Rehearsing Shakespeare: Embodiment, Collaboration, Risk and Play . . .

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Practice was not helped by Plato who offered intellectuals [. . .] a justificatory discourse which, in its most extreme forms, defines action as the 'inability to contemplate' [. . .]

Pierre Bourdieu, *The Logic of Practice.*[1]

[I am] a substance the whole essence or nature of which is to think, and that for its existence there is no need of any place, nor does it depend on any material thing; so that this "me", that is to say, the soul by which I am what I am, is entirely distinct from body, and is even more easy to know than is the latter; and even if the body were not; the soul would not cease to be what it is [. . .]

René Descartes, *Discourse on Method and Meditations on First Philosophy.*[2]

An ounce of behavior is worth a pound of words.

Sanford Meisner.

I. How to Make Shakespeare: Rehearsal as Tripartite Knowledge[3]

*I*n Act 2 Scene 2 of Ben Jonson's *Epicoene*, Sir Jack Daw is ridiculed with typical Jonsonian venom for revealing the erroneous supposition that titles adorning the spines of books in his library are in fact the names of their authors. In a breakthrough moment in rehearsals for my 1999 production of this play, Paul Warwick (playing Dauphine) turned to Warren Young (playing Sir Jack Daw) and commented, on his line: "Is the King of Spain's Bible an author?":

> I'm insulting you, Warren. It's about pretension. You think the titles are
> the authors because you've never cracked the spines; you haven't *read* the
> books. They're status symbols for you, not knowledge—and you don't even
> understand the joke, because I'm not making it for you.

From that moment onwards, Warren's Daw never looked back: realizing
that he was the type of man who didn't crack the spines of the books
in his own library enabled Warren to effect a disengagement with (the
oftentimes too-prevalent) actor's sympathy for his own character, and
thereby to crack the role he was called upon to perform: that of an idiot.
The moment had greater effect on Warren (and on the production) than
hours of my side coaching, my explanation of obscure meanings within
the text, our collaborative development of comic *lazzi,* Warren's own
digs-based actor's work on role and, just possibly, even the sharply pointed
prosthetic nose I had Warren wear so that his Daw looked a little more
like the bird after which it was named.

I begin my introduction to this Special Issue with this brief moment
of one particular rehearsal process for two reasons: firstly, because it
demonstrates the ways in which both the diachronic building of char-
acter and the synchronic development of moments in individual scenes
can be interrelated (and often arise from unexpected moments of shared
insight—in the form of one individual's response to or interpretation of
a rehearsal text with another, or others); but perhaps more importantly
to the present project, because secondly, I want to suggest that until we
get into the rehearsal room and expose Shakespeare (or any other printed
play-text) to the active and embodied processes of collaborative investiga-
tion, risk, play and the repeated creating of exploratory interpretations
that constitute rehearsal practice, we have none of us "cracked the spine"
of any of Shakespeare's plays and, accordingly, that we none of us actually
have the vaguest idea what any of these texts contain.

This is a bold assertion. How dare I make it and what do I mean?
Clearly a director and their team of actors "know" and "understand" the
play they have chosen to produce in numerous senses before they begin
to work on it. They will have read it, seen it performed in various other
interpretations, perhaps they will also have encountered it explained to
them in pedagogical contexts (such as school or university); good directors
(and actors) will also have made their own personal recourse to the highly
valuable bodies of textual, editorial and interpretative scholarship that ex-
ist in profusion for any Shakespeare play. Thus, before a new production
of, let us say, *King Lear* goes into rehearsal, various members of its creative
team may have had access to the significant amounts of *propositional* or

epistemic knowledge (understanding defined in philosophical terms as "knowledge *that*"),[4] which can be gleaned from reliable authorities such as Foakes, Mack, Bradley, Cavell, Kott, Dollimore, Greenblatt *et al*.[5]

It is important to note, however, that knowledge of this sort is virtually useless in creating the philosophical and cultural artifact that will eventually emerge as *this production* of *King Lear* without two key additions to latent, abstract and preparatory understanding of the propositional/epistemic sort. They are: (i) significant amounts of *procedural* and *experiential* knowledge (knowing *how* to do things and knowing *of* things which exist or have been done before) deployed across time and space as part of a unified, embodied rehearsal process (see fig. 1); and: (ii) the concomitant negotiated creation, acceptance and subsequent deployment of a consistent collected set of new performative "truths" that are agreed to pertain in relation to both the source text (the Shakespeare play) and its eventual performance text (this specific production). Thus any knowledge *that* a play might "mean" certain things, or come from a certain historical period (implying a number of structural and dramaturgical conventions, as well as a range of original and historical performance practices) together with any knowledge *of* previous productions of the play (or of previous rehearsal processes that have been observed or participated in by actors and other production personnel) are only of any use when they are enfolded within an always new and always unique rehearsal process that is largely mediated through actors' directors' and technicians' procedural know *how*—as part of a wider combination of cognitive skills that brings together (in embodied practice) the major ways in which human beings interact with the processes of both doing and understanding.

Such embodied practice may include, but is not limited to: oral and spatial exploration; the accretion of meaning through active investigation and interpretation; understanding the consequences of certain decisions; using the body (or groups of bodies) as biomechanical devices capable of communicating particular semiotic significances; deploying risk; allowing structured departures from text; exploiting the joy of fresh discovery and channeling it into repeatedly communicable meanings . . . thus the slow garnering of a shared and collaboratively derived set of found-in-the-moment, but later-to-be-performed theatrical realities.

Such tripartite processes require time to develop; they involve substantial re-iteration (with many slight deviations and experimentations with detail); but, taken collectively, they consolidate the activities of rehearsal into a final performance text that becomes greater in sum than any of its source parts could ever have been as discrete text(s), experiential memories, or ways of working contributed by individuals during the process.
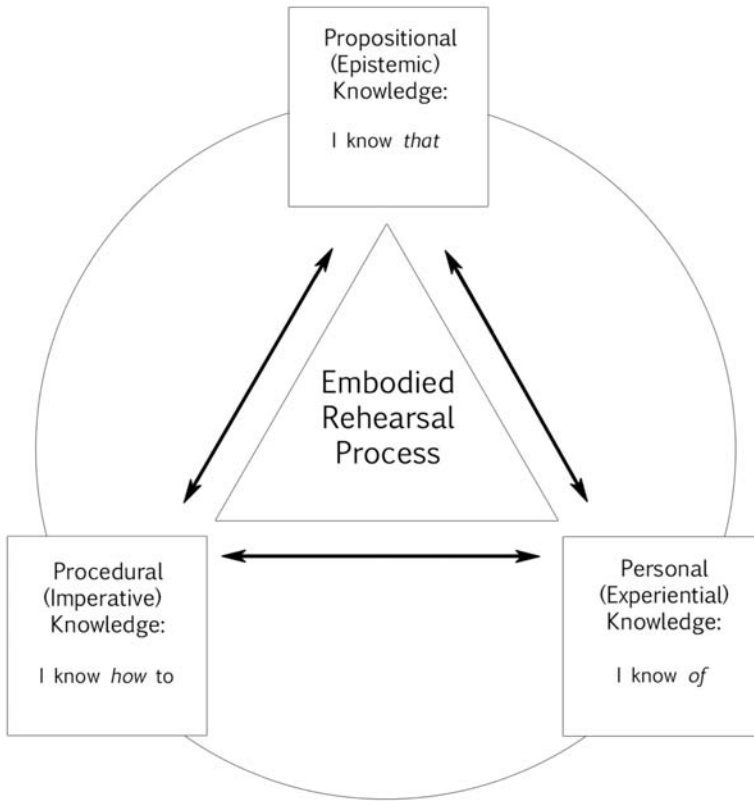
Propositional
(Epistemic)
Knowledge:

