

A NOISE WITHIN'S 2019-2020 REPERTORY THEATRE SEASON

AUDIENCE GUIDE

William Shakespeare's



THE WINTER'S TALE

FEB. 9 - APR. 11



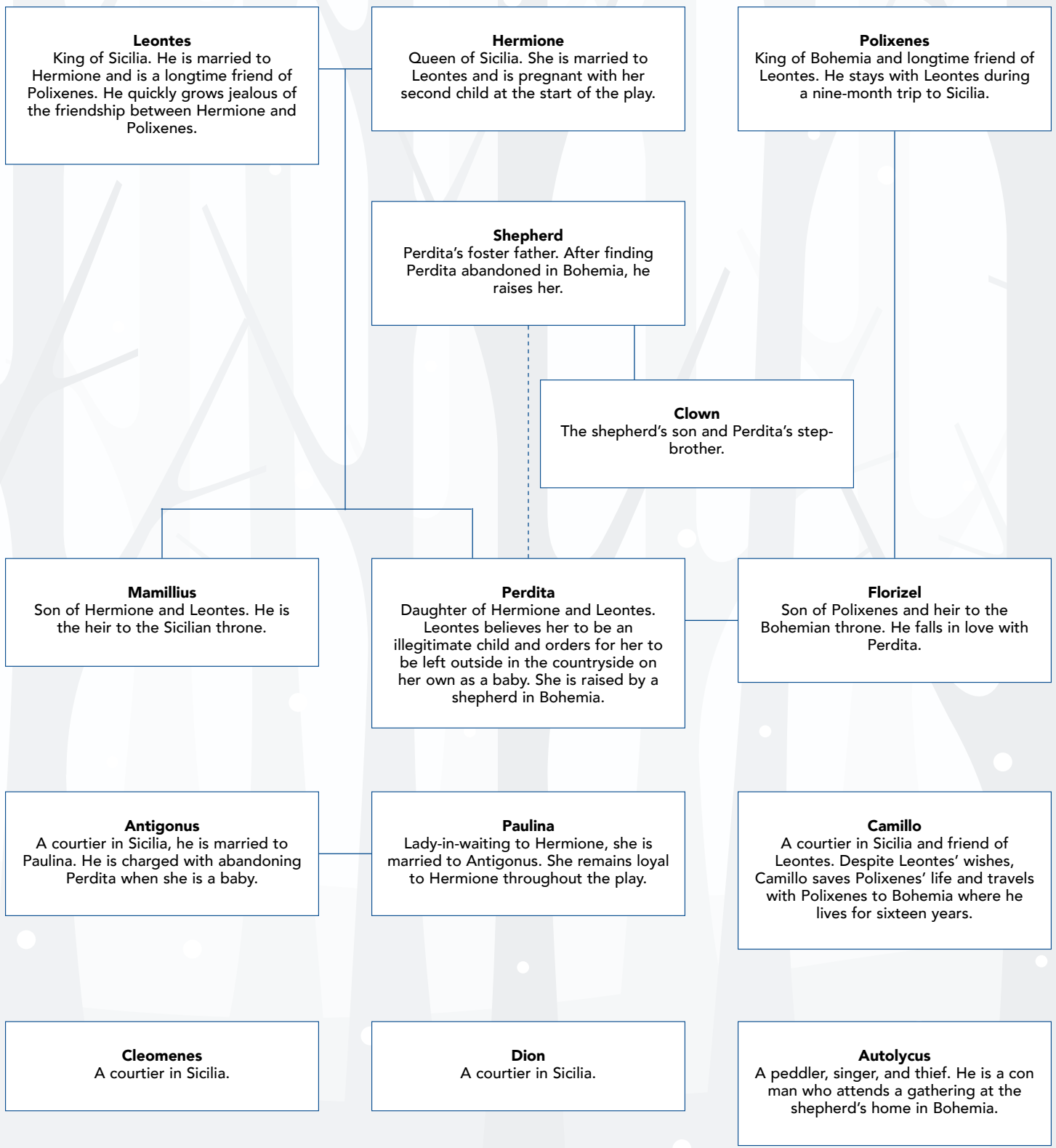
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A NOISE WITHIN’S EDUCATION PROGRAMS MADE POSSIBLE IN PART BY:

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CHARACTER MAP



SYNOPSIS

Polixenes, the king of Bohemia, has been in Sicilia for some time as a guest of the king, Leontes—the two are old and dear friends. Eager to see his wife and son as well as to attend to matters in his own land, Polixenes decides his stay must come to an end. However, when Hermione, Queen of Sicilia and Leontes' wife, pleads that he delay his trip home, Polixenes concedes to stay in Sicilia for one additional week.

Seeing the effect that Hermione's persuasion has had on Polixenes, Leontes begins to suspect that Hermione and Polixenes are having an affair. Leontes then enlists his friend, Camillo, to poison Polixenes. However, Camillo is confident that both Hermione and Polixenes are innocent, and instead of poisoning the king of Bohemia, Camillo helps Polixenes escape Sicilia and travels with him to Bohemia.

Desperate to know if there is truth in his suspicions, Leontes sends a messenger to seek advice from Apollo's oracle in Delphos while he sends Hermione to prison for adultery. While awaiting trial, she gives birth to a baby girl. As she recovers, Paulina, Hermione's lady-in-waiting, brings the baby to Leontes, hoping that the sight of the child will cause Leontes to realize that he has

made a false accusation. However, the sight of the child sends Leontes into a great fit of anger. Convinced that the baby is the illegitimate child of Polixenes, Leontes orders Antigonus, Paulina's husband, to take baby into the wilderness and to abandon it. Antigonus reluctantly agrees.

After Antigonus leaves, Leontes calls Hermione into court to stand trial. In front of a panel of judges, Hermione maintains her innocence. During the trial, the messenger who travelled to Delphos returns, carrying a scroll from the oracle that confirms Hermione's innocence. Unsatisfied with the oracle, Leontes decides to punish Hermione regardless. However, before he is able to pass a sentence, a servant enters with the news that Mamillius, Hermione and Leontes' first child, has died. Shocked at the news, Hermione faints and is carried out of the courtroom by her maids. Paulina soon returns to the courtroom to announce that Hermione, herself, has died with grief. With this news, Leontes begins to see the falseness of his accusations and vows to spend the rest of his life repenting.

Meanwhile, Antigonus arrives in Bohemia with the baby. He names the baby Perdita and leaves her on the shore with a bag of gold and a box of documents that reveal her true identity. However, before he returns to his ship, Antigonus is chased and killed by a bear. Not long after Perdita is left on shore, a shepherd finds her. He and his son decide to rescue her and raise her.

Sixteen years later, Perdita has grown into a young woman. She and Florizel, Polixenes' son and the prince of Bohemia, have fallen in love. Polixenes, having heard a rumor that Florizel has been spending an inordinate amount of time at a house in the countryside, enlists Camillo, who is still in Bohemia, to help him get to the bottom of Florizel's business at the house. The two disguise themselves and attend a sheep-shearing celebration that Perdita



"Shakespeare—The Winter's Tale—Act V, Scene III" by William Hamilton, 18th-19th Century.

SYNOPSIS CONTINUED...

is organizing. At the celebration, Polixenes learns of Florizel's love for Perdita and forbids Florizel from seeing her any longer.

Camillo has been gone from Sicilia for sixteen years—ever since he escaped from the land with Polixenes. While he has enjoyed his time in Bohemia, he would like to return to Sicilia and sees the dilemma Perdita and Florizel find themselves in as a perfect opportunity to orchestrate a trip back to his homeland. Pitching the trip as a way to escape Polixenes' cruelty, Camillo sends Florizel and Perdita to Sicilia promising that the king there, Leontes, will receive them. Meanwhile, Camillo convinces Polixenes that they must pursue Florizel and Perdita. Ultimately, this plan allows Camillo to travel back to Sicilia.

However, before Polixenes and Camillo can follow the pair, the shepherd reveals to Polixenes the documents that he found next to Perdita when he first spotted her on the shore sixteen years ago, revealing that Perdita is the princess of Sicilia. With this information, Camillo and Polixenes set sail for Sicilia.

