

A NIGHTMARE FOR A CENTURY?

'Two Gents' at Stratford

by

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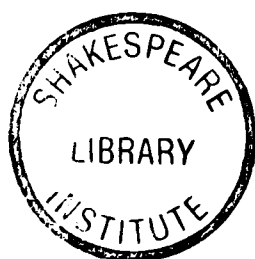
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SYNOPSIS

This thesis offers a descriptive and analytical account of the productions of The Two Gentlemen of Verona performed at the Stratford theatres. Four productions produced before 1926 without substantial material are mentioned and briefly discussed in Chapter I. The other six staged after 1932 will be separately considered in each of the following chapters in terms of their theatrical realization. Discussion derived from prompt-books, contemporary reviews, theatre-records and photographs, together with information obtained directly from members of the Royal Shakespeare Company. This thesis seeks to evaluate theatrical as well as literary attitudes towards the play. In certain cases, the influence of some modern literary criticism will be discussed where it is considered to be a factor in the directors' conception of the play. The final chapter attempts to assess divergent interpretations and to identify some aspects of the play which have perhaps received insufficient attention.

This thesis contains approximately 40,000 words.

To My Parents

and

Jack

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**'Thacker's production is a
sparkler that never ceases
to fizz'**

TIME OUT

**'A stylish cast ... A joyous
production'**

DAILY MAIL

HILARY CROMIE

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ONE

Text and Performance

The Two Gentlemen of Verona is one of the least frequently performed Shakespearian plays: even at the theatres in the playwright's home-town, only ten productions have been staged since the opening of the Shakespeare Memorial Theatre in 1879. In 1890, when Osmond Tearle's Company paid its second visit to the theatre,¹ in accordance with the custom of each year producing a play by Shakespeare that had not been previously played,² The Two Gentlemen of Verona was chosen and performed on 22 and 26 April. Osmond Tearle directed it and took part as one of the title gentlemen, Valentine, with Mrs. Tearle as Silvia. Unfortunately the production itself was rather flat and the Stratford audience showed little interest in it.³ What is more surprising, while F. R. Benson decided to direct a production of the same play as the Birthday Revival Play on 23 April 1910 at the same theatre, he clearly revealed that he had no knowledge of Osmond Tearle's previous production.⁴

On 21 April, Benson gave an interesting lecture on The Two Gentlemen of Verona at the Technical School, Stratford-upon-Avon, and explained what made the play a singularly appropriate choice for a performance at Stratford on Shakespeare's birthday by the Shakespearean Company. F. R. Benson believed that The Two Gentlemen of Verona was one of the earliest of Shakespeare's plays; it might have covered the portion of the

dramatist's life when things were not going harmoniously with him and he seemed entangled in some strange passion for the woman with the 'dark chestnut hair'. Benson also noticed in the play the hints and suggestions of many characters in the finest of Shakespeare's later works; there was the making of a Romeo in Valentine, the possible making of an Iago in Proteus, the beginning of Osric and Roderigo in Thurio. Launce and Speed, for sure, were the prototype of many of the Shakespearean clowns, etc. There were splendid verse-lines, too. Certainly, one would be able to recognize the link between the play and Shakespeare's poetry and Sonnets. Although Benson was convinced that Shakespeare had felt the power and might of love as a force illuminating and sharpening his writing as a poet, but not yet learnt to express it as a dramatist, he did not think it fair to quarrel over the play as much as many critics did at the time, and the climactic crux in the final scene, in Benson's opinion, came at 'the right time and the right place'.⁵

Despite being performed at Stratford on Shakespeare's birthday, the 1910 production of The Two Gentlemen of Verona was not the highlight of the season; the Prize Play was the elaborate production of The Piper, which gained notorious attention from Benson.⁶ Mrs. Benson recalled in her memoir:

The spring of 1910, The Gentlemen of Verona was the play chosen for the Birthday. FRB preferred to stand out of the cast as the play was to be put on for only two performances, and he had a very heavy week before him, with the Prize Play, The Piper, in rehearsal, and all the other work in connexion with the three weeks' Festival...⁷

So, not surprisingly, Benson contented himself with the tiny role of the First Outlaw, with Mrs. Benson as Julia. Benson's production was not a particularly memorable one, either.⁸ In fact, not until 1916 did the Old Vic Company under the direction of Ben Greet present a 'splendid' performance of the play,⁹ and make one wonder 'why this comedy has almost ceased to be produced'.¹⁰ It opened on 9 August at the Shakespeare Memorial Theatre, with Sybil Thorndike as Julia and Robert Atkins as the Duke, and was the last to join the repertoire of the Shakespeare Tercentenary Celebration at Stratford-upon-Avon that summer.

It is worth noticing that the promptbooks of all these three productions have not survived, but evidence in the playbills and reviews indicates that the play was performed with considerable alterations. The new act and scene divisions, as printed in the playbills for both 1916 and 1910 productions, are undoubtedly not Shakespeare's.¹¹ Moreover, as recorded in the Evesham Journal and Four Shires Advertiser, the first appearance of Launce with his dog in II. iii originally was put forward and included in the first act of the 1910 production.¹² The playbills for both the 1910 and 1890 productions explicitly encouraged theatregoers to purchase the Memorial Edition of Shakespeare's Plays at the Memorial Library,¹³ and the chief purpose of the edition was to present the plays of Shakespeare 'as performed in the Memorial Theatre. For the convenience of the frequenters of the theatre, these plays will present the stage arrangement...'¹⁴ Therefore, at

least, the basis of the performed texts for F. R. Benson's and Osmond Tearle's productions can be surmised as the Shakespeare Memorial Edition of Shakespeare's Plays.

This intended performance text was 1842 lines as against 2173 lines in the full play; one seventh of the original play was cut. C. E. Flower, the editor of the Shakespeare Memorial edition of the play, stated in the "Introduction" that '[t]he manners and taste of the present age will not permit of the use of certain words and expressions that were of common occurrence three hundred years ago, and the Editor has endeavoured, without altering the meaning of the Poet, to omit or to soften such expressions...'¹⁵ Certainly, those lines, which would be 'accounted for only from the gross taste of the age [Shakespeare] liv'd in' by Alexanders Pope,¹⁶ such as,

Spe. Why then, my horns are his horns, whether I
wake or sleep.

Pro. A silly answer and fitting well a sheep.

Spe. This proves me still a sheep?

Pro. True; and thy master a shepherd.

Pro. Here's too small a pasture for such store of
muttons.

Spe. If the ground be over-charged, you were best
stick her.

(I. i. 79-83, 99-102)¹⁷

were cut.

Flower also attacked the comedy in his edition as follows:

...Overflowing with brilliant and witty dialogue, the plot is worked out so unskilfully and the continuity of the scenes is so ill arranged, that it has been considered impossible to render it upon the stage intelligibly without great alteration.¹⁸

Thus, first of all, two whole scenes--III. ii, where Proteus encourages Thurio to serenade Silvia under her balcony, and V.

i, where Sir Eglamour meets Silvia at the Abbey and accompanies her to escape from the court of Milan--were removed from the text.¹⁹ The former was omitted possibly because of its telescoping of time. At the beginning of III. ii, Thurio complains of Silvia's increased hostility since Valentine's exile:

Since his exile she hath despised me most,
Forsworn my company, and railed at me,
(11. 3-4)

but soon Proteus' entrance brings about the report that Valentine has just gone (11. 11-13). Also, the omission of III. ii gave a sense of longer time having passed, which seemed to allow Proteus' machinations and Silvia's rejection of his false wooing, as one of Proteus' soliloquies describes later (IV. ii. 1-17), to happen.

V. i is the only scene taking place at an abbey, more precisely, 'Friar Patrick's cell' (IV. iv. 45); it might not be worthwhile to paint scenery solely for this relatively short scene. Besides, the sole concern of V. i is Silvia's escape to Mantua, which has been predicted in IV. iii; the result of her escape, being captured by the Outlaws, is presented in V. iii. However, in 1890, the truly significant and widely discussed textual alterations in the reviews were the transpositions of scenes in the production.

Flower had remarked that the 'exigencies of modern scenic representation require the occasional transposition of scenes' in the "Introduction" of the Memorial Theatre edition.²⁰ In order 'to enable the audience to comprehend the action more

readily, by avoiding the too frequent changes from Verona to Milan and back',²¹ the necessity of scenic transpositions was further emphasized. Some of these transpositions were made in Act II,²² where scenes ii and iii were played as the last scene of Act I, and scene v was placed between scene i and iv, 'in order to give time for the lovers to arrange "all the cunning manner of our flight" (II. iv. 179)'.²³ Together with the omission of Speed's speeches and presence in II. iv,²⁴ scenes iv and v seemed to happen simultaneously, although at different places. As a result, Speed's problematic exit in II. iv in the original text was easily solved; the new arrangement even provided a stronger connection between the two examples of male friendship in both scenes. That Valentine eagerly informs and involves the newly arrived Proteus in his planned elopement with Silvia in II. iv contrasts more directly with Launce's reluctance to give Speed a straightforward answer for his enquiries about Proteus' love-affair with Julia. Similarly, II. vi was placed between II. vii and III. i; Proteus seemed to check his 'erring love' (II. iv. 212)²⁵ very thoroughly, and, despite the fact that he still decided to betray his friend and his love, his prolonged decision might signify the goodness and guilt in the character and thus made Proteus seem to be more redeemable at the end. A greater advantage of this new arrangement was that II. vi became a part of III. i and the second soliloquy had the function of introducing Proteus' betrayal of his friend by exposing Valentine's planned elopement to the Duke, instead of being a mere repetition of

Proteus' first soliloquy at the end of II. iv. These transpositions were felt to be a great improvement to the narrative flow.²⁶

The performance of a nearly full text of this early comedy with its original sequence was not made possible until 1925,²⁷ when W. Bridges Adams applied the conventional architectural set successfully in his financially triumphant production.²⁸ No photographs exist; nevertheless, the advantages of using the conventional architectural set were described in the Birmingham Mail²⁹ and Gordon Crosse's dairy³⁰. With different pictures as varying backgrounds, the conventional architectural set quite sufficiently indicated the change of place; its spacious simplicity allowed brisk acting and rapid succession of scenes. Therefore, re-arranging the order of events in the text in order to avoid too frequent changes of scene was not necessary. However, not staging Shakespeare's original text earlier or more often is not merely related to the matter of using the elaborate Victorian or Edwardian settings. It is more to do with the play's usually unfavoured position in the Shakespearean canon, a fact which was hinted at in F. R. Benson's speech and C. E. Flower's Memorial Edition of Shakespeare's Plays.

The most common impression one may gain from the first reading is that The Two Gentlemen of Verona is rather like a 'sketch', as Algernon Charles Swinburne defined it.³¹ William Hazlitt and Bertrand Evans, though not completely unappreciative of the play, have used similar terms to describe

it.³² Hazlitt defended the play as 'little more than the first outlines of a comedy loosely sketched in'. Bertrand Evans wrote in his "Introduction" to the Signet edition of the play:

Perhaps it is just to say that in most cases it furnished no more than an artist's preliminary sketches for the fuller, finished portraits of character, incident, and "world" that would come after...³³

'Sketchy', it seems, but the authorized 1623 Folio text of the play is in many ways a good one.³⁴ As E. K. Chambers noticed, the text is 'fairly free from misprints and mislineations', presenting a complete work in itself ready for criticism.³⁵

Samuel Johnson discovered that, in this comedy, 'there is a strange mixture of knowledge and ignorance, of care and negligence',³⁶ for it is both historically and geographically inaccurate and inconsistent. Of course, there is hardly a Shakespeare play which does not contain contradictions of detail, and Shakespeare notoriously played freely with place and time. Yet The Two Gentlemen of Verona takes these things to extremes. In II. v, Speed welcomes Launce to Padua (l. 1), which place presumably has nothing to do with the play. In III. i, Verona is mentioned for the first time. The Duke of Milan, tricking Valentine into a revelation of his love for Silvia and their planned elopement, says he is in love with 'a lady in Verona here' (l. 81). It seems that the Duke suggests 'Verona' as the locality of the scene. Moreover, later in the same scene, when Proteus re-enters and describes Silvia's petitioning of her father for Valentine's repeal, it is clearly no time for this episode to happen between the Duke's exit at

1. 169 and Proteus' re-entry at 1. 188. Similarly, in III. ii, after Valentine's exile, Thurio complains of Silvia's increased hostility. However, from the duologue between Proteus and the Duke (III. ii. 11-3), it appears that Valentine has just gone. In V. iv, Valentine threatens Thurio: if once again Thurio refers to Silvia as his, 'Verona shall not hold thee' (V. iv. 129). It sounds as if Thurio has just come from Verona. It is evident that all these inconsistencies also have irritated directors. But the more worrying inconsistencies dwell in the play's characters.

Of the romantic quartet, Proteus' name marks him out as a sinner against the virtue of a courtier--constancy, and a villain in a tale of chivalrous convention. He betrays his love and friend in the most caddish manner, but invites the audience's sympathy in what he takes to be a moral dilemma. In both his soliloquies in II. iv and vi, he shows quite powerfully his awareness of his falsehood. But, before long, he performs his treachery with no apparent difficulty in III. i, and the result is 'a loss of moral coherence'.³⁷

Valentine's name marks him the true lover, the hero of the romantic story and the focus of romantic sympathy as an attractive idealistic young man. But he fails to understand Silvia's letter-device in II. i, which is explained later for him by Speed. Also in III. i, he is easily duped and manipulated by the Duke like a puppet. While encountering the outlaw band in IV. i, he only demonstrates that he is able to tell a lie,

I killed a man, whose death I much repent;
But yet I slew him manfully in fight,
Without false vantage or base treachery.
(11. 27-9)

rather than commit a real heroic deed. In particular, in the final scene, he proffers the loyal Silvia to the would-be ravisher, Proteus, and his offer, 'All that was mine in Silvia I give thee' (1. 83), evokes the most disgusted comment. Sir Arthur Quiller-Couch lamented the moment: 'there are, by this time, no gentlemen in Verona'.³⁸ A cautious director, like Iden Payne, would leave Valentine's surrender of Silvia out of his performed text (Chapter II).

It is remarkable that Proteus' rescue of Silvia, his attempt to rape her, Valentine's den^uciation of him, Proteus' repentance, Valentine's magnanimous offer of Silvia, Julia's revelation of her identity, the Duke's capture, and his sudden acceptance of Valentine as a son-in-law, are all squeezed into a brief episode of 171 lines. Here, a no less noteworthy incident is the Duke's peremptory acceptance of Valentine as Silvia's suitor and his universal pardon to each member of the outlaw band. It is startling that the Duke suddenly becomes so amicable towards Valentine, for whom previously his hatred was sufficiently strong to provoke banishment. As a result, Peter Hall felt it necessary to explain the Duke's sudden amicability as motivated while his life was in great danger (Chapter III).

Both Thomas Marc Parrott and John Dover Wilson regarded the final scene as evidence of the dramatist's 'haste'.³⁹ Wilson even believed that the scene 'had been severely and

negligently handled by a reviser', because the flaw was 'too unnatural to be charged upon Shakespeare'.⁴⁰ Norman Sanders assigned it to Shakespeare's being 'unable to maintain in his dramatic treatment the necessary balance between the Romance convention within which he was working and the kind of characterization demanded by this convention.'⁴¹ Nonetheless, in order to make the scene acceptable in the theatre, the reconciliation has been always 'related to the dreaming youthfulness of the heroes'.⁴² As William E. Stephenson suggested, in reading The Two Gentlemen of Verona, it would be 'a help to remember that the heroes Valentine and Proteus are two very very young gentlemen':⁴³

...Proteus has, for the moment, cut a noble figure in his speech of repentance. But Valentine can rise above him again by an even greater display of nobility, a towering act of self-sacrifice, of renunciation in unforgettable words. One can hardly estimate how many young people have pictured themselves doing just that sort of thing...⁴⁴

The emphasis on the heroes' youthfulness has worked well in several Stratford productions, especially in 1970 and 1981 (Chapter V & VI).

It seems even more remarkable that, all this while, Silvia remains silent on stage. She seems merely abandoned. She is first donated by Valentine to Proteus, then rejected by him in favour of Julia, then claimed by Thurio, only in his next speech to be renounced by him and finally handed back to Valentine by her father. M. C. Bradbrook has provided a theory, which seems to be generally accepted and applied by theatre-people:

...It has been asked how Silvia should be expected to

react to this summary disposal of her favour. Clearly she should not react at all. She is the prize, for the purpose of argument, and must not call attention to herself, but stand like the 'mistress' in Cynthia's Revels before whom the courtiers conduct their amorous verbal duels, a lay figure...⁴⁵

Such an approach worked best in W. Bridges Adams' production.

This vital scene opened with Proteus' rescue of Silvia 'with his sword drawn'.⁴⁶ Naturally his heroic prowess was reinforced. Proteus dragged on Silvia at V. vi. 18. This move gave a vivid impression of Silvia's unwillingness to be rescued by Proteus:

Had I been seized by a hungry lion,
I would have been a breakfast to the beast
Rather than have false Proteus rescue me.
(11. 33-35)

and a sense of danger and urgency in Proteus' rescue action:

Madam, this service I have done for you--
.....
To hazard life, and rescue you from him
That would have forced your honour and your love.
(11. 19-22)

Then Proteus' pleading for 'one calm look' as his reward was rejected (1. 42). Silvia reminded him of his betrayal of Valentine and scorned him. Proteus angrily threw down his sword:

Nay, if the gentle spirit of moving words
Can no way change you to a milder form,
I'll woo you like a soldier, at arms' end,
And love you 'gainst the nature of love--force ye.
(11. 55-58)

Proteus seized Silvia, and his attempt to kiss her suggested his intended rape. Silvia screamed. Valentine came out from his hiding place at this moment with his sword drawn.

Valentine then pulled Proteus away from Silvia to stage-

right, 'Ruffian, let go that rude uncivil touch' (1. 60); Silvia quickly went behind Valentine, seeking his protection. After Valentine's long speech chiding Proteus for his treachery, Valentine turned away from Proteus; perhaps, Valentine intended to take Silvia off stage. In a long pause, Proteus knelt down and apologised, 'My shame and guilt confounds me/Forgive me, Valentine' (1. 73-74). In another deliberate pause, Valentine turned back to Proteus and offered his forgiveness, 'Then I am paid/And once again I do receive thee honest' (11. 77-78). When Valentine surrendered Silvia, 'And that my love may appear plain and free/All that was mine in Silvia I give thee' (11. 82-83), Silvia, hearing Valentine's offer, quietly hid her face and did not come 'to the surface again' until Julia revealed her true identity (11. 101-109).⁴⁷ Next, Valentine went to Silvia and took her into his arms without a word of explanation--a gesture which reclaimed Silvia.

Silvia's position as 'the prize' seemed to be expanded, and somehow over-interpreted by John Vyvyan as 'a symbol of eternal Beauty':⁴⁸

...No man possesses that for himself alone.
Valentine has won his part in it by merit: on Proteus, it
is bestowed as friendship's perfect gift...⁴⁹

But it underlined the determination of most of the directors to require that the actress playing Silvia should be convincingly attractive. For example, in 1890, the Silvia of Marianne Conway (Mrs. Tearle) was rendered as a 'admirable', 'charming representation'.⁵⁰ In 1910, Nora Lancaster invested the role

with considerable 'charm',⁵¹ and Mary Sumner's Silvia was marked by 'dignity and charm' in 1916.⁵² In 1925, Ruth Taylor played a long-haired Silvia, whose feminine beauty was most widely discussed in the reviews.⁵³ In cooperation with a 'sensual' portrayal of Proteus, Proteus' fancy could be bred in his eyes and the abrupt transfer of his feelings from Julia to Silvia appeared like 'the transition of lust rather than love'.⁵⁴

Of the minor characters, Sir Eglamour, a trust-worthy knight in IV. iv, turns into a coward in V. iii, when the Outlaws make an attack on him and Silvia. Similarly, the audience is invited to call Thurio a fool, but in V. iv, he displays a modicum of worldly wisdom, a respect for the limitations of human nature by disclaiming Silvia: 'I hold him but a fool that will endanger/His body for a girl that loves him not' (ll. 133-34). The band of Outlaws, who live in the forest and elect Valentine as their captain for his handsome figure and his talent in speaking foreign languages, has been teasingly compared with Gilbert's *Pirates of Penzance*.⁵⁵ The outlaw scenes were thought to be 'so tame and flat, indeed, that one is tempted to suspect a reviser's hand here' (see also Chapter III).⁵⁶ They have all contributed much to the impression of sketchiness in the play. No wonder critics always find it more interesting to look forward to the later and more mature comedies like As You Like It or Twelfth Night. However, there is a danger of under-rating the play simply because it is not as good as those it foreshadows. Some unique

creations in the play are easily overlooked under those circumstances.

Julia and Launce are the two most successful characters. Bertrand Evans has exhibited the vivid existence of Julia in her own right and not merely as a primary sketch for Rosalind and Viola.⁵⁷ In I. ii, where Julia is left alone on stage, she tries to find sense in the torn letter; the incident has never been repeated in and thereby shamed by Shakespeare's later works. Here Julia stands out with 'the fresh and ingratiating charm' by which she 'bursts out of the conventions among which the insipid heroines of prose romance move, and comes quite alive.'⁵⁸ In IV. ii, while wearing boy's clothes and accompanied by the Host, Julia eavesdrops on Proteus' serenade of Silvia. She is 'great here not merely for the emotional impact of her moment of heartbreak but for her resilience'.⁵⁹ This is a role which Sybil Thorndike, Florence Saunders and Susan Fleetwood could find great enjoyment in playing.⁶⁰

The by-play of Launce and his 'immortal' dog, as Swinburne described him, 'is the first drawn of the higher and more tender humour which was never given in such perfection to any man as ultimately to Shakespeare'.⁶¹ No matter how often Launce and Speed have been denied to be an organic part in the structure of The Two Gentlemen of Verona, the Launce/Crab duo is undeniably seductive on stage.⁶² Even in an unexciting production such as Benson's, Launce could never fail.⁶³ Mrs. Benson described the situation: during H. O. Nicholson's speaking of Launce's first soliloquy, at first, Crab looked

steadily into the auditorium, 'as if counting the house'.⁶⁴ But when Launce broke into sobs, Crab turned, gently placed a paw on Launce's knee and sympathetically licked his master's face.⁶⁵ The performance was so successful that the reviewers generally felt: 'in neither [Launce nor Crab], could the acting have been improved upon'.⁶⁶

In 1960, John F. Danby reasserted Warwick Bond's theory of the comic servants, like Lylia pages, constituting a contrasting pattern to that of the romantic main plot.⁶⁷ Danby wrote confidently that 'The Two Gentlemen of Verona is more integrated and patterned than has been often supposed...Even Launce and his dog through the pantomime of home-leaving translate the central seriousness into a comic mode'.⁶⁸ Half a dozen examples of such had already been given in the (Old) Arden edition.⁶⁹ In 1963, Harold F. Brooks stressed more specifically a comparison of Proteus with Crab:

...As a present to Silvia, Crab resembles the love that Proteus proffers her. He is a sorry changeling for the true love gift Proteus meant to bestow. He is unfit for Silvia (prosecuting her with most objectionable attentions!), and offensive where true courtliness should rule. Like Proteus, he gets his friend into trouble. And as Crab is only saved by Launce's quixotic, self-sacrificed affection, so Proteus is only saved by the extremes to which Valentine is ready to carry his friend and Julia her love...⁷⁰

It seems not a mere coincidence that about the same time, theatrical interpretation also headed in the same direction. Peter Hall's production in 1960 and Robin Phillips' production in 1970 achieved invaluable result in such an approach (Chapter III & V). But, also in 1963, Stanley Wells pointed out the

danger of those juxtapositions in the play, in particular in Speed's characterization in II. i:

...The comic characters...at times impinge inappropriately upon the serious ones... When Speed comments on the letter scene between Valentine and Sylvia, he makes Valentine look an ass; he does not simply comment on the romance: he (at least momentarily) destroys it...⁷¹

It is the best example to illustrate H. B. Charlton's idea about the play:

...Clearly Shakespeare's first attempt to make romantic comedy had only succeeded so far that it had unexpectedly and in advertently made romance comic...⁷²

Stanley Wells, moreover, indicated the play's general reliance on soliloquies, duologues and asides as comments.⁷³

It significantly illustrates not only the dramatist's underdeveloped writing skill, but also the cause of 'unnatural silence' in the play.⁷⁴ At times, a character seems to be left out of the current conversation. In I. iii, Panthino stands silently during the conversation between Antonio and Proteus. In III. i, Launce remains on stage and says nothing for 40 lines. II. iv is the most notable instance. The dialogue switches from character to character all the time; therefore, there is always a character, either Speed or Thurio, being excluded from the action. A truly three-cornered dialogue might well have been expected in III. ii; nonetheless, Thurio only speaks two of the 28 speeches uttered when he is on stage with the Duke and Proteus. Most of the Stratford directors and their cast have laboured to fill in the 'unnatural silence' with emotional response. The most successful attempt, however, was in David Thacker's production; via providing flesh and

blood to the sketchy characters like Thurio and Panthino, the audience simply recognized the silence as a part of the characterization (Chapter VII).

The belief that The Two Gentlemen of Verona has never been a popular play on stage and probably never can be tempts theatre-people to allure and satisfy their audience with music and spectacle. In 1910, along with Dennis Drew's 'delightful' singing of "Who is Silvia?",⁷⁵ there was a selection of incidental music from Henry VIII and others, included in the programme (Appendix A-1910). In 1925, the outlaw band was reshaped into 'a musical comedy collection, stalking on and off to the strains of a pompous march'.⁷⁶ As for Osmond Tearle's production, T. W. Hall designed 'artistically splendid' scenery,⁷⁷ 'admirable in every respect--form, colour and coherence blending together to make a rounded and complete picture'.⁷⁸ In particular, the street outside the Duke's palace, 'the view of the piazza in Milan',⁷⁹ as one reviewer named it, seemed to be the most spectacular sight; 'The perspective was so good', as recorded in the Stratford-upon-Avon Herald, 'that it was not difficult to create and sustain an illusion of reality. The colouring too was wonderfully rich and harmonious, and when night set in the brilliant lights, produced a coup d'oeil which fairly aroused the enthusiasm' of the audience.⁸⁰ In the Daily Mail, the scene was regarded as 'a magnificent specimen of the scene-painter's art'.⁸¹

The central theme of The Two Gentlemen of Verona concerns the prevailing literary debate of Friendship versus Love,

familiar both to Shakespeare and his educated or aristocratic audiences. Besides, the play as written contains a rather small cast. Therefore, although, it is generally accepted as having been written during Shakespeare's apprenticeship and seems more likely to have been originally performed in a public playhouse like the Globe, John Dover Wilson found it 'difficult to believe' that the play was not composed for the private stage, 'whether in a private house or at court'.⁸² Since the Shakespeare Memorial Theatre and later the Royal Shakespeare Theatre possess a relatively huge acting space, directors always have to make considerable efforts to enlarge the play in order to suit the Stratford stage or to condense the space for the play. Only David Thacker's production at the Swan Theatre perfectly fit the intimate acting area. Those directors' or designers' labours have not always been satisfying to audiences. Peter Hall's production was, in fact, burdened by the too luxurious visual effects and became one of the best known disasters in stage history (Chapter III).

Being seldom played, The Two Gentlemen of Verona has escaped 'corruption', as Johnson implied, 'only because...it was less exposed to the hazards of transcription'.⁸³ Yet, the low frequency of theatrical performance somehow has freed its productions from the stage historians' attention as well. Few articles have been written about revivals of the play. The most up to date, detailed account of major twentieth-century productions was provided by Kurt Schlueter in his "Introduction" to the New Cambridge Shakespeare edition of The

Two Gentlemen of Verona,⁸⁴ which was highly recommended by Thomas Clayton in 'The Climax of The Two Gentlemen of Verona: Text and Performance at the Swan Theatre, Stratford-upon-Avon, 1991'.⁸⁵

The way in which Kurt Schlueter evaluated the Stratford productions, in particular, provides the reader with an impression that the play has been a nightmare lasting for a century for the theatre-people. However, he seemed to be unaware of the existence of the promptbook used for the 1925 production: 'When William Bridges-Adams produced the play in 1925 for the Stratford-upon-Avon Festival Company, he too seems to have used an unabridged text'.⁸⁶ So the only source of his knowledge about the production might be from the very limited available reviews. He did not spare even one word for the successful Theatregoround production in 1969 (see Chapter IV); perhaps, he did not know it. Regardless of the fact that the reviewers had generally commended the 1970 production, Schlueter lightly dismissed its directorial interpretation as 'quite unnecessary'.⁸⁷ Also because Schlueter thought that the production had challenged Shakespeare's happy ending in the play, he regarded the performance as a sheer failure (Chapter V), only slightly better than John Barton's disaster in 1981.⁸⁸ Therefore, another survey of the Stratford stage history seems necessary, which may help to appreciate the productions more fully. That is precisely the aim of this thesis.

Four early Stratford productions without substantial material have already been mentioned and briefly discussed in

this chapter. The other six staged after 1932 will be separately considered in each of the following chapters in terms of the production's theatrical realization. Discussion derives from prompt-books, contemporary reviews, theatre-records, and photographs. Chapter Seven is an account based on personal experience of David Thacker's production, which also makes use of interviews and correspondence with the cast. In certain cases, the influence of literary criticism will be discussed where it is considered to be a factor in the directors' conception of the play. The final chapter attempts to assess divergent interpretations and to identify some aspects of the play which have perhaps received insufficient attention.

1910

Photograph by Warrington, Liverpool

Plate I: Murray Carrington as Valentine

Photograph by the Vandyke Studio

Plate II: Mrs. Benson as Julia

Plate III: Crab

Plate I



Photo by

[Warrington, Liverpool.]

MR. MURRAY CARRINGTON,
Who plays Valentine in "The Two Gentlemen of Verona."

Plate II



Photo by

[Buckley, Vandyke Studio, Cork.]

MRS. BENSON, WHO PLAYS JULIA IN "THE TWO GENTLEMEN OF VERONA."

Plate III



TWO

A Children's Pop-up Picture Book

A new Shakespeare Memorial Theatre was re-built and re-opened on the old site in 1932. In 1938, The Two Gentlemen of Verona, absent from the Stratford repertoire since 1925, was directed by B. Iden Payne and opened on 19 April, with Gyles Isham and Francis James as the two gentlemen. A series of highly artificial formal settings as well as the costumes were designed by J. Gower Parks, and the music was composed by Anthony Bernard. Jay Laurier, a former music-hall comedian, played the role of Launce. He combined his pantomime technique with Shakespeare, and won enthusiastic approval from the audience. However, the production was generally judged to have been performed 'pleasantly but without much distinction'.¹

The text used for the production was the Eversley Edition and the promptbook was consulted at the Shakespeare Centre Library, Stratford-upon-Avon². The performed text was 2168 lines as against 2295 lines in the full play. The play was performed in three parts, with an interval of twelve minutes after the scene in which Julia, planning to join her loving Proteus, leaves her possessions in Lucetta's hands (II. vii), and one of five minutes after the scene where Valentine encounters the Outlaws in the forest and becomes their leader (IV. i), as indicated in the programme.³ The positioning of the first interval after II. vii marked that scene as a climax.

Julia is pursuing her faithful lover, Proteus, who ironically has just betrayed her on his first arrival at the court of Milan. The second interval after IV. i signified that the fortune of the hapless hero, Valentine, is turning and that virtue is soon to be rewarded.

Most of the 127 lines cut by Iden Payne seemed to remove lines which might be thought incomprehensible or appear ambiguous or even vulgar for his audience. Cuts included:

Pro. Here's too small a pasture for such store of
muttons.

Spe. If the ground be over-charged, you were best
stick her.

Pro. Nay, in that you are astray; 'twere best
pound you.

Spe. Nay, sir, less than a pound shall serve me for
carrying your letter.

Pro. You mistake. I mean the pound--a pinfold.

Spe. From a pound to a pin? Fold it over and over,
'Tis threefold too little for carrying a letter to
your lover.

(I. i. 99-109)

and Launce's complaints about Crab's ungentlemanly behaviour (IV. iv. 19-20, 48-49). The characterization of Speed in the production was influenced markedly by the cuts. In I. i, particularly, the omission of some exchanges between Proteus and Speed (II. 79-83, 99-109, 118-126) streamlined the plot and reinforced the 'sheer sprightliness' of Speed, as portrayed by Andrew Leigh.⁴

The decision to set the production before the Renaissance period resulted in some references to dress in the text being omitted: the puns on jerkin and doublet (II. iv. 18-21) and the bawdy joke about a cod-piece (II. vii. 52-56). The rest of the cuts sought to remove what might be judged to be repetitive,

such as:

My herald thoughts in thy pure bosom rest them,
While I, their king, that thither them importune,
Do curse the grace that with such grace hath blessed them,
Because myself do want my servants' fortune.
(III. i. 144-147)

These four lines had also been cut by Augustin Daly in his production in 1895, for they 'are mere poetry, not to the point, not getting the play along', said G. Bernard Shaw, '[and] merely [convey] that Valentine loves Silvia, a fact already sufficiently established by the previous dialogue'.⁵ Of other similar 'unbusinesslike superfluities'⁶ lines from II. iv were cut:

How shall I dote one her with more advice,
That thus without advice begin to love her!
'Tis but her picture I have yet beheld,
And that hath dazzled my reason's light;
(II. 206-211)

In this passage, Proteus simply confirms that he is infatuated with Silvia--an established fact that the audience has learnt from his earlier speeches. However, as far as the theme of sight/blindness was concerned, the omission could be regarded as a significant thematic loss.

The most notable textual alterations, nonetheless, concern the image of Valentine. C. H. Herford, the editor of the Eversley edition, had suggested in the "Introduction" of the play that Valentine's offer in the final scene 'certainly lacks not only psychological truth...but even psychological plausibility'.⁷ Or, perhaps, the director only sought to improve Valentine's character; Valentine's most controversial surrender of Silvia to his repentant friend,

And that my love may appear plain and free,
All that was mine in Silvia I give thee.
(V. iv. 82-83)

was cut. Not only was Valentine's character being 'improved', but it seemed that Silvia and the Outlaws, those characters who are somehow related to Valentine, should be improved as well. Silvia's terrible curse on her arranged marriage with Thurio, 'Which heaven and fortune still rewards with plagues' (IV. iii. 32) was judged inappropriate and was cut. The Outlaws were benign enough not to reveal Eglamour's abandoning Silvia to them; the remarks about Eglamour's cowardly flight (V. iii. 6-8, 10-11) were omitted. Proteus, on the other hand, was made more forgivable, owing to the omission of his being the 'competitor' of Valentine's planned elopement with Silvia (II. vi. 35).

Thurio, as Valentine's foolish rival for Silvia's love, became even more foolish than in the original text. His foolishness was emphasized by some inserted short lines in III. ii especially:

Pro. But you, Sir Thurio, are not sharp enough;
[Thu. Huh?]
 You must lay lime to tangle her desires
 By wailful sonnets, whose composed rhymes
 Should be full-fraught with serviceable vows.
Duke. Ay,
 Much is the force of heaven-bred poesy.
[Thu. Poesy?]
Pro. Say that upon the altar of her beauty
 You sacrifice your tears, your sighs, your heart.
 Write till your ink be dry, and with your tears
 Moist it again, and frame some feeling line
 That may discover such integrity.
 For Orpheus' lute was strung with poets' sinews,
 Whose golden touch could soften steel and stones,
 Make tigers tame, and huge leviathans
 Forsake unsounded deeps to dance on sands.
[Thu. Dance on sands?]

After your dire-lamenting elegies,
Visit by night your lady's chamber window
With some sweet [concert]
[Thu. Concert?]

Thurio's echoing of those metaphors, applied by Proteus and the Duke in their conversation, showed his ignorance of literary knowledge and his isolation from the witty characters on stage, but also, paradoxically, functioned as a device to include Thurio in the conversation. Moreover, Iden Payne seemed to indicate more natural or emotional response in the performed text. Exclamations like, 'Alas', 'But, sir', 'But, madam', 'What say you', were scattered in the text.

The music of the 1938 production did not attract much comment from the reviewers, although it seemed to be no less musical than its predecessors. According to the promptbook, additional songs and incidental music still played a considerable part in the production. Along with the serenading song, "Who is Silvia?" (IV. ii. 38-52), an overture, an unknown song sung before Julia's letter tearing scene (I. ii),⁸ and "The Fox", sung by the Outlaws, for example, were included.

J. Gower Parks designed the settings and costumes in a medieval Italianate style. It may be that the well-documented settings paved the way for the heavy reliance on pictorial effects in Peter Hall's staging in 1960 at Stratford. In 1938, the stage was framed within the proscenium, showing a classical façade, fitted with various backdrops, revealing street perspectives, gardens, palatial interiors with vaulted roofs and colonnades. Only the forest settings in IV. i and V. iii

and iv, were relieved from the façade. The complete effect of the sets was to present a picturesque world of the kind usually found in children's story-books, and within this richly coloured and highly artificial framework, the action seemed remote from reality. Somehow, it seemed that John Barton's theatre-within-the-theatre production in 1981 could also be related to this kind of designs. Parks' settings, moreover, satisfied another important requirement of staging as described in the Birmingham Evening Despatch: they were not only pleasant to look at, but also 'quickly changeable'.⁹

The Giotto costumes perfectly matched the fictitious set. The Duke of Milan wore a long gown to signify his old age and princely authority, while the other men were dressed in short tunics, either reaching just above the knee or even shorter. In general, the tunics were decorated with a belt and had padded shoulders. The Duke, Thurio and Proteus also wore jewelled chains to signify their superior rank. Valentine in his exile had a beaver hat, similar to Robin Hood's, with a high crown and a brim which turned up at the back and came to a point in front; the Outlaws were the copies of Robin Hood's merry men. Others, if they had headgear, wore fez-shaped caps.

The women wore low-necked dresses with high tight waist lines. The higher in rank a female character, the more decorative her dress was. At one extreme, Lucetta's dress was decorated by padded sleeves only; Julia had a pearl necklace and her dress was beautifully laced and decorated with virgin pearls. At the other extreme, Silvia wore a jewelled head-

dress to match her laced and jewelled dress. The reviewers were impressed by the settings and costumes. For instance, in the Birmingham Mail, the reviewer praised them for making 'a gay and appealing entertainment',¹⁰ although 'perhaps too heavy for...the play', said another reviewer in the News Chronicle.¹¹

In the Conference on Shakespeare at Work in the summer of 1938, a lecture given by G. B. Harrison unambiguously encouraged people to regard the play 'as a burlesque of romantic stories' and see 'how amusing it becomes'.¹² Harrison's comments on the play illustrated Iden Payne's intention to stress the comic side of the story in his production. The way in which Iden Payne and his cast handled the piece made the audience 'never [have] to think too seriously about the villainy of Proteus, the woes of Julia, or the betrayal of Valentine'.¹³ As a result, though, the romantic characters appeared to be somewhat colourless and received muted reviews.

From the beginning, the contrast between Proteus and Valentine was admirably drawn. Gyles Isham was 'dignified and manly' as Valentine.¹⁴ Francis James' Proteus was 'innocently boyish' but 'made up in sinister fashion'.¹⁵ As the promptbook has revealed,¹⁶ Francis James as Proteus was deeply embarrassed and turned away from Valentine on the line, 'Upon some book I love, I'll pray for thee' (I. i. 20), for Proteus realised that, while his best friend would rightly go abroad and complete the necessary education, he stayed at home because of his love for Julia. Although Proteus turned back later and

tried to argue with Valentine about the mighty power of love (1. 23), he was soon afterwards defeated by Valentine's eloquence, and, when Valentine concluded his debate,

...by love the young and tender wit
Is turned to folly, blasting in the bud,
Losing his verdure even in the prime,
And all the fair effects of future hopes.
(11. 47-50)

Proteus could not help but agree and sighed, 'Alas'.

The second scene opened with Julia sewing and listening to an unknown song, played and sung by three musicians. Sewing might aim to differentiate Julia from the worshipped, passive and aristocratic Silvia. However, apart from looking pretty in her costume, Valerie Tudor was not an outstanding lady Julia in the early scenes with Lucetta. Valerie Tudor seemed to over-act her part in the letter-tearing scene a little. In order to obtain the love-letter from Proteus and not to lose her maidenly modesty, Julia pretended the letter was from one of Lucetta's lovers, and made a move to Lucetta, 'Let's see your song' (1. 11. 88). Lucetta broke away stage-right at once, and ran across the stage, 'Keep tune there still, so you will sing it out' (1. 89). Julia went to Lucetta and shook her, so Lucetta complained, 'And yet methinks I do not like this tune' (1. 90). Julia continued pinching Lucetta, 'You do not?' (1. 91), and Lucetta turned away and retorted right away, 'No, madam; it is too sharp' (1. 91). Julia totally ignored Lucetta's answer and slapped her, 'You, minion, are too saucy' (1. 92). Lucetta exclaimed in pain, and handed over the letter. Julia took the letter from her, and tore it into

pieces, 'This babble shall not henceforth trouble me' (l. 98), and then threw the pieces down, 'Here is a coil with protestation' (l. 99). Lucetta went centre-stage, and bent down to pick up the torn letter. Seeing this, Julia stopped her, 'Go, get you gone, and let the papers lie' (l. 100), and then walked directly stage-right, sat down, and resumed her sewing.

Once Lucetta had left the stage, Julia swiftly moved to the torn-letter and kneeled down, 'Injurious wasps, to feed on such sweet honey/And kill the bees that yield it with your stings' (ll. 106-7). But Julia moved back quickly, as soon as she heard Lucetta coming back, 'Madam/Dinner is ready, and your father stays' (l. 130-1). Julia collected her sewing and walked directly across stage-right, 'Well, let us go' (l. 132). Instead of following Julia, Lucetta turned to the torn letter on the floor and started picking up the pieces, 'What, shall these papers lie like tell-tales here?' (l. 133). Julia coyly came back and snatched the papers from Lucetta, 'I see you have a month's mind to them' (l. 137), and left the stage with Lucetta, who peered at one last piece of the paper still lying on the floor, 'Ay, madam, you may say what sights you see/I see things too' (ll. 138-9). Suddenly, Lucetta returned to the stage alone, collected the piece, and read its content loudly, 'Kind Julia', and then left the stage again giggling. Pauline Letts, of course, gave Lucetta as a portrait of a young, bright, understanding waiting-woman; as a result, she 'stole the brief scene in which she appeared as Julia's waiting-

woman'. 17

The settings moved to Milan. The business with the glove was pointed especially. When III. i started, Valentine was seen going stage-left. Half way across, Valentine accidentally dropped Silvia's glove, and Speed saw it, 'Sir, your glove' (III. i. 1). Valentine denied it first, and then discovered that the glove had disappeared from his belt, and so claimed it back, 'Ha! let me see: ay, give it me, it's mine' (1. 3). The way in which the glove scene was presented explained how Silvia's glove would appear at the beginning of III. i. But it could not be thought of as a love-token to Valentine, because, in what followed the glove scene, Valentine certainly was not aware that Silvia was in love with himself.

