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### What 'tis to Love

#### Rehearsal Schedule Revised 5/11/96

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What 'tis to Love

Shakespeare Music Schedule
6-10 services, pay negotiable

All rehearsals will be at

7:00 pm in Strother Theatre

1- ONE rehearsal sometime next week, if possible.
   We will read some music, discuss shows and schedules.

2- Sunday, March 31 (time negotiable, music only)

3- ONE of the following: (based on your availability)
   Tuesday, April 2 (with actors)
   Wednesday, April 3 (with actors)
   Thursday, April 4 (with actors)
   Friday, April 5 (with actors)

Tech Week:
4- either Saturday, April 6 (Run Show)
   or Sunday, April 7 (Run Show)
   plus:

5- Tuesday, April 9 (Dress)
6- Wednesday, April 10 (Dress)

SHOWS:
7- Thursday, April 11 8:00 pm Strother
   call 7:15 pm, preshow 7:30 pm

8- Friday, April 12 8:00 pm Strother
   call 7:15 pm, preshow 7:30 pm

9- Saturday, April 13 8:00 pm Strother
   call 7:15 pm, preshow 7:30 pm

10- Sunday, April 14 5:00 pm Strother
    call 4:15 pm, preshow 4:30 pm
The following information was presented during a performance at Hanover College in southern Indiana. My sister, Sara Godwin was instrumental in inviting us down to perform some scenes from the show on Sunday, March 17. Cast members from Romeo and Juliet, Twelfth Night, and The Tempest performed their scenes and participated in a question and answer session with the audience.

This information includes introductions to the scenes and topics for the discussion.
Introduction

Name and Personal Information

General Information
Workshop Production from Ball State University Dept. of Theatre and Dance Performance
Show runs April 11 - 14
Works in Progress
Part of a Thesis Project examining genre and courting relationships in Shakespeare includes scenes from 10 Shakespeare plays:
- Henry V
- Richard III
- Much Ado About Nothing
- Taming of the Shrew
- Othello
- As You Like It
- Midsummer Night's Dream

Today we will be performing scenes from:
- Romeo and Juliet
- The Tempest
- Twelfth Night

After the performance, we'd like to open it up to questions, we'll do our best to answer any questions on performing Shakespeare

Actors are not only in this show but have just finished a run of Pericles

Romeo and Juliet
one of Shakespeare's most popular plays
most date it as being written in 1595
Romeo and Juliet, members of rival families in Verona, meet at a dance in Juliet’s house and fall instantly in love. Despite the feud between their families, they are married. But the feud erupts in violence and Romeo, in retaliation for the murder of his friend, kills Tybalt--Juliet's cousin. For the murder, he is banished from Verona. Before he leaves for Mantua however, Romeo and Juliet have one secret evening together. Our scene takes place in Juliet's bedroom in the early morning hours. The young lovers are caught between their need to be together and the fact of Romeo's banishment. Through their language, they attempt to create a private world where the lark becomes a nightingale and the rising sun is nothing more than a meteor. Aware of the cost of this fantasy however, they soon return to the real world--a world in which Romeo must leave or die. His banishment, coupled with their secret marriage forces a hasty but passionate leave taking.

Romeo - David Storrs
Juliet - Dana Nichols
The Tempest
dated 1611
a play of magic and redemption, one of Shakespeare’s last plays

Twelve years before the play begins, Antonio, helped by the King of Naples, usurped his brother Prospero’s dukedom and cast Prospero and his daughter Miranda out to sea. Prospero becomes ruler of the remote island he lands on, and with the help of his spirit servant Ariel, has raised a storm to shipwreck his usurping brother, the King and the King’s son--Ferdinand. Ariel has lead Ferdinand (who believes his father dead) to Prospero’s cell, where he has fallen in love with the beautiful Miranda. Prospero, while wanting his daughter to be happy, tests Ferdinand by setting him to menial labor. Miranda finds Ferdinand hard at his task, and the young woman discovers feelings she has never had before. Caught between the desire to make contact with Ferdinand and the shyness that comes from encountering new situations, Miranda flits between the joy of her new feeling and the safety of her father’s world. For his part, Ferdinand is stunned by this new and pure creature. Prospero, invisible, watches their courtship with a pleased eye.

Miranda - Jessica Guthrie
Ferdinand - Joshua Coomer
Prospero - Michael Downey

Twelfth Night
dated 1601 - 1602
name comes from the festival marking the end of the Christmas Season
melancholy flavor
examines different types of love

Viola, shipwrecked in a strange country disguises herself as a boy and enters the service of the Duke Orsino. Viola soon falls in love with the man she is serving. Orsino however, has been sending love messages to the young countess Olivia, but each time she has scorned them. He tries again, sending his new page “Cesario,” who is Viola in disguise. Olivia, in mourning for the death of her brother, quickly sheds her mourner’s guise when she falls in love with “Cesario” at their first meeting. During this, their second encounter, Viola must try and court a lady in the name of a man she loves--while fending off advances from the lady herself. Viola must not offend Olivia, nor can she reveal her true nature. To compound matters, the compassionate Viola sympathizes with Olivia--she herself has a love that must remain unrequited.

Viola/Cesario - Carrie Schlatter
Olivia - Dana Nichols
Topics for Discussion

Genres - audience anticipates a play that will be true to its literary type

Histories - cover English history roughly from 1390s to 1485; may have invented this genre; royalty and the rich and their struggle for power; concerned with father-son relationships, family honor, and the acquisition of power; bolster the Tudor myth of history

R II, H I V 1 & 2, H V
H VI 1, 2, 3, R III
King John and Henry VIII

Tragedies - focus narrow and intense, concentrate on one figure and his struggles within himself and with society; exposes dark impulses; characters' lives are like our own but magnified;

Titus Andronicus
Romeo and Juliet
Julius Caesar
Hamlet
Othello
King Lear
Macbeth (Scottish Play)
Antony and Cleopatra
Coriolanus
Timon of Athens

Comedies - ends happily and no one dies; begin as potential tragedies but through the pluck of the heroine or the grace of the gods the tragedy is averted; end with beginnings - express the cycle of life

Comedy of Errors
Taming of the Shrew
Two Gentlemen of Verona
Love's Labors Lost
Midsummer Night's Dream
Merchant of Venice
Merry Wives of Windsor
Much Ado About Nothing
As You Like It
Twelfth Night
Troilus and Cressida
All's Well That Ends Well
Measure for Measure

Romances - fantastical; conflict of appearance and reality, discovery of self, redemption and forgiveness; filled with special effects

Pericles
Cymbeline
The Winter's Tale
The Tempest
Two Noble Kinsmen
Shakespeare's art is highly self-conscious. He often breaks the dramatic illusion to let us know that this is only a play and the characters only actors.

- **Asides** - speeches in which the speaker turns away from the other characters and reveals his true feelings to the audience, other characters cannot hear.
- **Soliloquy** - a speech in which the speaker is alone with his private thoughts. It is designed to inform the audience what he is really thinking, we may assume he is telling the truth.

**Types of Speech**
- **Verse** - heightens reality, royalty, lovers, heightened emotion; passion or heroism; order.
- **Blank Verse** - unrhymed iambic pentameter, closest feeling of any type of verse to natural speaking rhythms; rhythm depends on size, shape and place of words, midline punctuation and end of line pause.
- **Iambic Pentameter** - the standard metrical form that Shakespeare used; easy inflection and rhythm closely mimic the natural speaking voice; Each line contains ten syllables (five feet) consisting of an unaccented syllable followed by an accented one.
- **Sonnets** - 14 lines
- **Quatrains** - ABAB
- **Rhymed Couplets** - sound like jingles, signal end of scene - trick is to emphasize important words and oppositions.
- **Prose** - reserved for ordinary conversation and common people; used more as Shakespeare matured; realism, common sense or cynicism.

Characters may use both verse and prose - it shows situation, social status and reflects those in who he/she is talking to.

Nonconforming individualists release Shakespeare’s poetic energy best.

Strong effects created by interchange.

**Imagery**
- metaphor
- convey fact, quality, atmosphere
- an author’s imagery reveals his symbolic preoccupations and expresses an imaginative coherence in the world of the play.
- *subterranean play*
- indicates what is going on beneath the surface of plot and character.

**Characters**
- realistic and three dimensional
- symbolic
- heroines control comedies
- heroes control tragedies and histories
- villains pure unmotivated evil
- low characters - comic relief, back to the real world

**Structure**
- distinct beginnings middles and ends

Differences Between Performing Shakespeare and Modern Drama
The following list gives an idea of the flow of actors during the performance. The “chorus” people are those who read the interludes between scenes. They gave background information for the scene and presented our “take on it”—how it fit into the thesis as a whole. At times they played minor characters in the scene (as seen in the script). Cast members not being used as characters or chorus members in the intervals moved scenic pieces, which consisted of black blocks and minor properties.
What 'tis to Love - Chorus Flow Chart
Chorus - Bill Surber & Katie Otterman

Henry V - Paul Buranosky
Katharine - Robyn Norris
Alice - Nancy Moore
Isabella - Dana Nichols
Burgundy - Michael Downey

Chorus - Michael Downey & Jessica Guthrie

Richard III - Bill Surber
Anne - Carrie Schlatter

Chorus - Kim Ruse & David Storrs

Benedick - Michael Downey
Beatrice - Katie Otterman

Chorus - Rodney Coe & Carrie Schlatter

Petruchio - Josh Coomer
Katherina - Nancy Moore
Baptista - Rodney Coe
Tranio - Bill Surber
Gremio - David Storrs

Chorus - Warren Jackson & Jessica Guthrie

Romeo - David Storrs
Juliet - Dana Nichols
Nurse - Robyn Norris
Lady Capulet - Katie Otterman

Chorus - Robyn Norris & Bill Surber

Othello - Paul Buranosky
Iago - Warren Jackson
Desdemona - Jessica Guthrie

Chorus - Josh Coomer & Dana Nichols

Rosalind - Kim Ruse
Orlando - Rodney Coe
Celia - Jessica Guthrie

Chorus - Nancy Moore & David Storrs

Olivia - Dana Nichols
Viola - Carrie Schlatter

Chorus - Michael Downey & Robyn Norris

Ferdinand - Josh Coomer
Miranda - Jessica Guthrie
Prospero - Rodney Coe

Chorus - Carrie Schlatter & Paul Buranosky

Lysander - David Storrs
Demetrius - Bill Surber
Helena - Katie Otterman
Hermia - Kim Ruse
Oberon - Michael Downey
Puck - Warren Jackson


Henry V - Research

overflowing spirits and frankness - convincing picture of humorous-heroic man in love
the Christian prince, to complete his virtues must be married
the brisk and joyous wooing promises a happy marriage, although both Henry and Katherine have themselves well
under control ~ arden, xxviii
huge reserves of compassion ~ players 2, p.97
terrifying warrior king ~ players 2, p.97
intensely private man forced to live completely outwardly ~ players 2, p.98
his own personal concept of honor seemed fueled by tremendous repression--he was unable to release huge
amounts of humor and indeed violence...human expressions contained, but all the more charged and dangerous
players 2, p.101
solitude so painful...which can only be partially alleviated by the meeting with Katherine--one of the few people in the
play, paradoxically, who is in a position to understand Henry ~ players 2, p.102
demonic showman ~ players 2, p.103
it was almost the greatest challenge in the performance to make credible that this was the same man whom we had
seen throughout the play...the two characters do not speak each other's language but do literally in the
course of one brief interview fall in love ~ players 2, p.104
even in Henry's admirable wooing of Kate the French princess, there is something impersonal and larger than life.
Henry is adopting the impetuous bravado of Hotspur in relations with his wife, Kate, but the personal
dimension is almost entirely factitious. Although the wooing is enacted privately between Henry and
Katherine, accompanied by her gentlewoman and interpreter, Alice, it is nevertheless a dynastic event
crucial to the agreed upon terms of the treaty of Troyes with the King of France. It is a foregone conclusion
that Kate doesn't have the prerogative of refusal, yet the scene is acted with wit and verve on both
parts. Kate is charming and seductive and Henry represents himself as a plain king and a plain soldier with a
good heart who will win his woman like a warrior with scrambling...it is odd but characteristic of Henry that he
should use such a word...for his wooing of Kate as if she were a conquest of war (which indeed she is)...This
is not exactly a love scene but a wonderful demonstration of the irresistible attractions of Henry as a man
and king
All of Shakespeare, p.195-196
Richard III - Research

interaction with women characterized by his determination to cast women in unattractive roles: as scapegoat for men, currency of exchange between men, and cipher without men. MCI, p.46

When Anne charges him with the slaughter of her father-in-law, Henry VI, and her husband, Edward, Richard initially scrambles for a surrogate (blaming Edward 4 and Margaret) but then hits upon a far more effective line, accusing Anne as the primary "causer" of the deaths...thus Anne is responsible...Richard of course lies; he kills Edward and Henry so as to come closer to the throne, and he woos Anne for the same reason. MCI, p.47-48

Focusing upon Anne's guilt, Richard deflects responsibility from himself, and constructs a bond of alliance between Anne and himself, against the House of Lancaster, rendering her powerless MCI, p.48

In each instance, Richard blames women in order to benefit himself and, in so doing, he creates or destroys associational bonds between men MCI, p.49

encourage the reduction of the female status from person to thing exchanged

he realizes that in order to substantiate his claims to the position previously held by Henry 6, it is politic to align himself with Henry's daughter in law. Further, maneuvering himself into Anne's bed chamber, Richard moves closer to replacing Edward, former occupant thereof, and former heir to the throne. Thus, after killing Anne's "husband and father," Richard can assume their sexual and political roles. Finally, Richard's speech clarifies the function of women in the marital game: whether the game be one of exchange or one of substitution, the female serves as a piece to be moved by others, and a piece having value only in relation to others MCI, p.49-50

In sum, Richard woos both Anne and Elizabeth because of the position they occupy with respect to men. However, in proposing marriage (which might lead to a bonding of male to male through female), Richard does not seek a union with other men but rather replaces them by assuming their roles with respect to women. MCI, p.50

In considerations of the way Richard employs women as scapegoats and currency, younger female figures have received most attention MCI, p.50

Caught in a society that conceives of women strictly in relational terms (that is, as wives to husbands, mothers to children, queens to kings), the women are subject to loss of title, position, and identity, as Richard destroys those by whom women are defined: husbands, children, kings. MCI, p.50

Richard's general course of action is such to encourage women to abandon traditional titles, to de-identify themselves. Richard more specifically encourages this cipherization by confounding the integrity of titular markers: that is, by juggling titles without regard for the human beings behind these titles (although Richard does not restrict himself to female markers, females suffer more grievously from these verbal acrobatics than do males, who may draw upon a wider range of options with respect to identifying roles). MCI, p.53

Given Richard's perception of woman as enemy, as "other," we should not be surprised that the action of the play depends upon a systematic denial of the human identity of women MCI, p.54

When Elizabeth is denied visitation privileges, the Duchess and Anne support her maternal rights. Even when Stanley announces that Anne is to be crowned queen, the bond of sympathy between Anne and Elizabeth is not destroyed. Given her history of suffering, Elizabeth can respond now with feeling to Anne as Margaret could not when she was replaced by Elizabeth. MCI, p.56

a perversion of birth metaphors suggests the negative condition of women articulated in section 1 (from mother to non mother, etc.), while the persistence and importance of these metaphors suggest the very positive condition of women articulated in section 2 (as individuals having considerable power and human value). Although examples of the birth metaphor are so numerous as to render selection a problem, three categories may be arbitrarily distinguished: metaphor as descriptive of the condition of the times; as descriptive of Richard's activities and of Richard himself from the perspective of other characters; and as descriptive of Richard's mind as revealed in his own comments MCI, p.58

On one level, the process of the play is one of denial and deflation; as Richard destroys husbands, kings, and children, as he confounds traditionally stable sources of identity and subjects women to an unnatural association with the forces of death, he suggests that women are without value—or, even worse, that they are destructive of value MCI, p.60

Richard III moves in two directions. The first insists that women are purely media of exchange and have no value in themselves; the second, overriding the first, insists that even when used as currency, women's value cannot be completely destroyed MCI, p.60

He succeeds with Lady Anne because he is cleverer than she (as indicated by his superior command of rhetoric), but also because he is immensely attractive...this attractiveness is not, perhaps, physical—but Richard's deformity is too easily accepted at face value Arden, p. 105
His attractiveness lies chiefly in his ability to make us admire him, even while our better natures know perfectly well that what he is doing is monstrous.

Arden, p.105

we saw that Anne succumbs to Richard's wooing partly because he is attractive, but she would not have fallen so readily into such a terrible mistake if she too had not been corrupt. The scene opens with her dreadful curses: Richard is rights when he twits her that she knows no charity. Yet Anne, like Elizabeth, is characterized in a more realistic manner than Margaret or the Duchess.