When Florizel and Perdita arrive, Leontes welcomes the them. Polixenes and Leontes make peace with each other, and Camillo and Polixenes reveal that Perdita is Leontes' daughter. There is much celebration with this news. The whole group decides to pay a visit to Paulina's home, where she keeps a statue of the late Hermione, so that Perdita may see what her mother looked like. When Paulina unveils the statue, Leontes is astonished—the statue is so life-like that Leontes thinks he sees it breathe. Paulina orders the statue to come to life and as it does, we learn that this is the real Hermoine, who was in the care of Paulina for the past sixteen years. As the play ends, the family is reunited, and the promise of a wedding between Perdita and Florizel rings in the air. ♦

ABOUT THE PLAYWRIGHT: **WILLIAM SHAKESPEARE**

William Shakespeare, a poet, playwright, and actor, was born on April 23, 1564 in Stratford-upon-Avon in England to John Shakespeare and Mary Arden. While Shakespeare's plays and poetry have endured the test of time and are of the most well-known works in Western literature, very little documentation of Shakespeare's life exists beyond public records of his birth, death, marriage, and financial transactions.

Shakespeare's education began at home. The fact that Shakespeare's mother was the executor of her father's will suggests that she was literate. Shakespeare would have grown up hearing fairytales and fables from her and his father. He also would have learned to read the Bible at home. In addition to his home education, Shakespeare most likely attended the King's New School, a grammar school in Stratford, where his studies would have been almost exclusively in Latin.

When Shakespeare was 18, he married Anne Hathaway, who was 26 years old. The two had a rushed marriage because Anne was already pregnant at the time of the wedding. The couple welcomed their first child, Susanna, six months after the ceremony. Anne later gave birth to twins Hamnet and Judith, however, Hamnet died when he was just eleven years of age.

From 1585-1591, not much is known about Shakespeare's life and this period is often referred to as the "lost years." However, it is clear that he moved to London to pursue theatre at some point during this time (probably around 1587). In 1592, Shakespeare had established his reputation as an actor and playwright in London. During that year, it is believed that the Lord Strange's Men, a prominent acting company at the time, performed one of Shakespeare's plays—most likely *Henry VI, Part I*. Shakespeare later became an original member of the Lord Chamberlain's Men, one of the two theatrical companies legally approved to perform within London city limits at the time. During his time as a member of the Lord Chamberlain's Men, Shakespeare wrote many of his most prolific works.

In 1599, Shakespeare became the chief shareholder in the Globe Theatre, a newly-built performance space in London. His plays were regularly performed there until 1613 when a fire that began during a production of Shakespeare's *Henry VIII* burned the theatre down. The Globe was rebuilt by 1614, but was destroyed again in 1644, two years after the Puritan English government closed all theatres.

Over the course of about twenty years, Shakespeare created a staggering body of work including 154 sonnets,



"William Shakespeare" associated with John Taylor, c. 1600-1610.

3 narrative poems, and 38 plays that continue to be performed around the world today. Sometime Between 1610 and 1612, Shakespeare retired to Stratford-upon-Avon, where he died in 1616 at the age of 52. It is believed that he died on the same day he was born, April 23rd. He is buried in the Church of the Holy Trinity in Stratford-upon-Avon. ♦

TIMELINE OF SHAKESPEARE'S LIFE

- 1564** William Shakespeare is born on April 23 in Stratford-upon-Avon to John Shakespeare and Mary Arden.
- 1582** Shakespeare marries Anne Hathaway. Their marriage license is issued on November 27th.
- 1583** Shakespeare's first child, Susanna, is born in May, just six months after the wedding of Shakespeare and Anne Hathaway. Susanna is baptized on May 26th.
- 1585** Anne Hathaway gives birth to twins, Hamnet and Judith. They are baptized on February 2nd.
- 1585 - 1591** "The Lost Years." No records of Shakespeare's life during this period exist. At some point, he travels to London.
- 1590 - 1592** Shakespeare begins to write plays during this time. His earliest works are *The Taming of the Shrew*, *Henry VI Parts I, II, and III*, *Two Gentlemen of Verona*, *Titus Andronicus*, and *Richard III*. The exact dates these plays were written and first performed is unknown.
- 1592** While it is unclear when Shakespeare left Stratford-upon-Avon, by this time, Shakespeare has established a reputation in London as an actor and a playwright. This same year, a plague breaks out in London, and theatres are closed.
- 1593** Shakespeare writes *Venus and Adonis*, a long, narrative poem based on Book 10 of Ovid's *Metamorphoses*.



"The Original Globe Theatre," artist unknown.

- 1594** Theatres re-open after the plague. Shakespeare becomes a founding member of The Lord Chamberlain's Men. *The Comedy of Errors* is performed for the first time.
- 1596** Shakespeare's son, Hamnet, dies at age 11.
- 1599** The Globe Theatre opens in London. Shakespeare becomes a shareholder of the theatre.
- 1600 - 1610** Shakespeare writes a number of his most loved tragedies during this time including *Hamlet*, *King Lear*, and *Macbeth*.
- 1603** Queen Elizabeth I dies, and King James I ascends the throne. He becomes the patron of Shakespeare's theatre company, The Lord Chamberlain's Men, who change the name of their company to The King's Men in honor of King James I.
- 1609** Shakespeare's sonnets are published. Shakespeare is believed to have written the sonnets at some point during the 1590s.
- 1611** *The Winter's Tale* is first performed at the Globe Theatre in May and *The Tempest* is first performed in court in November.
- 1613** The Globe Theatre burns down during the first performance of Shakespeare's *Henry VIII*.
- 1614** The Globe Theatre is rebuilt.
- 1616** Shakespeare dies at the age of 52 in Stratford-upon-Avon. It is believed he died on April 23rd. He is buried in the Church of the Holy Trinity.
- 1623** John Heminges and Henry Condell collect and publish Shakespeare's plays in Shakespeare's Comedies, Histories, and Tragedies. This publication is also known as The First Folio.



"Shakespeare's Birthplace," Stratford-upon-Avon.

HISTORICAL CONTEXT: ELIZABETHAN SOCIETY

The Winter's Tale is set in an ambiguous and mythical time period. Frequent references to Greek gods and goddesses as well as the interest characters have in prophecy and Apollo's oracle suggest that the action of the play draws upon ancient Greek mythology. However, the social structures and hierarchies of both Sicilia and Bohemia seem to draw upon the social structures and hierarchies of Elizabethan England.

Social Structure

Shakespeare was a prominent playwright during the late Elizabethan Era. This historical era began in 1558, when Queen Elizabeth I became the ruling monarch of England. The structure of English society during this period was rigid and provided little opportunity for social mobility for members of lower classes. Opportunities for social advancement for women and people of color were even more limited. In Elizabethan society, a person's birth often determined their social status. During this period, many people believed and operated according to The Great Chain of Being. This concept is rooted in the idea that all things have a proper place in an overarching social hierarchy—from the smallest grain of sand all the way up to the highest angel. The tiers of Elizabethan social structure can be broken down as follows from highest to lowest status:

- The Queen
- The Court—Made up of the English Nobility.
- Merchants—Well-off citizens without royal connections. Individuals in this social class often took positions in town councils and local government.
- Livery Companies—Institutions that controlled what was bought and sold. Companies specialized in certain products such as wine, cloth, and jewelry.
- Apprentices—Young men who paid workers in Livery Companies in exchange for experience learning trades.
- The Poor—The lowest status of citizen. By 1569, a welfare system was in place in the City of London to help the able poor find food and work.

Art and Culture

The Elizabethan Era is considered a "golden age" of art and culture in English history. During this time, there were two trends in art and communication that caused significant shifts in the country's cultural landscape—the



"Queen Elizabeth I" (The "Darnley Portrait") by an unknown artist, c.1575.

popularization of printed materials and the popularization of live entertainment.

While Johannes Gutenberg, an inventor who was politically exiled from Germany, had invented the Gutenberg Press over one hundred years prior to the start of Elizabeth's reign in England, printed materials were among the greatest commodities actively produced and sold in Elizabethan London. Advances in printing technology made it possible to churn out printed pamphlets, sermons, plays, poems, proclamations, and diatribes at a remarkable rate. The increased popularity and accessibility of printed materials allowed for stories and ideas to circulate among English urban centers faster than ever before.

Live entertainment proved to be a cultural staple in Elizabethan society. In fact, despite the disparity that existed among social classes in the era, live entertainment provided members of all social classes the opportunity to gather and experience anything

HISTORICAL CONTEXT: ELIZABETHAN SOCIETY CONTINUED...

from stories to songs to sports. Theatre proved to be particularly popular with members of all social classes. From the poor, who stood on the ground level of theatres throughout theatrical productions and who were thus called “groundlings,” to the nobility who sat in the higher tiers of seats, theatre was accessible to people from all ranks of society. ♦

Edited from:

Picard, Liza. “The Social Structure in Elizabethan England.” *The British Library*, The British Library, 17 Feb. 2016, www.bl.uk/shakespeare/articles/the-social-structure-in-elizabethan-england.