Peggy Livesey's Silvia was very likeable. Indeed, she was regarded as 'the finest performance' '[on] the romantic side'.¹⁸ Silvia entered with Ursula at III. i. 93, and met Valentine centre-stage. They were distant and extremely polite to each other. Valentine bowed to Silvia first, 'Madam and mistress, a thousand good morrows' (1. 94-95), and, in return, Silvia curtsied to Valentine, 'Sir Valentine and servant, to you two thousand' (1. 98). Then Valentine proffered her the letter written 'Unto the secret nameless friend of' Silvia's (1. 102). Peggy Livesey received the letter gracefully, 'I thank you, gentle servant: 'tis very clerkly done' (1. 105). The promptbook records here--'Charming'. Valentine eagerly expressed his willingness to serve Silvia, but felt it difficult to tell her his mind, and turned away suddenly, 'And

yet--' (1. 112). Silvia understood and addressed Valentine, 'A pretty period! Well, I guess the sequel' (1. 113). Valentine was pleased and turned back to Silvia, but Silvia walked away stage-left, 'And yet I will not name it' (1. 114).

Silvia then handed out the love-letter written on her behalf, 'And yet take this again' (1. 115). Valentine was bemused, and hesitated, but finally took the letter, 'Please you, I'll write your ladyship another' (1. 126). Silvia saw that Valentine had failed to understand her loving gesture; being disappointed, she spoke to Valentine coldly, 'And when it's writ, for my sake read it over/And if it please you, so; if not, why, so' (11. 127-128). Then Silvia curtsied and left the stage with Ursula. In fact, the whole presentation of Silvia was 'so fascinating, that she almost made one really believe that [Proteus] would forget his Julia within three minutes of seeing her, and become a really nasty villain'.¹⁹

Jay Laurier as Launce made his first appearance in II. iii, and transformed the mildly entertaining atmosphere to roars of laughter. With his unusually heavy make-up, Jay Laurier transformed Launce into a pantomimic figure, awkwardly alien from the rest of the characters and the background. Laurier also employed freely all the theatrical tricks he had mastered for years in the music-hall to amuse the audience: his great range of expressions, his wry smile, his basilisk stares, 'each one more foolish than the last',²⁰ and his sudden rich explosion of laughter. Meanwhile, Rough, a rough-haired mongrel, 'ginger in colouring',²¹ 'with a dirty Khaki coat',²²

played Crab. In II. iii, Launce walked directly to the foot-lights, while tearfully reproaching his dog, 'I think Crab my dog be the sourest-natured dog that lives' (II. 5-6). 'At this point', one of the reviewers described Crab's reaction, 'Crab peered over the foot-lights with twinkling eyes and wagged his tail furiously',²³ and 'the audience simply fell for him',²⁴ said Jay Laurier to the press. But an even more remarkable performance was given in II. v, which truly won Rough the praise of '[an] unconscious comedian'.²⁵ Near the end of II. v, Launce was invited by Speed to go to the ale-house. When they reached the stage-left exit, Launce realised he had left his dog behind, turned back, retrieved Crab, and started to go off again. But Crab turned around and took Launce off the stage stage-right instead.

Immediately following this, Proteus entered anxiously and stood centre-stage to deliver the soliloquy of his inner struggle, 'To leave my Julia, shall I be forsworn' (II. vi. 1); then he moved to stage-left, 'To love fair Silvia, shall I be forsworn' (1. 2), and then paced back towards stage-right, 'To wrong my friend, I shall be much forsworn' (1. 3). At last, Proteus blamed all his transgressions on Love and sat on a bench, 'Love bade me swear and Love bids me forswear' (1. 6). But after Proteus realised that he had unfairly degraded Julia in seeking excuses to love Silvia, 'And he wants wit that wants resolved will/To learn his wit to exchange the bad for better' (II. 12-3), the temporary quietude in his heart was destroyed. Proteus stood up and paced around the stage again, 'Fie, fie,

unreverend tongue, to call her bad' (1. 14).

It is evident that Francis James made a considerable effort to convey the treachery of Proteus without alienating the audience's sympathy towards the character. Proteus paused before facing the fact that he had an inconstant nature, 'I cannot leave to love and yet I do' (1. 17). With great difficulty perhaps, Proteus decided to forget his moral duty to Valentine and Julia. He paused again before speaking the crucial line, 'I to myself am dearer than a friend' (1. 23). Eventually, Proteus reached his decision to expose Valentine's planned elopement with Silvia. He paused a third time, and then said, 'I cannot now prove constant to myself/Without some treachery used to Valentine' (11. 31-2). During the process of arguing with himself, Proteus never stopped pacing around the stage. The obvious uneasiness, hesitation and guilt of the character implied in the three pauses made Francis James' Proteus sound more pardonable.

In an attempt to make Valentine's final reconciliation with Proteus even less unconvincing and abrupt, Gyles Isham, on the other hand, avoided any over-stressing of Valentine's vigour and ardour. In III. 1, Valentine calmly entered at 1. 50, carrying the rope-ladder and the love-letter to Silvia. Guy Belmore as the Duke of Milan stopped him, 'Sir Valentine, whither away so fast?' (1. 51). Valentine politely bowed to the Duke and answered, 'Please it your grace, there is a messenger/That stays to bear my letters to my friends' (11. 52-3). Then the Duke invited Valentine to advise him on 'some

affairs' (1. 59); Valentine bowed again, and moved nearer to the Duke. It was made explicit that Valentine's counsel on the Duke's affair was gained by his sole concern for being a perfect courtier in the court of Milan, and the counselling proceeded formally and seriously. When Valentine offered to provide the Duke with a rope-ladder, he was sincere, 'By seven o'clock I'll get you such a ladder' (1. 126).

Valentine bowed to the Duke and made a move to the stage-right exit. The Duke followed Valentine shortly, inquiring, 'How shall I best convey the ladder thither?' (1. 28). Valentine advised the Duke to conceal the ladder under a cloak, but refused the request to lend his own cloak to the Duke, 'Why any cloak will serve the turn, my lord' (1. 134). So the Duke pulled down Valentine's cloak by force with his left hand and, with his right hand, took the letter, 'What letter is this same?' (1. 136) Later, the Duke took the ladder from Valentine and threw it on the ground, while pronouncing his banishment, 'Go base intruder' (1. 157). Valentine kneeled to the Duke, but the Duke, 'full [of] dignity',²⁶ simply left the stage directly, 'But as thou lov'st thy life, make speed from hence' (1. 169).

During the short interval between the rope-ladder scene and the catalogue scene, Launce filled it with 'his clever dumb show':²⁷ a pantomimic chess game with an imaginary opponent.²⁸ Then, with a ridiculous confidence suggested by gesture and intonation, Launce informed the audience, 'I am in love' (1. 265).²⁹ Undoubtedly, the performance of Jay Laurier's Launce

was a notable success; the portrait of Launce was detached but not obtrusive, 'like a cardboard figure' popping out 'from a two-dimensional surface'.³⁰ The possible reason for this success was that 'Launce makes only four appearances in the play, [so] that all but one of them are easily detachable from the text'.³¹

A 'magical' moment came in the serenading scene, when Silvia was celebrated in song.³² Thurio and the musicians entered at IV. ii. 17, and joined Proteus standing stage-left under Silvia's chamber window. Several lines later, Julia also made her entrance in a boy's disguise with the Host (1. 26), and they remained at stage-right under the other side of Silvia's balcony. Then Proteus cooperated with the musicians to serenade Silvia. Meantime, Julia, hiding behind a column, witnessed Proteus' wooing of Silvia. Arranging Proteus' directly singing to and serenading Silvia before the disguised Julia increased Julia's pathos. In IV. iv, Valerie Tudor interpreted the motive of the wronged Julia to serve Proteus as his ambassador to Silvia as Julia searching for a suitable chance to warn Silvia about Proteus' true nature.

After Proteus had employed Julia to bear his letter and Julia's ring to Silvia, he left the stage, 'Your message done, hie home unto my chamber/Where thou shalt find me, sad and solitary' (11. 88-9), and Julia started writing another letter. Apparently, the letter Julia wrote was to Silvia, 'Madam, please you peruse this letter' (1. 121). But shortly after, Julia took the letter back, 'Pardon me, madam, I have

unadvis'd/Deliver'd you a paper that I should not' (11. 122-3). Perhaps, as Julia suggested in her soliloquy earlier, 'Because I love [Proteus], I must pity him' (1. 96), she regretted doing anything which would damage Proteus' reputation as a gentleman. Nevertheless, this piece of directorial invention gave the disguised Julia a touch of eagerness in communicating with her rival, Silvia, and saved Julia's conventional image as a merely pathetic victim of Proteus' treachery. Similarly, Julia's confusion of rings in the final scene might not be a simple mistake.

The last scene began with Valentine discovered sitting stage-left, and meditating, 'How use doth breed a habit in a man' (V. iv. 1). Some shouts off-stage were heard. Valentine quickly withdrew up-stage-left. Proteus and Silvia came in from the stage-right entrance, not knowing that they were followed by the disguised Julia. Proteus eagerly persuaded Silvia to appreciate his timely rescue of her from the Outlaws, 'Unhappy were you, madam, ere I came/But by my coming I have made you happy' (11. 29-30). Silvia in return sharply scorned Proteus, 'By thy approach thou makest me most unhappy' (1. 31). Witnessing Proteus' eagerness in approaching to Silvia, Julia lost all hope and turned away from them, 'And me, when he approacheth to your presence' (1. 32). Then Valentine came forward and beckoned to Julia; Julia went to him silently. Simultaneously, Proteus was getting impatient to the long argument with Silvia:

Nay, if the gentle spirit of moving words
Can no way change you to a milder form,

I'll woo you like a soldier, at arms' end
(11. 55-7)

Before Proteus could get closer to Silvia and take any action, Valentine had already come further forward to stand between Proteus and Silvia, 'Ruffian, let go that rude uncivil touch/Thou friend of an ill fashion' (11. 60-1).

The omission of Valentine's surrender of Silvia to Proteus left 'no particular reason for Julia's swoon, unless it is...merely a trick to call attention to herself'.³³ So, after Valentine and Proteus' reconciliation, Julia did not faint, but simply seized the chance to reveal her true identity. She gave Proteus the wrong ring on purpose,

O good sir, my master charged me to deliver a
ring to Madam Silvia, which, out of my neglect, was
never done.

(11. 88-90)

The final reconciliations of friendship and love were somehow achieved by Valentine and Julia's conspiracy. Together, they embarrassed Proteus as the punishment for his betrayal to his best friend and his lover with their forthcoming forgiveness ready to offer. The final scene ran 'with perfect smoothness', as Gordon Crosse described in his private diary, 'and no one who did not know the story would have guessed that anything had been left out'.³⁴ As a matter of fact, no reviewers at the time noticed the omission of Valentine's offer, or commented substantially on the presentation of the last scene.

It cannot be justified simply to judge Iden Payne's production as one of the failures in stage history. The superb Launce/Crab duo exerted a strong claim on an audience's memory.

K. Edmonds Gately, the author of To Play at Will, praised Jay Laurier's invention as a 'naturally funny' man playing a Shakespearean clown, even after fifty years.³⁵ However, Gordon Crosse recorded in his diary that though Jay Laurier introduced 'entraneous comic business which had nothing to do with the part of the play he amused most of the spectators vastly'.³⁶ Furthermore, the two title gentlemen, though judged to speak their lines well enough, were not romantic enough to be the romantic heroes in a romantic story. They also failed to convince their audiences that these two gentlemen had ever been in love.³⁷ That could be regarded as a fatal loss. In that sense, the 1938 production could not be accounted a complete success.

1938

Photographs by Ernest Daniels

Plate IV: Settings

- (a) A street in Verona
- (b) Julia's garden
- (c) The palace in Milan
- (d) Silvia's balcony
- (e) One side of the forest
- (f) Another part of the forest

Plate V: Panthino, Launce & Crab in II. iii

Plate VI: Julia, Silvia & Proteus in
the serenading scene (IV. ii)

Plate VII: Silvia, Valentine, the Duke, Thurio,
Proteus, Julia (at the front) and
the Outlaws (at the back) in
the final scene

Plate IV:

(a)



(b)

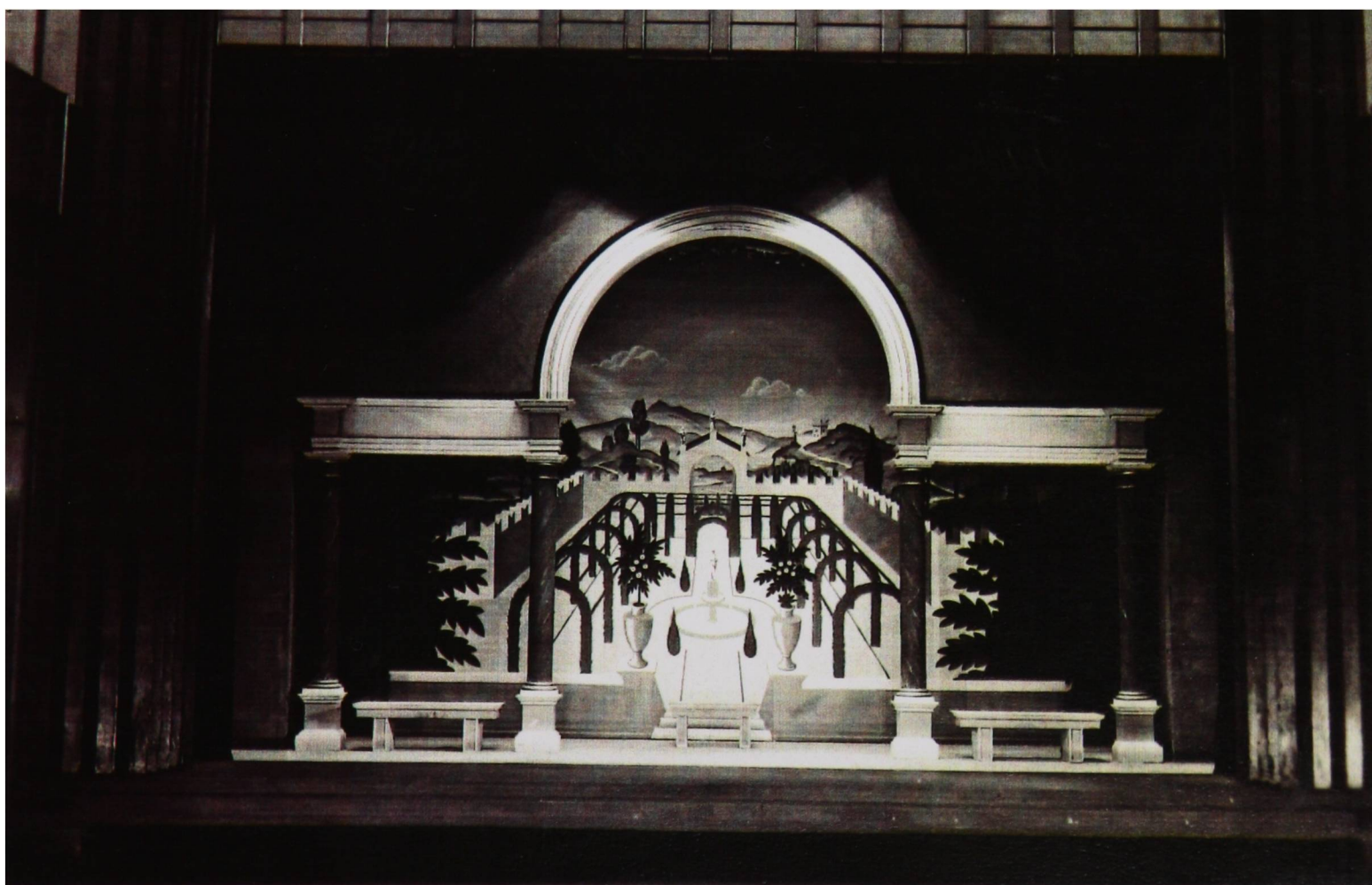
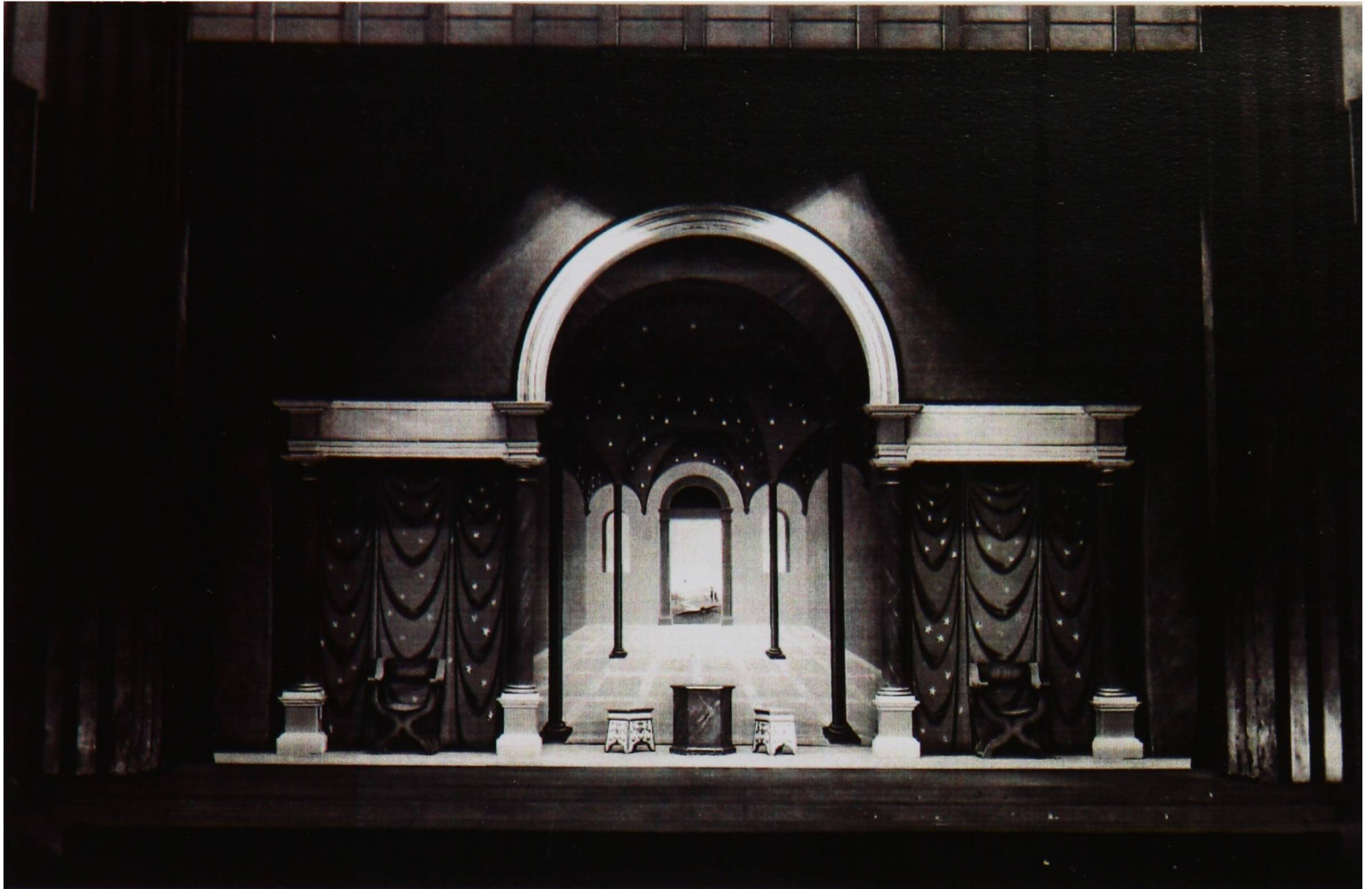


Plate IV:

(c)



(d)



Plate IV:

(e)



(f)



Plate V



Plate VI



Plate VII



THREE

The Uncertain Glory of an Italian April Night

The Shakespeare Memorial Theatre launched into its one hundred and first season in 1960 and, simultaneously, into a new era, the regime of its youngest ever Artistic Director, Peter Hall. The thirty-year-old Peter Hall chose the earliest of Shakespearean romantic comedies, The Two Gentlemen of Verona, to celebrate this special occasion. The production was directed by himself and opened on April 5th at the Shakespeare Memorial Theatre. He intended to present the play as Shakespeare's first effort in a series of comedies which gradually became more mature, as indicated in the programme:

The idea for this 1960 season at the Shakespeare Memorial Theatre is to trace, through a sequence of six plays, the range, development and paradox of Shakespearean Comedy. The early romantic comedy, The Two Gentlemen of Verona, first reveals Shakespeare's flair for mixing romance, realism, lyricism and clowning... It is hoped that presenting these plays in sequence will throw light on the contrasts in Shakespeare's comic tone, and that each play, while standing alone, will add to the appreciation of the others.¹

Most of the cast were established actors. Denholm Elliott (playing Shakespeare for the first time) appeared as Valentine, Derek Godfrey as Proteus, Frances Cuka as Julia, Susan Maryott as Silvia, Eric Porter as the Duke of Milan, Patrick Wymark as Launce, and Jack MacGowran as Speed. At the same time, the production was an extremely ambitious endeavour to combine pictorial effect with incidental music, additional songs, mime

and dance. The settings were designed by Renzo Mongiardino; lighting by Michael Northen, costumes by Lila de Nobili. The music was composed by Raymond Leppard, and the dances were choreographed by Pauline Grant. Nevertheless, as a choice for the first play of Peter Hall's reign at Stratford, the production of The Two Gentlemen of Verona proved to be 'the uncertain glory of an April night'.²

The text used for Peter Hall's production was the Cambridge Pocket Shakespeare, 1958 edition; the promptbook was consulted at the Shakespeare Centre Library, Stratford-upon-Avon.³ The performed text was 2203 lines as against 2204 lines in the full play. The single omission, 'a Jew would have wept to have seen our parting' (II. iii. 10-11), might be due to its racist association, although, for some ambiguous reasons, a similar reference was retained in the performed text:

Lau. ...if not thou art a Hebrew, a Jew, and not worth
the name of a Christian.
Spe. Why?
Lau. Because thou hast not so much charity in thee,
as to 'go to the ale' with a Christian...
(II. v. 45-9)

The running time of the production was two hours and forty minutes, including one twelve-minute interval, as indicated in the programme. This was placed after II. vi, where Proteus decides to tell the Duke of Valentine's planned elopement with Silvia. Perhaps, the interval was so placed to balance the two halves of the play; thus, eight scenes, owing to the new scene-divisions (Appendix B-1960), would take place in the first half and another eight scenes, after the interval. However, in

respect of marking the last scene before the interval as a climax, it was not a satisfactory arrangement. The interval could be more effectively placed after II. vii, where Julia intends to take a journey to Milan, ironically, without the slightest suspicion of Proteus' inconstancy. The latter would provide the audience with a fuller picture of the sufferings which Proteus' betrayal could bring to both Valentine and Julia; on the other hand, the tension of the plot would be easier to maintain by viewing Proteus revealing Valentine's secret love to the Duke (III. i) immediately after the interval.

In an attempt to deal with the inconsistencies of place of the original text, some textual changes were made: Speed welcomed Launce to 'Milan' instead of 'Padua' (II. v. 1), and the beloved lady of the Duke of Milan lived in 'the city', presumably of Milan instead of 'Verona' (III. i. 81). But it is peculiar that the Thurio in this production should still come from 'Verona', according to Valentine's threat to him:

Thurio give back; or else embrace thy death.
Come not within the measure of my wrath,
Do not name Silvia thine, if once again,
Verona shall not hold thee...

(V. iv. 127-30)

Other textual changes were made to suit the presentation of certain characters in the production. Because Christopher Cruise, playing the Third Outlaw, had no beard, his line, 'by my beard' (IV. i. 10) became 'by my troth'. Similarly, Julia's comparison, 'Her hair is auburn, mine is perfect yellow' (IV. iv. 187) became 'My hair is auburn, hers is perfect yellow'.

In order to 'avoid stuffiness, or solemn staginess, and [seek] instead liveliness, humour and point--in a word, vitality' in speaking Shakespeare's verse and prose,⁴ Peter Hall and his cast added some colloquial words to the text: 'Oh, ha, ha, ha' at III. i. 294 and many other similar terms, such as, 'Ah ha', 'Hmm hmm', 'Tch tch' and 'Ho ho ho ho'.⁵ Moreover, according to the music cues, there were additional songs, whose lyrics were taken from Shakespeare's poetical works, being inserted to emphasize the connection of themes between the play and the dramatist's poems.

The performance was preceded by a dirge, taken from Venus and Adonis, sung by an on-stage Blind Beggar in the tune of the National Anthem, played by the Wind Band in the Elizabethan musical style. Venus and Adonis belongs to a genre of Ovidian mythological-erotic poems. Via its mythical beings--the frustrated Venus, Love herself, and the slain Adonis, Beauty himself, the poem explains how it first came about that love can be frustrated and why love is what it now is in this flawed world:

Since thou art dead, lo here I prophesy,
Sorrow on love hereafter shall attend;
It shall be waited on with jealousy,
Find sweet beginning, but unsavoury end.
(ll. 1135-8)⁶

The dirge foretells the 'sorrow' and 'jealousy' that lovers, especially the love quartet in the play, have to suffer; accordingly, the focus of Peter Hall's production of The Two Gentlemen of Verona was its love theme. But this point seemed to be missed, because much attention was drawn to 'the oddest

version of the National Anthem',⁷ which 'offended some, but amused others',⁸ and none of the reviewers at the time was able to comment on the function or effect of the dirge itself.

An extract from The Passionate Pilgrim opened Julia and Proteus' parting scene. The extract purported to draw a parallel between the poet's speechlessness, 'Fare well I could not, for I supp'd with sorrow' (XIV. 6),⁹ and Julia's silence in love:

What! gone without a word?
Ay, so true love should do: it cannot speak--
For truth hath better deeds than words to grace it.
(II. ii. 16-18)

More remarkably, it was sung to preface the second half of the production, although, on some occasions, the dirge from Venus and Adonis seemed to be sung as an alternative (see Appendix B-1960). Its title coincides with Julia's comparing herself to 'A true-devoted pilgrim' (II. vii. 9); the poet's restlessness in his mistress' absence:

Good night, good rest: ah, neither be my share!
She bade good night that kept my rest away.
(XIV. 1-2)

is extended to Julia's imagined journey's end:

I'll be as patient as a gentle stream,
And make a pastime of each weary step,
Till the last step have brought me to my love,
And there I'll rest...
(II. vii. 34-37)

It seems odd for Peter Hall to have placed a musical setting of the extract from Sonnets to Sundry Notes of Musicke between II. iv, where Valentine meets Proteus in Milan, and II. v, where Speed welcomes Launce to the court of Milan. Apparently, the

extract describes women's common love-tricks:

The wiles and guiles that women work,
Dissembled with an outward show,
The tricks and toys that in them lurk,
The cock that treads them shall not know.
Have you not heard it said full oft,
A woman's nay doth stand for nought?
(XVIII. 37-42)¹⁰

Such descriptions actually reflect Julia's explanation of her rejection of Proteus' love-letter:

Since maids, in modesty, say 'no' to that
Which they would have the profferer construe 'ay'!
(I. ii. 56-57)

as well as Valentine's tutoring the Duke of Milan on the subject of how to woo a lady in the rope-ladder scene:

A woman sometimes scorns what best contents her,
.....
For scorn at first makes after-love the more:
If she do frown, 'tis not in hate of you
But rather to beget more love in you:
If she do chide, 'tis not to have you gone,
For why, the fools are mad, if left alone
.....
For 'get you gone' she doth not mean 'away'
(III. i. 93-101)

Therefore, the extract might well be inserted either to introduce or to conclude II. vii or III. i. Since no reviews commented on these two additional songs from The Passionate Pilgrim and Sonnets to Sundry Notes of Musicke, it is impossible to surmise how they were received by the audience during the performance.

In order to break down the gulf between audience and players created by the proscenium arch, the Stratford stage was extended fourteen feet into the auditorium like an apron. The play's action could then take place as near the audience as the

former line of the orchestra pit had been. One of Peter Hall's constant complaints was that the Memorial Theatre was so vast that actors had to project far too emphatically. The new stage was intended to make much easier the intimate style of playing which he would like to see.¹¹ Evidently, the acoustics were improved by the new stage arrangement when the 1960 season opened. In particular, some speeches, spoken by Launce, Speed and Proteus directly to the audience, were judged to work well.¹² In addition to the apron, the stage had a hand-operated revolve. The twenty-six feet diameter of the revolve occupied almost all the width of the stage within the proscenium arch. It was believed to be unique in being the only raked stage revolve. Since the stage curtains had been dispensed with altogether, scene-changes were effected by the stage revolve, as were many of the characters' exits.

Peter Hall seemed somehow convinced that there was no decency and real meaning in the play, and decided to depend on a medley of the shallow sophistication of revue and the rough humours of pantomime to make its story acceptable. On the large revolving stage, Renzo Mongiardino set small but detailed trees and buildings: a gatehouse (Verona Gate), a Milan Tower, moss-grown walls and so forth, all like picturesque ruins. Occasionally, a gauze was dropped to suggest woodland. The colours were mainly dark blues and greens, golds and browns; in the background, there were shady hills and a stormy sky, all painted on a huge piece of cloth and all framed by the proscenium arch. In keeping with the set, Michael Northen

tended to employ massive soft lights in his lighting designs; they certainly created a romantic atmosphere for the love tale,¹³ but one reviewer complained that the production took place 'mostly in darkness'.¹⁴ The mood, created by both Mongiardino's and Northen's designs, was more October, less April. The autumnal sadness was consciously evoked to remind the audience of the play's tragic elements, as claimed in the programme: 'there is a dark side that almost spoils the fun'. However, the reviewers seemed constrained by preoccupations about the play and the atmospheric unity was misunderstood and deemed to be 'a false autumnal mellowness for a springtime play'¹⁵ and 'altogether decadent'.¹⁶ Similarly, the settings were felt to be 'rather too scrappy and confused, being notably lacking in homogeneity':¹⁷ the doves on the gatehouse were 'artless enough, to modern eyes, to destroy any simple "belief" in the "picture"',¹⁸ and all Mongiardino's set, including the indoor scenery, looked as if it were located in a forest; furthermore, since the stage was filled with isolated fragments of scenery, one character always had to 'enter by stepping through a tree'.¹⁹ Some reviewers felt that the over-used revolve was partly to blame, too.

A revolve, undoubtedly, helps to produce ingenious variations of scenery and an impression of movement. But in this production, the constantly moving revolve seemed only to give the benefit of seeing stage properties 'from all angles' (i.e. the other side of the Milan Tower was a fire-place),²⁰ and as Robert Speaight commented, the isolated fragments of

scenery, 'continually showing us a new face', had 'the effect of breaking up the play instead of pulling it together'.²¹ In addition, the stage revolved 'too busily', particularly in the first half, when at times it seemed like '[a] merry-go-round'.²² Under the circumstance, the revolve seemed to threaten to fling the actors off the stage at the end of each scene, when they held 'graceful poses', waiting for their exits backstage.²³ The result was that, whenever the revolve was operated, the actors had to clutch pieces of scenery quickly, like 'drowning sailors clinging to drift wood in a tempestuous sea'.²⁴ Even after thirty years, Clifford Rose was able to confirm all the drawbacks of the revolve and the settings, which had been condemned by the reviewers:

[Peter Hall] was very keen...to install a revolving stage..., but there were great problems with this particular piece of machinery... For one thing, it kept going wrong. I mean it was terribly unreliable... You see, it didn't always finish in the right position, either too far round or not far enough. So the actors, who came on in the next scene, had to get through those kind of areas which normally wouldn't open for them... The other thing they found...was that, because the stage was quite heavily raked, it sloped towards the audience... When they put tall scenery on the revolve and the revolve went round at a certain speed, the scenery tended to topple over, or it was in danger of doing so... I remember a particular scene: there were two musicians trumpeting on the top of the Milan Tower. As it came round, I mean they virtually fell out from it... And there was also a problem of getting on and off the revolve. I remember people kind of running to get on to it, and there were tricks to go off. It was very awkward... The revolve sometimes wouldn't revolve when at the time you thought you were ready to go off,²⁵ or it suddenly moved and you didn't prepare for it...

The costumes were designed by Lila de Nobili and harmonized with the set by using the same group of colours.

The costumes were all made of heavy fabrics of the kind used for autumn or winter clothes. Both Valentine and the Duke had fur-coats, along with their heavy Italian Renaissance dress. Men were dressed in knee-length skirts with the result that the device of cross-dressing was unnecessarily complicated. Before Frances Cuka's Julia set out for Milan, she demanded hose to make her look like a man. But, when she arrived there, wearing a skirt, her appearance was like 'a frowsy, psychopathic schoolgirl in urgent need of a haircut and a fix from matron',²⁶ and simply made Shakespeare's bawdy joke about a cod-piece (II. vii. 53-56) pointless. Besides, for Julia, this is a 'longing journey' (II. vii. 85), and yet she dressed herself in dark grey as if in deep mourning. Presumably the colour of her costume was designed to work as foreshadowing what was to come--her witnessing Proteus' betrayal in IV. ii--rather than in a simple naturalistic way. But the idea was not understood and the effect was deemed to be inappropriate.²⁷ In an attempt to sharpen the contrast between Julia and Silvia, Julia wore a straw hat which made her appear like an ordinary country girl.

On the contrary, Susan Maryott as Silvia, in a resplendent gold garment, appeared like a gilded 'Raphael Madonna'.²⁸ Over her straw-coloured hair, she wore a hat with a brim which gave the effect of a black halo, interestingly similar to the one worn by the Duke of Milan and signifying the royalty of Silvia and the Duke. Silvia's costume well served her idol-like image and high social rank. Her wig, however, caused some difficulty

on the first night. When Susan Maryott's Silvia shrewdly fought with the Outlaws, she had to struggle with 'a slipping wig'.²⁹ Denholm Elliott's Valentine also had a problem with his wig. During the performance, Valentine's face was often covered with his 'dreadful, flaxen, girlish wig',³⁰ which 'permitted only occasional glimpses of his face',³¹ and made him 'look uncommonly like Sir Andrew Aguecheek'.³² In short, his appearance made the Outlaws' choice of him as their leader 'more than usually incredible':³³

...And partly seeing you are beautified
with goodly shape...

(IV. i. 55-56)

Apparently, Denholm Elliott was very much irritated by his appearance; Clifford Rose recounted:

...I don't think men looked well in [the costume], just in terms of how they looked, how they appeared... Denholm Elliott who played Valentine was very unhappy... You see, costumes do play an important part in making the actor feel comfortable... Like a good-looking, young actor, if you don't look in your best when you're playing, you know, a leading part,...and you look awkward or even comical, you're sort of lost...³⁴

Lucetta was portrayed following the conventional ideas of the Nurse in Romeo and Juliet: Mavis Edwards wore an apron and a beguin, a kind of headdress derived from the French hood and worn by middle-class women in the period.³⁵ Her costume seemed to suit her performance perfectly; Lucetta made one reviewer feel that 'here was a future nurse...of quality'.³⁶ Sir Eglamour, on the other hand, was portrayed as 'an old knight', as printed in the programme. So, his appearance might imply that the character, though virtuous, was too ancient and feeble

to protect Silvia while the Outlaws made their attack upon them, and his unexpected flight was made understandable at the point in the play. Clifford Rose played a grey-bearded Eglamour, who wore full armour with a helmet, decorated with over-sized feathers. Clifford Rose exploited the character's idea of Sir Eglamour even further:

That was Peter Hall's idea, playing this character like a white knight: sort of very very ancient, long white hair, long white beard, figure in full armour... It is a line a bit later, when...the Outlaws captures Silvia and one of the Outlaws says, 'Being nimble-footed, he hath outrun us' (1. 6). This idea was, with all these massive armour things, Eglamour was out-running them. It always amazed me, because I got the impression that he couldn't run all that fast... He was comical, rather endearing... I made a lot of noises, clanking about in my armour. It was very noisy, especially in the night. When I first came on to meet Silvia, there was sort of mysterious, romantic atmosphere, but I couldn't get on quietly... It was comic; it was also part of the effect..., like a tin-man, clanking....³⁷

Although his Sir Eglamour was judged to be lively and made 'a charming old personage';³⁸ one of the reviewers made a teasing comparison to 'King Hamlet's ghost'.³⁹ But, these costuming problems were gradually solved. Within a few weeks, the cast became accustomed to their costumes; also, to the eyes of the audience, the costumes looked less awkward and the wig-joins seemed less visible.⁴⁰

The Two Gentlemen of Verona has only a small cast and that can cause problems in filling such a large stage as that of the Shakespeare Memorial Theatre. Peter Hall's solution was to enlarge the original dramatis personae. According to the prompt-book, Peter Hall had Valentine's father appear, provided a singing blind beggar led by a child who roamed the streets of



Verona,⁴¹ and instituted a town-guard to open and close the gate:

Part I. Scene 1. Opening.

Town Guard seated below R. of Verona Arch.

Blind Beggar + Child from O.P.Pros. x D.S. --exit P.-Pros.

Val's father + Servant from P.-Pros.--to C. x to Verona Arch

Town Guard unlocks gate--Val's father + Servant x thro' gate followed by Guard to U.S.O.P.⁴²

When the stage was revolved to Milan, there were additional dancers, providing entertainments for the court:

Scene 6. 1st Palace.

Dancers on from O.P.Pros. onto Revolve.

Dance. at the end of Dance...

street musicians, serenading Silvia:

...Proteus, Singer + Musicians to below Milan Tower...

(IV. ii. between 37-38)

and courtiers and ladies, walking in procession, while some towerporters insuring the security of the court of Milan:

Scene 4. Milan.

Bigleg, Battersby [Towerporters] enter U/S.O.P.

onto revolve, behind Milan Tower.

Towerporters on top of Milan Tower...

Wallis [Servant], Thorne [Old Councillor], Porter, child, Maryott, Dolskie [Silvia's maid], Rose, Richardson, Cruise [Courtier], Webster [Courtier], Miller [3rd Lady], Rigg [1st Lady], Kerry [Servant]

Wallis joins ↑ Guard at Tower L.

Procession from Assembly O.P., Exit between Column and Milan Tower to U.S.P.S.⁴³

Even the Host had a female companion:

Scene 11A. 2nd Launce.

Host + Peasant Woman from O.P.Pros.--x and exit P.S.Pros...

The presence of these additional figures in the court of Milan stressed the Duke's wealth and political power, which enable

him to banish Valentine in III. i. The increased number of the Outlaws (referred to by the surnames of the actors here as in the promptbook) enhanced the sense of 'the villains/That all the travellers do fear so much' (IV. i. 5-6):

Scene 10. 1st Wood.

Wallis seated Perm. Tree--drinking.

Thorne behind D.T.P.

Cruise standing C.--writing, Church on his R.

Bigleg from O.P.Pros. to behind Perm. Tree--chops log.

Buck from P.Pros. to D.R. x D.L.

Church to C. behind gauze

Cruise to Thorne shows him paper--Thorne tears

it--Cruise picks up bits--thorne D.C.--Buck

trips him with quarterstaff--both fight D.R.

Cruise to D.L.--Church gives staff to Cruise

Church to C.--takes staff from Buck + Thorne

all Outlaws crowd in--Wallis pours wine over fighters

In fact, the way in which the first outlaw scene (IV. i) opened revealed Peter Hall's intention of reshaping the characters of the three Outlaws, too. It is difficult to distinguish between the three Outlaws in Shakespeare's text, because none of them shows any distinctive individuality. Peter Hall established the three speaking Outlaws as the three leaders, and then, the First Outlaw, played by Tony Church, became the cautious and stern leader of the leaders. He was the first one who noticed and informed the others of the approach of Valentine and Speed, 'Fellows, stand fast, I see a passenger' (IV. i. i), while the others were busy drinking, writing or fighting. He was also the one who stopped the fighting between two of his fellow outlaws, and took away the 'quarterstaff', which caused the fight between them. In the Oxford Times, Tony Church was praised as the 'sharply touched'

First Outlaw.⁴⁴ The Second Outlaw, played by Stephen Thorne, became the violent and unstable leader. His fellow outlaws obviously respected him less than Church's First Outlaw and dared to trip him with a staff and fight with him. Meantime, the Third Outlaw, played by Christopher Cruise, was the romantic, literary leader. He could write at least. Farther on, the lines spoken by the three Outlaws were necessarily rearranged. The speeches containing commands and decisions attributed to the Third Outlaw were spoken by Church's First Outlaw. He gained the lines such as, 'Stand, sir' (1. 3), 'By the bare scalp of Robin Hood's fat friar,/This fellow were a king for our wild faction' (11. 36-7), and the concluding speech:

Come, go with us, we'll bring thee to our crew,
And show thee all treasure we have got;
Which, with ourselves, all rest at thy dispose.
(11. 74-6)

The sinister lines, including the explanation of his banishment:

And I from Mantua, for a gentleman,
Whom, in my mood, I stabbed unto the heart.
(11. 50-1)

and the threats to Valentine:

...and throw us that you have about ye.
If not, we'll make you sit, and rifle you.
(11. 3-4, originally spoken by the Third Outlaw)

But if thou scorn our courtesy, thou diest.
(1. 68, originally spoken by the First Outlaw)

were spoken by Thorne's Second Outlaw. And, of course, Cruise's Third Outlaw kept his reference as a gentleman (1. 44) and his report of having committed a similar crime to

Valentine's, 'practising to steal away a lady' (1. 48). Above all, a connection between the Outlaws and the merry followers of the Banished Duke in the Arden forest of As You Like It was suggested by inserting a slightly revised version of "What shall he have that killed the deer?" (Appendix B-1960), which was sung by the Outlaws. (It was also used to conclude the production at the end of the final scene.) Here, Peter Hall's re-arrangement of the first outlaw scene was a typical example of his quest for vitality, and could be justified. Tony Church, Stephen Thorne and Christopher Cruise were 'a trio of likeable rogues as leaders of the banished band.'⁴⁵ However, Peter Hall's policy of populating the play was generally felt to fail. The performance of these invented figures 'slowed down the narrative',⁴⁶ and, in general, the stage was overcrowded by them.⁴⁷

As far as the search for vitality was concerned, it seemed to create a curious unevenness of quality in the production. Denholm Elliott was an 'innocent' Valentine and Derek Godfrey, a 'subtly experienced' Proteus.⁴⁸ Being an experienced Shakespearean actor, Derek Godfrey delivered his lines 'with a neatly-managed astringency of voice';⁴⁹ in fact, of the four romantic lovers, Derek Godfrey's Proteus was the only one considered to be an attractive figure.⁵⁰ Denholm Elliott's Valentine was felt to be less impressive from the beginning. After Valentine's exit, the entrance of Jack MacGowran's Speed brought a sense of movement and rapidity to the performance. For example, according to the promptbook, a series of rapid

moments took place during Proteus and Speed's discussion of Julia's response to Proteus' letter. Speed, tricking Proteus out of his money, constantly moved to and fro between Proteus and the baggage or around (right or left of) Proteus, who stood stage-centre. Proteus moved as if to take back his money, the payment that he had given to Speed for delivering the love-letter to Julia at I. i. 127, once he heard Speed tell him that Julia's answer was nothing but 'Take this for thy pains' (ll. 139-140). Seeing this, Speed immediately closed his hand to prevent the money from being taken away, and then picked up the luggage and left the stage through the Verona Gate on the line, 'I'll commend you to my master' (ll. 142-143). Proteus, following Speed to the Verona Gate, shouted at him angrily,

Go go be gone, to save your ship from wrack,
Which cannot perish having thee aboard,
Being destined to a drier death on shore.
(ll. 144-6)

However, in the following scene, Peter Hall introduced a series of more rapid and complicated blocking which seemed to 'cheapen' the performance.⁵¹

Julia chased Lucetta for obtaining Proteus' letter (I. ii. 87). Lucetta ran around the stage, waving the letter at Julia. Suddenly, Julia caught Lucetta's skirt and grabbed the letter from her. Then, Lucetta pinched Julia, saying, 'And yet, methinks, I do not like this tune' (l. 89). Julia pinched Lucetta in return and uttered a rhetorical question, 'You do not?' (l. 90). Although Lucetta replied, 'No, madam, 'tis too sharp' (l. 91), Julia still continued slapping her and made

Lucetta cry 'Owh' (1. 92).⁵² Frances Cuke's characterization of Julia as she first refused, then demanded, tore and pored over Proteus letter in this scene presented 'a girl in love' but hardly 'a person of rank'.⁵³ She was criticized for being 'too rural in appearance and manners to be satisfactory as the lady Julia'.⁵⁴

Sometimes, the action seemed too frenetic. In Valentine and Silvia's love-letter scene (II. 1), the letter was repeatedly passed to and fro between Valentine and Silvia. Valentine presented the letter to Silvia when he mentioned, 'I have writ your letter/Unto the secret nameless friend of yours' (11. 99-100). Silvia took the letter, perused it, and then returned it to Valentine admiringly: ''tis very clerkly done' (1. 103). Valentine handed the letter to Silvia again while saying, 'I writ at random, very doubtfully' (1. 106). Silvia received the letter, walked towards her maid and spoke to Valentine cautiously, 'Perchance you think too much of so much pains?' (1. 107). But she then turned back to Valentine and gave him the letter, 'And yet take this again' (1. 113). Valentine, being unable to realize her loving gesture, made his last effort to deliver the letter to Silvia by questioning, 'What means your ladyship? Do you not like it?' (1. 116). Silvia praised the content of the letter for a while and proffered it to Valentine, 'since unwillingly, take them again' (1. 118). Valentine did not take the letter back and stopped the repetitive letter-delivering until Silvia said, 'I would have had them writ more movingly' (1. 122). As a matter of

fact, the love-letter scene is comic itself in Valentine's being too blind to understand Silvia's love; it was indeed unnecessary to overdo the passing of the letter between the two characters in order to make the audience laugh. On the contrary, if Valentine was more reluctant to take back the letter, a Valentine, who was amazed and hurt by seeing the love-letter returned by his beloved lady, rather than a gimmicky portrait of the hero, would be created. Furthermore, towards the end of II. i, the director's insistence on vitality made the language, '[which needed] a light and graceful delivery', sound 'laboured':⁵⁵

...Juxtaposed with Speed's garrulity, Valentine's 'I would it were no worse' and 'I have dined' (II. i. 169 and 177) do not need to be made large, with embarrassed movement and kissing of his letter: such underlining loses the speedy economy of the musical and sentimental contrast...⁵⁶

But the transitions of the play were clear and quick.⁵⁷

It is evident that Shakespeare uses parody again and again in the juxtaposition of scenes; the fluid scene-changes thus achieved the more ironic and comic impact in the production. As in II. ii, when Julia left the stage silently, because of her 'true love' (l. 17), Launce's complaint that his dog at parting 'sheds not a tear; nor speaks a word' (II. iii. 30-31), immediately follows. Crab was played by Tinker,⁵⁸ a stoical white terrier,⁵⁹ with a brown patch over one eye. 'With a bland look of innocence',⁶⁰ Tinker responded to Launce's accusation in silence, and won the audience's sympathy instantly.