Arden, p.110

Lady Anne is another grieving and cursing woman in the play, and although she succumbs to Richard's flattery and agrees to marry him, she begins in the same elegiac mode as Margaret, Elizabeth, and the Duchess of York. She enters with the corpse of Henry 6, her father in law, in the maimed rites of his funeral, and she utters freely "the lamentations of poor Anne" wife to Prince Edward, stabbed by Richard, and daughter in law of King Henry, also murdered by Richard. She curses Richard in artful rhetoric...When Richard suddenly appears, Anne is at a loss about what to do. She calls him devil and dreadful minister of hell, but she has no power to resist his bold actions. AoS, p.144

If Richard is indeed a lump of foul deformity, he is unlikely to blush at his misdeeds, and Anne seems to be entirely on the wrong track. Richard is easy and spontaneous and pursues his fulsome, Petrarchan flattery without the slightest hesitation. It is clear from the beginning that Anne is lost. When she says at the end, I would I knew thy heart, she is egregiously self deceived. AoS, p.144

He is bold and unreflective, witty, sardonic, frank, and a wonderful actor. He has no self pity about his own deformity, and in fact, boasts of his ugliness as if it were a God-given mark of distinction that sets him apart from ordinary men AoS, p.146

After he has proved to his own satisfaction that he cannot be a lover, he proceeds to woo Lady Anne against all odds and to win her, thereby disproving his own assumption. This is a typical game that delights Richard. AoS, p.146

One of the essential points of Richard's wooing of Anne is the utter contempt he has for her acceding to his patently histrionic, insincere, and grossly flattering courtship. AoS, p.146

Richard has only withering disdain for the foolish and sentimental Anne, whom he is already thinking of doing away with AoS, p.146

Richard himself sentimentalizes Anne's husband Edward, whom, three months ago, he stabbed...the trouble is that Richard doesn't believe a word he is saying. It is all histrionic display, and if it is true that his all does not equal "Edward's moiety," then the conquest of Anne is a proof of charms so irresistible that even he didn't recognize them before. His conclusion is flashy and shallow, and clearly even the sardonic Richard cannot persuade himself of its truth...pure sarcasm. Richard delights in toying with his own infinite possibilities, which is the mark of a true villain AoS, p.146-147

With the wooing of Anne, Richard is proud of the fact that he could succeed with her when she has "God, her conscience, and these bars against me." AoS, p.147
two plots linked by main theme of credulity and self deception- Benedick and Beatrice believe the stories of their friends Essays, p.104

Love's power to trip the heels, baffle the wits, and transform the person is a staple of Shakespearean comedy Essays, p.104

It does not need a critic to observe that Benedick and Beatrice are flirting from the beginning. The technique of a "merry war" is not unknown to clowns, and if Shakespeare had not happened to have met it in real life, he could have found it plentifully enough in literature. Essays, p.104

Nevertheless discussions as to whether Benedick and Beatrice are "really" in love will lead precisely nowhere. That in a sense is the point of their wit combat; what they think they are, what they really might be, what their friends think they are, are left as a series of alluring possibilities. "I confess nothing nor I deny nothing" says Beatrice at the climax of the church scene; it was a situation to which the practice of courtship must have given precedents enough. The dancing spray of the dialogue could not, at all events, rise from mutual boredom. Essays, p.104

(Beatrice)is hit, as Phoebe and Olivia were to be hit, by a good scolding from another woman. It seems to have been Shakespeare's grand strategy for subduing the female sex. Benedick on the other hand is caught with an appeal to his pity. The means are nicely varied; so are the responses. His long, natural and entertaining soliloquy...in its use of the debating form, with questions and answers, and the picture of the reluctant lover haled into love, against his will but not unwillingly. Benedick...takes to sonnetting...his physical transformation is not of the old fashion, to let himself appear distraught and ungarnered; on the contrary...he goes point devise ignorant of the rules. His wooing--and his sparring--is all conducted in russet yees and honest kersey noes: the language of the play is in revolt against courtly decorum throughout Essays, p.105

Yet Beatrice's reaction to the news is given in ten rhymed lines of extreme formality. This cannot be carelessness, remains of an old play, or laziness: it is a most important moment in the story. Yet here is the verbal equivalent of the dummy villain. Beatrice is shown still preserving some of her defenses until the climax of the church scene, her next encounter with Benedick, and therefore nothing personal enters into her confession because her feeling must be held back for the critical release. He, being given the wooer's role, can be allowed to speak his mind after the eavesdropping. Essays, p.105-106

both Benedick and Beatrice are comic without being ridiculous, and they provide the audience with the same kind of mirth that they are supposed to provide their friends. Their transparent attempts at disguising their feelings under the form of a toothache and a cold in the head, their slight peevishness and their extreme gullibility, Benedick's halting sonnet and February face, and Beatrice's extraordinary taciturnity, allow their friends to tease them, and the audience to indulge that particularly pleasing kind of superiority which arises when one's own predicaments are recognizably displayed in larger forms than life. If the two were not so admirable in all their more important actions--if Benedick were not so honest and soldierly, Beatrice so constant and loyal--there would be a good deal less pleasure in this identification. But to see characters in all other respects heroic reduced to such complete helplessness by Nature's ruthless device for ensuring that the world must be peopled is exhilarating in the extreme. Essays, p.106

Beatrice is called on for a moment of clarity which all the merry wars, the evasions and dissembling serve to throw into high relief--the moment when she is confronted and in her turn confronts Benedick with a choice. Like the choice of caskets, it is perilous: Benedick hesitates. For he has to give and hazard something which he weighs with the whole world Essays, p.107

Beatrice's passion is no assertion of principle: it is blind, savage, and generous, offering Benedick simply the testimony of character, the testimony of her unshakable faith in her cousin's innocence. This is weighted against the sworn ocular proof of his two closets friends. His acceptance of the challenge is prosaic in manner as well as in form. Essays, p.107
These are the sort of old end that were flouted by Claudio and Don Pedro; they are part of Benedick's soldierly plainness, and it is this quality--his readiness to act on his belief without hesitation and without requiring more conviction than Beatrice's oath and his own intuition--which gives him an easy lead among Shakespeare's heroes of comedy. Essays, p.107

The relation of the men and women of the play depends upon such an attraction and such an imperfect knowledge: but they each know their own sex extremely well. Essays, p. 110

Beatrice and Benedick, on the other hand, are freewheeling, invented characters, whose unorthodox love affair is generally regarded as presenting both a better kind of courtship and a more convincing kind of drama than the stiff orthodoxies of the Claudio-Hero plot. Comedy of Love, p.151

Claudio's romantic contemplation of Hero is played off against Benedick's sardonic remarks, creating the now familiar opposition of romantic lover and realistic commentator. Comedy of Love p. 153

In the church scene itself Beatrice and Benedick, more practical than the others, try to establish the facts: it is Beatrice who first suggests the obvious and this leads Benedick to try first (and unsuccessfully) to establish an alibi and then more shrewdly, to identify Don John as the culprit. Comedy of Love, p.162

The focus of attention is more on character than on formal action, more on personality than on plot. The manner of their scenes is open and natural and depends for much of its effect on the existence of a subtext. Comedy of Love, p. 167

The exchange (s) is tight, fast, and formal. It is essentially a game, in which each player is concerned with returning the other's volleys (tennis is the obvious analogy, in view of the simple back and forth movement; one imagines the audience's heads moving like those of spectators at Wimbledon). Each player is concerned to match the idea--and the rhyme--of the other; apart from a simple competitive instinct no feelings are engaged...opening combat between Beatrice and Benedick, we find tight rhymed verse replaced by flexible prose; we find also that beneath the exchange of ideas we can detect a deeper interplay of minds. Benedick strikes a pose, presenting an obvious target and deliberately drawing Beatrice's fire. Comedy of Love, p. 168

At first, Beatrice is on the attack, with Benedick simply presenting a target. She shows a relaxed, easy superiority, even condescending to ironic agreement with him. But when he suddenly returns her fire, she is thrown off balance, and in her anxiety to fight back her wit coarsens and she becomes simply rude. She is like Dr. Johnson: if her pistol misses fire, she knocks you down with the butt end of it. Comedy of Love, p. 168-169

This is a game in which the players are so deeply engaged that their instincts are no longer purely sporting ones: beneath the wit we sense two minds at work, each probing the other's defenses, each afraid of losing the other's respect. There is insecurity, even anxiety, beneath the aggressiveness. Comedy of Love, p. 169

Beatrice and Benedick engage in a different kind of role playing, conscious of their roles and a little anxious about them. Comedy of Love, p.169

In particular, Benedick's role as a misogynist is consciously adopted, as we see when Claudio asks his opinion of Hero. Comedy of Love, p. 169

Anti-romantic wit is seen, not as a fixed and absolute attitude, but as a temporary pose protective shell to cover feelings of insecurity. Comedy of Love, p.170

Each of them draws up a prescription for the ideal mate, with the clear implication that such an ideal is impossible, and that this is an excuse for avoiding matrimony. The dedication demanded by the rituals of courtship would be justifiable only if the loved one were utterly perfect--and the loved one never is. Comedy of Love, p.170
As Claudio and Hero move towards marriage in their way, Beatrice and Benedick do the same in theirs. The subtext is used to suggest their real desire for each other: quite simply, they protest too much about their refusal to marry. In the midst of a tirade against Beatrice, Benedick suddenly cries out, "I would not marry her," to which the appropriate reply would be "Nobody asked you, sir, she said." Beatrice's fantasy about leading apes in hell is light and amusing, but we may wonder if it is a little too carefully developed, as though she is trying to cheer herself up. Both of them are prone to Freudian slips, like Beatrice's "I am sure he is in the fleet; I would he had boarded me;" and Benedick's "Is it not strange that sheeps' guts should hale souls out of men's bodies? Well, a horn for my money, when all's done." Comedy of Love, p. 171

stock images to connect the hulking of Benedick with other kinds of sport CoL, p.173

The trick plays upon the individual psychologies of Beatrice and Benedick. Each is accused of pride, of cruelty and of being unworthy of the other's love. In particular they are attacked for the very wit they have used as a means of keeping the distance between them CoL, p.174

...the inner wish of each of them is thus fulfilled, and the barriers they have erected to protect themselves from the disappointment of that wish come tumbling down CoL, p.174

Benedick moves uneasily into his new role, testing ways of defending it against the mockery of his friends, and trying to square it with his earlier behavior--against these anxious rationalizations, Beatrice's surrender is direct and simple. She adopts her new role as completely as Claudio or Hero; and the formal style so different from Benedick's tentative prose, reflects this CoL, p. 175

Her nature at this point is more simple and decisive than his, and one reason is that his loyalties are more complicated CoL, p.176

...the exchange between Beatrice and Benedick is full of surprises. Contrary to the pattern of their soliloquies, it is Benedick who manages a simple declaration of love, and Beatrice who hedges, defending herself with compulsive joking in the old manner...she is holding something back; and when her defenses finally crumble, more than just her love is released CoL, p.176

The contrast between Claudio's formal tirade and this exchange--spontaneous, explosive and unpredictable--is striking, to say the least...here the characters reveal themselves as more complicated than we thought. Just as the formal mating of Claudio and Hero provoked the more psychological complications of Beatrice and Benedick, so now the formalized suffering of the one love affair provokes psychological complications in the other...love must pass through an ordeal CoL, p.177

The affair of the challenge, with the lover performing a task set by his lady, is of course, a convention of romantic literature CoL, p.177

Three times, in this scene, Beatrice wishes she were a man. In more stylized comedies, heroines extend their power of action through male disguise. Denied this outlet, Beatrice turns to Benedick--and for a moment he fails her...it is as though, in the first shock of revealing their love to each other, both had suddenly retreated, Benedick taking refuge in his friendship for Claudio, Beatrice in her loyalty to Hero. It is part of the realism of the scene that Benedick cannot surrender an old friendship as swiftly or easily as Claudio can renounce his love. But, paradoxically, this touch also unites the two plots, showing Benedick, like Claudio, in danger of throwing away his love. One might also suggest that behind Beatrice's command lies something deeper than her loyalty to Hero: a need to test Benedick, to force him to choose between his masculine loyalties and his love, and to prove that he has true manhood, as opposed to the false manhood she sees in his friends CoL, p. 176

We are now confronted by that crucial factor in Shakespearian comedy--the larger world experience outside the private world of love...the lover must prove himself...risking his life and cutting off old friendships in an affair concerning another woman's honor. This means...moving temporarily outside the shelter of the normal world of comedy into a world of deeper and more painful feelings CoL, p.179
He is characteristically satiric about literary expressions of love; all the same, love is a real experience for him, and he is sufficiently in the grip of its conventions to try some literary expression of his own CoL, p.181

Beatrice and Benedick themselves, though not referable to precise sources, owe much to two traditions. These are those of the scolar of love, rejecting suitors, and of the witty courtiers in many Renaissance stories exchanging debate or badinage. Arden, p.14

What was needed for wit comedy was a literary genre of intellectual equality between the sexes in a sophisticated spirit of challenge and debate Arden, p. 16

Shakespeare was ultimately concerned with presenting the achievable ideal in the SRC, p.176

Here the theme is one Shakespeare has dealt with before, the rejection or pretended rejection of love which as we have noted above had become a staple in Shakespearean romantic comedy. SRC, p.179

She is primarily a character who derives her being from her special relationship to a particular man she pretends to dislike but in fact falls in love with. SRC, p.180

Counter pointing that movement in the relationship of Claudio and Hero, and perfectly adjusted to it, is the slow, deliberate, and reluctant union of Benedick and Beatrice. SRC, p.181

What results from this is an action made up of a series of deceptions SRC, p.182

As is appropriate to the content of her speeches, Beatrice's tone is mocking, but without bitterness, indeed gay SRC, p.183

She in fact loves him all along...her own awareness comes only with the assurance that he loves her. Their relationship matures when they act together to defend her defamed cousin Hero at the crisis point of the play. Encyclopedia, p.54

In asking for Benedick's aid, Beatrice confirms her love and acknowledges his Encyclopedia, p.55

This rather abrupt close to Beatrice's part (silenced with a kiss) suggests an important aspect of the playwright's attitude towards women: Beatrice, like other Shakespearean heroines, such as Katherine, displays a spirited individuality, but in the end she willingly accepts a position subordinate to a man, as was conventionally expected of Elizabethan women. At first denying that she wants or needs a husband, Beatrice asserts her independence, demonstrating the freedom of will that enlivens Shakespeare's most attractive female characters. However, when she seeks to defend Hero's innocence, she concedes that a male presence is required, saying of the vengeance she desires on her cousin's behalf "It is a man's office." She asks Benedick to fulfill the role that she cannot, reminding us of the ultimately dependent position of women in Shakespeare's world. Encyclopedia, p.55

His playful dislike of Beatrice, which prefaces the beginning of the play, extends to all women...but Benedick subtly reveals an underlying readiness to abandon his misogyny when he contrasts his "custom" with his "simple true judgment." Encyclopedia, p.57

Tricked...into believing that Beatrice loves him, Benedick permits his own suppressed affection to emerge. Encyclopedia, p.57

Trusting in his certainty of Beatrice's essential decency, Benedick has grown from shallow misogyny to implicit faith in his lover. His maturation, along with Beatrice's corresponding development, is the chief psychological theme of the play. Encyclopedia, p.57

He crosses verbal swords with Beatrice, but she is too quick-witted for him, and he can only respond in her absence Encyclopedia, p.57

However, Benedick is no buffoon. His essential humor is often displayed...accosts Don Pedro on Claudio's behalf...defends Hero...resigns and challenges to a duel...recants earlier misogyny with no loss of dignity Encyclopedia, p.58

Both Heroines (Kate and Beatrice) are decidedly anti romantic, even anti marriage, unless an ideal mate can be found. Both are witty and strong minded but amenable to the powers of manly intelligence. AoS, p.58

We recognize that the contract in both plays is not really about obedience but about love. AoS, p.50
Like other reluctant males in Shakespearean comedy, Benedick is carried away against his conscious will to love Beatrice, and Beatrice too loves him in spite of herself. The witty war in the play turns on the conflict between powerful impulse and equally powerful commitment to gender pursuits. AoS, p.60

The comedy is designed to show that neither Beatrice nor Benedick can get away with such sacrilegious protests against love. Like many Shakespearean comedies, the play itself is set up as a kind of wager meant to disprove the absurd propositions with which it begins. AoS, p.61

We easily see through Benedick's protests against "my Lady Tongue" because we understand that he is disturbed by the only character in the play who is his match in wit and intelligence (the way that Kate, for all her outrage, is irresistibly perturbed and attracted by Petruchio). AoS, p.61

The merry war between these self professed misogamists is a courtship in disguise. P&C in Shakespeare, p.463

It is a pleasure in uninhibited youth and careless simplicity. There is no sophistication either of head or heart in Beatrice. P&C in Shakespeare, p.464

For they are obviously interested in one another from the first--interested to the point of obsession. P&C in Shakespeare, p.465

Shakespeare's inverted courtships--Berowne and Rosaline, Rosalind and Orlando, Katherine and Petruchio--in which love is expressed in a teasing conflict of wills and wits--are but one of the many delightful consequences of the fact that women were not admitted to the Elizabethan stage. P&C in Shakespeare, p.465

The adolescent passion of Juliet and the immortal longings of Cleopatra had to be conveyed without any assistance from the infections temperament or physical charms of a leading lady. The flesh and blood required by Shakespeare for his love scenes had to be supplied in prose and verse. To exhibit any form of sexual attraction, whether grave or gay, he must fire the imagination or tickle the fancy of his audience with words. P&C in Shakespeare, p.465

In his soliloquy he is argumentative and looks at the situation all round weighing the pros and cons. Above all, he cuts a comical figure and knows it. It is far otherwise with Beatrice. Her soliloquy springs straight from the heart. There is neither argument nor hesitation. She has no thought to spare for the ridicule which her conversion may inspire, nor for its seeming inconsistency. P&C in Shakespeare, p.474

...he preferred to wait until they could meet upon an issue in which their feelings were more deeply engaged. P&C in Shakespeare, p.474

...a man whose quick mind and warm feeling find expression in ironical understatement... he is first to recover his wits. P&C in Shakespeare, p.475

She has no room for anything but love for Hero and hot indignation for the men who have so cruelly disgraced her. She is all air and fire; her other elements she gives to baser life. P&C in Shakespeare, p.476

We had never thought to see Beatrice moved to tears. But here she is, crying her eyes out, with Benedick standing awkwardly beside her and, all their tricks forgotten, love is confessed in the full tide of her wrath and his perplexity. P&C in Shakespeare, p.476

They must still spar a little, but they have ceased to find quarrel in a straw. The artificial wit combat is now a genuine conflict of character. Benedick, though he believes Hero to be wronged, is still uncertain what he should do. Claudio, after all, is his friend. But Beatrice has no patience with half measures, and a man is but half a man who will go with her only a part of the way. P&C in Shakespeare, p.477

Benedick no longer asks to be convinced. It is enough for him that Beatrice shall declare herself to be sincere beyond all doubt. P&C in Shakespeare, p.478

...we can only assume that his author simply uses him to make a man of Benedick. Obviously he didn't greatly care what sort of man might marry Hero so long as he made it quite clear what sort of man should marry Beatrice. P&C in Shakespeare, p.479

MAAN becomes in this happy conclusion the comedy of Benedick and Beatrice--a comedy that moves from sophistication to sympathy, showing how a true heart may be worn on an embroidered sleeve. P&C in Shakespeare, p. 480
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Most of his plays turn on the success or failure with which extraordinary women apply their capacities to the advantage of their societies. Sexual Comedy p.85

A unusually intelligent woman Sexual Comedy p.85

She suffers from an unthinking fascination with courtship and love, the lack of which is driving her nearly to frenzy at the start of the play. Her sadistic persecution of her attractive younger sister is clearly motivated by envious rage. Sexual Comedy p.86

The irony is, of course, that when her preoccupation drives her to accept even as bizarre a suitor as Petruchio, she finds the devotions of a husband even worse than the misfortunes of a single life. Sexual Comedy p.86

The rest of the play is a series of amplifications, above all through Katharina, of this theme of the fragility of human identity and its proneness to transmutations, for good or ill. Sexual Comedy p.87

She illustrates all the evil potentialities of soured virtue summed up in...Sonnet 94 “Lilies that fester small far worse than weeds.” Unlike Bianca, who affects a coy mask to conceal her egotism, Katharina’s more legitimate sense of her own merits has turned her resentment at their neglect into shrewishness. Sexual Comedy p.89

It is precisely the lack of Machiavellian flexibility which dooms such characters. Katharina’s virtue is that she has retained a capacity for supleness, even though she clearly begins the play in a neurotic state of mind. Her beating of the bound Bianca is obviously pathological; and even her wit has a strain of physical violence which implies a mind close to breakdown. Thus...her disintegrating personality seems to justify almost any kind of shock therapy. Sexual Comedy p.90

The play allows us to participate fully in Petruchio’s demonstration of the unexpected fact that the offensive defects of Katharina are signs of a worthier personality than the sly charms of “fair Bianca.” Sexual Comedy p.90

Unfortunately, her legitimate sense of her own superiority to almost everyone around her blinds her to the fact that even by her own standards she is fallible. Sexual Comedy p.90

The play allows us to participate fully in Petruchio’s demonstration of the unexpected fact that the offensive defects of Katharina are signs of a worthier personality than the sly charms of “fair Bianca.” Sexual Comedy p.90

One of the most brilliant strokes in the play is the method Petruchio uses to convince Katharina that no human perspective is absolute. Until she meets him Katharina has been philosophically a monist of an all too familiar kind: there is only one truth, which is known to her and which invalidates all disagreement with her views. Sexual Comedy p.91

Inevitably Petruchio displays an identical temper—and being physically stronger, his point of view becomes the exclusive one, since he can drag her off. But the point is that Petruchio’s physical violence is only a figure for Katharina’s psychological brutality; his attitude is a mirror image to Katharina’s. Sexual Comedy p.91