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Rasmussen, Eric, and Ian DeJong. “Shakespeare’s London.” *The British Library*, The British Library, 2 Oct. 2015, www.bl.uk/shakespeare/articles/shakespeares-london.



“Civitates Orbis Terrarum” Map of London by Georg Braun, Frans Hogenberg, and Joris Hoefnagel, c. 1600-1623.

A WOMAN'S LOT: THE ROLES AND RIGHTS OF WOMEN IN ELIZABETHAN SOCIETY

Queen Elizabeth I made history when she famously decided not to marry and instead rule England as the sole monarch. Before Elizabeth I, no woman had ever ruled the country alone. While Elizabeth's radical decision to rule without a husband heralded some degree of hope and progress in regard to the rights allowed to women at the time, women in Elizabethan England at large were not granted the same liberties as men.

The disparity between men and women began with the limited amount of education available to young girls. While some girls, typically girls of higher social status, were able to attend grammar school, they were not allowed to attend university or work in any professional field. Much of a young woman's education centered on how she might be a proper wife and mother.

Women were not able to own or inherit property. These laws regulating property ownership and inheritance at the time fundamentally excluded women from being able to achieve any kind of financial independence. A woman's financial status and stability depended entirely on the men in her life. In childhood and adolescence, girls depended on their fathers for financial backing, and in marriage, women depended on their husbands. Any property belonging to a woman's family would be passed down to the family's eldest son, regardless of the eldest son's age—a family could have a 20-year-old daughter and an infant son, and the son would still be the sole inheritor of the family's property. Should a family have no male heirs, the eldest daughter would be allowed to inherit her family's property. However, even if the circumstances were such that a woman was legally allowed to inherit, a woman inheriting anything was often deemed socially unacceptable and, in many cases, families went out of their way to procure male heirs to prevent the eldest daughter from inheriting.

Because of the laws preventing women from owning and inheriting property, nearly all women in the Elizabethan Era married. Because marriage was an important aspect of society, there were many social and legal codes surrounding marriage practices. However, during the Elizabethan Era, marriage laws and practices began to shift slightly, allowing for a bit more marital freedom. For example, in 1604, a law was passed that allowed a man and woman to marry without the consent of either's parents. Before this period, marriages often functioned solely as alliances between families in order to protect or advance a family's wealth and social status. While marriages still often functioned like this in the Elizabethan Era, the new law appealed to the growing trend of placing affection and love at the core of a marriage.



"Portrait of a Woman and Child" by Anthony van Dyck, 1620-1.

Women in Shakespeare's Plays

The women in Shakespeare's plays, particularly in Shakespeare's comedies and romances, tend to challenge what it meant to be a proper woman in Elizabethan England. In *As You Like It*, *Twelfth Night*, and *Two Gentlemen of Verona*, we see heroines cross dress as they travel through a forest or to a land. When they do so, they adopt an appearance and manner so precise that tricks nearly everyone they encounter. In presenting as men, these comedic heroines contradict the social expectations assigned to them by their gender and social status, even if only for the time that they present as male.

Other comedic and romantic heroines in Shakespeare's canon use language and wit to defy social expectations. Beatrice in *Much Ado About Nothing* engages Benedick in frequent battles of wit and word play, often outshining him; at the start of the play, she embodies a fierce sense of independence. Paulina in *The Winter's Tale* similarly uses language as a means to combat and refute Leontes' false accusations against Hermione. Breaking away from the expectation of a woman of her status to quietly allow Leontes to proceed in wrongfully condemning Hermione, Paulina makes clear that Leontes has lost her respect.

Sir Walter Raleigh, a contemporary of Shakespeare and

A WOMAN'S LOT: THE ROLES AND RIGHTS OF WOMEN IN ELIZABETHAN SOCIETY CONTINUED...

a poet, notes how the women in Shakespeare's plays, particularly comedies and romances, "are almost all practical, impatient of mere words, clearsighted as to ends and means. They do not accept the premises to deny the conclusion, or decorate the inevitable with imaginative lendings." ♦

Edited from:

McManus, Clare. "Shakespeare and Gender: The 'Woman's Part'." *The British Library*, The British Library, 10 Feb. 2016, www.bl.uk/shakespeare/articles/shakespeare-and-gender-the-womans-part.



"Portrait of a Woman" by Imitator of Gonzales Coques, circa 1650.

WILLIAM SHAKESPEARE'S ROMANCE PLAYS

Shakespeare's canon of plays can be roughly divided into four basic genres: tragedies, comedies, histories, and romances. Seven years after Shakespeare's death, John Heminges and Henry Condell published the First Folio, the first published collection of Shakespeare's plays. The official title of the First Folio printed on the title page of the collection is "Mr. William Shakespeare's Comedies, Histories, & Tragedies." This collection was the first time that Shakespeare's works had been grouped by genre.

Since the publication of the First Folio, interpretations of Shakespeare's plays have evolved. New interpretations and analyses of the plays have led to the creation of a fourth category for the few Shakespeare plays that do not seem to entirely fit the traditional archetypal mold of a tragedy or that of a comedy—romances.

Shakespeare's romance plays are a mix of tragedy and comedy. The mark of a Shakespearean tragedy is that the play ends in a number of deaths, onstage and off, while Shakespearean comedies characteristically end in marriages. Romances typically begin as tragedies, but do not end that way. Because of this, romances are often referred to as "tragi-comedies." The plays that fall into this particular category include:

- *Pericles* (written in 1608)
- *Cymbeline* (written in 1610)
- *The Winter's Tale* (written in 1611)
- *The Tempest* (written in 1611)

It is interesting to note that Shakespeare began to write these romances toward the end of his career and the end of his life, as these plays focus greatly on the effects of the past on the present. These plays are imbued with a melancholy tone, and the action of the play tends to center on remedying a past injustice. Forgiveness is central to the endings of the romance plays. While not all of the wrongs committed over the course of the play are righted, much of what is broken is mended.

Romance plays take a looser approach to time than Shakespeare's comedies, tragedies, and histories. In *The Tempest*, Shakespeare explores how time functions in narrative storytelling by adhering to what is known as the Unity of Time—that is, that all of the action in the play takes place in the same amount of time it takes for



Viola Allen as Hermione (Act 5, scene 3), 1904. Byron Company, New York.

the play to run its course. Conversely, in *The Winter's Tale*, Time appears on stage as a character to bridge a sixteen-year gap in the narrative. Reflection plays a key role in these plays as characters grapple with events of the past and embark on a physical or emotional journey toward a place of peace and reconciliation. By the end of a romance play, the surviving characters have changed and matured.

Elements of magic and fantasy play significant roles in the romance plays. These elements contribute to an ambiguous and mystical setting for each of the plays—none of the romance plays take place strictly within the realm of a familiar reality. The elements of magic and mystery complement the transformations that the characters make throughout the play. ♦

A TALE RE-TOLD:

THE SOURCE MATERIAL FOR *THE WINTER'S TALE*

Shakespeare was notorious for using extant texts and stories as the inspiration for his plays. *Othello* is based on a short story by Giovanni Battista Giralaldi called "Disdemona and the Moor." *Romeo and Juliet* draws inspiration from Arthur Brooke's 1562 poem titled "The Tragical History of Romeus and Juliet," which itself is based on a story well-known in French and Italian literature. *Much Ado About Nothing* has its roots in Ariosto's *Orlando Furioso*. Similarly, *The Winter's Tale* is not an entirely original narrative. Critics have long regarded *The Winter's Tale* as a play, in large part, derived from Robert Greene's 1588 romance novella, *Pandosto, The Triumph of Time*.

The prime inspiration Shakespeare took from Greene's novella appears to be Greene's basic plot. There are also many verbal echoes of Greene's work present in *The Winter's Tale*—that is, Shakespeare incorporated some of the language and language style from Greene's original work into the play. However, even in drawing significant inspiration from Greene's novella, Shakespeare made the play distinct from its source text by changing all character names and introducing several changes and additions to the plot. For example, Shakespeare modifies Leontes' character arc. While Shakespeare makes Leontes' suspicion more groundless than it appears in the original, he also revises the original story's tragic ending in which the Leontes character kills himself after discovering he has lusted after the Perdita character, unaware that she is his daughter. Shakespeare also creates the characters Paulina and Antigonus—characters who are integral to the unfolding of the play's particular telling of the events. Probably the wildest addition to the original's plot is Shakespeare's inclusion of a bear. In regard to the reason for the bear's presence in the narrative, Shakespeare may have been inspired to introduce the animal by *Mucedorus*. A chivalric romance, *Mucedorus* includes scenes featuring a bear and had been revived in court around 1610, approximately the same time Shakespeare began to write *The Winter's Tale*.