As the performance continued, so did the quest for vigour and pace. There were particular instances in the rope-ladder scene and the catalogue scene in III. i. In II. iv, the corpulent Duke of Milan, played by Eric Porter, had already suggested his suspicion and lack of sympathy about the secret love of Valentine and Silvia, as revealed in his comments to Proteus III. i:

This love of theirs myself have often seen,
Haply when they have judged me fast asleep.
And oftentimes have purposed to forbid
Sir Valentine her company and my court...
(11. 25-8)

As soon as the Duke made his first appearance at II. iv. 47, he peered at Valentine, while saying to Silvia, 'Now, daughter Silvia, you are hard beset'. The way in which the Duke spoke the line made it a warning to both Valentine and Silvia that he was aware of their love affair. After having informed Valentine of Proteus' arrival at the court of Milan, the Duke demanded the company of Silvia and Thurio, 'Silvia, I speak to you, and you, Sir Thurio' (l. 83), and excluded Valentine from the party, 'For Valentine, I need not cite him to it' (l. 84). Simultaneously, hearing that Silvia was called, Valentine made to go in Silvia's direction, but was prevented by the Duke physically. So, with the knowledge of being out of favour with the Duke, Valentine was greatly surprised by the Duke's sudden interest in him in III. i.

Valentine entered at III. i. 51, and, in view of the Duke, simply bowed and got ready to leave the stage. But the Duke stopped him, 'Sir Valentine, whither away so fast?' (l. 51).

Valentine found an excuse, 'there is a messenger/That stays to bear my letter to my friends' (11. 52-53), and intended to leave again. Once more, the Duke asked, 'Be they of much import?' (1. 55). Valentine paused, taken aback perhaps, before he could reply to the Duke's enquiry about the letters to Milan (11. 56-57). Then the Duke required intimate counselling from Valentine about how to woo his own beloved lady. Valentine, as played by Denholm Elliott here, seemed to be fully conscious of the unusual situation; he paused before giving any advice and occasionally uttered some nervous laughs during the conversation. Eventually, he seized a chance to go off the stage, 'By seven o'clock I'll get you such a ladder' (1. 126). But the Duke, quickly pursuing him and inquiring about the suitable means to conceal a rope-ladder, snatched Valentine's cloak and discovered the rope-ladder as well as the love-letter to Silvia (1. 137). At this moment, Elliott's Valentine provided a memorable interpretation of the character as 'a boy caught at the jam'.⁶¹ Afterwards, Porter as the Duke proclaimed Valentine's banishment with dignity which suited 'an eccentric...prince'.⁶² Elliott was judged unable to cope with Valentine's speech of banishment (11. 170-187);⁶³ but the acting of the comic servants did much to redeem the production.

Speed and Launce were the major success of the production. Jack MacGowran and Patrick Wymark were admirably contrasted in personality and girth: Jack MacGowran had the complexion of a leprechaun, speaking his quibbles 'with rapier-like flicks';⁶⁴ Patrick Wymark as the moon-faced Launce animated his

'repetitive speeches' by 'a variety of timing and emphasis'.⁶⁵ Together, Launce and Speed made a famously entertaining catalogue scene. Speed entered at III. i. 277, 'How now, Signior Launce! What news with your mastership?' As soon as Launce had heard Speed's voice, he put the catalogue of his maid's vices and virtues into his pocket. Launce reacted too slowly, so Speed saw the paper, and demanded it, 'What news then in your paper' (ll. 280-1). Though unwilling, Launce still pulled out the letter from his pocket and handed it to Speed, 'There! Saint Nicholas be thy speed' (ll. 293-4) When Speed read out aloud, 'Item, she is slow in words' (l. 326), Launce made the audience wait for words without slowing up his performance.⁶⁶ Patrick Wymark as Launce looked 'in blank wonder at the audience', and then spoke 'the necessary statement they had been waiting for': 'To be slow in words is a woman's only virtue' (l. 328).⁶⁷ With a straight face, Launce asked Speed to place 'slow in words' for his maid's 'chief virtue' (l. 329). Therefore, Speed kneeled, put the paper on the floor and then corrected it on Launce's request. 'Such acting', John Russell Brown commended in the Shakespeare Survey, 'is well served by Peter Hall's quest for vitality'.⁶⁸ Apparently, there was also a mixture of accents among servants in the production. In general, the device was regarded as an entertaining invention; especially, the Midland accent of Launce assisted Patrick Wymark's realistic portrayal of the character and an Irish Speed made the contrast of the two comic servants more certain and vivid.⁶⁹ But, the Welsh accent of

the Host was an exception. It seemed to irritate at least one of the reviewers.⁷⁰

Indeed, the serenading scene was not a success in many respects. The song, "Who is Silvia?" (IV. ii. 38-52), did not provide the expected musical climax. Proteus and a singer with a band of on-stage musicians performed the song. The serenading song rendered 'a moment of rest and impersonal harmony',⁷¹ when the love story went out of tune and harsh, but it was definitely surpassed by the real musical highlight, the Outlaws' "What shall he have that killed the deer?", sung earlier and successfully.⁷² Meanwhile, Julia stood sobbing beside the Tower, in which Silvia dwelt. Her facial expression, though eloquent enough to convey the idea of a pathetic girl being betrayed by her lover, was not enough to create a touching moment crucial for the disillusioned Julia in disguise.⁷³ Although Frances Cuka had acted successfully in a modern play, Shelagh Delaney's A Taste of Honey,⁷⁴ she was felt not to be able to cope with the lyrical demands of a classical role;⁷⁵ furthermore, 'ill at ease in her male disguise', she even 'lost the vivacity' in the earlier scenes,⁷⁶ with Mavis Edwards as the 'kindly and understanding' Lucetta.⁷⁷ From this point onwards, Cuka's Julia fell into caricature, a heavily burlesqued character, rather to be laughed at than sympathised with: 'her squeaky feminine endings, her intoxicated giggles, her girlish embarrassments seemed only a parody of her brilliant performance in A Taste of Honey'.⁷⁸ Similarly, Susan Maryott's Silvia, speaking thinly, was also defeated by her

lines, and 'the verse', as J. C. Trewin put it, seemed to 'need a blood-transfusion'.⁷⁹

Silvia is praised for being 'holy', 'fair', 'wise' and, most of all, 'kind' in the serenading song (IV. ii. 38-52). But, apart from the success of her costume in telling the audience that she was a woman of rank, Susan Maryott as Silvia looked terribly awkward (Plate XI). Moreover, in gossiping about the misfortune of Julia, Maryott's Silvia appeared no more than a 'Renaissance flibbertigibbet';⁸⁰ Silvia's benign regard for the unknown abandoned lady lost its warmth (IV. iv. 140-175). By the end of the confrontation between the two heroines, it was ultimately incredible that Silvia should burden the disguised Julia with an immense portrait to be carried to Proteus (I. 203).⁸¹ Whereas, Thurio, played by Ian Richardson, was praised for his 'well-modulated clarity' in speaking.⁸² Since the promptbook scarcely notes Thurio's movements, it is difficult to re-create what Thurio was doing during the performance. But Clifford Rose suggested,

...[Ian Richardson] had a very interesting kind of quality as an actor... He was very still. He didn't do much; he didn't move a lot... He was very economical and rather sinister from what I remember. And I thought that was rather effective. I don't think he was as comical as that part can be... One was not quite sure how to take him: whether he treated it a joke,⁸³ or whether, in fact, he was a really dangerous person...

Indeed, the reviewers had polarized opinions about Ian Richardson's Thurio. Some of them commended his Thurio as a notable character, not a caricature;⁸⁴ while others condemned him for not showing enough Aguecheek quality contained in the

his line, 'I do as truly suffer/As e'er I did commit' (11. 76-77), to be spoken, and quickly helped the kneeling Proteus to rise, embraced him, and proffered Silvia, 'All that was mine in Silvia, I give thee' (1.83). The way in which Denholm Elliott acted Valentine's offer was deemed to be 'embarrassing, impossible, generous'.⁸⁷ Another pause followed. Then Silvia, who had been shrewd enough to stamp on the First Outlaw's foot and bite the Second Outlaw's hand in V. iii, seemed strong enough to be expected to react to Valentine's words. Nevertheless, Silvia made no response. Perhaps, in the actual performance, Valentine's offer was spoken, as John Russell Brown described it, 'so that it was hardly noticed',⁸⁸ so the point of Silvia's response was simply ignored. Julia's comic faint broke the silence and evoked laughter from the audience. Later, Julia recovered, proffered the rings to Proteus, and revealed her true identity. Proteus then concluded his betrayal with a high-pitched 'were man/But constant, he were perfect' (11. 111-112).

The Outlaws' entrance, as usual, provided their 'routine pranks'.⁸⁹ They drove away the cowardly Thurio, when he was scorned by the Duke for disclaiming Silvia,

The more degenerate and base art thou,
To make such means for her as thou hast done,
And leave her on such slight conditions.
(11. 137-139)

Immediately following this, the Outlaws surrounded the Duke with their swords drawn, because they obviously perceived the Duke's hostile attitude towards Valentine. The reconciliation

between the Duke and Valentine, therefore, was achieved under the pressure of the armed force instead of the Duke's genuinely applauding Valentine's spirit (1. 141). The Duke, having no other choice, led Silvia across the stage and surrendered her to Valentine, 'Take thou thy Silvia, for thou hast deserved her' (1. 148); Valentine then signified his acceptance with a kiss. Finally, the Duke's 'roguish laugh',⁹⁰ as he saw through Julia's disguise, closed 'the perfunctory ending'.⁹¹

In conclusion, Peter Hall's production of The Two Gentlemen of Verona was deemed to be a failure: the spectacular sets and costumes proved to be cumbersome; the newly installed revolve was used like an exhibition of machinery; a proper balance between genuine human tenderness and the ludicrously romantic elements was not found. Above all, the pursuit of vitality in humour reduced some characters to caricatures; the pursuit of vitality in action sacrificed the tempo and gaiety of poetry, and the whole production seemed to be unsure and failed to sustain interest. In fact, the 1960 production of The Two Gentlemen of Verona came at the beginning of a long-term quest for a modern Shakespeare style. The Shakespeare Memorial Theatre Company was newly formed to build up a semi-permanent company of players under at least a three-year contract for that purpose. Therefore, techniques of speaking as well as acting Shakespeare were expected to be learnt and developed through constantly playing Shakespeare; thus, it was hoped a highly trained group of players would be able to perform the best quality of modern Shakespearean productions.⁹²

It might not be justified, in this sense, to expect Peter Hall's first production of the season to reach all the requirements. Nevertheless, Peter Hall's production of The Two Gentlemen of Verona did accomplish one aim cited in the programme; ironically, it did provide a perspective on the rest of the productions in the same season, and made the audience and the reviewers appreciate the other five productions more in comparison with this theatrical failure.

1960

Photographs by Tom Holte

Plate VIII: Settings

- (a) An open place in Verona
- (b) The other side of the Verona Gate
- (c) The palace in Milan
- (d) The other side of the Milan Tower

Plate IX: Speed, Crab and Launce in II. v

Plate X: Valentine and the Duke in
the rope-ladder scene (III. i)

Photographs by David Sim

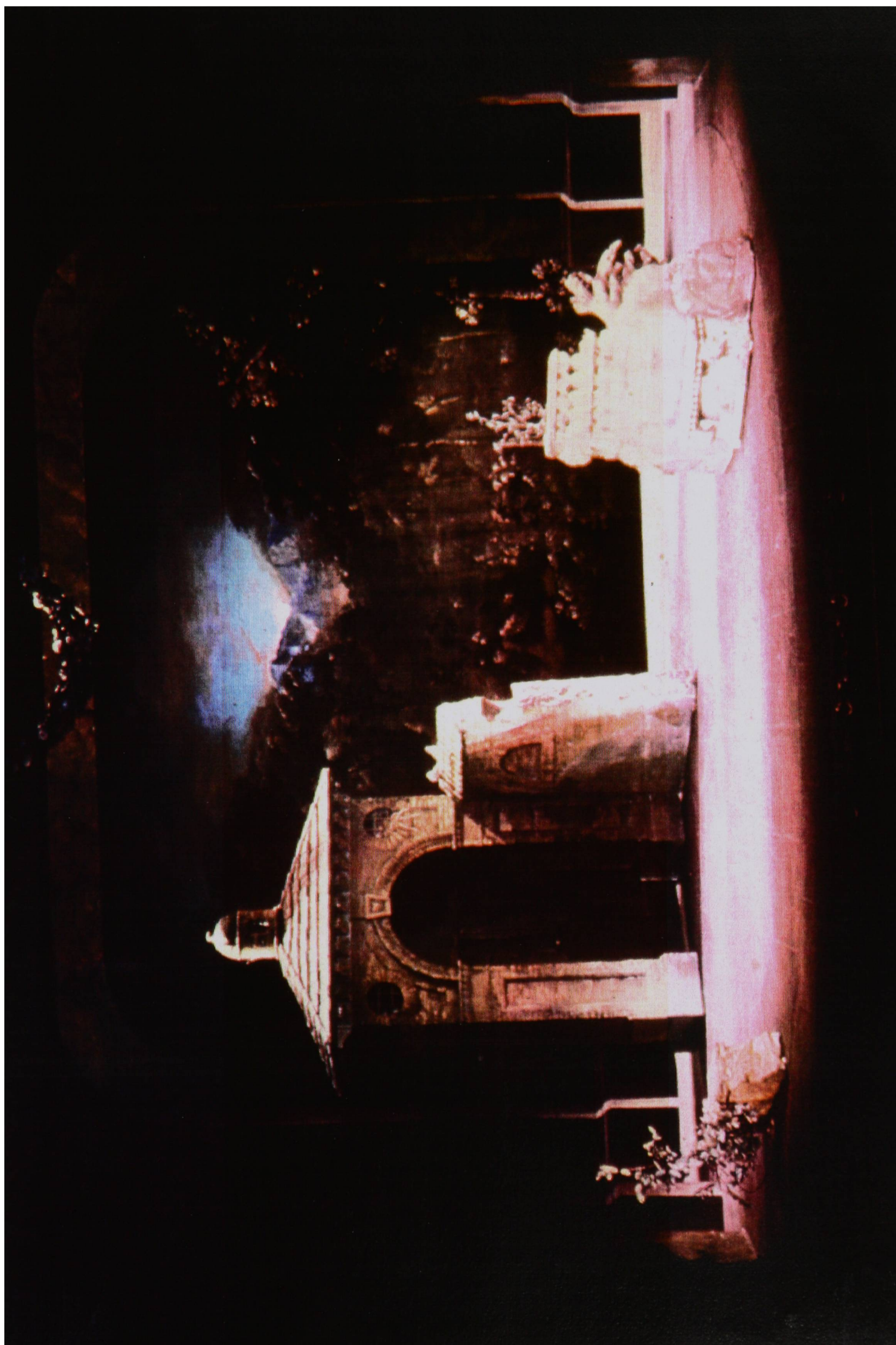
Plate XI: Silvia and Valentine in II. iv

Plate XII: Speed and Launce in
the catalogue scene (III. i)

Plate XIII: Proteus, Thurio (at the back), Julia in
the serenading scene (IV. ii)

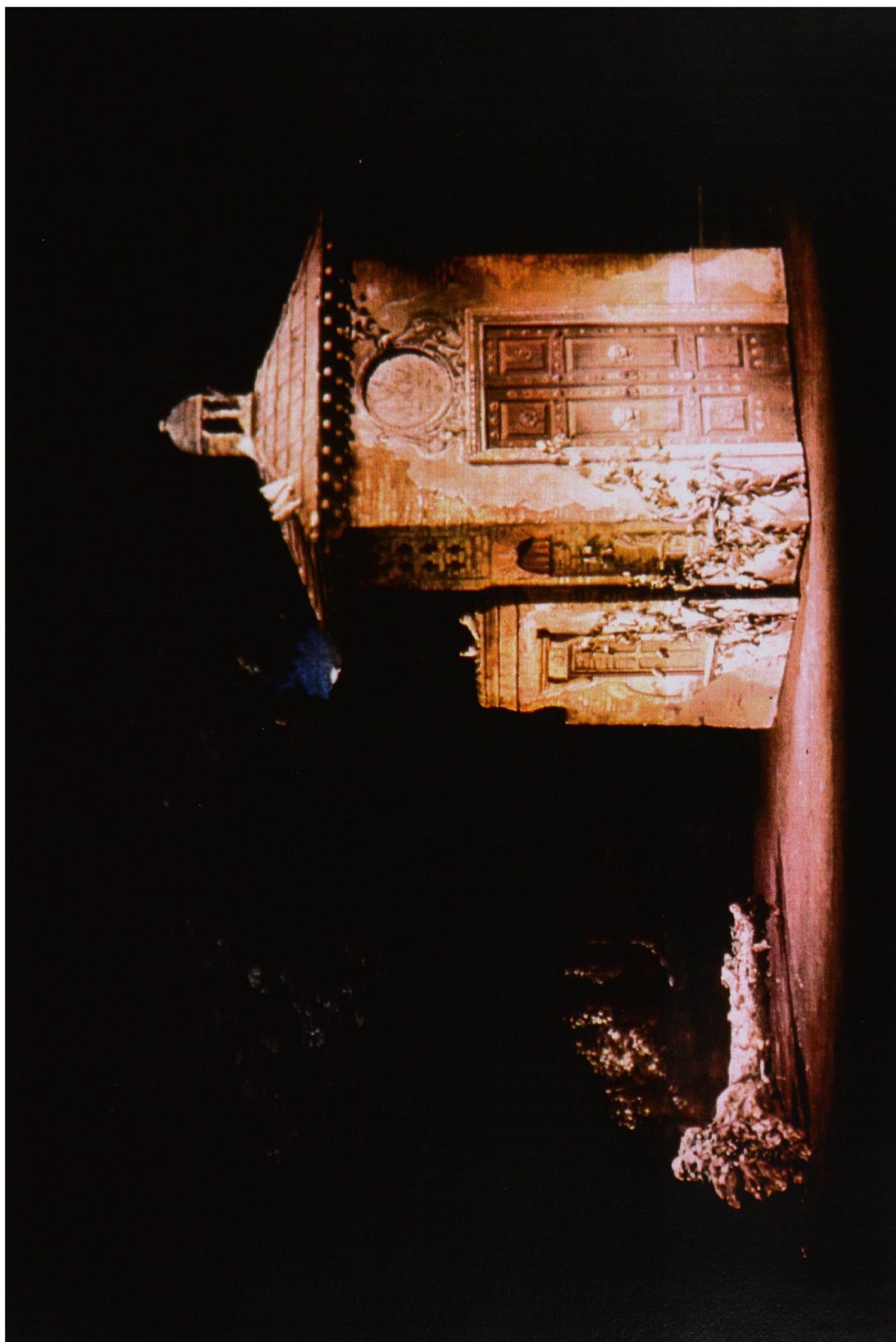
(a)

Plate VIII:



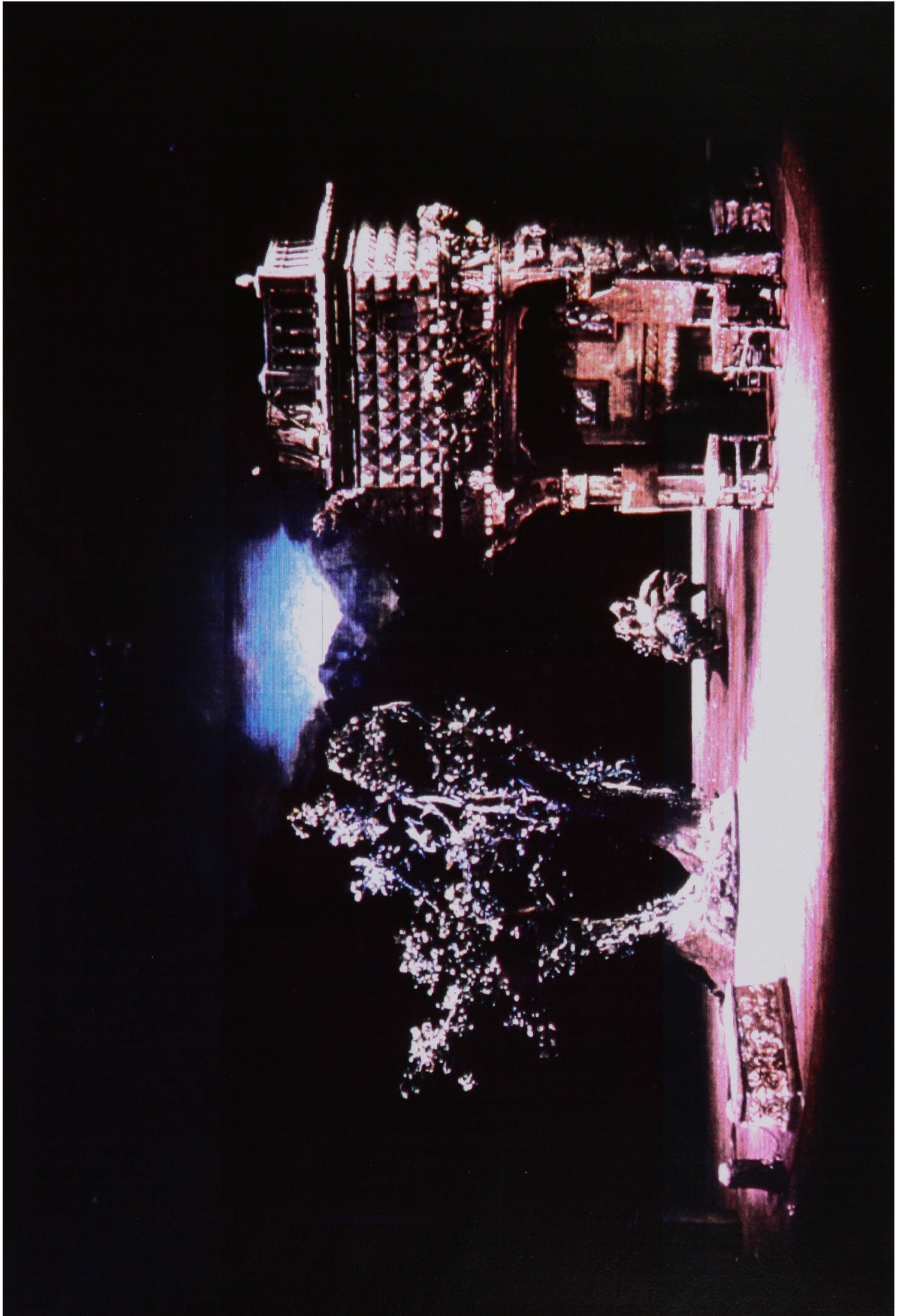
(b)

Plate VIII:



(c)

Plate VIII:



(d)

Plate VIII:



Plate IX



Plate X



Plate XI



Plate XII

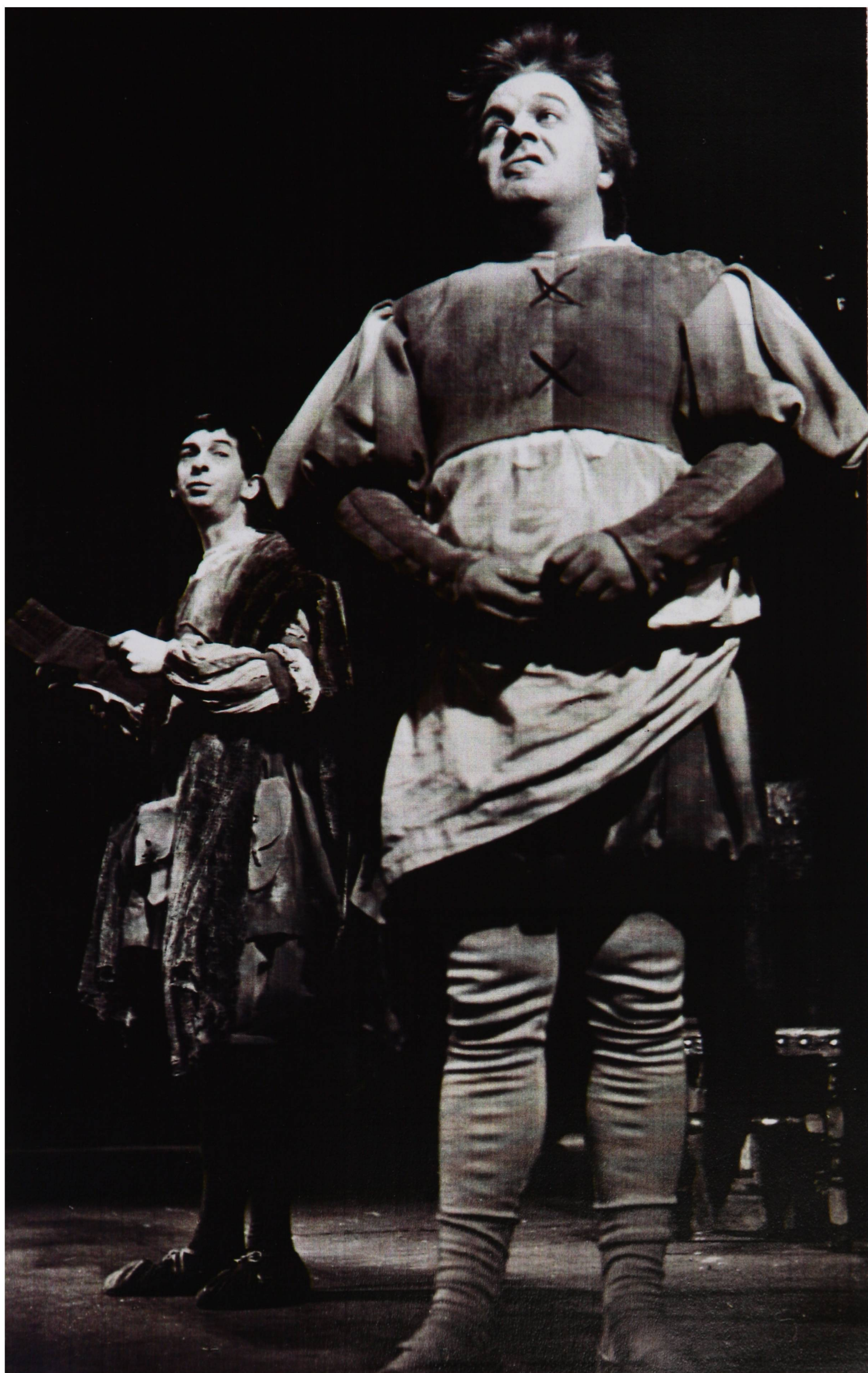


Plate XIII



FOUR

Elizabethan Love Game

The Shakespeare Memorial Theatre was re-named the Royal Shakespeare Theatre by the Queen's command in 1961, and its company was thereafter called the Royal Shakespeare Theatre Company (usually abbreviated as RSC).¹ In 1965, the RSC established a new small-scale touring scheme--Theatregoround. It was founded by Michael Kustow, John Barton and Terry Hands, and Terry Hands became the first Artistic Director². Gareth Morgan succeeded Hands as the Artistic Director in 1968, and, in the following year, directed a production of The Two Gentlemen of Verona for this low-budget touring unit. The production opened on 19 August at the Cambridge Arts Theatre, Cambridge, and its first performance at the Royal Shakespeare Theatre, Stratford-upon-Avon, was given on 3 September 1969. The chief successes of Morgan's production were Richard Pasco's Proteus and Susan Fleetwood's Julia. Valentine was played by David Bailie; Silvia by Susan Sheer. The sets were designed by Tazeena Firth. The 'sadly, sweetly melodious' music was provided by Martin Best³, who also took part as a singer, serenading Silvia in IV. ii.

The text used for the production was the New Penguin Shakespeare, 1968 edition.⁴ The promptbook was consulted at the Shakespeare Centre Library, Stratford-upon-Avon. The performed text was 2121 lines as against 2207 lines in the full

is blind' (1. 67) to be so conveyed and achieve a more definite and forceful effect. Similarly, the description of a self-evident situation, such as Proteus' fear in showing Antonio the love-letter from Julia was cut. However, this instance might not be totally justified. Proteus applied the images of burning/drowning and sun/cloud in his speech to express that his decision not to show Antonio Julia's letter brings about Antonio's sudden announcement that he is to be sent away from home:

Lest he should take exceptions to my love,
And with the vantage of mine own excuse
Hath he excepted most against my love.
(I. iii. 81-83)

The cut passage seemed to remove the excess explanation here, but destroyed the fluency in Proteus' speech at the same time. The performed version became:

Thus have I shunned the fire for fear of burning,
And drenched me in the sea, where I am drowned.
I fear to show my father Julia's letter,
O how this spring of love resembleth
The uncertain glory of an April day
Which now shows all the beauty of the sun,
And by and by a cloud takes all away.
(11. 78-80, 84-87)

Furthermore, in I. ii, Lucetta's asides, 'She makes it strange, but she would be best pleased/To be so angered with another letter' (11. 101-102) were cut, and created a similar problem. Julia's response, 'Nay, would I were so angered with the same' (1. 103), which follows immediately after Lucetta's exit, appeared to be abrupt without Lucetta's asides being spoken beforehand.

Some other lines were cut for their racist or sexist

references. The fact that Speed was portrayed by Alton Kumalo as a 'Negro jester/page'⁶ might make the director sensitive about Proteus' comparison of Julia's beauty with Silvia's, because it could be easily understood as insulting to Africans:

And Silvia, witness heaven, that made her fair
Shows Julia but a swarthy Ethiopie.
(II. vi. 25)

So the lines were removed from the text, as was Launce's correction of his maid's vice of being proud in the catalogue scene with Speed,

Spe. Item. She is proud.
Lau. Out with that, too, it was Eve's legacy and cannot be taken from her.
(III. i. 328-330)

Moreover, due to the limited budget perhaps, Ursula disappeared completely. As a result, Silvia's command, 'Ursula, bring my picture there' (IV. iv. 114), was cut. In an attempt to sharpen or simply make sense of certain situations and characters, more textual changes were made. For the sake of clarity, the inconsistent references to place were revised; for instance, Valentine's threat to Thurio, 'Do not name Silvia thine; if once again/Verona shall not hold thee' (II. 129-130), became 'Milan shall not hold thee'.

Alton Kumalo played Speed as 'a sharply succinct clown both in speech and movement'⁷; his speeches seemed to be more economically presented, such as his word-game with Proteus:

Pro. No, no, you shall have it for bearing the letter.
Spe. Well, I perceive I must be fain to bear with you.
Pro. Why, sir, how do you bear with me?
Spe. Marry, sir, the letter very orderly, having nothing but the word 'noddy' for my pain.
(I. i. 119-123)

which were revised as follows:

Pro. No, no, you shall have it for bearing the letter.

Spe. So I have nothing but the word 'noddy' for my pain.

Valentine became more self-indulgent in his own love affair, owing to the omission of Proteus' excuses,

I must unto the road to disembark
Some necessaries that I needs must use,
And then I'll presently attend you.

(II. iv. 185-187)

Under the circumstances, Valentine seemed to be more eager to involve Proteus in his planned elopement with Silvia and to be less sensitive and thoughtful for his best friend's present conditions. Meanwhile, Proteus' self-condemning lines,

Fie, fie, unreverend tongue, to call her bad
Whose sovereignty so oft thou hast preferred
With twenty thousand soul-confirming oaths.

(II. vi. 14-16)

were omitted, and he seemed to feel less guilty in betraying Julia. Since Launce has nothing to do with Julia and Proteus' love affair and they have never met in the play, Julia's inquiries about Launce and the Host's subsequent answers in the serenading scene were cut:

Jul. Where is Launce?

Host. Gone to seek his dog, which tomorrow by his master's command, he must carry for a present to his lady.

(IV. ii. 74-77)

Furthermore, removing Proteus complaints of Launce's incapability, 'For 'tis no trusting to yond foolish lout' (l. 63), made his main consideration in employing Julia as the love envoy become Proteus' genuine affection for the disguised Julia. Finally, the reconciliation between Julia and Proteus was postponed to conclude the performance:

Pro. Bear witness, heaven, I have my wish for ever.
Jul. And I mine.

(V. iv. 120-121)

This new arrangement made Julia and Proteus the new focus of the love story.

No photographs of the production were taken by the theatre, due to its low budget. According to the promptbook, and reviews, Tazeena Firth's design had an octagonal space area that thrust beyond the proscenium arch. A quasi-Elizabethan wooden scaffold was built, with 'the simple solid appeal of a magnified building toy, ensuring from the outset that there will be plenty of games and that none of them will turn too serious'.⁸ The single surviving press-photograph shows that both Proteus and the disguised Julia wore typical Elizabethan period costumes: ruffs, doublets and hose. The references to dress in the original text all remained uncut in the performed text. 'The outlaw band', as one reviewer described it, 'looked like some...pantomime creation in their tall hats and leaf-besprinkled jackets'.⁹ Sydney Bromley's Eglamour, as recorded in the Times, came 'clanking to Silvia's rescue in an outsized suit of armour'.¹⁰ Furthermore, in pursuing Silvia and Sir Eglamour in Act V, the Duke used 'a telescope'.¹¹

As an early Shakespearean comedy, The Two Gentlemen of Verona was presented as a relatively unambitious work. The programme summarized its plot as a story of 'the conflicting demands of friendship and love'. Gareth Morgan's intention seemed to present the play in 'a straightforward way',¹² and emphasise 'the play's simple, romantic content',¹³ but with a

burlesquing touch.¹⁴ Indeed, as one of the reviewers described, it was 'pure, romantic and simple',¹⁵ the mood throughout the performance was 'light-hearted'.¹⁶ The directorial concept seemed to coincide with Larry S. Champion's idea that the play was 'what Shakespeare would have us to laugh at',¹⁷ and was reflected clearly in Susan Fleetwood's portrait of Julia as 'a pretty and joyful...young girl who simpers and giggles and is wholly in love with the beauty and surprise that life holds in store for her'.¹⁸ In I. ii, Julia apparently treated the love letter affair as her new found recreation with Lucetta. After Lucetta's exit (l. 49), Julia regretfully threw cushions in Lucetta's direction, 'And yet I would I had o'erlooked the letter' (l. 50), then sat on a rug down-stage-centre, 'It were a shame to call her back again/And pray her to a fault for which I chid her' (ll. 51-52). The action suggested a child-like Julia, who hurls pillows in frustration, when unable to get her own way.¹⁹

At the end of her monologue, Julia stood up and reached the decision 'to call Lucetta back' (l. 64). Julia's thoughts seemed to be crystal clear under 'the tolerant watchful eye' of Janet Henfrey's Lucetta.²⁰ Lucetta entered, answering Julia's call, 'What would your ladyship?' (l. 66) and dropped the love-letter from Proteus on purpose near the rugs. Julia swiftly moved towards the letter and stood on it. Having possession of the letter, Julia abandoned her previous thought of asking Lucetta's 'remission' (l. 65) and eagerly sought a suitable excuse to send Lucetta off stage again, 'Is't near dinner time'

(1. 67). Lucetta pretended that she failed to realize the implied meaning, and, instead, Lucetta stooped down slowly and began to clean the rugs. In doing so, Lucetta seemingly discovered and regained the dropped letter by accident. Immediately, Julia pulled a wry face, appearing like a mistress dealing with a maid-servant's false behaviour, and accused Lucetta of receiving a letter from 'some love of [hers]' (1. 79). She also demanded that Lucetta should hand over the letter. Lucetta took her part in Julia's game but refused to surrender the letter, 'That I might sing it madam to a tune' (1. 80) and so urged Julia to chase Lucetta around centre-stage in order to get the letter (1. 85). Eventually, Julia stood on a stool stage-left. As Lucetta ran towards down-stage, and passed by her, Julia grasped the letter, quickly slapped Lucetta's hand and took the letter from her.

At the moment of Julia's tearing the letter, Lucetta was certainly amazed. At once, Lucetta fell on her knees, collecting pieces of the letter until Julia commanded her to leave, 'Go, get you gone and let the paper lie/You would be fingering them to anger me' (ll. 100-101). Susan Fleetwood seemed to manage well, while alone on stage, patching pieces of the letter and finding sense in the fragments; her Julia was praised as 'sparklingly graceful'.²¹ By 'the simplicity of her action', Fleetwood as Julia seemed to be able to 'bridge the revelation gap between the chivalry and romantic'.²² She was 'well matched' by Richard Pasco's Proteus.²³

Richard Pasco was judged to be 'handsome, gallant,

selfish, but a little ironic, suggesting always the possibility of heroism even in his disloyalty'.²⁴ In their parting scene, Pasco foreshadowed Proteus' disloyalty from the moment he swore to Julia his eternal love, 'Here is my hand for my true constancy' (II. ii. 8), heralded by a considerable pause full of doubt. Therefore, it seemed that, near the end of the second Milan scene (II. iv), when Proteus came down-stage-centre, speaking directly to the audience,

Even as one heat another heat expels,
Or as one nail by strength drives out another,
So the remembrance of my former love
Is by a newer object quite forgotten.
(II. iv. 190-193)

his switch of affection from Julia to Silvia came 'as no surprise'.²⁵ Yet, Pasco managed to convey convincingly the differences between his 'innocent, tender feelings for Julia' and his 'protestations of love for Silvia'.²⁶ Proteus' doubts of his own constancy was soon parodied by Launce's quixotic fidelity to his dog. Geoffrey Hutchings as 'a genuinely comic' Launce played opposite Rimbaud,²⁷ a black and white mongrel who played Crab.²⁸ Rimbaud's timing was regarded as 'immaculate';²⁹ he stole the show by 'his nonchalant, almost disinterested yawns and glances'.³⁰ But whenever Hutchings sensed that the audience paid more attention to Rimbaud rather than to himself, he brought it back with 'a beautiful East-End cockney accent' and 'extremely funny' acting.³¹ This was a more effective, fuller presentation than Hutchings' acting of the same role in 1981 (see Chapter VI).

In II. iv, the location of the story switched to Milan.

Anthony Pedley as Thurio appeared like 'an anxiously and pathetically ineligible suitor' of Silvia.³² At the opening of the scene Thurio was isolated from the rest of the on-stage characters, standing up-stage-centre and watching as Valentine and Silvia expressed their mutual affection for each other in a little dance. Then the Duke of Milan entered at II. iv. 44, and his entrance rescued Thurio from his embarrassing situation. The Duke's political position and power were hinted at by the arrangement of seating: the Duke sat down-stage-centre with his daughter, Silvia, while questioning the standing Valentine, 'Know ye Don Antonio, your countryman?' (1. 52). Being favoured by the Duke and possessing a higher social rank than Valentine's, Thurio sat up-stage-left. Valentine as a humble subordinate of the Duke was not allowed to be seated on the bench stage-right until he had answered the Duke's third question about Proteus:

Duke. You know him well?

Val. I know him as myself. (11. 60-61)

Derek Smith played 'a sardonically amusing Duke of Milan' here;³³ his most telling performance was given in III. i. While tricking Valentine and listening to his opinions about wooing a lady, the old Duke responded to his young tutor appreciatingly:

Val. Take no repulse, whatever she doth say.

For 'Get you gone', she doth not mean...

Duke. Away.

(III. i. 100-01)

Valentine was convincingly bemused and the ladder scene thus proceeded to its intentionally comical climax.

