurs nowhere else. Hence does the word itself seem to frame the entire action of a play that runs from a "native act" (68) of dissembling ("I am not what I am") to the "heauie Act" (3685) of murder.

## 2.35 Theatre in *The Tragedie of Anthonie, and Cleopatra* (1606-7)
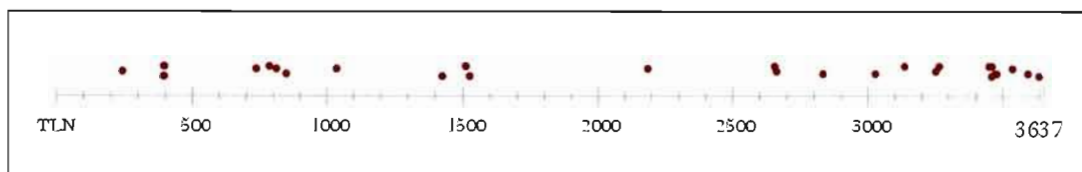


**Fig.2.35:** The Distribution of theatrical terms in *Anthonie and Cleopatra*.

**Table 2.35**
The 31 theatrical terms in
*Anthonie and Cleopatra*.

| TLN | | | TLN | |
|---|---|---|---|---|
| 242 | some louing **acte** | (1.2.143) | 2833 | blacke vespers **Pageants**(4.14.8) |
| 394 | **play** one **Scene** | (1.3.78) | 3028 | nor th'Imperious **shew** (4.15.23) |
| 395 | Of excellent **dissembling** | | 3135 | in the **Acts** it did (5.1.22) |
| 736 | vrge me in his **Act** | (2.2.46) | 3252 | Noblenesse well **acted** (5.2.45 |
| 785 | **play** the penitent to you | | 3265 | And **shew** me |
| 811 | So diffring in their **acts** | | 3450 | **Puppet** shall be **shewne** |
| 848 | this **act** of Grace | | 3459 | The quicke **Comedians** |
| 1036 | The **Actor** may pleade | (2.5.9) | 3460 | will **stage** vs |
| 1424 | betraide thine **acte** | (2.7.79) | 3473 | **Shew** me […] like a Queene |
| 1510 | too great an **act** | (3.1.13) | 3478 | To **play** till Doomesday |
| 1524 | my **performance** perish | | 3536 | To praise my Noble **Act** |
| 2186 | **Stag'd** to'th' **shew** | (3.13.30) | 3593 | To see **perform'd** the dreaded **Act** |
| 2655 | **shewne** all *Hectors* | (4.8.7) | 3634 | In solemne **shew** |
| 2662 | Ile commend thy **acts** | | | |

Neither Antony nor Cleopatra can stand to be *upstaged*, as Cleopatra herself (394-5) and Ventidius (1510, 1524) make clear. But the play does not ply them against each other, as it does their stage against Octavius' state: "[It] cannot be/ We shall remaine in friendship," says Octavius, "our conditions/ So diffring in their acts" (809-11). Octavius would hardly "be Stag'd to'th' shew/ Against a Sworder" (2186-7)). If Antony's performance in *Julius Caesar* won the day, in this case, "you haue shewne all *Hectors*" (2655) and the cause is lost. Hence is Cleopatra's suicide (5.2) motivated as much by fear of Octavius' "quicke Comedians" (3459) as by her wanting to see the dead Antony "rowse himselfe/ To praise my Noble Act" (3535-6). For it imports to Cleopatra (and presumably Shakespeare himself) that "the World see/ [their] Noblenesse well acted" (3251-2).

## 2.36 Theatre in *The Tragedie of Cymbeline* (1609-10)
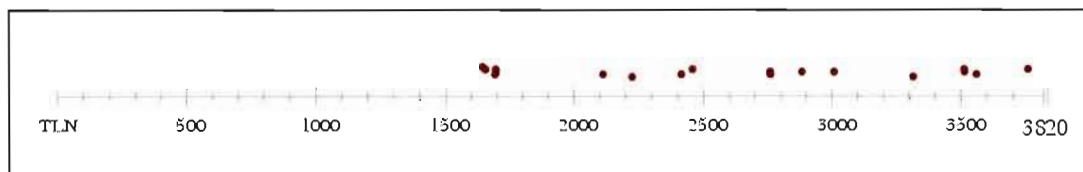


**Fig.2.36:** The Distribution of theatrical terms in *The Tragedie of Cymbeline*.

**Table 2.36**
The 18 theatrical terms in
*The Tragedie of Cymbeline*

TLN

| TLN | | | TLN | | |
|---|---|---|---|---|---|
| 1645 | Nature **prompts** them | (3.3.84) | 2757 | and shall **performe** | (4.3.18) |
| 1656 | **acts** my words | | 2758 | All **parts** | |
| 1693 | *plaide the Strumpet* | (3.4.21) | 2882 | the **part** I come with | (5.1.24) |
| 1696 | *That* **part** | | 3007 | The **part** I came in | (5.3.76) |
| 1697 | *must* **acte** *for me* | | 3314 | with her **shew** | (5.5.54) |
| 2113 | **play** the Cooke | (3.6.29) | 3511 | Shall's haue a **play** | |
| 2224 | **play** the Workman | (4.1.6) | 3512 | there lye thy **part** | |
| 2413 | **Play** Iudge | (4.2.128) | 3558 | in this **Act** | |
| 2456 | **play** the Cookes | | 3756 | sprightly **shewes** | |

All theatrical references occur in the second half of the play. They begin with the appearance, in 3.3, of Belarius, Guiderius and Arviragus, the three disguised characters whose recognition, along with that of Imogen, represents *Cymbeline*'s resolution. Their somewhat contrived appearance — following, as it does, Posthumus' dread command to Pisanio in 3.2 — reaffirms the play's comic-romantic character. And in the scene that follows (3.4) Pisanio does indeed show he had no intention of performing Posthumus's wish (and that, consequently, *Cymbeline* is no *Othello*). The occurrence and frequency of theatrical references in *Cymbeline*'s second half is probably meant to sustain this comedic undertone. Note, for instance, Posthumus' word-play: who'll "fight against" (2882) and then "resume" (3007) the "part I came in".

SUMMARY
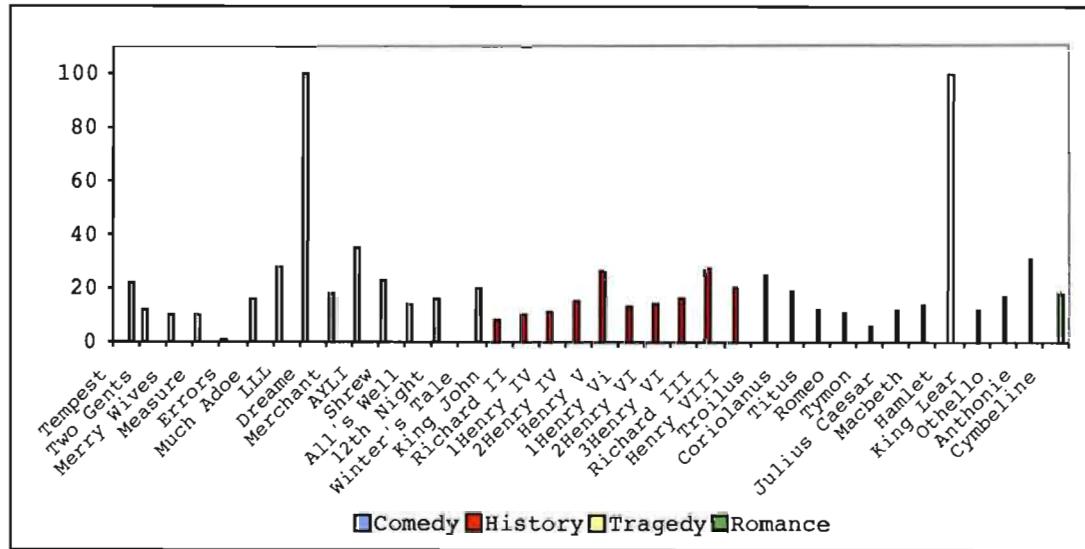


**Fig.2.37:** A comparative view of the numbers of theatrical terms in the *First Folio* plays.

**Table 2.37**
The 762 Theatrical terms in
*The First Folio*

| | | | | | |
|---|---|---|---|---|---|
| Tempest | 22 | King John | 8 | Troilus | 25 |
| Two Gentlemen | 12 | Richard II | 10 | Coriolanus | 19 |
| Merry Wives | 10 | 1HenryIV | 11 | Titus | 12 |
| Measure | 10 | 2HenryIV | 15 | Romeo&Juliet | 11 |
| Errors | 1 | Henry V | 26 | Tymon | 6 |
| Much Adoe | 16 | 1HenryVI | 13 | Julius Caesar | 12 |
| Loves Labours | 28 | 2HenryVI | 14 | Macbeth | 14 |
| Dreame | 100 | 3HenryVI | 16 | Hamlet | 100 |
| Merchant | 18 | Richard III | 27 | King Lear | 12 |
| As You Like it | 35 | Henry VIII | 20 | Othello | 17 |
| Shrew | 23 | | [160] | Anthonie | 31 |
| All's Well | 14 | | | Cymbeline: | 18 |
| Twelfe Night | 16 | | | | [277] |
| Winter's Tale | 20 | | | | |
| | [325] | | | | |

As the above table and graph indicate, Shakespeare's textual references to the theatre remain fairly consistent throughout his career. And though there is no such thing as an *average* Shakespeare play, statistically, the average number of references is 21 per

play. But if we exclude *Dreame* and *Hamlet*, which are obvious exceptions to the norm, the average is then 16 per play (which is about that of the Histories).

Even Shakespeare's earliest plays show signs of nascent metatheatricality. Both *The Taming of the Shrew* (c.1591) and *The Two Gentlemen of Verona* (c.1590-4) introduce themes and devices that would be further developed in his later plays. Though metatheatre is rather more clearly 'written into' *Hamlet* (1600-01) and *A Midsommer Nights Dreame* (1595) than in *Shrew*, the presence of actual players[1] in its induction (which contains the lion's share of the play's theatrical terms) could have lent the play a somewhat more manifest metatheatrical dimension.

If we take into consideration the brief epilogue of the 1594 *Taming of A Shrew*, correspondences between *Shrew* and *Dreame* become even more apparent. In *A Shrew*'s 1594 epilogue, Sly awakens ("whats all the plaiers gon") to review and qualify the play itself as "The bravest Dreame" (Evans 1997, p. 175). In *A Midsommer Nights Dreame*, Sly' successor, Bottom, will also awaken out of a similar "rare vision" (4.1.205/1732) and Puck, in the play's epilogue, suggest that the audience itself may "have but slumbred here" (5.1.414/2209).

In *Two Gentlemen*, Julia's cluster of theatrical terms — "Our youth got me to play the womans part … trim'd in Madam *Iulias* gowne" (4.4.159-60/1979-80) — plays off the selfsame ambiguity of boy actor playing girl (who herself plays boy playing girl) which would later be at the crux of *As You Like* It (1599-1600), *Twelfe Night* (1601-02) and *Cymbeline* (1609-10). Hence does the passage from *Shrew* and *Two Gentlemen* to *Loves Labour's Lost* (1594-5) and *A Midsommer Nights Dreame* show Shakespeare's growing confidence in metatheatre.

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1. Apart from *Hamlet*'s "Tragedians of the City" (2.2.328/1375), *Shrew*'s players represent Shakespeare's only other 'professional' troupe of players.

The metatheatricality of Shakespeare's first tetralogy (1H6 to R3) also becomes progressively more explicit from one play to the next. The characters of 2 *Henry VI* (1591) recognize the events leading to Gloucester' death as being akin to those of a "plotted Tragedie" (3.1.151/1453). And *3 Henry VI* (1591) builds even stronger ties between the fictional play-world and its actual performance by "counterfetting Actors" (2.3.28/1088). In *Richard III* (1592-3), the eponymous character explicitly 'acts' his way to the throne.

The second tetralogy (R2 to H5) further develops this theme of 'rule as role'. In *Richard II* (1595), the player-king has "a little Scene,/ To Monarchize" (3.2.164-5/1524-5) then must give up this kingly part to a more promising player. In *1 & 2 Henry IV* (1596-8), Prince Hal must choose between the role of 'usurper' (or thief) — in which his father, Henry IV, is himself cast — or that of legitimate 'sun' and heir to the throne. And the sequence's final play, *Henry V*, is as explicit a theatrical re-enactment — *"On this vnworthy Scaffold"* (Prol.10/11) — as can be.

Shakespeare's references to playing and to the theatre often allow for fairly explicit (meta)theatrical interpretations of the plays wherein they appear. In *Richard II*, for instance, the functional analogy is indeed that of "a well-grac'd Actor [leaving] the Stage" (R2, 5.2.24/2391). And the purpose of *Hamlet* is to bear its recalcitrant eponymous character "like a Soldier to the Stage" (HAM, 5.2.396/3896). Even those plays that are least associated with metatheatre (such as *Titus, Julius Caesar, Macbeth, Coriolanus, Antony and Cleopatra*) all include momentary occurrences whereby the play-world is set, as Calderwood suggests, "in the focus of [theatrical] art" (Calderwood 1971, p.5).

Even so, Shakespeare's theatrical discourse — even as it reminded the playgoers of the inherent artificiality of the play itself — mostly creates 'correspondences' between the real world and that of the play. Though many of his characters (from Julia to Prospero) do

manifest a rather high degree of theatrical self-awareness, the fictional play-world itself is almost never breached by it.

Then again how much control could Shakespeare hope to exert on his audience? Contrary to the Italian stage's single dominant perspective, the 'in-the-round' setting of the Elizabethan arena theatres rather favoured multiple — and sometimes conflicting — points of view. And though Shakespeare is principally associated with the high renaissance, he did also live in that era of incipient artistic self-consciousness stemming from mannerism's 'art for art's sake'. After all, the writing of Cervantes' *Don Quixote* (pub. 1605) was likely contemporaneous to that of *Hamlet*. Shakespeare, then, might very well have written for everyone in his audience and provided "Christmas gambold[s]" for Sly (SHR 292) "naturally perform'd … household stuffe" for his Lord (97 & 294), "tale[s] of Baudry" for Polonius (HAM, 1481), as well as Hamlet's "*Caviarie* to the Generall" (1540).

CHRONOLOGICAL VIEW

OF SHAKESPEARE'S TERMS OF THEATRE
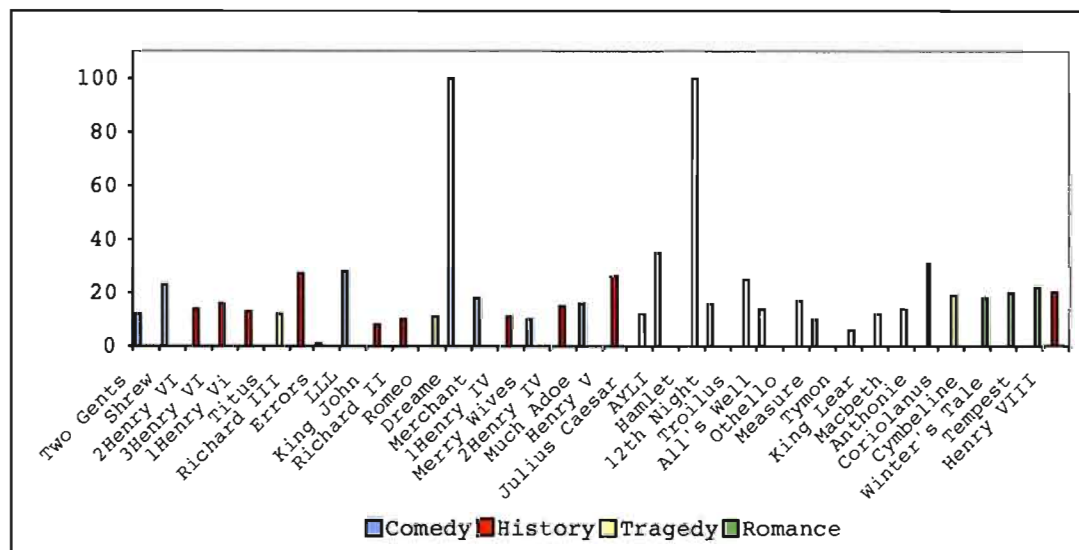


**Fig.2.38:** A comparative view of the numbers of theatrical terms per *Folio* play according to their presumed chronology.


**Table 2.38**
The 762 Theatrical terms of
*The First Folio* according to Chronology

| PLAY | DATE | # TERMS | PLAY | DATE | # TERMS |
|------|------|---------|------|------|---------|
| *Two Gentlemen* | (1590-4) | 12 | *Henry V* | (1598-9) | 26 |
| *Shrew* | | 23 | *Julius Caesar* | (1599) | 12 |
| *2HenryVI* | (1591) | 14 | *As You Like it* | (1599-1600) | 35 |
| *3HenryVI* | | 16 | *Hamlet* | (1600-1) | 100 |
| *1HenryVI* | (1592) | 13 | *Twelfe Night* | (1601-2) | 16 |
| *Titus* | (1592-4) | 12 | *Troilus* | (1600-2) | 25 |
| *Richard III* | | 27 | *All's Well* | (1602-5) | 14 |
| *Errors* | | 1 | *Othello* | (1603-4) | 17 |
| *Loves Labours* | (1594-5) | 28 | *Measure* | | 10 |
| *King John* | (1594-6) | 8 | *Tymon* | (1605-8) | 6 |
| *Richard II* | (1595) | 10 | *King Lear* | (1605/1610) | 12 |
| *Romeo&Juliet* | (1595-6) | 11 | *Macbeth* | (1606) | 14 |
| *Dreame* | | 100 | *Anthonie* | (1606-7) | 31 |
| *Merchant* | (1596-7) | 18 | *Coriolanus* | (1607-8) | 19 |
| *1HenryIV* | | 13 | *Cymbeline* | (1609-10) | 18 |
| *Merry Wives* | | 10 | *Winters Tale* | (1609-11) | 20 |
| *2HenryIV* | (1597-8) | 14 | *Tempest* | (1611) | 22 |
| *Much Adoe* | (1598) | 16 | *Henry VIII* | (1612-3) | 20 |

CHAPTER III

**THE PAINTED WORD**

**A Visual Survey of the Terms of Art & Imitation
in the *First Folio***


> Shakespeare formulates his own theory of character in similar
> optical terms — 'glass', 'mirror', 'perspective', and 'shadow'
> (that is, reflection) — drawing on metaphors of vision,
> reflection or picturing.
>
> — Alistair Fowler
> *Renaissance Realism*, p.112


> Counterfeit is a virtual synonym in Elizabethan English for the
> actor and his art.
> — Anne Barton (1962) p.175


Ben Jonson famously remarked in 1619 "That Shaksperr wanted Arte"
(Patterson 1974, p.5) and though he himself made amends for it in
the *First Folio* — "Yet must I not give Nature all: Thy Art, / My
gentle Shakespeare, must enjoy a part" (Hinman 1996, p.10) — his
quip has rather been long-lived. Jonson was referring to
Shakespeare's dramatic technique (which was something prone to
excess[1]). But the remark has often been interpreted as referring to
Shakespeare's general culture and knowledge of the arts as well. The
dramatist has long suffered from being perceived as something of a
*natural*: one whose undeniable talent, while not entirely unschooled,
was "largely unconscious" (Rowse 1963, p.47).

In 1939, art historian (and spymaster) Anthony Blunt published a
brief article entitled "An Echo of the *Paragone* in Shakespeare". In
this article, Blunt pointed out that Shakespeare, in writing the
dialogue between the painter and the poet at the beginning of his

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1. "A writer as great as Shakespeare can be unreasonably inventive, and
requires a sometimes uncomfortably open mind." Barbara Everett ("By The
Rough Seas Reft" in *TLS*, August 11 2006, p.13)

play *Tymon of Athens*, was apparently picking up an old argument between painting and poetry in a manner that resembled the opening *Paragone* passages of the *Trattato Della Pittura* of Leonardo Da Vinci (1452-1519). The problem for Blunt lay in that Shakespeare probably wrote *Tymon* between 1605 and 1608, whereas Leonardo's *Trattato* was only published in 1651 (and even this edition lacked the section on the *Paragone*).

Although Blunt attempted to retrace some of Shakespeare's possible sources — ranging from Giovanni Lomazzo's *Trattato* (1585, English trans. 1598) to Baldassare Castiglione's *Cortegiano* (1528, English trans. 1588), to Henry Peacham's *Art of Drawing* (1606) — none of them, according to Blunt, mention the quarrel between poetry and painting but only that between painting and sculpture. Though this debate is known to art-historians as the second *Paragone*, it is of interest to note that its first formulation is found in Lucian of Samosata's *Imagines* where Shakespeare may have encountered it next to the *Dialogue of Timon*. But Blunt comes to the following conclusion:

> The English writers on poetry of this period seem not to consider the likenesses between the two arts, and nowhere in the works of the ancients is there talk of actual rivalry between them. It is far more likely that the subject was discussed in the intellectual circles in which Shakespeare moved, which contained Italians like Florio and men whose culture was based on the reading of Italian, and who were interested in the arts. (Blunt 1939, p. 262)

Blunt's singling out of John Florio (1553-1625) is probably nothing more than a tip of the hat to Frances Yates' 1934 biography of the Italian teacher and translator. For though Florio's translation of Montaigne's *Essays* may have been a source (in manuscript) for some of *Hamlet*'s melancholic soliloquies, his writings show little interest in the visual arts. The ample bibliographies supplied by Florio's two Italian dictionaries, *World of Wordes* (1598) and *Queen Anna's New World of Wordes* (1611), include works by Leon Battista Alberti and Benedetto Varchi but even these deal with morality or

linguistic theory and not art. It is perhaps telling that Giorgio Vasari's *Le Vite delle piu eccellenti pittori, scultori, ed architettori* (1550-68), one of the most popular Italian books of its time on the subject of art, is absent from Florio's list (though not from the first Bodleian catalogue). Thus Florio himself is not a credible source for introducing Shakespeare to the *Paragone* argument. But it is nonetheless probable that "the subject was discussed in the intellectual circles in which Shakespeare [and Florio] moved". Leatrice Mendelsohn, in her study of the second *Paragone* controversy, writes: "We may assume that by 1547 Leonardo's opinions were absorbed into the mainstream of the oral tradition in art, even if they were no longer identifiable as his personal contribution" (Mendelsohn 1982, p.67). And in his article entitled "*Timon* and the Conceit of Art", W. M. Merchant concludes:

> If then, as seems likely, Shakespeare was commenting in the opening scenes of *Timon of Athens* on the material of the *Paragone* argument which had become a commonplace of intellectual society, he explores there not its more obvious social elements, but its profounder implications, the competence with which painting and poetry render "appearance" as a revelation of "reality". (Merchant 1955, p.252)

*Tymon*'s first painter and poet scene (1.1.1-115/2-94) does indeed provide a quick composite of commonplaces and received ideas about the arts. The poet is "rapt" (possessed) — his art being "a [gum], which vses/ From whence 'tis nourished" (1.1.19-22/30-5) — whereas the painter "Tutors Nature" his very "toutches" (brushstrokes) being "liuelier then life" (1.1.37-8/52-3). As Blunt notes, the scene "hardly says more than that the works of art are either very like nature or more beautiful than nature" (Blunt 1939, p.261). But the conversation is only superficially amicable. The painter's question to the poet, "When comes your Booke forth?" (1.1.26/38), sets the objective reality of his picture against the merely virtual state of a poem that only comes "Vpon the heeles of [its] presentment" (1.1.27/39). "What difference" writes Leonardo "between forming a mental image in the darkness of the mind's eye, and actually

perceiving it outside the darkness" (Richter 1949, p.50). And the poet's rejoinder, "to th'dumbnesse of the [painting's] gesture / One might interpret" (1.1.33-4/47-8), may itself be a veiled reference to the statement attributed by Plutarch to Simonides of Keos that painting is mute poetry. "If you call painting dumb poetry" writes Leonardo "the painter calls poetry blind painting" (op. cit., p.55). Francesco d'Hollanda in his *De Pintura Antiqua* (1558) goes even further: "that poets should call painting dumb poetry only implies that they were unskilled in painting, … how much more she speaks and sets forth than her sister" (ibid.).