While Robert Greene's work acts as a source text for the basic plot of *The Winter's Tale*, Shakespeare turns to tales rooted in classical Greek mythology as additional source material for the play. The names Shakespeare chooses for the characters in the play instantly call upon classical Greek traditions. The names of each of the major characters in *The Winter's Tale* function as allusions to Greek tales specific to a character's nature. Some of the classical Greek names in *The Winter's Tale* include:

- Leontes—based on the misogynistic Leonidas I, King of Sparta from 489-480 BCE
- Hermione—in works by Homer, Euripides, Plutarch, and Ovid, she is the daughter of Menalaus and Helen of Troy. What is more, the 1592 novel, *Eupheus Shadow* by Thomas Lodge, includes the story of a slandered wife named Euromine (nearly a homophone of Hermione) who dies and is transformed into a painted statue.
- Polixenes—possibly rooted in Polyxemus, the son of Medea, a character who is innocent and wronged.
- Autolycus—perhaps based on Autolycus, son of Hermes and Chione, a famous thief who could make himself invisible, sailed with Jason and the Argonauts, and was Odysseus's grandfather.

The influence of Greek mythological stories in *The Winter's Tale* extends beyond providing backstory through character names. Apollo and his oracle play an important role in the action of the play. In his search for more definitive evidence of the affair between Hermione and Polixenes, Leontes sends two messengers to consult Apollo's oracle in Delphos. This is the same oracle that appears throughout ancient Greek drama and literature—characters in the classical Greek canon consult this specific oracle frequently in times of confusion and chaos.

The structure of Shakespeare's play also echoes that of ancient Greek drama. Typically, in ancient Greek tragedy, all violence and death occurs off stage. The same is so in *The Winter's Tale*—we do not see Mamillius or Hermione die, we only learn about their deaths through others who announce them to the court. Usually, the most violent act in a Greek drama would occur at the climax of the narrative. While there is no violence or death at the climax of *The Winter's Tale*, we still only hear about the reconciliation between Leontes, Polixenes, Camillo, Florizel, and Perdita through three messengers who describe the action. In using a third party character to describe important action, including Apollo's oracle in the narrative, and including distinctly Greek character names in the play, Shakespeare situates his work within the realm of ancient Greek theatrical and literary traditions. ♦

Edited from:

"Dates and Sources | *The Winter's Tale*." Royal Shakespeare Company, www.rsc.org.uk/the-winters-tale/about-the-play/dates-and-sources.

and

Showerman, Earl. "Look Down and See What Death Is Doing: Gods and Greeks in *The Winter's Tale*." *The Oxfordian*, 2007.

A CHANGE IN THE WEATHER: THE ROLE OF THE SEASONS IN *THE WINTER'S TALE*

Seasonal change is at the core of *The Winter's Tale*. The title of the play hints at as much. From its tragic and wintry beginnings to its hopeful and spring-like end, the seasons in *The Winter's Tale* underscore and emphasize the emotional states of the characters and the tonal styles of the narrative. Overall, the play could be seen as the progression from winter to spring.

The play begins in wintertime. We learn this from Mamillius in the second act when he says, "A sad tale's best for winter. I have one / Of sprites and goblins." In literature, winter is often seen as a symbol of death, isolation, and sadness. These symbolic feelings toward the season are based in the physical changes the environment undergoes in wintertime. In winter, trees have lost their leaves, and animals go into hibernation or migrate south. The days are shorter, the nights longer. As a result of the changes in the environment, people in winter are subject to changes in mood and behavior. Psychological research on the effects of winter on moods indicates that the season can cause increased feelings of irritability, agitation, anxiety, and social withdrawal along with increased instances of feeling hopeless and low energy.

We see effects of winter impact and impede Leontes' judgement when he convinces himself that Hermione and Polixenes are having an affair based on no concrete evidence. In winter, Leontes' anxiety about his wife's infidelity runs high. He ultimately withdraws socially as he maintains his accusations even against the advice of his trusted courtiers.

What is more, the action of the first half of the play is wintry in tone. Hermione is sent to prison without concrete grounds to support a criminal charge. There, she is forced to give birth to her second child before standing trial for a crime she did not commit. From there, grief has a domino effect on the royal family. Mamillius, overcome by the drastic changes in his family's dynamic dies, and Hermione dies—so we are told—out of the grief she feels in the wake of Mamillius's death. The domino effect continues as Leontes, struck by the amount of destruction his jealous accusations have caused, spirals into a state of profound heartache as he vows to atone for his actions.

Sixteen years later, spring is in the air, literally and tonally. We learn that it is late spring or early summer when we hear that Perdita is hosting a sheep-shearing celebration. Traditionally, sheep-shearing festivals occurred in England in the early summer. Beyond the practical purpose of shearing sheep's wool, these festivals were celebrations of the change in season. Perdita clarifies this when she

describes the time of year as "growing ancient,/ Not yet on summer's death or on the birth/ Of trembling winter" in Act 4. What is more, at the festival, Perdita hands out flowers to Camillo and Polixenes. Symbols of growth and change, the presence of the flowers in the text reinforces the more hopeful tone of the second half of the play. Music also plays an increasingly prominent role in the second half of the play, highlighting the shift from a somber tone to one of relative joviality.

Spring and summertime tend to serve as symbols of growth, transformation, rebirth, renewal, and return in literature. Like with winter, these symbolic meanings have basis in the physical changes the environment undergoes as the weather warms. Leaves begin to sprout on trees, and flowers bud and bloom. The rain the world receives in spring cleanses the earth and air. The days grow longer, and the nights shorter.

In the second half, the tone of the play becomes spring-like as the action of the play shifts its focus to the



"Winter" by David Teniers the Younger, circa 1644

A CHANGE IN THE WEATHER: THE ROLE OF THE SEASONS IN *THE WINTER'S TALE* CONTINUED...

budding relationship between Perdita and Florizel. Newly in love, the two are ready and excited to take the next step in their relationship and marry. In stark contrast to the first half of the play, which explored the destruction and death of a relationship, this half focuses on the promise of the couple's future. Even when Polixenes threatens the relationship by forbidding Florizel from seeing Perdita anymore, the love that the two share persists, and they take Camillo's advice to flee to Sicilia.

In Sicilia, the springtime tone of the play continues as Leontes and Perdita are finally reunited. In their reunion, Leontes has a rebirth in his identity as he is once again able to be a father figure. What is more, when Paulina's statue of Hermione animates and transforms into the Hermione, the family, as a whole, is reborn—minus Mamillius. As the play comes to a close, it offers a promising and budding future for each of the living characters. ♦



"Spring" by David Teniers the Younger, circa 1644.

THEMES

Justice and Injustice

The search for justice drives the action of *The Winter's Tale*. When Leontes begins to suspect Hermione and Polixenes of having an affair, he immediately begins to devise a plan that he believes will bring due justice to the wrong that has been committed against him—to have both Hermione and Polixenes killed, a severe punishment for a crime based purely on conjecture.

As much as Leontes may feel that an injustice has been done to him, his accusations are baseless. In enacting his plan to seek out justice for the crime he believes Hermione and Polixenes have committed without seeking out hard evidence and ignoring the advice of his courtiers, Leontes inherently acts unjustly. Sending Camillo to poison Polixenes, throwing Hermione in prison to await a trial for her life, and ordering that Hermione's baby be disposed of, Leontes lets the idea of justice consume him.

When Leontes sends Hermione to prison, she maintains her innocence in the crime with which she has been charged and for which she will face a potential death sentence. Before she is escorted out, she invokes the power of natural law and the divine to dole out justice and to protect the innocent.

Nevertheless, Leontes persists in his quest and causes great devastation to those he loves most along the way. It is not until Apollo's oracle has been read and both Mamillius and Hermione are dead that Leontes begins to see his error. When he recognizes that he has acted unfairly, Leontes continues to seek out justice, this time for his own actions.

In Acts 4 and 5, as Leontes takes a back seat in the narrative, the quest for justice continues to drive character conflict. Despite the fact that Polixenes was the subject of a false accusation, he is quick to dole out unfair punishments in the name of justice. When he learns that his son, Florizel, is in love with Perdita, the adopted daughter of a shepherd, Polixenes forbids Florizel from seeing Perdita again and threatens to punish the shepherd for allowing the relationship between Perdita and Florizel to develop. Polixenes believes Perdita to be the daughter of the shepherd and, in the name of preserving royal family lines, takes steps to seek justice for the perceived betrayal he has experienced at the hands of Florizel, Perdita, and the shepherd. Polixenes' justice also proves to be unfounded and unjust when he learns that Perdita is, in fact, the princess of Sicilia.