The Duke wrestled Valentine's cloak free, while enquiring for suitable means to conceal a rope-ladder to his beloved lady (III. i. 136). Having discovered Valentine's plot to climb up to Silvia's chamber secretly, the Duke also obtained the letter Valentine had written and read its contents:

My thoughts do harbour with MY Silvia nightly...
(1. 140)

Derek Smith as the Duke gave a vocal emphasis to 'my', 'conveying indignation that Valentine should be so presumptuous as to claim Silvia as his'.³⁴ It vividly contrasted with another vocal emphasis--'thy'--in the final scene. When the Duke forgave Valentine and admitted his right to Silvia, he said,

Know, then, I here forget all former griefs,
Cancel all grudge, repeal thee home again,
Take thou THY Silvia, for thou hast deserved her.
(V. iv. 143-148)

'with a twinkle in his eyes' and the changing relationships among the characters of the play was illuminated by his 'good-humoured way'.³⁵ However, Valentine's speech of banishment was no less effective than the comical moments. When David Bailie as Valentine started speaking, 'And why not death, rather than living torment?' (III. i. 170), the speech sounded like 'magical outcrops of poetry'.³⁶

The music was a highlight of the production. Martin Best composed and performed 'perfectly tasteful' music in the serenading scene (IV. ii).³⁷ IV. ii was also a dramatic highlight. Susan Fleetwood conveyed effectively how the disguised Julia, witnessing Proteus' treachery, 'mature[d]

overnight'.³⁸ On the other hand, Susan Sheer's chiding of Proteus for his betrayal showed her 'shrewish' dislike for the man, which strongly contrasted with her 'childish petulance' to Valentine in the previous scenes.³⁹ Silvia's scorn developed in the final scene, and eventually stimulated Proteus' intention to force her yield to his desire in the forest (V. iv. 59). A sense of urgency at this crucial point was stressed: Valentine came to rescue Silvia from Proteus' intended rape, 'Ruffian, let go that rude uncivil tough' (l. 60); Proteus soon recognised Valentine probably by his voice (l. 61), and Valentine dismissed Proteus, 'thou friend of an ill fashion' (l. 61). Meanwhile, Silvia withdrew to up-stage-right with Julia standing by her side. So, the reconciliation between Valentine and Proteus in the foreground seemed to be presented as the total triumph of their male friendship:

And that my love may appear plain and free,
All that was mine in Silvia, I give thee.
(ll. 82-3)

which was soon challenged by Julia, 'O me unhappy' (l. 84). Julia swooned and then recovered to reveal her true identity. Apparently, Proteus' recognition of Julia, 'O heaven, were man/But constant, he were perfect' (l. 111-2), evoked some laughter from the audience, and was deemed to be 'the only gauche line of the evening, drawing false laughs in a taut situation'.⁴⁰ The lines are 'intolerably ludicrous', exactly as H. B. Charlton commented, 'when, all his sins forgiven him, and Julia restored to his arms, all he can utter in confession is his own fatuous self conceit'.⁴¹ An audience often receives

it with giggles, no matter how solemnly the actor playing Proteus delivers the lines.

In general, Morgan's production succeeded in providing 'an enchanting evening, so effective that one never questions the slight plot or the fact that by comparison this is a minor play'.⁴¹ This delightful production later continued its tour around the country and received a warm welcome everywhere. In particular, in the Cambridge News, it was regarded as 'a major production in the Cambridge drama calendar, and one not to be missed'.⁴² In December 1969, when the RSC decided to extend the Stratford season for a further week, the production of the The Two Gentlemen of Verona stood out and was included. It was judged to deserve to be performed once more on the stage of the Royal Shakespeare Theatre during this limited extended period.

1969

Photograph by the Bailey Newspaper Group

Plate XIV: Fleetwood as Julia and Pasco as Proteus



FIVE

Who is Valentine? Who is Proteus? Who is Julia?

Robin Phillips' controversial production of The Two Gentlemen of Verona opened on 23 July 1970, at the Royal Shakespeare Theatre. It was his first Stratford production as a director. At Stratford, Robin Phillips had first worked in 1965 as an assistant director to John Schlesinger on Timon of Athens and to Peter Hall on Hamlet.¹ In the 1970 Stratford season, Phillips' production of The Two Gentlemen of Verona was one of the two RSC productions in which the notion of directorial interpretation became a primary influence; the other was Buzz Goodbody's 'farcical' version of Shakespeare's King John.²

Robin Phillips chose to adopt a twentieth century idiom for his production, making the central theme a modern study of adolescence and adolescent love.³ He made the play explicitly about four young people who were very immature, and who were imperfectly aware of their identities--their true selves,⁴ and whose love was seen like 'a disposition for sudden attachments'.⁵ That marked a radical departure in the staging of The Two Gentlemen of Verona at Stratford. It was the first modern-dress production, and it supplied a psychological aspect missing in the drama. Its poster was ingeniously designed to convey such a message to the audience. A typical forlorn youth, transplanted from Nicholas Hilliard's well-known miniature, was so placed side by side with an ideal male image

of the 1970s, with a pair of sunglasses and untidy hair. On one hand, the poster could be seen as modern youth in the disguise of a love-sick Elizabethan; on the other hand, the forlorn youth could be seen to be reborn in a modern fashion. Either way implies the director's intention of updating an ancient Elizabethan play for a modern audience, and, through modern eyes, it penetrated to an ancient truth.

Phillips' interpretation of the play as the youths' journey of self-discovery seemed to emerge from his own intuitive response. He said,

What I feel most about the play is the infuriating hint at muscle that constantly comes up, the feeling that any moment we might develop into Twelfth Night or As You Like It--but it never does. The characters are just too young, they don't have the muscles, the development, the competences, the total personality. But then one has to say, 'You can't act that' unless it is part of the given circumstances. It is an unformed person, a person who doesn't yet know himself. He hasn't developed his own muscles; it isn't just an author who hasn't supplied them for him, it's a boy who hasn't discovered about the world, about himself, about anybody else. One feels that a lot of those characters could swap lines. They could just as easily be placed in each other's mouth; they're that undisciplined.⁶

As far as the central theme of immaturity was concerned, Robin Phillips' production was judged to work well,⁷ and a strong cast contributed much to this success.⁸ Ian Richardson with his increasing reputation as a fine classical actor played Proteus; Valentine was portrayed by Peter Egan; their beloved ladies, Julia and Silvia, were Helen Mirren and Estelle Kohler. The music of "Who is Silvia?" was composed by Martin Best, who had been a successful composer for Gareth Morgan's Theatregoround production of the same play in the previous

year. Martin Best arranged an extraordinary mixture of viol and electric guitar as incidental music for the production, and, once again, he took the role as the Singer, who serenaded Silvia under her balcony. Daphne Dare created a bold, memorable design of settings, including a small down-stage swimming pool, with the aid of John Bradley's lighting designs.

The text used for the production was the Signet Classic Shakespeare, 1964 edition, and the promptbook was consulted at the Shakespeare Centre Library, Stratford-upon-Avon.⁹ The performed text was 2165 lines as against 2227 lines in the full text; that is, sixty-two lines were removed. Before the production officially opened, Daphne Dare had spoken to the Birmingham Sunday Mercury about using an uncut text, which was not a completely correct piece of information, but the production did present the same order as in Shakespeare's text as indicated by Dare.¹⁰ The running time was two hours and forty minutes, excluding one interval of fifteen minutes, which was placed after II. vii, as indicated in the programme. It was the modern setting that required that all the references to dress were cut, such as:

Jul. That fits as well as, "Tell me, good my lord,
What compass will you wear your farthingale?"
Why, ev'n what fashion thou best likes, Lucetta.
Luc. You must needs have them with a codpiece,
madam.
Jul. Out, out, Lucetta! That will be ill-favoured.
Luc. A round hose, madam, now's not worth a pin,
Unless you have a codpiece to stick pins on.
(II. vii. 50-56)

Similarly, what might be thought old-fashioned expressions like, 'By the bare scalp of Robin Hood's fat friar' (IV. i. 36)

and 'The picture that is hanging in your chamber' (IV. ii. 119), were omitted; the latter, in particular, was updated in IV. iv, when Julia as Proteus' envoy went to Silvia and asked for her picture, Silvia tore a photograph from a fashion magazine, either a copy of Vogue¹¹ or Tatler¹². It would not have been appropriate for Julia to refer the work of the picture to a 'painter' (IV. iv. 187) and Julia's line, 'And yet the painter flattered her a little' became 'the picture flattered her a little'. However, there were some phrases, referring to Elizabethan sports, retained in the performed text, for example, 'There shall he practice tilts and tournaments' (I. iii. 30). The reason could be that since the focus of the production was on the onset of maturity, those terms, though out of fashion, were directly related to the educational process and thus remained in the performed text. Similarly, Valentine's line, 'And I will help thee to prefer her too' (II. iv. 156) became 'I will teach thee to prefer her too'. The revised version stressed more forcefully the chief concern of the production.

Racist points like,

Lau. ...if not, thou art an Hebrew, a Jew, and not
worth the name of a Christian.

Spe. Why?

Lau. Because thou hast not so much charity in
thee as to go to the ale with a Christian. Wilt thou
go?

(II. v. 49-54)

were cut and so was some repeated information like, 'Take no repulse, whatever she doth say/For "get you gone", she doth not mean "away"' (III. i. 100-1). Within such an approach, it

might seem to be peculiar that, in Launce and Speed's catalogue scene, Launce's responses to his maid's vices and virtues were revised and sounded like echoes to Speed's reading:

Spe. [Reads] "Imprimis: She can milk".

Lau. She can milk.

Spe. "She brews good ale".

Lau. She brews good ale.

Spe. "She can sew".

Lau. She can sew.

Spe. "She can knit".

Lau. She can knit.

Spe. "She can spin".

Lau. She can spin.

(III. i. 296-305, 309-11)

And Launce's comments, suggesting his opinions of practical love, such as, 'What need a man care for a stock with a wench when she can knit him a stock?' (ll. 304-5) and 'I care not for that either, because I love crusts' (ll. 336-7), which sharply contrast with the romantic view of love of the love quartet, were omitted. But, in the actual performance, Patrick Stewart as Launce repeated the first two virtues of his maid in a consciously slow pace, 'She can fetch and carry. [She can fetch and carry.]' (l. 274) and 'She can milk. [She can milk.]' (l. 277). The way in which the two echoing lines were spoken injected a sense of prudence into Launce's consideration of the maid's qualities as his future bride. After Speed's entrance, Launce echoed every subsequent item, listed in the catalogue, faster and faster, louder and louder. The excitement in Launce's listening to his maid's virtues increased, and finally reached its height:

Spe. "Item: She can wash and scour."

Lau. A special virtue; for then she need not be washed and scoured.

(ll. 306-308)

His maid's 'special' virtue did sound 'special' under the circumstance.¹³

The characterizing of the Outlaws was altered most by the textual changes. Perhaps, it was due to Robin Phillips' decision to transform the Outlaws into hippies, those who rejected the conventional life style and the organized society of the late 60s, and established their own social habits outside the ordinary community. Since their 'lawless lives' (1. 54) were chosen freely by most of the members of the group, the lines, 'for we cited our faults/That they may hold excused out lawless lives' (IV. i. 53-4) were not appropriate and were cut. The Outlaws' choice of Valentine as their leader was chiefly the result of Valentine's heroic deeds:

I killed a man, whose death I much repent;
But yet I slew him manfully in fight,
Without false vantage or base treachery.
(11. 28-30)

and his being in a similar social position as 'a banished man' (1. 59); his ability to speak foreign languages was no longer one of the major concerns, owing to the omission, 'and by your own report/A linguist' (11. 56-7). At the same time, Valentine's handsome outlook (11. 54-55) was not considered by the Outlaws at all. Hippies were not necessarily criminals, and the director sought to avoid social discrimination; as a result, Valentine's description of the Outlaws' nature:

What hallowing and what stir is this today?
These are my mates, that make their wills their law,
Have some unhappy passenger in chase.
They love me well; yet I have much to do
To keep them from uncivil outrages.
(V. iv. 13-17)

was cut.

Daphne Dare's settings were 'bright and versatile',¹⁴ 'simple and uncluttered';¹⁵ she declared that all her designs were derived from the director's demands, and everything Phillips used in the production 'springs from the text'.¹⁶ The design incorporated a flight of steps and a steep rake, enabling the action to take place on different levels. A small rectangular swimming pool, filled with water, was built down stage right; for the first time, the Royal Shakespeare Theatre had a mini-pool.¹⁷ It was condemned by some as a cheap gimmicky theatrical device, designed only to amuse an audience.¹⁸ However, the director defended the decision, which had been reached after 'a great deal of consideration':¹⁹

It would have remained just a rehearsal technique and never have got into the production unless it had proved to support or in some way assist the sharing with the audience whatever the given thought is. That's always the hard decision about any idea that comes from the text--yes, they start from there, but you eventually get beyond. How far beyond can you go before you are padding the text rather than supporting it? I don't care what it is, if it produces the direct contact between actor and audience so that they are spontaneously arriving at a scene together, then any trick should stay in a production...if it makes you at that point listen to a line of text that you can't achieve in any other way... But the light-hearted, the cavalier attitude in which a new thought is referred to as a 'gimmick' is very alarming; it's pretty obvious when something is a gimmick or a considered, illuminating effect. It may not be necessary for certain scholars to have that part of the text illuminated, or pointed out or explained...²⁰

With the characters smoking cigars or cigarettes around the pool, '[the] object is', said Robin Phillips, 'to introduce the three elements of fire, air and water in greater reality'.²¹ It could also be argued that the presence of such a prominent

feature in the design worked against the notion of the actual journey in the play's narrative: 'the lido setting by Daphne Dare [gave] no indication of the move from Verona to Milan'.²² Apart from the verbal indications in the text, the change of place seemed to have relied heavily upon John Bradley's lighting skill.

In addition, three coloured upstaged panels glowed like huge golden doors, and did indeed function as entrances. Many times, John Bradley illuminated the three screens with magnified silhouettes, usually of approaching characters, to present silent action and to emphasize the thematic concern of shadows and realities. The use of screens was praised as a 'clever' visual effect,²³ which suited 'the sensitivity of the production'.²⁴ Furthermore, the three screens provided the Outlaws with the most convenient hiding place in the forest, satisfactorily symbolized by hanging ropes. In particular, the grotesquely foreshortened and magnified figures of the Outlaws in IV. i lent an air of mysterious menace which surrounded the approaching Valentine and Speed.²⁵

The high summer atmosphere was prevalent throughout the evening. Verona became the Riviera world of holiday brochures, where Antonio was portrayed like a Hollywood tycoon, enjoying his vacation. The court of Milan was converted into the sophisticated campus of a Milanese university. The young lovers clearly became undergraduates; this point was implied by their academic gowns worn over their fancy clothes in II. iv. The boys strutted about the stage in coloured shirts, zip-

fastened leather jackets, and jeans, bell-bottom trousers or leather swimming trunks. The girls were dressed by turns in maxi-gowns and bikinis, with exotic accessories in Mexican or Indian style. The verbal motif of "Love is Blind" was underlined by having the lovers wear sunglasses. In IV. ii, when the disguised Julia arrived in Milan, she became sober and able to see through Proteus' betrayal without her sunglasses. In IV. iv, Julia's sunglasses were also meant to be 'her sun-expelling mask' (l. 153),²⁶ and, after she had 'stopped wearing her sunguard', her face became darker (l. 156).²⁷ The Duke of Milan, dressed in a well-cut shirt and flared cord trousers, appeared like a lanky Vice-Chancellor with his wavy hair, thick rimmed spectacles and a medallion on a chain. Sir Eglamour was an elderly boy scout in his uniform: a black tunic shirt, a pair of shorts and mountain-boots; he arrived 'on a bicycle' to Silvia's rescue in IV. iii.²⁸ The Outlaws wore 'animal skins'.²⁹

The inventive programme, designed by John Goodwin, has achieved its ultimate purpose to assist the audience in understanding the play and the directorial concept, too. Along with the provided background knowledge about the possible source materials, major literary criticism, a brief stage history and photographs of the production, the programme contains five groundplans of sixteenth century dance forms, drawn by Litz Pisk 'to follow the shape of the plot of The Two Gentlemen of Verona', reads the programme. Altogether, they showed how the first couple danced a Galliard, a love dance,

and was joined by another Galliard with a second couple; the two men and one of the girls introduced a Pavan, a slow dance, then the two men and two girls came in a Branle, from a French word branler, to swing from side to side; finally, both couples danced a Pavan. The opening tableau of the show was even more tellingly presented in terms of going beyond a mere summary of the play as the dance forms could do.

With the two gentlemen standing in the foreground, it was made explicit that the story was about male friendship between the two adolescents. The contrast in personality and physique was drawn between the tall, athletic Valentine, holding a ball, and the short, intellectual Proteus with a book in his hand. Julia and Silvia facing each other stood behind the two gentlemen. Julia's lower position implied she was an earthly beauty; Silvia's higher position, by contrast, suggested her idol-like status. Launce stood on the steps, turning his back to them, because he was not one of the romantic lovers. Meantime, Martin Best's pre-recorded echo-singing of 'Who is Silvia? Who is Valentine? Who is Proteus? Who is Julia?' could be heard, and sounded like four voices arguing about the identities of the love quartet. When Launce left the stage, Valentine started speaking his first line, 'Cease to persuade, my loving Proteus' (I. i. 1). At the same time, Proteus's attempt to take the ball from Valentine was dashed, and Valentine bounced the ball playfully on Proteus's head, 'Home-keeping youth have ever homely wits' (1.2). Proteus then took the ball and stood idly, watching Valentine doing his

exercises. Via the exercises, Valentine's superior prowess and physique were perfectly demonstrated and Egan's Valentine was presented as a naive athlete in some undergraduate society.³⁰

Valentine suddenly stopped the exercise and knocked Proteus on the head, 'living dully sluggardised at home' (l. 8), to remind Proteus of his foolish decision to stay at home for love. Valentine concluded his advice about Proteus' love with a long pause, as he realised all his efforts would be in vain, 'But wherefore waste I time to counsel thee/That art a votary to fond desire?' (ll. 51-2). Before Valentine's exit, Proteus embraced him, 'All happiness bechance to thee in Milan' (l. 61), then walked down-stage and flexed his arm muscles and limply dismissed his lack of any imposing physique, and being less gifted in sport.³¹ In Ian Richardson's playing of Proteus, it was clear that Proteus' shortness compared to Valentine and later to Thurio in II. iv was a source of a lack of confidence. In II. vi, alone in a spotlight, Richardson casually stood on the same spot, hands on hips;³² Proteus' double-dealing of both men was clearly motivated by 'the spiteful jealousy of a confused adolescent',³³ instead of the convention of his falling in love with Silvia at first sight. Ian Richardson was highly commended generally as a convincing Proteus, and was praised, especially, for the lyrical beauty of his delivery of the verse.³⁴ In III. ii, when he advised Thurio to compose sonnets to woo Silvia, Thurio's reaction interrupted his line, 'Forsake unsounded deeps to dance on sands' (l. 81), and the interruption infuriated J. C. Trewin,

simply because 'Thurio's reaction...spoiled the magnificent phrase of Proteus'.³⁵

Proteus lay down by the swimming pool after Valentine left, thinking of his Julia with Julia kneeling, throughout the scene actually, behind him:

Thou, Julia, thou hast metamorphosed me,
Made me neglect my studies, lose my time,
War with good counsel, set the world at naught,
Made wit with musing weak, heart sick with thought.
(11. 66-69)

Simultaneously, the 'cheerful perky' Speed,³⁶ portrayed by Philip Manikum, ran backwards and forwards behind the screens, imitated the beckoning sound of a shepherd while gathering his sheep, presumably searching for Valentine, and eventually came down-stage to join Proteus. Movement seemed to be the trademark of Manikum's Speed. Similarly, in II. i, when Valentine was discovered standing beside the pool, Speed also wandered around the steps and the up-stage-left ramp until he found Silvia's glove.

Julia's letter-tearing scene opened with Lucetta's waking. Then Julia entered, sucking her thumb, which became a recurrent action, whenever she was distressed.³⁷ Julia questioned Lucetta, 'But say, Lucetta, now we are alone/Wouldst thou, then, counsel me to fall in love?' (I. ii. 1-2). Lucetta answered with an exaggerated yawn, 'Ay, madam' (1. 3) Lucetta, as Sheila Burrell played her, was updated and upgraded as a senior socialite, who had hard opinions about men and probably was a divorcee.³⁸ Overtly, Lucetta mocked Julia's emotional and sexual naïvety with great ease. After Julia snatched the

love letter from Lucetta, 'Let's see your song' (l. 88), Lucetta chased her around the stage. Lucetta's chasing made Julia have no chance to read the letter and have no choice but to tear the letter in order to stop Lucetta's chasing, 'Here is a coil with protestation' (l. 99). Burrell's Lucetta seemed not interested in the torn letter, 'She makes it strange; but she would be best pleased/To be so ang'red with another letter' (ll. 102-103); seeing the game was over, Lucetta left the stage directly. Julia's half-protestation, 'Go, get you gone, and let the paper lie/You would be fing'ring them, to anger me' (ll. 100-1), was caused by her secret fear that Lucetta might perceive her plan, 'Nay, would I were so ang'red with the same' (l. 104).

As soon as Lucetta had left, Julia anxiously tried to put together the torn letter; she was so anxious that she could not breath normally. Julia paused after her self-condemning, 'O hateful hands, to tear such loving words' (l. 105), and filled the pause with choking noises. Then Julia got her breath again, but deeply regretted the torn letter, and punished herself by hitting her own hands. In general, Helen Mirren as Julia was regarded as a vivid portrait of a sincere, loving Julia in her 'schoolgirlish' way;³⁹ though Irving Wardle felt the role was overplayed 'beyond the limits of sympathy'.⁴⁰

I. iii. contained 'a highly amusing' presentation from Trader Faulkner as Antonio.⁴¹ He entered with Panthino, and leapt into the pool while considering, 'how [Proteus] cannot be a perfect man/Not being tried and tutored in the world' (ll.

20-21). A reviewer described the moment: 'one almost hears the cries of envy amid the first night laughter'.⁴² After Antonio swam his two lengths, he lifted his face, 'Then, tell me, whither were I best to send him?' (1. 24). Meantime, Panthino placed a towel beside the pool, then put a 12-inch cigar into Antonio's mouth.⁴³ Panthino advised Antonio to send Proteus away to the court of Milan (1. 30); then a long silence followed. It seemed that Antonio was not very enthusiastic about Panthino's suggestion at the present stage, so Panthino carried on citing the benefits Proteus might gain from the court:

There shall he practice tilts and tournaments,
Hear sweet discourse, converse with noblemen,
And be in eye of every exercise
WORTHY HIS youth and NOBLENESS OF BIRTH.
(11. 30-33)

Antonio suddenly burst into laughter, 'I like thy counsel' (1. 34), and decided to send Proteus to Milan as soon as possible. In Faulkner's portrayal of Antonio, the way in which Antonio's final decision was made became the result of Panthino's flattering (pointed by the capitalization in 1. 33), instead of Antonio's fatherly love and genuine concern for his son's education. Perhaps, some of Proteus' psychological problems could be traced back to an emotionally deprived home.

The swimming pool was then unused for the rest of the show until Sir Eglamour put a 'home-made' bridge across it to lead Silvia into the forest in V. i.⁴⁴ When the production transferred to the Aldwych, the director decided to make more use of the pool. In IV. iv, Launce washed off his blood in the

pool, after the beating by the Duke's men, 'When a man's servant shall play the cur with him, look you, it goes hard' (11. 1-2). It also served as a mirror for Julia when she compared her complexions with Silvia's, 'Here is her picture: let me see...' (IV. iv. 184).⁴⁵

In contrast with Julia's 'girlish gigglings and adolescent emotional upheavals', Estelle Kohler's Silvia was 'calm but nonetheless passionate';⁴⁶ she dealt with all the boys confidently. When Valentine scorned Speed for being not able to 'see to wipe [his] shoes' (II. i. 78), Silvia appeared behind the up-stage-right screen. Then Speed looked down at Valentine's shoes, and they fell over each other accidentally. Speed remembered his undone duty and admitted his fault, 'True, sir' (1. 79), but, immediately afterwards, he retorted,

...I was in love with my bed. I thank
you, you swung me for my love, which makes
me the bolder to chide you for yours.
(11. 79-81)

At this chaotic moment, Silvia entered through the screen to down-stage-centre; Valentine greeted her as soon as he had seen her, 'Madam and mistress, a thousand good morrows' (11. 94-5), and Speed withdrew himself, lying down down-stage-right, 'O give ye good ev'n! Here's a million of manners' (11. 96-7).

As Valentine humbly apologised for the content of the letter written on Silvia's behalf, 'I writ it at random, very doubtfully' (1. 108), Silvia went as if to leave in anger, 'Perchance you think too much of so much pains?' (1. 109). Valentine was amazed by Silvia's response, 'No, madam' (1.

110); then he seemed to remember his lower social rank, which could hardly match Silvia's position, in the following silence. So Valentine said to Silvia sadly, 'so it stead you, I will write/Please you command, a thousand times as much' (11. 110-111), and Valentine's words, 'And yet--' (1. 112), were spoken like heart-broken signals. Silvia then returned slowly to Valentine, 'A pretty period' (1. 112). After Silvia delivered the letter to Valentine, 'And yet take this again' (1. 115), she moved away towards the up-stage-right screen, still talking to him, 'Meaning henceforth to trouble you no more' (1. 116). Valentine was hurt and in great panic, 'What means your ladyship? Do you not like it?' (1. 118). Silvia turned back to down-stage-centre smilingly, 'Yes, yes: the lines are very quaintly writ' (1. 119). Valentine was still unable to perceive Silvia's loving gesture, and Silvia was getting impatient, 'I would have had them writ more movingly' (1. 125). Valentine took Silvia's words literally, and made a gallant offer, 'Please you, I'll write your ladyship another' (1. 126). Silvia responded coldly, 'And when it's writ, for my sake read it over' (1. 127), and then sighed deeply, 'why, so' (1. 128). Valentine was obviously puzzled by Silvia's mysterious attitude, 'If it please me, madam, what then?' (1. 129); Silvia could not believe Valentine's stupidity and laughed loudly, 'Why, if it please you, take it for your [labour]' (1. 130), and laughed all the way to the screen.

Once Silvia had disappeared behind the up-stage-right screen, Speed started laughing at his master as well. Speed

explicitly explained Silvia's letter-device for Valentine, and concluded, 'And that letter hath she delivered, and there an end' (ll. 157-8). Then the over-joyed Valentine lifted Speed high in the air, shouting, 'I would it were no worse' (l. 159). Valentine then put down Speed, sat on a step, and declared, 'I have dined' (l. 167). In order to force Valentine to have his meal, Speed stole the letter and ran off stage with Valentine chasing after him.

Patrick Stewart as Launce appeared on the stage more often than the original text suggests. Along with his additional appearance in the opening tableau, Launce stood at the side, watching Julia's letter-tearing, and entered up-stage-right, while Julia and Proteus were discovered sitting on a step in their parting in II. ii. Throughout the scene, Launce stood in front of the screen as an ironic observer as well as a reminder of the real world (Plate XVIII). Shortly after Julia's request for a kiss, 'And seal the bargain with a holy kiss' (l. 7), was missed by Proteus, 'Here is my hand for my true constancy' (l. 8), Julia left in tears, leaving Proteus scratching his head at the mysterious reactions of the girl, 'What, gone without a word?' (l. 16).⁴⁷ Martin Best matched the incident with the melody of "Now is the Hour". Then Launce came down-stage-centre, following Proteus' exit.

John Vyvyan had already suggested Crab's remarkable resemblance to Proteus in the 60s; in his book on Shakespeare and the Rose of Love, Vyvyan compared Launce's complaints about Crab's behaviour with Proteus' treachery in the court as an

example:

...Proteus, too, in his present phase, is being "a dog in all things"; he, too, has thrust himself into the company of gentlemanlike dogs around the duke's table, and misbehaved there; and he would have stolen more from Silvia, had he been able, than a capon's leg...⁴⁸

Blackie, a sleek, black, ungainly labrador playing Crab, seemed to reflect Proteus' behaviour in a more significant way than Vyvyan had hinted with his aptly-timed scratches and giant yawns to cue.⁴⁹ The way in which Launce snarled at his 'sourest-natured' dog (l. 6), falsely expecting Crab to have more 'pity' in him than a dog (l. 11), heavily parodied Julia's sorrow caused by Proteus' failure to recognise her request for a kiss. In his 'unbelieving grief'⁵⁰ and caustic Yorkshire accent⁵¹, Launce undoubtedly presented a harshly eloquent counterpoint to the silent Julia.

With books slung over their shoulders, Silvia, Valentine and Thurio looked like three college students lingering on a university campus, when II. iv opened. Terence Taplin's Thurio was 'an amorous narcissist with...an Italian accent',⁵² who shared some characteristics with Valentine. Both had impressive muscular figures and were effectively vacuous in comparison with Proteus,⁵³ so, not surprisingly, they expressed their rivalry of Silvia's love in rather unsubtle and physical ways. For instance, when the Duke told Silvia, 'I speak to you and you, Sir Thurio' (l. 83), Valentine and Thurio dashed stage-right, where Silvia was, simultaneously. The Duke excluded Valentine from the party at once, 'For Valentine, I need not cite him to it' (l. 84), and Thurio seized the chance

to step nearer Silvia. As soon as the Duke left, Valentine pushed away Thurio and addressed Silvia, 'This is the gentleman I told your ladyship' (1 86). Meanwhile, Thurio swaggered away from stage-centre; under Taplin's handling, that later developed into 'a remarkable shout and thigh-slapping routine',⁵⁴ whenever Thurio indulged in high excitement, as when he was encouraged by Proteus to serenade Silvia with a sonnet (III. ii & IV. ii) or infuriated by Silvia's escape or the disguised Julia's insult (V. ii).

In an attempt to impart suggestions of sexual distress, Ian Richardson effectively used his 'intense steady stare',⁵⁵ when Silvia was on stage. Proteus' treachery was thus made clearly the result of his need to have revenge on Valentine, who belittled Julia by extolling Silvia (II. iv. 156-62). Proteus expressed his anger by throwing Valentine off, 'Why, Valentine, what braggardism is this' (1. 163), when Valentine intimately embraced him from his back. Then Proteus walked away to kneel by the pool. Valentine followed him, kneeling behind Proteus, and continued his insensitive talk, 'All I can is nothing/To her, whose worth makes other worthies nothing/She is alone' (11. 164-6). Proteus responded sharply, 'Then let her alone' (1. 166), so Valentine interrupted his further response by 'slapping [him] hard on the cheek'.⁵⁶ The moment Valentine mentioned the corded ladder was probably the moment that Proteus decided how to betray Valentine; a secret, sarcastic smile emerged on Proteus' face (1. 181). The smile developed into Proteus' uncontrollable giggles in his second

soliloquy in II. vi and the conversation with the Duke in III. i, whenever the corded ladder was mentioned.

As played by Peter Egan's Valentine and Clement McCallin's Duke, the rope-ladder scene was a comic highlight. Valentine, wearing his academic gown, entered whistling at III. i. 50 with the ladder in one hand and the letter to Silvia in the other. The Duke then entreated him for advice on his personal affairs (l. 59) with his insistent hospitality. Firstly, the Duke offered him a cup of coffee, while reproaching Silvia's lack of duty, 'Neither regarding that she is my child/Nor fearing me as if I were her father' (ll. 70-71). Valentine put the letter into his mouth and received the cup from the Duke with his left hand. Then the duke offered him a cigar, while exploring his intention 'to take a wife' (l. 76). Valentine hung the ladder on one leg and took the cigar, spat out the letter, and then placed the cigar into his mouth. After lighting cigars for Valentine and himself, the Duke gave Valentine a friendly slap on the back, as he required, 'How and which way I may bestow myself/To be regarded in her sun-bright eye' (l. 88). It was not difficult to imagine how the one-legged Valentine was confused and bemused.

The Duke then walked down-stage-left, and Valentine quickly moved the ladder between his legs and felt more at ease giving his advice with both feet on the ground. Perhaps he felt too relaxed to pay any attention to the uncanny similarities in the Duke's and his own love affairs. Finally, the Duke demanded Valentine's gown, 'Then let me see thy cloak'

(1. 132), and the letter was dropped when Valentine tried to prevent the gown being taken away. The Duke picked up the letter, 'What's here? To Silvia!' (1. 137), and Valentine dropped the ladder, as he tried to grab the letter. Authority suddenly replaced absent-mindedness, and the Duke threw water in Valentine's face, reminding him of his baseness, 'Why, Phaethon--for thou art Merop's son' (1. 153), and then proclaimed Valentine's banishment.

The complete effect of the rope-ladder scene was a dazzling example of high speed comic technique, which was generally appreciated by the audience, although one reviewer disagreed feeling it to be 'an excess on this occasion because the ladder joke is good enough itself'.⁵⁷ Interestingly, Silvia's silhouette appeared in the up-stage-right screen, when Valentine spoke his 'banish' speech (11. 170-187). Silvia's involvement in the event was underlined and probably that reduced the awkwardness in Proteus' descriptions of Silvia's pleading to her father (11. 223-237), which could not happen before Proteus re-entered the stage (1. 188). Meantime, Launce sat calmly observing his master's 'complacent' comforting of the banished Valentine and Valentine's agony.⁵⁸ Furthermore, in the catalogue scene, Launce like 'a natural philosopher'⁵⁹ commented on the romantic foolishness, the cause of Proteus' treachery and Valentine's banishment. Patrick Stewart as Launce and Philip Manikum as Speed were praised as 'a pair of well-matched earthy comedians, [who] form the kernel of a group who gaily show how Shakespeare fits into any age' in their

discussion of Launce's love letter.⁶⁰

In IV. ii, the serenading was done by a pop-group: "Who is Silvia?" was performed in a Spanish fashion accompanied by two guitars under Silvia's balcony. Silvia's balcony was actually a high diving-board, jutting across the stage, and on which Silvia repelled the advances of Proteus, who tried to climb up (1. 109). As for the serenading song, it was developed and used to question about the true identities of the romantic lovers, as it had been sung in the opening. When the production was revived at the Aldwych, the song was further translated into various versions to "Who is Proteus?" "Who is Valentine?" "Who is Julia?" and so forth. It became a repeated refrain, through the evening, punctuating those moments of questioning their trust in each other (Appendix B-1970).⁶¹ For example, in IV. iii, Silvia manipulated the emotions of Eglamour, played 'quietly and calmly' by Sebastian Shaw,⁶² in order to make him promise to accompany her to Mantua. Realising that Sir Eglamour was afraid of the authority of the Duke and might not be courageous enough to assist her to escape from the court, 'If not, to hide what I have said to thee/That I may venture to depart alone' (11. 36-7), Silvia counterfeited weeping like a vulnerable girl. Eglamour could not bear this and gave his 'consent to go along with [Silvia]' (1. 40). Then Eglamour asked Silvia, 'When will you go?' (1. 43), Silvia resumed her usual confident laughs immediately, 'This evening coming' (1. 43). As Eglamour left, the scene was echoed by Martin Best's singing, 'Who is Silvia?' to remind the audience

that Silvia was more complex than she seemed to be.

There was one updated piece of stage-business in the second half of the performance, which was judged to be 'confusing' and to work unsatisfactorily.⁶³ In a decade of unisex costumes, Helen Mirren as the disguised Julia in jeans and a student cap made the idea of her change of gender 'hardly perceptible'.⁶⁴ As a result, the impact of Julia maturing as she witnessed Proteus' betrayal was weakened.⁶⁵ Also, it could be argued that the meeting of the two heroines was a flaw in the production. Norman Sanders commented that the exchange between the two heroines in IV. iv 'is pathetic, decorative, and conceited rather than dramatically exciting'.⁶⁶ The director probably intended to alter the matter, so that the meeting of Silvia and Julia was slightly burlesqued. When Silvia lamented for Julia's abandoned status, 'Alas, poor lady, desolate and left' (l. 174), both began sobbing, which quickly turned into howls. The audience was amused and roars of laughter were evoked at a moment which could be imbued with genuine human warmth and womanly tenderness.

Julia, Silvia and Proteus had a remarkable entrance in the final scene; they breathlessly rolled down from up-stage-right across the slope to down-stage at V. iv. 18, and the danger Proteus had been through in rescuing Silvia from the Outlaws was made manifest. However, Silvia rejected Proteus' pleading for 'one calm look' (l. 42) as his reward; on the contrary, Silvia verbally stimulated Proteus' madness in revenging Valentine:

Sil. Thou counterfeit to thy true friend!
 Pro. In love,
 Who respects friend?
 Sil. All men but Proteus!
 (11. 53-54)

Proteus' madness reached its climax and amounted to a graphically staged attempted rape, 'I'll force thee yield to my desire' (1. 59). Valentine came forward from his hiding place to prevent the actual rape from taking place. Silvia ran to Julia, who originally stood behind herself in a shadow, and sought her protection, while Proteus, being caught by Valentine in action, felt utterly defeated and despondent, and lay 'flat' down-stage. Proteus then apologised for his behaviour:

My shame and guilt confounds me.
 Forgive me, Valentine. If hearty sorrow
 Be a sufficient ransom for offence,
 I tender't here; I do as truly suffer
 As e'er I did commit.
 (11. 73-77)

and then stood up, turning up-stage; Valentine soon announced his forgiveness. Before the approaching Silvia could say anything, Valentine proffered her to the repentant Proteus. Valentine calmly kissed Silvia and said, 'And that my love may appear plain and free/All that was mine in Silvia I give thee' (11. 82-83). Then he kissed Proteus 'exactly where he had struck him' in II. iv.⁶⁷ Silvia was shocked; she once again walked in Valentine's direction and intended to speak. All of a sudden, Julia fainted.

Peter Roberts suggested Valentine's incredible offer had a new meaning here; it was the result of 'displaced homosexuality'.⁶⁸ Kurt Schlueter interpreted Valentine's

conduct 'as a cure for Proteus's madness...as a declaration of equality and of his acceptance of Proteus on equal terms, as balm to his deeply felt inadequacy'.⁶⁹ Furthermore, when the performance proceeded to Valentine's concluding speech, 'One feast, one house, one mutual happiness' (1. 174), there was a long pause between 'mutual' and 'happiness', and 'happiness' was spoken with an interrogatory vocal rise. That unmistakably posed an irony here; the final union and the happiness could neither be real nor long-lasting, and the dubious atmosphere surrounding the supposed happy ending was condemned by certain reviewers. They felt that scant respect from the director was paid to the literal interpretation of what Shakespeare meant. In a play about growth, the four lovers in the production failed to develop, and most of all, Shakespeare's happy ending was challenged.⁷⁰ Robin Phillips protested:

The play is not resolved, and, I think, we can find excitement and theatricality in its lack of resolution... And to come to the end of the play with any resolution is a mistake. The play does not resolve, they have not found maturity by the end. Their passions change from day to day, from minutes to minutes. To say by the end of the play they have now found the first footing and will continue is absurd. There is no suggestion, I think, that they will develop along certain lines. What we tried to say at the end is, 'And that's as far as it goes. But tomorrow we may well be looking in the other direction. We still have not found ourselves.'⁷¹

As the curtain fell, the Beatles' "All You Need is Love" mingled with the call of the cuckoo.