I know *that*

Embodied
Rehearsal
Process

Procedural
(Imperative)
Knowledge:

I know *how* to

Personal
(Experiential)
Knowledge:

I know *of*

Fig. 1. Diagrammatic Representation of the Forms of Knowledge Deployed in Rehearsal.[6]

It is the processes implicit not in what most (uninitiated and ill-informed) people take rehearsal to be: simple repetition; but rather in the *incremental* and *developmental* combination of these three interdependent forms of knowledge that constitute the subject of this volume. In the fourteen essays and rehearsal reviews that appear here, authors consider and present key moments of a variety of disparate processes that share little in their methodologies, but which always lead to the eventual development (both *through* and *in* performance) of a set of core, production-specific, performance vocabularies that bring new "meaning", "truth" and performative "authority" to the Shakespearean canon. Such new insights are always derived as a result of unique and unrepeatable processes and, in each case, they make performative sense of the many disparate forms of understanding that can be (and are) brought to bear

on any dramatic source-text as it moves towards embodied realization in public performance. One thing that should become clear to readers of the essays in this volume, then, is that it is only through *combinations* of radically different types of knowledge (deployed in systematized ways of working) that any value at all is added to the source Shakespearean text as it moves towards performance. The Shakespearean text itself contains no truths, no answers; and in a very real sense, it does not exist at all until it is moving and breathing; living through the engaged and appropriately deployed bodies of knowledge that are controlled and deployed by directors, actors and other production personnel on the rehearsal room floor—a point made most powerfully in this volume by Conkie.

It is equally true to say, of course, that complex actorly skills, or much experience of watching good theatre, or indeed knowing the world cannot and do not in isolation bring the ability to make good Shakespeare. The key difference between any discrete form of knowledge (propositional, procedural or personal) and the tripartite knowledge deployed in rehearsal is thus that isolated types of understanding cannot make a production of Shakespeare, whereas the combination of all three is the absolutely essential *Urstoff* upon which all theatre making is predicated. Propositional knowledge is without doubt very useful in the abstract world of one's own mind. There it can exist happily as both: (i) one's own macro version of, say, *Lear* (a cerebral palimpsest composed of numerous, overlaid, sometimes contradictory encounters with the text: as text in all its variant versions, as critical interpretation, as performed theatrical product); and (ii) individual, focused, but still-abstract micro investigations of the play (one *particular* approach to the text articulated as an individual essay, lecture or single spectatorial engagement). Experiential knowledge is highly useful too in understanding both diachronically and synchronically the theatrical practice(s) of those who have scaled such textual monuments before, and equally in knowing the inhabited human world within which any new production must exist and with which it must be in dialogue; but it is only through embodied *combinations* of different modes of understanding that anyone produces innovative or interesting responses to any literary playtext.

Put another way: despite the skill of textual critics, the existence of immensely talented actors, or the late-twentieth century notion of *Regietheater* and the immense success of highly skilled individual directors such as Deborah Warner, Katie Mitchell, Simon McBurney, Declan Donnellan or Rupert Goold, *process will always out*—and, in successful theatre, it will always trump actor's tricks, the propositional cognition of scholars,

epistemic directorial concepts, or any other interpretation dreamed up by an individual with a view to applying it *to* a text (including scenography and *mise en scène*). Good theatre arises *from* text during process as a result of many ingredients (to deploy the metaphorical language of Bobby Baker, we must think cake mixing and baking, not cake icing). This is because rehearsal involves human beings, and human beings learn more actively and effectively (in three-dimensional, interactive and temporally mediated situations such as those that regulate social and theatrical communication) through play, risk-taking, trust and embodied discovery than they do through didactic instruction or emulative models of skills-based instruction. It is therefore quite simply not possible to move from any (propositional) literary or philosophical interpretation of a play, however robust or well agued such an interpretation may be, or from any set of repeatable (procedural) performance skills directly to the physical manifestation of that idea or those skills as embodied performance. Taking the work of even the most autocratic director as an example, therefore, the life, vitality and any eventual "meaning" that may be seen to reside in a given production of Shakespeare (or any other dramatic author in performance) arises not as a result of directorial "vision", or any inherent "significance(s)" in the play-text, or even as a result of how good the actors are; but rather through collaborative processes undertaken by actors and other members of the production team. It is here, in real time and through collaboration that theorized visions (and the propositional instructions intended as their effective communication), procedural actorly skill, and an experiential awareness of how this new production relates to those which have gone before it are taken towards more meaningful *physical* fruition. And most often, of course, such processes of embodied, collaborative cognition only really begin once the director has finished articulating their "reading" of the text, and let performers collectively work on, around, through, or adjacent to the source-text and any theatrical "instruction" that they might have received in relation to it.

In this manner, the experience that actors, directors and production personnel have of any play is entirely different from simply "studying" or "understanding" it. Their approaches do not simply discover or intersect with the semantic potential encoded within a text; but rather they provide for that text the embodied spatial and temporal environment(s) within which social and physical interaction can take place. Such elements of game playing (with and around text) constitute a kind of agonism (in the Classical Greek sense), or a ludic questioning of any propositional articulation that has been (or could be) made in relation to the text.