But the underlying competitiveness between painter and poet is also mercantile in nature. Shakespeare's two artists having been introduced on stage together with a merchant, a jeweller, and a mercer leaves little doubt in the audience's mind as to the purpose of their seeking an *audience* with the philanthropic Timon. Yet the playwright — having set up a certain ironic distance between his own audience and the artistic characters onstage — nonetheless has the poet *describe* the very argument that will be *represented* (or enacted) by *Tymon of Athens* itself.

> One do I personate of Lord *Timons* frame,
> Whom Fortune with her Iuory hand wafts to her,
> Whose present grace, to present slaues and seruants
> Translates his Riuals. (1.1.69-72/88-91)
> …
> When Fortune in her shift and change of mood
> Spurnes downe her late beloued; all his Dependants
> Which labour'd after him to the Mountaines top,
> Euen on their knees and hand, let him sit downe,
> Not one accompanying his declining foot. (1.1.84-8/106-10)

Once again, the painter's reply is rather telling: "'Tis conceyu'd, to scope", what the poet describes would make *a better* painting.

> A thousand morall Paintings I can shew,
> That shall demonstrate these quicke blowes of Fortunes,
> *More pregnantly then words.* (1.1.90-2/112-4 italics mine]

Leonardo's conclusive argument likewise affirmed that painting was not the equal of poetry — as Horace's dictum *ut pictura poesis* ('as painting is poetry') held — but was *superior* to it: "we may say that the value of painting is greater than that of poetry in so far as it serves a better and nobler sense" (Richter 1949, p.69). Leonardo would furthermore claim that — contrary to the long-held assumption that painting showed the *outside* and poetry the *inside* of man — painting revealed the very soul of its subject. An affirmation to which Timon, himself, also seems to allude:

> Painting is welcome.
> The Painting is *almost the Naturall man*:
> For since Dishonor Traffickes with mans Nature,
> He is but *out-side*: These Pensil'd Figures are
> Euen such as they give out. (1.1.156-60/195-9 italics mine)

By staging a debate wherein the sister-arts of painting and poetry are trying to establish which of them is 'truer to life', Shakespeare has essentially dramatized Horace's *ut pictura poesis*, which was a fundamental critical tenet of Renaissance art (Lee 1967). Yet the true seminal text on the subject of artistic *imitation* is Aristotle's *Poetics*, a work principally concerned with showing the superiority of *dramatic* poetry over epic (or *diegematic*) poetry. And though Shakespeare may not have read Aristotle's work *per se*, Phillip Sydney's *Defence of Poesie* (1595) would have made him well aware that the concept of *mimesis* seemed all too well-suited to the theatre:

> *Poesie* therefore, is an Art of *Imitation:* for so *Aristotle* termeth it in the word *mim{ee}sis*, that is to say, a representing, counterfeiting, or figuring forth to speake Metaphorically. A speaking *Picture,* with this end to teach and delight. (300-4)

In the eyes of Shakespeare, then, wouldn't theatre be *truest to life*? And might not *Tymon*'s painter and poet scene have been his way of saying just that? Yet this singular aspect of *Tymon*'s artistic debate has largely been overlooked, mostly because no one thought Shakespeare capable of making such an argument.

Another example of how Shakespeare's sense of art was rather belittled concerns *The Winters Tale*. At the sheep-shearing festival (4.4), the character of Perdita apparently views forced and crossbred flowers — "Which some call natures bastards" (4.4.83/1891) — with distaste. The subject is a fairly innocuous one. But the argument it arouses — between Perdita and the disguised Polixenes — is framed in much loftier terms. Perdita regards grafting suspiciously for its being an *Art* that "shares with great creating-Nature" (4.4.87-8/1897-8), prompting Polixenes to respond:

> Nature is made better by no meane,
> But Nature makes that Meane: so ouer that Art,
> (Which you say addes to Nature) is an Art
> That Nature makes  …  This is an Art
> Which do's mend Nature: change it rather, but
> The Art it selfe, is Nature. (4.4.90-7/1900-8)

The mending (or beautifying) of nature was a critical commonplace of the time. But in the context of a play that already did "plant, and ore-whelme Custome" (4.1.9/1588) by incorporating elements of comedy, tragedy, pastoral and even of Jonsonian Maske, the passage could be interpreted as a veiled apology for dramatic hybridization. Yet Shakespeare's 'artistic' grafting is more wide-ranging still, for the *Winters Tale* will come to its ultimate resolution with a piece "newly perform'd, by that rare Italian Master, *Julio Romano*, who … would be-guile Nature of her Custome, so perfectly he is her Ape" (5.1.96-100/3104-7).

In his article entitled *Shakespeare and the Arts* (1927), C.H. Herford mostly denigrates Shakespeare's reference to Giulio Romano:

> Not only is the mention here of the famous Italian artist, Giulio Romano, the solitary mention, in all Shakespeare, of the name of any artist whatever; but he seems to know exceedingly little either of him or of his art. Giulio Romano is only known as a painter; not as a sculptor; Shakespeare makes him author of what was with the Italians a rare monstrosity, a painted statue, and seems to regard this achievement as the height of art (id. p.281).

What the critic fails to take into consideration, though, is the theatrical context itself (wherein an actor could hardly have been whitewashed to resemble an actual statue). Nor does Herford note what Giulio Romano was actually known for. Vasari, in his *Vite*, writes at length of Giulio's *trompe l'oeil* "coloured so well that they seem[ed] alive, … Giulio has made the illusion complete, *the figures are in such relief*" (Vasari 1900, v.3 p.103 italics mine). Hence was Giulio renowned for his *'faux-reliefs'* (which is something akin to 'painted statues'). Yet it did not cross Herford's mind that Shakespeare may have picked his Pygmalion rather carefully.

It is only fairly recently that scholars have allowed Shakespeare some knowledge of the arts and granted that he may have been a little more attuned to the artistic temperament of his age than hitherto suspected. Murray Roston in his *Renaissance Perspective in Literature and the Visual Arts* (1987) writes that Shakespeare did show — especially in his later work — a "mannerist distrust of the senses" (id. p.268). And John Greenwood, in his *Shifting Perspectives and the Stylish Style* (1988), is even firmer: "The key to Shakespeare's eventual success as a mannerist playwright is his acute and abiding interest in the nature of illusion" (id. p.39). Many of Shakespeare's characters, he continues, "constitute their own implicit meditation on the nature of the theatre" (ibid.). Thus would Greenwood rally Shakespeare's "signature" interest "in the figure of the play metaphor" to the mannerist cause (ibid.).

The Mannerist aesthetic itself, according to Linda Murray's *The Late Renaissance and Mannerism* (1967), "can be quite easily recognized and defined":

> In general, it is equated with … subject matter either deliberately obscure, or treated so that it becomes difficult to understand — the main incident pushed into the background or swamped in irrelevant figures serving as excuses for displays of virtuosity in figure painting; with extremes of perspective, distorted proportions or scale — figures jammed into too small a space so that one has the impression that any movement would burst the confines of the picture; with vivid colour schemes,

employing discordant contrasts, … not for descriptive or naturalistic purposes, but as a powerful adjunct to the emotional impact of a picture. (Murray 1967, pp.30-1)

That Shakespeare has on occasion been "deliberately obscure" and "difficult to understand" (*King Lear*) or that some of his principal plots were "pushed in the background" (*1-2 Henry IV, Much Adoe*), or his plays "swamped in irrelevant figures serving as excuses for displays of virtuosity" (*Hamlet*), or that they presented "extremes of perspective" or "distorted proportions or scale" (*Othello, Antony and Cleopatra*) has indeed been the stuff of much Shakespearean scholarship.

The pejorative connotation usually associated with the term *mannered* is in part due to the notion that such emphasis on skill and *virtuosity* betrays an essential *superficiality*. But, as Murray points out, the key to such displays of virtuosity was not so much *art* (or *skill*) *for art's sake*, but rather to serve "as a powerful adjunct to [an] emotional impact". "When Shakespeare's characters tell us that they are actors" writes Greenwood "we are reminded of the artificiality of their origin at the same time as we are struck by their power to move us" (op. cit., p.39). Hence, the mannerist aesthetic, itself, may have been essentially emancipatory in that it favoured and emphasized what was shared between artists and their audiences alike: the very *actuality* or presence of the work of art itself.

In attempting to establish Shakespeare's 'artistic' vocabulary, I therefore initially turned to Vasari's *Vite* where the term *maniera* (or *fine style*) appears for the very first time in its art-historical context. The *Vite* may have also been known to Shakespeare (in its original Italian) by the time he wrote *The Winter's Tale* (ca. 1609-10) and might have even been his source for 'Guilio Romano' (himself a paragon of Mannerism).

But if Vasari's "five qualities", as defined in the Preface to Part III of the *Vite* — *good rule*, *order*, *proportion*, *design*, & *style* (Vasari 1965, p.249) — seemed like a good contemporaneous place to start, most of these terms (in Vasari's sense at least) only rarely applied to what Shakespeare wrote. There is not a single occurrence of *good rule(s)* in Shakespeare (where *rule* is almost always to 'rule over'). For him an *order*, is either a 'command', a 'religious fraternity', or a 'state of affairs' (never something Doric, Ionic, Corinthian, or Tuscan). But there is, perhaps, a hint of Vasari's meaning in what the character of Time in *The Winters Tale* says: "Let me passe / The same I am, ere ancient'st Order was / Or what is now receiu'd (4.1.9-11/1588-90).

A *design*, for Shakespeare, is a 'plan' or a 'purpose' and not Vasari's "imitation of the most beautiful things in nature [on a] flat surface" (ibid.). *Proportion* most often refers to the relative 'size' of something and only rarely to "parts properly arranged" (ibid.). But, here again, there may be two tantalizing exceptions, the first in *1 Henry VI*: "For what you see, is but the smallest part, / And least proportion of Humanitie:/ I tell you Madame, were the whole Frame here (2.3.52-4/893-5); the second in *Richard III*: "I, that am curtail'd of this faire Proportion,/ Cheated of Feature by dissembling Nature,/ Deform'd, vn-finish'd (1.1.18-20/20-2). As for *style* (or *maniera*) itself — which Vasari defines as "copying the most beautiful things in nature and combining the most perfect members … to produce the finest possible figure" (id. pp.249-50), Shakespeare mostly uses the word as a synonym for 'fashion' or 'custom'.

And so, as was perhaps to be expected, determining Shakespeare's 'artistic' vocabulary ended-up being a somewhat more arduous task than determining his theatrical vocabulary. After all, theatre was his practice, whereas what he might have known of the visual arts and their critical discourse is a matter of conjecture.

But though Shakespeare does not appear to address the artistic *cognoscendi* in his audience (at least, not in their own *terms*) there very likely was *some* communication between artists (since royal or noble patrons were often the same for all of them). Furthermore, at a time when treatises on painting by painters and critics — such as Alberti, da Hollanda, Varchi, Lomazzo, and Ludovico Dolce — were readily available, why would an omnivorous reader like Shakespeare, a mimetic artist himself, not have been interested in the works and writings of other artists?

As Horace's dictum suggests, one could indeed *paint* with words — "he hath drawne my picture in his letter" (LLL, 5.2.38/1926). And as a creator of 'speaking pictures' himself — "This Play is the Image of a murder done in *Vienna*" (HAM, 3.2.238/2106) — Shakespeare must have felt a certain kinship with the visual arts (after all, his friend and colleague Richard Burbage was, by all accounts, something of a painter himself). And in one of his earliest plays, *The Two Gentlemen of Verona,* Shakespeare does indeed suggest a certain correspondence between player (or part) and painting when he has Proteus refer to both himself and the portrait of Silvia as *shadows*: "I am but a shadow; And to your shadow, will I make true loue" (4.2.124-5/1747-8). The dramatist will even refer to this shadowy kinship a second time in the play by having Julia make exactly the same analogy with regards the same painting: "Come shadow, come, and take this shadow vp,/ For 'tis thy riuall" (4.4.197-8/2015-6). This use of *shadow* would not have been above the audience's understanding. They would have recognized it as the antonym of 'substance': a portrait being the shadow of its sitter, as an actor is the shadow of a real person. Later, in *Hamlet*, Shakespeare would again refer (albeit implicitly) to the conceptual similarity between theatrical and painterly imitation. For when Claudius questions the grieving Laertes "Or are you like the painting of a sorrow,/ A face without a heart?" (4.7.108-9/3106-7), he is referring back to the grieving Hamlet, whose own analogy was to theatre: "These indeed Seeme,/ For they are actions that a man might play / But I haue that Within, which passeth show" (1.2.83-5/264-6).

Though Shakespeare could, on occasion, be quite technical — as when Bertram in *All's Well* (5.3.48-52/2754-8) provides a quick cluster of terms related to painterly design (perspective, line, colour and proportions) — such occurrences are rare. More often than not, he resorted to the more familiar 'shadow', 'counterfeit', 'image' and 'picture' that were all synonymous with 're-presentation' or 'imitation' (usually false). Even then, Shakespeare's references to mimetic representation are often more 'implicit' than 'explicit' and, at times, quite difficult to disambiguate.

The word *art*, for example, in Shakespeare's time mostly referred to 'learning' or 'skill'. But because a skill — or a technique — is something acquired *a posteriori*, as opposed to given *a priori*, the term itself was traditionally opposed to that of *nature* (as *shadow* was to *substance*). Therefore was all *art* inherently perceived a little suspiciously as something either 'false' or 'deceitful' (since an acquired skill *counterfeits* natural ability).

*Painting* is also problematic. Shakespeare often uses it to designate the 'application of false colour' (often as 'make-up'). Yet, according to the OED, two of the first occurrences of the word denoting a 'painted image' (or 'picture') are to be found in Shakespeare's dramatic works: in *Loves Labour's Lost'* "like a man after the old painting" (3.1.17/789) and in *Tymon of Athens'* "A peece of Painting" (1.1.155/193). Indeed, in *Measure for Measure*, Shakespeare seems to set one designation (picture) against the other (make-up).

> Painting, Sir, I have heard say, is a Misterie; and
> your Whores sir, being members of my occupation, vsing
> painting, do prove my Occupation, a Mysterie.
> (4.2.36-8/1889-91)

But the term *imitation* was perhaps the most vexing of all. Indeed, some may even find it inappropriate that it is included here as a term of 'art' instead of theatre. After all, imitation stems

etymologically from *mimesis* and Aristotle's *Poetics* (a work which only deals incidentally with the visual arts). But history has mostly had its way with the *Poetics* (which essentially disappeared from mainstream critical discourse until well into the fifteenth century[2]). Like theatre itself, the *Poetics* had largely been obliterated for the better part of a millennium. Throughout most of the medieval (neo-platonic) era, *imitation* — via Horace's *Ars Poetica* and the like — was of sole critical concern to poetry and rhetoric. Renaissance art-theorists and critics such as Alberti, Vasari and Varchi mostly (re)applied the critical tenets of poetry — including those regarding imitation — onto the visual arts. It was only once the practice of theatre was revived (which began, coincidentally, with the rediscovery of the *Poetics*) that *imitation* could regain its rightful (theatrical) place.

Then again *imitation* could not really have had its place in the previous chapter (which mostly concerned 'technical' terms of theatre). If *imitation* does have its place here, then, it is because the present chapter concerns terms of a more descriptive ('image', 'picture) or critical nature ('counterfeit', 'shadow' and 'imitation'). And if this chapter is a survey of 'the visual arts in the *First Folio*', it is mostly because Shakespeare himself (in *Two Gentlemen*, *Shrew*, *All's Well*, *Tymon*, and *Winters Tale*) appears to have sometimes made effective the correspondence between theatre and the visual arts. Yet what this chapter is essentially trying to show is that Shakespeare, when he referred to *mimetic representation*, was also pointing to *theatrical* representation as well. Hence is this chapter a continuation of the previous one, but on less explicitly theatrical grounds. For Shakespeare's artistic vocabulary essentially extended his palette by providing him with another discourse on the subject of representation itself, as if one of his own critical tenets were indeed *ut pictura theatrum*.

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2. Hermannus Alemannus' latin translation of the *Poetics* (1256) was first published in 1481, Bernardo Segui's Italian translation followed in 1549.

KEY


The principal 'artistic' terms surveyed are the following:


    ART/ARTIST
    COUNTERFEIT
    IMAGE/IMAGINATION
    IMITATION
    LIMN
    PAINT/PAINTER/PAINTING
    PERSPECTIVE
    PICTURE
    SHADOW


The exact location of 'artistic' terms are represented as blue
points (●) — together with the red points (●) of the previous
chapters theatrical terms — along the complete TLN course of the
*First Folio* play wherein they appear.

COMEDIES

## 3.1 Art & Imitation in *The Tempest* (1611)
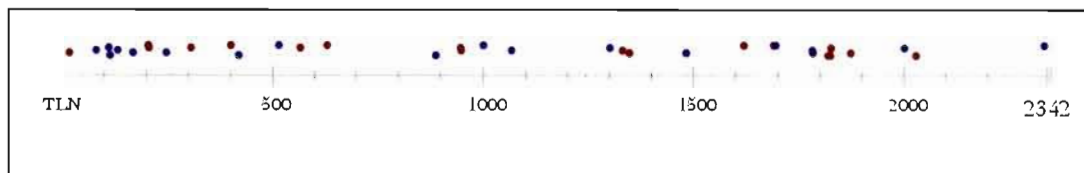


**Fig.3.1:** The Distribution of artistic terms in *The Tempest*.

**Table 3.1**
The 17 terms of Art & Imitation in
*The Tempest*

| TLN | | | TLN | | |
|---|---|---|---|---|---|
| 82 | If by your **Art** | (1.2.1) | 1000 | his **Art** foresees the danger | |
| 111 | Lye there my **Art** | | 1067 | this fish **painted** | (2.2.28) |
| 114 | in mine **Art** | | 1301 | **imagination** forme | (3.1.56) |
| 132 | Of any thing the **Image**, | | 1483 | [pic-]**ture** of No-body | (3.2.123) |
| 168 | for the liberall **Artes**, | | 1695 | vanity of mine **Art** | (4.1.41) |
| 248 | With colours fairer, **painted** | | 1782 | by mine **Art** | |
| 419 | it was mine **Art** | | 2001 | my so potent **Art** | (5.1.50) |
| 515 | his **Art** is of such pow'r | | 2335 | *Art to inchant* | (Epil.14) |
| 889 | **imagination** see's | (2.1.201) | | | |

*The Tempest* is Shakespeare's play wherein the word *art* occurs most often: eleven times. In Marlowe's *Faustus* (c.1589) it occurs fourteen times and in Greene's *Friar Bacon and Friar Bungay* (1590) twenty-two. In both of these earlier plays *art* is mostly employed as a synonym for *magic*, whereas Prospero's *art* is rather more ambiguous being akin to that of a theatrical producer. But by the time Shakespeare wrote *Tempest* his meaning of *art* must have been fairly close to our own, for when in the play's epilogue the player wishes for "Art to inchant" (2335) it is presumably as we understand it today. All references to either theatre or 'art' cease entirely when Prospero promises to "drowne [his] booke" (2008). The final reference is in the epilogue.

## 3.2 Art & Imitation in *The Two Gentlemen of Verona* (1590-4)
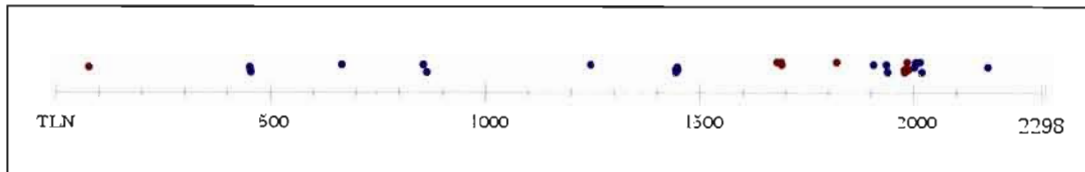


**Fig.3.2:** The Distribution of artistic terms in *Two Gentlemen of Verona*.

**Table 3.2**
The 21 terms of Art & Imitation in
*The Two Gentlemen of Verona*

| TLN | | | TLN | | |
|---|---|---|---|---|---|
| 452 | the one is **painted** | (2.1.52) | 1448 | And to your **shadow** | |
| 453 | How **painted**? | | 1906 | her heauenly **picture** | (4.4.87) |
| 454 | so **painted** | | 1934 | for a **Picture** | |
| 666 | So doe **Counterfeyts** | (2.4.12) | 1936 | bring my **Picture** | |
| 856 | a waxen **image** | | 1939 | this **shadow** | |
| 864 | 'Tis but her **picture** | | 2002 | Here is her **Picture** | |
| 1246 | **shadow** of perfection | (3.1.177) | 2005 | yet the **Painter** flatter'd her | |
| 1443 | your **Picture** | (4.2.117) | 2015 | Come **shadow**, … this **shadow** | |
| 1444 | The **Picture** | | 2019 | be **statue** in thy stead | |
| 1447 | I am but a **shadow** | | 2172 | Thou **Counterfeyt** | (5.4.53) |

The 'artistic' terms of *Two Gentlemen* almost seem to play the (self-reflexive) part that theatrical terms would later play. Even before she enters, Sylvia is described as "painted to make her faire" (454) as indeed the boy actor must be. And the principal action of the play — the rivalry of Proteus and Valentine — is framed by their both being called 'counterfeits': Valentine at the end of the play's protasis (666), and Proteus at the final reversal (2172). *Two Gentlemen* contains the most artistic terms of all the comedies (in the entire canon, only *Hamlet* and *Tymon* have more). It is also the play to most often employ the words *shadow* and *picture* (each occurs six times). Indeed, most occurrences of these two words are gathered in a clear cluster (1906-2019), as 'player' and 'picture' are very nearly conflated.

## 3.3 Art & Imitation in *The Merry Wives of Windsor* (1597-8)
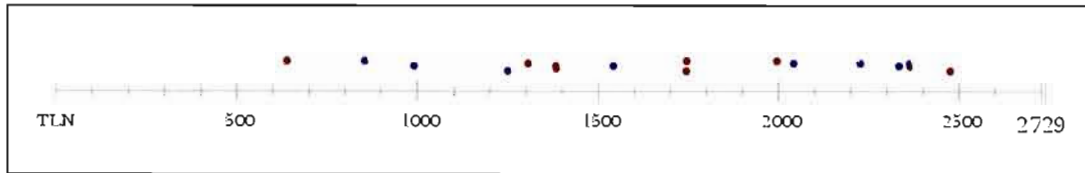


**Fig.3.3:** The Distribution of artistic terms in *Merry Wives*.

**Table 3.3**
The 8 terms of Art & Imitation in
*The Merry Wives of Windsor*

| TLN | | | TLN | | |
|-----|-----|-----|-----|-----|-----|
| 855 | [see the] **picture** | (2.2.87) | 2041 | the **imaginations** | (4.2.156) |
| 992 | your **Art** of wooing | | 2226 | 'tis **painted** about | (4.5.7) |
| 1249 | Boyes of **Art** | (3.1.107) | 2332 | **counterfeiting** the action | |
| 1542 | **imagination** | (3.3.215) | 2361 | the **image** of the iest | (4.6.17) |

When Mistress Ford entreats Falstaffe (via Quickly) that he "may come and see the / picture … that you wot of" (854-5), she thereby conflates herself with her "picture" (since she is indeed that which Falstaffe would "see"). Later, Falstaffe speaks of his being forced into acting out the part of the 'Aunt of Bramford' as of his "counterfeiting the action of an old woman" (2332). And when Fenton prospectively describes the up-coming 'Herne', he speaks of "the great scene" as "the image of the iest" (2361). Both sets of terms span the same portion of the play and thereby mark the build-up (from act 2 to just before 'Herne') leading to the final gulling of Falsatffe.