The gain and the loss in transposing an Elizabethan play into another more modern period has been often debated. Undoubtedly, the chivalrous moral in The Two Gentlemen of

Verona disappeared in the settings of the 1970s. However, there were compensations. The contemporary ideas in Robin Phillips' production gave immediacy to the story, and made the inconsistencies acceptable as part of a fable on the uncertainties of adolescence. All these helped to detach the audience from the flaws of the plot and the characterization of the text, and eventually summoned up enormous feelings via the images of confused youth in love and friendship. Thus the production was turned into a satire of the absurd values and insensitivity of modern society.⁷²

The modern-dress production was richly inventive and its power to entertain was undeniable. Daphne Dare's decor and Martin Best's music formed an important and unifying force; both attuned to Robin Phillips' conception of the play, appealing especially to young people.⁷³ Robin Phillips considered this as a achievement of his personal wish:

I direct plays for a fourteen-year-old of either sex who's never been to the theatre before and I want them to understand it, I want them to experience something remarkable for the first time. If I achieve that, the majority of my audience will share a similar experience.⁷⁴

Moreover, despite the alarming fact that the burlesquing devices occasionally distorted the momentary torments of characters and slowed down the pace,⁷⁵ this modern-dress production, as a whole, was a success. It made the theatregoers pay interest and respect to the play and the playwright;⁷⁶ it was praised as the best the RSC had done so far in 1970 in the Sunday Times,⁷⁷ and 'the most enjoyable production of the season' in the Campus.⁷⁸ In the Christmas

season, the production was performed on the stage of the Aldwych, receiving a more enthusiastic response than in Stratford.⁷⁹ One remarkable fact could be a perfect conclusion here: the revival, performed in London, even totally changed Irving Wardle's negative opinions about the production. On 24 July 1970, this well experienced dramatic critic criticised the Stratford production for 'lacking a firm centre';⁸⁰ however, on 23 December 1970, after the revival opened, he wrote another review, titled "Shakespeare Enriched", and approved it as 'a joyous occasion for audiences and a penitential one for reviewers who saw the Stratford opening and doubted whether Robin Phillips's production was on the right lines. Seeing how the show has developed we can only eat our words.'⁸¹

1970

Plate XV: Poster of the production

Photograph by Zoë Dominic

Plate XVI: The opening tableau

Photographs by the Joe Cocks Studio

Plate XVII: Antonio's morning dip in the swimming pool
with Panthino attending him in I. iii

Plate XVIII: Crab and Launce, as an ironic observer
and a reminder of the real world

Plate XIX: Proteus, Valentine, Silvia & Thurio in II. iv

Plate XX: The Duke & Valentine in
the rope-ladder scene (III. i)

Plate XXI: Valentine & Speed in
the first outlaw scene (IV. i)

Plate XXII: Thurio, Musicians, Proteus (below) and
Silvia (top) in
the serenading scene (IV. ii)

Plate XXIII: A scoutmaster-like Sir Eglamour in V. i

Plate XXIV: Silvia, Proteus & Julia (under a shadow) in
the final scene (V. iv)

RSC in
the two
gentlemen
of verona

by William Shakespeare

Julia Helen Mirren
Probus Ian Richardson
Silvia Estelle Kohler
Valentine Peter Egan
Launce Patrick Stewart
Speed Phillip Mankum
Duke Clement McCalm
Thurio Terence Taplin

Directed by Robin Phillips
Designed by Daphne Dare
Music by Martin Best



Plate XVI

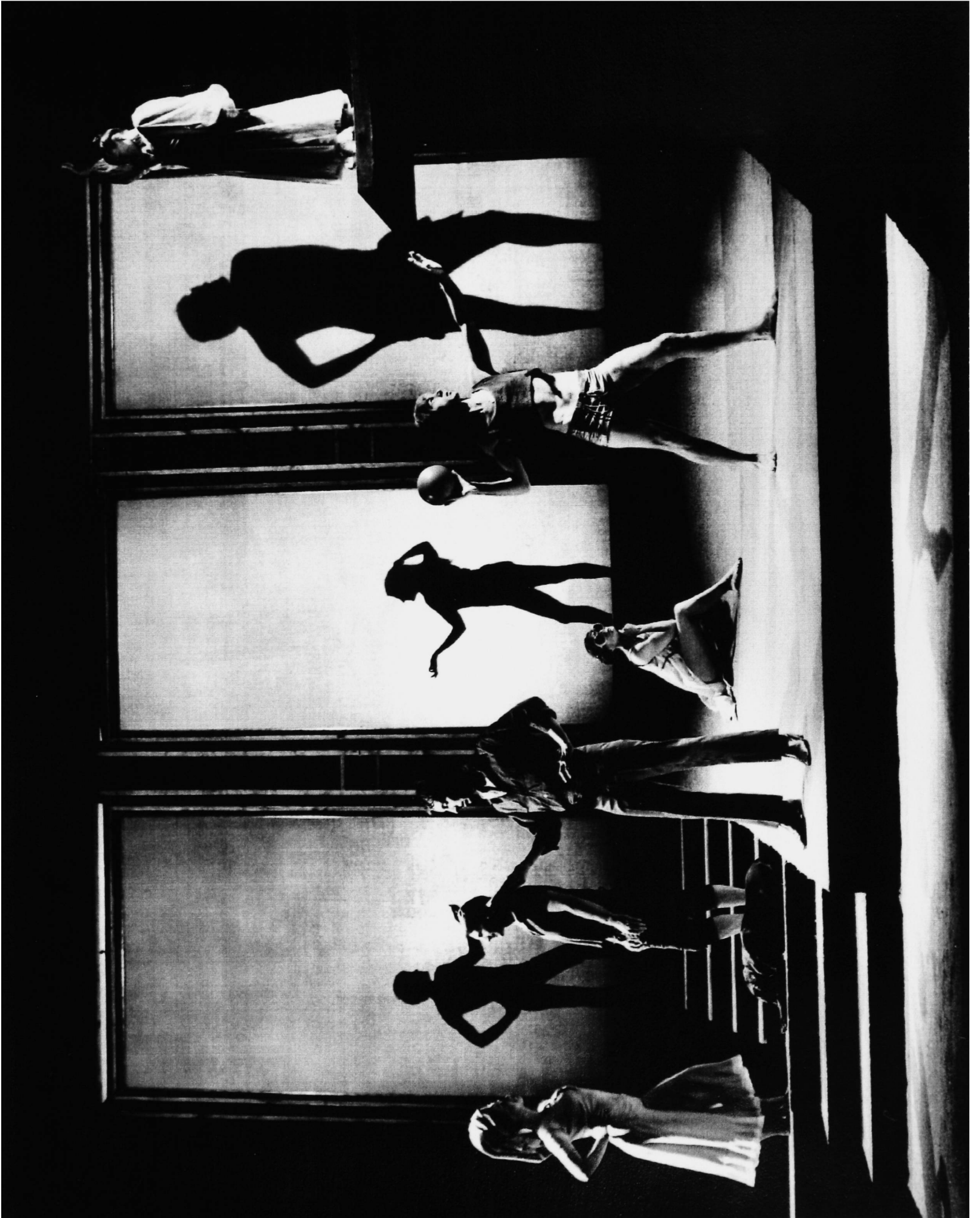


Plate XVII



Plate XVIII



Plate XIX



Plate XX

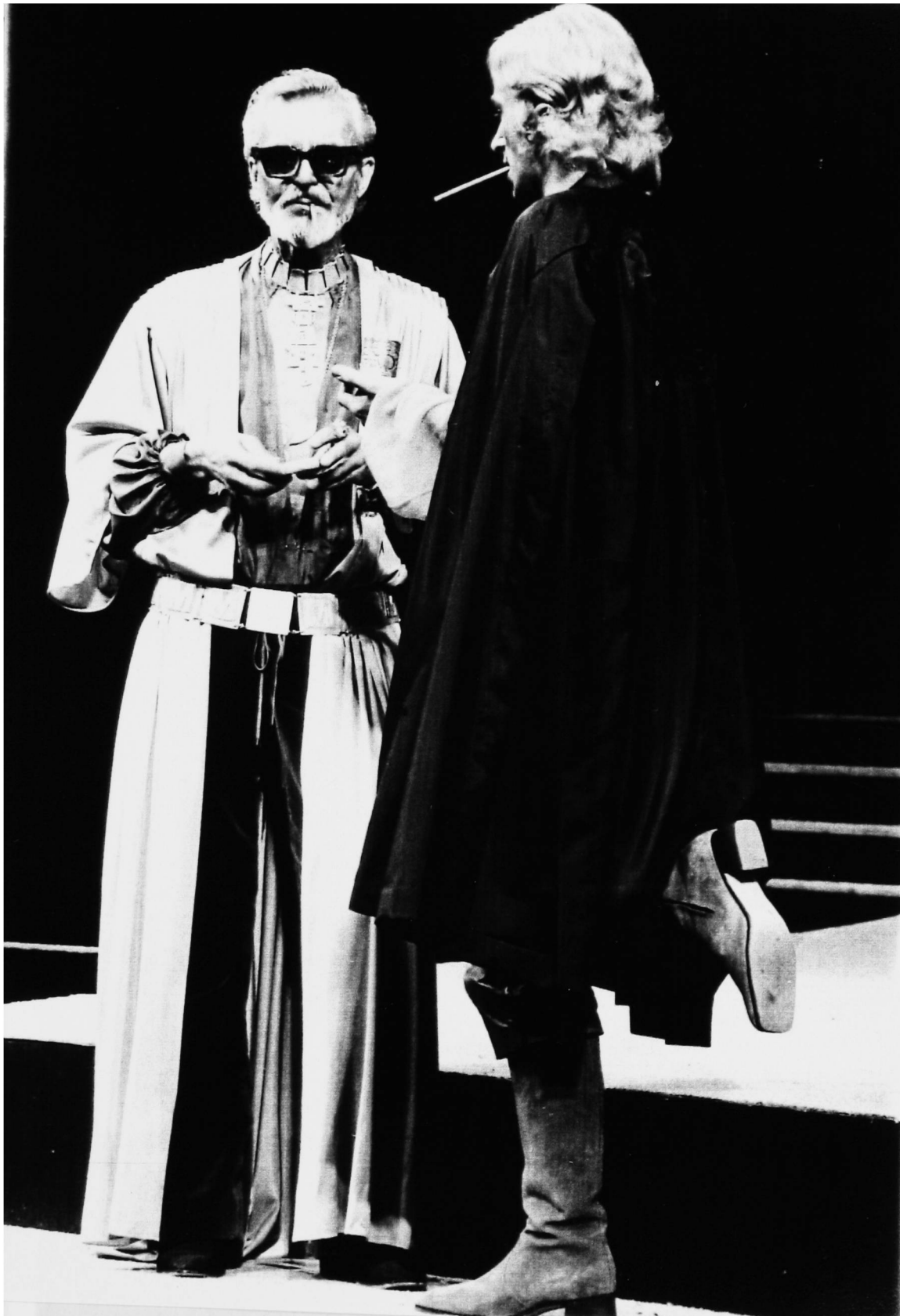


Plate XXI



Plate XXII

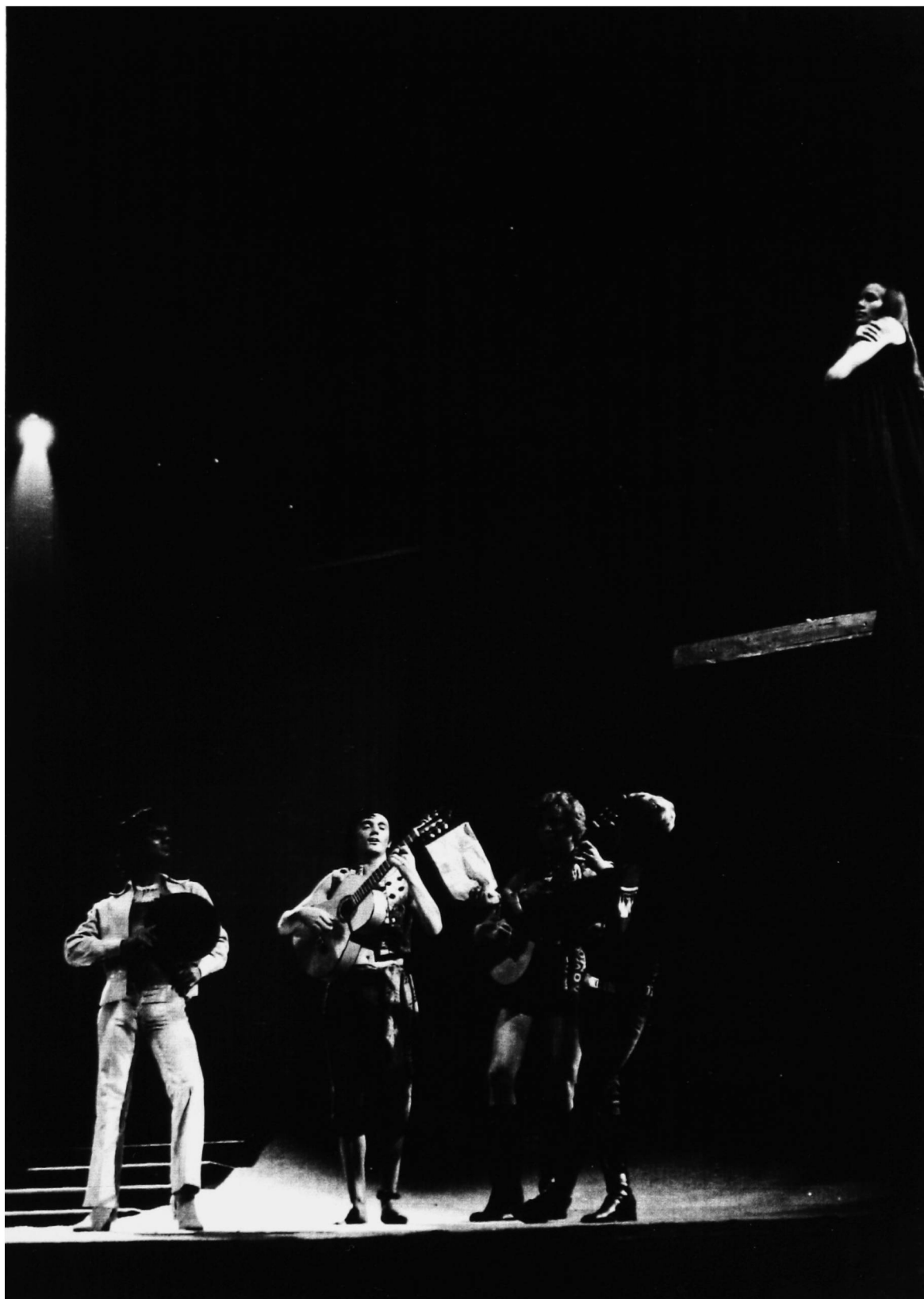


Plate XXIII



Plate XXIV



SIX

Gore and Amour

In 1981, a heavily cut version of The Two Gentlemen of Verona was presented in a double bill together with Titus Andronicus at the Royal Shakespeare Theatre. Both plays had been written in Shakespeare's apprenticeship; so, it was felt that it would be a worthwhile exercise to pair Shakespeare's first efforts in such radically different works of art. Both plays contain a clown. In both a stern father tries to prevent his daughter from marrying as she wishes, and in both a forest offers the opportunity for rape. Both contain an unusually high proportion of word-play and puns. But with the nightmare horror and violence of power, politics, murder and revenge in Titus Andronicus offset by the mild and amusing tale of youthful infidelity and bashful first love in The Two Gentlemen of Verona, it was expected to be a well-balanced double bill.¹ This first-ever Shakespeare double bill to be staged in Stratford opened on 3 September, directed by John Barton with Peter Stevenson. Barton, by coincidence, had already directed both plays in earlier double bills: linking The Two Gentlemen of Verona with Doctor Faustus in 1951 and Titus Andronicus with Friar Bacon and Friar Bungay in 1953, for the Marlowe Society at the Cambridge Arts Theatre.²

The idea of putting on two Shakespearean plays in an evening for the price of one came from Trevor Nunn:

The reasons are basically economic. Stratford audiences, and particularly the American tourist element, are becoming more and more conservative. They go to what they know, or think they know, rather than seizing the chance to see the less familiar. So the Dream is packed out night by night, but there is some hesitation over A Winter's Tale and putting on a Pericles, say, or a Timon in the main auditorium would now involve a considerable financial risk.³

Barton accepted the project as 'a straightforward experiment to see if a double bill of rarities can be good box-office'.⁴ The production was designed by Christopher Morley and the 'pleasing theme music' was composed by Nick Bicat.⁵ Patrick Stewart, who played Titus in Titus Andronicus, only played the part of Sir Eglamour in The Two Gentlemen of Verona, with Peter Land and Peter Chelsom as the title gentlemen.

The running time of the complete double bill was three hours and forty-five minutes, including one twenty-minute interval, as indicated in the programme. Cuts were necessarily extensive. John Barton admitted in the programme that he excised 515 lines from The Two Gentlemen of Verona. In fact, the performed text was 1545 lines as against 2204 lines in the full play. That is, the prompt-book shows that a further 100 lines were omitted in the actual performance. The text used for the production was the New Shakespeare, 1969 edition.⁶ Both the programme and the promptbook were consulted at the Shakespeare Centre Library, Stratford-upon-Avon.

John Barton, interviewed by John Higgins, expressed his aim in cutting a text:

...I also believe that the first job of any director at Stratford is to tell the story and help the audience to find its way about the plot--and that is not as easy as it

sounds. It is a matter of focussing, selecting and removing the superfluous.

So, first of all, for the sake of clarity, the inconsistent localities were either revised or omitted. In II. v, Speed welcomed Launce to 'Milan' instead of 'Padua' (l. 1); similarly, the Emperor of Milan referred to his beloved lady 'lives in Milan here' (III. i. 81). Valentine's line, 'Verona shall not hold thee' (V. iv. 130), addressed to Thurio, was removed from the text.

The contradictory references to the dramatic characters were also cut, perhaps in order to avoid any possibility of the audience becoming confused. In I. iii, Proteus' confidence that Antonio and Julia's father 'would applaud [his and Julia's] loves/To seal our happiness with their consents' (ll. 48-49) contradicts his fear of showing Antonio Julia's letter (l. 80),

Lest he should take exceptions to my love
And with the vantage of mine own excuse
Hath he excepted most against my love.
(ll. 81-83)

later in the same scene. Therefore, both comments were removed from the text. Moreover, In II. iv, Valentine's high praise for Proteus' virtues (ll. 62-75) was omitted, because it contradicts Proteus' betrayal of his friend.

Another notable example of this sort is Thurio's wealth which comes and goes. Valentine jibes at Thurio's poverty and niggardliness in II. iv. 41-44; yet, later in the same scene, refers to his 'possession' as 'so huge' (l. 173), echoed with two passages in III. i. 65-66 and V. ii. 26-29. Barton omitted

Valentine's speech about Thurio's property (II. iv. 41-44) and established Thurio as an indubitably rich man. But it seemed that Barton (like Shakespeare) could never decide which royal title was the most suitable for Silvia's father. In this production, Silvia's father, in I. iii, was mentioned three times by Launce (ll. 27, 38, 67) as 'the emperor'; Valentine, in V. iv, spoke to the Outlaws, 'Forbear, forbear, I say: it is the emperor' (l. 123); furthermore, 'EMPEROR OF MILAN' was printed as his formal title in the programme. Although all these facts made one merely convinced that Barton intended to make the ruler of Milan an emperor, two sentences contradicted this. In IV, iv, this Emperor was still to be mentioned as 'the duke' by Launce:

[Crab] thrusts me himself into the company of three or
four gentlemen-like dogs, under the DUKE's table...
(ll. 16-7)

...'Hang him up', says the DUKE...
(l. 21)

Some of the cuts removed obscure lines or difficulties,
such as:

Spe. Why then my horns are his horns, whether I wake or
sleep
Pro. A silly answer, and fitting well a sheep.
Spe. This proves me still a sheep.
Pro. True: and thy master a shepherd.
Spe. Nay, that I can deny by a circumstance.
Pro. It shall go hard but I'll prove it by another.
(I. i. 78-83)

In the "Notes" of the New Shakespeare edition, Sir Arthur Quiller-Couch and John Dover Wilson, the editors, commented about this extract: '[the] point of the jest is obscure'.⁸
Also, Julia, in IV. iv, as Proteus's ambassador, gives a letter

to Silvia which she takes back because it is the wrong letter:

Jul. Pardon me, madam, I have unadvised
Delivered you a paper that I should not
This is the letter to your ladyship.

Sil. I pray thee, let me look on that again.

Jul. It may not be, good madam, pardon me.

Sil. There hold...

(11. 120-125)

The director cut the lines and therefore avoided the issue of how to present the exchange. Apart from all those, some statements like,

...a Jew would have
wept to have seen our parting...
(II. iii. 10-11)

Lau. ...if not, thou art an Hebrew, a Jew, and not worth
the name of a Christian.

Spe. Why?

Lau. Because thou hast not so much charity in thee,
as to 'go to the ale' with a Christian...
(II. v. 45-49)

which could be regarded as racist, were omitted, too. However, most of the cuts aimed at removing repetitions or self-evident situations. For example, in II. i, when Valentine appears in Milan for the first time, Speed informs the audience that Valentine has fallen in love with Silvia and describes 'these special marks' (1. 17) of being in love as follows:

...first, you have
learned--like Sir Proteus--to wreath your arms like a
malcontent; to relish a love-song, like a robin-redbreast;
to walk alone, like one that had the pestilence; to sigh,
like a school-boy that had lost his A B C...
(11. 17-21)

Other lines related to similar remarks in the play, were all removed:

...to weep, like
a young wench that had buried her grandam; to fast, like
one that takes diet; to watch, like one that fears

robbing; to speak puling, like a beggar at Hallowmas...
(II. i. 21-4)

in I. i, Proteus' descriptions of being 'metamorphosed' (l. 66)
by his Julia,

Made me neglect my studies, lose my time;
War with good counsel; set the world at nought;
Made wit with musing, weak; heart sick with thought.
(ll. 67-69)

and Valentine's 'braggardism' (l. 42) in II. iv,

Whose high imperious thoughts have punished me
With bitter fasts, with penitential groans,
With nightly tears, and daily heart-sore sighs,
For, in revenge of my contempt of love,
Love hath chased sleep from my enthralled eyes,
And made them watchers of mine own heart's sorrow.
(ll. 128-133)

Now, no discourse, except it be of love:
Now, can I break my fast, dine, sup, and sleep,
Upon the very naked name of love.
(ll. 138-140)

The self-evident statements are either a report from a
character about an incident which was performed on stage, or
some comments about a character which the director might prefer
having portrayed. He cut Speed's comments on Silvia's letter
device as asides:

O jest unseen, inscrutable, invisible,
As a nose on a man's face or a weathercock on a steeple
My master sues to her; and she hath taught her suitor,
He being her pupil, to become her tutor.
(II. i. 129-32)

The most significant cut was in the serenading scene (IV. ii):

Pro. For since the substance of your perfect self
Is else devoted, I am but a shadow;
And to your shadow--will I make true love.
Jul. If 'twere a substance, you would, sure, deceive it,
And make it but a shadow, as I am.
(ll. 119-23)

This extract is important in the major theme of the play-- shadows and substances. Anne Barton made the point in her "Shadows, Dreams and Plays in The Two Gentlemen of Verona":

'Shadow' is a word associated not only with the painted token which is all of Silvia that Proteus can win, but also with Julia in her obscurity and disguise...

So, the omission seems less easily justified. Finally, in order to streamline the plot, Barton cut self-evident comments such as:

Pro. And thither will I bring thee, Valentine.
Val. Sweet Proteus, no: now let us take our leave;
(ll. 55-56)

As regards purely preserving the story-line, the cutting worked well and the production ran speedily.¹⁰ Evidently, the cuts were mostly internal--within the speeches, and no scene was cancelled entirely (Appendix B-1981). The original sequence was preserved, except a minor change in I. ii, where Julia discusses her suitors with Lucetta. Barton made them measure the external richness of Mercatio first,

Jul. What think'st thou of the rich Mercatio?
Luc. Well of his wealth; but of himself, so, so.
(ll. 12-13)

then, the more personal qualities of Sir Eglamour,

Jul. What think'st thou of the fair Sir Eglamour?
Luc. As of a knight, well-spoken, neat and fine;
But, were I you, he never should be mine.
(ll. 9-11)

In such a way, Barton gave the discussion of suitors a subtle touch of degree: Mercatio is 'rich'; Eglamour is 'fair', and Proteus is 'gentle' (l. 14), the most precious internal virtue of a gentleman. This subtle touch was also reflected in

Lucetta's answers. Lucetta considers Mercatio's wealth but not the person then gives her own consent to Sir Eglamour, not Julia's. Eventually, when Julia mentions Proteus, Lucetta can only cry out, 'Lord, lord, to see what folly reigns in us!' (1. 15), because Proteus is beyond Lucetta's 'censure' (1. 19) or any reasonable evaluation:

I have no other but a woman's reason:
I think him so, because I think him so.
(11. 23-24)

John Barton proved that Shakespeare could be 'summarized'¹¹ and improved to a certain extent; however, his cut version was not flawless. Along with the thematic loss discussed before, Launce's mimic parting with his family lost the elaborate, ritualistic atmosphere:

This shoe is my father, no, this left shoe is my father, no, no, [this left shoe is my mother, nay, that cannot be so neither, yes, it is so, it hath the worser sole], this shoe, with the hole in it, is my mother, [and this my father, a vengeance on't, there 'tis. Now, sir, this staff is my sister, for look you, she is as white as a lily, and as small as a wand, this hat is Nan, our maid]. I am the dog, no the dog is himself [and I am the dog, O, the dog is me], and I am myself, [ay, so, so]...
(II. iii. 14-22)

Owing to the smaller scale of display, Launce became more decisive than Shakespeare originally suggests in his clown (read the sentences outside the square bracket). In his catalogue scene with Speed, Launce furthermore lost some of his most humorous quibbles and the scene sounded less interesting:

[Spe. 'Item. She can wash and scour.']
[Lau. A special virtue: for then she need not be washed and scoured.]
.....
[Spe. 'Item. She doth talk in her sleep.']
[Lau. It's no matter for that; so she slip not in her talk.]

.....
[Spe. 'Item. She is curst.']
[Lau. Well, the best is, she hath no teeth to bite.]

.....
Spe. 'And more wealth than faults.'
[Lau. Why, that word makes the faults gracious.]
(III. i. 305-07, 323-25, 335-36 & 357-58)

Launce became less comical than Shakespeare's text suggests and seemed 'infected with the sourness of which he complains in his dog',¹² although he made 'a good foil to the wholly delightful Speed of Joseph Marcell, who conveys a natural warmth and ebullience which illuminatingly humanize the often dry word-play'.¹³ For some reviewers, the extensive cutting resulted in a total loss of integrity: 'the production bears the same relationship to Shakespeare as fast food bears to a real meal.'¹⁴ Under the circumstance, Robin, a young black mongrel who played Crab, attracted more attention by his wags and yawns than usual.¹⁵ In II. iii, Robin as Crab received Launce's accusations of insensitivity with 'a most baleful stare of reproachment'.¹⁶

Christopher Morley designed an Elizabethan open-plan stage, including the back-stage area, for this double bill. The central acting space was defined by necessary impedimenta: make-up tables where the actors could do their hair and make-up, and racks for hanging properties and costumes. A large leaf-strewn gauze canopy swung down, covering the central part of the main stage and bringing forward 'the heavens' (Titus Andronicus, IV. iii. 40, 77, 88;¹⁷ The Two Gentlemen of Verona, IV. iii. 31, V. iv. 36). To stage left, a sign-board announced the titles of the two plays; a scaffolding, up-stage centre,

served as an upper level for the political platform of the Capitol (Titus Andronicus, I. i), Titus' chamber 'above' (Titus Andronicus, V. ii. 9), and Silvia's balcony (The Two Gentlemen of Verona, IV. ii). To stage right, a down-stage trap-door served as 'the tomb', where Titus' ancestors were buried (Titus Andronicus, I. i) and 'the pit', in which was laid the corpse of Bassianus (Titus Andronicus, II. iii) and which swallowed Quintus and Martius, and then became a fishing pond for Valentine in the final scene (The Two Gentlemen of Verona, V. iv). Above all, the same props appeared in both plays.

A skip, five portable baskets, stools, benches, and trunks were re-arranged variously as required. The skip was used to provide clothes for Julia's disguise as a boy (The Two Gentlemen of Verona, II. vii). Showing the whole process of Julia's disguise gave some credibility to Shakespeare's heroines' concealing their true identities under male garments.¹⁸ Not only, in respect of interpretation, could this directorial invention be regarded as effective, but also, since Julia was dressed up by Lucetta in the full view of the audience, these two lines,

To take a note of what I stand in need of
To furnish me upon my longing journey.
(II. vii. 84-85)

became unnecessary and were cut.

The hobby-horses, which had followed Lucius on his avenging return to Rome (Titus Andronicus, V. i), appeared to be comic chivalric emblems in the Outlaw scenes (The Two Gentlemen of Verona, V. iii, iv) and suggested love-quests to

the forest (V. i). In particular, those hobby-horses in The Two Gentlemen of Verona were praised for 'imaginatively [suggesting] journeys'¹⁹ and were judged 'intentionally funny'.²⁰ The artificial trees that menaced Titus (Titus Andronicus, II. iii) heralded lots of cheerful gun-shooting (The Two Gentlemen of Verona, III. ii & V. iii) and stomping about by the Outlaws (IV. i, V. iii & iv); they were commended as 'pleasant' stage-business.²¹ As a whole, Morley's designs lent 'an air of unreality to the plays',²² and 'admirably' suited 'John Barton's idea of presenting the plays as performed by Elizabethan players'.²³ However, a similar theatrical device had been employed successfully in Trevor Nunn's production of The Life and Adventures of Nicholas Nickleby in 1980. So Barton's production was felt by some to be derivative. Many reviewers lamented that such a repeatedly applied device would become a house style of the Royal Shakespeare Theatre.²⁴

In an attempt to emphasize the Elizabethan elements in the production, the cast was dressed in Elizabethan period costumes. Men wore doublets and breeches. Also, to harmonize with the colours of the settings, which were mainly made of wood, autumnal colours were largely employed. Proteus wore brown knee boots, brown doublet and hose and a brown cloak; Launce was dressed in brown, too. He had brown ankle shoes, brown cap, jerkin and hose. Valentine, on the other hand, wore light brown knee boots and hose. His doublet and cloak were multi-coloured: yellow, orange and olive green. His man,

Speed, had an olive green jerkin, with a special olive green cod-piece worn over his pale brown hose. Julia, as a lady, wore a yellow dress with a white underskirt. Lucetta's orange dress was trimmed in a similar style to her mistress'. So, among all the yellows, browns and oranges, Silvia's white dress with white close-fitting sleeves made her stand out. Her chastity and idol-like status were reinforced by dressing her completely in white. As for the Emperor of Milan and Antonio, their old age and authority were stressed by their wearing heavy fur-overcoats. The Emperor, in particular, had a large dark green wide-brimmed hat, decorated by over-sized white feathers; the hat served as a symbol of his position as a flamboyant aristocrat. As a traditional knight, Sir Eglamour was dressed properly in armour. The Outlaws were peasants with loose tunics and ill-fitted hose.

John Barton's notion of stressing the theatricality and the Elizabethan elements of both plays was, perhaps inspired by Anne Barton, who had suggested:

...As might be expected, Shakespeare's early comedies explore play metaphors of a type different from those associated with Titus Andronicus... Yet there is one image common to all of these early plays. Deceit, whether comic or tragic, is a staple of drama and also a traditional meeting point of the actor and the ordinary man... Proteus as a model for dissemblers...was a familiar name for the actor..., and which Shakespeare himself chose for the less actor-villain of The Two Gentlemen of Verona... [Proteus's] villainy...^{is} associated quite deliberately with the stage...²⁵

Thus these two disparate dramatic works were united via imitating the atmosphere of a troupe of Elizabethan actors, visiting Stratford and performing on an open stage. When the

audience arrived, the strolling players moved around the stage, changing into costumes behind screens, putting on make-up, or arranging the props. Some members of the company even fraternized with the audience, sitting in the front stalls.

During the performance as well as the interval, the actors were visible throughout. While not performing, actors became scene-shifters or spectators. They retreated into the background, sat around on hampers, and watched the action, 'looking duly horrified in the first play and amused in the second'.²⁶ Their conscious response to the performance was 'contagious'.²⁷ However, at times, the audience's attention seemed to be 'distracted away from the action towards the peripheral moving figures',²⁸ which made the tension in Titus Andronicus 'a wilful deflation',²⁹ but the staging of The Two Gentlemen of Verona, as Stanley Wells noted, benefited from 'the visible presence of the "resting" members of the company, [which] pleasantly peoples the stage in scenes which might otherwise have seemed too sparsely populated'.³⁰ (This point will be further discussed later in the chapter. See also Chapter III).

The show started with Titus Andronicus. A blackboard at the side of the Stratford stage, however, announced The Two Gentlemen of Verona and Titus Andronicus; the programme, too, suggested that the comedy would precede the tragedy. The two plays were apparently given in the reverse order. The decision to reverse the order on the press night was based on the view that, having experienced the terror of Titus Andronicus, the

audience would be relieved from the tension of the tragedy by the humour of The Two Gentlemen of Verona. In fact, the new order took the company two extra days to rehearse, and caused the much criticised postponement of the first night. Although J. C. Trewin defended John Barton, 'who was well known as a perfectionist' and described the production as 'an extremely difficult job', he nevertheless complained that the cancellation at the last minute 'really [was] too much'.³¹

The title of each play was declaimed as were opening stage directions by Patrick Stewart and Sheila Hancock respectively,³² when the production officially opened. Very likely, it was simply intended to confirm the new arrangement of staging. Titus Andronicus was played firstly 'full frontal'³³ with its 'gory aspects'³⁴. As a result, many serious moments in the play elicited 'ironic and/or emba[r]rassed laughter from the audience'.³⁵ There were laughs, for example, when Patrick Stewart's Titus chopped off his own hand, and when three characters fell dead at the horrendous concluding banquet. The latter, in particular, was bizarre. Patrick Stewart's Titus had killed Tamora's sons and invited her to dine, unwittingly, on her children's flesh. When Titus entered (Titus Andronicus, V. iii. 26) with his face smeared with flour, sleeves rolled up, knotted handkerchief on his bald head, he resembled 'a demented chef at the seaside'.³⁶ After Sheila Hancock's Tamora learned the truth, 'there they are both, baked in this pie' (l. 60), from Titus, her face 'register[ed] pantomime amazement before she doubles up in

horror'.³⁷ At this moment, Marcus seized her and allowed Titus to cut her throat easily (l. 63). 'To be honest', one of the reviewers confessed, 'the tragedy is so funny that the comedy pales beside it';³⁸ therefore, The Two Gentlemen of Verona, after the interval, was in some ways an anticlimax yet generally was more acceptable.

The production used the technique of cross-casting: those with a big part in one play had a small one in the other. As a result, the quartet of lovers were portrayed by appropriately young actors. They were 'more easily forgiven',³⁹ but as relatively inexperienced actors, they were sometimes 'inaudible'.⁴⁰ But there were 'warm and clever performances from Peter Land and Peter Chelsom in the roles'.⁴¹ Peter Chelsom presented an 'engaging' Valentine, 'full of boyish charm and innocence, youthfully pleased with himself', and having 'the right mixture of comedy and romance'.⁴² But it seemed that the 'shining optimism'⁴³ of Chelsom's Valentine failed to brighten the glove scene.

II. i opened with a small pageant. After the pageant, Silvia gave Valentine her glove, which was accidentally dropped by him. Speed, following his master, entered and discovered it, 'Sir, your glove' (l. 1). Certainly, this explained why Speed instead of Valentine found Silvia's glove, but it created new problems. If Silvia's glove was supposed to be a love-token, and there seemed to be no other obvious options implied here, Valentine had no excuse to misunderstand Silvia's loving gesture in the letter-delivery scene; unless Valentine was

incredibly stupid. The letter-delivery was almost redundant, since Silvia had already shown her mind to Valentine in a more explicit way.

Peter Land was 'an initially soppy Proteus'.⁴⁴ His presentation was especially commended in the scene in which Proteus became infatuated with Silvia (II. iv); he was judged to '[bring] to life the sentimental youth'.⁴⁵ At II. iv. 98, Peter Land's Proteus entered with 'cases' and 'puts [them] on [the] bench' (l. 114). Several lines later, while Valentine invited him to his chamber (l. 182), Proteus refused, 'I must unto the [port], to disembark' (l. 185). With the awkward existence of Proteus' luggage, it was made clear that Proteus, at that moment, realised his inconstancy and urgently needed to have his inner debate. Meantime, Valentine was indulging himself in his love affair with Silvia and appeared to be too insensitive about Proteus' feelings. That also conveniently provided Proteus with another excuse to be treacherous and expose Valentine's planned elopement to the Emperor in III. i.

John Franklyn-Robbins portrayed an 'amusing' Emperor of Milan,⁴⁶ who indulged himself in hunting. The Emperor's enthusiasm for hunting probably also included his consideration of selecting a future son-in-law. Thurio joined the Emperor both in deer-hunting in III. i and shooting in III. ii, and seemed to be no less enthusiastic than the Emperor for the sport. At the same time, the additional servants, appearing in both scenes, seemed designed to fulfil the function of stressing the strong political power and high social position

of the Emperor, referred to as the 'Duke' (or 'D.') in the promptbook:

Scene 11a. (III. i) HUNTING.

P, Th, + D. enter D
P puts U.S.C. bench C.S.L. D.
K.W. + N.J. put Deer D.S.R.
All x to Duke, K.W. Takes [off] boots, N.L. Collects
slippers
Th. takes off jacket, hands to K.W.
C.H. gets Drink S.L. prop table, hands to Thurio
C + K.W. strive Deer, exit A
N.L. exit G

Scene 12. (III. ii) SHOOTING.

D. + Th. + C.H, K.W. + N.Lev enter H, D. throws, N.L.
catches bird + gun
All x to bench D.
K.W. + C.H. Take his boots off
Th. takes jacket off, hands it to K.W.
K.W. x to Dressing gown on hook, gives it to Thurio
N.L. cleans boots

The Emperor's servants (referred to by initials of the actors' names) were extremely busy with serving the Emperor: taking off his shoes (III. i) or boots (III. ii), collecting his slippers (III. i), or cleaning his boots (III. ii). The 'adeptly and comically affected' Thurio,⁴⁷ as played by Paul Shelley, possessed a slightly lower rank than the Emperor. He took off his own jacket (III. i & ii), and put on his dressing gown also by himself (III. ii). Besides, the servants would not serve him until they had finished serving the Emperor. Therefore, when the Emperor tried to trick Valentine with his hospitality, it is not difficult to realise how much Valentine was flattered.

As soon as the Emperor had seen Valentine, 'Sir Valentine, whither away so fast' (III. i. 51), he invited Valentine to

drink with him. First, he offered Valentine a goblet filled with wine. Then they sat down together, and the Emperor took Valentine by the arm, and asked for Valentine's advice on how to woo his beloved lady. In fact, during Valentine's enthusiastic tutoring, on one occasion, he nearly revealed his secret concealed under the cloak. Full of confidence, Valentine boasted:

That man that hath a tongue, I say, is no man,
If with his tongue he cannot win a woman.

(11. 104-05)

Simultaneously, Valentine threw off his cloak in this high excitement, and then suddenly realised that his secret was put in danger and quickly put the cloak back on. Towards the end of the ladder scene, the Emperor simply pulled off Valentine's cloak, when he demanded to 'try' it on (l. 136). A letter dropped from the cloak, and, around Valentine's neck, a rope-ladder was revealed. Valentine stood on the letter quickly, but the Emperor stepped on Valentine's foot and obtained the letter, 'What's here? To Silvia!' (l. 137). With the letter and the ladder in his hands, the Emperor banished Valentine in anger, 'Go base intruder' (l. 157). At this moment, Valentine humbly knelt to the Emperor, and Chelsom as Valentine introduced 'a new dimension of seriousness'.⁴⁸

The Emperor's servants were transformed into the band of outlaws and Sheila Hancock was their 'hilarious female' leader,⁴⁹ who, 'in [her] mood', had 'stabbed unto the heart' of a gentleman (IV. i. 51), sharply in contrast with her 'villainous Roman Empress' in Titus Andronicus.⁵⁰ As a 'sex-

starved' woman,⁵¹ she was attracted to Valentine and elected him as their new leader:

And partly seeing you are beautified
With goodly shape...

(IV. i. 55-56)

and later she discovered that Valentine 'bears an honourable mind/And will not use a woman lawlessly' (V. iii. 14-15), with 'evident disappointment'.⁵² As Stanley Wells suggested, Hancock's female outlaw created 'innocent if irrelevant diversion' at that point.⁵³

The increased number of the Outlaws, on the other hand, contributed to justify Sir Eglamour's disputable flight. In IV. i, they had been demonstrated as 'the villains/That all the travellers do fear so much' (ll. 5-6), and the scared Speed abandoned Valentine to them. This directorial invention was possibly meant to parallel Eglamour's escape from the Outlaws in V. iii. Moreover, Eglamour only carried a 'lance' (IV. iv. 7) to protect Silvia from the Outlaws, who held shotguns when they made an attack on Silvia and Eglamour (V. iii). Patrick Stewart made Eglamour 'a brilliantly comic flash of demented chivalric zeal'.⁵⁴ With his lance, armour and hobby-horse, Stewart was 'the perfect image of an aging knight errant, a White Knight or Don Quixote', which recalled his acting as Titus.⁵⁵ The Outlaws were comic, too. Nevertheless, they were felt to fail to be 'coordinated' in their comic stage-business.⁵⁶

The final reconciliation seemed to be intended to perform as Anne Barton suggested in the programme:

It is possible that Shakespeare intended Valentine's overly generous action as a test of Proteus. Proteus' refusal to accept the gift of Silvia would signal the truth of his repentance, setting the seal on his renowned friendship with Valentine by a complementary act of renunciation...

Valentine was discovered fishing down-stage-right, when the scene began. Some off-stage noises disturbed him, and Valentine put down his rod, picked up his stool and went to stage-centre to detect the 'uncivil outrages' of his 'mates' (V. iv. 13-17). But what he saw was Proteus' intended rape instead. After Proteus had driven off the Outlaws with his spear, he turned to Silvia, 'I'll force thee yield to my desire' (l. 59). Proteus pulled Silvia to stage-centre; Silvia fell down on the floor with Proteus on top. Valentine ran to them in time, 'Thou common friend, that's without faith or love' (l. 62). Silvia seized the chance to sit up and drank a draught of some strong potion from Proteus' hip-flask. Thus fortified, Silvia in Valentine's company turned to stage-right and was ready to go away from the quickly repenting Proteus, 'My shame and guilt confounds me/Forgive me, Valentine' (ll. 73-74). Eventually, Proteus knelt to Valentine, 'I do as truly suffer/As e'er I did commit' (ll. 76-77), and Valentine was convinced by his sincerity, and showed his first sign of forgiveness. Valentine helped Proteus to stand up, 'Then I'm paid' (l. 78), then embraced him, 'And once again I do receive thee honest' (l. 79). After a long pause, Valentine walked to 'dear' Silvia and proffered her to Proteus (ll. 82-83). Under Chelsom's handling, Valentine's offer was merely 'a piece of

conventional behaviour, the kind of gesture, Valentine would think, was expected of him, while desperately hoping that Proteus wouldn't accept the offer'.⁵⁷ Kurt Schlueter supposed that their reconciliation was so performed to indicate that John Barton 'takes the satirical bite out of Shakespeare's play': male friendship should 'be preserved beyond' marital attachments.⁵⁸

On hearing Valentine's offer, Julia swooned at once; then Silvia addressed her newly given line, 'Look to the boy' (l. 85) and distracted attention from Valentine's words and her own expected response. The whole process proceeded so quickly that Chelsom's Valentine seemed to have difficulties in fulfilling the requirements of speed in speaking his following lines:

Why, boy!
[Why wag!] how now? What's the matter? Look up: [speak].
(ll. 86-87)

The word, inside the square brackets, were not delivered in every performance for the sake of fluency.

Near the end, Silvia left the stage in the company of her father (l. 169), while Valentine was delivering his concluding lines. It was possibly meant to parallel the opening scene: in both scenes, there were private conversations between these two friends without any third person's presence, but the naïve youths in the opening scene have been educated by their experience and changed into a pair of mature gentlemen in the final scene. The notoriously difficult denouement of the two gentlemen was felt to work surprisingly well.⁵⁹ 'If we are less involved with the objects of the gentlemen's affections',

Stanley Wells suggested, 'it is because Diana Hardcastle's cold Silvia seems well able to look after herself, while Julia Swift is unsympathetically hoydenish in Julia's earlier scenes, and too stridently emotional in her later ones'.⁶⁰

In conclusion, John Barton's production of The Two Gentlemen of Verona worked well as a celebration of the varied talents of the dramatist and his performers;⁶¹ however, it was generally regarded as a failure. That was not simply the result of the delayed first night, repeated house style, oversimplified story, or some inaudible moments. Above all, the vital concept of Barton's double bill was conveyed to the audience unsuccessfully:

This Stratford evening lacks the elements of complete contrast, the suggestion of a necessary escape from high seriousness into frivolity, characteristic of most earlier examples. Nor does juxtaposition of the two plays cast unexpected illumination upon either.⁶²

The double bill had been predicted to be an artistic success and scheduled into the opening season of the Barbican Theatre long before the production opened. But it was never produced at the Barbican; Newcastle became its terminus in March 1982. In fact, in the early 1980s, when the RSC began a new tradition of recording every season's productions at the Stratford main theatre, the double bill was considered not to be worth filming.