Petruchio conscious of the inaccuracy of what he says Sexual Comedy p.92

Quaintly enough, in the play it proves to be the lover who professes to marry for cash and does not necessarily believe the praises he lavishes on his mistress, who achieves a true harmony in marriage and secures a truly devoted woman possessed of the virtues he has mockingly ascribed to her. Sexual Comedy p.93

Thus Petruchio’s obtuseness in not recognizing that Katharina seems to loathe him is true to type. Equally, his extravagant concern for her well being must always end in her discomfort one way or another if it is to be true to the misjudgments rising from a feeling that nothing is too good for one’s beloved. Sexual Comedy p.93

They are systematically calculated to make her aware of the impact of a passionately committed personality on those around him (or her); and the cathartic effect is heightened because the motivation behind their terrifyingly disruptive behavior is his manifest sexual involvement with her, which Katharina has so much desired. It is always a shock to idealists to meet such mirror images of their own fiery temperaments in their greatest admirers; and for Katharina it is doubly disturbing. Sexual Comedy p.94
Nothing would seem less likely to resemble the harsh battle between Petruchio and Katharina than the pretty encounters of Romeo and Juliet. Yet Shakespeare carefully repeats similar effects in both plays...Juliet decides that Romeo shall not leave her bed when he chooses. Romeo disagrees (it was the lark) and points to the rising sun's rays—but Juliet firmly rejects his view. Romeo, with the idealistic lover's anxiety to yield everything, accepts her false hypothesis that it is moonlight that he sees, just as Petruchio finally forces Katharina to agree to whatever astronomical opinion he chooses...Of course, the real difference between the two scenes lies in the issues involved in the contentions over a verbal point. Kate is smart enough to recognize fully and finally that mere terminology in itself is not worth quarreling over. Juliet's momentary stubbornness is potentially far more sinister in its consequences: in making her assertion about the moon she forgets that is she is mistaken it could mean the death of her husband for failing to leave Verona by dawn. Juliet's assertion is thus far more threatening than that of Kate or Petruchio, and it needs Romeo's open acceptance of his likely execution to remind his beloved that it is best to assume that it is dawn, not moonlight, which they see. But Juliet has less chance to come to any larger awareness in her capitulation. In due course this fatal clash of perspectives in sentimental lovers will be made the central motif in the tragedy which befalls Othello and Desdemona. So the apparently extraordinary discrepancies in vision between Petruchio and Kate accord perfectly with the examples of more monumental love affairs in the other plays. And if Petruchio's whims seem merely grotesque, at least they do not risk the execution of the beloved, like Juliet's, or actually bring it about, like Othello's. Sexual Comedy p.95

What Katharina learns from this curious exchange is that all judgments are relative to the observer—which is not to say that one has none of one's own, but that this private view can never be advanced as final until the whole network of relationships which modify and deflect each individual's view of events has been taken into account. Sexual Comedy p.95

Instead of resentfully beating her sister, she permanently deflates her pretensions to charm; and she totally dismantles the widow's malice without giving her the slightest opening for reply. Sexual Comedy p.96

He glories much in her spiritedness, because it is no longer neurotic and ineffective. Sexual Comedy p.96

The rest of the scene is devoted to the systematic but honorable revenge of Kate and Petruchio on all who have ridiculed their eccentricity. Kate has learned the rules of the social game from Petruchio, and she completely outmaneuvers the opposition by choosing the moderate role for herself. Sexual Comedy p.96-97

By assenting to Petruchio's superior resilience and good sense, she vindicates her own. Sexual Comedy p.97

Far from being a servile slave, Kate now clearly dominates her environment without challenge, as she would have done from the start if she had deployed her great resources of personality more discriminately. She now rules others authoritatively because she in turn may be ruled by superior authority, and this insures that she will live at peace with those she values highly. Sexual Comedy p.98

Shakespeare refuses to deal with less than the finest failures of the human personality. Sexual Comedy p.99

Within the very characters who illustrate the most pernicious traits are found the highest potentials, which are indeed proved to be the correlates if not the causes of the apparent failures. Sexual Comedy p.100

Katharina is not an unfamiliar figure to us. She is the archtypal gifted woman in an unsympathetic society, but this problem evolves into the even more basic difficulty of any person of talent who finds himself denied adequate recognition. Such people are far more dangerous to themselves and society than is usually recognized, as asserted in Sonnet 94. Sexual Comedy p.100

Katharina starts by beating up a bound Bianca and is in due course physically assaulted herself. But the end product is the serenely poised matron who definitively puts her malevolent companions in their place without disarranging a hair or displaying a trace of false pride or superciliousness. Sexual Comedy p.100

He has a tinge of the exotic, bringing with him suggestions of a world of adventure quite different from the closeted worlds of money and learning inhabited by the other characters. Sexual Comedy p.50

He professes the conventional social motives, but more blatantly than is socially acceptable. Sexual Comedy p.50

Katharina is a match for him in that she too is unorthodox. Instead of playing, as Bianca does, the dutiful, submissive daughter, she asserts her own will quite overtly. She objects to being treated simply as part of Bianca's wedding arrangement. Sexual Comedy p.51

He attacks her through a disruption of orthodox behavior far more drastic than her own. It is more drastic...because it operates at a seemingly more trivial level: he disrupts the ordinary social amenities that she has taken for granted all her life—food, sleep, clothing. Sexual Comedy p.51

Throughout his behavior runs this constant sense of paradox, of a crazy inversion of motive and action. Sexual Comedy p.52

Petruchio's paradoxical behavior teases Katharina's mind into action. Sexual Comedy p.52
He seems to be demonstrating to her the importance of small social amenities, by denying them to her and forcing her to realize how much she depends on them. 

Petruchio is putting on an act. 

Petruchio has a sense of propriety beneath his sense of fun.

If marital love expresses itself through the provision of ordinary decent comfort, then a suitor for a shrew must be himself a greater shrew.

It is not merely jealousy of Bianca for having suitors; what Katharina dreads is that if Bianca should marry before her, then she herself would remain a maid.

Was ever shrew thus wooed and won? Is this outrageous mockery of her (how Mercutio would have thrilled to it) the way to win her? Mocking or not, the words fits their target, for she is, as Hotspur would say, "but yet a woman." And Petruchio, now certain of his suit, replaces his mocking hyperboles with something more authentic..."Setting all this chat aside," Petruchio speaks to her in "plain terms" indeed, terms which anticipate, though in a far different context, the wooing of the fair Katherine by the victorious Henry V. In plain terms, then, Petruchio declares that he is attracted by her beauty, for the shrew is indeed beautiful, as Hortensio had already announced.
For a "peremptory" tamer, Petruchio's wooing lacks something of that "raging fire" he had threatened. He is indeed rough, and in his own words "woos not like a babe," but that roughness peeps through his wooing only twice, as we have seen. The rest of it borrows the accents of romance, the language of Lucentio and the lover before him...And it is the same Petrarchan hyperbole that all Shakespeare's romantic lovers speak...But there is something more in the extremes of Petruchio's wooing, an attempt to suggest a middle position, something Shakespeare's romantic lovers will not achieve for some time to come; and when they do, we shall discover that with one or two exceptions the golden mean will be made explicit by the romantic heroines. Petruchio's exaggerated mockery of romantic wooing recoils upon and defeats itself just as the outrageously overdone bidding for Bianca does in the subplot. SRC p.37

Nor does Shakespeare fail elsewhere to castigate [marriages of convenience]. Two instances in two different plays of this period may suffice. They are Egeus' attempt to force his daughter Hermia to marry Demetrius in MND and Capulet's determination to bestow Juliet on Paris. SRC p.39

Simple psychological universals...One is the often bitter jealousy between sisters which occasionally may issue in some act of cruelty. The other, much more significant here, is the universality of positive female response to romantic wooing. The former theme, being inimical to comic treatment, is replaced by the steadfast affection of a long line of heroines presented in twos or threes or even fours in the comedies to come. The second motif becomes one of the bases of Shakespeare's comic construction. SRC p.40

The character of Petruchio, depending for its special quality on the conception of the shrew, is nevertheless of import because it initiates its own line of Shakespearean characters, in comedy or elsewhere, whose common claims upon us are self praised bluntness and self conscious honesty. Among these are Falconbridge and Hotspur, Mercutio and Benedick, all self appointed scourges of sentiment, in their own claim men of few words yet of incessant speech, cryptromantics foisting themselves upon us as anti romantic realists. They are all subtly and delightfully comic. SRC p.40

A particular attitude towards love and wooing is gently mocked by being exaggerated, even though as so often in Shakespeare, it is ironically enough the very thing Petruchio is mocking which wins Katharina's apparently stubborn heart. SRC p.41

In any case, Petruchio is not opposed to love and wooing and marriage. On the contrary he enters the stage in search of a wife. Consequently he fails to experience anything comparable to Benedick and Beatrice's self revelation. SRC p.41

Petruchio as that kind of classic man who comes strolling into a society bragging like hell; he is terribly competitive because he has this need to be accepted, though he never will be. He's an outsider. She's an outsider. And she's a problem. It's an embarrassment for Baptista to have that kind of daughter, a daughter who can run rings round people, and can do it in public. After they're married, Baptista doesn't give a damn how Kate is getting on with Petruchio. She is completely abandoned. CV p.3

What I felt very strongly was that the falcon would be free: it was liberating her to a role that she was going to enjoy playing. And that's what I felt Petruchio was doing with Kate. CV p.4

two futures--liberated from the carapace she'd built to protect herself from the brutal world of men or a casualty of male power games CV p.4

rather obscure woman, a woman who's not very witty, or so I thought when I read it, just reactive. A woman who, when she speaks, speaks in a kind of merry go round language, in jangly rhythms...the pure rhythms at the end of the play are beautiful CV p.4-5

Men, like Petruchio and Bianca's suitors, did buy women; many women were unhappy, and men were too, and so the expectation of marriage was rather low. But as the middle class economy changed, so did expectations about marriage. The potential for making marriage pleasant included a duty on the part of the parents to try to make sure that the couple liked each other. CV p.5

The cost of making a marriage work seems to me to be very one way CV p.5

a double think, where men have described the reality and women have conformed to that description of it CV p.5-6

The heartbeat isn't of a quiet, sullen delinquent, but of a woman who's raging. She's everything she's described as. She's a fright. She does bang about. I can imagine a Kate who enjoys behaving as badly as she does; that in itself is enjoyable. My Kate was very unhappy. She radiates unhappiness... CV p.6

a woman who had no standing in Padua CV p.7

not just a personal misfortune but a public nuisance (daughter) CV p.7

The Shrew is about upstarts and outsiders, an unruly woman and a subversive suitor who affront decorum and knock Padua off its level footing CV p.7

a scene that seemed to be about a woman turned out to be about the men. Women are marginalized...none more so than Kate. CV p.7
After a while, when people are calling you a shrew, you start living the name. If you're told you're ugly, you start acting ugly. Kate has started acting shrew, and the reputation gives her an amazing amount of power: she tyrannizes everybody, she radiates disapproval, she makes uncontrollable noise, and it's always massively at her own cost. CV p.8

Why is Kate silent? Well, she doesn't choose to be silent. She's not let speak. Petruchio deprives her of her usual noise. But of course action is also language, and Kate does have that language. She goes whack, bang, whack! That's language too CV p.8

It's not easy to do everything wrong as constantly as Kate does! When you do everything wrong you really aren't happy. CV p.9

The scene shows a Kate who is remarkably different from her sister but who is also significantly interested in marriage. CV p.9

Kate talks a lot about marriage and seems to want to get married, but she wouldn't marry those snot rags Gremio and Hortensio, Bianca's suitors, and she knows they wouldn't marry her either. But you've got to believe that she's not mad, that she would marry someone who was marriageable. CV p.10

When Petruchio arrives from Mantua, however, Kate gets a suitor she doesn't anticipate. Petruchio is outrageous, mad, he affronts social decorum. His marital objectives are mercenary...but so too, are the other suitors---it's Petruchio's bluntness that astonishes everyone. He is a man who speaks half lines: he has no time, no words, to waste. CV p.10

For all his ruggedness, Petruchio was no bully. CV p.10

Originally I had the idea that because Kate herself didn't have a lot of language, she was very physical...I'm dying to put up a fight but look at the text--it ain't there! CV p.10

Petruchio gentle, courtly, accommodating. And dominant--there's more than one way to batter a woman. CV p.10

All she sees is a back. She doesn't know how to behave alone with a man, and this is clearly going to be a wooing. But she has never been led to believe that anyone would marry her. This is going to be at best an embarrassing situation and at worst an appalling one. She comes in--and is talked to by a man for the first time; that's what disorients her. Not his violence but his gentleness. He seems to be talking in riddles. He's a bit peculiar, this man. She hasn't heard people talk like that ever! It might just be the opening gambit in a mutual process of realigning language that will cancel out labels like shrew. Kate was intrigued. She hasn't heard people talk like that ever!

It might just be the opening gambit in a

They shall not touch thee Kate was both a threat and a promise CV p.12

His costume should be monstrous, insulting, threatening--and a mirror for Kate to see herself in. CV p.12

They shall not touch thee Kate was both a threat and a promise CV p.13

Choose to go with Petruchio. It was one of those moments when I had an effect on this production. I think women often do choose destinies that aren't best for them, and I think Kate chooses to go with him. CV p.14

Petruchio is having a go at all of them. But he isn't against spirit. He's not daunted by it; he has plenty of it himself. And that's why he likes Kate. And why he takes her away from Padua, from where she's functioned with that social identity "shrew." CV p.14

She has been characterized by violence and now has to observe what violence really is. CV p.15

For the first time she is the one who's tempering. For the first time Petruchio makes contact with her civilisedness. CV p.15

Petruchio's violence has got to be real to Kate CV p.15

violence is verbal--Kate's expectations are staggered CV p.15

Petruchio in love is violent to Kate CV p.15
To tame a falcon involved a sequence of endurance tests, a warring that was mutual: neither falcon nor falconer ate or slept until they both did. Breaking a falcon might not be an exact model for breaking a wife... underlying the process was the implication that it might not work CV p.16

He trivializes her CV p.18

Petruchio's nonsense is puckered by a wonderful clarity. And that, presumably, is what cumulatively clicks with Kate. She still doesn't know what he's on about, but eventually the whole lot will make sense! Ripping the gown has a point: Petruchio is saying, outsides don't matter, names don't matter, because 'tis the mind that makes the body rich. That's a huge statement! And if you're reproached, Lay it on me, that's a huge risk! CV p.19

names don't matter, externals don't matter, essentials do CV p.19

It's a wonderful and an awful moment for Kate. For the first time, the responsibility of that whole group of people is in her hands. One word from her and they go back. Or one word from her and they go forward. Her dilemma is that she can control the situation, but only by seeming to lose control over her own sense of reality: she has to call the sun the moon... it's freedom. It's power. And it's a wicked, terrible play because she's got to render herself up before she gains herself. In losing her life she wins it. What a dilemma. What a gamble. CV p.19

This man who has seemed to be her tormentor has given her, or has allowed her to take, the step that will save the rest of her life. CV p.20

At the end of the play, Kate wins. She can say anything now and she's still Kate. CV p.20

She's saying, I can go further in this game that you. She's on top of the language. It's absolutely balanced. CV p.20

She has finally discovered that it is a game, and that they can play it together CV p.20

At the end of the play I was determined that Kate and Petruchio were rebels and would remain rebels for ever, so her speech was not predictable. Having invited her to speak, he couldn't know what form her rebellion was going to take. CV p.21

He hasn't laid down the rules for her, she has made her own rules, and what he's managed to do is to allow her to have her own vision CV p.22

I had to call him love and that was an attempt to get him to talk to me, me, not to that woman he was trying to dominate, but to me. And he responded. Suddenly, everything was possible. I used to feel, I think I know what game I'm playing. I think it will be all right. I think I can actually enjoy this CV p.22

They aren't worth it, Petruchio! We know that. We've watched them. But he has a need. He will always have a need. He will always be competitive because he will always feel threatened. CV p.22-23

However desperate her situation, her articulacy never really fails her, which is why it's so wrong that her voice should be strangled CV p.23

She's talking to different people. To the women she's saying, this is what our role is girls-- really explore it; it's like an acting exercise. Investigate the realities: thy husband is thy lord. Your life is in his hands. That's the reality. For many women that's the reality. To Petruchio she's saying, Is this what you want? Is this what you're asking me to do? Give us your foot... the man I was having gags with in the street, does that man want me to do this? Who is it who wants me to do this? He was triumphant, so he listened; for the first time, he listened properly. And what he heard was somebody saying, A woman should lick a man's arse. She should wipe her face under his shoe. Because she loves him. Men are everything. They are our gods. They make all the right decisions. That, given the history of what's just happened in the play! And she ended up with, And I'll do it. Because that's what you want. I'll do it. My Kate was kneeling and I reached over to kiss his foot and he gasped, recoiled, jumped back, because somehow he's completely blown it. He's as trapped now by society as she was in the beginning. Somewhere he's an ok guy, but it's too late. CV p.23

When Petruchio lays a bet on Kate, maybe that's where he renders himself up: he takes a chance on her. She took a chance on him, she rendered herself up in the sun/moon scene. Now he takes a chance on her. CV p.23

It's not a speech he told her to speak. It's clearly her own language. It's new minted. Petruchio releases her in some way, and so she does speak. She speaks, and says everything she wants to say, more beautifully than anybody else has said it. CV p.24

Hands below foot my hand is ready... offer hand... He clasped it, and shook it, an equal partner in a marriage whose intertwined fingers signaled an intelligent peace. It's the first step towards saying Let our marriage be about marriage first. And he takes another chance and says Kiss me Kate. And she goes another step further and kisses him. CV p.24
the play lands back in Kate's hands. It's her play at the end. It's a very serious play. It's terribly fundamental, almost transcendent. These two people have to rise, through their pain, above the usual territory of negotiation.

She has learnt the most brilliant lesson. She's going to be able to handle anything after this. It should not dismiss for us the play's treatment of the social order and in particular of patriarchy--the authority of fathers over families, husbands over wives, and men in general over women. Games, however delightful, have some relation to the world outside them.

Likewise, the games in The Taming of the Shrew, almost always initiated by Petruchio, may have some relation to the patriarchal traditions of the world of the Shrew and of its audience.

Sly can take a completely different place in the social order, the play begins to raise the question of how much that social order is a human construction whose validity is more like that of a game than that of divine or natural law.

In all of Petruchio's scenes with Kate until the last, ambiguous one, his words and actions involve some kind of pretense.

In his first meeting with Kate and their only scene alone together, he invents an imaginary Kate and an imaginary society that values her...He is using language with regard not to its truth value but to her response.

As a game player and wooer, Petruchio needs her response.

What Kate does is to initiate another kind of game--the only game in the play that she begins--a competition of puns. In language markedly earthier than Petruchio's overtures, Kate introduces animal imagery and first brings out the sexual meanings in his retorts, even while verbally rejecting him.

Petruchio joins in this game with gusto. He seems undeterred--even encouraged--when she calls him a fool, and indeed there is often a hint of invitation in the lines where she makes the charge.

After a few more rounds, he changes back to the original game--although with the variation that now his praise of her social merit is contrasted with her reputation.

Repeatedly Petruchio manipulates the language of social convention and roles for his own purpose--his relationship with Kate. The way he talks about society proves him independent of its actual judgments and ready to reverse its expectations drastically. The one word which describes both a social virtue and Kate's current behavior--gamesome--describes his attitude here as well.