Thus no rehearsal process is ever about embodying a director's vision or interpretation; but rather it is a question of transiently inhabiting a "possible world" (or a "fictional world") that exists as part of a kind of textual "heterotopia", a work in progress that possibly eventually discloses itself for the audience and possibly does not. Thus rehearsal relies upon a markedly different quality of "knowing" and "understanding", one that is based upon conditionality and should perhaps lead us to use rather different terms of description in order to achieve a more metaphorical expression of the whole process of acting, such as: taking hold of, appropriating, or seizing a play; or possessing oneself in/with/of a transient, embodied realization of it.[7]

Such reliance on collaborative interrogation, play and exploration rather calls into question the authority of the director in a modern sense—and justifiably so, for even the most autocratic and propositional of directors do not bring their "visions" to the stage unaided. One example of a visionary and autocratic director whose influence was actually only tangential to the eventual meaning of his production comes in the 1963 production of *Romeo and Juliet* directed for the National Theatre (Prague) by Otomar Krejča. Krejča was a hugely successful actor, and his understanding of the actor's craft led to his development of a highly prescriptive approach to theatre making. He therefore began the rehearsal process for his 1963 production with lengthy, formal academic lectures about the meaning of the Shakespearean text, its intention, its social and philosophical significance and so on. Moreover, Krejča's practical style of working with actors was based on a model of demonstration and emulation: "Let me show you what I want. Then you can copy it." However, the filmed documentary of this production's rehearsal process (wonderfully captured by Radúz Činčera) reveals repeatedly that it is *not* the director's propositional vision, nor his procedural skill as a performer of his own epistemic conceptions that inspires his collaborators to produce great art (indeed at one point, the production's designer, Josef Svoboda, is shown in close up raising his eyes to heaven during one of Krejča's longer points about social significance); but rather, it is the hands-on, embodied, collaborative playfulness of an ensemble of actors *responding to* Krejča's direction and making it their collective own (often with performances that are nothing whatsoever like those the director has initially given his actors to copy). The actors in Krejča's production who were most adept at taking, changing and making tangible the director's abstract vision were thus those cast members on whom the production (and its meaning) eventually hung, individuals who contributed highly personalized final performances that were simultane-

ously lodged within the collectively accepted social endeavor that gave rise to the show's extraordinary international success.[8]

A similar example of this inevitable need of real actors to work in tangible physical ways, sometimes short-circuiting a director's abstract vision, comes once again in a beautiful example provided for this volume by Stefanie Bauerochse, in which the granddaughter of Bertolt Brecht (and a very much *Regietheater* style director), Johanna Schall, is described giving a concept talk, explaining to her actors how to walk on the stage, how to make their entrances and exits, delivering an abstract discourse on atomic shelters in Albania and so on—yet the breakthrough moment of rehearsal comes not as a result of such epistemic instruction and the didactic transmission of socio-historical information about the former Eastern bloc; but rather because of one actor's practical exploration of the idea of stuttering, combined with an accidental mispronunciation by a second actor of the name: 'Mamillius'—factors that, taken together, lead to the development of a number of much more complex articulations relating to status and political authority (together with the deployment of language as a marker of personal and political identity) than Schall could ever have articulated, or indeed directly have instructed her actors to produce.

This is not to say, of course, that directors in the modern theatre (democratic, autocratic, visionary, auteur-like or otherwise) do not have their function and are not deeply and centrally involved in the production of major interpretations of classic texts, including Shakespeare; rather it is simply to emphasise the fact that different forms of knowledge and understanding are deployed in academic discourse and directorial notes/conceptualizations (including also some aspects of scenography and *mise en scène*) on the one hand than can always be profitably deployed by actors in embodied rehearsal and performance, on the other.

Despite having three main components, then, the structure of rehearsal is more of a circle than a pyramid—and no particular mode of understanding can take precedence over another. So what constitutes 'good' rehearsal practice and how can it be deployed in the service of Shakespeare? Happily, there is no prescriptive manual; but several general tenets do hold true. For me (and this is a personal list) one may recognise effective rehearsal because it:

(i) is often elliptical in form rather than linear: it raises points of somatic interest (including vocal developments, such as the articulation of sound and/or text in particular ways) and develops them, recording the progress made (or lack of it) before parking the issues encountered for

subsequent (but not necessarily consecutive) rehearsals, thereby allowing time outside a particular rehearsal to affect what is produced within it;

(ii) combines in subtle ways a variety of ways of working, including: physical warm ups, group-dynamic building games, games more focused towards specific ends—such as status relationships or somatic exercises relating to balance, movement, vocal articulation, etc. (as are capably explored by Tunstall in this volume);

(iii) encompasses a series of guided or mediated encounters with text that move significantly beyond the read-through, reading-on-book, acting off-book progression of a simple iterative approach. Such encounters are varied, but might include: Stanislavski's "Method of Physical Action" (discussed here by Cornford and Rawlins), or Chekhov's use of "Atmospheres" (discussed here by Cornford). It is these guided encounters that lead variously to the discovery, analysis and development of the new meanings and interpretations that lie at the heart of good theatre;

(iv) occasionally involves the imposition on both text and process of the structured approach of a director, particularly those of the "auteur" school whose ways of working may eventually develop in time into coherent "Systems" of rehearsal;

(v) brings into play certain aspects of the training and rehearsal techniques of individual actors in relation to ensemble practice and/or pedagogically transferred individual skills (i.e. actors during rehearsals teaching other actors, or the ensemble, things they know how to do);

(vi) entails a shaping of the ways in which performance is framed and modelled in both time and space (thereby incorporating scenographic and other representational aspects within an overarching realm of performance process);

(vii) invariably involves humour (in the senses of both "good humour" and "comic humour"), as well as the development of a sense of trust and openness between all those involved in the process—this latter quality is particularly essential if risk-taking during process (a pre-requisite of good theatre making) is to be possible;

(viii) is robust enough to embrace failure, both in rehearsal itself and in eventual performance—because just as no single article or book can stand for the entire critical history and intellectual potential of a particular play, so no production can represent all possibilities for its performance (in fact productions that present *a few* aspects of any given play in innovative and interesting ways are doing very well, and to do this they normally must fail in several other regards);

(ix) frequently departs from text in order to return to it—because often the most valuable insights about textual meaning, those with the greatest performative authority, are derived from tangential approaches to the text rather than repeated vocal iterations (or acting in response to modernized glosses) of it; and

(x) seeks not to replace the source text or to define it, but rather to add to it as part of a wider trans-historical narrative of performance practice.

II. The Indiana Project: Moving Beyond Isolated Archaeologies of Original Practice: or, Why Scholars are Still Needed in the Rehearsal Room

Scene: Marshall College [read Yale University] *Library*

Preppy Student.	Excuse me, Dr. Jones.
Indiana.	Yes?
Preppy Student.	Erm, I just had a question on Hargrove's Normative Culture model.
Indiana.	Forget Hargrove. Read Vere Gordon Childe on Diffusionism.
	He spent most of his life in the field.
Indiana.	(*As his son, Mutt, guns the Harley Davidson on which they both incongruously sit*) . . .
	If you want to be a good archaeologist, you gotta get out of the library [. . .]