1981

Photographs by the Joe Cocks Studio

Plate XXV: Setting

Plate XXVI: Julia and Lucetta in II. vii

Plate XXVII: Thurio and the Emperor with
the serving crew in III. i

Plate XXVIII: Valentine and the Emperor in
the rope-ladder scene (III. i)

Plate XXIX: Sir Eglamour in V. i

Plate XXX: Silvia, Proteus, Valentine and Julia in
the rape scene (V. iv)

Plate XXXI: The Emperor (on the hobby horse),
Valentine and the outlaw band in
the final scene (V. iv)

Photographs by Tom Holte

Plate XXXII: Proteus, Speed in I. i,
with the 'resting' players at the back

Plate XXXIII: Valentine and the outlaw band,
led by Sheila Hancock in IV. i

Plate XXXIV: Valentine by the fishing pond
in V. iv

Plate XXV



Plate XXVI



Plate XXVII



Plate XXVIII



Plate XXIX

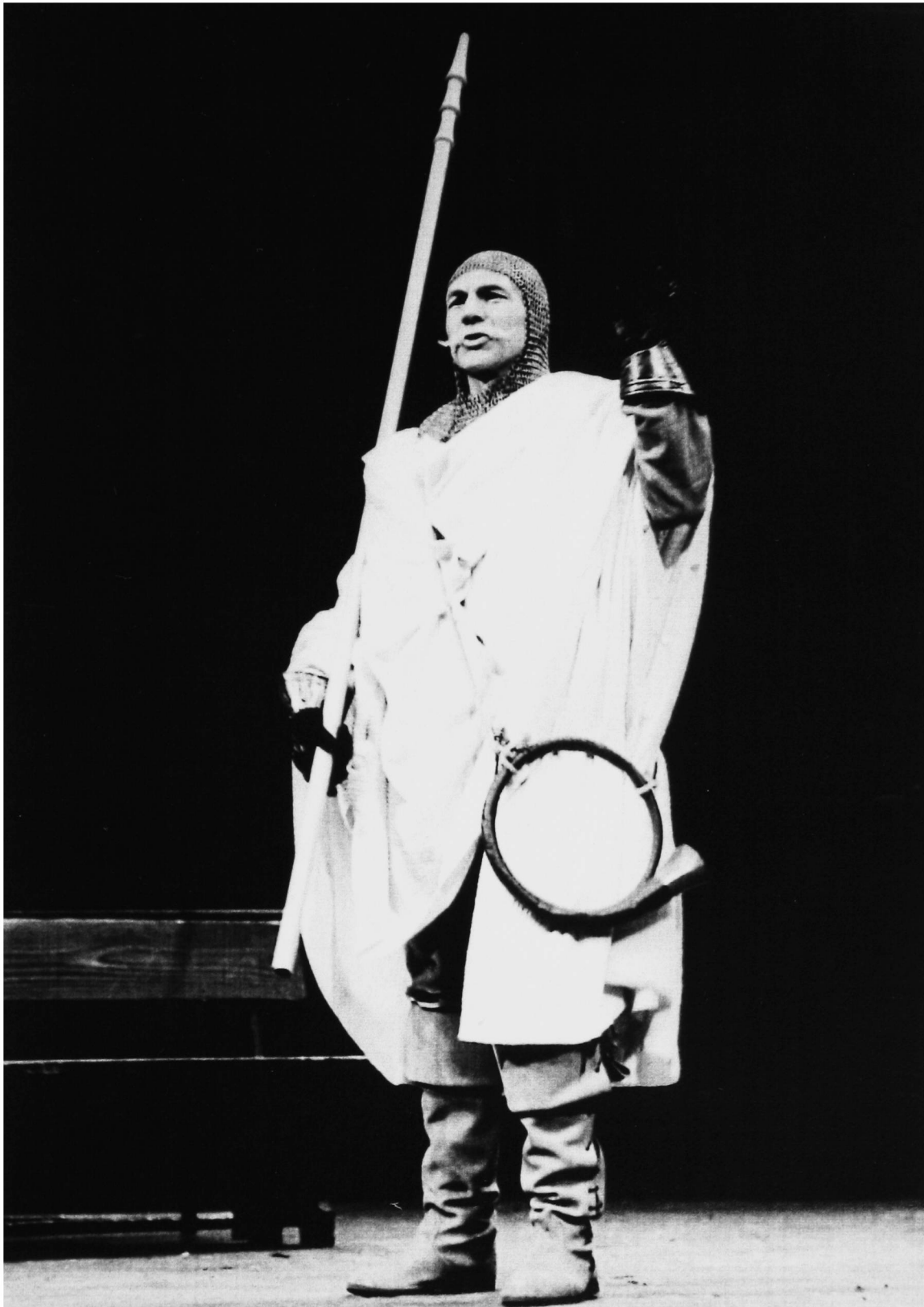


Plate XXX



Plate XXXI



Plate XXXII

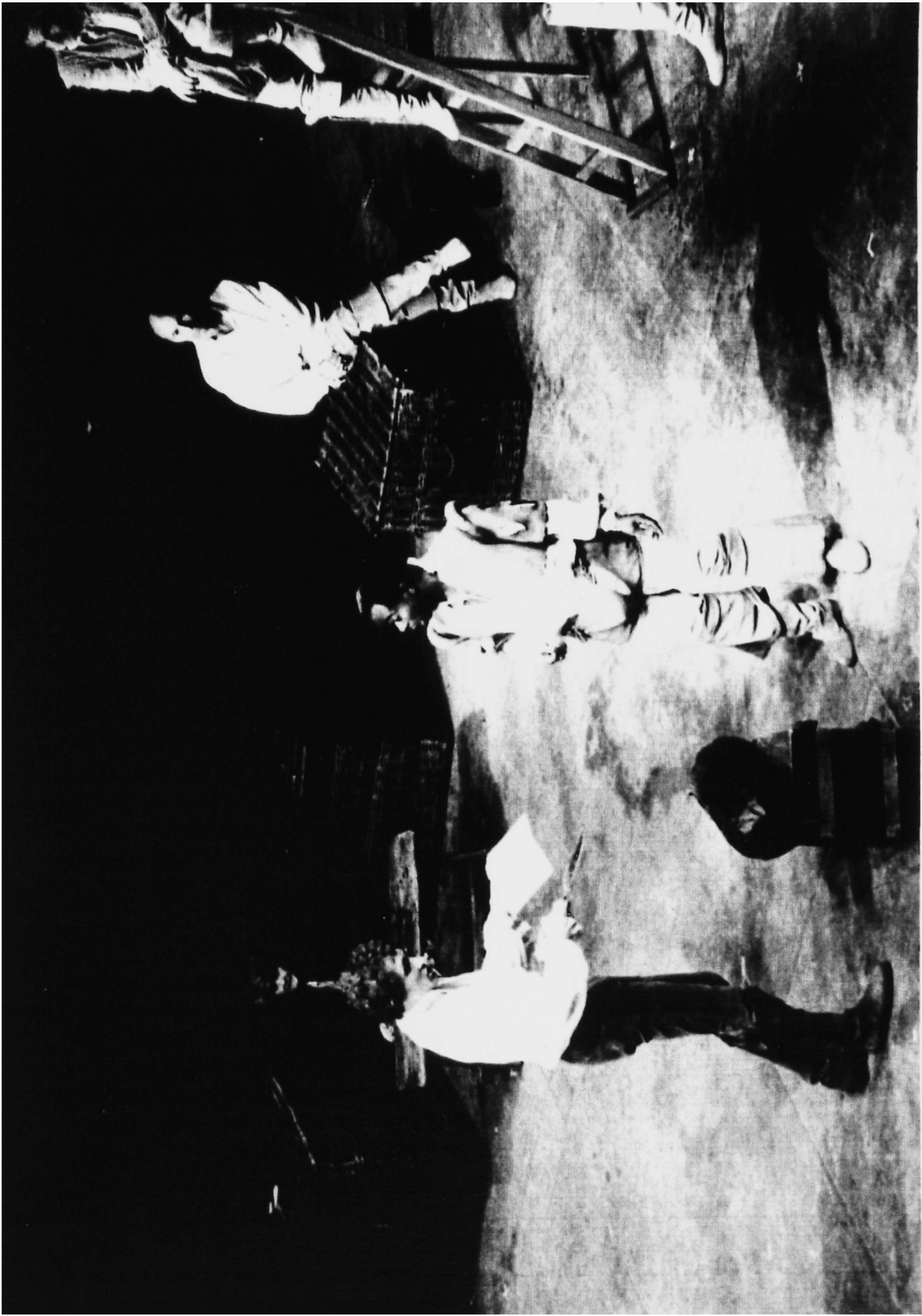
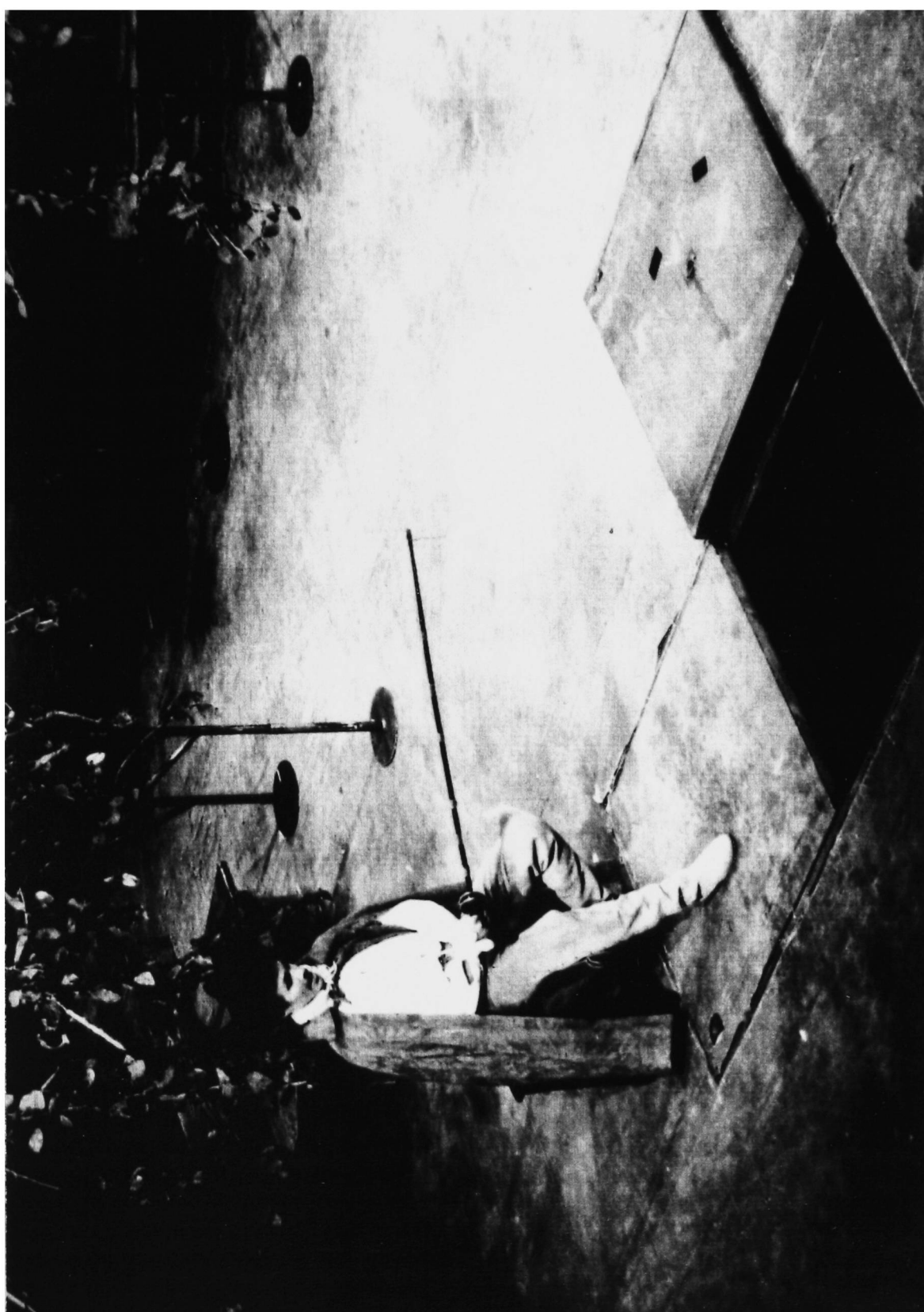


Plate XXXIII



Plate XXXIV



SEVEN

Hollywood Film Score

Since 1986, the Royal Shakespeare Company have had an alternative acting space--the Swan Theatre, and established a new habit of offering a Shakespearian piece, unlikely to fill the main house, at this smaller and more intimate theatre.¹ That brought the Stratford audience David Thacker's 'irresistible' production of The Two Gentlemen of Verona in Adrian Noble's first season as Artistic Director.² In 1991, Adrian Noble succeeded Terry Hands as Artistic Director of the Royal Shakespeare Company. In continuing Hands' endeavour to introduce fresh talent, Noble recruited newcomers to the company. The result was that, when Thacker's production opened on 17 April 1991, it had a predominantly young cast with Richard Bonneville as Valentine, Barry Lynch as Proteus, Saskia Reeves and Clare Holman as their beloved ladies, and Guy Henry as Thurio. They all had had relatively little classical experience. In contrast, Richard Moore, the experienced and versatile RSC actor, played Launce and outstandingly provided 'the great joy'³ of 'a great evening's entertainment'.⁴ The production was designed by Shelagh Keegan, and the lighting was by Jimmy Simmons. The original music for "Who is Silvia?" was composed by Guy Woolfenden, completing his score card for the complete canon of thirty-seven Shakespearean plays.

The text used for the production was the New Penguin

Shakespeare, 1968 edition; the promptbook was consulted in the Green Room of the Royal Shakespeare Theatre, Stratford-upon-Avon.⁵ The performed text was 2107 lines as against 2207 lines in the full play. Although the programme stated that 58 lines were cut,⁶ the promptbook indicated that 100 lines were removed. The running time of the production was two hours and forty-five minutes, including one interval of twenty minutes, placed after IV. i, where Speed and Valentine, after being banished from the court of Milan, encounter the three Outlaws in a forest. It seemed to make the first half of the evening's show too long and failed to balance the two halves of the performance.⁷ But Richard Bonneville explained that such a placing of the interval was intended to 'make sense of time rhythm' in the play:⁸ the plot needs to take only 'five days' to develop.⁹ By placing the interval after IV. i and interchanging III. ii with IV. i, Silvia's hostility towards Thurio,

Thu. Since [Valentine's] exile she hath despised me most,
 Forsworn my company, and railed at me,...
(III. ii. 3-4)

Proteus' machinations in the second half,

Pro. Already have I been false to Valentine,
 And now I must be unjust to Thurio;
 Under the colour of commending him,
 I have access my own love to prefer;
(IV. ii. 1-4)

and Silvia's scolding and refusal to Proteus' false wooing,

But Silvia is too fair, too true, too holy,
 To be corrupted with my worthless gifts.

.....
 She twists me with my falsehood to my friend.

.....
 She bids me think how I have been forsworn

In breaking faith with Julia...

Yet, spaniel-like, the more she spurns my love
The more it grows and fawneth on her still.
(IV. ii. 5-15)

seemed to have a longer time to happen. Similarly, Valentine's report to the Outlaws about the length of his stay in Milan, 'some sixteen months' (IV. i. 20), was shortened to 'Some several months'.

Most of the cuts removed obscure lines or difficulties in the text and so the reference to 'tilts and tournaments' (I. iii. 30) was cut as a concession to the 1930s setting, as were remarks about the Elizabethan period costumes like,

Luc. You must needs have them with a codpiece, madam.
Jul. Out, out, Lucetta, that will be ill-favoured.
Luc. A round hose, madam, now's not worth a pin,
Unless you have a codpiece to stick pins on.
(II. vii. 53-56)

Although the references to farthingale in II. vii were omitted (11. 50-51) for a similar reason, Launce still kept his 'When didst thou see me heave up my leg and make water against a woman's farthingale' (IV. iv. 35-36). This was justified by the suggestion that it suited the portrayal of Launce as an old-fashioned character. Peter Bygott, who played Eglamour, remarked:

...it is a bit old-fashioned, and maybe funny, when he talks about a lady's farthingale. The whole image of a farthingale is quite funny, even though it doesn't fit in the 1930s... It's like Launce is living in the past... Just a funny image...¹⁰

Many puns and quibbles probably unintelligible for a modern audience were also deleted, such as:

Luc. That I might sing it, madam, to a tune.
Give me a note; your ladyship can set.

Valentine's line, 'Though ne'er so black, say they have angels' faces' (III. i. 103), became 'Though ne'er so ill, say they have angels' faces'. Proteus' comparison of Silvia to Julia in one of his soliloquies,

And Silvia--witness heaven, that made her fair,
Shows Julia but a swarthy Ethiopie.
(II. vi. 25-26)

and the discussion of Thurio's dark complexion,

Thu. ... my face is black
Pro. But pearls are fair; and the old saying is:
Black men are pearls in beauteous ladies' eyes.
Jul. 'Tis true, such pearls as put out ladies' eyes;
For I had rather wink than look on them.
(V. ii. 10-14)

were removed from the text. Perhaps, for most of the cast, these textual changes seemed intended simply to avoid any possibilities of the audience misunderstanding, because 'Shakespeare wasn't making any racist point' here.¹⁴ But for Josette Bushell-Mingo, playing Lucetta, these changes were crucial. She would have felt uncomfortable, if the references to 'black' had been left in the performed text as in the original text:

...Difficult. I am a black woman. That's my starting point... And if you go in [and] you hear the word 'black' used as a negative image all the time, you're not going to go back too often... I am a maid [Lucetta]. That's the other thing. You know. Another black maid. How're you doing?¹⁵..it comes in several times: DIRTY, BLACK, DARK...

The inconsistent localities, for the sake of clarity, were revised. In II. v, Speed welcomed Launce to 'Milan' (1. 1). The Duke of Milan referred to his beloved lady 'of Verona here' (III. i. 81); therefore, the lady could be assumed as a

Veronese living in Milan. Moreover, Valentine's line addressed to Thurio, 'Verona shall not hold thee' (V. iv. 125), became 'Milan shall not hold thee'. As a matter of fact, the first two textual changes adopted the emendations of Norman Sanders, the editor of the New Penguin edition of the play.¹⁶ In addition, David Thacker revised some other inconsistent references to the dramatic characters in order to avoid any possibilities of the audience being confused. In I. ii, Sir Eglamour, one of Julia's suitors, had a new identity, 'Sir Fabian' (l. 9); so, the Sir Eglamour in the court of Milan definitely had nothing to do with Julia's suitors. The title of Silvia's father, who is both Emperor and Duke in the original text, was unified as 'the Duke' (I. iii. 27, 38, 41, 58 & 67) with one exception: in II. iii, Launce still referred to the court of Milan as 'the Imperial's court' (l. 4).

David Thacker, furthermore, added a selection of the popular songs of the 1930s 'as ironic commentary' to carry the momentum of the play through the scenes.¹⁷ He believed,

...[The play is] about one thing--the power of love, the joy of being in love, what people are like when they are in love, the pain of rejection and the despair involved. ...When I first read it, the songs of the 1930s started coming into my head and it struck me that this was very close to the preoccupation of the play...¹⁸

As a result, often in the performance, these consistently popular songs conveyed the characters' inner yearning with their clichéd but seductive sentiments. Ray Noble's "Love is the Sweetest Thing" introduced and concluded the evening's presentation 'as Love's old story'.¹⁹ It reflected 'the twists

and turns of love's journey',²⁰ and unmistakably stressed the focus on its love theme. On the other hand, Ralph Rainger's "Love in Bloom" counterpointed Julia's mirth in receiving Proteus' love letter (I. ii). Although Julia, in modesty, rejected and tore the letter in the presence of Lucetta, the letter has no doubt '[filled] the breeze with rare and magic perfume' and '[brought] the stars right into [her] room' from Julia's point of view. Later, Ira Gershwin's "Love Walked in" counterpointed Proteus' joy in gaining Julia's response for his love letter (I. iii):

Love walked right in and chased
The shadows away,
Love walked right in and brought
The sunniest day...

Then Proteus was informed by Antonio that he would be sent away to Milan. Gershwin's lyrics use images similar to those by which Proteus expresses his anguish in imagining his forthcoming parting from Julia:

O, how this spring of love resembleth
The uncertain glory of an April day,
Which now shows all the beauty of the sun
And by and by a cloud takes all away.
(ll. 84-87)

"More than you Know" was an even more apt juxtaposition. The lyrics by William Rose and Edward Eliscu precisely punctuated the moment Valentine failed to understand Silvia's loving gesture, her eagerly waving the letter that she made Valentine write to himself:

More than you know
More than you know,
Man of my heart
I love you so,
Lately I found

You're on my mind
More than you know--

.....
Loving you the way that I do
There's nothing I can do about it

.....
Oh, how I'd cry,
Oh, how I'd cry,
If you got tired and said 'good-bye'
More than I show
More than you ever know--

And the separation of Julia from Proteus (II. ii) was sweetly
echoed by Irving Berlin's "What'll I Do?":

What'll I do when you are far away
And I am blue
What'll I do?

Indeed, the lyrics foreshadowed Julia's sufferings in IV. iv
even more precisely. 'What'll I do with just a photograph/To
tell my troubles to' exactly predicted the portrait of Clare
Holman's Julia as Proteus' envoy, painfully carrying Silvia's
picture by his command. At this moment, sitting by a fountain
and holding the frame of Silvia's photograph, Julia compared
her own complexion with Silvia's and spoke to the photograph of
her jealousy:

...O, thou senseless form,
Thou shalt be worshipped, kissed, loved, and adored.

.....
I'll use thee kindly for thy mistress' sake,
That used me so; or else, by Jove I vow,
I should have scratched out your unseeing eyes,
To make my master out of love with thee.
(IV. iv. 195-202)

Dorothy Field's "I am in the Mood for Love" was used to
counterpoint Valentine's arrogance on being favoured by Silvia,
and his lack of concern for the jealous Thurio and the
infatuated Proteus:

Heaven is in your eyes

Bright as the star we are under
Oh is it any wonder
I'm in the mood for love

It is significant that the reason of being 'in the mood for love', as provided by the lyrics, is 'Simply because you're near me'. So, not surprisingly, when Proteus left Verona for Milan, he forgot his Julia and became infatuated with Silvia, being near him in IV. ii. Once having confronted the loyal Julia in a forest, Proteus preferred her again (V. iv). Al Dubin's "I only have eyes for you" counterpointed Julia's longing for Proteus' presence and such a longing made her take a journey to Milan despite all the restrictions of her class (II. vii). In fact, being deeply in love, Julia had no eyes to observe not only 'the moon' and 'the stars', but also the danger in pursuing Proteus, for he could be a 'deceitful' man, as Lucetta warned (1. 72).

"True" sharply contrasted with Proteus' betrayal of his friend and his love (III. i). Immediately following Leonard Whitcup's lyrics, 'you'll always find me true', Proteus revealed Valentine's planned elopement with Silvia to the Duke. Farther, John Klenner's "Heartaches" pictured vividly what the banished Valentine would have in mind in his exile:

Heartaches, heartaches, my
Loving you meant only heartaches,

.....
...I can't believe it's
Just a burning memory

.....
I shall be happy with someone new
But my heart aches for you.

The first half of the show ended with Billy Hill's "The Glory of Love". The lyrics epitomised the main theme: being in love, nearly all the characters 'got to win a little, lose a little/And even cry the blues a little'. Also, the song turned the ridiculously gloomy atmosphere, created by Valentine's exile in the beginning of IV. i, into a celebration of his new life. Valentine would accept the Outlaws' offer, be their leader, and live with them in the forest (1. 70).

Simultaneously, the audience could sense that, from then on, the fortune of the romantic hero would change, and naturally predict that everything would move towards a happy ending.

In the second half of the performance, Cole Porter's "Night and Day" introduced the serenading scene (IV. ii). The song has a slim connection to the plot, and it seemed only to allow a fountain, a sentimental vision in harmony with the sentimentality of the show, to appear from below the stage. Hilary Cromie denied such a theory:

...Obviously, there were only certain songs written at that time,...and we chose them from a very specific period, not after 1934, I think...and there are very few songs that relate directly to everything being said in the play. So you have to get them sort of near enough: either just to set the scenes, or sometimes the songs come after the scenes, commenting on the scenes. But very often they don't comment exactly what happens in the play, because that's just their nature, what was written at that time... David Thacker's idea was that...the songs are used as devices for the production rather than the play itself as well... At the very beginning of [III. ii], the band played "Night and Day"--an instrumental version. At that stage, we were hoping the audience thinking, 'Oh, I'd like to hear the song!'. ... Anyway, it's just a theatrical device really. Then after the first scene, I come in and sing the song. So they had the taste of it and now they get the song...²¹

"In the Still of the Night", the lyrics also by Cole Porter, contradicted the nocturnal ructions in Act V. First of all, Silvia, in the company of Sir Eglamour, escaped from the court of Milan to Mantua. In pursuit of Silvia, Proteus, Julia, Thurio and the Duke followed her into the forest. Then Silvia, being captured by the Outlaws, endured all the rough treatment for the sake of beloved Valentine. Meanwhile, the lyrics,

Do you love me as I love you,
Are you my life to be
My dreams come true
Or will this dream
Fade--out of sight--
Like the moon--
Drawing dim
On the rim
Of the hill
In the chill
Still--of the night--

seemed to underline that, deep in Silvia's heart, she questioned herself what would become of her and what could repay all the risks she took in loving Valentine.

The songs, as a reviewer put it, did 'provide a piquant musical counterpoint to love lost and love regained with a great deal of panting and sighing'.²² Throughout every scene change, they supplied romantic backcloths for the production, while providing the action with a sense of continuity. Occasionally, they served those who knew little about the play as summaries. Admittedly, there was hardly a member of the audience who did not respond emotionally to the modern musical version of The Two Gentlemen of Verona with their own pleasurable memories of the songs. But, at the same time, they

were judged musical intrusions by some which, as Michael Billington pointed out, '[destroyed] the play's narrative impetus'.²³ Certainly, they did distract from the play itself at times. In addition, the connections between the lyrics and the action became 'increasingly tenuous' in the performance after the interval.²⁴

Along with the songs, the quality of romantic love was highlighted by Shelagh Keegan's designs. With pink spring blossom cascading down the walls, an eight-piece ragtime Palm Court orchestra was framed in the arched grotto at the back of the Swan stage. The musicians, with centre-parted sleeked-down hair, immaculate in black evening suits, accompanied the songs. Between scenes, under the flowering arch, a blonde young chanteuse, Hilary Cromie, gently crooned the lyric beauty from Berlin, Gershwin, Cole Porter and others into a microphone 'with exquisite period authenticity'.²⁵ And during each scene, leaning on the piano, 'looking for all the world like Jean Harlow',²⁶ she watched carefully every movement at the front stage. Except at one moment, on Launce's line, 'To be slow in words is a woman's only virtue' (III. i. 331), Hilary Cromie turned away from the stage because, 'as the only woman on the stage', she felt:

I didn't enjoy listening to that line and hearing every audience laugh at that line every night. I tried to be very still during the performance, apart from when I was leaving and singing, so I wasn't obtrusive at all... Not exactly to register a protest, but I just felt, as the only woman on stage, I wanted to comment on what he's just said.²⁷

There was no suggestion of Italy. Instead, the sets, props and furniture illustrated a salon society in Broadway or an artificial film world of Hollywood circa 1930. Thus, it was able 'to distance itself from its material';²⁸ the absurdity included in the play would be expected to be more acceptable in this context. From time to time, the stage was filled with potted plants, cabin trunks, benches, garden furniture, tennis equipment and so on. The stage, under Keegan's design, proved to be 'a flexible space for all occasions'.²⁹

Men wore white ties, flannels, blazers, correspondent shoes and silk dressing gowns; women wore glamorous evening dresses or spring wear of light material. It is worth-mentioning that the costumes showed an indubitable intention to make certain servant-characters their masters' equals. Speed wore a similar dinner jacket to Valentine's in II. i; Lucetta wore a purple velvet evening dress which was no less gorgeous than Julia's black one in I. ii; Sir Eglamour wore a hat and a suit with a handkerchief in the pocket, very much 'in the likeness of a family solicitor' in the scenes with Silvia (IV. iii & V. i).³⁰ Peter Bygott confirmed this theory in terms of his own role as Sir Eglamour:

...I think he's not seen as a servant. He's seen very much an equal of the Duke. I have stayed with the Duke and played tennis with the Duke, so, in my mind, sort of spending my summer time with the Duke for quite a few years and watching Silvia grow up...So that would fit my costume...³¹

Josette Bushell-Mingo expanded this point in respect of her part as 'another black maid' in an interview:³²

...I think so. But I think that's the relation if you

look through the story of Gone with the Wind, the black maid knows about a lot of things, about the mistress. You know... They know as much as their masters do... Particularly, about our relationship, I think because the director did become very conscious that I was a black actress₃₃ playing the maid...my relation with Julia. Yes...

Whereas, because of the mass-production and the Depression of the 30s, class distinctions in clothing were gradually eroded in the period.

There was confusion in the reviews about the exact period which perhaps was caused by a piece of misleading information printed in the programme.³⁴ A dominant female figure on the cover showed a typical costume design of the 20s: few accessories, simple cut, a low and wide waist line as well as flattened breast and bottom. The fashion, resulting from the post-war psychological glorification of male youth, aimed to 'obliterate a woman's feminine outline and assume that of the immature male'.³⁵ By 1930, the female ideal returned into an age of womanliness and maturity, due to the economic recovery and the receding memories of the war during the years from 1924 to 1928. Evening wear for women began to 'acquire a more feminine line';³⁶ the skirts of evening dresses began to 'have flare and flounces with eccentric uneven hems',³⁷ for instance, Silvia's indigo blue evening dress was decorated by sleeves and a skirt with uneven hems. Furthermore, day attire had a higher waist line, longer skirt and more complex cut. As a whole, the costume of the 30s presented a more natural and elegant shape of woman than those of the previous decade in the so-called schoolboys' or schoolgirls' style.³⁸

As soon as the audience stepped into the Swan Theatre, a pre-show of fifteen minutes had already started. While the audience was busy searching for their seats, the cast in full costume, performed the popular songs of the 1930s to build up the right atmosphere for the whole evening show. And half way through Josette Bushell-Mingo's singing of "Blue Moon", Peter Bygott sprang on the empty stage from the auditorium, inviting the adored chanteuse to dance with him. This move reinforced the sentimentality of the performance and helped to engage the world of audience/reality with the acting/artificial world on stage. When the house-lights were dimmed, Hilary Cromie transformed the pre-show cabaret into I. i in the lyrics of "Love is the Sweetest Thing". During the last line, 'I only wish that fate may send Love's story to you', Speed drew out Valentine's crocodile-skin luggage, assembled for his journey to Milan.

With the first entrance of the two gentlemen, lounging about the clutter of suitcases, the doughy bulk of Valentine's figure contrasted with Proteus' shorter wiry silhouette. More tellingly, the candid Englishness of Valentine, played by Richard Bonneville, contrasted with Barry Lynch's portrayal of a flickering Irish Proteus. Somehow, under Thacker's direction, the relationship between the two gentlemen of the title was suggested as more complex and ambiguous than the original archetype. At I. i. 11, Proteus walked towards his eloquent companion and bade him, 'Sweet Valentine, adieu'; all of a sudden, he boyishly engaged Valentine in adolescent-like

wrestling on the floor. This revealed a sophisticated rivalry, probably long inherent in their 'buddy-buddy' relationship.³⁹ It might as well be interpreted as 'a dimension of latent sexuality',⁴⁰ as suggested by Paul Nelsen. Then Valentine stood up, opened one of his suitcases and sought out a brush. He started brushing away the dust on his coat in a highly artificial gentleman-like manner, while bumptiously commenting on Proteus' love. The youthful manners of their discourse on adventure and love subtly conveyed 'a prototypical image of English public school boys'.⁴¹ Valentine then replaced the brush at the closure of his verbal games, 'But wherefore waste I time to counsel thee/That art a votary to fond desire?' (ll. 51-52). He took out a cigarette case and locked the suitcase. At the line, 'Once more adieu' (l. 53), Valentine offered Proteus the cigarette case as a memento of friendship and coming of new manhood. With a solemn expression, Proteus received it and extended his hand as if to shake Valentine's. As Valentine reached for the handshake, 'And so farewell' (l. 62), Proteus boyishly and suddenly withdrew his hand in a gesture that Valentine seemed to recognize as a recurrent jest of which he had often been the brunt. Upon Valentine's exit from scene one, Proteus was left alone to speak his first soliloquy (ll. 63-69) in plain tones; emotion seemed to be repressed rather than expressed. The way in which Proteus shifted his thoughts to Julia seemed to be a consolation, which apparently failed to brighten the shadow of Valentine's going, rather than a genuine attraction.

In the subsequent exchange between Proteus and Speed, Proteus' stillness contrasted with Speed's perpetual motion. Speed entered after Proteus' introspection and spoke his quibbles at a pace that well matched his name; meanwhile, he proceeded to dismantle Valentine's heap of luggage and, in several trips, removed it from the stage (l. 144). Isolated from the busy leave-takings, Proteus dismissed Speed as 'a worthless post' (l. 150); envy of Valentine's journey, his confidence and quick-witted servant silently emerged from the existing rivalry in his mind. Perhaps, Thacker handled these earliest moments with a motivational framework; therefore, Proteus' desire to have Silvia might be understood 'as a compulsive extension of his complex feelings toward Valentine'.⁴² In II. iv, when the friends met again in the court of Milan, Valentine's hyperbole used to praise Silvia was truly responsible for stimulating Proteus' darker desire to its height and making Proteus go for his treachery:

Is it mine eyes, or VALENTINE'S PRAISE,
Her true perfection, or my false transgression,
THAT MAKES ME REASONLESS TO REASON THUS?
(ll. 94-96)

In fact, Lynch admitted interpreting Proteus' shifting mind as his obsession with Valentine's praise for Silvia (read the capitalization in ll. 94, 96); he said, 'It is like an actor who hears someone else got the leading part and he doesn't have it'.⁴³

In I. ii, Clare Holman gave Julia an attractive animation in her letter-tearing scene. Following the tune and the rhythm

of "Love in Bloom", Julia and her confidante Lucetta vivaciously danced into an elegant patio setting. Josette Bushell-Mingo's teasing and sexy portrait of Lucetta reinforced Julia's naïveté and lack of experience of the male world. Superficially, it seemed that Julia conducted the discussion of her suitors in reading out the names on her dance card; in reality, Lucetta, with the full knowledge of her mistress' mind, mockingly manipulated Julia's emotions. Julia's every move, her frowns, her chiding and even her letter-tearing were predictable from Lucetta's point of view. Whenever Lucetta responded to Proteus' name (1. 15) or was driven off stage by Julia's angry words (11. 41-47, 100-101), Bushell-Mingo indicated her great knowingness by wiggling her bottom in an increasingly exaggerated manner which was both funny and sexually aware. This scene marked a typical example of Thacker's having adopted improvisations from the rehearsal room into the actual performance. 'So, what we did in this company [was]', Richard Bonneville recalled, 'we spent the first two weeks of the rehearsal period to improvise the text... We used the text all the time, but we improvised the locations we think make sense...'⁴⁴ Many bright ideas emerged from the rehearsal process. Then the director chose whatever he thought suitable. '[Like] the dance, what we do at the beginning [of I. ii]', Josette Bushell-Mingo described Thacker's choice more specifically, '"Lord, lord, to see what folly reigns in us" (1. 15). Nobody knows when it's going to come or how it's going to happen.'⁴⁵ The shaving scene of Randal Herley's Antonio and

Henry Webster's Panthino is another typical example of this sort. In I. iii, when Panthino eloquently and politely suggested that Antonio should send away Proteus for educational purposes, he was shaving Antonio at the same time. Later, when Antonio informed his son of the decision to send him to Milan, Panthino stood silently between the father and the son. The way in which Henry Webster portrayed Panthino was to show a valet, dressing neatly in uniform and knowing well his own place. Furthermore, with the help of Jimmy Simmons' lighting, the problem of unnatural silence was admirably solved.

Jimmy Simmons' design aimed to divide the thrust stage into two parts with spot-lights. On stage-left, within the window-frame, created by a special lighting effect, Antonio was chatting with Panthino; simultaneously, Proteus held a frozen pose, gazing at an envelope laid in front of him (ll. 1-44). Then Proteus opened the envelope, read the letter and delivered his 'Sweet love, sweet lines, sweet life' speech (ll. 45-50); in the meantime, Antonio and Panthino stood still in the darkness. Next, the whole thrust stage was lit. Antonio, accompanied by Panthino, joined in Proteus, 'How now? what letter are you reading there?' (l. 51). And the complete effect of presenting I. iii was to give a sense of two events, the shaving scene and Proteus' letter-reading in his chamber perhaps, taking place at the same period of time but in different spaces. Then Antonio and Panthino interrupted Proteus' reading by their intrusion.

The best performance of improvisation, however, was

achieved by Richard Moore's bowler-hatted long-faced Launce, reminding the audience of Stan Laurel. Instead of improvising the locations, Moore improvised his scrawny dog,⁴⁶ Crab, played by a lurcher called Woolly. In II. iii, Launce invited the audience to judge Crab's relentless nature. Laying out his shoes, his staff and his hat, he also laid himself down beside Crab and thrust out his tongue, 'I am the dog' (II. 20-21). At this moment, Crab cast a sideways glance at him and yawned. As Launce's pet-dog, Woolly's Crab exhibited every likeness of his master--pendulous nose, morose cheeks and sleepy eyes (Plate XXXIX). Woolly's impromptu behaviour and impeccable timing earned him the accolade of the real star of the season; for instance, he yawned on Launce's accusation, 'I think Crab my dog be the sourest-natured dog that lives' (II. iii. 4-5), and lay on the floor, peering into the auditorium lugubriously, on Launce's recounting of his canine crime, 'When a man's servant shall play the cur with him, look you, it goes hard' (IV. iv. 1-2). On these occasions, Richard Moore's ability to engage a crowd's hearts and minds was all the more remarkable. His pre-dinner dance, which opened II. v, displayed a master's thoughtfulness and endeavour to promote his cur to a human position: in the dance, Launce allured Crab to eat by waving a can of dog-food in front of him while grinning in an exaggerated way. In the same scene, his slowness in words and in action as well as his old age vividly contrasted with Speed's fast-talking, swift movements and youthfulness, as acted by Sean Murray. In the catalogue scene, at the time when

Speed read out aloud, 'She hath no teeth' (1. 331), Murray's Speed snarled at Moore's Launce; it seemed to suggest, like their masters, a subtle rivalry also existed between them. No wonder, at the end of the scene, Launce excitedly went to 'rejoice in the boy's correction' (1. 372) and threw an apple to a member of the audience. And in IV. iv, his pathos won an enthusiastic response from the audience; especially, at one performance, when after he gravely questioned, 'How many masters would do this for his servant?' (11. 27-28), a lady in the audience sympathetically burst out, 'Not many!' Above all, Moore spoke all his lines with amazing clarity of diction and superb timing; the audience did not miss any of Shakespeare's humour despite the roars of laughter evoked by his performance.

II. iv is regarded as 'a notable illustration of the author's failure to think in terms of a number of characters at once'.⁴⁷ In particular, Thurio stays on stage most of the time, but says little and his silence poses problems. In Guy Henry's performance, Thurio's silence was transformed from a textual weakness into the primary strength of characterization, for Guy Henry as Thurio commanded attention with what he did not do rather than what he did. After the opening of IV. ii, his Thurio '[said] little--but he [did] watch';⁴⁸ he snobbishly stood aside and watched Valentine dancing with Silvia in the melody of "I'm in the Mood for Love". Presumably, that was something Thurio despised or was incapable of. Perhaps, he simply loathed Valentine's success with Silvia and felt deeply jealous and inadequate. Several lines later, Valentine

'doubled' Thurio's 'jerkin' (l. 21) by ripping Thurio's waistcoat in two; Thurio's only response was to jump up immediately after the incident and cry out 'How' (l. 22) in anger as well as in surprise. Guy Henry's effete monotone Thurio apparently had no eloquence to win him the lady, and, by the end of the scene, 'he [was] very worried by the arrival of another potential rival, Proteus'.⁴⁹

In II. vii, Julia reappeared with Lucetta, lying on a picnic blanket. When Julia revealed her intention to 'undertake/A journey' to the loving Proteus (ll. 6-7), a new aspect of the relation of Julia and Lucetta was revealed. Bushell-Mingo, while still sustaining Lucetta's intimate friendship with her mistress, tried to 'qualify' Julia's love's fire's extreme rage (l. 22) in considering Julia's welfare. She quickly took off her sun-glasses and stared at Julia, 'Alas, the way is wearisome and long' (l. 8). But Julia, living in her fantasies of romantic love, determined to leave for Milan (l. 70). Lucetta enthusiastically uttered appreciating sighs at the end of Julia's every single praise for Proteus' constancy:

His words are bonds, his oaths are oracles,
His love sincere, his thoughts immaculate,
His tears pure messengers sent from his heart,
His heart as far from fraud as heaven from earth.
(ll. 75-78)

and then dramatically screamed out, 'Pray heaven he prove so when you come to him!' (l. 79). And, all of a sudden, a genuine worry for Julia replaced Lucetta's previous playfulness. By the end of the scene, when Lucetta picked up

the picnic blanket, a deep sigh seemed to come from her in the darkness.

At the beginning of III. i, Thurio entered and angrily sliced, then chopped a tomato; perhaps, he had been tricked by Valentine or rejected by Silvia again, so his feelings once more '[gave] way to anger and spite'.⁵⁰ Following this, Proteus made his entrance with the Duke, who asked Thurio to give them leave, for they have 'some secrets to confer about' (1. 2). Thurio glanced at Proteus with a suspicious look and, unwillingly, made his exit. Later in V. ii, Thurio was clearly confused by Proteus' attitude: in III. ii and IV. ii, Proteus seemed to be on his side in wooing Silvia; therefore, he barely noticed or understood Proteus' teasing. Guy Henry described his Thurio as 'a rather spoilt young man from a rich household...[and] not particularly intelligent or sensitive to others'.⁵¹ But it did not mean his Thurio was a complete idiot. Towards the end of the play, Thurio exclaimed,

I hold him but a fool that will endanger
His body for a girl that loves him not.
(V. iv. 134-135)

then pulled straight his shirt, and walked directly off the stage with an air of 'perplexed dignity' (1. 139).⁵²

In this production, the wealth of the Duke, instead of his political power, was emphasized. The Duke of Milan was presented as a millionaire in the guise of a 'ferociously competent' amateur chef;⁵³ meanwhile, the court of Milan was converted into a country house, where the Duke was to be seen handing out drinks (II. iv) or doing his own catering (III. i).

While interrogating Proteus about Valentine and Silvia's love-affair, he carved a melon. Wilton's Duke managed with expert timing to stab out a serrated top to the melon, pull out the seeds and push a bunch of grapes into the hollow centre of the melon on the line, 'I nightly lodge her in an upper tower/The key whereof myself have ever kept' (II. 35-36). Then with a critical eye, the Duke settled the melon on a plate, turned to Proteus and displayed the melon, saying, 'And thence she cannot be conveyed away' (II. 37). The gesture strongly implied the Duke's self-satisfaction with his work of art, the melon-serrating, and his design of locking away his daughter in a tower. It was effective, but with a fault: the process of melon-carving was distracting at the point when Proteus reported, 'Sir Valentine, my friend/This night intends to steal away your daughter' (II. 10-11). The focus became the melon; little attention was paid to the conversation about the planned elopement. The audience wondered whether the Duke was going to finish the melon-serrating successfully or smash the melon on the floor in order to show his anger instead, on hearing of his daughter's elopement. Whereas, as a reviewer pointed out, it was 'hard for the Duke of Milan to make his life-and-death powers substantial',⁵⁴ when being busy preparing a melon.

The rope-ladder scene, in general, was performed by Terence Wilton and Richard Bonneville successfully. As the Duke raged at his 'disobedient' daughter (III. i. 69), he dismembered the claws off a lobster in the presence of Valentine. Valentine seemed to be totally convinced the Duke

would disinherit Silvia, so he eagerly moved down-stage-right, inquiring, 'What would your grace have me to do with this?' (1. 80). Seeing Valentine walking directly into the trap, the Duke consulted him about wooing his Veronese lady. Then Valentine placed the vital rope-ladder, concealed inside a long coat, on a recliner beside him and started his over-confident counselling on the Duke's affair. Unsuspecting about the incredible similarities in the Duke's affair to his own problem, Valentine moved across the stage to up-stage-left, and further and further away from his coat and rope-ladder. Eventually, Valentine sat down on a chair, facing the Duke, sitting up-stage-right, with a long rectangular table between them. Then the Duke demanded to try on Valentine's coat (1. 136) and easily claimed it, while Valentine failed to run around the table in time and protect his secret. Finally and impressively, Bonneville then flicked Valentine's 'goofy naïveté' over to a 'poignant seriousness' for the 'banish' speech (11. 170-86).⁵⁵

Proteus re-entered at III. i. 193 and brought in Valentine's packed luggage to herald his banishment. Barry Lynch also brought 'a nervous intensity' to the treacherous Proteus to stress his guilt in betrayal and so made the character more forgivable in the last scene.⁵⁶ When Valentine opened his arms, seeking an embrace, comfort and support from Proteus (1. 240), Proteus avoided any physical touch. He pushed away Valentine's forthcoming arms and slightly stepped back. Then, in a considerable pause, Proteus grabbed the

collar of Valentine's shirt, pulled him closer and counselled, 'Cease to lament for that thou canst not help/And study help for that which thou lamentest' (II. 241-2).

The Outlaw scenes were 'a slight hiccup';⁵⁷ as Richard Bonneville described it, 'It's a clumsily written scene. It's even more clumsily executed'.⁵⁸ David Thacker converted the three Outlaws into a banished lady, a banished gentleman and an Outlaw, according to the prompt-book. (In the programme, they were printed as Banished Lady, Panthino and Banished Gentleman accordingly.) There was a nice sentimental touch in this arrangement: when Silvia was captured by the Outlaws, the banished lady, played by Lucy Tregear, comforted her, 'Fear not; he bears an honourable mind/And will not use a woman lawlessly' (V. iii. 13-14). The sequence of the Outlaw-plot was confusing and incomplete. After Launce's mimic parting scene (II. iii), Lucy Tregear entered, then Henry Webster followed on to the stage from another entrance, kissed her, and ran off stage into the auditorium with her, and then the setting switched from Verona to Milan (II. iv). The identities of the roles, played by Lucy Tregear and Henry Webster in this inserted little scene, were obscure, and no clues were left for the audience to figure them out; Peter Bygott, who understudied one of the male Outlaws, explained:

...The idea was that...when we rehearsed it, one outlaw was Panthino, and the other was the maid, and that's why they did kiss to suggest that. Then they realised, when we were dress-rehearsing it and in our first pre-view, that wasn't working. So they scrabbled the idea. So Henry [Webster] could forget that he's Panthino, just an outlaw, and Lucy [Tregear] could forget she's the maid. But they still kiss, so there's still elements of that.