We might see Kate's enjoyment of this battle as a kind of wild exuberance, but gamesome may also apply to the ability to perform in a highly conventional civilization that she will show later. Petruchio, by contrast, seems to be using the language of the higher pole in the spirit of the lower. "Go, fool!" replies Kate to his praise, and she again moves the conversation down to earth; but this time the word play very quickly comes out just where Petruchio wants it.

And when the others return, she is quiet as he gives the explanatory fiction that, like the end of the play, makes crucial the private mutuality between husband and wife (If she and I be pleased...)

From now on, Petruchio's games will have the endorsement of the husband's rights over his wife. Yet, to the extent that Petruchio's power depends on a public belief in patriarchy for its legitimacy, he behaves paradoxically when he violates the conventions of the social order.

In a not unfamiliar anomaly, the man in a position of relative social power laughs at the conventions of the society that gives him that power, while the woman subordinated by her society worries about its judgment of her.

The climactic phrase--my anything--declares the infinite malleability of identity within his world.

In the title, taming identifies the hierarchy of husband over wife in marriage with the hierarchy of humanity over animals. Furthermore, several curious passages associate marriage with beasts of burden--usually the grotesquely described worn out horse.

But other images of animals and many of the more explicit comparisons between animals and people are directly in the world of the play--the aristocratic world of the hunt.

Domesticated animals attain a different status in the social order; they can benefit from human care and contribute to human enjoyment. Their position changes from an abstract subordination to an active and mutual (if unequal) relation.

Petruchio, by contrast, is not interested in using clothes as signs of a playful or serious rise in the social hierarchy. Instead, his choice of clothes for the roles he plays dramatizes his independence of the status concerns usually coded by Elizabethan clothing.

His subsequent reversals have more function than frustrating her; like the fool's costume, they act out his scorn for convention and his preference for internal rather than external values...Kate by contrast is still concerned about fashion.
which rules are more restricting, Petruchio's or the anonymous judgments of fashion and other social conventions

Petruchio's games create a private language between him and Kate slowly but more effectively. Infuriated by his criticism of the new cap, she wants to use language to express her feelings regardless of his reactions

Up to this point, the games Petruchio has begun have been played more on Katherine than with her. Typically, they have been pretenses that the emotional situation she experiences is far different than she feels it is. On their way back to her father's house, he finally begins a language game that turns on redefining the external world, and perhaps this different focus for redefinition makes it possible for her to join in and begin creating a new world and a new society between the two of them.

the reconstruction of the world in marriage occurs principally in the course of conversation. the implicit problem of this conversation is how to match two individual definitions of reality

In spite of the ambiguity of this image, now Kate seems more like a partner in the game rather than an object used in it. She participates with wit and detachment

In the background is the traditional association of the moon with the transforming imagination, and perhaps also a self conscious parody of stage conventions of description

While her acceptance of Petruchio's renaming began as accommodation, here Kate shows her own creative imagination at work

Petruchio is leading the dialogue, but Kate clearly plays an active role in what he calls "our first merriment." Faced with irrational demands, she has experienced the benefits of seeing them as part of a game and playing along. It will soon become apparent that her education in folly has taught her how to live with relative comfort in a patriarchal culture, and this coincidence implies a certain detachment about that culture's assumptions

It is, of course, the longest speech in the play, and should hold the onstage audience rapt. There is no need to hear Kate speaking ironically to consider the speech more as a performance than as an expression of sincere belief; against the background of many other incidents in the play, it should be clear that sincerity is seldom so much in question as social ability in the tribute to traditional values. With the flexibility of the comic hero, Kate has found a new and more tenable social role, and plays it with energy and aplomb. Instead of her earlier colloquial and often bitter language, she now speaks eloquently in a higher style and dwells on the language of patriarchy: the husband is "thy lord, thy king, thy governor."

Rather, the speech serves as a reassurance to them that Kate will speak to them in their traditional language—not a language subject to scientific verification but one which serves as a common code reinforcing its society's beliefs about its members spheres

She speaks of marriage as an affectionate contract—a relationship in which both partners have a role to play. Assuming men's greater physical strength (and no other inherent superiority), she contrasts the roles in an hierarchical way, but the roles also relate husbands and wives to each other in mutual need and interdependence.

Meanwhile, Kate preaches some of the virtues traditionally praised and fostered in women—peace, service, love, obedience, flexibility, and sense of one's own limitations—and reconciles them with self assertion; she holds the center stage while preaching humility.

Indeed, the series of games and game images that has led up to this speech makes it possible to see her improvisation very much as a game

here distinctions prevail, and these distinctions heighten the sense of privacy, of a separate, limited world, about the marriage of Kate and Petruchio. When Kate reprimands the other wives, she confirms her uniqueness as the only Shakespearean comic heroine without a female friend at any point in the play. For all the patriarchal approval, the character distribution gives her and Petruchio exclusive dependence on each other; it presents their marriage as a private world, a joke that the rest of the characters miss, a game that excludes all but the two of them.

Thus Petruchio's games combine the attractions of the rhetoric of order and the energy of disorder, while removing the dangers of both poles. Analogously, the game element in Katherine's characterization both removes the threat from her earlier aggression and adds vitality to her final defense of order.

Perhaps Shakespeare sensed the costs of the differentiation of roles valued by a patriarchal society as he experimented with comedies in which the female characters took more initiative in games and in love

far less as an aggressive male out to bully a refractory wife into total submission, than he does as a man who genuinely prizes Katharina, and, by exploiting an age-old and basic antagonism between the sexes, maneuvers her into an understanding of his nature and also her own
Nothing is more stimulating to the imagination than the tension of sexual conflict and sexual anticipation. Verbal
smashing and stripping, verbal teasing and provoking and seducing are as exciting to the witnessing
audience as to the characters enacting these moves. MCI p.30

Petruchio neither beats his Kate nor rapes her--two primitive and brutal methods of taming termagant wives, but
neither is his unusual courtship of his refractory bride simply an exhibition of cock of the walk male
dominance to which in the end Katharina is forced to submit MCI p.30

Only a very clever, very discerning man could bring off a psychodrama so instructive, liberating and therapeutic as
Petruchio's, on a honeymoon as sexless (as well as dinnerless) as could well be imagined. Not by sex is
sex conquered, nor for that matter by the withholding of sex, though the play's tension spans these poles.
MCI p.30

She has become nothing but an obstacle or a means to her sister's advancement. Even the husband they seek for
her is in reality for the sister's sake, not hers. MCI p.32

Katharina of acts 1 and 2 is a masterly and familiar portrait. No one about her can do right in her eyes, so great is her
envy and suspicion. No one can penetrate her defenses, so great her need for assurance. So determined
is she to make herself invulnerable that she makes herself insufferable, and finds in insufferability her one
defense. The is a knot of errors of formidable proportions and will require no less than Petruchio's shock
tactics for its undoing. MCI p.32

Here, in the case of Bianca and Lucentio, the mercenary mechanics of matchmaking are masked by Petrarchan
ardors on Lucentio's part (or Hortensio's, until the appearance of the widow) MCI p.33

Combat is her chosen defense, and that these two are worthy opponents the set of wit which follows shows. The
comes the cut and thrust of the clash between her proud mindedness and his peremptoriness. She misses
no ploy, is outrageously provocative and brazenly impolite, verbally and even physically violent. He trips
her up with a bawdy pun, she dates him to return a slapped face, and it is by no means certain to anyone that
he will not. His strategy of mock denial...contains an infuriating sting in its tail...so that she is criticized for
being what she most prides herself on not being, and consoles by being told she is what she most despises
MCI p.33-34

And poor Kate must be beholden to him for patronizing defense against the alleged detractions of a despised world,
and finds herself judiciously examined for faults such as if she were a thoroughbred mare at a fair. It is no
wonder that in reply...she can only splutter (see thee hanged); a response which is immediately interpreted
by Petruchio, for the benefit of the spectators, as a secret bargain between the lovers...Round one thus
ends indeed with we will be married a Sunday MCI p.34

One of a long line of Shakespearean actor protagonists, he holds the mirror up to nature, and shows scorn her own
image. The tantrums that she has specialized in throwing he throws in super abundance, forcing her to see
herself in the mirror he thus holds up MCI p.36

But it is not physical hardship which will break Date's spirit, nor does he wish it, any more than a spirited man would
wish his horse or his hound spiritless. MCI p.37

Crossing her will, totally and consistently, under the guise of nothing but consideration for her desires, confuses and
disorients her, as she complains to Gremio MCI p.37

What subtle Dr. Petruchio has done is to drive a wedge into the steel plating of Kate's protective armor, so that he
speaks at once to the self she has been and the self she would like to be; the self she has made of herself
and the self she has hidden. The exchange of roles, with herself now at the receiving end of someone else's
furies, takes her, as we say, out of herself; but she also perceives the method of his madnesses. Petruchio's remedy is an appeal to Kate's intelligence. These are not arbitrary brutalities, but the clearest of
messages. And they are directed to her with undivided singleness of purpose. MCI p.37

Kate has yielded to a will stronger than her own and to an intelligence which has outmaneuvered her, but the
paradoxical, energizing, and enlivening effect of the scene is that the laughter is directed not against her but
rather as she complains to Gabriel the temperamental suitor; MCI p.38

Petruchio has enlisted Kate's will and wit on his side, not broken them, and it is the function of the final festive test to
confirm and exhibit this. MCI p.38

That Kate is in love by act 5 is, I believe, what the play invites us to perceive. And indeed she may well be. The man
she has married has humor and high spirits, intuition, patience, self command and mastery intelligence; and
then there is more than merely a homily for Elizabethan wives in her famous speech MCI p.38

The very un Petrarchan Petruchio has been the initiator of remedies in Taming as well as the temperamental suitor;
Katharina largely a responder and foil. These positions will be reversed in AYL but not without a number of
intermediate moves. MCI p.39
He is a stereotype, animated like a puppet by the idee fixe of male dominance, while she is realistically and sympathetically portrayed as a women trapped in the self destructive role of shrew by the limited norms of behavior prescribed for men and women. Her form of violence is a desperate response to the prevailing system of female subjection; his represents the system itself, its basic mechanisms displayed in exaggerated form. The taming exaggerates ludicrously the reach and force of male dominance.

This play satirizes not woman herself in the person of the shrew, but the male urge to control woman in the marriage market, making her the first shrew to be given a father, to be shown as maid and bride. At her entrance, she is already, for her father's purpose, that piece of goods Petruchio declares her to be after the wedding.

Both Petruchio and Baptista pretend to make Kate's role as husband. From the moment Petruchio commands his servant "knock, I say," he evokes and creates noise and violence. A hubbub of loud speech, beatings, and quarrel-someness surrounds him.

The hallmark of a shrew is her scolding tongue and loud raucous voice—a verbal violence befitting woman, since her limbs are traditionally weak.

Though she commits four acts of physical violence onstage (binding and striking Bianca, breaking a lute), in each instance the dramatic context suggests that she strikes out because of provocation or intimidation resulting from her status as a woman. Her form of violence is a desperate response to the prevailing system of female subjection; his represents the system itself, its basic mechanisms displayed in exaggerated form. The taming exaggerates ludicrously the reach and force of male dominance.

On the other hand, Petruchio's confident references to "great ordnance in the field" and the "loud 'larums, neighing steeds, trumpets clang" of battle bespeak a lifelong acquaintance with organized violence as a masculine vocation.

In its volume and vigor, his speech also suggests a robust manliness that would make him attractive to the woman who desires a master (or who wants to identify with power in its most accessible form).

But if Petruchio were female, he would be known as a shrew and shunned accordingly by men. Behavior desirable in a male automatically prohibits similar behavior in a female, for woman must mold herself to be complimentary to man, not competitive with him.

His force must necessarily triumph over Kate's because he is male and she is not. Those critics who maintain that his force is acceptable because it has only the limited, immediate purpose of making Kate reject and unbecoming mode of behavior miss the real point of the taming.

His role as property owner is the model for his role as husband; Kate, for him, is a thing. Or at least she will become a thing when he has wrenched unquestioning obedience from her, when she no longer has mind or will of her own. It is impossible that Shakespeare meant us to accept Petruchio's speech uncritically: it is the most shamelessly blunt statement of the relationship between men, women, and property to be found in the literature of this period.

The modulation of simple ownership into spurious chivalry reveals the speaker's buried awareness that he cheapens himself by being merely Kate's proprietor; he must transform the role into something nobler.

The animal metaphor shocks us and I would suggest was meant to shock Shakespeare's audience, despite their respect for falconry as an art and that reverence for the great chain of being emphasized by EMW Tillyard.

Both utterances unashamedly present the status of woman in marriage as degrading in the extreme, plainly declaring her a subhuman being who exists solely for the purposes of her husband. Yet both offer this vision of the wife as chattel or animal in a lordly, self confident tone.
On the most pragmatic level, she follows Hortensio's advice to "say as he says or we shall never go" only in order to achieve her immediate and most pressing needs: a bed, a dinner, some peace and quiet. Shakespeare never lets us think she believes it right, either morally or logically, to submit her judgment and the evidence of her senses to Petruchio's rule. In fact, the language of her capitulation makes it clear that she thinks him mad... MCI p.47

At their first meeting he turned the tables on her, praising her for mildness and modesty after she gave insults and even injury. Now she pays him back, suddenly overturning his expectations and moreover mocking them at the same time. MCI p.48

Of course, a freedom that exists only in words is ultimately as limited as Petruchio's mastery. Though Kate is clever enough to use his verbal strategies against him, she is trapped in her own cleverness. MCI p.48

Furthermore, to hold that she maintains her freedom in words is to posit a distinction without a difference, for whether she remains spiritually independent of Petruchio or sincerely believes in his superiority, her outward behavior must be the same--that of the perfect Griselda, a model for all women. What complicates the situation even more is that Kate quite possibly has fallen in love with her tamer, whose vitality and bravado make him attractive, despite his professed aims. MCI p.48

Finally, we must remember that Shakespearean comedy celebrates love; love through any contrivance of plot or character. MCI p.48

He also aims to present an idealized vision of love triumphant in marriage. The match between Kate and Petruchio bespeaks a comic renewal of society, the materialism and egotism of the old order transformed or at least softened by the ardor and mutual tolerance of the young lovers. Shakespeare wants to make us feel that Kate has not been bought or sold, but has given herself out of love. Thus he makes her walk a tightrope of affirming her husband's superiority through outward conformity while questioning it ironically through words. MCI p.49

Kate steals the scene from her husband, who has held the stage throughout the play, and reveals that he has failed to tame her in the sense he set out to. He has gained her outward compliance in the form of a public display, while her spirit remains mischievously free. Though she pretends to speak earnestly on behalf of her own inferiority, she actually treats us to a pompous, wordy, holier than thou sermon that delicately mocks the sermons her husband has delivered to her and about her. MCI p.49

Kate's quick transformation perfectly fulfills Petruchio's wishes, but is transparently false to human nature. MCI p.50

On one level, the denouement is the perfect climax of a masculine fantasy, for as Kate concludes she prepares to place her hand beneath her husband's foot, an emblem of wifey obedience. On a deeper level, as I have tried to show, her words speak louder than her actions and mock that fantasy. But on the deepest level, because the play depicts its heroine as outwardly compliant but inwardly independent, it represents possibly the most cherished male fantasy of all--that woman remain untamed, even in her subjection. Does Petruchio know he has been taken? Quite probably, since he himself has played the game of saying the thing which is not. Would he enjoy being married to a woman as dull and proper as the Kate who delivers that marriage sermon? From all indications no. Then can we conclude that Petruchio no less than Kate knowingly plays a false role in this marriage, the role of victorious tamer and complacent master? I think we can, but what does this tell us about him and about men in general? MCI p.50

only a woman has the power to authenticate a man, by acknowledging him her master. Petruchio's mind may change even as the moon, but what is important is that Kate confirm those changes; moreover, that she do so willingly and consciously. Such voluntary surrender is, paradoxically, part of the myth of female power, which assigns to woman the crucial responsibility for creating a mature and socially respectable man. In Taming, Shakespeare reveals the dependency that underlies mastery, the strength behind submission. Truly, Petruchio is wedded to his Kate. MCI p.51

Shakespeare's changes are more likely to be genuine. They are signaled by mini metamorphoses such as metaphors, pretenses, disguises, or stage images. They are distinctive in that they may be temporary or reversible, and they are often progressive rather than static or regressive. MCI p.54

Whereas in Ovid people turn into animals, a primary motif of Taming is the elevation of animals into people--and not only into people but suitable spouses, a rather more difficult feat. MCI p.54

a subtext resonant of romance and fairy tales in its depiction of two flawed lovers in quest of an ideal union MCI p.54

Metaphors of the hunt and the use of hunting scenes serve regularly in Shakespeare as transitions between the worlds of history and romance, especially between the city and the forest. MCI p.55

But in myth and fairy tale the journey into the forest world is commonly an exploration of instinctual and especially of the sexual MCI p.55
But, although children in fairy tales are turned into animals by parental anger, children in fairy tales are turned into animals by parental anger. In fairy tales children transformed into animals are regularly turned back to humans by love, especially in marriage; but in addition they must establish harmonious relationships with the offending parent. Baptista never acknowledges a loving relationship with Kate until her transformation is revealed at the very end of the play...

Katharina is associated with more animal metaphors than any other female character in Shakespeare. The images come from every direction, but especially from Petruchio. A great deal of the humor of the first meeting between Kate and her suitor, for example, depends on the determination of each to reduce the other to subhuman status. She connects him successively with a jocund stool, a jade, a buzzard, a cock, and a crabapple. He responds by associating her with a turtledove, a wasp, and a hen—and of course his resolution to tame her implies the sustained hawking analogy underlying most of his behavior. In their first encounter each wishes to reduce the other to a laboring animal. Kate starts with "asses are made to bear, and so are you," and the double (or perhaps triple) entendre of Petruchio's riposte, "women are made to bear, and so are you" helps to activate a second animalistic analogy which underlies the play—the fallacious picture of beast and rider as a suitable emblem for harmonious marriage. The skilled equestrian or the chariot driver... is a model for well governed individual existence. The marital goal of Kate and Petruchio will be, not to ride each other but to ride side by side, in control of their horses, back to Padua. It is a goal constantly frustrated.

The lonely lovers create a private sanctuary for themselves, but the surrounding world continues to be paralyzed by its illusions. First, like Bianca's main suitor, Lucentio, he gains admission to the house by establishing his pedigree... And the almost formulaic invitation to court his daughter comes... Furthermore, while the financial arrangements are struck between Petruchio and Baptista, we gain additional information about Kate's suitor. He is one of the landed gentry... maybe one of the new gentry. The very mention of arms in this punning passage suggests that Petruchio is one of the new landed gentry who has acquired something he would not wish to lose. Petruchio comes on the scene in act 1 a declared adventurer, out to find a rich wife... But Baptista is not truly interested in whether Kate's love has been won or not. When Petruchio lies, asserting that Kate has fallen in love with him at first sight, Baptista grabs at the match even though he doubts the unlikely claim—I know not what to say. Furthermore, Baptista actually doesn't seem too concerned with the financial details of Kate's marriage either. Relieved to have a reasonable suitor for the shrew, he doesn't haggle at all.