Indiana Jones and the Kingdom of the Crystal Skull 35.05

Since the emergence in 2000 of Tiffany Stern's *Rehearsal from Shakespeare to Sheridan*, the topic of Original Practices in Shakespearean Performance Studies has become a major field of academic enquiry. The body of scholarship produced in this field is substantial and the fact that its production has (perhaps not coincidentally) come at the same time as the development of some interesting historically informed performance spaces for the production of Shakespearean drama (such as Shakespeare's Globe—discussed in this volume by Bridget Escolme—and the American Shakespeare Center's Blackfriars Playhouse—discussed here by Allison Lenhardt) has led to interesting opportunities for both the development of current rehearsal practice and the "road testing" of academic theories relating to Original Practices.[9] We are at the early stages of such work (in theatrical if not in academic terms). Perhaps inevitably therefore,

the practical work hitherto done by professional companies in order to explore how original production conditions and performance practices may be used to inflect modern rehearsal and performance processes has been dominated by the application to Renaissance plays of scholarship undertaken in relation primarily to performance *texts* and *documents* (by way of reconstructive exercises in performance-historical archaeology).[10] This instead of more open-ended and exploratory investigations of what it might actually mean profitably to incorporate more rigorously into current actor training and rehearsal practice wider epistemic and procedural knowledge relating to aspects of original conditions and practices, thereby generating more genuinely heterodox, experimental and hybrid rehearsal processes.

As the practical work in this area proceeds, greater collaboration between the various interested constituencies: textual and archival scholars (most scholars of OP fall into this category); scholars of theatre and performance studies (a very different breed); theatre practitioners; actor training institutions; working actors; and modern theatre audiences will hopefully lead to new and exciting ways of approaching the Shakespearean text in a variety of venues worldwide (archaeo-historical or otherwise). Hopefully also, our collaborative research (i.e. scholars working with theatre makers and *vice versa*) will lead to new ways of training actors in the performance of historically distant dramatic material such as Shakespeare, as well as advancements in our ways of interpreting those surviving documents that might provide further evidence about Original Practices.

What is invaluable about current academic scholarship in relation to original practices (and much of it is truly first rate historiographical and textual scholarship) and that cannot and should not be underestimated by any practitioner approaching Shakespeare today is the fact that **knowing the nature of the Shakespearean play-text** (those aspects of performance practice, performance tradition and social and artistic context that explain the reasons why these texts are as they are, and have their own particular forms, structures and expectations of actors and audiences) **constitutes an invaluable set of assets for ANY rehearsal process** (be it based on modern practices, archaeologically excavated understandings of Original Practices or a combination of both). However, further dialogue between theatre practitioners and academics needs to take place if such a dynamic is to be pushed beyond propositional instruction: [We] *gotta get out of the library* [and into the rehearsal room]— and I would argue that when we do, it will be well worth the effort. The metaphorical bodies of propositional

knowledge that can be brought to bear on the literal bodies of knowledge (both procedural and personal) that move and breathe in embodied ways in rehearsal rooms has much larger potential than current exploitations of the existence of cue scripts, or historical glosses that illuminate certain political resonances within individual plays (of the sort regularly provided, for example, by academic dramaturges). A fuller understanding of the wider bodies of knowledge surrounding Renaissance performance practices is not, therefore, an obscure recess to be inhabited by the odd, dusty, academic theatre historian, but can and *should* combine with modern theories of and practices in acting, directing, performance studies and theatre anthropology so as to unlock many more of the possibilities that exist for alternatively interpreting Shakespeare's work in interesting ways. I summarize some of the key aspects of this potential dynamic, as I see it, as follows:

(i) *Single-sex casting and its significance in the creation of performance text*: One of the most important structural aspects of early modern English professional drama was that it was written to be rehearsed and performed by actors of only one biological sex. Contemporary theories of gender and social relations have revealed the ways in which human subjects behave in radically different ways when they are in the presence of only their own sex.[11] Directors of modern rehearsal processes that have relied on such approaches (such as Ed Hall's *Propeller* and Declan Donnellan and Nick Ormerod's *Cheek by Jowl*) have observed that the processes of physical and intellectual negotiation undertaken in rehearsal alter significantly in such environments. The body of academic scholarship in relation to this phenomenon in Renaissance theatre is large.[12] Drawing on theatre-anthropological research that has examined both current and historical transvestite theatre traditions (principally the Greek Classical canon, as well as the Noh, Takarazuka and Kabuki traditions), and developing practical research undertaken in relation to single-sex rehearsal and performance techniques, practitioners need further to explore the significance of all-male (or all-female) production processes on the creation of performative meaning. Particular emphasis should be placed on the ways in which single-sex processes relate to aspects of performed physicality and also the negotiation of rehearsal relationships between actors. Working outwards from such embodied starting points, the ways in which Shakespearean texts exploit, undercut or comment ironically on issues of gender and embodiment will frequently arise, regardless of the sexed casting of a particular production.

(ii) *Cross gender/race/ethnicity casting and the processes of non–self– iden-tifiable subject representation:* The performance of subject positions that fall outside an actor's own personal experience have proven notoriously problematic for psychologically motivated actors in the 20th and 21st cen-turies. We no longer like to watch Olivier or Welles "black up" to play the Moor.[13] As I write this, the racial casting of the RSC's forthcoming production of *The Orphan of Zhao* is prompting a series of protests and academic symposia on the subject of "yellow-facing" in the UK. Yet early modern theatre regularly required its actors to "personate" a variety of subject positions that could not possibly have been occupied by members of the professional companies that presented them. These include: any female role, Jews, Moors, Turks, Princes, Popes, Kings and Cardinals. Questions that modern theatre makers might like to consider in rela-tion to this phenomenon include: what rehearsal processes can be used to explore ways of representing non-identifiable subject positions such as these? Can such processes usefully be placed within an intertextual performance framework that also draws on a variety of other relevant early modern discourses in order to make sense of such representational conventions (including visual culture, political and forensic oratory and non-performative literature)? Even *without* playing a race that is not one's own (and I am in no way advocating it), what is at stake in thinking that an actor does not actually have to inhabit the character s/he represents any more than the pages of a book inhabit the text or images printed upon them? Can interiority *ever* effectively be communicated to audiences in such cases? Or is it sufficient to take recourse in an externalized semiotic lexicon of gestures, vocalities and other performance tropes? Moreover, what does acceptance of this fact do to the presentation of "alien" subject positions? It might possibly prove easy and acceptable for an actor to communicate through such registers a Papal Nuncio or a bit-part French Herald (although I do not think so, and would point to the evidence of offensive glib comic caricature in recent productions to support my point), but what does the elimination of subject-identifiable interiority do to our understanding of an Aaron, a Hamlet or an Othello, regardless of who is playing it?