## 3.4 Art & Imitation in *Measure For Measure* (1603)
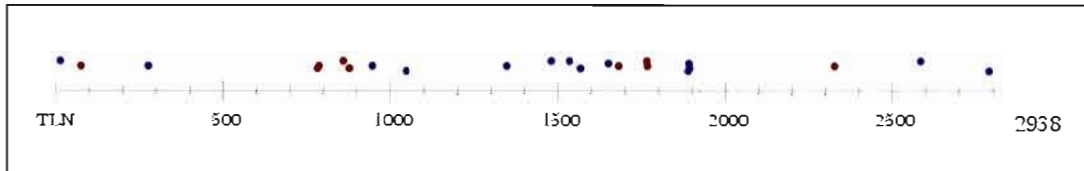


**Fig.3.4:** The Distribution of artistic terms in *Measure for Measure*.

**Table 3.4**
The 14 terms of Art & Imitation in
*Measure For Measure*

| TLN | | | TLN | | |
|-----|-----|-----|-----|-----|-----|
| 15 | As **Art,** and practice | (1.1.12) | 1568 | Do's *Bridget* **paint** still | |
| 277 | prosperous **Art** | (1.2.184) | 1651 | you **imagine** me | |
| 947 | **Art** and Nature | (2.2.183) | 1889 | **Painting**… is a Misterie | (4.2.36) |
| 1049 | coyne heavens **Image** | (2.4.45) | 1891 | [Whores…v-sing] **painting** | |
| 1347 | **Imagine** howling | (3.1.127) | 1893 | I cannot **imagine** | |
| 1480 | The **image** of it | | 2585 | her **Imagin'd** person | (5.1.213) |
| 1535 | *Pigmalions* **Images** | (3.2.45) | 2789 | Whose salt **imagination** | |

Both Angelo and Isabella are praised for their art. In the play's first scene, Vincentio compliments Angelo: "For common Justice, y'are as pregnant in/ As Art, and practice, hath inriched any/ That we remember" (14-6). And in scene 1.2, Claudio will ask for Isabella's help because "she hath prosperous Art/ When she will play with reason, and discourse,/ And well she can perswade" (946-8). The play (somewhat akin to its sister *Alls Well*) is thereby set as a confrontation between two artists.

## 3.5 Art & Imitation in *The Comedie of Errors* (1592-4)
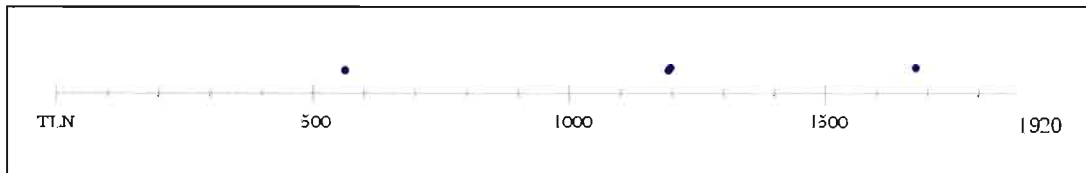


**Fig.3.5:** The Distribution of artistic terms in *Comedie of Errors*.

**Table 3.5**
The 4 terms of Art & Imitation in
*The Comedie of Errors*

| TLN | | TLN | |
|-----|-----|-----|-----|
| 563 | To **counterfeit** thus (2.2.168) | 1197 | the **picture** of old *Adam* |
| 1193 | **imaginarie** wiles (4.3.10) | 1677 | Beyond **imagination** (5.1.201) |

That *Errors* of all the plays of the canon has the fewest terms of *both* categories would almost seem to indicate that Shakespeare held back from addressing the general theme of representation other than in the *qui pro quo* itself.

## 3.6 Art & Imitation in *Much Adoe About Nothing* (1598)
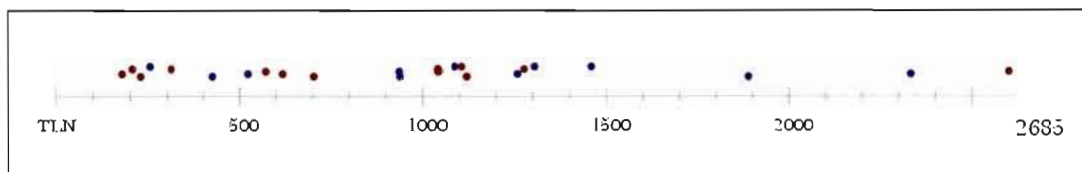


**Fig.3.6:** The Distribution of artistic terms in *Much Adoe about Nothing*.

**Table 3.6**
The 12 terms of Art & Imitation in
*Much adoe about Nothing*

| TLN | | | TLN | | |
|-----|-----|-----|-----|-----|-----|
| 255 | vildely **painted** | (1.1.264) | 1258 | to **paint** himselfe? | (3.2.57) |
| 424 | like an **image** | (2.1.8) | 1305 | to **paint** out her wicked-[nesse] | |
| 523 | I **counterfet** him | | 1460 | the rechie **painting** | (3.3.134) |
| 937 | doth but **counterfeit** | (2.3.102) | 1889 | study of **imagination** | (4.1.225) |
| 939 | **Counterfeit?**, **counter-feit** | | 2333 | thy **image** doth appeare | (5.1.251) |
| 1085 | I will goe get her **picture** | | | | |

Like its formal outline, the distribution of terms (of both categories) shows the play to be metatheatrically 'top heavy'. And indeed the first half of *Much Adoe* would be more straightforwardly comical than the second (were it not for Dogberry, Verges and the Watch). *Much Adoe*'s artistic terms are not as constrained as those of theatre. The very first reference, by Benedick, according to which he would allow himself to be "vildely painted" (255) if ever he marry, sets-up his being gulled. The whole set of terms appears anchored to the theme of imagistic representation and projection, in general, mostly false. The exception is perhaps the very last occurrence whereby Hero's "image" (2333) is, in fact, herself (though, in terms of the theatrical performance, she remains, of course, an image).

## 3.7 Art & Imitation in *Loves Labour's Lost* (1595-6)
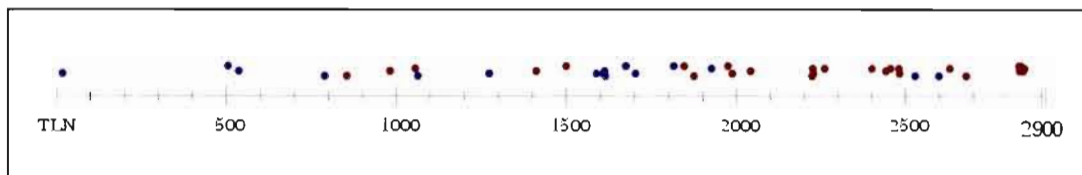


**Fig.3.7**: The Distribution of artistic terms in *Loves Labour's Lost*.

**Table 3.7**
The 17 terms of Art & Imitation in
*Loves Labour's Lost*

| TLN | | | TLN | | |
|-----|-----|-----|-----|-----|-----|
| 18 | in liuing **Art** | (1.1.14) | 1612 | native bloud is counted **painting** | |
| 505 | **painted** flourish | (2.1.14) | 1614 | **Paints** it selfe, to **imitate** | |
| 537 | Well fitted in **Arts** | | 1675 | Other slow **Arts** | |
| 789 | after the old **painting** | (3.1.17) | 1703 | Bookes, the **Arts**, the Achademes | |
| 1064 | my eyes on thy **picture** | (4.1.85) | 1815 | ***Arts-man** preambulat* | (5.1.74) |
| 1273 | **Art** would compre~hend | (4.2.109) | 1926 | drawne my **picture** | (5.2.38) |
| 1588 | **painted** Rhetoricke | (4.3.235) | 2529 | **painted cloth** | |
| 1608 | **painting** vsurping haire | | 2599 | He's a God or a **Painter** | |

Like *Merry Wives*, the bulk of terms occur once the play's protasis is passed, their accumulation and clustering marks out *Loves Labour's* progression into overt theatricality. The graph shows how the two sets of terms effectively 'cross-over' each other: the play begins with art, and ends with theatre. At first, Ferdinand would have his "little Achademe" be "Still and contemplatiue in liuing Art" (17-8). An art that excludes "your own affections/ And the huge Armie of the Worlds desires" (13-4). This "huge Armie" will, of course, lay siege on the Achademe in the guise of the French Embassage. And, by 4.3, the object of contemplation will indeed be altered: "women's eyes" are now "the Bookes, the Arts, the Achademes, that show, containe and nourish all the world" (1703-4).

## 3.8 Art & Imitation in *A Midsommer Nights Dreame* (1595)
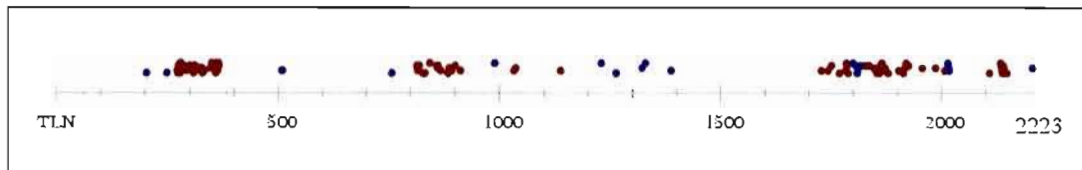


**Fig.3.8:** The Distribution of artistic terms in *A Midsommer Nights Dreame*.

**Table 3.8**
The 20 terms of Art & Imitation in
*A Midsommer Nights Dreame*

| TLN | | TLN | |
|-----|-----|-----|-----|
| 204 | with what **art** (1.1.192) | 1800 | of**imagination** allcompact (5.1.8) |
| 249 | wing'd *Cupid* **painted** blind | 1806 | **imagination** bodies forth |
| 508 | Would **imitate** (2.1.132) | 1809 | strong **imagination** |
| 759 | Nature shewes her **art** (2.2.104) | 1812 | **imagining** some feare |
| 990 | **painted** Butterflies (3.1.172) | 1816 | fancy's **images** |
| 1230 | two **Artificiall** gods (3.2.203) | 2015 | are but **shadowes** |
| 1264 | **counterfeit** sad lookes | 2016 | if **imagination** amend them |
| 1322 | you **counterfeit**, you puppet | 2017 | your **imagination** then |
| 1330 | thou **painted** May-pole | 2018 | If we **imagine** no worse |
| 1388 | King of **shadowes** | 2207 | If we **shadowes** |

None of *Dreame*'s 'artistic' terms belong to the "rude mechanicals" (to whom, conversely, two thirds of the theatrical terms belong). Almost half of these artistic terms occur in 5.1, where they concern theatre and the presentation of 'Pyramus'. That the players are "shadows" (2015, 2207) and that theatre itself requires the "strong imagination" (1809) of, both, Poet (1799, 1806) and spectator (2016-8) is the fundamental critical discourse of *Dreame*'s Athenian nobles.

3.9 Art & Imitation in *The Merchant of Venice* (1596-7)
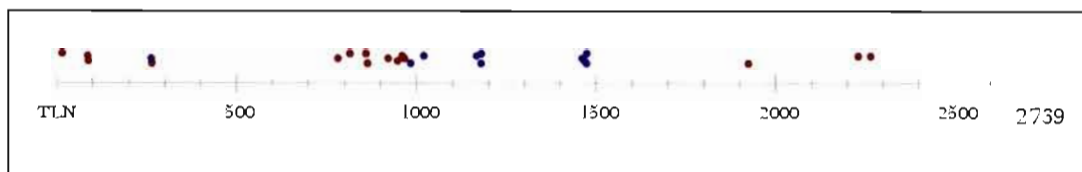


**Fig.3.9:** The Distribution of artistic terms in *Merchant of Venice*.

**Table 3.9**
The 10 terms of Art & Imitation in
*The Merchant of Venice*

| TLN | | | TLN | | |
|-----|-----|-----|-----|-----|-----|
| 262 | a proper mans **picture** | (1.2.72) | 1180 | *shadowes blisse* | |
| 984 | my **picture** | (2.7.11) | 1462 | *Portias* **counterfeit** | (3.2.115) |
| 1021 | her heauenly **picture** | | 1468 | The **Painter** plaies the Spider | |
| 1166 | the **portrait** | (2.9.54) | 1474 | doth wrong this **shadow** | |
| 1179 | *shadowes kisse* | | 1475 | this | **shadow** |

All artistic terms occur in Belmont and either belong to Portia or
to her pretendants (Morocco, Arragon, Bassanio). Hence are the two
discourses — save for Basanio's "The Painter plaies the Spider"
(1468) — kept as separate as Belmont is from Venice.

Bassanio's musings over Portia's portrait — "Yet looke, how farre/
The substance of my praise doth wrong this shadow/ In vnderprizing
it, so farre this shadow/ Doth limpe behinde the substance"
(3.2/1473-6) — is reminiscent of Julia's own play over shadow and
substance in *Two Gentlemen*. Basanio's lines play off the selfsame
critical pairing of opposites (substance/shadow) that is itself
conflated in the actor performing the part of Portia.

## 3.10 Art & Imitation in *As You Like It* (1599-1600)
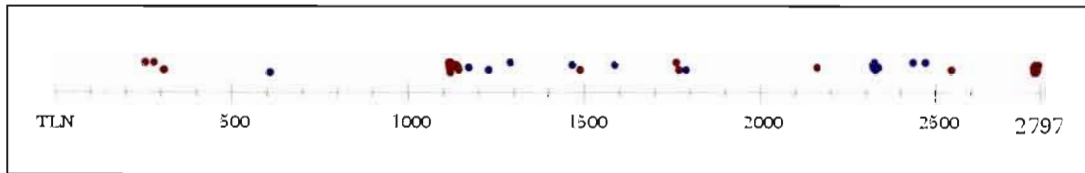


**Fig.3.10:** The Distribution of artistic terms in *As You Like It*.

**Table 3.10**
The 16 terms of Art & Imitation in
*As You Like It*

| TLN | | TLN | |
|-----|------|-----|------|
| 609 | **painted** pompe? ( 2.1.3) | 2322 | how well I **counterfeited** |
| 1172 | Most truly **limn'd** (2.7.194) | 2325 | This was not **counterfeit** |
| 1228 | by Nature, nor **Art** (3.2.31) | 2327 | **Counterfeit**, I assure you |
| 1290 | *All the **pictures** fairest Linde* | 2328 | **counterfeit** to [be a man] |
| 1466 | right **painted cloath** | 2337 | [com-]mend my **counterfeiting** |
| 1586 | to **ima-[gine** me his Loue] | 2435 | how I **counterfeyted** (5.2.25) |
| 1788 | **counterfeit** to swound (3.5.17) | 2470 | [most profound in] his **Art** |
| 2321 | well **counterfeited** (4.3.165) | | |

*As You Like It* is similar to *Merchant* in that all artistic terms occur in the forest of Arden as opposed to Duke Frederick's Palace. And except for Duke Senior's critique of the "painted pompe"(609) — or the 'theatre' — of the Court, artistic terms (and most theatrical terms, as well) are concentrated in the play's epitatic development. The play perhaps anticipates *Winters Tale*, which will also show a similar 'shape' and artistic strategy.

In terms of the original performances of *As You Like It*, Rosalind's cluster of six "counterfeits" (2321-37) must have been fairly reminiscent of Falstaffe' own cluster of ten in *1 Henry IV*.

## 3.11 Art & Imitation in *The Taming of the Shrew* (1590-1)
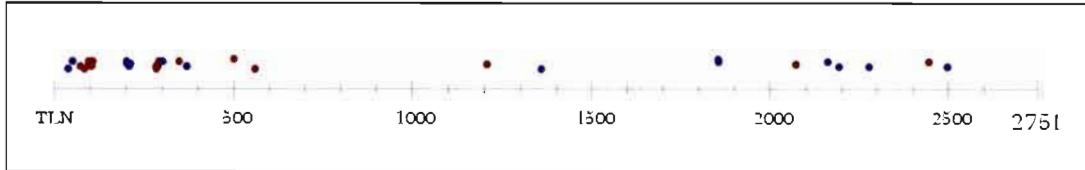


**Fig.3.11:** The Distribution of artistic terms in *Taming of the Shrew*.

**Table 3.11**
The 15 terms of Art & Imitation in
*The Taming of the Shrew*

| TLN | | TLN | | |
|-----|-----|-----|-----|-----|
| 39 | death … thine **image** (Ind.1.34) | 1359 | rudiments of **Art** | (3.2.66) |
| 51 | my wanton **pictures** | 1855 | the **Art** to loue. | (4.2.8) |
| 201 | thou loue **pictures** (Ind.2.49) | 1856 | Master of your **Art** | |
| 202 | Adonis **painted** | 2161 | his **painted** skin | (4.3.175 |
| 208 | liuelie **painted** | 2193 | **Imagine** 'twere | (4.4.11) |
| 212 | are **drawne** | 2278 | [a] **counterfeit** assurance | |
| 301 | *Padua*, nurserie of **Arts** (1.1.1) | 2498 | **counterfeit** supposes | (5.1.17) |
| 368 | **paint** your face | | | |

A little less than half of the play's artistic terms are found in the Induction, with its references to "wanton pictures" (51) of Adonis and Cytherea (202-3), Io (206), Daphne and Apollo (209-12).

Though there are more theatrical terms than artistic ones, this is largely due (as in *Hamlet*) to the appearance of players in the Induction and the subsequent discussion of theatre. But, as in *Two Gentlemen*, artistic terms are generally more prevalent in the inset *Shrew* than theatrical terms.

## 3.12 Art & Imitation in *All's Well, that Ends Well* (1604-5)
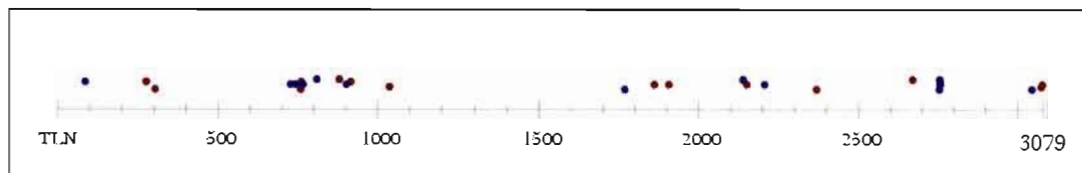


**Fig.3.12:** The Distribution of artistic terms in *All's Well*.

**Table 3.12**
The 14 terms of Art & Imitation in
*All's Well, that Ends Well*

| TLN | | | TLN | | |
|---|---|---|---|---|---|
| 86 | **My imagination** | (1.1.82) | 2140 | set this **counterfeit** | (4.3.34) |
| 727 | labouring **Art** | (2.1.118) | 2207 | this **counterfet** module | |
| 742 | thou no **Art** | | 2754 | scornfull **Perspectiue** | (5.3.48) |
| 767 | **My Art** is not past power | | 2755 | warpt the **line** | |
| 810 | any branch or **image** of thy state | | 2756 | Scorn'd a faire **colour** | |
| 902 | the **Artists** | (2.3.10) | 2757 | contracted all **proportions** | |
| 1769 | this **counterfeyt** lump | (3.6.37) | 3044 | he **shadow** of a wife | |

"My imagination/ Carries no fauour in't but *Bertrams*" (86-7). Helena's imagination carries this play even as she alone carries a *favourable* image of Bertram. According to her, Bertram represents the (inaccessible) "image of [the King's] state" (810). Helena is the true "artist" (902) to Parolles "counterfeyt" (1769, 2140, 2207). And in the end — exactly as she anticipated (86-7) — Bertram will reveal himself to be an apt connaisseur of her true artistic qualities: "Contempt his scornfull Perspectiue did lend me/ Which warpt the line, of euerie other fauour;/ Scorn'd a faire colour, or exprest it stolne;/ Extended or contracted all proportions" (2754-7).

With "'Tis but the shadow of a wife you see,/ The name and not the thing" (3044-5), Shakespeare quibbles with the shadow substance of representation. For though Helena is indeed the "shadow of a wife" until Bertram takes her into his heart (or "imagination" rather) — the boy actor, himself, cannot but remain a "shadow".

## 3.13 Art & Imitation in *Twelfe Night, Or what you will* (1601)
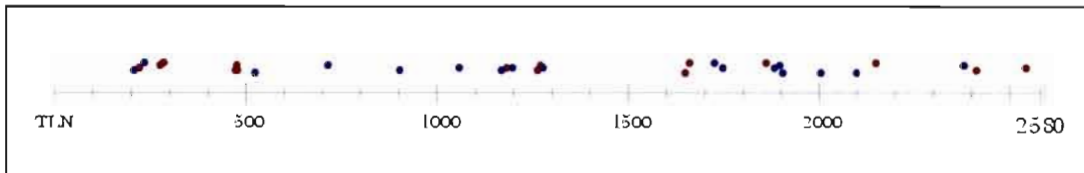


**Fig.3.13**: The Distribution of artistic terms in *Twelfe Night*.

**Table 3.13**
The 17 terms of Art & Imitation in
*Twelfe Night, Or what you will*

| TLN | | | TLN | | |
|---|---|---|---|---|---|
| 208 | but followed the **Arts** (1.3.91) | | 1725 | tis my **picture** (3.4.204) | |
| 235 | mistris *Mals* **picture** | | 1747 | any **image** of offence | |
| 524 | shew you the **picture** (1.5.233) | | 1882 | And to his **image** | |
| 716 | pic-]**Ture** of we three (2.3.16) | | 1896 | Proue true **imagination** | |
| 903 | the constant **image** (2.4.19) | | 1904 | For him I **imitate** | |
| 1057 | imagi]**nation** blowse him (2.5.39) | | 2004 | **counterfets** well (4.2.19) | |
| 1168 | **imagination** iade mee | | 2099 | or do you but **counterfeit** | |
| 1197 | the **image** of it | | 2381 | A naturall **Perspective** (5.1.210) | |
| 1277 | Wise-mans **Art** (3.1.67) | | | | |

In 1.3, Toby praises Aguecheek "Wherefore haue/ these gifts a Curtaine before 'em? Are they like to take/ dust, like mistris *Mals* picture?" (233-5). This image of a curtained picture announces yet another appraisal — that of Olivia by Viola — wherein the selfsame metaphor is repeated "but we will draw the Curtain, and shew you the picture" (524). Later still, Olivia won't only "shew" but also give her "picture" to Viola (1725). And Olivia will herself receive Cesario's picture in return through the "naturall perspective" (2381) of Sebastian.

## 3.14 Art & Imitation in *The Winters Tale* (1609-11)
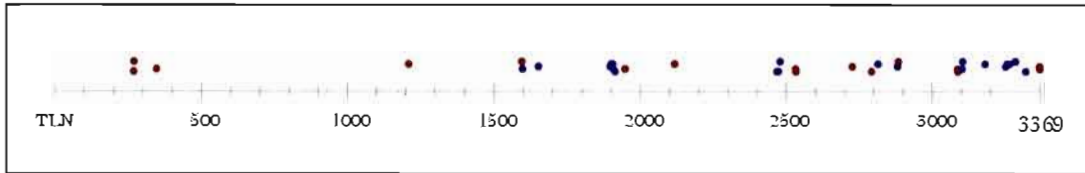


**Fig.3.14:** The Distribution of artistic terms in *Winters Tale*.

**Table 3.14**
The 19 terms of Art & Imitation in
*The Winters Tale*

| TLN | | TLN | |
|---|---|---|---|
| 1598 | **Imagine** me (4.1.19) | 2816 | as is her **Picture** (5.1.74) |
| 1652 | beyond the **imagination** (4.2.39) | 2882 | Your Fathers **Image** |
| 1897 | There is an **Art** (4.4.88) | 3103 | a **Peece** (5.2.95) |
| 1901 | ouer that **Art** | 3105 | Italian Master, *Iulio Romano* |
| 1902 | is an **Art** | 3181 | the Queenes **Picture** (5.2.173) |
| 1906 | This is an **Art** | 3252 | my poore **Image** (5.3.57) |
| 1908 | The **Art** it selfe, is Nature | 3266 | we are mock'd with **Art** |
| 1914 | were I **painted** | 3285 | With **Oyly Painting** |
| 2474 | not a **counterfeit** Stone | 3319 | let it be an **Art** |
| 2480 | [was best in] **Picture** | | |

The first 'artistic' term in *Winters Tale* appears with the character of Time — "Imagine me" (1598) — almost exactly halfway through the play. 'Art', then, begins in Bohemia. And it is only once this artistic vocabulary has been injected into Sicily that *Winters Tale* may find its apt resolution, as Leontes himself is "mock'd with Art" (3266).

The graph shows two significant clusters: the first around Polixenes defence of grafting or of 'Art as Nature' (1897-1914), and the second around "the Queenes Picture" by Julio Romano (3103-3319). The first cluster concerns an Art that shares with "great creating-Nature" (1898), while the second concerns a work by one of her "apes" (3107).