A father like Baptista who stands ready to sell his daughter to the highest bidder illustrates the auctioneer tactics of parents who are criticized in Elizabethan marriage manuals. It is clear that Baptista gives no thought to the compatibility of the marriage partners. This compounds the callousness of selling Bianca to the highest bidder. Kate and Petruchio rise above the middle class commercialism of their marital arrangements even more dramatically, for the taming process, through which Petruchio gradually wins Kate's love and respect, involves flying in the face of middle class formalities attaching to clothes, the decorum of weddings, and the rules of hospitality. Clearly Petruchio's flaunting of conventional behavior is not indicative of a permanent rebellion against the values of his class.

The play is also influenced by folk tale motifs. In farce, not a great deal of attention is paid to psychological subtleties of character as the action presses forward to fulfill its mechanistic assumptions. Petruchio, the fortune hunter, will tame his shrew, the curst Kate, as a function of the successful farce that we watch with fascinated interest. The play uses the archetypal image of the wild hawk or haggard painstakingly trained to accept the lure and to become a sophisticated hunter.
These are not the sorts of plays in which we expect original thinking, nor will it do to postulate elaborate character relations between Kate and her sister, Bianca, or between Kate and her father, Baptista, who seems excessively eager to get his daughters off his hands, especially to the the highest bidder (there is only one bidder for Kate, who is considered temperamentally unmarriageable). AoS p.26

Shakespeare doesn't suddenly write a comedy in which he demeans women, entirely different from his other comedies in which the women lead the love game by virtue of their intelligence and wit. Petruchio and Kate are not entirely unlike Beatrice and Benedick in MAAN, Rosalind and Orlando in AYL, or even Romeo and Juliet. Whatever plot assumptions are made in ToS, they need to be worked out in the confrontation of Petruchio and Kate. AoS p.26

Similarly, everything in ToS depends upon the enormous attraction between Petruchio and Kate. They fall in love with each other without actually knowing it and certainly without acknowledging it, as is customary in Shakespearean comedy. AoS p.26

Before we actually see her, the folk tale motif of Kate as a shrew is firmly established. AoS p.26

Petruchio's speech is full of hyperbolic bravado...This sounds like a parody of the military imagery in Othello AoS p.26

Our first sight of Kate is in the first scene, where she appears as an angry, ill used, and ill tempered older sister, much given to violence in speech and perhaps also in action. AoS p.25

Petruchio has a specific battle plan, which he describes to us in a soliloquy. AoS p.27

This is not subtle, but Petruchio is prepared for all eventualities. Luckily, the scene doesn't take place exactly the way Petruchio plans it. Kate is sharp tongued but also witty, and she manages to return all of Petruchio's clever retorts, if not to top them. The banter is like that of Shakespeare's early clowns, but it is has a strongly sexual tone. AoS p.27

Kate bids him farewell and Petruchio pleads the inappropriateness of the moment...It is at this point that Kate strikes him out of frustration. AoS p.27

Kate doesn't leave nor does Petruchio, and their wooing scene is animated and witty like other wooing scenes in Shakespeare's early comedies. Petruchio doesn't succeed in patronizing her as much as he tries, and they seem like intellectual peers. In relation to the scenes that precede, Kate is transformed in the sense that she has met her match. Everything seems to point to the fact that she is as fascinated with him as he is with her, and that they wind up being strongly attracted to each other. Kate seems to be flattered by the fact that Petruchio is so determined to marry her, even though he keeps speaking of marriage as a form of taming AoS p.27-28

different gender assumptions from ours. One thing to keep in mind is that Petruchio is playing a deliberate role that he explains to us meticulously. AoS p.28

he participates in Kate's experience not to eat, not to sleep, and not to celebrate their wedding night. AoS p.28

Still, there is something ambiguous in all this. Who is taming whom and who emerges triumphant? John Fletcher, Shakespeare's later colleague as chief writer for the King's Men, wrote a sequel to ToS...which reverses the Shakespearean roles. AoS p.28

He could equally well have said that Kate is Petruchoed, but this formulation suggests that Petruchio receives a good as he gives and that the tamer is in some sense tamed himself. AoS p.28

Reality is malleable, words express desire, and that is the secret. Kate is not the same person as she was earlier in the play. AoS p.29

What is essential is that Petruchio and Kate take pleasure in each other's company, "Kiss me, Kate" is the motto of this stage in their relationship, and they even, to Kate's surprise, kiss in the midst of the street. This is the context for the folk tale motif of the wager in the last scene. AoS p.29

I don't think the speech is meant ironically, as if Kate is shrewd enough to say what is expected of a model wife but to mean something quite different. The ironic interpretation implies a perfunctory relation of husband and wife on the assumption that all that a perfect marriage needs is to say the right thing. AoS p.30

I think that Kate is playing a prepared role in the games that she and Petruchio have devised to test their marriage. Kate says what she is expected to say--in fact, she overdoes it and says quite a bit more than she is expected to say. She overplays her part of the transaction and anticipates sharing the larger wage that she and her husband will surely win. This role playing and game playing is not quite the same thing as irony. AoS p.30

ToS is a comedy of transformation and metamorphosis, of suppositions and illusions. AoS p.30

Aren't Kate and Petruchio, too, swinish in their own stubborn way until they undergo a metamorphosis in the name of love? AoS p.32
Under the veneer of gracious words and gentle urging, (Lady Capulet) is implacable—not defending her daughter at all costs, not even trying to understand her in her cruel hour. Lovers Meeting p.20

We know that the health has been caused by his love for Juliet, that he has been transformed from a moonsick calf to an active, loving young man. The change in him persuades us of the validity of his love. Lovers Meeting p.22

Her general passivity here is set against the force of her commitment to Romeo, which she ultimately places above her feelings for her family or any other consideration. Lovers Meeting p.22

Juliet's mother as good a hater as Tybalt Lovers Meeting p.23

feud infects everyone

We see everywhere the virtues of these people corrupted by their senseless code. What they say wittily and sensibly about young love, about the advantages of prestige, is vitiated by their unreasoning behavior toward their enemies. Lovers Meeting p.24

Since the mode appropriate to such love is lyric and joyful, the problem of language becomes a problem in poetic expression. In image and imaginative scope, extravagance is in order. Yet dramatic appropriateness and a continued awareness of the beloved are necessary to make the extravagances acceptable. In his early feeling for Rosaline, Romeo speaks of love artificially and non-dramatically...These are artificial images in that they are strained, devoid of dramatic context, pretty much a literary exercise. After Romeo meets Juliet, his statements of love are different. Lovers Meeting p.25

Even more important. Shakespeare must make them sharply and constantly aware of each other.

Lovers Meeting p.26

Romeo is at once awe struck, humble, physically conscious of her from this very first glance. And she in turn is always aware of him. Lovers Meeting p.26

At the beginning, Romeo stands apart from the feud. Lovers Meeting p.27

Thus we find at the beginning not only an absorption with his own emotional state but an unawareness of the emotional states of those around him. Lovers Meeting p.27

His conditions of love for Rosaline, then, takes priority over other considerations but only by an effort of will. Lovers Meeting p.27

He is isolated and immature, self absorbed and serious, a young man not yet awake to the possibilities of life or the dangers of death. Lovers Meeting p.27

The meeting with Juliet transforms him. His perceptions are sharpened, his senses awakened, his imagination released. Most of all, he changes from a moping adolescent to a young man of action. Lovers Meeting p.28

In all these actions, his headlong nature is observable to Juliet and to Friar Laurence and to us. Equally noticeable are his tenderness toward Juliet, his awareness of her presence and of the setting in which she is placed, his inability to explain rationally to Friar Laurence his new feeling of love. What is most essential in that feeling is that his joy in Juliet outweighs everything else Lovers Meeting p.28

The revitalization, the sharpened perception, the headlong action, are his undoing as well as his making. Earlier, the feud and its frequent manifestations meant almost nothing to him. Now his consciousness of Capulet and Montague exists as never before. Lovers Meeting p.28

Juliet is even more attractive. She has no experience to draw on, even imagined experience like Romeo's, and she is only a child (just under 14). Yet out of her sudden love for Romeo a fullness of character develops and is never lost. Her life to this moment has been that of an obedient child and a good little girl. Lovers Meeting p.29

Her only trust and reliance from that moment on must be her love for Romeo, although she tries, again and again, to rely on the conventions she has known. Lovers Meeting p.29

Even on the balcony she senses the difference between convention and feeling. Lovers Meeting p.29

Her only images for that love at the moment are those associated with playful tenderness: the falcon, the wanton's bird. She would keep him attached to her if she could, as if he were her pet. But that feeling cannot be honored, except in play, for Romeo must lead, must decide on what action to take, and she must follow. The obedience to the call within the house, the necessity for the lowered voice to call him back, these are the order and the form she has known. Romeo must decide on the order and the form she will know. Lovers Meeting p.30

Her feeling would deny the coming of dawn when she is with Romeo, but the fact of banishment and the need for safety make her overrule her feeling. The yielding to something other than her feeling fills her with foreboding here, and she has a clear presentiment of tragedy. Lovers Meeting p.30

the passion of love, arising at first sight, is a simple reaction, to the woman's beauty or the man's noble mien. It is an affair of the imagination, not of the intellect... 20th R&J p.40
The passion is not pitted against others such as ambition or revenge; not brought into conflict with ideals such as honor, or with duties such as those to parents or society. It is generally both spontaneous and contagious, untroubled by fear or doubt or questioning. 20th R&J p.40

They fall in love at sight and for ever, and in their own personal relations, are material only for poetry, not for psychology but for character drawing. Their struggle is not with each other, nor within themselves, but only with their quarreling families, against the stars. 20th R&J p.40

it is not their self centered absorption and infatuation or any other internal entanglement that brings them to their death, but (the poet makes clear) the feud and destiny...There is no tragic fault, or (as we shall see) none in the ordinary sense of the word. 20th R&J p.41

these young and tender things are no more to be judged for disobeying and deceiving their parents than Desdemona it is not their

The great emotional situation is what Shakespeare was seeking; and in this

Furthermore, the motive for it, the maiden's beauty, is made adequate and convincing by its retention--the maiden's

Juliet's imagination is simpler,

And

Both

She

Romeo's imagination

Both make love wittily and humorously, as most of Shakespeare's young people do; but Juliet's playful or caressing, confiding or cajoling manner is something that is more native and inseparable, as when she coaxes the Nurse to tell her the news 20th R&J p.46

But the greater change is in Romeo, from lovesickness back to his lively witty self that we have not yet known, but Mercutio has and delights in, then to the self restraint under Tybalt's insults, then to the manly retaliation for Mercutio's death, then to the calm of a desperate resolve as he receives the news...He is a man now, not a lad; there is now no wailing or ranting as in the Friar's cell. And in the changes of mood and tone that follow there is no more of the extravagance or egotism of passion. 20th R&J p.47

in her play she is the active agent, the person who does everything and who motors the play, particularly in an emotional sense Players 2 p.123

One aspect, for example, that emerged only later is the joyous side of her personality at the beginning. I was rather afraid of that at first, in case it should diminish the tragic ending, but of course the more you go for the early joy, the more powerful is the contrasting impact of the final tragedy. Players 2 p.123
I see our relationship, above all in the balcony scene, through him. These are two very different people, both passionate, but he impetuous and wild, her passion tempered with a practicality that is almost, but not quite, sensible. This richness, this capacity for lateral thinking in her, can only be shown in contrast to Romeo; he is more immature (though perhaps a little older) than her, and it is partly his impetuosity that she falls in love with. Players 2 p.123

She has a rich imagination and she sees all manner of things; when she looks at the sky she doesn't just see the sky--there's a world peopled with lives up there. To think of her in this way helps me to find the youthfulness of the part. She has the ability to be self sufficient Players 2 p. 125

This is someone who has learned to protect herself, not in any defensive or neurotic way, but quite openly that Juliet is a really special spirit, in another world from everyone else Players 2 p.126

Romeo, a little immature and reckless, a bit over the top, dreaming of flying to the moon, while she is trying to be sensible and saying well, if you really do love me, let's get married. She is her parents daughter in this, trying to be practical, trying to think of all the angles Players 2 p.127

Juliet is, I think, consistently positive about the relationship. From the beginning right up to the moment when she discovers Romeo dead, she is hopeful, willing their love to work...her foreboding remarks...come from a kind of sixth sense, below conscious thought Players 2 p.128

Even when she says goodbye to him in the dawn scene and sees him as "one dead in the bottom of a tomb" there is no conscious sense of doom Players 2 p.128

Not until she is married will Juliet feel secure at the end of the journey of courtship Players 2 p.129

In three of Shakespeare's plays female and male characters share the title Love's Argument p.99

In these plays, then, suspicion of women's acting cannot be the cause of the disaster...unlike the romantic comedies, these plays all include war or blood feud that calls on men to define their masculinity by violence. In their private world, the lovers may achieve a mutuality in which both are active genders are not polarized. But in the external world, masculinity is identified with violence and femininity with weakness; this is true in the tragedies Love's Argument p.100

Romeo and Juliet establish a role transcending private world of mutuality in love. But this world is destroyed, partly by Romeo's entanglement in the feud, partly by Juliet's continued life in her parents' house concealing her love. Love's Argument p.100

When Romeo meets Juliet, he gives up using such violent imagery about sexual intercourse; when he uses it about falling in love, summing up to Friar Laurence in riddles, his emphasis is on the reciprocity of their feelings Love's Argument p.101

In general, with Juliet he gives up images of himself as violent aggressor. He speaks more of wanting to touch her than to conquer her, even if this means wishing away his own identity...Romeo is the only Shakespearean tragic hero could offer to give up his name Love's Argument p.101

Nevertheless, lack of violence in the imagery does not mean a lack of sexual energy and attraction and Shakespeare's dialogue sensitively suggests the power of their developing relationship. The openness and directness of Romeo and Juliet stand out against the background of the romantic comedies, which celebrate the gradual triumph of love over the inhibitions and defences of the lovers...While the lovers in the comedies echo each other's language and imagery as their affinity grows behind their disguises, Romeo and Juliet at once match their shared imagery with more emotional openness. Love's Argument p.102

Throughout this first meeting, Romeo takes the initiative; but at the same time, his language puts aggression at a distance. Love's Argument p.102

his initiative is that of a pilgrim to a saint and claims to imply the dominance of the woman, not the man Love's Argument p.102

Each speech sets the beloved outside the social framework: Romeo compares Juliet to the sun, her eyes to the stars; Juliet more consciously imagines removing him from society....It is when she makes a direct offer to her fantasy Romeo that the real one breaks in, and proposes a love that will create a private world between the two of them Love's Argument p.103

there are no hints that she finds men untrustworthy, or that Romeo finds women untrustworthy, or even that the family feud leads either of them to doubts about the other (as distinguished from awareness of the practical difficulties). It is as if the only force working against their trust at this point is the feeling that their love is too good to be true. Love's Argument p.103

And as she has been more concerned with the external world in pointing out dangers, she takes the initiative in turning their love from shared fantasy and passion to social institution Love's Argument p.104

female power in courtship to male power in marriage Love's Argument p.104
financial imagery turns Juliet into property more directly than it does Romeo: when she speaks of herself as possessing, the object is less Romeo than love.  

Romeo and Juliet use the image of woman as property in a way that transcends its source in female social subordination: both of them are far from the financial interest that Lady Capulet suggests in her praise of Paris and the Nurse. Nevertheless, the asymmetry in their use of financial imagery coheres with the asymmetrical demands that the male code of violence will make on Romeo and the female code of docility on Juliet.  

Romeo understands the value of reciprocity in love...he wants its ritual.  

All this is far from the identification of sex and violence that the imagery of the servants and Mercutio suggests is more usual in Verona.  

Irony it is precisely in his manly vengeance for Mercutio’s death that Romeo most decisively loses control of his own fate.  

The code of violence that promises to make Romeo a man actually makes him its man--its pawn.  

His image of manhood (desirable as an ideal for both sexes) is emotional control: he chides Romeo for his fury and grief at banishment.  

Juliet’s acceptance of their advice of pretense and mock death is the point analogous to Romeo’s duel with Tybalt where failure to transcend gender polarization of their society makes disaster inevitable.  

Fulfilling the promise of the balcony scene, they rename each other love in their aubade scene, and their imagery suggests the creation of a private world with a technique oddly similar to that of the crucial scene in Taming. To keep Romeo with her longer, Juliet transforms the lark into the nightingale and then transforms the sun into a meteor. Romeo, after initially contradicting her, showing the caution that was primarily hers in the balcony scene, goes along with the game and accepts her transformation, with awareness of the likely cost.  

Both scenes use a verbal transformation of the world--a creation of a private world through words--as a metaphor for a relationship.  

Such a private world is crucial...to the attempt that Romeo and Juliet make to love each other tenderly in a world of violence. The secrecy of their love heightens at once its purity and intensity and its vulnerability. When the private world is established it is already threatened.  

As soon as Romeo accepts the pretense It is not day, Juliet resumes her caution and returns them to the real world, where Romeo must flee. Nevertheless, they have an absolute trust in each other; on their departure there is no questioning of each other’s truths...Presciently, they imagine death as the only possible obstacle to their reunion.  

The extreme youth of the lovers emphasizes their innocence and inexperience.  

It is their extreme purity that gives their love its special tragedy. The play expresses both the appeal and danger of a love in which two people become the whole world to each other.  

but the lovers cannot negotiate recognition by the outer world except by their deaths because of their residual commitment to the outer world and its gender ideals.  

the men are young and not so suspicious, the women maintain or increase their ability to pretend, and the central love relationship is kept secret. The relationship creates a private world within which the women have relative equality--but unlike such worlds in the comedies, it is a precarious one, threatened by violence. Thus outside the comic world, where the usual conclusion with marriage keeps an ambiguity...Shakespeare’s plays suggest a dilemma for his female characters: they can keep equality in a relationship if it is secret and not publicly recognized, but such a private relationship is inherently unstable, especially in a violent world.
It is a play which concentrates upon persuasion, upon choice of belief? p.53

is she faithless? When Othello is persuaded that she is, then he has cause to act, must act, and does act? p.53

he replies to persuasion with terrible action, but all that he does is response. p.53

For part of the play, at least, Othello is Iago's audience, just as we are? p.53

his love for Desdemona, his instinctive feeling of her truth. But this feeling is precisely under attack p.53

Iago's weapons are many. First, he has knowledge about himself. He knows what he seems to be: the honest, open

soldier, reliable, experienced, a man's man--not really first rate, not really original, not really to be reckoned

with, but valuable because he is none of these things. p.54

honest Iago, every man's friend. He knows very well he is not. And he knows that his knowledge is a weapon. No

one defends himself against Iago; no one needs to. He attacks from within the defenses, destroying those

who do not even know they are in danger. He is pitilessly intelligent. He knows that any man can be

managed: it is only a matter of directing his attention, controlling what he sees. p.54

Accumulating horror and accumulating pity rest upon our seeing the deception begin, start to grow, spread p.54

We watch a daring mind snatch up action after action, word after innocent word, and offer each as a source of

suspicition, proof of guilt. We know that the deception might fail at any point. But at each point, it succeeds

p.54

Iago provides himself as a way of seeing, offers his eyes, and by this means gains control of action p.55

And how is it possible that Iago can succeed with Othello? Because there is a division between the soldier's world

and the city of Venice. p.57

He knows he won her by being a soldier, by the contrast between her life and his. But he also knows he is an

outsider. He is a servant of the city of Venice, not a citizen; he is a general, a great lord, a man of power, but

he is foreign. He is marked by birth, appearance, years of his life. p.57

He distrusts civil life, domestic life, peaceful life: for him these are the unknown. Iago is the link between the two

lives, the man who is a soldier, lives a soldier's life, can be trusted, and who also is a Venetian and knows

the ways of Venice. p.57

Iago has only to begin to supply his own answers to those questions to change the emphasis in Othello's mind from

the owner of his love to the unlikelihood of it. Iago knows the openness and honesty of Othello's nature.

p.57

By seeming unwilling to speak against Cassio, he makes Othello believe there is something to be said, he can do it

because of the established opinion Othello has of him p.57

Iago speaks the unwilling suspicions of a man that's just: and of a man who is careful about what he says, and who

knows what he is talking about. And when the suspicion is awakened, Iago uses his place as a Venetian.