(iii) *The concept of the "theatergram" and the function of the actor within it*: Renaissance drama had little time for the concept of originality and eschewed concepts of uniqueness and irreproducibility in the performing arts in favor of a complex system of quotation, *imitatio* and (albeit more rarely) pastiche. Initial scholarship into the relationship between early modern English professional theatre and other forms of performance

during the Renaissance denied that analogues, common sources and other examples of textual and performative "borrowing" constituted a concrete relationship between English professional theatre and other performance traditions of the period. More recently, however (following the work of Louise George Clubb and Marvin Carlson), a more complex notion of the international and intercultural "theatergram" or of "ghosted performance" has emerged.[14] Such a mode of study has sought to undermine the standard practices of "source study" (the notion that comparison always reveals the fact that differences are more revealing than similarities) and, taking the "theatergram" to be a repeatable (and transmittable) performative unit that can include elements of plot, character, genre, *lazzi*, location (as well as the use of stage architecture and certain character relationships), key scholars have now begun to explore the significance of portable dramaturgical sub-units on the structure of (and characterization within) English play-texts. How can the incorporation of theatergrams, *lazzi*, transportable or repeatable units and modes of dramatic performance drawn from a variety of pan-European performance inter-texts inform the rehearsal and preparation of the Shakespearean text? And what does this transportability of performance styles, scripts and scenarios say about our understandings of dramatic narrative and character, above all? How might an understanding of a performance repertoire that extends beyond the limits of any individual play influence the ways in which we train actors and deploy them in rehearsal? The work of "auteur" directors working within laboratory theatres, such as Eugenio Barba, relies almost exclusively on the creation, by a group of actors (through regular, daily training and the development of individual performance repertoires), of a "stock" of materials that can be juxtaposed as theatrical units within wider performance narratives. This is also the purpose of the "auto-cours" of the Lecoq school and his followers (described here by Tunstall). How might a fuller understanding of the ways in which such *assemblages* of dramatic product can also be applied to text (in ways that illuminate it) be profitably explored by actors and theatre companies working on Shakespeare?

(iv) *The actor as interface between non-theatrical source material and performance text:* Recent trends in literary criticism have focused on the ways in which early modern English play-texts functioned as sites of contestation in a variety of social, political, philosophical, theological and gender-political debates whose intertexts spread far outside the dramatic canon. Focusing on the actor as a signifier of both literary and performative intertextuality, rather than as a discrete human subject, what modes of performance can be employed in rehearsal to augment the performa-

tive and literary frames of reference within which both early modern and modern performance occurs? How can actors and directors generate a wider semantic field within which historically and culturally informed meaning can be constructed? Is this nowadays the role of the director? Of the academic dramaturge? Of the writer of scholarly programme notes? Or does it imply a different sort of role preparation, one to be undertaken by actors capable of stepping outside of role during both rehearsal and performances (preparation to include the reading of a variety of historical documents and scholarly interpretations of them)—a form of performance preparation for which the actor should perhaps be fully trained in drama school? Currently, "historical" instruction in Conservatoire environments is strictly skills-based (learning rapier and dagger technique, historical dance and so on), what possibilities are there, however, for developing actors trained more in skills relating to physical experimentation with and the eventual embodied semiotic deployment of more sophisticated historiographical understandings? Such playing with the numerous meta-socio and meta-political narratives that inform a particular play may not in fact be immediately communicable in performance, but they would certainly contribute to a richer rehearsal practice and also to the development of a tacit performance text more useful, potentially, than that of psychological motivation—an alternative subtext that could be understood and exploited by actors and would therefore be extremely useful in the communication of a production's overarching performative integrity.

(v) *The actor as physical performer in early modern pan-European theatre traditions and his/her influence over English drama*: Like play-texts (and smaller transportable units of dramaturgy within individual plays), actors also moved and metamorphosed. Moreover, they learned from their experiences of performing in different geographical contexts and cultural milieu. Actors in early modern English theatre not only had access to a variety of European performance traditions (as a result of the professional acting companies that visited England), they also travelled extensively throughout Europe themselves and were consequently exposed to "foreign" performance traditions and modes of reception (alongside other international performers in public and private venues as well as in courtly entertainments). Drawing on the theories of scholars currently working in the area of intercultural theatre and theatre anthropology,[15] as well as transnational exchange in early modern drama, how might rehearsal and performance be used to investigate the early modern English actor (and dramatist) as collectors and collators of performance techniques and scenarios? How might an understanding of the uses to which such

actorly "borrowings" were put in English professional theatre inform the preparation of modern productions of Shakespeare? How might it, in particular, help to militate against the unhelpful blockages and inadequacies that some actors feel when confronted with the monolithic Shakespearean text? The monolithic Shakespearean character? How might modern theatre-anthropology help here? How, for example, might modern Shakespearean actors work with Russian clowns? With Kathakali dancers?[16] Might such collaborative practices lead to a situation hitherto thought of as virtually impossible (by this author at least): a visually funny Shakespearean comedy (*Comedy of Errors* notwithstanding)?[17]

(vi) *The utility of Classical rhetoric and performative rhetorical models in the presentation of early modern play-texts:* How might modern rehearsal processes be used to examine the concept of "acting" in the Renaissance as not a single defined skill, but rather a *bricolage* of techniques culled by both design and accident from a variety of pre-existing discourses? Dominant among such discourses would certainly have been manifestations of Classical and medieval rhetorical texts: translations and bowdlerizations of Aristotle, Plato and the neo-Platonists; Ciceronian primers; Boethius and Augustine, etc. Some excellent work has recently been undertaken by textual scholars concerning the influence of Shakespeare's education and Classical reading on his themes and dramaturgy;[18] but virtually nothing has been said about the ways in which these elements of play-construction are also essentially *performative*. The sophisticated combinations of approaches that these rhetorical manifestos present to oratory, to constructing an argument, to feigning emotion (and conviction), and also to improvisation based on a source (including the Shakespearean text?) are directly relevant to the kind of performances with which Elizabethan and Jacobean theatre companies would have been familiar. Yet very little work has been done on exactly how this field affects play-texts in rehearsal (some hypothetical exploration has been attempted by Robert Weimann and others), but what kind of *actors* would training like this give us? How can modern rehearsal use tools and techniques of this sort to liberate performers from the dead weight of "psychology" and the quest for emotional "truth"?

(vii) *Alternative systems of theatrical representation and their place in rehearsal*: The performance of much text-based drama today is predicated on a fixed and narrow set of representational assumptions. Some of these include: (i) the bulk of the actor's work is taken up with developing a character; (ii) this character is knowable (if complex), redeemable morally, and able to be located within any given actor's own psychology; (iii) this

character will follow a "journey" which will to some extent resolve itself at the end of the play. These notions of characterization have emerged from a loose affiliation of simplified Protestant moral structures, popular quasi-Freudian psychoanalysis and Stanislavskian (later Method) actor training. The result is a woolly, solipsistic universalism that actually makes the play-text itself almost redundant in process, except as the briefest of points of departure.