HISTORIES

## 3.15 Art & Imitation in *The Life and Death of King John* (1594-6)
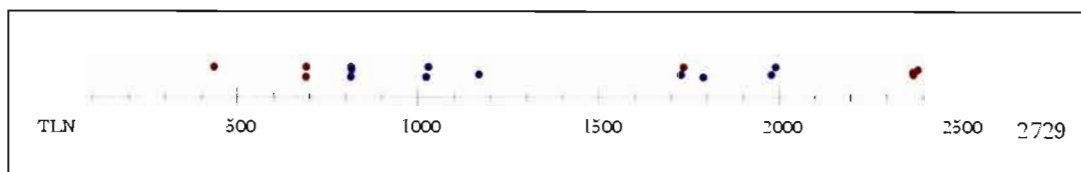


**Fig.3.15:** The Distribution of artistic terms in *King John.*

**Table 3.15**
The 13 terms of Art & Imitation in
*The Life and Death of King John*

| TLN | | TLN | |
|---|---|---|---|
| 814 | The **shadow** of my selfe (2.1.498) | 1030 | **painted** peace |
| 815 | being but the **shadow** | 1168 | slaughter's **pencil**, did **paint** |
| 816 | your sonne a **shadow** | 1728 | to **paint** the Lilly  (4.2.11) |
| 819 | **Drawne** in the flattering table | 1789 | **image** of a … heynous fault |
| 821 | **Drawne** in the flattering table | 1978 | innocent hand, Not **painted** |
| 1024 | a **counterfeit** … Maiesty (3.1.99) | 1990 | foule **immaginarie** eyes of blood |

The distribution of terms (both artistic and theatrical) in the above graph is eerily symmetrical. All of *King John*'s artistic terms are gathered in three scenes (2.1, 3.1, 4.2). The first three occurrences are of the same term — "shadow" — repeated over three consecutive lines of Lewis: "The shadow of my selfe form'd in her eye,/ Which being but the shadow of your sonne,/ Becomes a sonne and makes your sonne a shadow" (814-6). This repetition is immediately followed by another of "drawne" (819,821) — albeit the second "drawne" is one of the Bastard's mock (or imitation).

In 3.1, Constance harangue of King Philip "You have beguil'd me with a counterfeit resembling Majesty […] which proves valueless" (1024-6) is, of course, (like the above "shadow") a true statement of the theatrical representation itself. And, indeed, the very substance of royalty is the subject of 4.2, wherein King John having crowned himself anew (in a meta-coronation) is openly criticized for it. For "to paint the Lily" (1728) is to render it as suspect as theatre.

## 3.16 Art & Imitation in *The Life and Death of King Richard the Second* (1595)
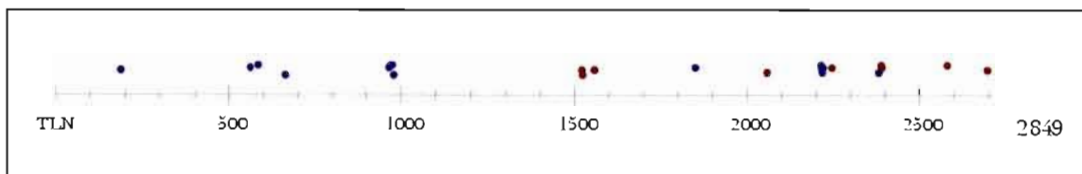


**Fig.3.16:** The Distribution of artistic terms in *Richard the Second*

**Table 3.16**
The 14 terms of Art & Imitation in
*The Life and Death of King Richard the Second*

| TLN | | | TLN | | |
|---|---|---|---|---|---|
| 187 | **painted** clay | (1.1.179) | 979 | weeps things **imaginary** | |
| 561 | **imagination** of a Feast | (1.3.297) | 1851 | due **Proportion** | (3.4.41) |
| 588 | [craft] To **counterfeit** | (1.4.14) | 2215 | **shadow** of your Sorrow | (4.1.292) |
| 664 | base **imitation** | (2.1.23) | 2216 | The **shadow** or your Face | |
| 966 | twenty **shadows** | (2.2.14) | 2218 | The **shadow** of my Sorrow | |
| 970 | Like **perspectiues** | | 2221 | merely **shadowes** | |
| 975 | naught but **shadowes** | | 2383 | With **painted Imagery** | (5.2.16) |

Artistic references occur on six occasions in *Richard II*: three before the play's mid-point — "there the anticke sits" (3.2/1522) — and three after it. Like in *King John*, then, artistic references in this play also seem to 'mirror' each other. Indeed, the first reference — "Men are but gilded loame, or painted clay" (187) — does resemble the last, which compares the crowd surrounding Bolingbrooke to "painted imagery" (2383). And Richard and Bolingbrooke's exchange of "shadows" — following the shattering of the glasse (2212) — recalls Bushy's anamorphosis of "twenty shadows" (966).

## 3.17 Art & Imitation in *The First Part of Henry the Fourth* (1596-7)
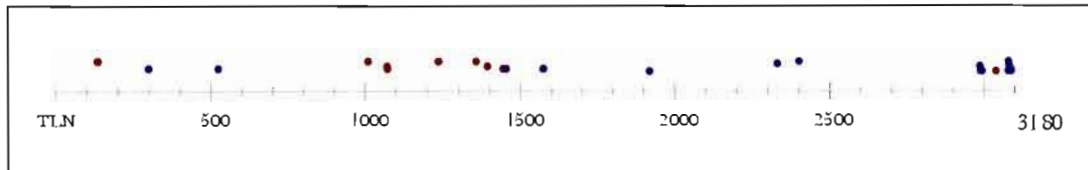


**Fig.3.17:** The Distribution of artistic terms in *The First part of Henry the Fourth*.

**Table 3.17**
The 20 terms of Art & Imitation in
*The First Part of Henry the Fourth*

| TLN | | | TLN | |
|-----|-----|-----|-----|-----|
| 298 | I **imitate** the Sunne | (1.2.197) | 2994 | thou art another **counterfeit** |
| 523 | **Imagination** | (1.3.206) | 3079 | Twas time to **counterfet** |
| 1453 | Gold a **Counterfeit** | (2.4.494) | 3080 | **Counterfeit**? no **coun-terfeit**; |
| 1573 | tedious wayes of **Art** | (3.1.47) | 3081 | to be a **counterfeit** |
| 1919 | **shadow** of Succession | (3.2.99) | 3082 | [but the] **counterfeit** of a man |
| 2331 | like **Images** | (4.1.102) | 3083 | to **counterfeit** dying |
| 2400 | the **painted cloth** | (4.2.25) | 3084 | no **counterfeit**, perfect **image** |
| 2987 | That **counterfeit'st** | (5.4.28) | 3088 | [How if hee should **counterfeit** |
| 2989 | his **shadowes** thou hast met | | 3089 | the better **counterfeit** |

Hal would "imitate the sunne" (298) though he is but the "shadow of succession" (1919). And in the final action sequence, Henry has to convince the Douglas that he is no "counterfeit" king (2987, 2994) because the later has met "so many of [the king's] shadowes" (2989). But most notable is Falstaffe's cluster of ten "counterfeits" whose comical purpose it may have been to 'corpse' the actor playing the dead Hotspur (in order to soothe, perhaps, the catastrophic passing of a favourite part).

## 3.18 Art & Imitation in *The Second Part of Henry the Fourth* (1597-8)
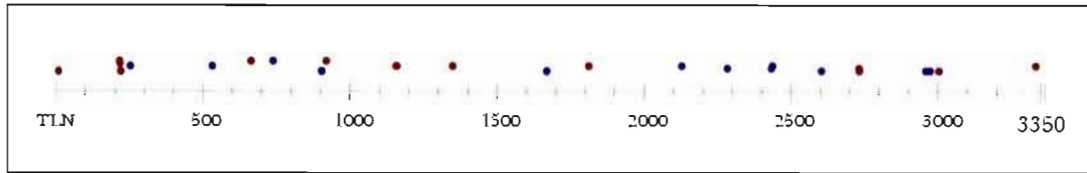


**Fig.3.18:** The Distribution of artistic terms in *The Second part of Henry the Fourth*.

### Table 3.18
The 13 terms of Art & Imitation in
*The Second Part of Henry the Fourth*

| TLN | | | TLN | | |
|-----|-----|-----|-----|-----|-----|
| 252 | But **shadowes** … of men | (1.1.193) | 2433 | **Image** of my Youth | (4.4.55) |
| 532 | great **imagination** | (1.3.31) | 2437 | In formes **imaginarie** | |
| 740 | in **Waterworke** | (2.1.145) | 2604 | **Arts**… Martiall Exercises | (4.5.73) |
| 904 | *I will imitate* | (2.2.123) | 2959 | The **Image** of his power | (5.2.74) |
| 1669 | a number of **shadowes** | (3.2.135) | 2964 | The **Image** of the King | |
| 2127 | **counterfeited** Zeale | (4.2.27) | 2974 | your most Royall **Image** | |
| 2283 | mine owne **Picture** | (4.3.48) | | | |

The device of misapprehension informs the imagistic discourse of *2 Henry IV*. To the ailing King, Hal is the "Noble image of my youth" (2433) which, "in formes imaginarie" (2437), he thinks still under the influence of Falstaffe (when as the audience knows, Hal and Falstaffe have shared but one scene together). The Chief Justice likewise thinks that "all will be over-turned" (2904) and that he will have "to speake Sir *John Falstaffe* faire" (2918). Of course, the play's final reversal proves otherwise. For Henry V does recognize in the Chief Justice the "image" (2959, 2964, 2974) of his Father (3003) to the detriment of Falstaffe's images of himself (904, 2283).

## 3.19 Art & Imitation in *The Life of Henry the Fift* (1598-9)
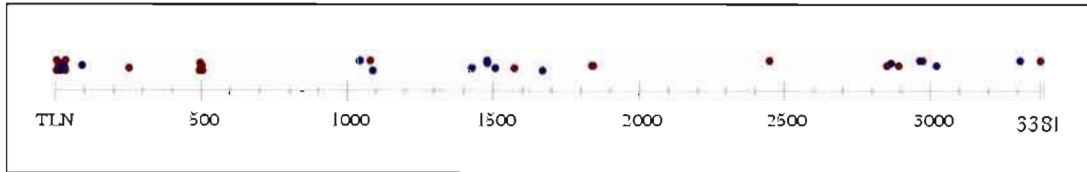


**Fig.3.19:** The Distribution of artistic terms in *Henry the Fift*.

**Table 3.19**
The 14 terms of Art & Imitation in
*The Life Part of Henry the Fift*

| TLN | | | TLN | | |
|-----|---|---|-----|---|---|
| 19 | **imaginarie** Forces | (Pro.18) | 1481 | shee is **painted** | |
| 27 | make **imaginarie** Puissance | | 1508 | **counterfeit** rascal | |
| 92 | the **Art** and Practique | (1.1.50) | 1669 | did they **imitate** | (3.7.43) |
| 1045 | with **imagin'd** wing | (2.pro.1) | 2866 | **imagine** him | (5.pro.16) |
| 1089 | **imitate** the action | (3.1.6) | 2965 | you are a **counterfeit** | (5.1.66) |
| 1428 | Penons **painted** | (3.5.49) | 3022 | **Arts**, Plentyes | (5.2.35) |
| 1480 | **painted** blinde | (3.6.30) | 3310 | you see them **perspec-tiuely** | |

All references to 'imagination' (19, 27, 1045, 2866) are the Chorus'
and closely linked to the play's theatrical terms. Otherwise,
Shakespeare's use of artistic terms would appear to support a
certain mirroring of the French and English sides: the term 'art',
for instance, is employed first by Canterbury (92) then by Burgundy
(3022), 'imitate' by King Henry (1089) then by the Dauphin (1669),
'painted' by the French King (1428) then by Fluellen (1480-1).

## 3.20 Art & Imitation in *The First Part of Henry the Sixt* (1592)
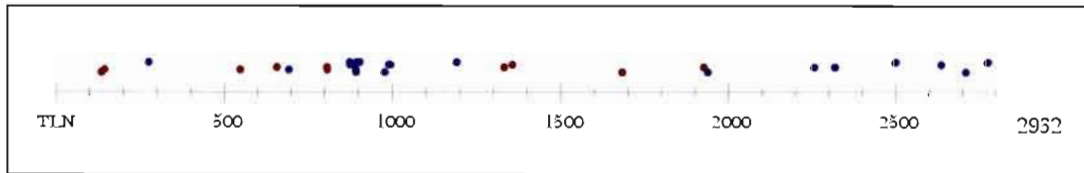


**Fig.3.20:** The Distribution of artistic terms in *The First Part of Henry VI*.

**Table 3.20**
The 13 terms of Art & Imitation in
*The First Part of Henry the Sixt*

| TLN | | TLN | |
|---|---|---|---|
| 275 | in any kind of **Art**  (1.2.73) | 991 | do **counterfeit** our Roses |
| 693 | Contriu'd by **Art**  (2.1.15) | 996 | to **counterfeit** our Roses |
| 875 | thy **shadow**  (2.3.34) | 1190 | what I doe **imagine** (2.5.119) |
| 876 | thy **Picture** hangs | 1939 | can be **imagin'd**  (4.1.186) |
| 886 | *Talbots* **shadow** | 2257 | **Imagine** him  (4.7.26) |
| 891 | I am but **shadow** of my selfe | 2317 | Were but his **Picture** left |
| 894 | least **proportion** | 2500 | **counterfetted** beame (5.3.63) |
| 895 | were the whole **Frame** here | 2636 | that extinguish **Art** |
| 905 | but **shadow** of himselfe | 2709 | I did **imagine** (5.4.68) |
| 979 | **paint** the white Rose(2.4.49) | 2775 | as **shadow** of himself |

Talbot's scene with the Countess of Auvergne (2.3/835-925) — which contains half of the play's artistic terms — appears to recall *Two Gentlemen*'s 'picture of Silvia' since, once again, a player (Talbot) is compared with his picture. And indeed, the play of "shadow" (875, 886, 891, 905) and "substance" (877, 892) is similar to that found in *Two Gentlemen*. Shakespeare's early tendency for referring to mimetic representation via paintings or pictures (as in TGV and SHR) might lend some credence to his authorship of this scene (which comes just before his Temple garden scene). Indeed, the death of Talbot (which is also likely in Shakespeare's hand) is quickly followed by yet another reference to "*Talbots* shadow" (886): "Were but his Picture left amongst you here,/ It would amaze the prowdest of you all" (2317-18).

## 3.21 Art & Imitation in *The Second Part of Henry the Sixt* (1591)
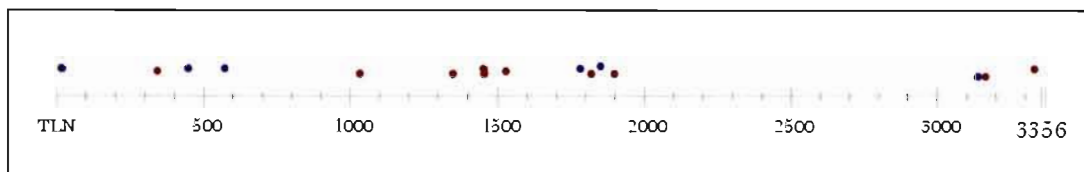


**Fig.3.21:** The Distribution of artistic terms in *The Second Part of Henry VI.*

**Table 3.21**
The 6 terms of Art & Imitation in
*The Second Part of Henry the Sixt*

| TLN | | TLN | |
|-----|-----|-----|-----|
| 21 | Of that great **Shadow** (1.1.14) | 1781 | make my **Image** (3.2.82) |
| 446 | brazen **Images** (1.3.56) | 1850 | his dead and earthy **Image** |
| 571 | **Image** of Pride | 3139 | call thy **Image** so (5.1.141) |

In the play's first scene, Suffolk delivers Margaret to Henry's "most gracious hands that are the substance/ Of that great Shadow I did represent" (20-1). Yet Suffolk's 'shadow' (an "Image of Pride" [571] according to Warwick) remains far more seductive to Margaret than the substance itself whose loves are either "brazen images of Canonized Saints" (446) or the dead Gloster: "Erect his Statue, and worship it, and make my Image but an Ale-House signe" (1780-1). Henry's nemesis, York, says that he himself is no 'image' but rather the thing itself: "Look in a glasse and call thy image so [traitor]/ I am thy King" (3139-40).

3.22 Art & Imitation in *The Third Part of Henry the Sixt* (1591)
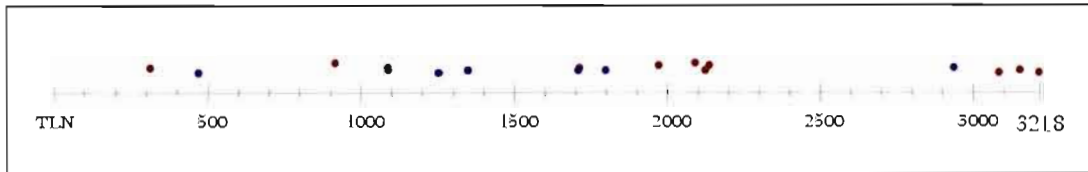


**Fig.3.22:** The Distribution of artistic terms in *The Third Part of Henry VI*.

**Table 3.22**
The 7 terms of Art & Imitation in
*The Third Part of Henry the Sixt*

| TLN | | | TLN | | |
|-----|-----|-----|-----|-----|-----|
| 469 | **painted** to the Hilt | (1.4.12) | 1708 | **artificiall** Teares | (3.2.184) |
| 1088 | **counterfetting** Actors? | (2.3.28) | 1798 | thy Beauties **Image** | (3.3.64) |
| 1254 | thine **Image** ne're | (2.5.116) | 2937 | To beare his **Image** | (5.4.54) |
| 1348 | policy to **counterfet** | (2.6.65) | | | |

Warwick's startling "Counterfetting Actors" (1088) — even as it announces a 'turning point' in the fortune of the Yorkist camp — conflates 'false imitation' with 'acting'. Elsewhere in the play (indeed, at its mid-point), Richard also provides a near conflation of like terms since, in order to "catch the English Crowne" (1703) he would "wet his Cheekes with artificiall Teares" (1708), "play "the orator as well as *Nestor*" (1712) and "deceive more slyly than *Ulysses*" (1713).

## 3.23 Art & Imitation in *The Tragedy of Richard the Third* (1592-3)
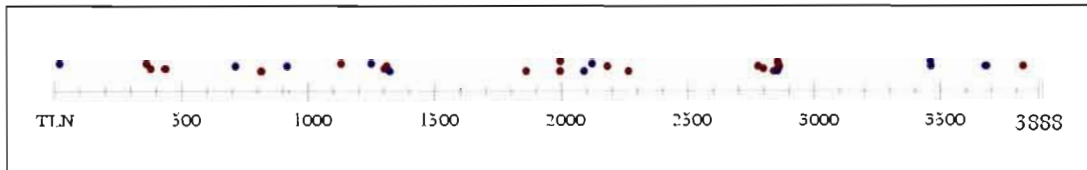


**Fig.3.23:** The Distribution of artistic terms in *Richard the Third*.

**Table 3.23**
The 12 terms of Art & Imitation in
*The Tragedy of Richard the Third*

| TLN | | | TLN | | |
|---|---|---|---|---|---|
| 21 | this faire **Proportion** | (1.1.18) | 2121 | Would you **imagine** | |
| 712 | Poore **painted** Queen | (1.3.240) | 2854 | **Shadow, painted** Queen | (4.4.83) |
| 917 | vnfelt **Imaginations** | (1.4.80) | 3460 | Ile **draw** the Forme | (5.3.23) |
| 1251 | The precious **Image** | (2.1.124) | 3462 | in just **proportion** | |
| 1324 | looking on his **Images** | (2.2.50) | 3677 | **shadowes** to night | |
| 2089 | I can **counterfeit** | (3.5.5) | | | |

Buckingham's "counterfeit[ing] the deepe Tragedians" (2089) recalls Warwick's "counterfetting Actors" in *3 Henry VI*. But King Edward's referring to "the precious Image of our deere Redeemer" (1251) also has him somewhat resembling King Henry in *2 Henry VI*. Margaret who twice addresses Elizabeth as "painted Queen" (712, 2854) as well as "poor Shadow" (2854) would seem to play off the same substance/shadow, player/painting motifs found in *1 Henry VI* and *Two Gentlemen*.

*Richard III* and *Henry V* conclude both their respective tetralogies. It so happens that the two plays also conflate the most artistic and theatrical terms of all the Histories.

## 3.24 Art and Imitation in *The Famous History of the Life of King Henry the Eight* [*All Is True*] (1612-3)
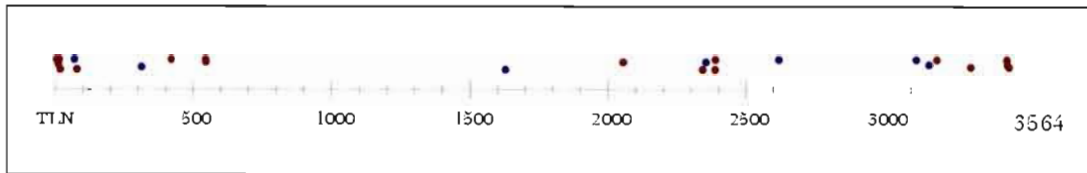


**Fig.3.24:** The Distribution of artistic terms in *Henry the Eight*.

## Table 3.24
### The 7 terms of Art & Imitation in
*The Famous History of the Life of King Henry the Eight*

| TLN | | | TLN | | |
|---|---|---|---|---|---|
| 70 | as a **painting** | (1.1.26) | 2620 | So excellent in **Art** (4.2.62) | |
| 313 | I am the **shadow** | | 3120 | your **painted** glosse (5.2.106) | |
| 1629 | *Musicke is such* **Art** | (3.1.12) | 3167 | 'Tis no **counterfeit** | |
| 2356 | **Image** of his Maker | (3.2.442) | | | |

Accused of High Treason and seeing his life "spand already", Buckingham concludes "I am but the Shadow of poor Buckingham" (312-3), whereby player and part (truth and fiction) are once again conflated.

TRAGEDIES

## 3.25 Art & Imitation in *The Tragedie of Troilus and Cressida* (1600-2)
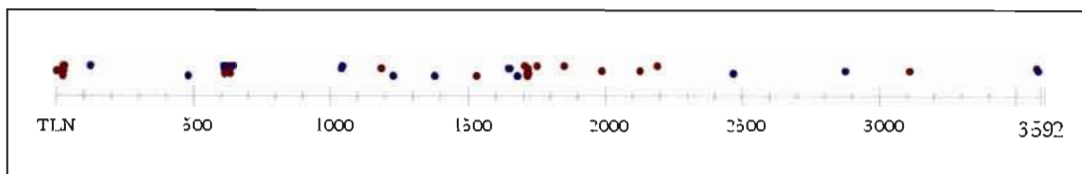


**Fig.3.25:** The Distribution of artistic terms in *Troilus and Cressida*.

### Table 3.25
The 14 terms of Art & Imitation in
*The Tragedie of Troilus and Cressida*

| TLN | | TLN | |
|---|---|---|---|
| 125 | **paint** her thus (1.1.91) | 1379 | **Imagin'd** wroth |
| 479 | the **Artist** and vn-read (1.3.23) | 1646 | his **painted** wings (3.2.14) |
| 610 | he **imitation** call's | 1651 | Th'**imaginary** relish |
| 645 | And in the **imitation** | 1679 | let's see your **picture** |
| 1041 | 'Tis made **Idolatrie** (2.2.56) | 2468 | **Arts** and exercise (4.4.79) |
| 1045 | some **image** of th' affected merit | 2877 | thou **picture** (5.1.6) |
| 1229 | a guilt **counterfeit** (2.3.25) | 3582 | your **painted cloathes** (5.10.46) |

Pandarus' line "Come draw this curtain, & lets see your picture" (1679) is akin to *Twelfe Night*'s "but we will draw the Curtain and shew you the picture". *Troilus* is a play about the deceitful nature of infatuation: that "idolatrie" which "makes the service greater than the God" (1042). Hence do most of the play's "images" (1045, 1379, 1651) and "pictures" (1679, 2877) prove largely false and without substance. But actor Patroclus seems to know his Aristotle, since his 'pageantry' of Agamemnon and Nestor he "call's" (according to Ulysses) "imitation" (610, 645).