Jealousy

“But thus: if powers divine
Behold our human actions,
as they do,
I doubt not then but innocence
shall make
False accusation blush and tyranny
Tremble at patience.”

—Hermione, Act 2 Scene 2

At the root of Leontes' desire for justice is a profound jealousy. Leontes' jealousy feeds on the idea that Polixenes has won the favor of Hermione's love. Almost instantly after Hermione convinces Polixenes to extend his stay in Sicilia by one week—something that Leontes was not able to persuade Polixenes to do. Leontes begins to feel the physical impact of his near-instant jealousy:

“Too hot, too hot!
To mingle friendship far is mingling bloods.
I have *tremor cordis* on me. My heart dances,
But not for joy, not joy. This entertainment
May a free face put on, derive a liberty
From heartiness, from bounty, fertile bosom,
And well become the agent. 'T may, I grant.
But to be paddling palms and pinching fingers,
As now they are, and making practiced smiles
As in a looking glass, and then to sigh, as 'twere
The mort o' th' deer—O, that is entertainment
My bosom likes not, nor my brows.”

—Leontes, Act 1 Scene 2

After Leontes decides that Hermione and Leontes are having an affair, his jealousy begins to cloud his judgement and his capacity for reason. He will not listen to his friends and advisors, all of whom maintain that Hermione and Polixenes are innocent. He will not even entertain the idea that Hermione's newborn child may, in fact, be his. Instead, he sees the child as a physical symbol for the betrayal and jealousy he feels and orders the child to be left for dead in the wilderness. Leontes' jealousy is so pronounced and so profound that even when Apollo's oracle states that Hermione and Polixenes are innocent, Leontes is still compelled to punish Hermione, regardless. Ultimately, Leontes' baseless jealousy leads to the destruction of his family.

Honor and Loyalty

THEMES CONTINUED...

Questions of honor and loyalty are key to many of the plot points throughout *The Winter's Tale*. As Leontes grows suspicious of Hermione and Polixenes' relationship, he questions Hermione's loyalty to him as his wife and Polixenes' loyalty to him as one of his oldest and dearest friends.

When it comes to her trial, Hermione emphasizes that she places great value on her sense of honor. In response to Leontes' proclamation that death will be Hermione's punishment if she is found guilty of adultery, Hermione proclaims that she places a higher value on her reputation as an honorable person than she does on her life:

"But yet hear this (mistake me not: no life,
I prize it not a straw, but for mine honor,
Which I would free), if I shall be condemned
Upon surmises, all proofs sleeping else
But what your jealousies awake, I tell you
'Tis rigor, and not law."

Camillo also grapples with his own sense of honor and his loyalty when Leontes asks him to poison Polixenes. In his heart, Camillo is confident that Polixenes is innocent of the crime of which Leontes has accused him. And yet, Leontes is the king, and Camillo has vowed to serve him. Camillo must decide what is more important—acting honorably and refusing to poison a man he believes is innocent, or staying loyal to his king.

"But, for me,
What case stand I in? I must be the poisoner
Of good Polixenes, and my ground to do 't
Is the obedience to a master, one
Who in rebellion with himself will have
All that are his so too. To do this deed,
Promotion follows. If I could find example
Of thousands that had struck anointed kings
And flourished after, I'd not do 't. But since
Nor brass, nor stone, nor parchment bears not one,
Let villainy itself forswear 't. I must
Forsake the court. To do 't or no is certain
To me a breakneck."

Ultimately, Camillo opts for honor over loyalty, and decides to help Polixenes escape Sicilia. However, in his decision to do the honorable thing and save Polixenes, Camillo does not completely forgo his loyalty to his homeland. In fact, his loyalty to Sicilia is what drives him to persuade Florizel and Perdita to flee to the country when they are forbidden from remaining together in Bohemia. In this plan, Camillo sees an opportunity for him to return to his homeland and find reconciliation for the sixteen years he has been gone.

Florizel is also confronted with a situation in which he

must choose honor or loyalty when his father forbids him from remaining with Perdita. In remaining loyal to his father, Florizel would lose Perdita. However, because he has already promised to marry Perdita, he would be dishonorable if he went back on his promise. Like Camillo, Florizel ultimately puts more value on his honor.

Redemption and Forgiveness

After he realizes the amount of destruction his jealousy and false accusations have caused, Leontes vows to spend the rest of his life repenting and mourning the loss of his wife and son. Ultimately, he follows through with his vow. Sixteen years after the trial that tore his family apart, Leontes continues to mourn. Cleomenes, one of Leontes' courtiers, has seen Leontes grieve for so long and pleads for Leontes to forgive himself and to move on. However, Leontes cannot:

Cleomenes: Sir, you have done enough, and have performed A saintlike sorrow. No fault could you make Which you have not redeemed—indeed, paid down More penitence than done trespass. At the last, Do as the heavens have done: forget your evil; With them forgive yourself.

Leontes: Whilst I remember Her and her virtues, I cannot forget My blemishes in them, and so still think of The wrong I did myself, which was so much That heirless it hath made my kingdom and Destroyed the sweet'st companion that e'er man Bred his hopes out of.

It is not until Florizel, Perdita, Polixenes, and Camillo appear in Sicilia that Leontes is given the opportunity for more tangible forgiveness and redemption—he has the opportunity to make amends with those his actions directly affected. Polixenes and Camillo are quick to grant Leontes forgiveness, as is Perdita. In Sicilia, Polixenes is also able to find forgiveness from Florizel and Perdita for being so harsh with his previous orders that the two end their relationship. As the play comes to a close, Leontes is given an additional opportunity for forgiveness when Hermione returns. When she reanimates in the form of a statue, the royal family of Sicilia is able to reunite somewhat, even though Mamillius is still gone. In reuniting with those he directly harmed, Leontes is able to move forward, redeemed. ♦

SHAKESPEARE'S *THE WINTER'S TALE* AND THE TRANSFORMATIVE POWER OF THEATRE

BY DR. MIRANDA JOHNSON-HADDAD

William Shakespeare's *The Winter's Tale*, written around 1611, is considered to be one of the author's last four plays, which are known as the late Romances (after the Italian "romanzo," a poetic form) because they defy standard genre definitions. Like the other Romances (*Pericles*, *Cymbeline*, and *The Tempest*), *The Winter's Tale* is primarily a family drama, in which the author explores such themes as betrayal, loss, and forgiveness through the prism of the father-daughter relationship. In *Winter's Tale*, however, Shakespeare seems even more intrigued by the bond between husband and wife, and by the destructive forces of male paranoia and male sexual anxiety, forces that today we might describe as reflecting a culture of "toxic masculinity." Although other Shakespeare plays, especially the mature tragedies, focus on similar themes—male jealousy, doubt about the legitimacy of one's own children—these fears as presented in *Winter's Tale* occur without any cause (unlike *Othello*, Leontes has no Iago whispering insinuations in his ear), and the punishment for these sins is carried out swiftly and ruthlessly. But in the end, because *Winter's Tale* is a Romance and not a tragedy, forgiveness is granted and redemption is achieved, though not all losses are capable of being reversed.

Shakespeare's late Romances share many thematic features, including bizarre supernatural elements; storms and shipwrecks; separations and reunions; plotlines that play out over many years; and young lovers who ultimately triumph against all odds. But the overarching theme is always familial love and loss, and the need that all of us have for forgiveness. The Romances are sometimes described as "tragicomedies" or "comedies of forgiveness," because like the earlier comedies, the Romances end happily. But it is a mature kind of happiness: the peace that comes with gaining a greater understanding of human nature, rather than the joy of youthful love and of the multiple weddings that conclude the earlier plays. The ending of *Winter's Tale* may be the most bittersweet of any of the late Romances, because in this strange and strangely moving play, some actions cannot be undone, and not all losses can be restored. Nevertheless, any lingering heartache renders the forgiveness a much greater of a gift, and the consequent redemption that much more of a blessing.

The first three acts of *Winter's Tale* unquestionably read like tragedy. Leontes, the king of Sicilia, has without evidence accused his pregnant wife, Hermione, of committing adultery with his best friend, Polixenes, the king of Bohemia. The craven courtiers who surround Leontes are too fearful to stand up to him. Instead,

Hermione's friend Paulina, one of Shakespeare's most remarkable female characters, must speak truth to power. Her efforts prove fruitless, however; Leontes doubles down on his accusations, even defying the Oracle of Apollo when it proclaims Hermione's innocence. The retribution for this sacrilege is immediate and relentless: word is brought that both Mamillius, the king's son, and Hermione are dead, and the baby, Perdita, abandoned in the wilderness of Bohemia at Leontes' command, is thought to be irretrievably lost as well. Too late, Leontes realizes the madness of what he has done. But unlike Leontes, the audience will very soon learn that Perdita has survived and has been found by a kindly shepherd. For the audience, at least, hope remains; and the possibility of a shift away from tragedy is signaled by the words that the Old Shepherd speaks to his son in one of the loveliest lines in all of Shakespeare: "Thou met'st with things dying, I with things newborn."