Four centuries ago, two of these categories of course did not exist and the third, Reformation Protestantism, was a very different animal then to now. Additionally, heated and complex print debates about mimesis and the nature of representation also found their expression in careful, experimental and sometimes radical explorations in the drama of Shakespeare and his contemporaries. Notions of selfhood, of "character", and of the processes by which the one was presented through the other were fluid and placed under rigorous and sustained analysis by most Renaissance theatrical practitioners. Consequently, the drama of the period was largely written for a much more thoughtful and complex phenomenology than is the case in the theatre today. How might explorations of key Renaissance conceptions of subjectivity be profitably used to challenge the self-as-subject referentiality of modern actor training and of most psychologically motivated rehearsal processes?

(viii) *The use of sound and music as a tool in rehearsal, and their part in the transmission of meaning in the Renaissance performance text*: The Renaissance playhouse and world, as Andrew Gurr, Bruce Smith and others have repeatedly demonstrated, was an intensely aural environment.[19] The audience, as their name implies, would often focus as much, if not more, on the sound of a play as on its visual dimensions. This sound was of course vocal, but also musical and frequently filled with sound effects. As Tiffany Stern and Christopher Wilson have recently shown, much of this soundscape is preserved through references within the play-texts, and in the surviving musical scores written (and often printed) by company musicians and composers. Given that debates about mimesis and morality were in the Renaissance as intensely debated among music theorists and practitioners as among those concerned with the word, it is unsurprising to find the use of sound in Shakespeare's plays to be as sophisticated as other modes of representation. Again, almost no work has been done practically to explore these phenomena, their impact upon our understanding of the texts and their place in Renaissance London (Bruce Smith notwithstanding).[20] How do modern rehearsal processes that work *in depth* with diegetic sound and the production of music or

other sound effects by actors (such as those often used at Shakespeare's Globe, by Northern Broadsides, or by Jericho House) contribute to the overall production of theatrical meaning? How does shifting in this way from "acting" to "banging, blowing, scraping" or even "clogging" contribute to the process of bodying forth, or of personating the Renaissance dramatic construct? How do actors work as they shift from a character to a member of an ensemble making music, or producing sound effects? Can Brechtian (or Eastern) theories of theatrical alienation profitably be brought to bear on such complex moments of transition and performative juxtaposition? Can the biomechanical aspects of such processes relate to other systems of actor training, such as those developed by Meyerhold, or Tadashi Suzuki?

(ix) *The use of early modern emblematic and iconographical traditions in the performance of character*: The early modern period was one rich in iconographic and emblematic representation. Scholars of Shakespeare and the visual arts have for a long time acknowledged the significance of graphic works such as Ripa's *Iconologia* and Peacham's *Minerva Britanna* on the poetic imagery of early modern drama. Theatre historians have also conducted significant work on the iconography of stage structures (such as Shakespeare's Globe); scholars of the masque (such as Clare McManus and Melinda Gough) have equally worked on the complex dynamics of interrelation at play in the performance of figurative symbolism, particularly with regards to historically precise scenographic analysis. To date, however, very little practical work has been done in rehearsal rooms on the ways in which such visual modes of representation may be translated into performance using modern actors' bodies. How might living actors, directors and scenographers approaching the Shakespearean performance text work with art historians and critics of the visual arts in order to construct a grammar of performance that pays due attention to appropriate visual traditions? How also might recent theatre-anthropological research regarding gesture (particularly in Asian theatre) and the communication of meaning be employed in such processes?

III. Contemporary Actors and Their Training

Unlike the potential myriad approaches to actor training and rehearsal suggested in the "manifesto for including scholars in rehearsal room practice" above, actor training in the United Kingdom and the United States of America has, since approximately the middle of the twentieth century, been dominated primarily by quasi-psychological approaches to

the preparation of character and to rehearsal methodologies that stress an actor's personal identification with role. This foregrounding of a "System" of actor training (developed in the late-nineteenth and early-twentieth centuries by Konstantin Stanislavski and subsequently interpreted as Method Acting by American practitioners: notably Lee Strasberg, and also in variations through the work of Sanford Meisner, Stella Adler and Uta Hagen) has undoubtedly worked in the Western theatrical repertoire to the detriment of other, more physically based, more rhetorical, more historically and anthropologically informed actor-training and rehearsal processes. I lament this fact; and I think that this might be one reason why so many Shakespearean critics and scholars are so bored with so many current Western productions of Shakespeare.

Given that the theatre of any historical period can only work with the actors produced by its training institutions, the dominance of both the Stanislavski "System" and of "Method" acting (in its various derivatives) in British and American drama schools has meant that most professional rehearsal and performance processes dealing with the production of Shakespearean drama (at least within our lifetimes and in the English speaking West) have tended to employ classically trained British or American Actors who have an inbuilt propensity always to over-emphasize the supposedly psychological motivations and pseudo-emotional depth of the dramatic constructs they are called on to represent. This is the theatre that most readers of this journal will most regularly see. A forthcoming edition of this journal is dedicated to the subject (and I encourage readers of this special issue also to read that one).[21] In the light of available information about the historically specific nature of both Renaissance texts and the performance conventions they require, however, I would argue that such approaches tacitly undermine any literary, inter-textual, rhetorical, emblematic or philosophical significance that dramaturgical constructs such as characters (for they are *not* real people) might have. It also radically limits the potential that is open (in both rehearsal and performance) for actors *not* trained in (or at least not *limited to*) such rigid psychological approaches.

Many contemporary actors feel the need continually to explain or justify the actions of early modern theatrical constructs in a way that credits characters with a life they were never intended to have and that the text in which they are located often does not permit them (like Warren Young, the account of whose Damascene moment of realisation: that he didn't have either to *be* or to *like* Sir Jack Daw, opened this essay). Frequently, modern actors speak as if they are desperate for their Shakespearean

character to be understood, liked, or empathized with by audiences. It is often a struggle. I have personally spent hours listening to a (very good) actor telling me about the physical abuse that her father, Lear, visited upon her as a child; or another telling me (this time on a DVD commentary) about the post-Freudian psychological condition of morbid jealousy that he has been able to diagnose for his character. Although often effective in allowing actors enough confidence in their ability to perform for them actually to do so effectively, sometimes, precisely as a result of such expectations of psychology, the rhetorical figures of early modern drama have become (in both contemporary rehearsal and in modern performance practice) phantasmagorical projections of actor- and director-negotiated humanizations of a variety of distinctly *modern* subject positions, rather than dramaturgical tools useful in the communication of the historically specific, social, aesthetic and philosophical concepts that are so effectively embedded within early modern play-texts. This is not, of necessity, a bad thing: it is important for us to engage as modern subjects with what early modern play-texts make us *feel*, how they participate in modern discourses of subjectivity, politics and identity. However, the current (almost complete) dominance of psychologically motivated responses to the Shakespearean text and to Shakespearean characters is unhelpful *if* it becomes the normative model of engagement with text. Sadly, I believe it has.