## 3.26 Art & Imitation in *The Tragedy of Coriolanus* (1607-8)
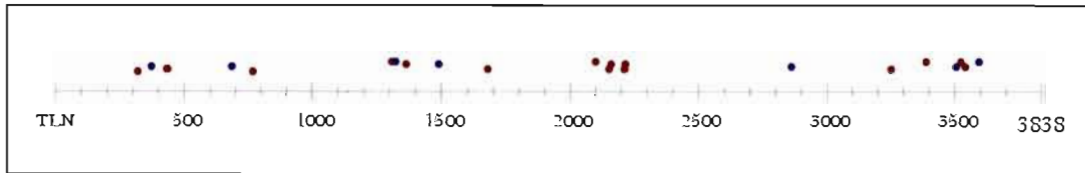


**Fig.3.26**: The Distribution of artistic terms in *Coriolanus*.

**Table 3.26**
The 8 terms of Art & imitation in
*The Tragedy of Coriolanus*

| TLN | | | TLN | | |
|------|-------------------------|-------------|------|------------------------------|-------------|
| 372  | **Picture**-like to hang | (1.3.11)    | 1492 | [I will **counter-**]**fet** | |
| 687  | this **painting**        | (1.6.68)    | 2862 | any man I can **imagine**    | (4.5.204)   |
| 1325 | which he **painted**     | (2.2.111)   | 3507 | To **imitate** … the Gods    | (5.3.150)   |
| 1491 | most **counterfetly**    | (2.3.100)   | 3595 | I **paint** him              | (5.4.26)    |

Where Coriolanus might have "act[ed] the Woman in the Scene" (1310) he rather "paint[s] with shunlesse destinie" (1325). All references to 'picture', 'paint' or 'painting' are either made by Coriolanus (687) or are about him (372, 1325, 3595).

## 3.27 Art & Imitation in *The Lamentable Tragedy of Titus Andronicus* (1592-4)
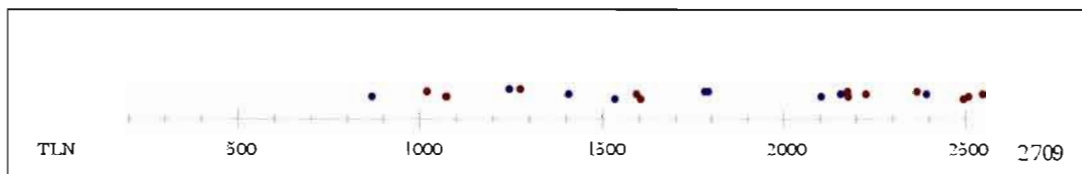


**Fig.3.27:** The Distribution of artistic terms in *Titus Andronicus*.

**Table 3.27**
The 9 terms of Art & Imitation in
*The Lamentable Tragedy of Titus Andronicus*

| TLN | | | TLN | | |
|---|---|---|---|---|---|
| 868 | that **painted** hope | (2.3.126) | 1791 | the **picture** of my youth | |
| 1245 | seene thy **picture** | (3.1.103) | 2103 | all the **Art** I haue | (4.4.109) |
| 1407 | like a stony **Image** | | 2157 | This growing **Image** | (5.1.45) |
| 1534 | false **shadowes** | (3.2.80) | 2392 | thy owne **proportion** | (5.2.106) |
| 1781 | **painted** signes | (4.2.98) | | | |

Terms are distributed throughout *Titus'* epitasis and catastrophe, leaving its catastasis (1800-2100) mostly bare. The very first artistic term (878) comes halfway through act 2, with the murder of Bassianus (which event does indeed launch the epitasis). The second (1247) comes as the mutilated Lavinia is brought to her father. And the third (1407) as the severed heads of his two sons are presented to him and Titus laughs. The fourth comes in the 'fly scene' (3.2) and confirms that Titus has finally gone mad, since he now "takes false shadowes, for true substances" (1534).

## 3.28 Art & Imitation in *The Tragedie of Romeo and Juliet* (1595-6)
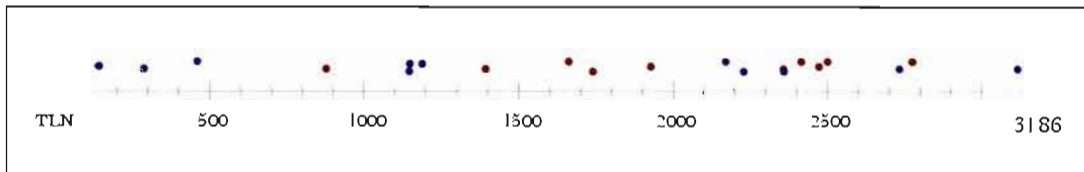


**Fig.3.28:** The Distribution of artistic terms in *Romeo and Juliet*.

**Table 3.28**
The 11 terms of Art & Imitation in
*The Tragedie of Romeo and Juliet*

| TLN | | TLN | |
|---|---|---|---|
| 142 | an **artificiall** night (1.1.133) | 2170 | **counterfaits** a Barke, (3.5.130) |
| 288 | the **Painter** (1.2.41) | 2229 | **Proportion'd** as ones thought |
| 460 | **painted** Bow of lath (1.4.5) | 2359 | thy yeares and **art** (4.1.64) |
| 1149 | gave vs the **counterfait** (2.4.45) | 2733 | loues **shadowes** (5.1.11) |
| 1151 | What **counterfeit** | 3118 | so Tutor'd by my **Art** (5.3.248) |
| 1191 | by **Art** as well as by Nature | | |

With the two "counterf[a]its" (at 1149 and 1151), Romeo must indeed counterfeit his true affection. And that he is not quite himself — nor quite good at counterfeiting — is perhaps what motivates Mercutio' line "now art thou *Romeo*: now art/ thou what thou art, by Art as well as by Nature" (1190-1). An actor is thereby berating another for not playing his part convincingly.

## 3.29 Art & Imitation in *The Life of Tymon of Athens* (1605-8)
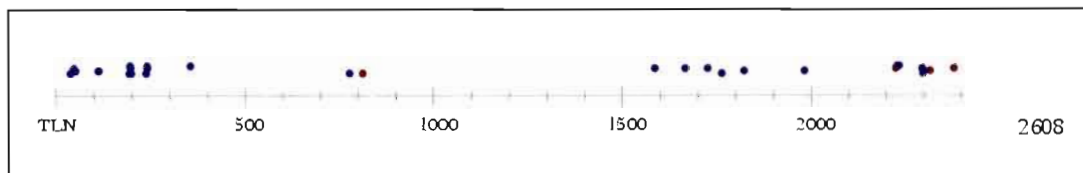


**Fig.3.29:** The Distribution of artistic terms in *Tymon of Athens*.

**Table 3.29**
The 23 terms of Art & Imitation in
*The Life of Tymon of Athens*

| TLN | | TLN | |
|---|---|---|---|
| 38 | A **Picture**, sir        (1.1.26) | 778 | then's **artificiall** one (2.2.111) |
| 46 | How bigge **imagination** | 1586 | **painted** … Friends       (4.2.36) |
| 52 | **Artificiall** strife | 1666 | **paint** the ground Gules (4.3.60) |
| 112 | morall **Paintings** | 1726 | the **counterfet** Matron |
| 193 | A piece of **painting** | 1763 | **Paint** till a horse may myre |
| 195 | **Painting** is welcome | 1822 | [a dogge] Whom I would **imitate** |
| 196 | **painting** is … the natural man | 1982 | comes a Poet and a **Painter** |
| 198 | these **pencill'd** figures | 2235 | **paint** a man        (5.1.30) |
| 238 | lik'st thou this **picture** | 2296 | draw'st a **counterfet** |
| 240 | that **painted** it | 2298 | Thou **counterfet'st** most liuely |
| 241 | that made the **Painter** | 2302 | **Naturall** in thine **Art** |
| 355 | not dare To **imitate** them | | |

The artistic discourse of *Tymon* is far more developed than its theatrical discourse. But then the play stages 'artists' as opposed to 'players' and like the anonymous *Arden of Faversham* (c.1592) one of its characters is a painter. Therefore is much of the talk in 1.1 and 5.1 about art and painting.

According to current scholarship (Evans 1997, Wells 1997), Thomas Middleton is believed to be the author of the following passages:

1.1/324-336; 1.2/337-614; 2.2/656-712; 3.1-5/916-1418; 3.6/1485-1502; 4.2/1545-99; 4.3/2108-2191

If this is indeed the case, then only two artistic terms would be Middleton's (355, 1586) and none of the theatrical. Which means that, in terms of authorship at least, the graph — albeit accidentally — indicates what belongs to Shakespeare.

3.30 Art & Imitation in *The Tragedie of Julius Caesar* (1599)
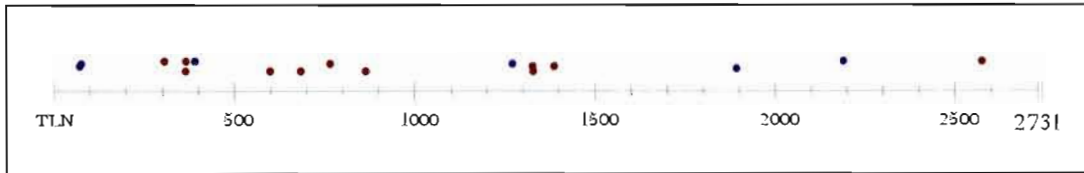


**Fig.3.30:** The Distribution of artistic terms in *Julius Caesar*.

**Table 3.30**
The 7 terms of Art & imitation in
*The Tragedie of Julius Caesar*

| TLN | | | TLN | | |
|---|---|---|---|---|---|
| 72 | Disrobe the **Images** | (1.1.64) | 1271 | The Skies are **painted** | (3.1.63) |
| 76 | let no **Images** [Be hung] | | 1893 | **Arts** and **Imitations** | (4.1.37) |
| 390 | *Caesars* **Images** | (1.2.286) | 2190 | in **Art** | (4.3.194) |

*Julius Caesar* begins with the 'disrobing' of Caesar's 'images', which is perhaps telling given that the play itself is an 'image' of Caesar.

As the graphic conflation of terms shows, sixteen terms (or 85%) are contained within the first part of *Julius Caesar*, leaving only three for the second part. This graph, then, mostly supports the play's formal outline in showing *Julius Caesar* to be two plays in one.

## 3.31 Art & Imitation in *The Tragedie of Macbeth* (1606)



**Fig.3.31:** The Distribution of artistic terms in *The Tragedie of Macbeth*.

**Table 3.31**
The 21 terms of Art & Imitation in
*The Tragedie of Macbeth*

| TLN | | | TLN | | |
|-----|---|---|-----|---|---|
| 28 | And choake their **Art** | (1.2.9) | 1383 | Hence horrible **shadow** | |
| 201 | **Images** of death | (1.3.97) | 1384 | Vnreall **mock'ry** hence | |
| 246 | horrid **Image** | | 1439 | the glory of our **Art** | (3.5.9) |
| 249 | horrible **Imaginings** | | 1457 | **Artificiall** Sprights | |
| 292 | There's no **Art** | (1.4.11) | 1458 | strength of their **illusion** | |
| 713 | but as **Pictures** | (2.2.51) | 1645 | if your **Art** [Can tell] | (4.1.101) |
| 714 | a **painted** Deuill | | 1656 | Come like **shadowes** | |
| 831 | Deaths **counterfeit** | (2.3.76) | 1973 | great assay of **Art** | (4.3.143) |
| 833 | The great Doomes **Image** | | 2345 | a walking **Shadow** | (5.5.24) |
| 1330 | **painting** of your feare | (3.4.60) | 2466 | **Painted** vpon a pole | (5.8.26) |
| 1331 | the Ayre-**drawne**-Dagger | | | | |

The graphic conflation reveals a consistent shape to which both series of terms (the artistic and the theatrical) seem to adhere. Hence do both discourses appear to support each other: "to beare my part,/ and shew the glory of our Art" (1438-9), "a walking shadow, a poore Player" (2345), "live to be the shew, [...] Painted upon a pole" (2464-6).

## 3.32 Art & Imitation in *The Tragedie of Hamlet* (1600-1)
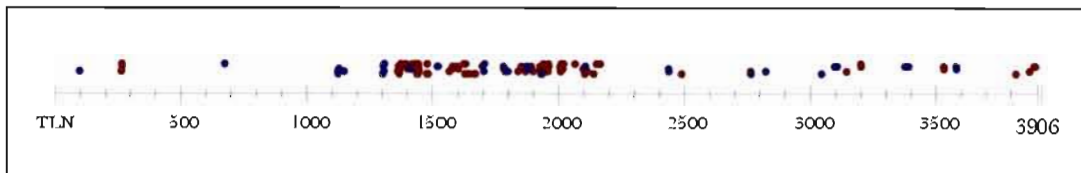


**Fig.3.32:** The Distribution of artistic terms in *The Tragedie of Hamlet*.

**Table 3.32**
The 33 terms of Art & Imitation in
*The Tragedie of Hamlet*

| TLN | | | TLN | | |
|-----|--|--|-----|--|--|
| 98 | Whose **Image** | (1.1.81) | 1871 | Scorne her owne **Image** (3.2.24) | |
| 675 | with **imagination** | (1.4.87) | 1882 | they **imitated** Humanity | |
| 1123 | with lesse **Art** | (2.2.96) | 1934 | my **Imaginations** are as foule | |
| 1124 | I vse no **Art** at all | | 2106 | This Play is the **Image** | |
| 1127 | I will vse no **Art** | | 2437 | vpon this **Picture** (3.4.53) | |
| 1148 | *I haue not* **Art** *to* [*reckon*] | | 2438 | The **counterfeit** presentment | |
| 1304 | the **shadow** [of a Dreame] | | 2764 | **Artlesse** iealousie (4.5.19) | |
| 1306 | A dreame … is but a **shadow** | | 2823 | we are **Pictures** | |
| 1308 | but a **shadowes shadow** | | 3044 | teach you to **imagine** (4.7.35) | |
| 1310 | the Beggers **Shadowes** | | 3096 | For **Art** and exercise | |
| 1521 | So as a **painted** Tyrant *Pyrrhus* | | 3106 | the **painting** of a sorrow | |
| 1412 | for his **picture** in Little | | 3376 | my **Imagination** (5.1.187) | |
| 1703 | with plaist'ring **Art** (3.1.50) | | 3381 | let her **paint** an inch thicke | |
| 1705 | my most **painted** word | | 3391 | may not **Imagination** (5.1.203) | |
| 1781 | to put them in **imagination** | | 3581 | the **image** of my Cause (5.2.77) | |
| 1798 | I have heard of your [**paintings**] | | 3582 | [I see] The **Portraiture** of his | |

What is striking about the above graphic conflation of artistic and theatrical terms is that their respective graphic contour — or 'shape' — is exactly the same (inasmuch as we allow that the 'artistic' series is of thirty-three terms while the theatrical is of a hundred). The series of artistic terms is ever so slightly offset from that of theatrical terms. If the play begins with an artistic term — "Our last King, Whose Image even but now…" (98) — it ends with a theatrical one, "Beare Hamlet like a soldier to the stage" (3896). *Hamlet* has the highest number of artistic terms of all the plays. And as with the theatrical terms, the character of Hamlet has the largest share of them (sixteen). Hence is conflating both series of terms somewhat vindicated in Hamlet himself who conflates them as well.

## 3.33 Art & Imitation in *The Tragedie of King Lear* (1605/1610)
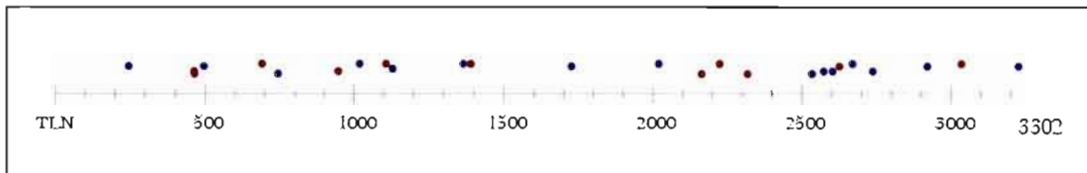


**Fig.3.33:** The Distribution of artistic terms in *The Tragedie of King Lear*.

**Table 3.33**
The 15 terms of Art & Imitation in
*The Tragedie of King Lear*

| TLN | | | TLN | | |
|---|---|---|---|---|---|
| 246 | glib and oylie **Art** | (1.1.224) | 2534 | Nature's aboue **Art** | (4.6.86) |
| 496 | **image** and horror | (1.2.175) | 2573 | sweeten my **immagination** | |
| 744 | *Lears* **shadow** | (1.4.226) | 2603 | the great **image** of Authoritie | |
| 1020 | his **picture** | (2.1.81) | 2670 | **Art** of knowne … sorrowes | |
| 1132 | or a **Painter** | (2.2.58) | 2738 | by wrong **imaginations** | |
| 1365 | The **images** of reuolt | (2.4.90) | 2921 | **shadow** of this Tree | (5.2.1) |
| 1726 | **Art** of our Necessities | (3.2.70) | 3226 | **image** of that horror | (5.3.267) |
| 2020 | my **counterfetting** | (3.6.61) | | | |

When Lear asks "Tell me who I am?" (743) the Fool answers "Lears shadow" (744), which is, of course, the truth since the play represents an image (or shadow) of Lear. And when Edgar would have his father rest — presumably at the foot of one of the stage pillars — he calls it "the shadow of this tree" (2921).

The word 'art', which appears four times, comes at structurally significant moments in the play. The first occurrence is Cordelia's and follows her fall from grace: "If for I want that glib and oylie Art/ To speake and purpose not" (246). The second is Lear's, at the exact centre of the play in the storm scene (3.2): "The Art of our Necessities is strange/ and can make vilde things precious" (1726-7). The third is again Lear's and just follows Gloster's leap at the play's catastasis: "I am the king himself … Nature's above Art in that respect" (2531-4). The fourth and final 'art', is the disguised Edgar's "A most poor man … who by the art of knowne and feeling sorrowes am pregnant to good pitty" (2669-71), whereupon Oswald enters (2675) and Edgar's rise may begin in earnest.
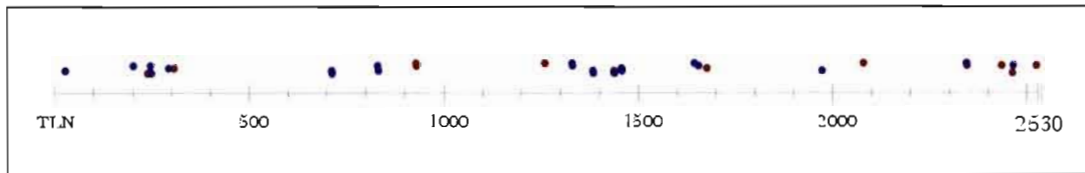
## 3.34 Art & Imitation in *The Tragedie of Othello* (1603-4)
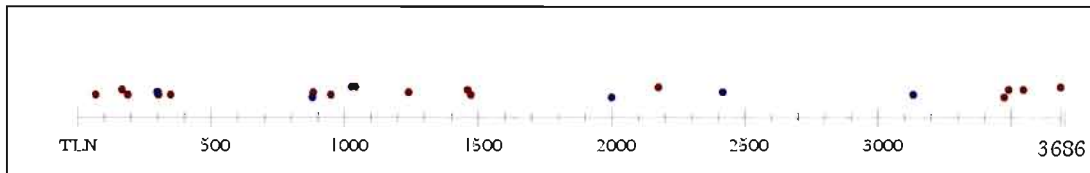


**Fig.3.34:** The Distribution of artistic terms in *The Tragedie of Othello*.

**Table 3.34**
The 6 terms of Art & Imitation in
*The Tragedie of Othello*.

| TLN | | | TLN | | |
|-----|---|---|-----|---|---|
| 297 | **Arts** inhibited | (1.2.79) | 1999 | **counterfet**, farewell | (3.3.356) |
| 879 | you are **Pictures** | (2.1.109) | 2417 | **shadowing** passion | (4.1.40) |
| 1025 | **counterfeit** Ad-[uantages] | | 3133 | may be **counterfeits** | (5.1.43) |

The use of artistic terms in *Othello* appears mostly incidental, though there may be an internal logic to having the first and last spoken by two characters — Brabantio and Lodovico — who effectively bookend the play. The middle four terms are shared between Iago (879, 1025) and Othello (1999, 2417).

## 3.35 Art & Imitation in *The Tragedie of Anthonie, and Cleopatra* (1606-7)
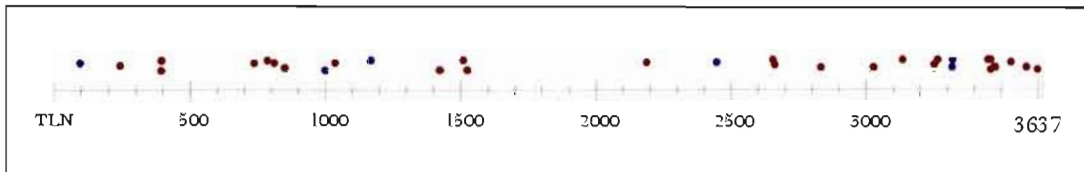


**Fig.3.35:** The Distribution of artistic terms in *Anthonie and Cleopatra*.

**Table 3.35**
The 7 terms of Art & Imitation in
*Anthonie and Cleopatra*.

| TLN | | TLN | |
|---|---|---|---|
| 96 | you shall **paint** (1.2.19) | 2446 | A mangled **shadow** (4.2.27) |
| 912 | O're-**picturing** Ven[u]s (2.2.200) | 3318 | t'**imagine** [An *Anthony*] (5.2.98) |
| 999 | be it **Art** or hap (2.3.33) | 3320 | Condemning **shadowes** quite |
| 1170 | Though he be **painted** (2.5.116) | | |

Antony's line, "Haply you shall not see me more, or if, a mangled shadow" (2446), perhaps implicitly begins the passage from historical figure to theatrical part that Cleopatra will complete for him: "t'imagine/ an Anthony were Natures piece, 'gainst Fancie,/ Condemning shadowes quite" (3318-20).