The transition that occurs in Act 4 from tragedy to comedy is so abrupt as to be almost jarring. Bohemia, which was largely understood to be a fictitious locale during Shakespeare's time, represents one of the playwright's many "other" worlds, similar to the Forest of Arden in *As You Like It*, Illyria in *Twelfth Night*, or Prospero's island in *The Tempest*. Anything can happen in these places that exist outside of the "civilized" or courtly world, for they represent alternative psychological spaces as well as physical ones. The sheep-shearing festival further recalls the idealized country scenes described in pastoral literature, which was enormously popular in Elizabethan England, though somewhat out of fashion by the time Shakespeare was writing *Winter's Tale*. Act 4, which is unusually long for a Shakespearean Romance, is often significantly shortened in performance; and though this practice is usually all to the good, productions that pare Act 4 down too much run the risk of defeating its evident purpose, which is to alert the audience that we are now safely out of the realm of tragedy, and that despite any troubles that arise for the young lovers, Perdita and Florizel, the ending of the play will be a happy one.

If the late Romances seem to embody contradictory literary genres, they also occupy a dramatic space that is both satisfyingly theatrical and notoriously difficult to stage. *Winter's Tale* in particular presents many wonderfully dramatic moments, including the Oracle of Apollo; that famous bear at the end of Act 3; the Chorus-like speech by Time that opens Act 4; and, most memorable of all, the statue scene at the play's conclusion. Such moments may strain credulity, yet they

SHAKESPEARE'S *THE WINTER'S TALE* AND THE TRANSFORMATIVE POWER OF THEATRE CONTINUED...

also remind us of what we love most about theatre—its spectacle, its fantasy, and its ability to take us out of ourselves. Several characters in *Winter's Tale* call attention to and comment upon the improbable and fantastical nature of the play—and, by implication, of every play—even as they urge us to embrace this same unbelievability.

Nevertheless, despite the joy afforded by these moments, there's no denying that *Winter's Tale* can be challenging to stage. All too often, production choices that attempt to resolve certain problems have ended up creating new ones. One example is the choice that some directors have made to double cast Hermione and Perdita, as in the 1969 Royal Shakespeare Company production directed by Trevor Nunn, in which a young Judi Dench played both Hermione and Perdita. This choice has been repeated occasionally by later directors, but the text does not support this double casting, and it inevitably makes for an awkward final scene. A more successful doubling can be seen in the 1999 Royal Shakespeare Company production directed by Gregory Doran, in which actress Emily Bruni played both Mamillius and Perdita, a doubling that gave an added resonance to the Oracle's prophecy that "the king will live without an heir if that which is lost be not found." The biggest staging headache, though, is surely caused by the problem of what to do with that bear. We do not know whether in Shakespeare's time the bear would have been played by an actor in a bear costume or by an actual bear, perhaps borrowed from the Bear Garden next door to Shakespeare's Globe theatre (though the latter theory is no longer widely believed). This tricky dramatic moment, if not handled effectively, may cause the audience to laugh at what is, in fact, a tragic event; but if handled well, the moment can produce genuine awe and wonder. Similarly, the statue scene that concludes the play presents enormous physical challenges for the actress playing Hermione; but if navigated successfully, the statue's awakening truly feels like the emotional center of the entire play, as it should.

The tension inherent in these moments may account in part for why *Winter's Tale* is one of Shakespeare's less-performed plays. Certainly any audience viewing this play would be well-advised to take Paulina's words to heart: "It is required / You do awake your faith." Shakespeare often explores the implicit contract between actors and audiences. With characters such as the Chorus of *Henry V* and Gower of *Pericles*, and with the theatrical metaphors employed by so many of his characters, from Rosalind to Cassius, from *Lear* to *Cleopatra*, Shakespeare reminds us again and again that he was not only a playwright but an actor too; and these dual roles allowed him to

contemplate with special insight the way that suspension of disbelief must operate within the theatre. Perhaps in no other play does Shakespeare call attention to the need for an audience to believe in what they see onstage as clearly as he does in *Winter's Tale*, the very title of which alerts us to the inherent fictitiousness of what we are witnessing. As audience members, we always have the option to scoff at what we are seeing, to "hoot" at it, as Paulina says, "like an old tale." But if we choose to go this more cynical route, we inevitably rob ourselves not only of the delight that a given play can provide, but also of the profoundly redemptive power of theatre, and of the Romance plays in particular. We would do better, the playwright implies, to enter fully into the world we see onstage, fantastical and unrealistic as it may be, and to wholly embrace the play in all its glorious theatricality. Only then will we be able to participate fully in the play's transformative power, and only then may we truly appreciate the beauty and the wisdom that it offers us—much as Leontes himself is transformed and redeemed by Hermione's love and forgiveness. If we as theatregoers are able to do this, we will be the better for it; and we may well find that once we've done so, there isn't a bear in sight. ♦

ADDITIONAL RESOURCES

- For information about the source material for *The Winter's Tale*, see, among others, *The Riverside Shakespeare*, 2nd edition (New York: Houghton Mifflin, 1997), introductory material to *The Winter's Tale*.
- Marjorie Garber's *Shakespeare After All* (Anchor Press, 2005) offers insightful discussions of Shakespeare's plays by a well-known Harvard professor. Several of Dr. Garber's lectures can also be viewed on YouTube.
- For historical background on Shakespeare and his plays, see *The Bedford Companion to Shakespeare*, edited by Russ McDonald (Bedford Books of St. Martin's Press, Boston and New York: 2001).
- For additional resources specifically on *The Winter's Tale*, see *The New Folger Shakespeare Library* edition, edited by Barbara Mowat and Paul Werstine (New York: Simon & Schuster, 1998), in the "Further Reading" section. NOTE: Although in general I recommend the New Folger editions, I do not recommend that edition for students who are reading *The Winter's Tale*. Teachers may wish to guide their students to the David Bevington or Arden editions instead.
- For a provocative re-imagining and updating of the play, see Jeannette Winterson, *The Gap of Time* (Hogarth Shakespeare Series: 2015). NOTE: Sexually explicit language and situations. For another re-imagining, see E.K. Johnston's YA novel *Exit, Pursued by a Bear* (New York: Penguin, 2016). NOTE: Disturbing themes, including rape. For yet another reimagining, see Helen Oyeyemi, *Gingerbread* (London: Penguin, 2019). NOTE: Disturbing themes, including what initially appears to be a suicide attempt by the young heroine (although she survives and explains that her intention was not to commit suicide, but that she was, in fact, tricked).

WORDS COINED BY SHAKESPEARE

Accused—*Richard II*, Act I, Scene I

How Shakespeare used it: To describe the person being charged with a crime or offense. This is the word's first known use as a noun. In this case Henry Bolingbroke and Thomas Mowbray are the accuser and the accused—Bolingbroke (the accuser) argues that Thomas Mowbray (the accused) is "a traitor and a miscreant."

"Then call them to our presence; face to face,
And frowning brow to brow, ourselves will hear
The accuser and the accused freely speak:
High-stomach'd are they both, and full of ire,
In rage deaf as the sea, hasty as fire."—King Richard II

Modern Definition: someone charged with a crime or offense (particularly relating to a criminal case).

Addiction—*Othello*, Act II, Scene II

How Shakespeare used it: meaning a strong preference for or inclination towards something. The herald encourages everyone to take pleasure in whatever most delights them or in whatever they are most inclined towards (their addictions.)

"It is Othello's pleasure, our noble and valiant general, that, upon certain tidings now arrived, importing the mere perdition of the Turkish fleet, every man put himself into triumph; some to dance, some to make bonfires, each man to what sport and revels his addiction leads him."—Herald

Modern definition: noun—an intense and destructive need to have or do something excessively.

Assassination—*Macbeth*, Act I, Scene VII

How Shakespeare used it: The word assassin was already known, but Shakespeare used assassination to describe a murder, or deed done by an assassin. In this soliloquy, Macbeth contemplates the murder or assassination of Duncan.

"If it were done when 'tis done, then 'twere well
It were done quickly. If the assassination
Could trammel up the consequence, and catch
With his surcease success; that but this blow
Might be the be-all and the end-all here,
But here, upon this bank and shoal of time,
We'd jump the life to come."—Macbeth

Modern Definition: The act of assassinating someone, where assassinate means to kill someone who is usually famous or important, often for political reasons.