In our desire to make better Shakespeare, we need to explore numerous *alternative* systems (or at least approaches) to rehearsal—particularly those that open up the radical potential of the Renaissance play-text to be unexpected, to be extraordinary, and therefore able to achieve unforeseen things in us, as spectators. Personally, I believe that we should question any habituated paradigm of acting that understands character preparation (and textual analysis) as something overwhelmingly rooted in psychologically inflected principles (either the Stanislavskian "System" or its lineages in Method acting, Naturalism and Realism). As Phillip Zarrilli observes, however, "it is extraordinarily difficult to 'let go' of the seeming necessity of reaching conclusions about the subtext of each action so that it is played motivationally."[22] Whilst other possible language-based models do exist (for example, those aspects of Classical rhetoric outlined at the beginning of Benedetti, 2007),[23] or the text-first methods deployed in many Original Practices productions, Zarrilli highlights how the Shakespearean text has become, during the 20th and 21st centuries, something generally assumed utterable only because of its psychological necessity. This central principle has, for many years, stood as a significant blocking device mili-

tating against the innovative preparation and performance of the Shakespearean text. Specifically, it is a principle that has prohibited: (i) useful exploration of a range of more thoroughly-historicized approaches to actor-training and rehearsal processes; (ii) wider theatre-anthropoliogical understandings of rehearsal and performance; and (iii) consideration of what may also usefully be employed from more wide-ranging research and practice, including techniques derived from the theatrical genres of ensemble and devising practices.

Readers of this volume will encounter in what follows divergent analyses of a variety of current practices. The practices considered offer both normative and alternative modes of rehearsal, together with the expectations that each system places upon actors and their training. No one method is right; but as one (particularly skilled) director once said to me when I was working (rather ineffectually) on a scene: "You can change a wheel with a monkey wrench, Christian; but you'll do a quicker and better job with a torque-sensitive pneumatic socket set." To spec ourselves up in the rehearsal of Shakespeare, we need more in our rehearsal "toolkits" than either psychology or cue scripts alone can provide. More pluralistic approaches to the rehearsal of Shakespeare in contemporary contexts could (and should) in my opinion take account of (and therefore employ) many elements of the list of non-psychological, non-normative approaches I outline above. There is much also that is good about Method (outside Shakespeare) and I would love to be convinced of its abilities within it.

In short: with regards to the achievement of a generally pluralistic, playful, informed and effective manner of rehearsing Shakepseare: we are certainly not there yet. Despite much scholarship and much interesting practice, spread widely across numerous fields, it seems to me that this topic is still very young. The field is therefore replete with opportunities for scholars and practitioners to talk and work *together* as we try to map out our ways forward. Such work can happen within the confines of particular rehearsal processes; but given the limitations of finance, time and the difficulty of any one production taking too many risks, it should also perhaps happen as part of a wider, on-going, global, practice-as-research based community.

As I stated earlier in this essay, there is no definitive answer to the question: "How do we make Shakespeare?" But we have an embarrasment of currently under-exploited riches should we want to spend our time rehearsing our responses.

Notes

[1]This quotation, from p. 28 of the 1990 translation of Bourdieu (by Jephcott and Shorter), is cited by Mark Fleishman, University of Cape Town, in his paper 'Knowing Performance' (see Works Cited below).

[2]Descartes, R. 1970 [1637], *The Philosophical Works of Descartes*, trans. Elizabeth S. Haldene and G. R. T. Ross, vol. 1, Cambridge University Press, New York. p. 101. Also cited in Fleishman.

[3]Several people deserve a significant debt of thanks for influencing the thinking that has gone into writing this introduction. Rightfully, they must formally be acknowledged here. Firstly, my former colleague at Hull, Dr Adam Ledger (now of the Department of Drama and Theatre Arts at the University of Birmingham), gave much time and consideration to the topic of Shakespeare and rehearsal and had many conversations with me on this subject. Our combined efforts led to the co-authoring of a position paper for a seminar entitled *Shakespeare and Systems of Rehearsal* that we jointly convened at the 38th Annual Meeting of the Shakespeare Association of America, in Chicago (2010). Many of Adam's ideas from that deliberately provocative position paper appear tacitly here (although any errors arising from their development and communication in the present essay are my own). A debt of thanks is also due to Jonathan Holmes (formerly Senior Lecturer in Drama at Royal Holloway, University of London, currently Artistic Director of Jericho House theatre company *http://www.jerichohouse.org. uk*). Jonathan has also discussed many of the topics covered in this essay with me, particularly its middle sections, and he has helped me to develop my thinking in particular about the ways in which a wider understanding of modern scholarly interpretations of the heterodox nature of Renaissance stage practices can (and should) influence modern production processes. Lastly, Dr Bridget Escolme (Queen Mary, University of London) has always been a sounding board for my ideas about rehearsal, acting and directing—and is another staunch advocate of the need to move beyond some current normative practices in rehearsal. Bridget is also a strong and active advocate of the role of scholar-practitioners (particularly Theatre and Performance Studies scholars) in that endeavour. On a more immediate level, I am grateful to Pavel Drábek, Campbell Edinborough, Peter Holland and Andrew Hartley for reading and responding to early drafts of this essay.

[4]In the philosophy of knowledge, prositional knowledge (also termed as both 'descriptive knowledge' and 'epistemic knowledge') is a form of *a priori* knowledge (i.e. knowledge or justification independent of experience) that is based on the acceptance of proffered facts and propositions, which are usually expressed in declarative sentences, indicative propositions (such as in mathematical formulae $E=MC^2$ or 2 + 2 = 4), or other accepted statements of fact (such as 'all bachelors are unmarried'). Such knowledge is contrasted with the two *a posteriori* forms of knowledge (i.e. knowledge based on experience, or empirical evidence), which are defined in philosophical terms as 'procedural knowledge' (knowledge *how*)

and 'personal knowledge, or knowledge by acquaintance' (knowledge *of*). These philosophical distinctions are central to the early part of this introduction.