## 3.36 Art & Imitation in *The Tragedie of Cymbeline* (1609-10)
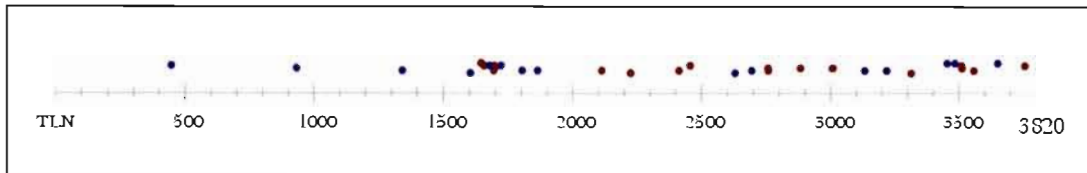


**Fig.3.36:** The Distribution of artistic terms in *Cymbeline*.

**Table 3.36**
The 14 terms of Art & Imitation in
*The Tragedie of Cymbeline*

| TLN | | | TLN | | |
|-----|-----|-----|-----|-----|-----|
| 446 | you **imagine** | (1.4.131) | 2629 | not **imagin'd**, felt | (4.2.307) |
| 932 | such **pictures** | (2.2.25) | 2693 | alter'd that good **Picture** | |
| 1343 | Made me a **counterfeit** | (2.5.6) | 3133 | Poor **shadowes** | (5.4.97) |
| 1604 | the **Art** o'th' Court | (3.3.46) | 3218 | Seene him so **pictur'd** | |
| 1676 | One, but **painted** thus | (3.4.6) | 3455 | His Mistris **picture** | (5.5.175 |
| 1721 | Whose mother was her **painting** | | 3485 | Chamber-hanging, **Pictures** | |
| 1803 | singular in his **Art** | | 3650 | those **Arts** they haue | |
| 1863 | with what **imitation** | | | | |

The first three references to art mark, in effect, the beginning
(446), middle (932) and end (1343) of Jachimo's poisoning and Iago-
like false play which leads to Posthumus' misdirected "Oh Vengeance,
Vengeance!" (1344) against Imogen. But the very next reference
belongs to Belarius: "the Art o'th' Court,/ As hard to leave, as
keepe" (1604-5), which is reminiscent of Duke Senior's "painted
pompe […] of the envious Court" in *As You Like It* (609-10). Belarius
is also the character that brings theatre into *Cymbeline* (1645).
According to Lionel Abel, then, he is the character who brings into
this play the self-consciousness that renders tragedy impossible. In
this case, the addition of theatre will provide the antidote for the
ill-effects of (Jachimo's) art.
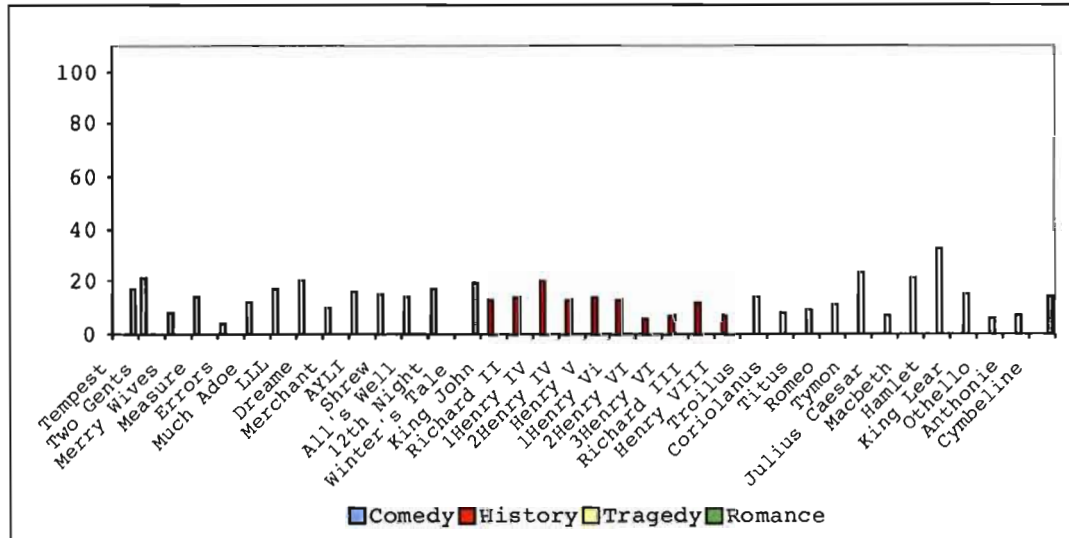
**Fig.3.37**: A comparative view of the numbers of artistic terms in the *First Folio* plays.

**Table 3.37**
The 491 terms of Art & Imitation in
*The First Folio*

| | | | | | |
|---|---|---|---|---|---|
| Tempest | 17 | King John | 13 | Troilus | 14 |
| Two Gentlemen | 21 | Richard II | 14 | Coriolanus | 8 |
| Merry Wives | 8 | 1HenryIV | 20 | Titus | 9 |
| Measure | 14 | 2HenryIV | 13 | Romeo&Juliet | 11 |
| Errors | 4 | Henry V | 14 | Tymon | 23 |
| Much Adoe | 12 | 1HenryVI | 13 | Julius Caesar | 7 |
| Loves Labours | 17 | 2HenryVI | 6 | Macbeth | 21 |
| Dreame | 20 | 3HenryVI | 7 | Hamlet | 33 |
| Merchant | 10 | Richard III | 12 | King Lear | 15 |
| As You Like it | 16 | Henry VIII | 7 | Othello | 6 |
| Shrew | 15 | | [119] | Anthonie | 7 |
| All's Well | 14 | | | Cymbeline: | 14 |
| Twelfe Night | 17 | | | | [168] |
| Winter's Tale | 19 | | | | |
| | [204] | | | | |

Scholars such as Merchant (1955), Roston (1987), Greenwood (1988) and Fowler (2003) have compellingly shown that Shakespeare was neither ignorant nor impervious to the aesthetic mindset of his age. What the present survey perhaps showed, then, is that his knowledge of art and mimetic representation may have also informed his

dramaturgy. In the beginning, with *Two Gentlemen* and *Shrew*, Shakespeare seems to have preferred the more suggestive terms of art and imitation over those of theatre. But as he grew more confident, his drama's self-reflexivity also became more explicit. By *Richard III*, theatrical terms are generally more prevalent (and often more striking) than 'artistic' terms.

Shakespeare himself may not have distinguished the two discourses as I do here. Both evidently sustained his interest in the theme of representation and illusion. Both are persistent throughout the *Folio* and are either clustered together (as in *Two Gentlemen*, *Hamlet*, or *Troilus*), used contrapuntally (as in *Richard II*), or kept mostly separate (as in *Merchant*). In *Loves Labour's* the two discourses effectively cross over one another so that a play that began with 'art' ends in 'theatre'. In *A Midsommer Nights Dreame*, the rude mechanicals speak most of the play's theatrical terms (61/100) but do not utter a single one of its artistic terms (0/20). And if the distribution of theatrical terms in *Cymbeline* is indeed strategic, then so must it be for the 'art' of *The Winters Tale*; for the role of the 'theatrical' in *Cymbeline* appears to be exactly that of the 'artistic' in *Winters Tale*.

Though we may certainly read too much 'into' Shakespeare (as undoubtedly I sometimes have), it is hardly possible that all of these occurrences were entirely 'unconscious' on his part. It is far more likely that Shakespeare did sometimes use his 'artistic' discourse (like his 'theatrical') to foreground the means of dramatic representation, so that his own skill and that of his players be appreciated for what they truly were: Art. Perhaps, then, Shakespeare's purported *Mannerism* was more home grown in nature and spirit than Italianate: a pseudo-mannerism bent on revealing the truth of an 'art' whose best aesthetic expression was essentially insubstantial. It was all "Ayre … thin Ayre" and left "not a racke behinde" (TMP. 4.1.150-6/1821-7).

CHRONOLOGICAL SUMMARY

OF SHAKESPEARE'S TERMS OF ART
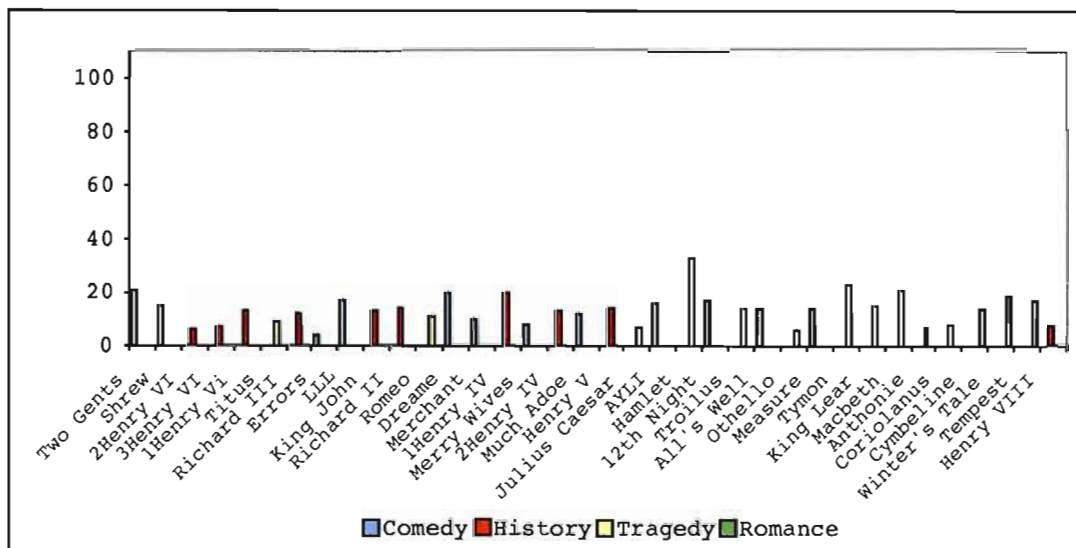


**Fig.3.38:** A comparative view of the numbers of artistic terms per *Folio* play according to their probable chronology.

**Table 3.38**
The 491 terms of Art & Imitation of
*The First Folio* according to Chronology

| PLAY | DATE | # TERMS | PLAY | DATE | # TERMS |
|------|------|---------|------|------|---------|
| *Two Gentlemen* | (1590-4) | 21 | *Henry V* | (1598-9) | 14 |
| *Shrew* | | 15 | *Julius Caesar* | (1599) | 7 |
| *2HenryVI* | (1591) | 6 | *As You Like it* | (1599-1600) | 16 |
| *3HenryVI* | | 7 | *Hamlet* | (1600-1) | 33 |
| *1HenryVI* | (1592) | 13 | *Twelfe Night* | (1601-2) | 17 |
| *Titus* | (1592-4) | 9 | *Troilus* | (1600-2) | 14 |
| *Richard III* | | 12 | *All's Well* | (1602-5) | 14 |
| *Errors* | | 4 | *Othello* | (1603-4) | 6 |
| *Loves Labours* | (1594-5) | 17 | *Measure* | | 14 |
| *King John* | (1594-6) | 13 | *Tymon* | (1605-8) | 23 |
| *Richard II* | (1595) | 14 | *King Lear* | (1605/1610) | 15 |
| *Romeo&Juliet* | (1595-6) | 11 | *Macbeth* | (1606) | 21 |
| *Dreame* | | 20 | *Anthonie* | (1606-7) | 7 |
| *Merchant* | (1596-7) | 10 | *Coriolanus* | (1607-8) | 8 |
| *1HenryIV* | | 20 | *Cymbeline* | (1609-10) | 14 |
| *Merry Wives* | | 8 | *Winters Tale* | (1609-11) | 19 |
| *2HenryIV* | (1597-8) | 13 | *Tempest* | (1611) | 17 |
| *Much Adoe* | (1598) | 12 | *Henry VIII* | (1612-3) | 7 |

CHAPTER IV


*ENTER ONE WITH A RECORDER*

*Elements of (Meta)Theatricality*
*in RICHARD III and HAMLET*


It may be that Shakespeare's metatheatre was altogether too strongly tied to the particular rhetorical environment of his time to be of true service to us now. Yet if metatheatre is to inform the current performance of his works, it is inasmuch as we *can* draw serviceable correspondences between his world and ours; it is inasmuch as we can understand what role Shakespeare's metatheatre might have played in its original context of performance.

At the very outset of this project, I had written a number of preparatory studies that sought to better define the range of Shakespeare's metatheatre. At the time, these had seemed overly speculative since much of the groundwork that the previous chapters represent had not yet been undertaken. But perhaps I have now earned the right to speculate a little, so that my beginning might also serve as my end.

What follows, then, are two brief studies providing some further indication as to how metatheatre may have informed a play's original performance by the Lord Chamberlain's Men. The first (*'Arise Dissembler'*) concerns *Richard III*, a play that this survey has not sufficiently shown to be a probable turning point in Shakespeare's theatrical self-reflexivity. The second (*'That a Man Might Play'*) concerns *Hamlet* or the climax of Shakespeare's metatheatre (after which it mostly turns inwards). Indeed, after *Hamlet*, no 'players' will ever reappear in Shakespeare's playworlds (until, that is, the magical ones issuing from Prospero's 'art').

i. *ARISE DISSEMBLER*
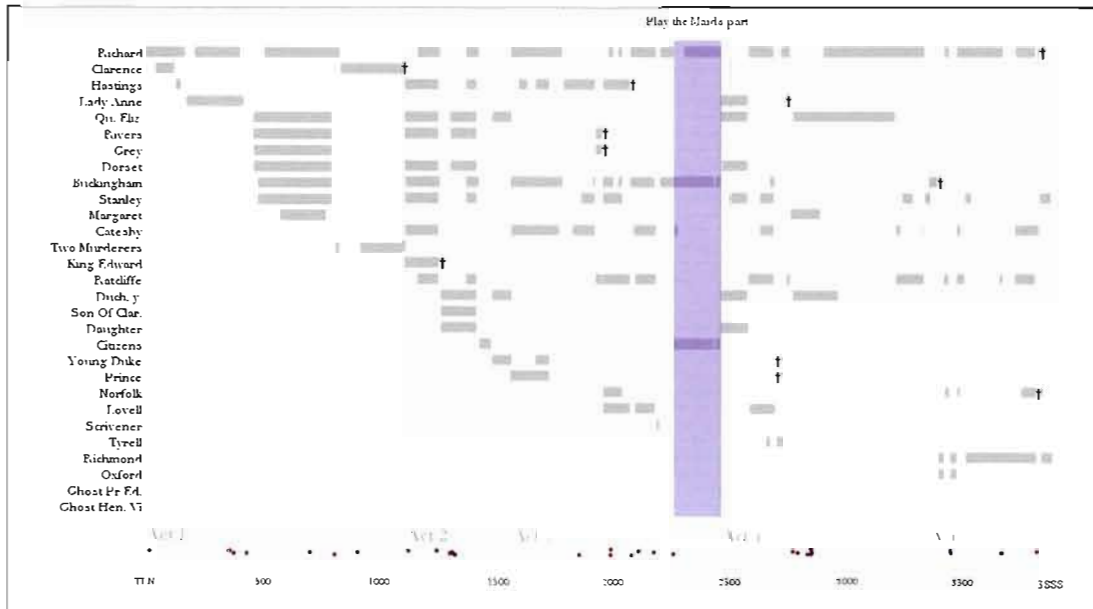


Fig.4.1 Synthetic graph of metatheatre in *Richard III*

> The so-called 'history plays' of the period ought to be
> redesignated 'political plays'. They are no mere chronicles or
> reports upon the events of the reigns they portray but are
> dramatic essays on the institution of kingship and on the
> origins, nature, and transfer of power.
>
> Michael Hattaway, "Drama and Society", *The Cambridge
> Companion to English Renaissance Drama*, p.94.

> Richard III is the first king to be known
> as the patron of a troupe of players
>
> M.C. Bradbrook,
> *The Rise of the Common Player*, p.27

In her 1972 book *Theatricality*, sociologist Elizabeth Burns
succinctly described a fundamental paradigm-shift in theatrical
performance initiated by the secular dramatists of the sixteenth-
century.

> Characters were no longer, as in the Morality plays, named as
> the vice or virtue which they personified but were presented as
> if they were real persons whose actions were prompted by
> intentions, recognizably typical of the socially real world,
> and were not exclusively symbolic. In this way *impersonation*,
> the portrayal of a person through imitation of behaviour
> derived from observation and experience of ordinary life, began
> to replace *personification*. The difference between the two
> modes lay in their frames of reference. (Burns 1972, p.163).

In England, this secularisation (and accompanying sedentarisation) of theatre largely resulted from policies and decisions made by the Tudor regime itself. With his 1534 *Act of Supremacy*, King Henry VIII effectively replaced the Pope at the head of the English church and began to institute Anglicanism as state religion. In 1543, the king went so far as to ban outright "all books, ballads, rhymes and other fantasies" dealing with scripture (Bradbrook 1979, p.31). Though the Mysteries and processions of great towns, such as York, resisted this ban, they did not survive much beyond 1576 when Queen Elizabeth imposed insurmountable restrictions on their performance.

When Shakespeare began his acting and playwriting career, sometime in the late 1580s and early 1590s, it is most likely that he was still facing an audience who had experienced religious drama. And so, with his *Tragedy of King Richard the Third* (1592-3), it would appear that he intentionally wrote a play "precisely in the tradition of the morality drama" (Spivack 1958, p.378).

In *The Third Part of Henry the Sixt* (1591), the character of Richard had already described himself as something of an actor who — in order to "catch the English Crowne" — was ready to "wet his Cheekes with artificiall Teares" and "play the orator as well as Nestor" (3.2.179-88/1703-12). At the outset of *Richard III*, in his 'descant on Deformity', the eponymous character goes even further and presents himself as being "determined to proue a Villaine" (1.1.30/32). Not only is Richard the catalytic master-of-ceremony of the play, he is a *personification* of evil.

The demonizing of Richard by Tudor historians Edward Hall, Thomas More and Raphael Holinshed certainly provided Shakespeare with a clear-cut villain ("Subtle, False, and Treacherous", 1.1.37/39). By combining the 'historical' content with the old Morality genre, he could make his play doubly accessible to his audience. But in having a *Historical Tragedy* pass itself off as a *Morality play*, Shakespeare also seems to be revealing something about the nature of theatrical representation. Perhaps, then, it is Shakespeare himself who "like the formal Vice, Iniquity, moralizes two meanings with one word" (3.1.82-3/1661-2).

The most telling element of Shakespeare's theatrical strategy is Richard himself: the player was called upon, not so much to perform the part of Richard, as to *personify* the Vice who *impersonates* him. Richard does nothing but 'dissemble' (a term that appears five times in the play) and literally 'acts' his way throughout. From the encounter with his brother Clarence who has fallen from favour — "this deepe disgrace in Brotherhood / Touches me deeper than you can imagine" (1.1.111-12/117-8) — to his wooing of Lady Anne — "I did kill … But 'twas thy Beauty that prouoked me … 'twas thy Heauenly face that set me on" (1.2.179-81/372-5) — to his melodramatic denial of bearing his enemies at court any ill will — "Cannot a plaine man liue, and thinke no harme, / But thus his simple truth must be abus'd (1.3.51-2/517-8) — to his apparently heartfelt contrition — "'Tis death to me to be at enmitie: / I hate it, and desire all good mens loue" (2.1.61-2/1185-6) — scene after scene, Richard proves himself a consummate actor. He 'performs' the part of brother, of lover, of falsely accused and then contrite courtier, of protective uncle, all the while plotting the deaths of those who stand before him.

Richard even adds Vice-like elements of mischief and chaos to the orderly, self-contained world of the play. At the top of 3.4, for instance, the Council meeting looks — for all the world — as if it begins on a deliberate miscue; as if Richard *should* have entered *before* he does "In happie time" (3.4.21/1989). The line "Who knows

the Lord Protectors mind herein?" (3.4.7/1973) and those following do seem rather comically extempore (or 'out of time'). And when Richard finally does make his entrance ("I haue beene long a sleeper", 3.4.23/1992), Buckingham apparently mixes up his line referring to Hastings "Ile giue my Voice … in gentle part" (1986–7), thereby reinforcing the theatrical setting itself.

> Had you not come vpon your Q my Lord,
> *William*, Lord *Hastings*, had pronounc'd your part;
> I meane your Voice (3.4.26–8/1994–6)

"Had pronounc'd your part" must have gotten a withering sidelong glance from Richard to motivate Buckingham's quick corrective "I meane your voice". And the rather superfluous surname *"William"* seems a little incongruous (not to say 'ambiguous' given that there probably were two players named 'William' onstage — Slye and Shakespeare — along with *Richard* Burbage).

The extent to which Richard and Buckingham 'act' their way to the top of the playworld, may also be indicated by an apparently authorial stage direction at the top of 3.5. Richard and Buckingham having taken into protective custody the rightful heirs to the throne and killed Hastings the Lord Chamberlain, must appear as defenders of the realm and not as the orchestrators of a *coup d'état*. Shakespeare therefore calls for them to enter "in rotten armour, marvellous ill-favoured" (3.5.1.s.d/2082–3). Though this phrase appears to be derived from one of Shakespeare's sources, Thomas More's *History of King Richard the Third* (where Richard wears an "evill-favoured brigander" or body armour) the context in which the stage direction occurs also lends itself to a somewhat more theatrical interpretation.

As Ben Jonson's quip over "three rusty swords" suggests (*Every Man in His Humour*, Prol.9), it is very unlikely that theatre companies had suits of armour made especially for them. They were most probably equipped with old, disused armour that the players repaired and beautified as best they could. Hence stage armoury *was* probably

rotten (because it had been discarded in the first place) and ill-favoured (because it did not necessarily fit the players themselves). By stressing the condition of the armour Shakespeare remains faithful to his source, but he may be also indicating that Richard and Buckingham are *putting on a show* and thus appear as ill-suited for war as the players themselves.

Perhaps Richard's entire ascension to the throne may then be perceived as something of a play-within-a-play. A theatrical conceit that may well have been sustained by the brief subsequent scene (3.6) wherein Shakespeare has a Scrivener enter ("with a paper in his hand" according to Q1 of 1594).

> Here is the Indictment of the good Lord Hastings,
> Which in a set Hand fairely is engross'd, …
> And marke how well the sequell hangs together:
> Eleuen houres I haue spent to write it ouer
> (3.6.1-5/2199-2203)

Eleven hours is perhaps just the right amount of time for a professional scribe to fill "a paper" the size of, say, a promptbook. A player like Shakespeare (who was certainly aware of the economics of stagecraft) may well have written his play with *all* available hands in mind including those of the *book-keeper* who would have been perfectly equipped to play this brief scrivener's part. Furthermore, the presence of obvious stage armour followed by the appearance of the book-keeper would have effectively set the stage for the play's most overtly theatrical scene (3.7).

Though all other immediate claimants to the throne have been successfully eliminated, still the "Citizens are mum" and appear wary of Richard. "[T]hey spake not a word,/ But like dumbe Statues, or breathing Stones,/ Star'd each on other, and look'd deadly pale" (3.7.23-5/2237-9). Thus Richard must appear as reluctant to *accept* the crown, as the people (and the peers) are reluctant to yield it. He and Buckingham will therefore perform a *wooing scene* of sorts wherein Richard must "Play the Maids part" and "be not easily wonne"

(3.7.49-50/2263-4) by Buckingham's solicitations. Once the Lord mayor and citizens are assembled together to witness Buckingham's fervent entreaties, Richard finally deigns to appear before them. Shakespeare has him entering *"aloft, betweene two Bishops"* (2313) — "Two Props of Vertue, for a Christian Prince" (3.7.95/2316) — thereby stressing, not only Richard's 'godliness', but that he has taken his chaste "maid's part" sufficiently to heart to provide his wooer Buckingham with a proper *balcony scene* setting.

Of course, the audience has from the very beginning of the play been made privy to Richard's transparent stratagems. And though he may take great pains to *dress the part*, it is improbable that the Lord mayor and the citizens themselves are fooled by Richard's appearances. Richard gets what he wants simply because there is no one left who can stand against him (no one, that is, save the exiled Richmond). Even this balcony scene seems superfluous since, regardless of its outcome, "the people are mum" and the crown is effectively there for Richard's taking.

What then may be at the heart of this second wooing scene (the first having been that of Lady Anne in 1.2) is the actual confrontation between Richard and Buckingham, the two 'actors' of the play. It is a rhetorical battle in which Richard once again proves the more daring performer (hadn't he gone so far as to provide Lady Anne with the very means to kill him?). Richard provides more compelling arguments *against* his taking the crown than Buckingham can muster in favour of it:

> I cannot tell, if to depart in silence,
> Or bitterly to speake in your reproofe
> Best fitteth my Degree, or your Condition
> (3.7.141-3/2362-4).

"I am vnfit for State, and Maiestie" concludes Richard "I cannot, nor I will not yeeld to you" (3.7.205-07/2426-8). Though Buckingham as thus been publicly rebuffed — "Come Citizens, [zounds] we will entreat no more" (3.7.218/2440) — Richard is still entirely at

liberty to change his mind: "Call them againe, I am not made of Stones" (3.7.223/2444). But by proving himself the better "actor", Richard has humiliated his pleading *wooer* Buckingham. He thus begins to rid himself of his cumbersome *zanni*.

Yet Richard's primary trait being that of the over-reaching social climber, his coronation also hastens his own doom. Richard has no more rungs for him to climb-up the social ladder and no more parts that he can play. As for the part of King, Richard evidently cannot play it, which provokes a veritable existential crisis.

> What? do I feare my Selfe? There's none else by,
> *Richard* loues *Richard*, that is, I am I.
> Is there a Murtherer heere? No; Yes, I am:
> Then flye; What from my Selfe? Great reason: why?
> Lest I Revenge.  What? my Selfe vpon my Selfe?
> Alacke, I loue my Selfe. Wherefore? For any good
> That I my Selfe, haue done vnto my Selfe?
> O no. Alas, I rather hate my Selfe
> For hatefull Deeds committed by my Selfe.
> I am a Vllllaine: yet I Lye, I am not. (5.3.183-92/3644-53)

The incoherent Richard has evidently lost all motivation. He may therefore be easily over-taken (and literally *beaten off* the stage) by someone — Richmond — who can 'play the part' of King better than he. *The Tragical History of King Richard the Third*, as Antony Hammond points out, is constructed as a ritual of expiation (Hammond 1981). The 'guilt' of Richard's final soliloquy is communal. The Elizabethan world-view could not allow for such over-reaching of one's position in society (which is perhaps why the character of Richard was — and still remains — so immensely popular). His rise — both historical and theatrical — was as seductive as it was improbable. It could only have been made possible through either the placidity or the tacit support of the people, his audience. It is in this rapport with an audience that *state* and *stage* meet. Perhaps *Richard III*, then, represents that *exorcism of state* through which the secular renaissance stage could also exorcise away the old medieval genre.