Bedazzled—*The Taming of the Shrew*, Act IV, Scene V

"Pardon, old father, my mistaking eyes, that have been so bedazzled with the sun that everything I look on seemeth green."—Kate

Dwindle—*Macbeth*, Act I, Scene III

How Shakespeare used it: In this scene from *Macbeth*, the First witch tells the other two witches that she has been torturing a sailor whose wife was rude to her and explains to them how she will "drain him dry as hay" until he "dwindle, peak and pine". Dwindle in this sense is used to mean waste away.

"I myself have all the other,
And the very ports they blow,
All the quarters that they know
I' th' shipman's card.
I'll drain him dry as hay.
Sleep shall neither night nor day

Hang upon his penthouse lid.
He shall live a man forbid.
Weary sev'nights nine times nine
Shall he dwindle, peak and pine." —First Witch

Modern Definition: to gradually become smaller.

Fashionable—*Troilus and Cressida*, Act III, Scene III

How Shakespeare used it: Ulysses describes time through a series of metaphors and similes. One of the comparisons he makes is with a fashionable host. In this context, fashionable means a host who abides by the most current etiquette—who follows customs that are of the current fashion.

"For time is like a fashionable host that slightly shakes his parting guest by the hand, and with his arms outstretch'd, as he would fly, grasps in the comer: welcome ever smiles, and farewell goes out sighing."—Ulysses

Modern definition: Representing a popular trend or influence, particularly regarding personal styles.

Inaudible—*All's Well That Ends Well*, Act V, Scene III

"Let's take the instant by the forward top; for we are old, and on our quick'st decrees the inaudible and noiseless foot of Time steals ere we can effect them."—King of France

THE ART OF THE **SHAKESPEAREAN** INSULT

When we think of Shakespeare, we usually think of his plays and poetry. However, Shakespeare has also penned some of the most amazing insults. Far more interesting and colorful than the curse words we usually hear in modern conversation, the witty and acerbic Shakespearean insult is truly an art form. Next time you feel additional color is required in your conversation, try something Shakespearean! Go ahead!

Below are a few of Shakespeare's well-known insults:

"Thou art a boil, a plague sore, an embossed carbuncle in my corrupted blood."

"Heaven truly knows that thou art false as hell"

"I do desire we may be better strangers"

"I am sick when I do look on thee"

"Poisonous bunch-backed toad!"

"Thou lump of foul deformity"

ACTIVITY

Make Your Own Insult! Combine one word from each of the three columns below, then preface your combination with "Thou" to create your own Shakespearean Insult!

COLUMN 1

Artless
Bawdy
Bootless
Churlish
Clouted
Craven
Currish
Dankish
Dissembling
Droning
Errant
Fawning
Fobbing
Forward
Frothy
Gleeking
Goatish
Gorbellied
Infectious
Jarring
Loggerheaded
Lumpish
Mammering
Mangled
Mewling
Paunchy
Pribbling
Puking
Puny
Qualling
Rank
Reeky
Roguish
Ruttiesh
Saucy
Spleeny
Spongy
Surlly
Tottering
Unmuzzled
Vain
Venomed
Villainous
Warped
Wayward

COLUMN 2

Base-court
Bat-fowling
Beef-witted
Beetle-headed
Boil-brained
Clapper-clawed
Clay-brained
Common-kissing
Crook-pated
Dismal-dreaming
Dizzy-eyed
Doghearted
Dread-bolted
Earth-vexing
Fat-kidneyed
Fen-sucked
Flap-mouthed
Fly-bitten
Folly-fallen
Fool-born
Full-gorged
Guts-gripping
Half-faced
Hasty-witted
Hedge-born
Hell-hated
Idle-headed
Ill-breeding
Ill-nurtured
Knotty-pated
Milk-livered
Motley-minded
Onion-eyed
Pottle-deep
Pox-marked
Reeling-ripe
Rough-hewn
Rude-growing
Shard-borne
Sheep-biting
Spur-galled
Swag-bellied
Tardy-gaited
Tickle-brained
Toad-spotted
Urchin-snouted

COLUMN 3

Apple-john
Baggage Barnacle
Bladder Boar-pig
Bugbear Bum-bailey
Canker-blossom
Clack-dish
Clotpole
Coxcomb
Codpiece
Death-token
Dewberry
Flap-dragon
Flax-wench
Flirt-gill
Foot-licker
Fustilarian
Giglet
Gudgeon
Haggard
Harpy
Hedge-pic
Horn-beast
Hugger-mugger
Lewdster
Lout
Malt-worm
Mammet
Measle
Minnow
Miscreant
Moldwarp
Mumble-news
Nut-hook
Pigeon-egg
Pignut
Puttock
Pumpion
Ratsbane
Scut
Skainsmate
Vassal Whey-face

KEN BOOTH **LIGHTING DESIGNER**

What are you most looking forward to see come to life for *The Winter's Tale*?

The stormy coast of Bohemia scene will be a lot of fun to tech, in which I will be creating "violent storm" lighting effects in sync with Jeff Gardner's sound design. I imagine some interesting uses of side lighting mixed with some flashing lights will come into play. I am also looking forward to lighting Frederica Nascimento's impressive moving wall and doorway pieces, which will create a variety of light shafts when the walls are backlit.

How did you first become involved with A Noise Within?

I first became involved with A Noise Within during the Spring 1998 season, designing *Buried Child* and *The Seagull*, and followed that by designing all three productions of that fall season. Prior, I was aware that the company presented their shows in rep, which to me meant a single light plot (and adding specials) to light everything. Although I had worked on one-act festivals before which usually involves general lighting, I knew this would not be the case working at ANW. It has been a wonderful creative challenge to light multiple productions and make each show look unique.

How did you first become interested in lighting design?

I became interested in lighting design in a roundabout way. Following college, where I only read dramatic literature and attended university productions, I began volunteering at a very small theater in Hollywood (Stages Theater). Beginning as a house manager and eventually serving as the managing director, I was always involved in the technical elements on our productions, foremost the lighting. Our resident lighting designer became my mentor as I was slowly developing an interest and passion for that design discipline, and eventually the theater gave me my first show to light. Because of the extremely narrow and low-ceiling design of the theater, I learned a lot about how to design 'space,' since sets were extremely minimal. Every lighting fixture was used as a special, and lighting cues focused on sculpting and following actors around the stage.

What is the lighting designer's job? How are you going about designing for the spring rep season?

The role of a lighting designer is varied. At minimal, it is to provide enough illumination to showcase the actors, sets, and costumes, while keeping safety in mind. They work with the director, playwright, and set, props, projections, costumes, and sound designers to create a

rich and textured atmosphere that helps define place and time of the setting as well as psychological and emotional states of the characters. A lighting design can choose to be presentational and dynamic (i.e. for musicals) or subtle to keep focus on performances and script. The use of color, intensity, patterns (or 'gobos'), and timing helps immerse the audience into the story. To prepare for designing all the plays in the spring rep season, I attend rehearsals, study the set models and set research created by the scenic designer, and discuss with the director(s) their point-of-view of the play(s). Using this information, I can decide the look of the various 'worlds' the play(s) lives in, and what the audience should see and not see.

The designer must produce a light plot to specify placement of all lighting equipment, as well as furnish all associated design paperwork including hook-ups and cue lists.

What are some challenges that come with designing for multiple shows at once?

One of the biggest challenges to design different shows on the same space is that there needs to be an acceptance of compromising even when specific lighting treatment on the sets or multiple specials might be required.

Knowing the synopsis's of the plays and visualizing all the possible scenic and staging scenarios that one could imagine is the first step in designing for multiple shows at once. The designs must rely on economy in the number of lighting instruments, dimmers, and hanging positions that can be used. The productions have to share a general plot of front lighting, backlighting, side lighting, color washes, and texture washes. There should be minimal gel and circuit swaps between plays, and no re-focusing of lights. The use of LED fixtures greatly serves to cut down the number of lights needed because of their ability to create most any color imagined. Since lighting equipment is merely hardware (instruments, cable, dimmers, and console), the designer must use these common ingredients to create the variable and serviceable lighting designs.

Time is another challenge, since the designer must balance focus on each show as evenly as possible. That includes attending production meetings, rehearsals, tech/dress rehearsals, and previews.