He speaks to the foreigner. (I would not have your...Is not to leave't undone, but keep't unknown.) p.58

And he reads Desdemona's behavior to Othello all over again, speaking as a Venetian who knows (she did

deceive her father) p.58

Othello can only admit that it is true p.58

Iago uses a word and breaks off. Witchcraft? What did Brabantio think was witchcraft? How skillfully Othello is

reminded of the charge against him when his love was first know, that he used witchcraft in winning

Desdemona. Iago breaks off--and in breaking off he speaks to Othello's fear. How can it be that Desdemona does

love him? It is against all she has been taught, all she has known, all her own nature has

made her. Othello has no answer except to trust Desdemona and himself. And how can he do that when this

plainspoken, tactless, bumbling man who loves him is warning him not to trust her, exclaiming over

the unnaturalness of her behavior. p.59

And the will which gave her to Othello must, when she returns to her better judgment, just as strongly and more

naturally give her to someone suitable. The honest man, the plain man, only the entirely open man can

speak so woundingly and so unthinkingly. p.59

He is ready to believe it, ready to give up the perfect love that was incredible anyway p.59

If Iago is honest, then Desdemona is not p.60
Can we tell, do we know why Iago smashes a world to pieces... we know he hates Othello. And we know he has many reasons for his hatred. First, he is the disappointed professional, the accomplished veteran soldier who sees himself lose place to an arithmetician. Cassio is chosen lieutenant simply because Othello wants to choose him. Iago cannot believe otherwise without destroying his professional sense of himself. Here is motive enough for fostering anger, resentment, hatred. But there is more. Iago suspects Othello with his wife, Emilia. He does not know if his suspicion is true; the suspicion is enough. The two reasons together are more than adequate for hatred. Yet we learn of a third: Iago love Desdemona, a love that feeds upon the jealousy of suspecting Othello and Emilia. And there is further motive, this time for the use of Cassio as instrument: not only is Cassio the lieutenant Iago hoped to be, but Cassio too is to be suspected with Emilia. p.61

Beneath them all lies the unappeasable sense of self, the need to respect that self, which moves Iago and which he uses to move others. He has only contempt for the men he can fool; yet these foolish men have refused him his place, perhaps taken his wife, do not know who he is. He will show them who he is. p.61

His knowledge is not equal to controlling every action. He cannot speak because he is not in command. He has destroyed Othello, but his own greatness does not appear. p.61

What do we have to go on but appearances? What can we ever tell of the world except how it looks to us? We have to believe each other, we have to trust ourselves: and the nightmare is the man who turns our necessity against us. We fear his falsehood because we have so little means of guarding against it. p.62

For he is the outsider. Successful, admired, loved--yet he does not belong. Is this a feeling that is ever entirely assuaged in anyone? p.62

he wants his love to be real, his joy to be real, but believing in them asks too much of him. p.62

And in that he stands for deep and abiding loss. p.63

Again, his self division is important. He loves Desdemona through all the accusations and at the moment that he kills her. He loves her beauty and is ravished by it when he does not believe in her. His love for her becomes tragic loss: we could condemn him for being fooled, but all the anger of condemnation is directed against Iago. We absolve Othello because he does what we say we believe in doing: he subjects his emotions to the scrutiny of mind, and he controls and denies his love when it fails to meet that scrutiny. He will not love her if she is false to him. p.63

She is a great lady, who has moved from command in a limited world to command in a much larger one. She welcomed and served Othello as her father's daughter and his hostess, and was drawn out of the hearing of Othello's mighty tales by her household duties. p.63

Through the situation she is extraordinary, she speaks directly, surely, with dignity to the Senate in Venice. She is a great lady in Cyprus, honored, welcomed, and at ease in her position, courteous and open to those around her, loving to her lord. p.63

The world she knew is closed behind her, and she lives on terms that she established and asked for. p.63

She knows nothing of the risks afforded by her own courtesy and directness and beauty. p.63

When the full fury is upon her, she is helpless, numb, disbelieving. p.64

Of all the contrasts of the play, perhaps the most terrible is what happens to Othello when he believes the lies. He is a man in whom at first there is a perfect consonance between feeling and speech. p.65

But when Iago has poisoned him, that consonance is gone. Now sometimes he speaks bombast, urges himself on, whips up his feeling, poses as the avenger of truth and justice. He poses: because what he feels and what he says are no longer at one. He must go on talking or he will never believe what his wits tell him to believe. He must go on talking or he cannot bear it. At other times, when the feeling of betrayal, of jealousy, swells up in him, he can scarcely speak--his language breaks into phrases and half phrases, into disconnected cries. p.65

And we turn away, wondering on what grounds we are ever persuaded of anything, how it is that we ever know what the truth is. p.67

The tragic question remains: which appearances shall we trust? how do we know where reality is? p.67

Lover's Meeting

Othello is a domestic tragedy, but the genre of domestic comedy is much more familiar p.251

Iago is a murderer who is not touched by the mild of human kindness p.251

like Shakespeare's own gifts in writing this play. Othello evokes Desdemona as she really is, a precious and gifted being infinitely superior to him in every way. She is a paragon of women, endowed with the highest of feminine qualities p.252

Why worse except that Iago despises all grace and beauty p.252

It is as if he is as much Iago's passive victim as Desdemona is his p.252
Othello shares with all of Shakespeare's tragic protagonists a straightforwardness and a lack of suspicion that make him easily duped. p.253

Iago represents the night side of Othello's mind, the unconscious, the id, the forbidden world of dreams. Othello needs Iago desperately to complete his being. p.254

He is old...he is particularly eager to hear about sex from Iago. p.254

Othello is egging Iago on to provide him with lewd examples, and Iago's account of being abed with Cassio and Cassio's talking in his sleep is feeble but effective. p.255

He is a supreme improviser, who watches Othello's reactions in order to know how to proceed. p.254

Like Rill and all Shakespeare's villains, Iago is a wonderful actor. p.256

But Iago is also master of a withering and dismissive contempt. p.256

He is a cold-blooded, calculating murderer, damned, inhuman, diabolical. p.257

Unlike other Shakespearean villains, he is given no redeeming qualities. p.258

No one has ensnared Othello except himself. p.258

He wants earnestly to share his thoughts with the audience, which is taken into his confidence and which is expected to applaud his wit, ingenuity, and invention. Iago is not a hypocrite--at least not with the audience. He has no self questionings, unlike Othello, nor doubts about himself. He never needs to apologize. p.258

But beyond that both are aliens and strangers in the commercial society of Venice. Both perform an essential service for the state, but it is inconceivable that either could be citizens. p.258

Othello himself is acutely conscious of his blackness that sets him apart from polite Venetian society. p.259

This is another aspect of his vulnerability to Iago, whom Othello imagines to be completely at home in a bed chamber and an expert on sex. p.259

From Shakespeare's comedies we know that something is radically wrong with Othello's wooing of Desdemona and their subsequent love and marriage. Desdemona may be young, innocent, intelligent, and wittily sensual like Juliet in R&J and Rosalind in AYL, but Othello has no resemblance to Romeo or to Orlando. He represents himself as mature if not middle aged, and he specifically denies any interest in sex, as if that might be appropriate to a Venetian but not to a black man who is an alien in Venice. p.259

There is a remoteness about the old Othello wooing the adolescent Desdemona with the story of his life. It is unlike any love relationship in Shakespeare's comedies, which depend upon mutuality and a burning desire to unite immediately with a paramour in the marriage bed. p.260

Not to put too fine a psychological interpretation on this statement, it doesn't suggest anything personal in the relationship, any common awareness, or any agreements and disagreements in conversation. Beyond their immediate attraction, the wooing suggests that neither Othello nor Desdemona understand each other--or themselves. Both are extremely vulnerable to the tragedy that overtakes them. p.260

Iago's view of Desdemona...to him she is like all Venetian women, a whore by nature, subtle and sexual. p.260

He is cynical about all women and powerfully misogynistic. p.260

Desdemona, who is innocent in an almost folkloric way. p.260

Irrational heart of jealousy in the play. p.261

He can improvise anything. p.261

AoS

...Iago and I were to discover in exploring two faces of the same disturbed spirit, that this approach was exhilarating and profoundly exhausting. p.171

Great stillness in me to counterweight the disintegration. p.171

A being emerged who, if provoked at a primal level, would react with the violence of a psychopath; a being in a molten state, and an etched course for him to follow. p.173

While Iago plays the transitions, Othello expresses the changed states. p.173

In search of motivation. p.181

What is missing is what causes all the destruction in the play--Jealousy. Iago represents Jealousy, is Jealousy.
What is Iago jealous about?

1) Not becoming a lieutenant (jealous over Cassio)
2) Jealous that Emilia and Othello have had an affair
3) Jealous of Emilia and Cassio
4) Jealous over Desdemona and Cassio
5) Jealous of Desdemona's power over Othello

...all these reasons that he states as justifications for his actions are totally unfounded.

1) When Othello makes Iago lieutenant Othello does not stop his destructive actions
2) There is no evidence anywhere in the text, let alone in the scenes where Emilia and Othello are alone, that there has been any form of sexual liaison or indeed of any other kind between them
3) Because of one line at the sea shore?
4) Because Desdemona is "framed as fruitful/as the free elements" and Cassio has a "daily beauty in his life which makes me ugly"?

Human beings are given to finding justifications for deeds or actions to make those deeds allowable in their own minds even though they are not always valid justifications. And so it is with Iago.

For Iago Othello's marrying means that their friendship will never be the same again. It's only because of the wedding that Othello needs the unpracticed "bookish theorize"--the Sandhurst type--to be his lieutenant as a status symbol.

Also, I noted that it is quite possible from the text that Iago has been promoted to the officer class of Ancient (albeit the lowest officer rating) from the ranks.

If this is so, Iago's promotion is an even bigger snub if we accept that Othello knew of his desire to become lieutenant.

There is every reason, in fact, to believe Othello does know because of his extraordinary "Now art thou my lieutenant" later on.

It is a war image coming from the mouth of a soldier, an image of death, but an image which obviously excites Iago.

We also see a different character from the embittered, angry, hurt, resentful figure in the first scene; now we see a dog yapping around the heels of his master. The immaturity of Iago's dialogue is brilliantly counter pointed in Othello's haughty calmness.

Here we have self knowledge. Here, also, we have a man who while seemingly helping and advising a friend betrays his own weaknesses.

Iago's ability to take from moments or words spoken on stage and use them for his own ends recurs throughout the play.

So far then, let me sum up the type of man I was beginning to see: a man who is jealous about everything--and finding particulars to justify his feelings (these particulars we know are not valid); a man whose life has changed through his general's marriage; a man who swears revenge; a soldier who makes jokes about is wife; a man who is sexually obsessed and sees life and goodness through splintered, green glasses--love is lust, courtesy is lechery, kissing hands leads not to making love but to pure fucking; a man who has caused one act of chaos (waking up of Brabantio) and is about to cause another; a man who really is confused, mixed up over one person in particular. He has openly slandered Desdemona and Cassio, but what of Othello--very little? Perhaps, and only perhaps, did it enter my mind that his jealousy could be centered around the one area he has hardly mentioned, Othello, and in particular his mind, the mind Desdemona said she fell in love with...So, a pretty mixed up, pained human being.
As You Like It - Research

He was outrageous and yet truthful, coy and cheeky, but charmingly so
so I had this energetic but shy young man, suppressed by his eldest brother, Oliver, since his father's death.

mannered, well educated, with hands no doubt perfumed with civet; he, rustically kept, ill educated, and condemned
to a life of servitude

The interaction of their backgrounds serves as an education for the two lovers. Although Rosalind mocks the
uneducated Orlando's verses--she learns much from his simple faith and sincerity, after she has abused
them. He in turn learns sophistication from her. He grows up, and he grows out of games.

After the interval our fairy tale blossomed, as did out forest set, as indeed did the relationship between Orlando and
Rosalind, in the guise of Ganymede...I was often asked if Orlando realized that it was Rosalind with whom he
was playing in the forest. It never crossed my mind once. I had only seen her briefly at the wrestling, and
although I fell in love with her, trying to recall her face was not easy.

Orlando is overflowing with love. He bounces on, swirling about the stage, carving up the trees and branch. He is
infatuated with the memory of a girl he only saw for a few minutes when he was fighting for his life in the
wrestling match.

Terry's simple solution to lovers' games was circles: histories and tragedies have straight lines, comedies and
romances have circles.

Being a gambler at heart I could always appreciate Orlando's willingness to accept this dare. After all, he has nothing
to lose. He doesn't think for a moment that this boy can cure him of his love, but these games may
pleasingly pass the time.

It transpires that time is of the essence to Rosalind as she complains of Orlando's late arrival in their second forest
scene.

So at the moment Orlando enters, Ganymede is on the verge of being devoured by Jaques and his cloak. No wonder
she reprimands him.

For me there was a definite shape to this, the second of the forest scenes. The games reach a crescendo when
Rosalind gets Celia to marry them. "I take thee Rosalind to wife," says Orlando in play and almost collapses
in grief, as the despair of his unrequited love looms in his face. He looks at Ganymede and sees Rosalind.
This happens again at the end of the scene. Rosalind encourages pretend bed games based on their
discussion of fidelity, and as Orlando makes to go, she rises and, pretending that she is naked, drops
Celia's shawl, which they have been using as a bedspread. Orlando is so involved in the game, he almost
imagines he sees his love's body. This is too much, the games must cease and he must leave, but Rosalind
torments him and makes him promise to return at two o'clock, which he does, "With no less religion than if
thou wert indeed my Rosalind." He has been wounded deeply.

Rosalind and Orlando learn their greatest lesson. He realizes that the dream is no substitute for reality, and she
realizes that she has been very wrong to play with Orlando's emotions.

Players of Shakespeare

the balance between language and character

romantic hero; Petrarchan lover; physically beautiful young man. Over the top admirers of Rosalind saw Orlando as a
dupe.

Thanks to her unrivaled native gifts Rosalind has all understanding, Orlando none.

the heroes of these comedies (Orsino, Orlando, even Benedick) "seem a little dazed and inept, as though they had
wandered in from some other play." That seems perceptive. The usual feminist emphasis is that these
plays are Shakespeare's attempt to give woman expression by--usually--putting her in disguise so that she
can say and be what otherwise only the hero could say and be. (The more radical feminist view is that male
Shakespeare could only go so far with this). If that view is correct, then the hero has to be at a break even
point between too cardboard a figure (not worth her attention at all) and too full bodied a figure (wrapping her
into a local relationship which would block the desired generalities). Does Orlando fit this?

Orlando has no project to find and win Rosalind

He never says why he writes them, what he thinks of them, how he pines or anything else.

Orlando has his wrestling, of course. Indeed he has not one fight but four, at least if you include the charge at the
feast party of outlaws, where his heroics in taking on them all are made superfluous by the Duke's upstaging
gentility.

Orlando's inscribed concern with speech recurs frequently.
In both of these a point by point verbal contest is engaged, with little yielded as approachable and vulnerable. The more interesting it is then that his falling for Rosalind is conceived of as his own failure to articulate. p.35

He must enable Rosalind, in this most articulate and conversational of plays, to be the expansive one when they fully encounter. p.36

This silencing of a main character in Shakespeare is often a key to how far something of importance for that character is irreversibly over, for better or worse. p.36

This silencing of a main character in Shakespeare is often a key to how far something of importance for that character is irreversibly over, for better or worse. p.36

his other actions, too, build up the necessary picture of his maleness as that which an unservile woman might still approach. It is real and symbolic at once. p.36

seem to carry psychoanalytical overtones and imply defeat, as Hayles suggests, of both castration fear and female engulfment. Yet whether he convinces us that he is a potential partner for Rosalind--at least as far as that is needed in the wooing story we have--lies in how far he is challenging and worth respecting at once, along a dimension she can identify with. p.36

AYL is unique in that Rosalind also plays another part, the male youth Ganymede, who then plays or replays her own self, folding the matter back in upon itself while giving it an extra twist. p.38

We disguise much of the time anyway, to look tough, rich, respectable, Westernized, poor or pathetic. p.38

But Ganymede is still visible to Orlando as Ganymede as well, and still within the same level of reality, the play's world. p.41

then Orlando is acting too; he is at least playing along, with his "then love me Rosalind" and (to Celia) "pray thee marry us". p.41

But with Rosalind it is different. When the disguised person merely plays her original self, that tension is suspended. p.42

After all, Rosalind could have acted another woman and then played her own bed trick. But she didn't. And because she is not acting another, no other is implicated. This takes the event into the heart and very principle of acting. It is sheer acting, sheer role playing; playing oneself. p.42

Orlando can only take so much of this pretense, and Celia just waits for Rosalind to finish. It is Rosalind who stands or falls, arrests or grows. p.42

His males are inadequate, his women dominant whether generous or wicked. Rosalind seemed...a chance for him to write her in with the action stopped so that he could look at her in a full way, the camera frames seized. p.42

Was Rosalind a virgin? p.43

And broadly Rosalind's tone of confidence and competence in the wooing scenes might strongly suggest necessary experiences. p.43

But Rosalind exists in a closed play; you can't wonder what the bloke was like. p.43

Rather, Shakespeare gives Rosalind a general sexuality in various ways. There is the occasional bodily reference which comes through jocular dialogue to which Rosalind never directly responds. p.44

If the play is indeed riddled with puns and doubles entendres, both sexual and otherwise, it makes for a seamless verbal web by which sexuality, and perhaps androgyny, pervade without exact placing of unique bodily detail on to separate characters. p.46

In AYL it is words themselves that are androgynous, or gendered. The double meanings pass quickly over in bush, nest, hind, heart, cots, bestow, cattle, misuse, forest, doublet, ripe, sister, wine, part, prick, Ganymede and many others. p.46

Rosalind neither woos Orlando nor acts the part of Moira. Rosalind draws Orlando inward to a sexual play acting he always treats as such (he returns an hour late and then politely leaves) but which for all we know is not even heterosexual. p.47

Rather she tells Orlando what he needs to do to win Moira teach him how to woo and win his desired lady. In the second phase she actually does this, although there turns out to have been more and less to it. p.47

The first phase is based on titillation, the second on language. p.47

She has thus raised the whole wooing subject while never seeming to do so herself, a technique used to far more sinister effect by Iago throughout the third act of Othello, to a point where the Moor is knotted up with a nightmare tangle of what he believes to be his own thoughts. p.48
Orlando does come, but only "within an hour of my promise," and that speech act failure is cue to his ensuing entanglement, in the second wooing phase in every kind of talk. Again, he has already started at a disadvantage. Not to elaborate each, there is the broken promise, the slander of his wife, the naming of Rosalind, the demand that he woo and the interchange about talking and kissing, the talk of orators, the suit pun, the affirmations of saying, the accusations of male lies, the request for favors--all leading to the culmination in the mock marriage, itself a form wholly of words though one now moving dangerously close to irreversible intimacies. But Rosalind does not leave it there. Orlando must say how long he would have his wife, hear how she will clamor and laugh; and the whole is then summarized by Rosalind herself in a self knowing mockery of her own volubility: You shall never take her without her answer, unless you take her without her tongue: The conclusion is disarming in its success, as Rosalind preposterously declares that "That flattering tongue of yours won me" and ends with a spate of speech acts which lead Orlando into essential courteous withdrawal. p.48-49