## ii. *THAT A MAN MIGHT PLAY*
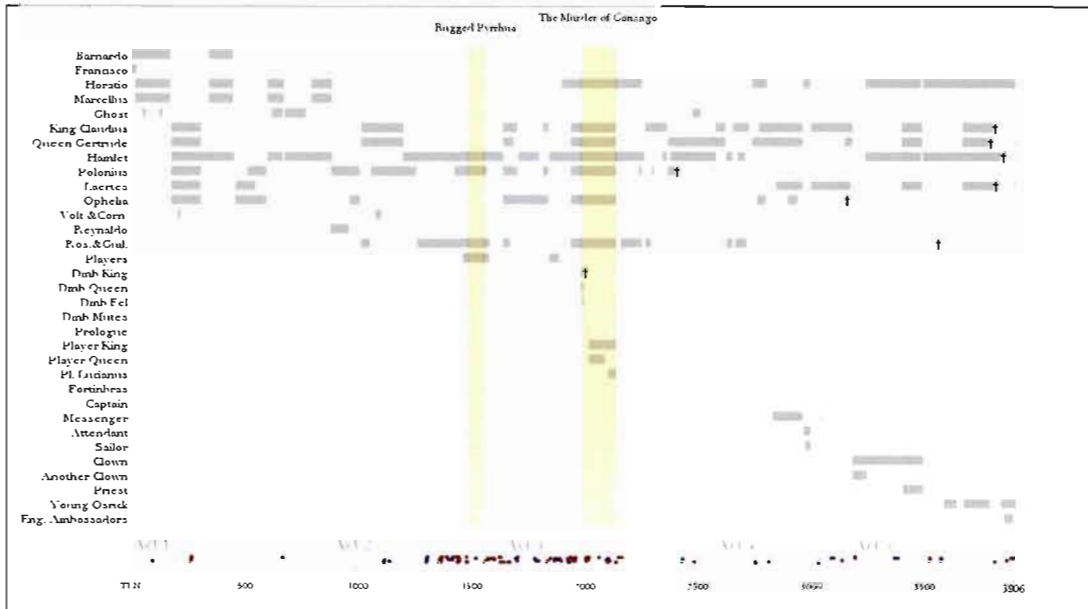


Fig.4.2 Synthetic graph of metatheatre in *Hamlet*

> I don't know how many books on *Hamlet* there are that set out to
> elucidate its mysteries. I prefer the ones that pay attention
> but stop short of explanation.
>
> John Cage
> (*James Joyce, Marcel Duchamp, Erik Satie: an Alphabet*)

Theatre is certainly a predominant theme of *Hamlet*. Apart from its
two 'insets' (the diegematic "rugged Pyhrrus" followed by the
dramatic "Murder of Gonzago"), there are more direct textual
references to theatre in *Hamlet* than in any other Shakespeare play
(with the possible exception of *A Midsommer Nights Dreame* which
contains as many). Hamlet himself makes about half of these
references. For much of acts 2 and 3, the audience can hardly forget
its being in a theatre, since it is constantly reminded of it. Yet,
apart from the avenging son feigning madness, the irruption of

theatre in the narrative of *Hamlet* does not appear in any of the play's (known) sources. Apparently, this is Shakespeare's invention. But what is the purpose of theatre in *Hamlet*? Judd D. Hubert suggests a possibility that may be worth exploring:

> The tragedy [of Hamlet] recounts the hidden struggle between an imaginary dramatist, compelled to move his plot along, and a star performer, dissatisfied with his assignment, who reluctantly consents to participate in the action, but only on his own terms. (Hubert 1991, p.88)

The story of the melancholy prince may have been common knowledge by the time Shakespeare wrote his own version. In 1589, Thomas Nashe wrote of "whole *Hamlets*, I should say Handfulls of tragical speeches" (Furness, p.5). And in June of 1594, Phillip Henslowe records a performance of *Hamlet* (the so-called *Ur-Hamlet* perhaps by Thomas Kyd) at the Rose theatre (Foakes 1961). So perhaps Shakespeare's own *Hamlet* depended on his audience's familiarity with his protagonist's propensity to soliloquize as well as his purported madness. But then how mad was Hamlet supposed to be?

In both Saxo Grammaticus' 12th century *Historica Danica* as well as in Belleforest' *Histoires Tragiques* (1570), prince Ambleth feigns imbecility in order to avoid his uncle Fengon's suspicion. His madness is a stratagem. But Shakespeare also distinguishes when Hamlet acts 'insane' from when he does not. Hamlet's "Anticke disposition" (1.5.172/868) almost always manifests itself as prose. When Hamlet is alone or in private consultation with Horatio he usually reverts back to verse. On only two occasions do Hamlet and Horatio converse in prose — the first is in 5.1, just before Hamlet's exchange with the grave-digging clown; the second is in 5.2, following the interview with Osricke — but, in both cases, Shakespeare is perhaps indicating that these are public and not private encounters between the two friends. In the crucial closet scene with Gertrude (3.4), Hamlet speaks in verse since he purposes to rally his mother to his (and the ghost's) cause. But when, at

Ophelia's grave (5.1), Hamlet inadvertently slips into verse he appears to be making a mistake since he thereby reveals to Claudius that his madness has been nothing but an act (which is perhaps what prompts Hamlet's line "but I am very sorry good *Horatio*,/ That to *Laertes* I forgot myselfe", 5.2.75-6/3579-80). It therefore seems as if Hamlet's madness was also intended to be strategic and that, as far as the actor is concerned, his character is sane.

But given the particular circumstances of Shakespeare's play — wherein Claudius does not initially appear to either feel threatened by or pose a threat to his thirty-year old university student nephew — what is the purpose of Hamlet's behaviour? If, as Harold Jenkins suggests, Hamlet's 'Anticke disposition' "justifies itself psychologically as a cover for feeling genuinely distraught" (Jenkins 1981, p.148) then couldn't the plight of the actor himself highlight that of the character? Couldn't one of the sub-plots of the play be the actual *acting* of Hamlet?

When Hamlet first appears onstage in 1.2, he mostly distinguishes himself by refusing to 'play his part' in the royal wedding. The eponymous character stands aside and as far away form the centre of the action as he can, while Claudius deals with the play's two other sons, young Fortinbras and Laertes. When the king finally does address Hamlet, it almost seems an afterthought: "But now my Cosin *Hamlet*, and my Sonne?" — Hamlet quickly interjects "A little more than kin, and lesse than kinde" before Claudius completes his statement — "How is it that the clouds still hang on you?" (1.2.64-6/244-6). Hamlet's very first line, then, is extra-dramatic. It is a sharp 'aside' that must be swiftly delivered in order to be, both, effective and amusing. But it also indicates that Hamlet is standing somewhere close by the audience. His next line effectively answers Claudius' question, "Not so my Lord, I am too much i'th'Sun" (1.2.67/247), which plays "son" off "sun" and so maintains the equivocal "kin[g]ship" context of his earlier aside. But perhaps Hamlet's line also provides a further indication as to his actual position on the Globe's stage (which was oriented North-Easterly).

Provided it was a nice day out, if Hamlet stood downstage he could have indeed been standing "i'th'Sun". Thus Hamlet may have replied to the king's metaphorical question with a literal truth.

Hamlet's subsequent conversation with his mother seems to reinforce rather than alleviate his resolute under-acting. When Gertrude attempts to coax her son out of his melancholy "Thou know'st 'tis common, all that liues must dye,/ Passing through Nature, to Eternity", Hamlet replies "I, Madam, it is common" (1.2.72-4/252-4). Again, Hamlet's line works on two levels: on one, the character of Hamlet ostensibly agrees with his mother; on the other, it is the actor who ironically indicates — if he is still downstage and "i'th'Sun" — that he is indeed standing right by the "commoners" in the audience (those 'under-standers' who could only afford the penny for the pit).

> GERTRUDE:  If it be [common];
> Why seemes it so particular with thee.
>
> HAMLET:   Seemes Madam? Nay, it is: I know not Seemes.
> (1.2.74-6/256-7)

While, on one level, Hamlet denies merely exhibiting the appearances of grief, on another he rejects "all Formes, Moods, shewes of Griefe" (1.2.82/263) of *dramatic representation*: "For they are actions that a man might play; / But I haue that Within which passeth show" (1.2.84-5/265-6). If Hamlet denies resorting to what an actor does onstage, what is the player then to do? How can one play that "which passeth show"?

Perhaps the plea at the beginning of Hamlet's first soliloquy — "O that this too too solid Flesh, would melt, /Thaw and resolue itselfe into a Dew" (1.2.129-30/313-4) — is not only Hamlet's first meditation on the subject of "Selfe-slaughter" (316), it is also the plea of an actor frankly asking himself 'how can I play this part?' After all, the subject is sublimation and the soliloquy itself a veritable aria that introduces and intermingles the themes of suicide, revulsion and disappointment in terms and turns of phrases

very near those we will encounter later in the play. It is as if the actor were reviewing his "vnprofitable" part in this "vnweeded Garden" of a play (1.2.133-5/317-9).

Once Hamlet has met his father's ghost, for instance, the first soliloquy's "Heauen and Earth,/ Must I remember?" (1.2.142-3/326-7] reappears again (albeit lengthened) to become:

Oh all you host of *Heauen*! Oh *Earth*; what els?
And shall I couple Hell? Oh fie: hold my heart;
And you my sinnewes, grow not instant Old;
But beare me stiffely vp: *Remember* thee?
I, thou poore Ghost, while *memory* holds a seate
In this distracted Globe: *Remember* thee?
Yea, from the Table of my *Memory*,
Ile wipe away all triuiall fond Records,
All sawes of Bookes, all formes, all presures past,
That youth and obseruation coppied there;
And thy Commandment all alone shall liue
Within the Booke and Volume of my Braine,
(1.5.92-103/777-88 italics mine)

Hamlet thereby answers his original query, "must I remember?", resolutely in the affirmative. But the question now becomes — in the context of "this distracted Globe" — how Hamlet intends to remember?

My Tables, my Tables; meet it is I set it downe,
That one may smile, and smile and be a Villaine;
At least I'm sure it may be so in Denmarke;
So Vnckle there you are: now to my word;
It is; Adue, Adue, Remember me: I haue sworn't. (1.5.107-12/792-6)

Hamlet chooses to remember his father's words by writing them down ("My tables") and most editors, following Nicholas Rowe's 1709 initiative, even add the stage direction "[He] *Writes*". But on what would Hamlet have written down "Adue, Adue, Remember me"? An actor would not have been very likely to carry a student's wax "tablet" onstage. But he may have carried on his 'roll' (i.e. the score for his individual part in the play). As he "wipe[s] away all triuiall fond Records, … all presures past" and adopts his 'Anticke disposition' isn't Hamlet re-writing his own part (just as

Shakespeare had presumably re-written the *Ur-Hamlet* into the present play)?

For his next entrance, the *Folio*'s stage direction calls for Hamlet to be "reading on a Booke" (2.2.167s.d/1203). Now it is as if Hamlet has shunned his part to become book-keeper. As book-keeper he certainly would know all the 'parts' of the play and — should he choose to be mischievous — could re-cast Polonius as a "Fishmonger" (1211). Later still — with his insertion "of some dosen or sixteene lines" to the "murther of *Gonzago*" Hamlet will turn dramatist (2.2.537-41/1578-81).

With the arrival of the players at Elsinore, (meta)theatre takes over the play. But it is not quite as Hamlet himself had planed. He may coach and tell the players exactly how he wants them to act (even as he himself does what he forbids them), still "the Players cannot keepe counsell, they'l tell all" (3.2.141-2/2009).

> Dumb-shows were a fairly archaic device by the time *Hamlet* was written, but not so archaic that … Hamlet should not have foreseen the players using one. The mistake in prematurely revealing the mousetrap through the dumb-show is partly due to Hamlet's lack of foresight, and his failure to allow for the players' stupidity is a component in the savagery with which he greets them when they come out to start the play itself. (Gurr 1992, pp.2-4)

The mousetrap is the 'Arrow' Hamlet has shot "o're the house" (5.2.243/3695). And if Claudius' reaction to the play-within-the-play has convinced Hamlet of his guilt, it may not have been quite sufficient to convince the audience (which still requires Claudius' confession of 3.3). The mousetrap, however, has certainly confirmed the King's own suspicions. Hamlet will be stirred into action but with disastrous effect. Hence his theatrical 'Arrow' will have mostly missed its mark and proven indeed to hurt Hamlet's "brother [Q2]" and "mother [F]" (3696).

It was the player's "rugged *Pyrrhus*" speech (a Marlovian pastiche on the death of a famous father at the hands of a vengeful son) that first recalled Hamlet to his "blunted purpose" (3.4.111/1491). But this "dreame of Passion" had also led him to meditate further on the purpose of acting itself: "What's *Hecuba* to him, or he to *Hecuba*/ That he should weepe for her? (2.2.545-54/1599-1600). 'Well', the audience might ask, 'what's the ghost of Old Hamlet to the actor Richard Burbage, or Richard Burbage to the ghost, that he should feel and 'act' for him?' Indeed, why "fight for a plot … Which is not tomb enough and continent / To hide the slain" (4.4.63-5/Q2). The answer is that Hamlet and Burbage both have a part to play on the Globe's "sterile Promontory" (2.2.299/1345).

Hamlet may shun his role of avenging son and re-cast himself — either as dramatist or allowed fool (perhaps modelled on Yorick) — the play, *Hamlet*, awaits for him still. His character's destiny is preordained: it is *written*. But Hamlet appears to know this well enough: "If it be now, 'tis not to come: if it bee not to come, it will bee now: if it be not now; yet it will come" (5.2.220-2/3669-71). He knows the play's "vnnaturall acts" as well as its "forc'd cause" and can thus anticipate more "purposes mistooke/ Falne on the Inuentors heads" (5.2381-5/3876-80). Hamlet can therefore "defie [Horatio's] Augury" because the "speciall Providence" he awaits is Shakespeare's alone (5.2.219-20/3668-9). He waits after Shakespeare just as Shakespeare waits after his recalcitrant "sparrow". As "rugged Pyrrhus" foretold (2.2.482-7), Hamlet can even "pause" (1526) and "[do] nothing" (1522); he does not even require to be "redeliuer[ed]" by Osrick to King and court (5.2.179/3643). Rather, it is they who *will come* to him (3674). In the end, Hamlet — who as been "in continuall practice" (5.2.211/3660) — will indeed avenge his father's death (albeit by accident) and finally be born "as a Soldier to the Stage" (5.2.396/3896).

**CODA:**

**ENTER SHAKESPEARE IN HIS NIGHT GOWNE**

> [Shakespeare's] name is printed, as the custom was in those
> times, amongst those of the other players, before some old
> plays, but without any particular account of what sort of parts
> he us'd to play; and tho' I have inquir'd, I could never meet
> with any further account of him this way, than that the top of
> his performance was the Ghost in his own *Hamlet*.
>
> Nicholas Rowe, 'Some Account of the Life of Mr. William
> Shakespeare', *The Works of Mr. William Shakespeare*
> (1709), I, vi.

Tradition, according to Nicholas Rowe, would have it that
Shakespeare performed the part of the Ghost in *Hamlet*. But for a
seasoned player and company sharer like Shakespeare how could this
relatively minor (albeit essential) part be 'the top of his
performance'?

As far as I know, there are only two contemporary allusions to
Shakespeare's acting. The first is John Davies of Hereford' *Scourge
of Folly* (1610) wherein Shakespeare is mentioned as having "plaid
some Kingly parts in sport" (Schœunbaum 1975, P.148). The second is
found in Ben Jonson's *Discoveries* (1641):

> Many times he [Shakespeare] fell into those things could not
> escape laughter: As when he said in the person of Caesar, one
> speaking to him; Caesar thou dost me wrong. He replied: Caesar
> did never wrong, but with just cause: and such like; which were
> ridiculous.[1]

Although one might argue that Jonson's intended meaning was "[as
when Shakespeare had Ceasar say], one speaking to him …" the
formulation (even for the time) is rather ambiguous. For if Jonson
is indeed referring to what Shakespeare actually 'said' ("one
speaking to him") then he may very well have performed the part of

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[1] Ben Jonson, 'Discoveries', *Works* (1641), II, 98.

Caesar in *Julius Caesar*. This is of interest because the character of Polonius in *Hamlet* also enacted the part.

> HAMLET:     Now my lord, you plaid once i'th' Vniuersity, you
>         say?
> POLONIUS:   That I did my Lord, and was accounted a good Actor.
>
> HAMLET:     And what did you enact?
> POLONIUS:    I did enact *Julius Caesar*, I was kill'd i'th'
> Capitol: *Brutus* killed me. (3.2.98-104/1953-9)

Regarding this jocular correspondence between *Hamlet* and *Julius Caesar*, almost every commentator seems to agree with Andrew Gurr.

> The regular playgoers at the Globe who recognized Polonius as
> the man who had played Caesar in Shakespeare's play of the year
> before [1599], and who recognized Hamlet as the man who had
> played Brutus, would laugh at this theatrical in-joke. But two
> scenes later, when Hamlet kills Polonius, they would think of
> it again, in a different light.
> (Evans 1997, p. 3282)

Richard Burbage, having famously performed the part of Hamlet, would probably have performed that of Brutus. And if our reading of Ben Jonson is correct and Shakespeare did perform the part of Caesar, then (following Gurr's lead) he may also have performed that of Polonius. But how can we then conciliate Shakespeare doubling the Ghost and Polonius when both characters appear in 3.4, wherein the Ghost enters immediately after Polonius has been slain? Perhaps a Q1[2] stage direction offers a possible solution to this casting conundrum.

Most readers of *Hamlet* would agree that when the Ghost first enters in 1.1 he is dressed in full armour. Horatio recognizes "Such was the very Armour he had on / When th'Ambitious Norwey combated" (1.1.60-1/76-7) and the Ghost is later described as being armed "From top to toe … from head to foot" and that "he wore is Beauer up" (1.2.28-30). For his second appearance (in 1.4-5), the Ghost is

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[2]  The first or so-called 'bad' quarto of *Hamlet* (1603), whose copy was probably based on memorial reconstruction.

likewise "in compleat steele" (1.4.52/637). But for the Ghost's third appearance in 3.4, Q1 provides the rather surprising stage direction 'Enter the Ghost in his night gowne'[3] (3.4.101.s.d./2482). Though this scene does occur in the queen's closet (as opposed to the battlements of Elsinore), why would the Ghost exhibit such consideration as to be in his night gowne? Unless, of course, this stage direction (most likely derived from a performer's memorial reconstruction of the play) concerned not so much the Ghost's apparel as what the player actually wore (perhaps out of necessity).

Let us suppose, then, that Shakespeare did indeed play the part of Polonius and that he also doubled as the Ghost. Intending to eavesdrop on Hamlet's interview with Gertrude, Polonius hides behind the arras (3.4.7/2380). Hamlet, thrusting his sword through the arras, kills Polonius who exclaims "O, I am slain" (3.4.25/2405). Then Hamlet may very well have looked behind the arras and revealed the body of Polonius[4]. But, for an author and a playing company adept at substitution, a costumed stagehand could very well have done the trick. This easy substitution would have left the actor Shakespeare free to exclaim "O I am slain" while preparing for his entrance as the Ghost. But Polonius' hiding behind the arras occurring at TLN 2380, his death at 2405 and the Ghost's appearance at 2482 would have left little time for Shakespeare to slip into armour, so that perhaps the Q1 night gowne was used to cover Polonius' costume. But then Shakespeare's entrance as the Ghost would have been so completely unexpected and magical as to make the wearing of armour almost superfluous.

Hence Shakespeare's role in *Hamlet* may have been somewhat archetypal if he played the murdered fathers. Indeed, the significant correspondence between Polonius and Old Hamlet may not have escaped either the audience or young Hamlet himself, since the vengeful

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[3] The character of Caesar also enters 'in his night gown' at the top of 2.2 of *Julius Caesar*.

[4] The stage direction itself was added by Edward Capell in 1768.

Laertes will now view Hamlet precisely as Hamlet views Claudius: "For by the image of my Cause, I see/ the Portraiture of his" (5.2.77-8/3581-2). Perhaps then the reason why Shakespeare's Ghost endured for so long in popular memory as the 'top of his performance' was precisely because the Ghost's appearance in 3.4 was such a 'coup de théâtre'.

CONCLUSION

## *"WELL, THE BEGINNING THAT IS DEAD AND BURIED"*
### *(The Forest for the Trees)*

My purpose at the outset of this study had been to get a better
sense of just how self-reflexive Shakespeare's theatre was. I sought
to find this out mostly quantitatively by establishing how much
Shakespeare resorted — either scenically or textually — to the
*theatre in the theatre*. Hence was this work essentially composed of
three readings of Shakespeare's *First Folio*.

The first *performative* reading (Chapter 1) superimposed occurrences
of play-within-the-play and disguise to the technical structure of
each *Folio* play. It showed the variety and amount of such devices,
as well as their structural significance. The second reading
(Chapter 2) collated most of Shakespeare's textual references to the
theatre and showed their precise location and persistence in the
*Folio*, as well as their import to the plays wherein they appear. The
third and final reading (chapter 3) gathered most of Shakespeare's
references to art, imitation, and painting and superimposed them
onto the previous chapter's survey of theatrical references. It thus
showed a more complete view of the 'lexical field' of mimetic
representation in Shakespeare's dramatic works. As for Chapter 4, it
provided — if only for *Richard III and Hamlet* — some measure of
'connective tissue' mostly lacking from this survey.

So how transparent — or self-reflexive — was Shakespeare's
(meta)theatre? By today's standards, at least, the answer surely is
"very transparent" (Table 5.1). But, then, how self-reflexive was it
according to the standards of his own day? Was Shakespeare, as
Barton writes, "concerned with the play metaphor to a degree unusual
even among his contemporaries" (Barton 1962, p.89)? Or was
metatheatre itself, as Boas suggests a "distinctive feature of
Elizabethan dramatic history" (Boas 1927, p.134)? Was Shakespeare's
theatre *more* metatheatrical than that of his peers?

**Table 5.1**
Metatheatre in the Plays
of William Shakespeare

| | DEVICES | | VOCABULARY | |
| | Insets | Disg. | Theatre | Art |
|---|---|---|---|---|
| Two Gentlemen (1590-4)*............. | Ø | 1 | 12 | 21 |
| Shrew (1590-4)..................... | 1 | 6 | 23 | 15 |
| 2H6 (1591)......................... | Ø | Ø | 14 | 6 |
| 3H6 (1591)......................... | Ø | 1 | 16 | 7 |
| 1H6 (1592)*........................ | Ø | Ø | 13 | 20 |
| Titus Andronicus (1592-4).......... | Ø | 3 | 12 | 9 |
| R3 (1592-93)....................... | 1 | Ø | 27 | 12 |
| Errors (1592-4)*................... | Ø | 4 | 1 | 4 |
| LLL (1594-5)....................... | 2 | 8 | 28 | 17 |
| King John (1594-6)*................ | Ø | Ø | 8 | 13 |
| R2 (1595).......................... | Ø | Ø | 10 | 14 |
| Romeo & Juliet (1595-6)............ | 1 | Ø | 11 | 11 |
| Dreame (1595-6).................... | 1 | 1 | 100 | 20 |
| Merchant (1596-7).................. | 1 | 2 | 18 | 10 |
| 1H4 (1596-7)....................... | 1 | 2 | 11 | 20 |
| Merry Wives (1596-7)............... | 1 | 2 | 10 | 8 |
| 2H4 (1597-8)....................... | Ø | 2 | 15 | 13 |
| Much Adoe (1598)................... | 2 | Ø | 16 | 12 |
| H5 (1598-99)....................... | Ø | 1 | 26 | 14 |
| Julius Caesar (1599)............... | Ø | Ø | 12 | 7 |
| AYL (1599-1600).................... | 2 | 2 | 35 | 16 |
| Hamlet (1600-1).................... | 2 | Ø | 100 | 33 |
| Twelfe Night (1601-2)*............. | 1 | 3 | 16 | 17 |
| Troilus (1600-2).................. | 1 | Ø | 25 | 14 |
| All's Well (1602-5)*............... | 1 | 4 | 14 | 14 |
| Othello (1603-4)................... | 1 | Ø | 17 | 6 |
| Measure (1603-4)*.................. | 1 | 1 | 10 | 14 |
| Tymon (1605-8)*.................... | 1 | Ø | 6 | 23 |
| King Lear (1605/10)................ | 1 | 2 | 12 | 15 |
| Macbeth (1606)*.................... | 1 | Ø | 14 | 21 |
| Anthonie (1606-07)*................ | Ø | Ø | 31 | 7 |
| Coriolanus (1607-8)*............... | 1 | 1 | 19 | 8 |
| Cymbeline (1609-10)*............... | 1 | 6 | 18 | 14 |
| Winter's Tale (1609-11)*........... | 2 | 4 | 20 | 19 |
| Tempest (1611)*.................... | 1 | 1 | 22 | 17 |
| H8 (1612-3)*....................... | 2 | Ø | 20 | 7 |
| | [30] | [56] | [762] | [491] |

* First Folio provides sole authoritative text.