Although the designer must primarily design the rep plot at the start of the season, the scenic designs are submitted at different intervals. Therefore, there will always be constant adjustments in the lighting plot to accommodate the new information that staggers in. ♦

SHAKESPEARE'S *THE WINTER'S TALE*: **FAMILIAR AND NEW**

By Dr. Miranda Johnson-Haddad

William Shakespeare's *The Winter's Tale*, written ca. 1611, is one of the author's last four plays, known collectively as the Romances because they defy standard genre definitions. Though very popular in Shakespeare's time, the Romances are not as familiar to contemporary audiences, and they tend not to be studied or performed as often as are Shakespeare's better known comedies and tragedies. Yet the Romances are full of stirring language and wonderful adventure, and their overarching themes are strikingly similar to those of the more famous plays. The Romances' focus on family relationships often makes them feel more profound and moving than some of the comedies, while the emphasis on forgiveness renders Shakespeare's last plays more uplifting than the bleaker tragedies. Lastly, the premium that all four of the Romances place on compassion and love make them as relevant in the twenty-first century as they were in the seventeenth.

The Winter's Tale explores themes that we also see in *Othello*, *Macbeth*, and *King Lear*. Like *Othello*, Leontes becomes enraged by jealousy and loses everything he holds dear. Unlike *Othello*, however, Leontes has no Iago whispering insinuations in his ear; he has absolutely no reason to behave as he does, and in his destructive jealousy, he is as much of a tyrant as *Macbeth*. Like *Lear* with Cordelia and with Kent, Leontes fails to recognize that true friends speak the truth, difficult as that may be to hear. In *Winter's Tale*, Shakespeare seems to be interested with how emotions, in their

purest, most abstract form, can wreak havoc; and his exploration of the destructive forces of male paranoia and sexual anxiety—forces that today we might describe as reflecting a culture of “toxic masculinity”—feels as contemporary as today's headlines.

If *The Winter's Tale* reminds us of Shakespeare's greatest tragedies, it also contains many themes that recall the playwright's comedies. The sheep-shearing festival in Act 4 reminds us of the idyllic pastoral worlds represented by the forest outside of Athens in *A Midsummer Night's Dream* and the Forest of Arden in *As You Like It*. The young lovers, Florizel and Perdita, are every bit as charming as any of the couples in the comedies, and we cheer them on just as enthusiastically. The Shepherd and his son bring to mind many colorful comic characters from Shakespeare's earlier plays. Finally, Paulina represents one of Shakespeare's strongest and most memorable female characters: a combination of Juliet, Portia, Cordelia, and Cleopatra, she combines the courage and unflinching honesty of youth with the grace and wisdom of age, and she functions as a spiritual guide to Leontes on his path to redemption. But of course, we need not be thoroughly familiar with any of Shakespeare's earlier plays in order to appreciate *The Winter's Tale* in all its wonderful theatricality. At the end of the day, we continue to enjoy Shakespeare's plays because they continue to move us, to entertain us, and to enlighten us—as all good stories, from great dramas to fairy tales, reliably do. ♦

GARRY LENNON **COSTUME DESIGN**

What attracted you to *The Winter's Tale*? What is most intriguing to you about this story?

This is the third time I have designed WT. I love the theme of redemption that runs through it. The story is so crazy but at the same time, it feels human. We watch people get obsessed and possessed, in a way, and it destroys lives in an instant. The healing or forgiveness of those acts takes time. It always reminds me of Grimm's fairy tales, illogical things happen but through fate/magic/trickery people find their way back to each other.

What is the costume designer's job? How did you begin your process for designing this show?

My job is to help the director and actors tell the story as clearly as possible. I work with the director to establish our point of view, the time period, and the needs of the action/story. From there I do a bunch of research and sketches. It's an evolutionary process that starts all over again when you work with the actors, budget, costume shop and so on. I like having sketches for the entire show – all of the costumes – but there are often discoveries you make when you are fitting the costumes or shopping that lead to exciting ideas that vary from your sketches. I love those discoveries – the sketches are a guide, but the process is fluid.

How did you first become interested in costume design?

I think all theatre artists started in performing and the interest grew from there. I loved being in plays but I also loved watching plays, working backstage, watching rehearsals, etc. I started making costumes for plays I produced in my backyard at around age 11. Then I realized while doing summer theatre that I could get paid to 'design' costumes or stage manage or direct – no one was paying the actors, so I thought it was a good deal. I've really been doing theatre all my life at this point. Mostly, I design costumes, but I sometimes design scenery, and I direct too. I miss performing but I've seen so many folks who are much better at it than I ever was! I love what I do!

What elements of this play does the costume design help tell the story?

I think there are several different elements that I help define. First, the passage of time – the first half is in the mid 1920's, the latter half is in the later 1930's, so I have to show that passage of time in the styles. Plus, there are several different class levels of characters throughout – so I have to delineate the upper class from the servants from the lower class, etc.

What piece of the show are you most excited to see come to life?

I think the final scene is going to be beautiful in every way, but I don't want to give it away. It contains one of my favorite moments in Shakespeare or any play. No matter what, it always chokes me up a little bit. I do think the Bohemia scenes will be great fun too. Oh, and the first scene is a great 1920's party that's going to be gorgeous. So, I guess I'm excited to see the WHOLE play come to life! ♦

ADDITIONAL RESOURCES

BOOKS:

Bloom, Harold. *Shakespeare: The Invention of the Human*. Fourth Estate, 2010.

Bloom, Harold. *Shakespeare's Romances*. Chelsea House Publishers, 2000.

Bryson, Bill. *Shakespeare: The World as Stage*. HarperPress, 2007.

Greenblatt, Stephen. *Will in the World: How Shakespeare Became Shakespeare*. W.W. Norton, 2005.

Shakespeare, William. *Folger Shakespeare Library: The Winter's Tale*. Simon & Schuster, 2016.

ARTICLES:

Schwartz, Murrury M. "The Winter's Tale': Loss and Transformation." *American Imago*, vol. 32, no. 2, 1975, pp. 145–199. *JSTOR*, www.jstor.org/stable/26303104.

Showerman, Earl. "Look Down and See What Death Is Doing: Gods and Greeks in The Winter's Tale." *The Oxfordian*, 2007.

FILMS AND TELEVISION EPISODES:

The Winter's Tale (1999) directed by Robin Lough

Branagh Theatre Live: The Winter's Tale (2015) directed by Rob Ashford and Kenneth Branagh

Shakespeare Uncovered: "The Winter's Tale" with Simon Russel Beale (2018) Episode by PBS

VIDEO CLIPS:

Straight Outta Stratford-Upon-Avon - Shakespeare's Early Days: Crash Course Theater #14:

<https://www.youtube.com/watch?v=FS2ndY5WJXA&list=PL8dPuuaLjXtONXALkeh5uisZqrAcPKCee&index=15>

Comedies, Romances, and Shakespeare's Heroines: Crash Course Theater #16:

<https://www.youtube.com/watch?v=ZjAqfh9aY9Y&list=PL8dPuuaLjXtONXALkeh5uisZqrAcPKCee&index=17>

ONLINE RESOURCES:

Folger Digital Texts' free online publication of *The Winter's Tale*:

<https://www.folgerdigitaltexts.org/?chapter=5&play=WT&loc=line-4.1.1>

Pandosto: The Triumph of Time by Robert Greene (the full text of the source material for *The Winter's Tale*):

<http://www.oxford-shakespeare.com/Greene/Pandosto.pdf>

Shakespeare Birthplace Trust Educational Resources:

<https://www.shakespeare.org.uk/>

ABOUT **A NOISE WITHIN**

A NOISE WITHIN A Noise Within produces classic theatre as an essential means to enrich our community by embracing universal human experiences, expanding personal awareness, and challenging individual perspectives. Our company of resident and guest artists performing in rotating repertory immerses student and general audiences in timeless, epic stories in an intimate setting.

Our most successful art asks our community to question beliefs, focus on relationships, and develop self-awareness. Southern California audiences of all ages and backgrounds build community together while engaging with this most visceral and primal of storytelling techniques. ANW's production of classic theatre includes all plays we believe will be part of our cultural legacy. We interpret these stories through the work of a professional resident company—a group of artists whose work is critical to their community—based on the belief that trust among artists and between artists and audience can only be built through an honest and continuing dialogue. Our plays will be performed in rotating repertory, sometimes simultaneously in multiple spaces, and buttressed by meaningful supporting programs to create a symphonic theatrical experience for artists and audience.

In its 27 year history, A Noise Within has garnered over 500 awards and commendations, including the Los Angeles Drama Critics' Circle's revered Polly Warfield Award for Excellence and the coveted Margaret Hartford Award for Sustained Excellence.

More than 45,000 individuals attend productions at a Noise Within annually. In addition, the theatre draws over 18,000 student participants to its arts education program. Students benefit from in-classroom workshops, conservatory training, subsidized tickets to matinee and evening performances, post-performance discussions with artists, and free standards-based study guides.

Guide Credits

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