So it's not clear. It's probably why the outlaws don't work as well as they might, because it's unclear. It's like they had that idea and it's half there still with the kissing...⁵⁹

Hilary Cromie explained the reason of maintaining such incomplete idea in the production in another interview:

...Again, it's just a theatrical device really. It's for interest's sake, and probably not anything else. The lady comes on, kisses Panthino and they go off and it's just when I start to sing "I'm in the Mood for Love". It's another film-make things. 'I'm in the mood for love' (sings), and you just get couples swimming off, having a kiss and swimming off again. I agree it's difficult, because then you see both those actors in the Outlaws but they're not supposed playing Panthino and the maid. That's confusing. That's lack of money, not having quite enough actors...⁶⁰

Tregear and Webster appeared together again in IV. i.

Webster seemed to portray the Banished Gentleman as a ruined upper-class gentleman; therefore, he suggested to have Valentine as their leader for he was 'A linguist' (l. 56); also he had committed a similar crime to Valentine's, 'practising to steal away a lady' (l. 48). And Tregear admitted she was the very lady, 'An heir, and near allied unto the Duke' (l. 49), eloping with the Banished Gentleman. Simeon Defoe acted the Outlaw as a blood-thirsty, mentally disturbed highway-man: when he recalled his crime, 'And I from Mantua, for a gentleman/Who, in my mood, I stabbed unto the heart' (ll. 50-1), he threw a tomato up into the air and caught it and smashed it with the blade of his knife. The way in which the Outlaws were portrayed failed to make Sir Eglamour's flight in V. iii a shock for the audience--a chief purpose for Peter Bygott to appear to be a serious, sincere character in IV. iii:

To me, it's like the wisdom of Shakespeare; especially in

"Two Gents", whereby every character appears to be one thing, but has to learn some lessons about life, about themselves,...And like even Eglamour, who's like a knight, and all these things--virtuous, noble and whatever, sort of perfect really...even he has a side; that's human... He's got all the best intentions, he really thinks he'll never let [Silvia] down, not fail her, whatever. But once Outlaws come, off he goes...because he's very human...you know, like the scene with Silvia in the balcony...I actually believe I'll never fail her, I'll serve her etc., and, therefore, hopefully, it's a bit of shock.⁶¹

As a matter of fact, when Webster as the Banished Gentleman replied, '[Eglamour] Being nimble-footed, he hath outrun us' (V. iii. 7); the meekness mingled with uncertainties in the Banished Gentleman's character seemed to suggest that he was telling a lie. In addition, Thacker's handling of the Outlaw-plot reveals that not enough research about the background of the 1930s has been done in order to transform the Outlaws into the period; otherwise, the Outlaws might well have been transformed into a band of real gangsters, recurrent figures in the films of the 30s. Setting the play in the 1930s, perhaps, is simply because of the superficially sentimental connotation of the period.

The presentation of Silvia's serenading scene was controversial. Among all the prominent popular songs of the 30s, "Who is Silvia?", sung by both Hilary Cromie and Barry Lynch in a jaunty fox-trot tune, composed by Guy Woofenden, fell relatively flat. Guy Woofenden admitted to the press:

...My problem was...whether I could do a setting in the thirties style. But unfortunately Shakespeare wasn't around in the 1930s, so he didn't know the form for pop songs of the period--in other words, he's provided no middle eight. There aren't enough lyrics to make it fit.⁶²

Another vital reason was the verses of "Who is Silvia?" were interrupted by Julia's conversation with the Host, played by Howard Crossley. Paul Nelsen surmised that, by interrupting the serenading song, David Thacker aimed to '[de-emphasize] the image of Silvia as prize'.⁶³ If so, such a decision could still not be justified, for, with the music sounding in the background, the exchanges between Julia and the Host could not be delivered with ease, either. Julia had to shout every line to the Host, and not until the music ceased, could Clare Holman concentrate on acting persuasively the human pain in Julia's witnessing Proteus' betrayal (ll. 82-160). But it was the scene in which Julia confronted Silvia which worked more successfully and earned more respect (IV. iv). Silvia's concerns and tears shed for an abandoned unknown lady injected human warmth into Saskia Reeves' earlier portrait of 'an icily remote' Silvia.⁶⁴ And while carrying Silvia's photograph to Proteus, Julia gently pressed it to her heart and showed her gratitude for Silvia's kindness, 'I'll use thee kindly for thy mistress' sake/That used me so' (ll. 199-200). Moreover, the moment Julia accidentally presented Silvia with a re-assembled letter, presumably the torn letter in I. ii, prompted much sympathy. Under these circumstances, Julia's jealousy of Silvia in the final scene appeared to be inappropriate and could even destroy the positive image Clare Holman had established; therefore, her aside, 'And me, when he approacheth to your presence' (V. iv. 32) was cut. Similarly, during the previews, Julia had to slap the Host in order to wake him up,

'Host, will you go?' (IV. iv. 131); the slap was removed after the production had formally opened, due to the negative impression of her character it could build in the audience's mind.

The final reconciliations of the four lovers were most moving. 'In a post feminist age', Richard Bonneville indicated, 'the scene is almost unplayable unless [Silvia] plays a central role in the denouement'.⁶⁵ Under Thacker's direction, Saskia Reeves appeared to be a fashionable and intelligent woman; Silvia's glamour was no more the focus. In her love-letter scene with Valentine (II. i), she wooed him 'with a coolly shy manner of one who is aloof but insecure'.⁶⁶ In II. iv, when the Duke intended to kiss her to show his fatherly love, 'Now, daughter Silvia, you are hard beset' (l. 47), Silvia turned her head away from him and rejected the kiss. Thurio's line, 'Madam, my lord your father would speak with you' (II. iv. 114) was given to Ursula, and Ursula spoke it as conveying the Duke's command to Silvia to leave Valentine and Proteus. It suggested 'trouble between Silvia and her father, hinted at earlier in the scene...Silvia's rejection of her father's kiss'.⁶⁷ In the last scene, when Valentine faced the dilemma, Silvia voluntarily walked across the stage towards Proteus, gently placed her hand on the shoulder of the repentant Proteus, a gesture showing Valentine she forgave the man who had intended to rape her just a few lines before. Thus, Valentine could be reconciled with his friend, 'Then I am paid/And once again I do receive thee honest' (V. iv. 77-78).

At the same time, Valentine's outrageous offer, 'And, that my love may appear plain and free/All that was mine in Silvia I give thee' (11. 82-3) had to be interpreted as Peter Bygott's explanation:

'Look, she's forgiven you and you have felt what real love is about, and that's what is given to you.'..But Julia is still not at the awareness and she thinks [Valentine has] been literal and says, 'O.K. She is yours.'⁶⁸

It seemed to coincide with Warwick Bond's interpretation in his (Old) Arden edition of the play:

In Valentine's mouth, 'And that my love may appear plain and free/All that was mine in Silvia I give thee', means nothing more than 'I give you my love as frankly and unreservedly as I gave it to Silvia: you shall have as much interest in my heart as she'--too handsome a concession, doubtless, but a piece of rhetoric at an impassioned moment, well understood by all present--except one...Julia...hampered by her modesty,⁶⁹ seeking some opportunity of discovering herself...

Richard Bonneville and Barry Lynch, in fact, contributed most in making the final scene work. At the climactic confrontation of V. iv, Valentine came to prevent Proteus from forcing Silvia to yield to his desire (1. 59) by physically wrestling him to the floor. This echoed the mimic wrestling in the opening scene. Next, by the supposed moon-light, the dim lighting effect, Proteus recognised Valentine's face, withdrew himself to the shadow of stage-right, standing intensely and silently when Valentine, with a stammer, painfully reproached him. For Valentine, it was a moment of his awareness of the cost of love and friendship and heartfelt betrayal. Following this, a long silence was held. At some performances, Lynch brushed off the dust from his trousers during the long silence,

then smarmily apologised in a plain, measured monotone, 'My shame and guilt confounds me' (1. 73). On several occasions, Lynch as Proteus intended to hide his embarrassment by buttoning his shirt, in vain, with trembling hands, and suddenly collapsed, confessing with tears seemingly bursting out at any moment. The former portrait was a Proteus still manipulating the situation, and the latter, a true penitent. At last, the happy ending was celebrated in "Love is the Sweetest Thing", sung by the whole cast. But then gradually they left the stage one after another; Cromie finished singing the song, alone in a spotlight--'again, it's all like a film score really'.⁷⁰ This stylish version of The Two Gentlemen of Verona, therefore, became an evening's entertainment arranged by a group of singers of a high-class club.

The literary criticisms quoted in the programme reminded the audience that The Two Gentlemen of Verona is one of Shakespeare's reviled plays; David Thacker's production did not conquer all the problems in the text, but did prove the academic denigration was not totally justified by putting on this 1930s version, which succeeded in making 'one wonder why this play has been so lightly dismissed'.⁷¹ Moreover, Thacker gave this long neglected drama 'a fresh and charming aspect',⁷² and made it a triumph for the Box Office.

1991

Photographs by the Joe Cocks Studio

Plate XXXV: Proteus and Valentine's mimic wrestling in
the opening scene (I, i)

Plate XXXVI: Julia and Lucetta's improvisational dance
introducing the letter-tearing scene (I. ii)

Plate XXXVII: Silvia and Valentine in
the letter-delivery scene (II. i)

Plate XXXVIII: Speed explaining Silvia's letter-device
for Valentine in II. i

Plate XXXIX: Crab and Launce in
Launce's mimic parting scene (II. iii)

Plate XL: Proteus and Valentine in III. i

Plate XLI: Silvia and Julia in IV. iv

Plate XLII: The final reconciliation

Plate XXXV



Plate XVI



Plate XXXVII



Plate XXXVIII



Plate XXXIX



Plate XL



Plate XLI



Plate XLII



EIGHT

'Is she kind as she is fair?'

'The main effect of the twentieth century's new approach to Shakespeare', Danby has suggested, 'has been in fact to open up new possibilities of understanding and enjoyment'.¹ One of the major developments in literary studies in the past twenty years or so has been the emergence of feminist criticism, at the level of both theory and practice. It has been hoped, as Carolyn R. S. Lenz indicates in The Woman's Part: Feminist Criticism of Shakespeare, to achieve a precious goal:

...feminist critics of Shakespeare seek to recover a truer sense of women's part and of men's. Enlarging our conception of relations between men and women in Shakespeare, we enlarge our conceptions of the play, of ourselves, and of others.²

In The Two Gentlemen of Verona, the two major female parts, Julia and Silvia, as well as their relationships with other characters in the play have been re-discussed and re-evaluated from a woman's viewpoint. These two heroines are no longer accepted as examples of the merely pretty, witty 'sex-object',³ of interest only insofar as they serve or detract from the goals of the male protagonist, or solely belonging to 'a kind of idealization which is of its essence literary, and partakes of the limitations of mere literature'.⁴

Of the two heroines, Shakespeare allows the audience see more insight into Julia; feminist critics find no particular difficulties in commenting on the character. Carole McKewin

recognises that Julia's conversation with Lucetta in II. vii reveals 'a vital private truth and the springs of identity':⁵

Julia...tells her maid, Lucetta, "[You] art the table wherein all my thoughts/Are visibly characterized and engraved" (II. vii. 3-4). In such talk, self is not only mirrored but released as public strictures are relaxed...⁶

and explores 'the possibilities and limits of women's action...leading indirectly to it':⁷

...Julia, in conversation with Lucetta, can weigh the dangers of scandal against the loss of the heart's desire. Shall I take the journey to find Proteus? she asks, or shall I stay home, as modest maids do? Lucetta helps to tip the delicate balance: "...never dream on infamy, but go" (II. vii. 64). Thus, the private peace of women provides a chance for them to consider the options of conformity or self-assertion.⁸

Kathleen McLuskie suggests further that, in the same scene, the cross-dressing idea 'is thus used...as a means of asserting [Julia's] true femininity. ...the joke about the empty codpiece...clearly indicates that, within the fiction, Julia lacks the primary sexual signifier'.⁹ On the other hand, Marianne Novy draws special attention to IV. iv:

...Julia, in her boy's disguise, tells a story about herself to Silvia...[and] imagines the boy actor playing the role of a deserted woman, arousing the tears of a deserted woman (herself) in the audience, and responding to those tears with sympathy. The story arouses further sympathy in Silvia--"Alas, poor lady, desolate and left" (IV. iv. 172)--and Silvia's response in turn arouses admiration and gratitude that restrain Julia's instinctive feelings of competition.¹⁰

but Lisa Jardine claims that homosexual attraction towards the boy players was a primary pleasure in theatrical representation for Elizabethan theatre-goers, and denies any female insight to Julia, or to Silvia via Julia's masquerade:

...Julia is indeed, at this point in the play, 'herself and not herself'; but the play in this scene is largely on

her maleness, as a means of projecting strong and theatrical feelings for the benefit of her 'onstage and offstage audience'...Both Julia then (supposedly) and Silvia now weep at the proverbially lamentable tale of Ariadne on Naxos. This is theatrical representation--not 'real' (female) feeling... So Julia, Silvia and their audience react with strong feelings of grief to a representation of pathos with which they have nothing to do. It is intrinsically 'pathetic', engendering pathos, stimulating grief. 'I weep myself to think upon thy words' (1. 172), says Silvia. The weeping is not qua woman, but qua audience, responding to a culturally familiar emblem of abandonment...¹¹

Silvia, as a comparatively colourless, uncertain and shadowy female part in the comedy, has seldom received attention from feminist critics. However, Silvia's role has had the most drastic development in stage history and, often, seems to embody the key interpretative ideas of a theatrical production. Robin Phillips made Estelle Kohler's Silvia seek Julia's protection at the moment of Proteus' intended rape. This move suspended her trust in Valentine and reinforced the doubts in the lovers' minds of their fragile relations (Chapter V). David Thacker believed in the importance of having a serenely happy ending in this comedy, and, at the moment when Saskia Reeves as Silvia walked across the stage and generously proffered her forgiveness in front of Valentine, Silvia actually played an active part in the final reconciliation and indubitably broke away from Shakespeare's idol-like creation (Chapter VII).

Indeed, Silvia says and does what convention expects from her most of the time in the play. She is never left alone on stage and consistently presents the public image of a woman. Her love-affair with Valentine is witnessed by Speed; her

courtesy to Thurio and Proteus before Valentine's exile, by Valentine (II. vi), and her chiding of Proteus is twice overheard by Julia (IV. iv & V. iv). Nor is Silvia given any chance to speak a soliloquy or aside as a foil to her action, and there are certain ambiguities in her granting of Proteus' request for her picture and her decision to follow Valentine to Mantua. As a result, critics can barely criticise Silvia for being coquettish, or agree with Thurio and describe her as 'reckless' (V. iv. 52).¹² But the uniqueness of Silvia lies in her kindness. She spontaneously offers benign concern for an abandoned lady whom has never been acquainted with and, in her own distress, manages to spare some genuine sympathy for her rival (IV. iv). At the time when Shakespeare portrayed such a perfection as Silvia--'Holy, fair, wise' (IV. ii. 40) and 'kind' (I. 43), he might have done so for some particular purpose. It is useful here to look at one piece of non-feminist criticism. Hereward T. Price has remarked in his article, "Shakespeare as a Critic":

I propose to show that Shakespeare was keenly sensitive to the absurdities and vices of Elizabethan literature and that he often attacked what he saw going on around him...It is time to stress Shakespeare's critical independence.¹³

What are the absurdities and vices of Elizabethan literature Shakespeare intended to attack in The Two Gentlemen of Verona? I propose that it is the 'perfect amitie' of the 'wonderful history of Titus and Gisippus' in Sir Thomas Elyot's The Governour.¹⁴

The story of Titus and Gisippus was supposedly widely read

by the courtiers in Shakespeare's time, and the central theme was judged to be a high principal of a gentleman--male bonding coming before heterosexual relations. Its theme also appears in the story of Shakespeare's Sonnets. In Sonnets 40 & 42 especially, the sonneteer, like Valentine, surrenders his beloved lady to his treacherous friend:

Take all my loves, my love, yea, take them all;
All mine was thine, before thou hadst this more.
(40. 1, 4)¹⁵

But here's the joy: my friend and I are one.
Sweet flatt'ry! Then she loves but me alone.
(42. 13-4)

But, unlike the friend and the lady in the Sonnets, Proteus is more deceitful and treacherous and Silvia is loyal and virtuous.

It is a common device in drama: in order to increase the dramatic impact, a character, such as Nora in Herick Ibsen's A Doll's House can be made more spiteful or sympathetic in the dramatic world than s/he may presumably be in real life. Nora is an ideal wife to Helmer, or to any man of the nineteenth century. She is obedient, 'I shouldn't think of doing what you [Helmer] disapprove of' (I. 12),¹⁶ unselfish:

Helmer. ...But now tell me, you little spendthrift,
have you thought of anything for yourself?
Nora. For myself? Oh, I don't want anything.
(I. 8)

and, most of all, charming and understanding:

Nora. If your little squirrel to beg you for something so
prettily--
Helmer. Well?
Nora. The squirrel would skip about and play all sorts of
tricks if you would only be nice and kind.

Helmer. Come, then, out with it.

Nora. Your lark would twitter from morning till night--

Helmer. Oh, that she does in any case.

Nora. I'll be an elf and dance in the moonlight for you,
Trovald.

(II. 82)

By contrast, Helmer is unusually blunt and insensitive. Ibsen expected the audience would sympathize with Nora's innocent but foolish sacrifice for love, and approve her leaving her husband and children behind to seek out her true self in Act III.

Unfortunately, society was not ready for Nora's 'heavy door closing' (p. 175). The contemporary critics declared Nora to be 'a freak rather than a type, and freaks are not welcome in the dramatic world'.¹⁷ Ibsen thereafter was forced to provide an alternative ending to the play: Nora does not leave the house. Near the end of Act III, Helmer forces her over to the door of the children's room, they exchange one or two speeches, Nora sinks to the ground, then the curtain falls.¹⁸

Shakespeare might have been aware of the danger of speaking against convention when his contemporaries were not prepared for a radical change. Unlike Nora, Silvia stays with Valentine in the last scene and says nothing while the convention fails to give her a voice. But her silence could be meant to be disturbing and, in the silence, she denies the relevance of convention, which is simultaneously challenged by Julia, 'Oh me unhappy' (V. i. 84). However, Silvia's silence is evidently not handled by the playwright as skilfully as Isabella's in Measure for Measure and is judged generally as the character simply having been left out.

Our time and fashion are enormously different from Shakespeare's. Modern critics, theatre-people and audiences can identify with and accept different characters and matters, and probably require Silvia to be more than a mere passive beauty. Especially in performance, a director may be encouraged to regard the obscurity of Silvia's silence as a challenge--a rare chance for theatrical invention, although M. C. Bradbrook may consider it as 'part of the modern vulgar search for "personality" at all cost'.¹⁹ But, as long as a director pursues his task 'with fidelity to the immense and varied possibilities that lie within a Shakespeare text',²⁰ the director and his/her cast can employ actions, gestures, facial expressions or such visual effects as are thought to be appropriate to fill in Silvia's silence, and the production can be expected to be enriched by them.

NOTES AND REFERENCES

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24. 'Mongrel Dog Makes a Hit in Shakespeare', Star, 20 April 1938.
25. W. A. Darlington, 'Jay Laurier as Launce: Ideal Clown in Shakespeare', Daily Telegraph, 20 April 1938; 'Mongrel Dog Makes a Hit in Shakespeare', Star, 20 April 1938; Worcester Evening News, 20 April 1938.
26. Sidney Charteris, 'Dog Makes Hit in Shakespeare', Birmingham Evening Dispatch, 20 April 1938.
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29. Sidney Charteris, 'Dog Makes Hit in Shakespeare', Birmingham Evening Dispatch, 20 April 1938; Birmingham Post, 20 April 1938.
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31. William Shakespeare, The Two Gentlemen of Verona, ed. by Clifford Leech, Arden Shakespeare (London: Methuen, 1969; rpt. Routledge, 1989), p. xxvi.

32. Times, 20 April 1938.

33. Gordon Crosse, Shakespearean Performances Which I Have Seen, 21 vols (Unpublished Manuscripts: held at the Shakespeare Reference Library, Birmingham, 1890-1953), XVII, 19.

34. Ibid.

35. K. Edmonds Gateley, To Play at Will (Stratford-upon-Avon: Herald Press, 1988), p. 152.

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CHAPTER III

1. Programme (Stratford-upon-Avon: Shakespeare Memorial Theatre Company, 1960). It was consulted at the Shakespeare Centre Library, Stratford-upon-Avon. For more detailed information printed in the programme for the production, see Appendix A-1960.

2. J. C. Trewin, 'The Two Gentlemen of Verona at the Shakespeare Memorial Theatre', Birmingham Post, 6 April 1960.

3. The basis of the promptbook was William Shakespeare, The Two Gentlemen of Verona, ed. by Sir Arthur Quiller-Couch and John Dover Wilson, Cambridge Pocket Shakespeare (Cambridge: Cambridge University Press, 1958); all references to the play in this chapter refer to The Two Gentlemen of Verona, ed. by Sir Arthur Quiller-Couch and John Dover Wilson, New Shakespeare (Cambridge: Cambridge University Press, 1921). For more detailed description of the promptbook, see Appendix B-1960.

4. John Russell Brown, 'Three Directors: a Review of Recent Productions', Shakespeare Survey, 14 (1961), 129-137 (129).

5. For more examples of the inserted colloquial words, see the Textual Omissions and Emendations (Appendix B-1960) and Alan Brien, 'A Taste of Hamburger', The Spectator, 204 (1960), 506-7 (507).

6. All references to the poem refer to 'Venus and Adonis', The Poems, ed. by F. T. Prince, Arden Shakespeare, third edition (London: Methuen, 1960; rpt. 1968), p. 60. The extract quoted in this chapter is slightly different from the one cited in the performed text; see the Textual Omissions and Emendations (Appendix B-1960).

7. 'Comedy Season at Memorial Theatre: "The Two Gentlemen" Lacked Lustre', Coventry Evening Telegraph, 6 April 1960.

8. '"Two Gentlemen of Verona"--"Turntable" Play at Stratford to Begin New Season', Coventry Standard, 8 April 1960.

9. All references to the poem refer to 'The Passionate Pilgrim', The Poems, ed. by F. T. Prince, third edition, Arden Shakespeare (London: Methuen, 1960; rpt. 1968), p. 164. For the complete extract used in the production, see the Textual Omissions and Emendations (Appendix B-1960).

10. All references to the poem refer to 'The Passionate Pilgrim', The Poems, ed. by F. T. Prince, third edition, Arden Shakespeare (London: Methuen, 1960; rpt. 1968), pp. 171-2. For the complete extract used in the production, see the Textual Omissions and Emendations (Appendix B-1960).

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13. Richard Findlater, 'Out and About: "Two Gents" at Stratford', The Twentieth Century, 167 (1960), 550-554 (553).
14. J. W. Lambert, 'The Eye Before the Ear', Sunday Times, 10 April 1960.
15. Richard Findlater, 'Out and About: "Two Gents" at Stratford', The Twentieth Century, 167 (1960), 550-54 (553).
16. A. Alvarez, 'Dark-varnished Comedy', New Statesman, 59 (1960), 518.
17. 'Stratford's Opening Production', Oxford Times, 8 April 1960.
18. John Russell Brown, 'Three Directors: a Review of Recent Productions', Shakespeare Survey, 14 (1961), 129-39 (130).
19. 'Stratford's Season Opens with Comedy', Nottingham Evening Post, 6 April 1960.
20. 'The Two Gentlemen of Verona--Not the Best of the Bard', Leamington Spa Courier, 8 April 1960.
21. Robert Speaight, Shakespeare on the Stage (London: Collins, 1973), p. 277; 'The 1960 Season at Stratford-upon-Avon', Shakespeare Quarterly, 11 (1960), 445-53 (446).
22. 'The Two Gentlemen of Verona--Not the Best of the Bard', Leamington Spa Courier, 8 April 1960; 'Comedy Season at Memorial Theatre: "The Two Gentlemen" Lacked Luster', Coventry Evening Telegraph, 6 April 1960; 'One Man and His Dog Save the Night at Stratford', Oxford Mail, 6 April 1960; Tribune, 8 April 1960; Desmond Pratt, 'Bringing the Actors to the People', Yorkshire Post, 7 April 1960.

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29. A. Alvarez, 'Dark-varnished Comedy', New Statesman, 59 (1960), 518.
30. Time & Tide, 9 April 1960; Richard Findlater, 'Out and About: "Two Gents" at Stratford', The Twentieth Century, 167 (1960), 550-554 (552).
31. 'The Two Gentlemen of Verona--Not the Best of the Bard', Leamington Spa Courier, 8 April 1960.
32. 'Stratford's Opening Production', Oxford Times, 8 April 1960.
33. 'Fussy Production Opens Stratford Season', Times, 6 April 1960.
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36. Charles Graves, 'Accent on Comedy: Seldom-seen Play', The Scotsman, 17 May 1960.
37. Clifford Rose, Interview, 23 April 1992.
38. R. B. Marriott, 'Unpoetic Opening to Peter Hall's First Stratford Season', Stage and Television Today, 7 April 1960.
39. 'Two Gentlemen (and a Dog) Open the Season', Liverpool Daily Post, 6 April 1960.
40. Richard Findlater, 'Out and About: "Two Gents" at Stratford', The Twentieth Century, 167 (1960), 550-54 (550); Clifford Rose, Interview, 23 April 1992.

41. The Blind Beggar in Verona and the Young Singer in Milan were both Peter Hall's inventions. These two singing parts were played by Christopher Cruise (see also Appendix B-1960).
42. All reconstructions of the production and all quotations are from the promptbook, available at the Shakespeare Centre Library.
43. Often, in the promptbook, the actors' surnames instead of the roles they played are referred to. There are some more detailed castlists, perhaps only used by the company, providing more information about who was who in the production. They were consulted at the Shakespeare Centre Library, Stratford-upon-Avon.
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45. R. B. Marriott, 'Unpoetic Opening to Peter Hall's First Stratford Season', Stage and Television Today, 7 April 1960.
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47. J. W. Lambert, 'The Eye Before the Ear', Sunday Times, 10 April 1960.
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52. Ibid.
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62. R. B. Marriott, 'Unpoetic Opening to Peter Hall's First Stratford Season', Stage and Television Today, 7 April 1960.

63. J. C. Trewin, 'A Stratford Straddle', Illustrated London News, 23 April 1960.

64. Edmund Gardner, 'Director Hall's "Season of Comedy" Gets Under Way', Stratford-upon-Avon Herald, 8 April 1960.

65. John Russell Brown, 'Three Directors: a Review of Recent Productions', Shakespeare Survey, 14 (1961), 127-137 (129).

66. John Russell Brown, 'Three Directors: a Review of Recent Productions', Shakespeare Survey, 14 (1961), 127-137 (129); 'Fussy Production Opens Stratford Season', Times, 6 April 1960.

67. John Russell Brown, 'Three Directors: a Review of Recent Productions', Shakespeare Survey, 14 (1961), 127-137 (129).

68. Ibid.

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71. John Russell Brown, 'Three Directors: a Review of Recent Productions', Shakespeare Survey, 14 (1961), 127-137 (131).
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74. Robert Muller, 'A Taste of Shakespeare', 'This is the Worst, Dim and Dismal', Daily Mail, 6 April 1960.
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80. Robert Muller, 'This is the Worst, Dim and Dismal', Daily Mail, 6 April 1960.
81. J. C. Trewin, 'The Two Gentlemen of Verona at the Shakespeare Memorial Theatre', Birmingham Post, 6 April 1960; 'A Stratford Straddle', Illustrated London News, 23 April 1960.
82. J. C. Trewin, 'The Two Gentlemen of Verona at the Stratford Memorial Theatre', Birmingham Post, 6 April 1960; Edmund Gardener, 'Director Hall's "Season of Comedy" Gets Under Way', Stratford-upon-Avon Herald, 8 April 1960.
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91. Robert Speaight, 'The 1960 Season at Stratford-upon-Avon', Shakespeare Quarterly, 11 (1960), 445-53 (446).

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8. Irving Wardle, 'Fun and Vigour in Early Shakespeare', Times, 18 September 1969.
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12. Deryck Harvey, 'Slight Plot, but a Major Event', Cambridge News, 20 August 1969.
13. 'Theatregoround--"Two Gentlemen of Verona"', Stage and Television Today, 4 September 1969.
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16. 'Dog Steals Limelight from "Two Gentlemen"', Conventry Evening Telegraph, 4 September 1969.
17. Larry S. Champion, The Evolution of Shakespeare's Comedy (Cambridge, Massachusetts: Harvard University Press, 1970; rpt. 1973), p. 38.
18. Richard Yates, 'One of the Bard's Trite Moments', Leamington Spa Courier, 12 September 1969.
19. All reconstructions of the production and all quotations are from the promptbook.
20. Richard Yates, 'One of the Bard's Trite Moments', Leamington Spa Courier, 12 September 1969.
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22. Ibid.
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24. Ibid.
25. B. A. Young, Financial Times, 20 August 1969.
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29. Ibid.
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1. 'Two First Nights for RSC', West London & Fulham, 17 July 1970.
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3. Ibid.
4. Ralph Berry, On Directing Shakespeare: Interviews with Contemporary Directors (London: Hamish Hamilton, 1989), p. 113.
5. Programme (Stratford-upon-Avon: Royal Shakespeare Company, 1970). The programme was consulted at the Shakespeare Centre Library, Stratford-upon-Avon; for more detailed information printed in the programme, see Appendix A-1970.
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7. William Shakespeare, The Two Gentlemen of Verona, ed. by Kurt Schlueter, New Cambridge Shakespeare (Cambridge: Cambridge University Press, 1990), p. 44.; 'RSC Verona', Campus (or University of Warwick Journal), 31 July 1970; Peter Arsoorge, [Review], Plays & Players, 18 (1971), 47; 'Original and Stimulating--After a Shock', Warwickshire Advertiser, 31 July 1970; Colin Frame, 'Two (Mod.) Gentlemen', Evening News, 23 December 1970; '"Two Gentlemen of Verona" Updated, and All the Better for That', Solihull News, 8 August 1970.
8. Robert Speaight, 'Shakespeare in Britain', Shakespeare Quarterly, 21 (1970) 439-449 (447); 'Original and Stimulating--After a Shock', Warwickshire Advertiser, 31 July 1970.
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10. 'Enter Those Two Gentlemen', Birmingham Sunday Mercury, 19 July 1970.
11. Frank Marcus, Sunday Telegraph, 3 January 1971.
12. Peter Roberts, [Review], Plays & Players, 17 (1970), 28-31 (29).
13. All reconstructions of the production and all quotations are from the promptbook available at the Shakespeare Centre

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16. 'Enter Those Two Gentlemen', Birmingham Sunday Mercury, 19 July 1970.

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36. Don Chapman, 'A Trendy Look at Shakespere', Oxford Mail, 24 July 1970 (rpt. 25 July 1970).
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35. Phil Penfold, 'Barton's Tiresome Freak-show', Newcastle-upon-Tyne Evening Chronicle, 24 March 1982.
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APPENDICES

Appendix A: Castlists and other important information printed in the playbills or programmes

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Appendix B: Textual Alterations, including new act and scene divisions and textual omissions and emendations in the promptbooks

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Memorial Theatre,
Stratford-on-Avon

The Annual Series of
Dramatic Performances,
will commence on
Monday, April 21st, 1890
Under the direction of
MR. OSMOND TEARLE

The Two Gentlemen of Verona
Tuesday, April 22nd, and Saturday, April 26th

Duke of Milan
Valentine
Proteus
Antonio
Thurio
Eglamour
Host
First Outlaw
Second Outlaw
Third Outlaw
Speed
Launce
Panthino
Julia
Silvia

Lucetta
Ursula

G. W. Rouse
Osmond Tearle
Frederic B. Conway
Robert H. Owen
W. Hull Crosby
W. Lemmon Warde
W. M. Scott
Geo. Seymour
C. A. Vast
W. Devereux
J. J. Gallier
Philip Gordon
Wm. Lowe
Grace Edwin
Marianne Conway
(Mrs. Tearle)
Georgie Whyte
F. Edwin

The Glee in the Fourth Act arranged by Mr. A. H. Callaway, the
Conductor of the Orchestra.

Shakespeare Memorial Theatre
Stratford-upon-Avon
under the direction of
MR. F. R. BENSON

The Annual Series of
Dramatic Performances
will be given by
Mr. & Mrs. F. R. Benson
and their Shakespearean Company
Friday, April 22 to May 14[,] 1910

The Birthday Rivival Play

| | |
|--|--------------------|
| Duke of Milan, father to Silvia | Alfred Brydone |
| Proteus | Eric Maxon |
| Valentine | Murray Carrington |
| Antonio, father to Proteus | Guy B. Rathbone |
| Thurio, a foolish rival to Valentine | J. Moffat Johnston |
| Eglamour, agent for Silvia in her escape | W. W. Caithness |
| Host | John Howell |
| 1st Outlaw | F. R. Benson |
| 2nd Outlaw | J. P. Wilson |
| 3rd Outlaw | Frank Conroy |
| Speed, a clownish servant to Valentine | Harry Caine |
| Launce, a clownish servant to Proteus | H. O. Nicholson |
| Panthino, servant to Antonio | Edward Harrison |
| Singer | Dennis Drew |
| 1st Lord | Alfred Wilde |
| 2nd Lord | Harold Meltzer |
| Julia, beloved of Proteus | Mrs. F. R. Benson |
| Silvia, beloved of Valentine | Nora Lancaster |
| Lucetta, waiting woman to Julia | Violet Farebrother |
| Ursula, waiting woman to Silvia | Winifred Durie |

Act I, Scene 1--Verona, an Open Place
Scene 2--Verona, a Street
Act II--Milan, the Duke's Palace
Act III, Scene 1--Verona, Julia's House
Scene 2--Milan, the Duke's Palace
Act IV, Scene 1--The Frontiers of Mantua, a Forest
Scene 2--Milan, Outside the Duke's Palace
Act V--The Frontiers of Mantua, a Forest

Intervals

| | |
|--------------------------|----------------------------|
| After Act 1, Ten Minutes | After Act 2, Eight Minutes |
| After Act 3, Ten Minutes | After Act 4, Ten Minutes |

Programme of Music
Under the direction of Mr. Mark Strong

| | | |
|----------------------------------|-------------------------|-------------|
| Overture | "Ruy Blas" | Mendelssohn |
| Selection | "Cavalleric Rusticana" | Mascagni |
| Incidental Music from Henry VIII | | Sullivan |
| Two Marches | "Pomp and Circumstance" | Elgar |

Memorial Theatre
Stratford-upon-Avon

Shakespeare Tercentenary Celebration
July 29th to August 26th, 1916

The Shakespeare Repertory Company
from the Royal Victoria Theatre, London

The Two Gentlemen of Verona,
Produced by Ben Greet

| | |
|---------------|--------------------|
| Duke of Milan | Robert Atkins |
| Valentine | Duncan Yarrow |
| Proteus | E. Ion Swinley |
| Antonio | Leonard Thackeray |
| Thurio | Mark Stanley |
| Eglamour | Royston Wood |
| Host | W. R. Staveley |
| Speed | Geoffrey Wilkinson |
| Launce | Russell Thorndike |
| Crab | Paddy Rainbow |
| Panthino | Orlando Barnett |
| First Outlaw | Austin Trevor |
| Second Outlaw | Geoffrey Dunlop |
| Third Outlaw | Robert Percival |
| Fourth Outlaw | Herbert Barver |
| Singer | Robert Pervial |
| Attendant | Winnie Oughton |
| Julia | Sybil Thorndike |
| Silvia | Mary Sumner |
| Lucetta | Muriel de Castro |

Act I, Scene 1--An Open Place, Verona
Scene 2--Antonio's House
Scene 3--An Open Place, Verona
Act II, Scene 1--Duke's Palace, Milan
Scene 2--A Street
Scene 3--Julia's House
Scene 4--Duke's Palace
Act III, Scene--Outside the Duke's Palace
Act IV, Scene 1--A Forest
Scene 2--Street Scene 3--A Forest

Costumes by Messrs Rayne

Music

During the intervals selections of Music, mostly of the time of Shakespeare, will be given by THE AEOLLAN LADIES ORCHESTRA.

Conductor Miss Rosabel Watson

"Who is Silvia?"--W. Corkine, 1612--Sung by Robert Percival.

Shakespeare Birthday Festival
Shakespeare Memorial Performances by
The Stratford-upon-Avon Festival Company
Under the direction of W. Bridges Adams

The Two Gentlemen of Verona

| | |
|--|---------------------|
| Duke of Milan, father of Silvia | Kenneth Wicksteed |
| Valentine | James Dale |
| Proteus | Maurice Colbourne |
| Antonio, father to Proteus | William Dexter |
| Thurio, a foolish rival to Valentine | Frank Darch |
| Eglamour, agent for Silvia in her escape | H. Worrall-Thompson |
| Host, where Julia lodges | Richard Goolden |
| Outlaws, with Valentine | Fred Morgan |
| | Leonard Trollope |
| | Basil Nairn |
| | Godfrey Kenton |
| Speed, a clownish servant to Valentine | John Laurie |
| Launce, the like to Proteus | Randle Ayrton |
| Panthino, servant to Antonio | Fred Morgan |
| Julia, beloved of Proteus | Florence Saunders |
| Silvia, beloved of Valentine | Ruth Taylor |
| Lucetta, waiting woman to Julia | Alison Leggatt |
| Servants, Musicians | |

The production designed and directed by W. Bridges Adams.
The Orchestra under the direction of Miss Rosabel Watson.

The action takes place dispersedly in Verona, at the court of Milan, and in a forest on the outskirts of Mantua.

The play will be given in five acts, with an interval of ten minutes after the third act.

Shakespeare Memorial Theatre
Stratford-upon-Avon
Shakespeare Festival
April 11th to September 24th, 1938

The Two Gentlemen of Verona
by William Shakespeare

| | |
|--|--------------------|
| Duke of Milan, Father to Silvia | Guy Belmore |
| Valentine The two Gentlemen | Gyles Isham |
| Proteus | Francis James |
| Antonio, Father to Proteus | Gerald Kay Souper |
| Thurio, a foolish rival to Valentine | Richard Blatchley |
| Eglamour, agent for Silvia in her escape | George Hagan |
| Host, where Julia lodges | Kenneth Wicksteed |
| Outlaws, with Valentine | Laurence Hardy |
| | Robert Tollast |
| | Paul Gibson |
| Speed, a clownish servant to Valentine | Andrew Leigh |
| Launce, the like to Proteus | Jay Laurier |
| Panthino, servant to Antonio | Donald Layne-Smith |
| Julia, beloved of Proteus | Valerie Tudor |
| Silvia, beloved of Valentine | Peggy Livesey |
| Lucetta, waiting-woman to Julia | Pauline Letts |

Servants, Musicians.

The action of the play takes place dispersedly in Verona[,] at the court of Milan, and in a forest on the outskirts of Mantua.

The play will be given in three parts, with an interval of twelve minutes after part one and five minutes after part two.

The Play produced by B. IDEN PAYNE.

The Music composed by and the Orchestra under the direction of Anthony Bernard.

The Scenery and Costumes designed by J. Gower Parks.

Shakespeare Memorial Theatre
A Season of Shakespearean Comedy, 1960

The Two Gentlemen of Verona
by William Shakespeare

| | | |
|--|-------------------|--------------------|
| Valentine | the two gentlemen | Denholm Elliott |
| Proteus | | Derek Godfrey |
| Speed, servant to Valentine | | Jack MacGowran |
| Julia, beloved of Proteus | | Frances Cuka |
| Lucetta, waiting woman to Julia | | Mavis Edwards |
| Antonio, father to Proteus | | Peter Jeffrey |
| Panthino, servant to Antonio | | Donald Layne-Smith |
| Silvia, beloved of Valentine (19th April onwards: Barbara Barnett alternated in role) | | Susan Maryott |
| Launce, servant to Proteus | | Patrick Wymark |
| Duke of Milan, father to Silvia | | Eric Porter |
| Thurio, rival to Valentine | | Ian Richardson |
| Sir Eglamour, an old knight | | Clifford Rose |
| Host | | Dave Thomas |
| Fist Outlaw | | Tony Church |
| Second Outlaw | | Stephen Thorne |
| Third Outlaw | | Christopher Cruise |

Ladies, Courtiers, Guards, Outlaws

Diana Rigg, Gloria Dolskie, Maroussia Frank, Wendy Gifford, Mandy Miller, Michele Dotrice, David Buck, Roger Bizley, Don Webster, Julian Battersby, James Kerry, David Sumner, William Wallis.

The action takes place in Verona and Milan.

| | | |
|----------------------------|-------------|-------------------|
| | Directed by | Peter Hall |
| Costumed by Lila de Nobili | Settings by | Renzo Mongiardino |
| Music by Raymond Leppard | Lighting by | Michael Northen |
| | Dance by | Pauline Grant |

There will be one interval of 12 minutes and the performance will end at approximately 10.10.

| | | |
|-----------------------------------|------------------|-----------------|
| | Music Adviser | Raymond Leppard |
| The Theatre Wind Band directed by | Brian Priestman, | |
| | Leader | Alec Whittaker |

Henry Bardon is the consultant designer to Peter Hall and John Barton on the new stage; he also assisted Renzo Mongiardino with the settings.

Actors and Directors from the
Royal Shakespeare Company
present Theatregoround,
1969

The Two Gentlemen of Verona
by William Shakespeare

The Company:

| | |
|--------------------|---|
| Derek Smith | plays Duke of Milan, Father to Silvia |
| David Bailie | plays Valentine, The Two Gentlemen |
| Richard Pasco | plays Proteus, |
| Anthony Pedley | plays Antonio, Father to Proteus, and |
| Sydney Bromley | Thurio, a foolish rival to Valentine plays Eglamour, Agent of Silvia in her escape, and an Outlaw |
| Alton Kumalo | plays Speed, page to Valentine |
| Geoffrey Hutchings | plays Launce, a clownish servant to Proteus |
| Basil Clarke | plays Panthino, servant to Antonio, and an Outlaw |
| Susan Fleetwood | plays Julia, beloved of Proteus |
| Susan Sheers | plays Silvia, beloved of Valentine |
| Janet Henfrey | plays Lucetta, waiting-woman to Julia |
| Anthony Langdon | plays Host, where Julia lodges, and an Outlaw |
| Martin Best | plays Musician and an Outlaw |

directed by Gareth Morgan
designed by Tazeena Firth
Music by Martin Best

There will be one interval of fifteen minutes.