Sexual enticement and the traps of language: Orlando is not wooed but entangled. Yet the language is generous; one couldn't really imagine the scene ending other than agreeably. p.49

Is he so fated? What does he think this youth Ganymede is after? Or is he himself enticed toward that relationship, his own Moira fading? The mock marriage is a conclusion, the game can't really go on; yet nothing has happened. The marriage was a fantasy. p.49

Rosalind has more autonomy than any other heroine--it is uniquely her play. p.51
Rosalind must not offend her audience. These critics point to the wedding at the end. The games are over and Rosalind will submit to her lord. p.51

the Rosalind figure--transcends Phoebe completely, to a point where she overflows the gender distinction altogether, within which Phoebe is so firmly trapped. p.52

Disguised, Rosalind draws Orlando into the intricacies of her inferential talk about love, and takes him into a marriage ceremony with curious implications, and possible legality. p.52

she is doing nothing wrong, for she merely leads Orlando toward the thing he incessantly says he wants--leading him forward yet preventing undue precipitousness too. Rather, her controlling actions reconcile good and evil, comic pairings, the sexes, the brothers, the country and the court. p.53

when Rosalind is dressed as Ganymede she can be most truly herself. p.54

Ganymede - male prostitute. p.55

One could hardly have a more comprehensive illustration of the seamless stretch from female to male and back which this part provides. It does so uniquely, of course, because in no other play does the woman disguised as male then play back herself as woman too. p.55

Rather, Shakespeare has written into her that androgynous dimension, those signals, at least to a degree, and this attractive etherealized part, person or character alone can thus give a male-female reconciliation as deep as that of sacramental marriage. p.55


Twelfth Night - Research

theme in a number of variations. If, moreover, the expressions theme and variations on a theme recall to us terms associated with music, we detect another noteworthy characteristic of this comedy: namely, that is is structured in a pattern resembling that of a symphonic selection. p.35

pseudo-love which cherishes the idea of being in love, that form which characterizes Romeo in his affair with Rosaline before his meeting with Juliet p.39

gives some notion of the extravagance of her feelings p.39

From this show of extravagant mourning Olivia rushes to an exaggerated passion for Cesario, the young man Viola pretends to be in her service at the court of the Duke. p.39

but significant is the fact that instead of referring to her recent visitor with the more formal you, she addresses him with the thou, thy, and thee used in discourse with intimates p.40

In the next meeting of the two, Olivia is clearly torn between her attraction to Cesario and the need not to appear to precipitate in the display of her feelings. The latter state of mind gains dominance for a moment as she declares (Be not afraid) p.40

The unrestrained fervor of Olivia's passion is made clear not only by the declarations she professes without inhibition but also by her use of rhyme, a device to which Shakespeare has recourse in his mature plays to give evidence of extreme excitement p.41

she continues to take the lead and insists upon the betrothal that is arranged between the two impasioned declaration (O what a deal of scorn) p.41

Her acceptance of him strikes me as less impetuous than her behavior in the proceeding scenes, when she has displayed a form of love which, like that we have attributed to Orsino, is rooted in vanity. p.42

Olivia allows her feelings to run rampant and unrestrained. Despite this difference, the extravagant nature of the feelings expressed by the two indicates the fundamental likeness of the two as lovers p.42

Nor should that prominence surprise us if we call to mind the distinctly leading role played by the heroines in Shakespeare's mature comedies. Beatrice early occupies the center of the stage in MAAN and provides increasing evidence as the play goes on that she does so with perfect right. Rosalind is so superior to all the other characters of AYL in intellect, in wit, in human feeling that she adds credibility to the happenings that develop in the enchanting environment of the Forest of Arden. It is worthy of attention that when she adopts the guise of a man, Rosalind proceeds to assume the resourcefulness and energy that we males smugly arrogate to our sex but also displays the intuitive insight and warmth that we condescendingly concede to the other sex. The same combination is conspicuous in Viola. (often thought that Grace wrote this play...I agree.) p.42

To the latter condition she reacts with the warmth of a woman, but the former she accepts without hysteria or weakness. Additional evidence that she is clearheaded and discreet is noted in her dealings with the sea captain; she is aware of the risk involved in her reposing trust in him... p.42

On that mission she conducts herself with the efficiency and skill demanded of her a reply which indicates her undaunted devotion to the service of her master as well as sustaining the metaphor introduced by Maria p.43

Not only does she advance her master's suit with eloquent pleas, but it is significant that her lines are cast in blank verse, a device Shakespeare uses to elevate them above the prose in which she has spoken previously in the scene the climax for us is reached earlier in the way she successfully copes with the threat to our favorable impression of her. Far from calm or collected, Viola is nevertheless not ridiculous or undignified, but says and does nothing inconsistent with the deportment of a well mannered, peaceful young gentleman of scholarly background and inclination. The femininity showing through her external appearance has not rendered her weaker; it has, in fact, added to her charm and attractiveness. p.45

It is undoubtedly this mixture of the best qualities of a man and of the traces of femininity that is responsible for the appeal which Orsino finds in her. p.45

Thou dost speak masterly, he declares on one occasion p.45

She carries out her trust skillfully and efficiently, as we have noted, but she cannot suppress her own interests, for when the two are left alone--Olivia and Viola--the latter importunes the lady to remove the veil she is wearing and permit open view of her face. This request we recognize to represent the curiosity of the woman in love to behold a source of the physical attraction of her rival. p.45

A hard lot confronts Viola in that she feels the obligation to represent Orsino's interests faithfully and diligently but cannot fully submerge her own. p.46
for one thing adapting her language to each of the two groups. She is capable of distinguished poetic power when called upon to display it, as has been evident in numerous speeches already cited, especially in those in which she converses with Orsino and with Olivia; but she is capable also of curbing it and shifting now to the language of compliment identified with Osric of Hamlet, now to the bantering and witty repartee of Feste, now to the blunt prose of the other members of Olivia's household. p.46

This observation, we realize, is a tribute both to the wit of Feste and to the perceptiveness of Viola as she recognized evincing much of the compassion for his


Olivia, too, at the beginning of the play is sick with a histrionic self love as she vows to mourn her dead brother for seven years. p.80

Olivia immediately falls head over heels in love with Viola, the messenger from the Duke, in disguise as Cesario. p.80

Love works its force against one's conscious will, and Olivia seems overwhelmed by her own spontaneous reactions. p.80

All of Shakespeare

Love and its fulfillment are primary in Shakespeare's comedies. p.134

All the external barriers to fulfillment have been eliminated in what becomes almost a parody of the state desired by the ordinary young lovers, the Hermia's and Lysanders—or even the Rosalinds and Orlando's. p.134

Their own actions provide the barriers, for most of them know neither themselves, nor others, nor their social world. p.135

Villi cannot resist the obvious joke on cosmetics...but Olivia insists on giving out an inventoried schedule of her beauty. The shrewd Viola immediately counters with the theme of self love...Love is the enemy of self love, and Olivia is shaken out of her sterile preoccupation with herself by falling so swiftly in love with Viola/Cesario. p.80

Love works its force against one's conscious will, and Olivia seems overwhelmed by her own spontaneous reactions. p.80

All of Shakespeare
Young, intelligent, zestful, she is a realist. She cuts through the subterfuges and disguises of the others with absolute clarity, and she provides us with a center for the movement, a standard of normality which is never dull. In her rejection of the artificial myths of love, moreover, Viola never becomes an advocate of a far more terrifying myth, the myth of absolute rationality. In a completely rational world, Shakespeare never tires of pointing out, what we know as love could not exist. We have never desired such a world. p.140

But in the clarity and simplicity with which she recognizes and accepts her state. Reason is not abandoned: she rationally admits her irrationality and her inability to cope with the situation p.141

Here Shakespeare underscores all those possibilities of violence and death which are usually submerged in comedy.

p.141

Modern Essays in Criticism

With MAAN, as with other comedies, TN has in common the motif of the disdainful lover, a motif it develops rather in the way of AYL, where Phoebe in some ways anticipates Olivia's fruitless love for a disguised lady. p.257

If we accept as the play's chief theme the education in the ways of love of the disdainful as well as the romantic lover then it is clear that in this it repeats the central ideas of AYL and MAAN. And if in addition we accept Rosalind as the representative of the ideally balanced temperament and exemplar of the proper attitude toward love, then we shall conclude that Shakespeare intends something very like that in his conception of Viola. This is not to say that the two heroines have the same temperament but rather that through them, in somewhat different ways, the dramatist defines the proper point of view towards life's processes. Through their intelligent, levelheaded and generous approach to the challenges of this working day world. They demonstrate the sure way to maximum happiness for themselves and those around them, p.258

Though lacking the brilliant virtuosity of Rosalind and her superior comic awareness, Viola is nevertheless meant to represent the same balance of sentiment with common sense, the same steady and level view of the world around her. p.264

Certainly in Viola's position Rosalind would never allow Orsino to maintain even a semblance of an initiative. But her general attitude towards love is repeated in Viola, though more profoundly, albeit more obliquely expressed in the latter. Rosalind's direct attempts to "cure" both Orlando and Phoebe, the one of his bookish Petrarchism and the other of disdain, are repeated by Viola in the later play. But a glance at her scenes with Orsino and Olivia will show how tentative Viola's approach is. p.265

But Viola's words to Olivia carry greater significance, a maturer vision as befits her own temperament and also the character and position of Olivia. p.265

But what is far more significant is that the speech could not have come from Rosalind, for the words proceed from the sort of stillness and reflection we would not associate with her temperament. The attitude expressed in the passage, though repeating Rosalind's general point of view concerning the rejection of love, is enriched by evidence of serious thought. p.265

But with all this, it must be admitted that Rosalind is master of her emotions; she is in complete control of these as she is of her destiny. Though exiled and forced to disguise herself for safety, she is never in any danger. Rosalind is never in pain, and this is one of the chief points in which she differs from Viola. p.265

Viola is bewildered by her dilemma p.266

It may be said of Rosalind that she controls not only her emotions and her destiny but also the action of the whole play. The same cannot be said of Viola, whose role is somewhat passive by comparison. p.266

Orsino and Olivia are both gluttons in their way, both gorging themselves upon boundless sentiment: he upon extravagant passion (as he calls it) for Olivia, she upon equally excessive mourning for a dead brother. In effect he is overfed of love melancholy, she of grief. Both, then, overindulge in certain emotions, and that extravagance, and especially the rhetoric of its expression, form yet another instance of comic reduction. p.268

Shakespeare matches Orsino's hyperboles with Olivia's own extreme sentimentality in rejecting his suit in order to abandon herself to excessive grief over her brother's death. p.270

And Olivia is the reluctant lover who rejects the Duke's addresses to her. But she is very different from such disdainful lovers as Phoebe of AYL, the king and his lords in LLL, and Benedick and Beatrice. Like all of these, Olivia rejects thoughts of love, but she does so in favor of something else, a passionate surrender to what seems to be her love of grief. In this, though she rejects Orsino, she acts very much like him. p.271

From the first lines she speaks Viola reveals the absence in her of sentimentality and self pity. p.272

Viola is as eager to know the Duke as she is unwilling to give herself over to excessive grief over her brother's feared death. Her feelings and the words expressing them are level and direct, avoiding the extremes we have noted in the alleged passions of Orsino and Olivia. In this she clearly presents a contrast to these two, and her role in the rest of the play will be to aid them in amending their ways. p.272
conclude that Viola is intended to represent the norm, an attitude we might call ideal. p.272
and the latter soon discovers that far from being able to remain heart whole she falls in love at first sight with Orsino’s page, who she later finds is a lady in disguise. To such recognition and self knowledge these two are led by the agency of Viola, by what she says and does, by what she is. p.273
It combines the disdain of love, which forms the most absorbing theme of MAAN, with the education of a romantic lover, which is at the center of AYL. Orlando and Silvius are here replaced by Orsino, while Benedick and Beatrice are replaced by Olivia. p.279
Viola’s character, though owing a good deal to earlier comedies, really points to the heroines of the romances. p.280
Shakespeare’s Romantic Comedies

TN bristles with plot complications p.221
the characters are enclosed in houses and formal gardens, and in the background is not the familiar country side but the implacable, mysterious sea. p.221
emphasis on the pains rather than the pleasures of love p.221
divided into compartments p.221
Orsino’s is dramatically simple—a single figure surrounded by attendants, who except for Viola are functional characterless—and even Viola is utterly dedicated to her master p.222
we see the other side of this vision: each individual is locked in his own private understanding, and his ability to escape from himself and share experiences with others is limited p.222
sharply distinguished individuals adrift in a fragmented world, each with his own obsession p.223
image of solitude echoes and reverberates throughout the play. p.223
The solitude of lovers results from their experience of unrequited love, an experience that leaves them frustrated and restless. Our first impression of Orsino is of a character in search of an attitude, full of emotion but with no satisfactory outlet for emotion, nothing around which to shape it. p.223
For a moment he seems confident and self assertive, in the role of the dominant, masculine lover... p.224
The speed with which Cesario becomes a favorite suggests that the impulse of love, seeking an outlet, has fixed on the nearest thing that looks like a woman p.224
He and Olivia are both locked up in their respective houses. At first she is dedicated to the self punishing routine of mourning for her brother p.225
Again, we notice the sense of enclosure, with the suggestion this time of circles traced out in a prison yard p.225
But while she finds an object for her love, it is an unresponsive one, and Olivia becomes trapped in a situation beyond her control, one in which there is no right course of action. p.225
In 3:1, we see her trying various approaches to Cesario, dripping broad hints but urging him to speak first...then pretending indifference; then pathetically trying to turn the conversation round again (I prithee tell me...). Finally her reserve collapses in a frank and passionate declaration. She knows she has compromised herself and betrayed her dignity by offering love so frankly to an inferior, and one who is unwilling to accept her; but she is powerless to control her feelings. p.225
By the normal standards of courtship, a woman who is the active wooer is in a false position, and she makes embarrassing mistakes. p.226
Her dependence on Malvolio to deliver what is in effect her first message of love is symptomatic of her dilemma: he makes the message as insulting as he can, adding the unnecessary touch of hurling the ring to the ground, and claiming (falsely) that this was part of Olivia’s orders. p.226
Olivia’s love can find no satisfactory outlet, no reliable means of expression. It is, like Orsino’s, a passion that leaves her trapped and unfulfilled. p.226
so long as their love is misdirected, they find no relief or satisfaction. p.226
Cesario’s gift for words p.227
The fascination with the power—and the ganders—of language that runs through Shakespeare’s comedies appears again in TN. p.228
misuse words and are trapped by words p.228
For all these characters, language is not a means of escaping from the private self, and making contact with others; it is rather a means of defining the self and confirming its privateness—one more barrier erected against the realities of the world outside p.229
It is more that words, honest enough if let alone, can be made corrupt by those who use them. Feste and Viola, who both depend on words—once as a professional wit, the other as a messenger of love—see the dangers of the medium on which they rely p.229
This special awareness of language sets Feste and Viola somewhat apart, as characters with an extra measure of insight. p.230
They can move, as no one else can, from one household to another; and they can extend their natures by playing roles, while keeping the role and the inner personality distinct. p.230

both characters show, in their different ways, a sensitivity to the people they deal with. p.230

as Viola also does in a less calculating way, when she speaks of love to Olivia and Orsino (tune speech to listeners mood) p.230

In Viola we see an intuitive, outgoing sympathy, an ability to share in the predicaments of others: her involvement is greater than Feste's, for she lacks his professional detachment. p.231

But her sympathy for both Olivia and Orsino finally depends on a shared experience of unrequited love. p.231

On the contrary, she uses the rhetoric of love for all it is worth. p.231

He takes her eloquence as a sign of love, and whatever we may feel about this as a general principle, he is right in this case. p.232

But despite her eloquence, her outgoing sympathy and the freedom created by her role as Cesario, that role...finally imposes limits on her. We see her power, and the restrictions on that power, in two crucial interviews--one with Olivia and one with Orsino. p.232

When Viola comes to Olivia's house as the messenger of Orsino's love, barrier after barrier falls. p.232

and then Olivia unveils. Step by step, but rapidly, Viola is allowed to take liberties that would have seemed unthinkable at the beginning of the scene. This progressive removal of inhibition is reflected in the way language is used. At first we may wonder how seriously Viola is taking her own mission...She emphasizes that she is putting on an act, and thus calls into question the sincerity of her words; she denies the reality of Orsino's love for reasons we can guess. p.232

she mistrusts the conventional words of love, and Viola's emphasis on the theatrical nature of her mission makes this mistrust greater, as it is presumably intended to. p.232

Viola cannot restrain her curiosity about her rival, and asks to see her face. Her first reaction is a little catty...but she is deeply impressed at the same. She can now see Olivia from Orsino's point of view, and with the generosity that is part of her nature she urges his suit with a new seriousness. Olivia's readiness to unveil, and her comic but touching anxiety that the result will be appreciated...suggest that she is succumbing herself, but she keeps her defenses up with conventional anti Petrarchan jokes. p.233

for all her joking about the conventional language of love, Olivia has become fascinated by Viola's eloquence and wants to hear more. p.233

She does indeed hear more. When Viola creates an image of yearning, unrequited love...she fuses her understanding of Orsino's love with her own experience of passion, and the conventional posture of adoration expresses the truth of her own situation. p.233-234

the satiric view is swept aside, and we see that through convention love can find its truest expression. p.234

unrequited love, conventional, recognizable, and therefore available to anyone. p.234

In creating this image of her own feelings, Viola has unwittingly helped Olivia to acknowledge hers. p.234

Love at first sight, love coming through the eye--they are cliches, and earlier in the scene such cliches were mocked; but here their power is finally acknowledged. But if Viola has broken down Olivia's inhibitions, there are obvious ironies in her achievement. She arouses in Olivia a passion for herself, as Cesario, that she cannot gratify. p.234

Some barriers have fallen, some contact has been made, but in the end the women are more deeply embroiled than ever in the problems of a love that can reach out but not touch its object. p.234

Disguise has allowed her the freedom to serve both her master and herself, in the way she handles her mission to Olivia; it has allowed her a freedom to comment about love, both mocking it and acknowledging its power without having to admit openly her own special interest. But disguise is also a barrier: it prevents Olivia from seeing how misdirected her love is, and it prevents Orsino from knowing how far his affection for Cesario may really go. Viola herself continually strains against the disguise, dropping broad hints. p.235

Normally, when another character described one of these disguised heroines, the emphasis is on the pert boyishness one imagines as a quality of the boy actor himself. This emphasis on the femininity of Cesario is unusual; it is as though Orsino is trying to wish the disguise away. In her indirect declaration of love, Viola also struggles against the barriers imposed by the disguise, depicting this time a woman in the semblance of a man. p.235

As Olivia's reserve is broken down, so (at first) is Orsino's self indulgence. p.235