**Table 5.2**
Metatheatre in the Plays of
Christopher Marlowe

| | DEVICES | | VOCABULARY | |
| | Insets | Disg. | Theatre | Art |
|---|---|---|---|---|
| Dido, Queen of Carthage (c.1585).. | Ø | 2 | 6 | 7 |
| Tamburlaine, part I (c.1586)...... | Ø | Ø | 4 | 2 |
| Tamburlaine, part II (c.1587)..... | Ø | Ø | 6 | 6 |
| Doctor Faustus (c.1589)........... | 1 | Ø | 5 | 14 |
| The Jew of Malta (c.1589)......... | Ø | 1 | 9 | 2 |
| Edward The Second (c.1592)........ | Ø | Ø | 16 | 3 |
| The Massacre at Paris (c.1593).... | Ø | Ø | 7 | 1 |
| | [1] | [3] | [53] | [35] |

Shakespeare certainly looks to have been far more metatheatrical than his great predecessor Christopher Marlowe (Table 5.2) whose only play-within-the-play is *Doctor Faustus'* 'inset-morality' of the Seven Deadly sins. But Marlowe's rather low level of metatheatre should perhaps come as no surprise to us given that Boas, the author of *Christopher Marlowe: A biographical and Critical Study* (Oxford, 1940), did not include any reference to the dramatist in his seminal article on the play-within-the-play. Marlowe's textual references to mimetic representation are very few. The 'art' in *Faustus* is mostly that of the necromancer. Whereas the 'theatre' in *Edward II* (c.1592) may have itself been influenced by the precedent set by Shakespeare's own *Henry VI* cycle (1591-2).

Yet if the following selection of English Renaissance plays (mostly drawn from Bevington's 2002 anthology) is any indication (Table 5.3), then Shakespeare's interest in metatheatre appears to have been only marginally above average.

**Table 5.3**
Metatheatre in a Selection of English Renaissance Plays
Written in Shakespeare's Lifetime (1564-1616)

|  | DEVICES |  | VOCABULARY |  |
|---|---|---|---|---|
|  | Insets | Disg. | Theatre | Art |
| *Spanish Tragedy*, Kyd (c.1585)...... 3 | | Ø | 66 | 7 |
| *Endymion*, Lily (c.1589)............ 1 | | Ø | 17 | 23 |
| *Bacon & Bungay*, Greene (c.1590).... 3 | | 5 | 18 | 28 |
| *Arden of Farvesham*, Anon (c.1592).. Ø | | Ø | 11 | 34 |
| *Everyman His Humour*, Jonson (1598). Ø | | 3 | 13 | 10 |
| *Shoemaker's Holiday*, Dekker(1599).. Ø | | Ø | 5 | 1 |
| *Sejanus*, Jonson (1603)............. 1 | | Ø | 35 | 25 |
| *Malcontent*, Marston/Webster(1604).. Ø | | 1 | 40 | 17 |
| *Tragedy of Mariam*, Cary (c.1605).. Ø | | Ø | 6 | 6 |
| *Volpone*, Jonson (1606)............. 3 | | 6 | 45 | 11 |
| *Revenger's Trag*, Middleton (1607).. 1 | | 1 | 45 | 11 |
| *Epicoene*, Jonson (1609)............ 2 | | 4 | 52 | 9 |
| *The Alchemist*, Jonson (1610)....... 4 | | 7 | 32 | 26 |
| *The Woman's Prize*, Fletcher(1611).. Ø | | Ø | 14 | 6 |
| *Roaring Girl*, Middle./Dek. (1611).. Ø | | 6 | 32 | 23 |
| *The White Devil*, Webster (1612).... 2 | | 3 | 37 | 39 |
| *Duchess of Malfi*, Webster (1613)... 2 | | Ø | 31 | 29 |
| *Bartholomew Fair*, Jonson (1614).... 1 | | 5 | 98 | 5 |

Thomas Kyd's *Spanish Tragedy* almost certainly influenced Shakespeare's *Hamlet*. And *The Winter's Tale* is based on a romance by Robert Greene (the author of *Friar Bacon and Friar Bungay*). But many of the plays listed above probably bear the mark of Shakespeare's own influence. After all, he was sharer and 'house playwright' of the principal theatrical company of his day and likely had a say in the composition of its repertoire. Prospective playwrights must therefore have had him in mind when submitting material for consideration. Middleton's *Revenger's Tragedy* probably owes much to *Hamlet* (rather than the other way around), while Fletcher's *The Woman's Prize* is a sequel to *Taming of the Shrew*. Both of these plays were performed by the King's Men, as were Marston's *Malcontent*, Webster's *Duchess of Malfi*, and Jonson's *Every Man in his Humour*, *Sejanus*, *Volpone* and *The Alchemist*.

Indeed, Jonson and Webster look to have been rather more overtly metatheatrical than Shakespeare ever was. Both of them make far more textual references to theatrical practice and Jonson's use of disguise overtops Shakespeare's in quantity as well as invention. In *Epicoene*, the revelation that the eponymous 'silent women' is actually a boy, perspectively recasts the play in an entirely new light. And in *The Alchemist*, the final transformation of Face (a.k.a. Lungs, a.k.a. the Captain) into Jeremy the butler is almost as surprising. In both cases, the true identity of a familiar character is proven false and the audience thereby shown to have itself been gulled. Such 'gullings' are so much a part of Jonson's citizen comedies that it is often difficult to determine just how many possible 'insets' there could be. As for the puppet-play of *Bartholomew Fair*, it is certainly one of metatheatre's high-points and can rival with any of Shakespeare's plays-within-the-play. Furthermore, its staging of a rhetorical battle between puppet-player and puritan (which the puppet wins!) is a strong indicator of the kind of 'moral defence' metatheatre could indeed provide.

Though painting remains "a mysterie" only for Shakespeare (and his clown Pompey), Webster does seem to refer to 'art' and mimetic representation rather more than he. And with regards the significant parallel between painting and theatre (or one type of 'shadow' and another), Middleton and Dekker's *The Roaring Girl* (1611) provides us with yet another telling conflation as the character of Sir Alexander describes his home:

> Nay when you look into my galleries (…)
> You're highly pleased to see what's set down there:
> Stories of men and women mixed together (…)
> Within one square a thousand heads are laid
> So close that all of heads the room seems made;
> As many faces there, filled with blithe looks
> Show like the promising titles of new books
> Writ merrily, the readers being their own eyes,
> Which seem to move and to give plaudities;
> And here and there, whilst with obsequious ears
> Thronged heaps do listen, a cut-purse thrusts and leers
> With hawks eyes for his prey — I need not show him (…)
>                         Then, Sir, below,
> The very floor, as t'were, waves to and fro,
> And, like a floating island, seems to move
> Upon a sea bound in with shores above. (1.2.14-32)

Thus are the paintings in Alexander's galleries transformed into a depiction of the theatre itself, complete with its own tiers of *galleries* and floating (*Tempest* like) island of a stage.

It might therefore be fairly safe to assume — together with Boas — that metatheatre (whether scenic or textual, implicit or explicit) was indeed a distinctive trait of the Elizabethan theatre as a whole. But Barton might also be right. If Shakespeare's influence on us today is any indication of what it was in his own time and place then his concern — as player, dramatist, and producer — with the play-metaphor might very well have been a contributing factor to making it such a distinctive feature.

If the present work does add anything new to the field of metatheatre, it is perhaps in determining just *how much* Shakespeare himself did resort to it and (due to the graphic contextualization of its occurrences) of what *structural* import metatheatre and the play-metaphor may have been to his dramaturgy. Yet my main contribution (if it may be called that) remains in my providing a view of Shakespeare, as it were, from 30,000 feet: true formal outlines of his dramatic works based on the substantive textual data that the *First Folio* affords. Though metatheatre remains a staple of my practice as dramaturge and director, here has it mostly served as an *illustration* of what such graphic analyses may perhaps contribute.

In the introduction, I intimated that the formal paradigm of this *catalogue raisonné* or *photo-reportage* of Shakespeare's metatheatre was an internet website. Such a website (http://www.zarov.org) will indeed be the final resting place of this, otherwise, fairly unwieldy work. Yet I do feel it necessary to complete its 'print' version with something a website could not do. Hence does the final 'figure' (fig.5.1) conflate the graphic analyses of my survey's three chapters so as to present the thirty-six *Folio* plays chronologically, in their (presumed) order of composition and performance. The result, which I believe to be the aptest conclusion to this essentially graphic endeavour, is a forty-foot graph representing almost 'at a glance' the history of Shakespeare's dramaturgy and metatheatre. As it happens, forty feet was about the frontage of the Globe's stage, the very 'world' onto which this work would open a window.

Montréal,
Décembre 2007.

À Bri/Gil(les)

## COMMENT DESSINER SHAKESPEARE
### Mode d'emploi

> Le monde entier est un théâtre, — et tous, hommes et femmes,
> n'en sont que les acteurs. — Tous ont leurs entrées et leurs
> sorties, — et chacun y joue successivement différents rôles
>
> — *Comme il vous plaira* (2.7.139-42/TLN 1118-21)

Pour Shakespeare et ses camarades comédiens, le texte d'une pièce de
théâtre était essentiellement une partition de jeu leur dictant les
répliques ainsi que la suite d'événements à interpréter sur scène.
Si, de nos jours, on a tendance à lire et à imaginer ses pièces dans
leur contexte fictif — *Hamlet* à Elseneure, *La Nuit des rois* en
Illyrie, ou Le Conte d'hiver en Sicile puis Bohème-sur-mer —
Shakespeare, quant à lui, dut tout d'abord se les imaginer sur son
"indigne tréteau": la scène du Theatre, ou celle du Globe, ou du
Blackfriars. Aussi est-il assez probable que le tout premier regard
posé sur un texte dramatique de Shakespeare — celui des acteurs de
sa troupe, The Lord Chamberlain's et plus tard The King's Men — ait
été de nature beaucoup plus technique que littéraire puisque
forcément axé sur la performativité du texte plutôt que sa
littérarité. Shakespeare en composant son oeuvre — et ses camarades
en la lisant — devaient bien entrevoir (au moins intuitivement) la
structure et la logistique de ce qu'ils auraient à défendre de plein
jour et tout entouré d'une foule de spectateurs aussi agités
qu'exigeants. D'ailleurs, le principal aide mémoire dont disposaient
ces acteurs élisabéthains, le "plot" (ou "platt"), rend bien compte
de ce regard plus performatif que littéraire. Simple feuille volante
affichée en coulisse lors des répétitions et représentations d'une
pièce, le "plot" résumait l'action dramatique en dressant la liste,
acte par acte, de toutes les entrées en scène. Nous inspirant de cet
outil synoptique élisabéthain nos propres coupes formelles (Chapitre
1 et dépliant) ont également pour fonction de réduire les textes
dramatiques de Shakespeare à leur plus simple expression

performative. Chacun de ces graphiques est effectivement un plot représentant les ENTRÉES et les SORTIES des personnages d'une pièce selon l'axe tracé par le nombre de ses vers ou, plutôt, de ses lignes typographiques. C'est donc la grande forme performative des pièces de Shakespeare que nos analyses graphiques tâchent d'extraire de l'édition princeps, le *Premier Folio* de 1623.

Ouvrage posthume intitulé *Mr. William Shakespeares Comedies, Histories, & Tragedies*, le Folio de 1623 est la toute première édition de l'oeuvre dramatique complète (ou presque) de Shakespeare. Si dix-huit des trente-six pièces qu'il contient avaient déjà été publiées du vivant de leur auteur (1564-1616), la plupart de ces éditions antérieures au Folio ne semblent avoir bénéficié d'aucune supervision particulière, ni de Shakespeare lui-même, ni de sa troupe. D'ailleurs, gardant jalousement ses textes, la troupe de Shakespeare ne cédait jamais aux éditeurs que des brouillons ou des transcriptions de ceux-ci. Rarement les imprimeurs n'eurent accès aux versions définitives des précieux "livres du souffleur". Mais le Folio semble avoir largement surmonté ces obstacles, car — en l'absence de feu Shakespeare — deux de ses plus proches collaborateurs, les comédiens John Heminge et Henry Condell, y ont manifestement joué un rôle assez important pour en signer les dédicaces. Le Premier Folio est donc la seule édition d'époque qui fasse vraiment figure d'autorité.

La réédition photographique du Folio sur laquelle se fonde notre travail est celle du *Norton Facsimile of the First Folio of Shakespeare* (1968, 2nd ed. 1996) qui tâche de reproduire — à partir de la soixantaine d'exemplaires du Folio au Folger Shakespeare Library de Washington — une version quasi parfaite du livre. Mais notre sélection du Norton Facsimile est également due à son usage du THROUGH-LINE-NUMBERING (ou TLN), cette méthode particulière de recenser et de numéroter le texte du Folio. En effet, l'éditeur du Norton Facsimile, Charlton Hinman, au lieu de référer sa version du Folio à telle ou telle édition moderne des œuvres complètes de Shakespeare — comme le voulait l'usage — opta plutôt pour compter

dans l'ordre normal de lecture les lignes typographiques de chaque pièce, de l'Actus primus scena prima jusqu'au Finis. Formant ainsi une suite ininterrompue de coordonnées numériques, le TLN trace pour chacune des pièces du Folio un axe imaginaire qui s'apparente analogiquement à celui de sa durée de performance. Que d'inscrire sur cet axe les entrés & sorties des personnages, selon l'ordre de leur apparition sur scène, nous paraissait susceptible de révéler non seulement la distribution des rôles mais également certaines interrelations formelles dont Shakespeare lui-même (étant comédien) devait être des plus sensibles. Notre projet s'avère donc un hommage autant à Shakespeare qu'à Hinman dont le TLN rendait possible cette analyse graphique du Folio.

## L'EXEMPLE DU METATHEATRE

Pourquoi restons-nous spectateurs, comme s'il s'agissait d'une tragédie, jouée pour le plaisir par des acteurs déclamant?
— *Henry VI (3e partie)* 2.3.27-8 TLN 1087-8

Depuis que l'américain Lionel Abel inventa le terme métathéâtre (*Metatheatre : A New View Of Dramatic Form*, 1964) pour désigner ce qui lui semblait un élément distinctif de la dramaturgie moderne, la plupart des chercheurs et des praticiens s'accordent pour dire que "la métathéâtralité règne" sur l'œuvre dramatique de Shakespeare (Gurr et Ichikawa, *Staging in Shakespeare's Theatre*, 2000, p.13). En effet, les pièces-dans-la-pièce, les déguisements, ou des répliques comme celle de Fabien dans *La Nuit des Rois* — "Si ceci était joué sur un théâtre aujourd'hui, je le condamnerais comme une impossible fiction" (3.4.127/TLN 1649) — sont assez généralement perçus comme caractéristiques de la dramaturgie shakespearienne. Pourtant, malgré les études fort notables d'Anne [Righter] Barton (*Shakespeare and the Idea of the Play*, 1962) et de James Calderwood (*Shakespearean Metadrama*, 1971), il n'existe pas vraiment d'équivalent shakespearien au Théâtre dans le théâtre sur la scène française du XVIIe siècle (1996) de Georges Forestier. Jamais, dirait-on, le théâtre-dans-le-théâtre de Shakespeare ne fut-il adéquatement répertorié. Afin de répondre à ce qui nous semblait une lacune, nos

graphiques indiquent donc toute occurrence scénique ou textuelle du métathéâtre de Shakespeare. Faisant ainsi d'une pierre deux coups, nous donnons un peu plus de relief à nos graphiques tout en suggérant comment — pour bien situer leur objet d'étude — des analyses thématiques ou lexicales pourraient également bénéficier de cette vue à vol d'oiseau sur l'œuvre de Shakespeare.

**LEGENDE**

**Dramatis personnæ :**

Chaque graphique (Chapitre 1 et dépliant) dresse la liste des PERSONNAGES sur l'axe vertical des ordonnées (axe Y), de haut en bas, selon l'ordre de leur entrée en scène. Une croix (†) indique lorsqu'un personnage est décédé.

**Entrées & sorties :**

Les entrées et sorties apparaissent sur l'axe horizontal des abscisses (axe X) où le TLN de Hinman représente, analogiquement, le temps ou la durée.

**Actes :**

Nos graphiques indiquent les ACTES mais non les SCÈNES. Car si un ACTE peut être un élément structural important, il demeure souvent invisible lors d'une représentation. Alors qu'un changement de SCÈNE à l'Anglaise est aussi visuellement évident, ici, qu'il ne l'est durant une performance : la scène se vide. Lorsque l'ACTE indiqué est celui du Folio, sa ligne est continue. Si l'ACTE n'apparaît pas au Folio mais provient d'une autre source (Quarto ou Octavo d'époque, ou édition moderne), cette ligne est en pointillé.

**METATHEATRE**

**Pièces-dans-la-pièce et Déguisements :**

Les graphiques du chapitre 1 représentent les PIÈCES-DANS-LA-PIÈCE dans des CADRES VERTICAUX. Quant aux DÉGUISEMENTS, ils apparaissent en tant que CADRES HORIZONTAUX autours des personnages concernés. Nous inspirant des travaux de Frederick Boas sur la piéce-dans-la-pièce ("The Play Within The Play", *The Shakespeare Association*, 1927) et de Georges Forestier sur le déguisement (*Esthétique de l'identité*, 1988), on distingue ici cinq types de pièce-dans-la-pièce (Pièce-dans-la-pièce, Scène impromptu, Masque ou Mascarade, Imposture, Rêverie) et deux types de déguisements (Déguisement conscient, Déguisement inconscient), tous colorés selon leur espèce particulière.

## CHAMPS LEXICAUX DU THEATRE & DE L'ART

> Tout le monde sait bien que Shakespeare fut mis très tôt en
> présence de la métaphore maîtresse du theatrum mundi et qu'il
> en fit un usage abondant afin de mieux éclairer ses
> personnages. Des passages fameux tels Le monde entier est un
> théâtre de Jacques ou Nos divertissements sont finis de
> Prospero sont familiers mais bien moins fréquents dans l'œuvre
> de Shakespeare que l'apparition soudaine de termes comme acte,
> jeu, rôle, contrefaçon, ombre, scène, pageant ou théâtre qui
> jettent subitement sur le monde de la piéce l'éclairage de
> l'art."
> — James Calderwood, *Shakespearean Metadrama* (1971), p.5.

Les graphiques du chapitre 2 indiquent la localisation exacte
(toujours selon le TLN d'Hinman) de tout terme qui, à l'époque,
était assez explicitement associé à la pratique du théâtre. Ces
termes apparaissent en tant que points rouges sur l'axe des
abscisses. Tandis que les termes associés à l'art mimétique — et qui
semblent commenter la représentation théâtrale d'une façon plus
implicite (ou "de biais") — le chapitre 3 les représente plutôt
comme des points bleus. Tous les termes répertoriés appartiennent
aux répliques et jamais aux didascalies. Les deux séries de termes
offrent une vue d'ensemble sur le champ lexical de la représentation
mimétique dans chaque pièce de Shakespeare. Les principaux termes
répertoriés sont les suivants :

| Théâtre | Art |
|---|---|
| ACT / ACTING / ACTOR | ART / ARTIST |
| CUE | COUNTERFEIT |
| DISSEMBLE | IMAGE/IMAGINATION |
| ENACT | IMITATION |
| INTERLUDE | LIMN |
| PAGEANT | PAINT / PAINTER / |
| PART |  PAINTING |
| PERFORM | PERSPECTIVE |
| PLAY / PLAYER | PICTURE |
| PROLOGUE / EPILOGUE / | SHADOW |
|  CATASTROPHE | |
| PROMPT | |
| SCENE | |
| SHOW | |
| STAGE | |
| THEATRE | |
| TRAGEDY / COMEDY | |

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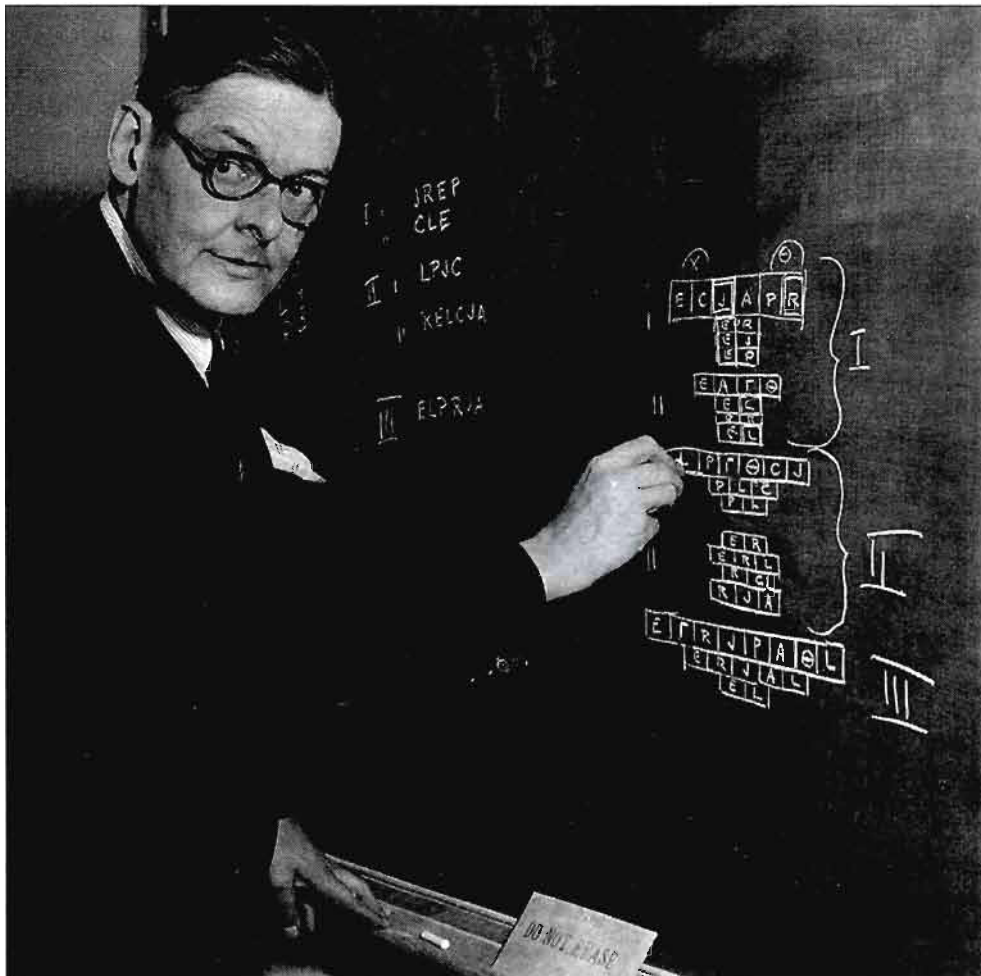
**T. S. Eliot drawing a diagram of a play in his office at the Institute of Advanced Study, Princeton, 1948**