1970

RSC
in William Shakespeare's
The Two Gentlemen of Verona

Two Gentlemen of Verona
Valentine Peter Egan
Proteus Ian Richardson

With their Servants
Speed Phillip Manikum
Launce Patrick Stewart

And Dog
Crab Blackie

Travel to Milan
The Duke of Milan Clement McCallin
Silvia, his daughter Estelle Kohler
Thurio Terence Taplin
Sir Eglamour Sebastian Shaw or Peter Needham
Host Anthony Langdon
Singer Martin Best
Musician Edward Flower
Servant Martin Bax
Ursula Celia Quicke

From Verona
Julia Helen Mirren
Lucetta Sheila Burrell
Antonio, father to Proteus Trader Faulkner
Panthino, servant to Antonio Ted Valentine

And pass through a Forest
Outlaws Martin Bax
Peter Harlowe
Anthony Langdon
Allan Mitchell
Peter Needham
Gaye Rorke
Ted Valentine

Desigr Daphne Dare
Director Robin Phillips
Composr Martin Best
Lighting John Bradley

Act one is about 1 hour 5 minutes. Act two is about 1 hour 35 minutes. There is one interval of fifteen minutes.

Royal Shakespeare Company

Double Bill, 1981

The Two Gentlemen of Verona
by William Shakespeare

Outlaw
Lucetta
Valentine
Emperor of Milan
Outlaw
Outlaw
Silvia
Outlaw/Gentleman
Launce
Outlaw
Proteus
Outlaw/Gentleman
Antonio
Speed
Ursula
Host/Panthino
Outlaw
Thurio
Sir Eglamour
Julia
Outlaw
Outlaw/Gentleman
Crab

Roger Allam
Diana Berriman
Peter Chelsom
John Franklyn-Robbins
Phillip Franks
Sheila Hancock
Diana Hardcastle
Christopher Hurst
Geoffrey Hutchings
Ray Jewers
Peter Land
Nigel Le Vaillant
Bernard Lloyd
Joseph Marcell
Leonie Mellinger
Bert Parnaby
Hugh Quarshie
Paul Shelley
Patrick Stewart
Julia Swift
Colin Tarrant
kevin Wallace
Heidi/Robin

MUSICIANS

Michael Tubbs
Ian Reynolds
John Woolf
Robert Pritchard
Glenn Coleman
Peter Morris
David Statham
Nigel Garvey
James Jones

Music Director/Piano
flute/recorder
recorder
trumpet
trumpet
horn
horn
timpani
percussion

Directed by
Designed by
Music by
Lighting by

John Barton with Peter Stevenson
Christopher Morley
Nick Bicat
Brian Harris

The performance is approximately 3 3/4 hours in length,
including one interval of 20 minutes.

First performance of this production: 26 August 1981.

Royal Shakespeare Company

The Two Gentlemen of Verona
by William Shakespeare

Valentine the two gentlemen of
Proteus Verona

Richard Bonneville
Barry Lynch

Speed, Valentine's servant
Julia
Lucetta, Julia's lady-in-waiting
Antonio, Proteus's father
Panthino, Antonio's servant
Silvia, the Duke of Milan's daughter
Launce, Proteus's servant
Thurio, a suitor to Silvia
Duke of Milan, Silvia's father
Sir Eglamour
Ursula, Silvia's lady-in-waiting
Banished Gentleman
Banished Lady
Host, an inn-keeper in Milan
Singer
Crab

Sean Murray
Clare Holman
Josette Bushell-Mingo
Randal Herley
Henry Webster
Saskia Reeves
Richard Moore
Guy Henry
Terence Wilton
Peter Bygott
Lucy Tregear
Simeon Defoe
Lucy Tregear
Howard Crossley
Hilary Cromie
Woolly

Directed by
Designed by
Lighting by
Original Music by
Orchestrations by
Movement by
Sound by
Music Director

David Thacker
Shelagh Keegan
Jimmy Simmons
Guy Woolfenden
Stephen Hancock
Lesley Hutchison
Charles Horne
John Woolf

Musicians

Violin
Saxophone/Clarinet
Trumpet

Trombone
String Bass
Drums/Vibraphone
Piano

Richard Springate
Edward Watson
Robert Pritchard &
Peter Fisher
Kevin Pitt
John Smith
James Jones
John Woolf

The performance is approximately 2 hours 45 minutes in length,
including one interval of 20 minutes.

First performance of this production, Swan Theatre, Stratford-upon-Avon, 6 April 1991.

Approximately 58 lines have been cut from the First Folio text.

Shakespeare Memorial Theatre

1925

Director(s): W. Bridges Adams

Size of the Prompt-book: 8¾ x 6¾ in.

Edition used for the Performed Text: Favourite Classics, 1904 edition.

* It was consulted at the Shakespeare Centre Library, Stratford-upon-Avon.

Additional information:

* Act and scene divisions and line references in the original text are standardized to the Signet Classic Shakespeare, 1964 edition.

New Act and Scene Divisions out of the Original Text:

The original text

I. i
I. ii
I. iii
II. i
II. ii
II. iii
II. iv
II. v
II. vi
II. vii
III. i
III. ii
IV. i
IV. ii & iii
IV. iv
V. i & ii
V. iii
V. iv

The prompt-book

I. i
I. ii
I. iii
II. i
II. ii
II. iii
II. iv
II. v
II. vi
II. vii
III. i
IV. i
IV. ii
IV. iii
IV. iv
IV. v
V. i
V. ii

Textual Omissions and Emendations:

I. i. 66 Thou] Oh
79-83]
99-109]

I. ii. 87 Takes the letter] Opens the letter as s.d.

I. iii. 70 Insertion of Proteus: My Lord. to follow ..go

II. i. 38 like.. - 39 urinal]
99-100]

II. iii. 18 This.. - 20 ..sir]
23 and.. - 24 ..me]
49-51]

II. iv. 70 for] so
97 Exit Thurio as s.d. transposed to follow 98
..gentleman
114 Spoken by Thurio.

II. v. 51 - 53 ..Christian]

II. vi. 11-16]
21-26]

II. vii. 52-56]
59 wench] girl

III. i. 68 Insertion of Valentine: (deprecatingly) Oh! to follow ..me
81 Verona] fair Milan
126 seven] ten
132 Insertion of about me to follow ..cloak
191 There's.. - 192]
199 - 204 ..forbear]
274 She.. - 277 ..Item]
278 Insertion of Item to follow ..hands
323 Insertion of proceed to follow ..breath

-----INTERVAL-----

III. ii. 49 weed] ween

IV. i. 1 Spoken by Morgan.
2 Spoken by Nairn.
3-4 Spoken by Morgan.
7 Spoken by Trollope.
8 Spoken by Nairn.
9-10 Spoken by Kenton.
16 Spoken by Trollope.

18 Spoken by Morgan.
 20 Spoken by Kenton.
 23 Spoken by Morgan.
 25 Spoken by Nairn.
 27 Insertion of Outlaws: O-o-h. to follow ..man
 30 Spoken by Morgan.
 33 Spoken by Kenton.
 36-37 Spoken by Nairn.
 38 Spoken by Morgan.
 42 Spoken by Nairn.
 44-49 Spoken by Morgan.
 50-51 Spoken by Kenton.
 52 Spoken by Trollope.
 53-58 Spoken by Morgan.
 59-63 Spoken by Nairn.
 64-67 Spoken by Kenton.
 67 Insertion of Outlaws: Aye. to follow ..king
 68 Spoken by Morgan.
 69 Spoken by Nairn.
 70 Insertion of Outlaws: Ah. to follow ..you
 73-76 Spoken by Morgan.
 77 Insertion of 3 cheers. to follow ..dispose

IV. iii. 44-45]

IV. iv. 20 pissing] bite
 24 smell] dog
 34 Thou.. - 40 ..trick]
 57 big] good
 117 bring]
 122-127]
 174-175]

V. i. 0 Milan. An Abbey] Under Silvia's chamber as s.d.
 3 at Friar Patrick's cell]

V. iii. 1-2 Spoken by Morgan.
 5 Spoken by Trollope.
 6 Spoken by Morgan.
 7-11 Spoken by Nairn.
 12-14 Spoken by Morgan.

V. iv. 50-52]
 116-118]

Shakespeare Memorial Theatre

1938

Director: B. Iden Payne

Size of the Promptbook: 9 x 7 in.

Edition used for the Performed Text: Eversley Edition, 1899.
* It was consulted at the Shakespeare Centre Library,
Stratford-upon-Avon.

Additional Information:

* Act and scene divisions and line references in the original
text are standardized to the Signet Classic Shakespeare, 1964
edition.

New Act and Scene Divisions out of the Original Text:

The original text

I. i
I. ii
I. iii
II. i
II. ii
II. iii
II. iv
II. v
II. vi
II. vii
III. i
III. ii
IV. i.
IV. ii
IV. iii
IV. iv
V.i
V.ii
V. iii
V. iv

The prompt-book

I. i
I. ii
I. iii
II. i
II. ii
II. iii
II. iv

II. v
III. i

IV. i
IV. ii

V.i

V. ii
V. iii

Textual Omissions and Emendations:

- I. i. 27 Over the boots]
28 No, I will not, for] What]
50 Insertion of Proteus: Alas to follow ..hopes
79-83]
99-109]
111 Insertion of Proteus: Nod? before Speed: Ay.
118-126]
150 Exit Speed as s.d. transposed to follow 147 ..master
- I. ii. 44-45]
50 Insertion of Luc-- to follow ...letter
81-82]
95-97]
102 She...she...] You...you...
140 Insertion of Lucetta: Kind Julia-- to follow ..go
- I. iii. 63 Insertion of Proteus: But, sir-- to follow ...wish
70 Insertion of Proteus: But, sir-- to follow ...go
- II. i. 2]
24 to.. -25 ..Hallowmas]
36 But.. -39 urinal that]
48 fair]
48 as.. -52 ..that]
52 but]
74 hose] clothes
82-84]
165]
- II. ii. 12 Insertion of Panthino: (Off L.) Sir Proteus-- to follow ...forgetfulness
- II. iii. 28 that.. -29 woman]
- II. iv. 18-21]
45 Insertion of Thurio: Sir! to follow ...words
154]
206-211]
- II. v. 11-13 But]
20-22 ..thou]
35-37 ..so]
- II. vi. 35]
- II. vii. 45 I'll.. -46 ..knots]
52-56]
88 Insertion of Lucetta: But, madam-- to follow
...hence

-----First Interval-----

III. i. 1 Insertion of Thurio: But, sir-- to follow ...awhile
 100-101]
 144-147]
 224]
 227]
 233]
 235]
 245 Insertion of But Valentine to follow ...love
 274 Insertion of She can to follow Imprimis
 274 She .. carry Spoken by Speed
 277 Item.. - 278 ..hands Spoken by Speed
 274-278 transposed to follow 296 ..Imprimis
 296 she.. - 297]
 309-311]
 355 The.. -357 ..less]

III. ii. 25 And]
 67 Insertion of Thurio: Huh? to follow ...enough
 72 Insertion of Thurio: Poesy? to follow ...Poesy
 77 may.. -78 For]
 81 Insertion of Thurio: Dance on sands? to follow
 ...sands
 84 Insertion of Thurio: Concert? to follow ...concert

-----Second Interval-----

IV. iii. 32]

IV. iv. 11 I.. -13 ..things]
 19 he.. -20 ..him]
 38 and.. -39 water]
 91 That's her chamber]
 127]
 200-201]

V. ii. 11-14]
 28 Transposed to follow 29 ..lease
 35 Insertion of Thurio & Proteus: What say you? to
follow ..Valentine
 42 was] is

V. iii. 6-8]
 9-10 ..captain Spoken by 1st Outlaw.
 10 we'll.. -11]
 12-15 Spoken by Third Outlaw.

V. iv. 47 rent thy]candy
 49 Descended] discandied
 82-3]
 84 Swoons as s.d.]
 85 Look.. -86 ..wag]
 87 Look up, speak]

113]
144-145]
160 included] concluded

Shakespeare Memorial Theatre

1960

Director: Peter Hall

Size of the Promptbook: 13 x 8 in.

Edition used for the Performed Text: Cambridge Pocket Shakespeare, 1958 edition.

* It was consulted at the Shakespeare Centre Library, Stratford-upon-Avon.

Additional information:

* Cast lists, music cues lists, and the script of Singing Simpkin--an Elizabethan jig, not, in fact, put on--are included in the promptbook.

* Act and scene divisions and line references in the original text are standardized to the New Cambridge edition, 1921.

New Act and Scene Divisions out of the Original Text:

The original text

I. i
I. ii
I. iii
II. i
II. ii
II. iii
II. iv
II. v & II. vi
II. vii
III. i & III. ii
IV. i
IV. ii & IV. iii
IV. iv
V. i
V. ii
V. iii & iv

The prompt-book

Part I. Scene 1. Opening.
Scene 2. 1st Lucetta
Scene 3. Antonio
Scene 4. Milan
Scene 5. Ring
Scene 5A. 1st Launce
Scene 6. 1st Palace
Scene 7. Speed.
Part II. Scene 8. 2nd Lucetta
Scene 9. Betrayal
Scene 10. 1st Wood
Scene 11. Serenade
Scene 11A. 2nd Launce
Scene 12. Abbey
Scene 13. 2nd Palace
Scene 14. 2nd Wood

Textual Omissions and Emendations:

I.i. 0 Insertion of The Blind Beggar:

Since thou art dead, lo here I prophesie,
Sorrow on love hereafter shall attend;
I shall be way-ted on with jealousie,
Find sweet beginning, but unsavourie end.

70 Insertion of Speed: Sir Valentine. before Sir Proteus..

111 Insertion of Proteus: What? to follow ..sir

II. ii. 0 Insertion of The Blind Beggar:

Good night, good rest, ah neither be my share.
She bade goodnight, that kept my rest away,
And daft me to a cabben [hang'd] with care:
To descant on the doubts of my decay.
Farewell (Quoth she) and [come] again tomorrow,
Farewell I could not, for I supped with sorrow.

12 Insertion of Antonio (off): Proteus. to follow
..forgetfulness

16 Omission of s.d. they embrace.

II. iii. 10 A.. -11 ..parting]

II. v. 0 Insertion of The Young Singer:

The wiles and guiles that women worke,
Dissembled with an outward show,
The tricks and toys that in them worke,
The cock that treads them shall not know.
Have you not heard it said full oft?
A [woman's] 'nay' doth stand for nought.
Think women still to strive with men,
To sinne and never for to saint.
There is no heaven (by holy then),
When time with age shall them attaint,
Where kisses all the joys in bed,
One woman would another wed.

1 Padua] Milan

35 Insertion of Launce: What now? to follow ..Launce

-----End of Part One-----

II. vii. 0 Insertion of The Blind Beggar:

Since thou art dead, lo here I prophesie,
Sorrow on love hereafter shall attend;
I shall be way-ted on with jealousie,
Find sweet beginning, but unsavourie end.

or

Good night, good rest, ah neither be my share.
She bade goodnight, that kept my rest away,
And daft me to a cabben handle with care:
To descant on the doubts of my decay.

Farewell (Quoth she) and came again tomorrow,
Farewell I could not, for I supped with sorrow.

III. i. 35 an] this
81 Verona] this city
250 Omission of s.d. Valentine rises.
294 Insertion of Oh, ha, ha, ha. to follow ..speed
317 kissed] fumbled
329 Insertion of Speed: Slow in words. to follow
..virtue

IV. i. 0 Insertion of The Outlaws:
What shall he have that killed the deer?
The horn, the lusty horn,
Is not a thing to laugh, to scorn.
The father's father wore it, and thy father bore it.
Take thou no scorn to wear the horn.
It was a crest ere thou wast born.
The horn, the lusty horn,
Is not a thing to laugh, to scorn.
3 Stand, sir. Spoken by 1st Outlaw.
3 and.. -4 Spoken by 2nd Outlaw.
10 beard] troth
36-37 Spoken by 1st Outlaw.
38 We'll have him. Spoken by 3rd Outlaw; Sir, a word.
Spoken by 2nd Outlaw.
68 Spoken by 2nd Outlaw.
74 Come.. -76 Spoken by 1st Outlaw.

IV. ii. 0 Insertion of The Outlaws:
What shall he have that killed the deer?
The horn, the lusty horn,
Is not a thing to laugh, to scorn.
The father's father wore it, and thy father bore it.
Take thou no scorn to wear the horn.
It was a crest ere thou wast born.
The horn, the lusty horn,
Is not a thing to laugh, to scorn.

IV. iv. 187 Her] My; mine] hers

V. iv. 174 Insertion of The Outlaws:
What shall he have that killed the deer?
The horn, the lusty horn,
Is not a thing to laugh, to scorn.
The father's father wore it, and thy father bore it.
Take thou no scorn to wear the horn.
It was a crest ere thou wast born.
The horn, the lusty horn,
Is not a thing to laugh, to scorn. to follow
..happiness.

Theatregoround

1969

Director(s): Gareth Morgan.

Size of the Promptbook: 13 x 8 in.

Edition used for the Performed Text: New Penguin Shakespeare, 1968 edition.

* It was consulted at the Shakespeare Centre Library, Stratford-upon-Avon.

Additional information:

* Its performances were given on 3 & 17 September and 11 December 1969 at the Royal Shakespeare Theatre.

* Act and scene divisions and line references in the original text are standardized to the New Penguin edition, 1968.

* Unclear cuts and emendations are indicated by + .

New Act and Scene Divisions out of the Original Text:

The original text

I. i
I. ii
I. iii
II. i
II. ii
II. iii
II. iv
II. v
II. vi
II. vii
III. i
III. ii
IV. i
IV. ii
IV. iii
IV. iv
V. i
V. ii
V. iii
V. iv

The prompt-book

Scene 1. Opening.
Scene 2. Letter.
Scene 3. Antonio.
Scene 4. Milan 1st.
Scene 5. Leavetaking.
Scene 6. Launce.
Scene 7. 2nd Milan.
Scene 8. Hebrew-Jew.
Scene 9. 1st Plotting.
Scene 10. 2nd Plotting.
Scene 11. Banishment.
Scene 12. Sonnets.
Scene 13. Outlaw.
Scene 14. Tower.
Scene 15. Eglamour.
Scene 16. Sebastian.
Scene 17. Escape.
Scene 18. Revelation.
Scene 19. Capture.
Scene 20. Last.

Textual Omissions and Emendations:

- I. i. 84 circumstance] argument
99-109]
120-122] So I have nothing
- I. ii. 82]
94]
97-98]
102-103]
- I. iii. 35-36]
81-83]
- II. i. 25 when.. - 26 ..lion]
47 as] but
67 O.. - 73]
79 In conclusion] And yet
166 Insertion of Valentine: Silvia, Silvia... to follow
..move
- II. iii. 32 and..oars]
54 go] come
- II. iv. 96 Insertion of Thurio: HA! HA! to follow ..wink
110 his meed] reward
185-187]
205-206]
- II. v. 40 as..be]
- II. vi. 4-5]
12-16]
25-26]
28]
30]
35]
- II. vii. 3-4]
47-48] +

-----INTERVAL-----

- III. i. 101 away Spoken by Duke.
197 Spoken by Launce.
223]
241]
274 she..you]
274 a.. - 275 transposed to follow 294 ..can
293 Imprimis] Item
300-302]

328-330]
354 O..out]⁺
363 who.. - 364] for thee

III. ii. 1-2 transposed to follow 3 ..most
3 transposed to follow 13 ..lord
4-10 transposed to follow 2 ..sight

IV. ii. 65 in the music] there
74-77]
118]
126 your..you] It shall become your falsehood

IV. iv. 10 I, - 12 ..things transposed to follow 6 ..dog ⁺
39] +
40-41 ..wilt]
59]
62-63]
83 That's her chamber]
114]
132 departure] depart
159-160]
186 Her] My; mine] hers

V. iii. 1-4 transposed to follow 8 ..him
5]
9-11 transposed to follow 4 ..patiently
12-14 transposed to follow ..thee
15 transposed to follow 11 ..escape

V. iv. 14-17]
61 Thou..fashion transposed to follow ..Valentine
107 if.. - 108]
120-121 transposed to follow 174 ..happiness
130 Verona] Milan
140]
145-147]
165 this page] this strippling page

Royal Shakespeare Theatre

1970

Director(s): Robin Phillips

Size of the Promptbook: 13 x 8 in.

Edition used for the Performed Text: Signet Classic Shakespeare, 1964 edition.

* It was consulted at the Shakespeare Centre Library, Stratford-upon-Avon.

* The Stage-manager's copy is also available at the Shakespeare Centre Library.

Additional information:

* The promptbook was also used for the revival production, which opened on 22 December 1970 at the Aldwych, London.

* The revival production had been recorded on 2 January 1971 at the Aldwych Theatre; the drama recording was consulted at the National Sound Archive, London.

* Any textual alterations included on the tape recording but not in the promptbook will be indicated by '+'.
* Act and scene divisions and line references in the original text are standardized to the Signet Classic Shakespeare edition, 1964.

Textual Omissions and Emendations:

I. i. 0 Insertion of Singer: Who is Silvia? Who is Valentine?
Who is Proteus? Who is Julia?+

118 no] +

131 Insertion of Now to follow ..pains+

133 Truly] +

I. ii. 14 Insertion of Luc. Ha, ha, ha, ha, ha. to follow
..Proteus+

27 Insertion of Luc. Ho, ho, ho, ho. to follow ..me+

34 Insertion of Singer: Who is Proteus? to follow
..mind+

44-45]

51-52]

111 against] upon

I. iii. 112 Insertion of Singer: Who is Silvia? to follow
..yet+

II. iii. 10 Insertion of (to Crab) Hay, hay! to follow ..stone+

II. iv. 0 Insertion of Singer: Who is Valentine?+

97 Exit Thurio]

98 Insertion of Proteus: Valentine. to follow
..gentlemen

114 Enter Thurio] Enter Servant+

156 help] teach

II. v. 49 if.. - 54]

II. vii. 29-30]

50-56]

79 Insertion of Singer: Who is Proteus? to follow
..him+

-----INTERVAL-----

III. i. 14 Insertion of Duke: Yes-- to follow ..hates

81 in] of

97 Insertion of Duke. Oh, really? to follow ..you+

100-101]

133 Insertion of Val. What? to follow ..cloak+

167 Insertion of Val. My Lord-- to follow ..thyself+

169 Insertion of Singer: Who is Valentine? to follow
..hence+

260 Come Valentine transposed to follow 261 ..Valentine

274 Insertion of She can fetch and carry. to follow
..carry+

277 Insertion of She can milk. to follow ..you+

277 jade] dog

297] She can milk

298 Item]
 299-300] She brews good ale
 301 Item]
 302] She can sew
 303 Item]
 304-305] She can knit
 306-308 transposed to follow 311 ..spin
 309-311 transposed to follow 305 ..knit
 310-311] She can spin
 335 teeth] teet--teeth+
 336-337]

III. ii. 81 Insertion of Singer: Who is Proteus? to follow
 ..sands+

IV. i. 3 throw] show
 4]
 9 ..we]
 10 Insertion of Bax: Proper man. to follow ..man
 26]
 30-32]
 33-35 transposed to follow 42 ..this
 36]
 42 have.. - 43]
 45]
 46 awful] lawful
 49]
 53 for.. - 58]
 59 Indeed]
 60 ..rest]
 62]
 64]
 66 Spoken by Harlowe.
 67 Spoken by Bax.
 69]+
 71-73]

IV. ii. 25 Insertion of Singer: Who is Julia? to follow
 ..awhile+
 116]
 119]
 131 Insertion of Singer: Who is Silvia? to follow
 ..morn+

IV. iii. 27 Insertion of Eglamour: Your father... before urge..
 48 Insertion of Singer: Who is Silvia? to follow
 ..Eglamour+

IV. iv. 30 Insertion of (to Crab) Hay, hay, hay-- to follow
 ..servant+
 35 Insertion of (to Crab) Hay, hay! to follow ..now+
 49 dog] little jewel
 117 bring] give
 187 painter] picture

V. ii. 13-14]

V. iii. 8]
11]

V. iv. 0 Insertion of Singer: Who is Valentine?+
13-17]
32]

68 bosom] heart
120 Insertion of Singer: Who is Silvia? Who is Julia? to
follow ..mine+
128 if.. - 129 ..thee]

Royal Shakespeare Theatre

1981

Director(s): John Barton with Peter Stevenson

Size of the Promptbook: 13 x 8 in.

Edition used for the Performed Text: New Shakespeare, 1969 edition

* It was consulted at the Shakespeare Centre Library, Stratford-upon-Avon.

Additional information:

* The same production was staged at the Theatre Royal, Newcastle-upon-Tyne, in 1982.

* Act and scene divisions and line references in the original text are standardized to the New Shakespeare edition, 1921.

* Unclear cuts and emendations are indicated by ⁺.

New Act and Scene Divisions out of the Original Text:

| <u>The original text</u> | <u>The promptbook</u> |
|--------------------------|-----------------------|
| I. i. 1-69 | Scene 1a |
| I. i. 70 onwards | Scene 1b |
| I. ii | Scene 2 |
| I. iii. 1-43 | Scene 3a |
| I. iii. 44 onwards | Scene 3b |
| II. i. 1-89 | Scene 4a |
| II. i. 90-128 | Scene 4b |
| II. i. 129 onwards | Scene 4c |
| II. ii | Scene 5 |
| II. iii. 1-31 | Scene 6a |
| II. iii. 32 onwards | Scene 6b |
| II. iv. 1-46 | Scene 7a |
| II. iv. 47-97 | Scene 7b |
| II. iv. 98-119 | Scene 7c |
| II. iv. 120 onwards | Scene 7d |
| II. v | Scene 8 |
| II. vi | Scene 9 |
| II. vii | Scene 10 |
| III. i. 1-50 | Scene 11a. Hunting. |
| III. i. 51-203 | Scene 11b |
| III. i. 204-276 | Scene 11c |
| III. i. 277 onwards | Scene 11d |
| III. ii | Scene 12. Shooting. |
| IV. i | Scene 13 |
| IV. ii. 1-80 | Scene 14a |
| IV. ii. 81 onwards | Scene 14b |
| IV. iii | Scene 15 |
| IV. iv. 1-37 | Scene 16a |
| IV. iv. 38-105 | Scene 16b |
| IV. iv. 106 onwards | Scene 16c |
| V. i | Scene 17 |
| V. ii. 1-30 | Scene 18a |
| V. ii. 31 onwards | Scene 18b |
| V. iii | Scene 19 |
| V. iv. 1-121 | Scene 20a |
| V. iv. 122 onwards | Scene 20b |

Textual Omissions and Emendations:

- I. i. 9-10]
12-13]
16]
33-34]
35 but] It's
38-50]
52]
55-56]
58-60]
62 Omission of s.d. they embrace and Valentine goes his
way.
67-69]
78-83]
94 I.. -107]
116-120]
134]⁺
135-137]
140 To.. -141 ..whereof]
144-146]
- I. ii. 4 Omission of s.d. sits
12-13 Transposed to follow 8
14 Omission of s.d. looks down
29-30]
37-39] Proteus
40 He]
44-46]
52-53]
56-57]
80-86]
94-97]
99]
106-107]
112]
116]
120-122]
- I. iii. 11-12]
13 And] He
15-16]
19-23]
31-33]
36]
39-44]
47-49]
54]
58]
68-69]
80-83]
90-91]

II. i. 0 Omission of s.d. runs up

12-13]
21 to.. -24 ..Hallowmas]
26 when.. -28 ..money]
29 that.. -30]
33-39]
43-45]
47-50]
51 I mean that] not so
54] deformed
55-59]
68-69]
72 for.. -74]
80-82]
90-91]
94-95]
98]
112] +
115]
129-132]
142 why.. -157 ..yourself] +
161]

II. ii. 12 Insertion of Pant: Sir Proteus. to follow
..forgetfulness

14-15]
19 I come]

II. iii. 2 I.. -4 ..court]

7 and.. -8 ..perplexity]
10 a Jew.. -12]
15 this.. -16]
17 and.. -21 ..maid]
21 and.. -22] and I am myself
26 O.. -27 ..well]
28 -30 makes]
40-53]

II. iv. 0 Omission of s.d. foppishly attired

6]
22 What, angry, sir Thurio. Spoken by Ursula.
32 and quickly shot off. Spoken by Ursula.
34 'Tis indeed, madam. Spoken by Thurio.
35-44]
47 Omission of s.d. with a letter in his hand.
55]
57 a.. -58]
62-75]
77]
89]
96]
98 Omission of s.d. shrugging his shoulders.
101]
102 Omission of s.d. he presents him.

108-110]
 122]
 125]
 128-133]
 138-140]
 153]
 167-171]
 183]
 185 road] port
 186-187]
 194] It is mine eyes, or Valentinus praise
 195]
 196]⁺
 205-206]

II. v. 1 Padua] Milan
 2-8 ..welcomes]⁺
 10-12 But]
 22]
 24-26]
 34-44 ..go] wilt thou go
 45 if.. -49]

II. vi. 12-16]
 23-24]
 29-30]
 31]⁺
 35]
 40-42]

II. vii. 2-5 To] Come
 9-13]
 16-17]
 34-38]
 46]
 48]
 50-51]
 70]
 72-74]
 77-78]
 80-83 And] Come
 84-85]
 88]

III. i. 7]
 12-21]
 30]
 41]
 46-47]⁺
 54]
 68 trust me]; forward]
 69 Proud, disobedient]
 70-71]
 77-79]

81 in Verona here] Lives in Milan here
 90-91]
 98-103]
 112]
 118-120]
 127]
 144-147]
 150-156]
 161-162]
 169 Omission of s.d. and goes into the palace.
 172 banished.. -177]
 185-204 ..forbear]
 211-215]
 218-220]
 223]
 226-230 Sad] but
 234]
 236]
 239-240]
 242-245]
 247]
 249-250]
 253-254]
 263 if he be but one knave]
 268 yet.. -269 ..wages]
 270 which.. -271 ..Christian]
 272 She.. -275 Item]
 285-292]
 293-294] There
 297-299]
 302-310]
 317 not to be--fasting] not to be kissed fasting
 323-325]
 330-332]
 334 because]
 335-336]
 345-349]
 351 I'll.. -354 ..less]
 356]
 358]
 364 who.. -365]
 372]

III. ii. 4]
 17]
 25]
 33]
 40-41]
 45]
 52]
 62-65]
 73-74]
 87]
 90-92]

IV. i. 1 Spoken by S.H.
2 Spoken by H.Q.
3 Stand, sir. Spoken by S.H.; and.. -4 Spoken by R.A.
5 Spoken by S.H.
8 Spoken by S.H.
9 Spoken by R.J.
10 Spoken by H.Q.
13-15]
16 Spoken by P.F.
18 Spoken by C.T.
20 Spoken by R.J.
24 Spoken by R.A.
26 Spoken by P.F.
29]
30 Spoken by R.J.
31 Spoken by R.A.
33 Spoken by S.H.
35]
36-37 Spoken by B.L.
38 We'll have him. Spoken by S.H.; Sirs, a word. Spoken
by R.J.
42 Spoken by C.T.
44 Spoken by B.L.
45-46]
47-49 Spoken by R.A.
50-51 Spoken by S.H.
52-53 ..purpose, Spoken by H.Q.
53 for.. -54 Spoken by R.A.
55-58 Spoken by S.H.
59 Spoken by C.T.
60 Spoken by R.J.
61 Spoken by C.T.
62 Spoken by P.F.
63 Spoken by N.L.
64 What sayst thou? Spoken by S.H.; Wilt thou be of our
consort? Spoken by H.Q.
65 Spoken by S.H.
66 Spoken by R.A.
67 Spoken by P.F.
68 Spoken by C.T.
69]
73 Spoken by S.H.
74 Come, go with us. Spoken by R.J.; We'll bring thee to
our crew. Spoken by H.Q.
75 Spoken by R.A.
76 Spoken by S.H.

IV. ii. 7-8]
12-13]
26 methinks.. -28]
29 I'll bring you where]
53]
74-76]
77 stand aside]

82-85]
99-100]
102 'Twere.. -103]
107]
111-114]
117]
119-123]

IV. iii. 4 madam]; Omission of s.d. The window opens and
5]
8-10]
12]
25-31]
35-36]

IV. iv. 11-12]
46 ..end -47]
57]
59]
65]
67 know.. -68 ..presently] Go
86-87]
95-96]
99-100]
120-125]
142-143]
151]
153]
160-162]
172-174 ..youth]
176]
177 Insertion of Farewell. to follow ...her
179-180]
182 Omission of s.d. she sits.
187 auburn] yellow; yellow] red
198-199]

V. i. 6]
9]

V. ii. 3-30]
39-43]

V. iii. 1 Spoken by S.H.
4 Spoken by H.Q.
5 Spoken by P.F.
6 Spoken by R.A.
7 Spoken by C.T.
8 Spoken by H.Q.
9 There is our captain, Spoken by S.H.; we'll follow
him that's fled. Spoken by C.T.
10 Spoken by R.A.
11 Spoken by H.Q.
12-13 Spoken by S.H.

V. iv. 7-10]
15]
20]
24-25]
27]
32]
37-39 I] And
40-42]
47-52]
60-61 ..fashion]
63 treacherous.. -64 ..hopes]
65 now..-68 ..bosom] Ah
70-72]
85 Spoken by Silvia
97 cans't thou ... depart]
103-104]
107 if.. -108]
112 that.. -114]
123 my lord the duke] the emperor
129-130]
138-139 And] To
145-146 ..subscribe]
160]
170]

Swan Theatre

1991

Director: David Thacker.

Size of the Promptbook: A4.

Edition used for the Performed Text: New Penguin Shakespeare, 1968 edition.

* It was indicated incorrectly in the programme of this production that the used performed text was the First Folio edition.

* It was consulted in the Green Room of the Royal Shakespeare Theatre, Stratford-upon-Avon.

Additional information:

* The revival production with approximately the same cast will be officially opened at the Barbican Theatre on 14 October 1992, after the Newcastle Festival in February.

* Act and scene divisions and line references in the original text are standardized to the New Penguin edition, 1968.

New Act and Scene Divisions out of the Original Text:

The original text

I. i
I. ii
I. iii
II. i
II. ii
II. iii
II. iv
II. v
II. vi
II. vii
III. i
IV. i
III. ii
IV. ii
IV. iii
IV. iv
V. i
V. ii
V. iii
V. iv

The promptbook

Scene 1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20

Textual Omissions and Emendations:

I. i. 0 Insertion of Singer:

Love is the sweetest thing
What else on earth could everything
Such happiness to everything
As love's old story
 Love is the strangest thing
 No song of birds upon the wing
 Shall in our hearts more sweetly sing
 Than love's old story
 Whatever you may desire
 Whatever fate may send
 This is the tale that never will tire
 This is the song without end
Love is the greatest thing
The oldest yet the latest thing
I only hope the fate may bring
Love's story to you
79-84 Nay]
85 It shall go hard but]
99-109]
141 To - 142]

I. ii. 0 Insertion of Singer:

Can it be the trees that fill the breeze
With rare and magic perfume
Oh no it isn't the trees
It's love in bloom
 Can it be the spring that seems to bring
 The stars right into my room
 Oh no it isn't the spring
 It's love in bloom

9 Eglamour] Fabian

13 Insertion of Julia (together): so, so. to follow
..himself
80-87]
89 - 90 ..methinks]

I. iii. 0 Insertion of Singer:

Love walked right in and chased
The shadows away
Love walked right in and brought
The sunniest day
One magic moment and you seemed to know
That love said hello
There's not a word unspoken
One look and I forgot the gloom of the past
One look and I had found my future at last
One look, When love walked in with you
When love walked in with you

27 the Emperor in his royal court] the Duke of Milan in
his court
30 tilts and tournaments]

38 the Emperor's court] the Duke's court
41 Emperor] noble Duke
44 And in good time]
58 Emperor] noble Duke
67 Emperor's court] Duke's court

II. i. 0 Insertion of Singer:

More than you know
 more than you know
Man of my heart
 I love you so
Lately I find
 You're on mind
 More than you know
Whether you're right
 Whether you're wrong
Men of my heart
 I'll come along
You need me so
 More than you ever know
Loving you the way I do
There's nothing I can do about it
Loving may be all you can give, but
Honey, I can't live without it
Oh, how I'd cry
 Oh, How I'd cry
 If you got tired and said good-bye
More than I show
 More than you ever know
24 ..Hallowmas]
33 They .. - 34 ..you]
34 for.. - 35 ..would]
89-90]

II. ii. 0 Insertion of Singer:

What'll I do
 When you are far away
 And I'm blue
 What'll I do
What'll I do
 When I'm wondering
 Who is kissing you
 What'll I do
What'll I do
 With just a photograph
 To tell my troubles to
When I'm alone
 Only dreams of you that
 Won't come true
 What'll I do

II. iii. 0 Insertion of Singer:

What'll I do
 With just a photograph

To tell my troubles to
When I'm alone
Only dreams of you that
Won't come true
What'll I do
10 A.. - 11 ..parting]

II. iv. 0 Insertion of Singer:

I'm in the mood for love
Simply because you're near me
Funny but when you're near me
I'm in the mood for love
Heaven is in your eyes
Bright as the stars we're under
Oh is it any wonder
I'm in the mood for love

84 Insertion of Exit Speed, Duke, Eglamour as s.d. to
follow ...presently

114 Spoken by Ursula.

II. v. 29]
46 an Hebrew, a Jew and]

II. vi. 25-26]

II. vii. 0 Insertion of Singer:

Are the stars out tonight
I don't know if it's cloudy or bright
'Cause I only have eyes for you, dear
The moon may be high
But I can't see a thing in the sky
'Cause I only have eyes for you
I don't know if we're in a garden
Or on a crowded avenue
You are here, So am I
May millions people go by
But they all disappear from view
'Cause I only have eyes for you
50-51]
53-56]

III. i. 0 Insertion of Singer:

True, true to you only forever
and ever
I'm true, living to love you
shall be my endeavour
All I want is your true love to share,
dear
Please handle my heart with care,
dear
True, through the hours, the minutes,
the seconds
It's you, starlight and moonlight
that beckons

Give me all the love that I give to you
And you'll always find me true

10 Know, worthy prince]

98-99]

103 black] ill

135]

144-147]

188-192]

262 but.. - 263 ..knave]

300-308]

328-330]

345 have] love

357 have] love

IV. i. 0 Insertion of Singer:

Heartaches, heartaches, my

Loving you meant only heart aches

Your kiss was such a sacred

Thing to me, I can't believe it's

Just a burning memory

Heartaches, heartaches, what

Does it matter how my heart breaks

I should be happy with someone new

But my heart aches for you---

1-2]

3-4 Spoken by Outlaw.

5-6]

8 We are your enemies] I am your enemy

Spoken by Outlaw.

9-10]

16 Spoken by Outlaw.

18 Spoken by Outlaw.

20 Spoken by Outlaw.

21 Some sixteen months] Some several months

22 Spoken by Outlaw.

24 Spoken by Outlaw.

29 Spoken by Banished Gent.

30-31]

32 Spoken by Banished Gent.

32-34 Transposed to follow 43 ..fortune

35-37]

38-40 Transposed to follow 67 ..king

41-42 Spoken by Banished Lady.

44-48 Spoken by Banished Gent.

49 Spoken by Banished Lady.

50-51 Spoken by Outlaw.

52]

53-54 Spoken by Banished Lady.

55 -56 ..and] And seeing you are

55-57 ..linguist Spoken by Banished Gent.

57 and.. -58 Spoken by Banished Lady.

59-60]

61-63 Spoken by Banished Lady.

64-67 Spoken by Banished Gent.

68-69 Spoken by Outlaw.

72 silly] helpless

73 Spoken by Outlaw.

74-76 Spoken by Banished Gent.

77 Insertion of Singer:

As long as there's the two of us

We got the world or its charms

And when the world is through with us

We've got each other's arms

You got to win a little, lose a little,

And even cry the blues a little

That's the story of

That's the glory of love, love, love

That's the story of

That's the glory of love

to follow 76 ...dispose

-----Interval-----

IV. ii. 0 Insertion of Singer:

Night and Day

You are the one

Only you beneath the moon and
under the sun

Whenever near to me or far

it's no matter, Darling,

where you are

I think of you

night and day

Day and night---

Why is it so?

That this longing for you follows

wherever I go

In the roaring traffic boom

and the silence of my lonely room

I think of you

night and day

Night and day

Under the hide of me

Oh, there is such a hunger yearning

burning inside of me

And the torment won't be through

till you let me spend my life

making love with you

day and night

Night and day---

43-47 Transposed to follow 63 ..heart

48-52 Transposed to follow 69 ..thing

77 his - 78] Mistress Silvia

V. i. 0 Insertion of Singer:

In the still of the night

As I gaze from my window
At the moon in its flight
My thoughts all stray to you---
 In the still of the night
 When the world is in slumber
 Oh the times without number
 Darling, when I say to you---

V. ii. 0 Insertion of Singer:
 In the still of the night
 As I gaze from my window
 At the moon in its flight
 My thoughts all stray to you
 In the still of the night
 When the world is in slumber
 Oh the time's without number
 Darling, when I say to you---
10 my.. -14]

V. iii. 0 Insertion of Singer:
 In the still of the night
 As I gaze from my window
 At the moon in its flight
 My thoughts all stray to you
 In the still of the night
 When the world is in slumber
 Oh the times without number
 Darling when I say to you---
1 Spoken by Outlaw.
2 Spoken by Banished Lady.
5-6 Spoken by Outlaw.
7-8 Spoken by Banished Gent.
9-11 Spoken by Outlaw.
12-14 Spoken by Banished Lady.

V. iv. 0 Insertion of Singer:
 Do you love me
 As I love you
 Are you my life to be
 My dreams come true
 Or will this dream
 Fade--out of sight---
 Like the moon---
 Drawing dim
 On the rim
 Of the hill
 In the chill
 Still--of the night---
14-17]
32]
105-108]
130 Verona] Milan
139 Insertion of Exit Thurio. as s.d. to follow
...conditions

174 Insertion of Singer:
Whatever you may desire
Whatever fate may send
This is the tale that never will tire
(The whole cast)
This is the song without end
Love is the greatest thing
The oldest yet
The latest thing
(Singer only)
I only hope that
Fate my bring
Love's story to you
to follow ...happiness

-----The End-----

SELECTIVE BIBLIOGRAPHY

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I. Unpublished Materials:

Prompt-books, production notes and records, and theatre programmes for the productions of The Two Gentlemen of Verona (also including Titus Andronicus in John Barton's double bill in 1981), discussed in the thesis, were consulted as follows:

At the Shakespeare Centre Library, Stratford-upon-Avon:

1925, directed by W. Bridges-Adams
1938, directed by B. Iden-Payne
1960, directed by Peter Hall
1969, directed by Gareth Morgan
1970, directed by Robin Phillips
1981, directed by John Barton

At the Royal Shakespeare Theatre, Stratford-upon-Avon:

1991, directed by David Thacker

At the Shakespeare Reference Library, Birmingham:

Crosse, Gordon, Shakespearean Performances Which I Have Seen, 21 vols (Unpublished Manuscripts: 1890-1953; S 649)

II. Production Photographs:

The Shakespeare Memorial Theatre/Royal Shakespeare Company records held at the Shakespeare Centre Library, Stratford-upon-Avon/Shakespeare Reference Library, Birmingham, include a wealth of publicity and production photographs, colour slides and microfilms of costume designs. The only surviving photograph of actors in their costumes was supplied by Mrs. Alison Fawcett, Editor of the Bailey Newspaper Group, Stroud News and Journal. The photographs of the 1991 production were supplied by the Joe Cocks Studio.

The following pictorial records were also consulted:

The Pictorial World, 1 May 1890
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III. Broadcast and Recorded Materials:

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