The image, as before, is drawn from her own experience, yet generalized. p.237

Viola's riddling reply comes breathtakingly close to breaking the disguise altogether; but still the barrier holds. p.237

Orsino depicts his love as an active, selfish, insatiable appetite; Viola portrays hers as passive, selfless, but at bottom sterile and self enclosed, like his own. p.237

The scene ends, like the scene with Olivia, on a note of frustration. p.238
Both scenes are lively and moving in their depiction of the efforts people make to reach each other across the barriers of situation and personality p.238
React to a fantastic situation with behavior that is convincingly, frustratingly human p.238
As in MAAN, more is expressed in the subtext than appears on the surface of the dialogue p.238
We see the conventions of speech, the literary images, that characters use in an attempt to make contact with each other; and we see that these conventions both help and betray them, just as Viola's disguise frees and imprisons her at the same time p.238
Rather, it is a theatrical demonstration of language in action, of the complex dilemmas involved in the characters' efforts, spurred on by love, to break out of the privateness of the individual mind p.238
Viola created generalized images of unrequited love, that both concealed and revealed her true situation, and struck responsive chords in her listeners p.241
Her own deceptions--describing an imaginary sister, for example--have grains of truth in them, and she is not equipped to deal with a pure comic deception like this one p.243
References to hell and devils scattered throughout the play p.244
Egotism and loveless solitude are a kind of damnation, and the imprisoned Malvolio is our clearest image of this p.244
Throughout the romantic plot, a trust in appearances, though it may lead to temporary confusion, is justified in the long run p.246
To Orsino, Cesario looks like a woman; he is a woman. To Olivia, he looks like a man; he is a man p.246
When Viola and Sebastian meet at the end of the play, the reactions of the others suggest something more than the simple discovery that there are two characters who look alike p.246
The single being in a double body is an image of love set against the opposing image of the solitary ego--Malvolio in a dark room p.247
Unlike Rosalind, Viola keeps her male attire to the end p.247
Viola's almost telepathic sympathy, in taking her own escape as a guarantee of Sebastian's safety, suggests another way of breaking down the exclusiveness of personality. In other comedies a single personality is extended by disguise, but the extension is temporary and finally withdrawn; this is the only case in which the new figure created by disguise has also an objective reality, a life of its own. Viola's creation of Cesario is confirmed, as no ordinary comic pretense could be, by the existence of Sebastian. It is as though mind has actually created matter, and the distinction between spirit and body, like other distinctions is blurred p.247-248
Viola may seem to have more will, and more initiative. But when we compare her with Rosalind we see how much she is a creature rather than the creator of the plot p.249
Other heroines offer rationalizations for their disguises, usually based on the dangers of travel. But in this case the decision is simply presented to us, justified in the most cryptically general terms p.249
In the predicaments created by her disguise Viola submits to destiny, rather than trying to solve the problem herself p.249
Olivia also submits to destiny in acknowledging her love for Cesario p.249
The lovers in fact are in a situation beyond the control of any individual; only a benevolent fate, by bringing the twins together, can solve their problems p.249
The sea has the same function here as the impersonal cycles of nature in earlier comedies: it suggests the characters' dependence on forces beyond their control p.249
The pairing of the lovers in the final scene is likewise beyond considerations of individual temperament. It is, like the meeting of the twins, a generalized image of love p.250
The ending takes little account of the reasons for particular attachments; it is, on the contrary, a generalized image of love. But the union of lovers in TN is more a freezing of the moment of romantic contemplation, before the practical business of marriage: Viola is to be Orsino's mistress, and his fancy's queen p.251
The happiness they have achieved is more stylized and conventional p.251
For the lovers, time is held in abeyance by a static moment of fulfillment p.251
In AYL time was primarily the medium of fulfillment; it was also admitted to be the medium of decay, but that view was firmly placed as secondary. In TN the two views are more closely balanced p.251-252
At the end, this sense that time finally destroys our illusions and brings us to decay is centered on the broken figures of the clowns. Time as a medium of fulfillment belongs to the lovers. And the special moment of the play's title shares this double significance: TN celebrates the Epiphany, the showing forth of a miraculous birth; but it is also the last night of a revel, before the cold of winter closes in p.252
The lovers, having engaged our feelings as human beings, are now fixed in a harmony we can believe in only by trusting the power of fantasy; the clowns, stylized in their own way at first, have lost some of the immunity of comedy and now present an image of defeat that is uncomfortably real p.253
His experience, as often in the comedies, is linked to ours through the medium of nature—this time the wind and the rain. p.253

In TN the triumph of love is put at a distance, as a strange and special miracle that cannot touch everyone. p.253

It has survived through time; it can entertain the simplest folk of the working day world and the most sophisticated courtiers. We have seen in the play as a whole the power of conventional images to touch their hearers. p.254

The Tempest - Research

He is a "heavy" father, like old Capulet in Romeo and Juliet, and he doesn't allow Miranda, a professedly free spirit, any room in the play to express her freedom. AoS p.353

he is constantly calling her to attention as if she were an inattentive pupil AoS p.353

After his narration, he puts her to sleep...and awakes her...after he has transacted his business with Ariel AoS p.353

Another part of his plan is to wreck Ferdinand, Alonso's son, elsewhere on the island and make him meet Miranda. It is Prospero's assumption that they will immediately fall in love and want to get married. He is a meticulous planner who leaves nothing to chance. His concern for his daughter's welfare goes beyond that of a loving father to that of a rather stern schoolmaster, who observes and supervises every step his pupil takes. His stage managing of Miranda is excessive from the beginning. As soon as she and Ferdinand have met and fallen in love, Prospero in an aside sets up rules for their courtship AoS p.354

In the next scene between the lovers, Prospero enters from behind, invisible, and makes asides on the action. When Ferdinand and Miranda leave after they have plighted their troth, Prospero remains to comment on the joyous occasion and vows to return to his book for her must perform much business appertaining. He is always busy, if not officious. AoS p.354

When he warns Ferdinand against breaking Miranda's virgin knot before all sanctimonious ceremonies may with full and holy rites be minist'red he once again rises to a not fully suppressed rage...why are these dire warnings necessary, unless Prospero takes over a voyeuristic role as the keeper of his daughter's virgin knot? His little lecture to Ferdinand later in this scene is like Polonius' advice to Ophelia AoS p.354-355

Ferdinand protests unnecessarily about his own chastity AoS p.355

Despite Prospero's crustiness--he is not fully humanized at the end of the play, although he is on the way--The Tempest enacts the wonders and marvels of romance in its happy ending AoS p.355

The Tempest is something of an experiment in compressing a long action... AoS p.357

Prospero and his three year old daughter, Miranda, were exiled from Milan and set adrift...12 years ago AoS p.357

In Shakespeare's romances, by contrast, the inadequacy of the traditional masculine stereotype is much more obvious. Men's attacks on women are presented as both more obviously wrong headed and more ineffectual. Masculine violence in general is less glamorized, and the ideal of controlling emotional attachment has, usually, less appeal. The romance heroes are more readily resigned to being passive, more apt to express their sense of insecurity and vulnerability, more able to weep and to do penance, and more concerned about their own and other's children. Love's Argument p.164

In the romances, some kind of relation to the young is important to many more of the characters, male and female, than in the tragedies. Parents many be nurturing, possessive, or rejecting, but their parental role is part of their characterization and they are more apt to express emotions about their children directly. Love's Argument p.169

Even the younger women of the romances, whose relationships with their lovers spring up with fewer defenses than in the comedies, know how to maintain their own identity and are quite willing to disagree with their lovers or pompous elderly visitors in public. Love's Argument p.177

The romances are less about mutuality between young lovers, or relationships being developed, than about mutuality between repentance and forgiveness, however reproachful--they concern relationships as given, lost, and then refound. Love's Argument p.178

Miranda is clearly important to Prospero, to be sure--but so are the dukedom and his ability to confront his brother by means of his power over the spirits of the island Love's Argument p.184

The images of a private world of love are more threatening--Antiochus's incestuous bond...--Prospero transcends his temptation to such a bond with Miranda. Perhaps it is the final irony of the family centered transformation of Shakespeare's vision that the marriage of Miranda and Ferdinand, however loving, has as one of its main functions the uniting of two families and that, unlike the similar marriage between Perdita and Florizel, it is so planned by Prospero; it is as if Capulet had secretly arranged Juliet's encounter with Romeo with a view to civic reconciliation Love's Argument p.185

Prospero struggles between two different forms of love for his daughter--possessiveness and generous desire for her welfare. Love's Argument p.186

Yet so dialectical is the vision of The Tempest that even Prospero's acting out of his possessiveness has the function of deepening Miranda's relationship with Ferdinand--lest too light winning make the prize light Love's Argument p.187
When they make contact, it is usually to emphasize the difference between them. p.91
We are reminded throughout of the workings of perception, and in particular of the way we depend on perception—special and limited though it may be—for our awareness of the world. p.91
Egeus's lecture to Lysander presents love from an outsider's point of view, as trivial, deceitful and disruptive of good order p.92
But it suggests that love is a force bearing down all normal authority p.92
Their vision of the world is transformed p.93
In particular, the lover's perception of his beloved, and his judgment of her, are peculiar and inexplicable, so much so that even to the lovers themselves love seems blind. p.93
they share the same kind of experience: they are in the grip of a power that renders choice and will meaningless p.94
They slip naturally into a stylized manner of speech p.94
There is something ceremonial about this passage, with its liturgical responses, and like all ceremonies it presents the individual experience as a part of a larger and more general pattern. p.94
There is, this time, a deliberate playfulness in the way the literary allusions pile up, as she teases her lover by comparing male infidelity and female faith. p.95
The joking with love is not that of an outsider exposing its weakness, but that of an outsider exposing its weakness, but that of an insider confident of its strength, and feeling that strength by subjecting it to a little harmless teasing. p.95
The common factor is an air of literary artifice that sets the lovers' experience apart as something special; and throughout the play the range of expression achieved within this framework of artifice is remarkable. p.95
Lysander's speech is formal, solemn, sententious—and thoroughly dislocated by its context. He describes his love as natural and reasonable, but we know it is purely arbitrary. Here the character's unawareness of his own dependence on convention becomes sharply comic. Helena's irritable retort gives us, by contrast, the sound of a natural speaking voice; there is a striking difference in tone and pace. And yet it too is rhyming couplets: her seemingly natural utterance is still contained within the framework of a convention; her anger, no less than his infatuation, is part of the larger, dance like pattern in which all four lovers are unconsciously moving. p.96
violence of the ideas is lightened by jingling rhythm and rhyme p.96
Our detachment is aided by the presence of Puck and Oberon, acting as an onstage audience and providing a comic perspective. What is serious and painful to the lovers is simply a fond pageant of mortal foolishness to the watchers. Puck in particular regards the whole affair as a show put on for his amusement (and incidentally if we can remember this in the final scene it adds a level of irony to the lovers laughter as they watch Pyramus and Thisbe p.97
Puck, with his delight in chaos, and Oberon, who wishes to bring chaos to an end. We share both these attitudes. p.97
When Helena recalls her childhood friendship with Hermia, the rhyme slips away and it becomes a little easier to take the characters' feelings seriously. From this point on, the formality breaks down into undignified, farcical squabbling, with physical knockabout and coarse insults--relieved, on one occasion, by a surprisingly quiet and dignified speech from Helena (I evermore did love you)... p.97
Their individuality is at a particularly low ebb, as Puck controls them more directly than ever, even to the point of assuming the men's voices p.98
The presence, and the comments, of other characters provide the awareness of convention that the lovers themselves lack, being too caught up in their own experiences. p.98
The magic flower is applied, significantly, to the eye; just as significantly, it is applied while the lover is asleep. p.98
the voice of a parent comforting a child who has been making a great fuss about nothing. It is certainly not how the lovers themselves would have put it. At the same time, however, we recognize that the lovers have got what they want: the law of Athens, so formidable in the first scene, is swept away to accommodate them... p.98
We recognize, moreover, that they speak about love with some authority: they have been through it, with a vengeance. p.99
But if the lovers are so deeply embedded in the experience of love that they are unaware of convention, the mechanicals are so embroiled in the problems of convention that they are quite unconscious of the damage they are doing to the experience the convention should embody.
it is so much fun to watch that the suffering of the characters does not communicate—except that here the gap between the lovers' feelings and the audience's reactions is more obvious, more broadly comic. p.100

The actors, like the lovers, inhabit a world of private satisfactions, and seem to a great extent oblivious of what the other characters think of them. p.101

It is as though, in growing up, they have simply forgotten what they once were, losing clarity of vision in one respect as they have gained it in another. At the end of the scene, the rational skeptic makes an interesting slip: Lovers, to bed; 'tis almost fairy time. It may be just a casual turn of phrase; or it may be an involuntary acknowledgement of a truth that is his more guarded moments Theseus would deny... p.101

It is part of the peculiar logic of comedy that rules which seem rigorously binding in the first act suddenly appear trivial when it is time to end the play. The mere sight of the lovers happily paired has become a force stronger then the law of Athens. p.102

Theseus enforces the law with reluctance; Egeus insists on it with a grim fanaticism that makes him the only unsympathetic figure in the play... p.102

In the text as normally printed, Egeus does not appear in the last scene; his fussy, sterile concern with his own power is the one kind of mentality the play's final harmony can find no room for. p.103

The fairies, on the other hand, seem to have the range of vision and the freedom of action that the other characters lack. p.103

At times, the whole created world seems to be their playground: they are...citizens of all the universe there is. But if they have all of space at their disposal, they have only half of time. p.104

There is a feeling of urgency as Puck and Oberon try to settle the affairs of the lovers, for they both sense that they are at the limits of their power. p.104

This passage defines as well as anything in the play the nature and the limits of the fairy kingdom. They are spirits of the night, but they are not involved with its darkest and most shameful secrets. p.105

They are spirits, not of the deepest night, but of the border country between night and day, that part of the other world which men too know about. p.105

Even within their normal sphere of action, the fairies' power is not infallible: Puck has no special knowledge, and has to go by appearances... p.105

we recognize that their folly is the product of his own mistakes, and the laughter is partly against him. But he can fairly claim that Oberon's instructions were inadequate. While the fairies exert an easy control over their own world, in dealing with mortals they are a little out of their depth, and their touch is clumsy. p.105

Through much of the play the worlds of Theseus and Oberon--rulers, respectively, of the day and night--are opposing and complimentary. While other characters mingle, the two rulers never share the stage. p.106

In Theseus's city, order and rationality are temporarily dominant, with suggestions of a period of chaos in the past (and with some laws from the past that still need reforming) p.106

In the fairy kingdom disorder is temporarily dominant: the mutual reproaches of Titania and Oberon suggest that this is hardly a normal state of affairs p.106

In love and procreation men become part of the larger harmony of nature, in which the fairies are also included, and over which they have some power. p.106

As in the final song of LLL, the workings of nature provide a common ground of experience: the fairies discuss a world familiar to the audience, and for a moment they seem closer to us than any of the mortals have been. p.107

The fantasy of the fairy world consists rather in viewing familiar things from a special angle: suddenly flowers, dewdrops and insects seem clearer and more formidable, and we find ourselves engulfed by a world we normally look down on from a height of five or six feet. p.107

The play suggests that the mortal and immortal worlds are finally separate, and yet very close, divided by a line that is extremely thin but never gives way—not even, as we have seen, when Bottom meets Titania. p.107

We are not sure whether by these things they mean the experiences of the forest or the sight of Theseus and his huntsmen. But as they talk with each other the balance tilts, the immediate present is clearly seen as reality, and the social bonds of the daylight world are reestablished. Bottom reverses the process: he wakes with the daylight world on his mind...and gradually recovers the vision. In both cases, the characters are poised on the border between dream and reality, which is also the border between the fairy world and the mortal one. p.108

One could say that Cupid's flower does nothing new to the lovers: what we hear of their behavior in Athens in Act I suggests that there too they were subject to arbitrary and irrational changes of the heart, leading to confusion and humiliation. The flower simply provides a comic image of the normal operation of love, intensifying it and speeding it up. And while Demetrius, in one sense, will spend the rest of his life under an enchantment, in another sense what has happened to him is as normal as growing up p.109
there is a fine balance here between Demetrius's sense of wonder at what has happened, and his feeling that it is entirely natural. p.109

There are transformations and transformations; and perhaps it is not such a large step after all to go from changing beards to changing heads p.109

much of its power to haunt the imagination comes from its suggestion of the ultimate unity of the various worlds it depicts p.109

the formal style wit its rhyming couplets helps to cool the terror p.110

The forest might have been a place of unbridled eroticism, but it is not: Lysander and Hermia are very careful about their sleeping arrangements, and Demetrius warns Helena to keep away from him so as not to endanger her virginity. p.111

Normally, couples going into the woods mean only one thing, but the lovers of this play are aware of the energies the forest might release, and determined to keep those energies under control. On the other hand the ideal of chastity, in Theseus's reference to Diana's nunnery and in Oberon's description of the imperial votaress who is immune to love, is set aside as something admirable but too high and remote for ordinary people. p.111

ToS moves us into illusion and keeps us there p.112

As in other plays, an important image is drawn from sport: but this time, we should notice, Theseus values the harmonious chiming of his hounds more than their swiftness in the hunt. p.114

Puck, on the other hand, suggests the artist's manipulative craft, arranging the mechanics of the plot p.115

He too is a figure of small authority in his own world, a licensed jester and runner of errands who has to have the higher mysteries explained to him p.115

Comedy of Love
BIBLIOGRAPHY


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Money Matters - Budget and Sales
I have included a few reactions to the show. I received a few lukewarm responses, but overwhelmingly the show got a positive response. We averaged about fifty audience members per show—which was unexpected but wonderful. The cast seemed pleased and I think they learned a lot, I certainly did. I believe this experience has prepared me well for my future at the Shakespeare Institute in Stratford-upon-Avon, England. Thanks for being a part of my senior honors thesis!
Professor Warren Vander Hill  
Provost and Vice-President for Academic Affairs  
Ball State University  
Muncie, Indiana 47306-0105  
United States of America

Dear Warren

I am now back behind my desk and it is a pleasure to write and thank you for all the arrangements which you made to bring me to Muncie and to look after Maureen and me while we were there. As before, I found Ball State University an exciting place to be and greatly admired the way in which you have seized the electronic revolution and harnessed it to serve your ends.

I hope that you felt that the after-dinner talk to the Friends of the Bracken Library fitted the bill. I very much enjoyed the occasion.

It was very kind of you and Joy to think of taking us to the Grace Godwin/Anita Hagerman Shakespeare presentation on the Sunday evening. We were both very impressed. You clearly have some very talented young actors on the campus. And thank you, too, for the exposure to California's impact on Muncie's restaurant scene.

We will look forward to seeing you here in Oxford for Ralph Waller's celebration. Do let us know when you plan to be here. We would very much like to show you something of the surrounding country which otherwise you might miss.

With very best wishes from us both, and with thanks again.

Yours sincerely

David Vaisey
From: BSUVC::00SSMULDER  "a note from the one and only Puck... Odi profanum vulgus et arceo -Horace"
To: OOLGGODWIN
CC: 
Subj: bravo!

I have just this afternoon finished viewing the tapes from the Shakespeare production. Bravo! What a lovely job done! I enjoyed the musical selections, too.

Of course my favorite was MND at the end; but it seems that was everyone's favorite!

A work well-achieved. Thanks for sharing with me. Now...How in the world do I get your tapes back to you???
Stacy Mulder