⁵See: Foakes, Reginald, editorial matter and introduction to *King Lear* Arden 3 edition (London: Thomas Nelson and Sons Ltd., 1997); Mack, Maynard, '"We Came Crying Hither": An Essay on Some Characteristics of King Lear', *Yale Review: A National Quarterly* (New Haven, CT), (54), 1965, pp. 161–186; Bradley, Andrew Cecil, *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth* (New York: Penguin, 1991) lectures VII and VIII; Cavell, Stanley, 'The Avoidance of Love: A Reading of King Lear', in *Disowning Knowledge: In Seven Plays of Shakespeare* (Cambridge: Cambridge University Press, 2003), pp. 39–124; Kott, Jan, 'King Lear or Endgame' in *Shakespeare our Contemporary* (London: W.W. Norton and Company, 1974), pp. 87–117; Dollimore, Jonathan, 'King Lear (ca. 1605 – 1606) and Essentialist Humanism', in *Shakespeare's Tragedies: A Guide to Criticism*, edited by Emma Smith (Wiley Blackwell, 2003); Greenblatt, Stephen, 'Shakespeare and the Exorcists' in Jay, Gregory S. and Miller, David L. (eds.), *After Strange Texts: The Role of Theory in the Study of Literature*. University: University of Alabama Press, 1985) pp. 101–123.

⁶Graphic representation by the author—developed from the 'Dynamic Model for Practice as Research' by Professor Robin Nelson. See also Nelson's article: 'Modes of Practice-as-Research Knowledge and Their Place in the Academy', in *Practice-as-Research in Performance and Screen* edited by Allegue, Ludivine, Simon Jones, Baz Kershaw and Angela Piccini (Basingstoke: Palgrave Macmillan, 2009), pp. 112–130.

⁷On the process of game playing as a mode of social interaction and understanding, see Huizinga, Johan, *Homo Ludens: A Study of the Play Element in Culture* (1938), esp. Ch. 2. For "Playing and Knowing" see Ch. 6 of the same volume. For "possible/fictional worlds" in drama see Thomas G. Pavel, *The Poetics of Plot: Case of Renaissance English Drama* (Manchester: Manchester University Press, 1986) and also the same author's *Fictional Worlds* (Cambridge, Massachusetts: Harvard University Press, 1989). I am grateful to Pavel Drábek for the ideas here, and for the references.

⁸The actors most adept at doing this were Jan Tříska (Romeo), Marie Tomášová (Juliet), Olga Scheinpflugová (Nurse) and Luděk Munzar (Mercutio).

⁹For discussions and surveys of Original Practices, see Stern, Tiffany. "The Actor's Part" in *The Oxford Handbook of Early Modern Theatre* ed. Richard Dutton (Oxford: Oxford University Press, 2009); Stern, Tiffany, *Documents of Performance in Early Modern England* (Cambridge: Cambridge University Press, 2009); and Palfrey, Simon, and Tiffany Stern, *Shakespeare in Parts* (Oxford: Oxford University Press, 2007). For evaluations of the venues in which Original Practices are most frequently deployed, see Cohen, Ralph Alan, "The Most Convenient Place: The Second Blackfriars Theater and Its Appeal." in *The Oxford Handbook of Early Modern Theatre* edited by Richard Dutton (Oxford: Oxford University Press, 2009); Dessen, Alan "'Original Practices' at the Globe: a Theatre Historian's View." In *Shakespeare's Globe: A Theatrical Experiment* (Cambridge: Cambridge University Press, 2008).

[10]For an account of the relationships between our ability to respond to and to reconstruct performance (even recent performance) and the methods of archaeology, see Pearson, Mike and Michael Shanks *Theatre/Archaeology* (London: Routledge, 2001).

[11]See, for example: Joanarie, Elizabeth, 'Verbal and Nonverbal Behavior in Single-Sex And Mixed-Sex Groups: Are Traditional Sex Roles Changing?' *Psychological Reports*, Volume 51, Issue 1 (August 1982) pp. 127–134. The topic has been most fully explored in educational theory.

[12]I am not talking here about 'boy-actors' in adult male companies, because the most credible scholarship in relation to the precise ages and roles played by individual actors in the major Renaissance companies has proven the limitations of this ill-informed understanding of the actual dynamic; but rather to any single-sex techniques and their effect on procedural and personal rehearsal processes.

[13]A topic well-covered in Shakespearean criticism, but perhaps best articulated recently in Djanet Sears's Plenary Lecture to the World Shakespeare Congress in Prague (2011): 'Race(ing) Othello: Writing Back/Talking Back.'

[14]See Clubb, Louise George, *Italian Drama in Shakespeare's Time* (New Haven and London: Yale University Press, 1990), particularly pp. 1–26. See also Henke and Nicholson, eds. *Transnational Exchange in Early Modern Drama* (Burlington and Aldershot: Ashgate Press, 2008) and Carlson, Marvin, *The Haunted Stage: The Theatre as Memory Machine* (Ann Arbor: University of Michigan Press, 2003)—the latter of which takes a more metaphysical approach.

[15]See Barba, Eugenio, *The Paper Canoe: A Guide to Theatre Anthropology* (London and New York: Routledge, 1994); Barba, Eugenio and Nicola Saverese, *A Dictionary of Theatre Anthropology: The Secret Art of the Performer* (London and New York: Routledge, 2005); Korom, Frank J., *The Anthropology of Performance: A Reader* (Chichester: John Wiley & Sons, 2012). The work in the area of intercultural theatre by Richard Schechner, Patrice Pavis and Victor Turner would also be of significant use here, particularly: Turner, Victor and Richard Schechner, *Between Theatre and Anthropology* (Philadelphia: University of Pennsylvania Press, 1985); Pavis, Patrice ed., *The Intercultural Performance Reader* (London and New York: Routledge, 1996).

[16]A number of interesting case studies of such interactions exist in the bibliography on Shakespeare and intercultural theatre practices, particularly in Brown, John Russell, *New Sites for Shakespeare: Theatre, the Audience and Asia* (London and New York: Routledge, 1999); Fische-Lichte, Erica, 'Interweaving cultures in performance: theatre in a globalizing world', *Theatre Research International*, 35:3 (2010); Huang, Alexander C. Y., *Chinese Shakespeares: Two Centuries of Cultural Exchange* (New York: Columbia University Press, 2009); Li, Ruru, *Shashibiya: Staging Shakespeare in China* (Hong Kong: Hong Kong University Press, 2003).

[17]In fact, the *Comedy of Errors* is an example that rather proves my rule, given its Plautine intertextual roots and the concomitant connections between Roman Comedy, Menander and Greek New and Old Comedy (with all of their obvious visual comedy potential). It is not by accident that such a performative

heritage leads to different ways of acting this comedy. But what would be at stake in considering the evidence of performance for the most farce-like European Pickleherring characters (and their actors in the Northern European tradition) for an actor preparing the role of Sir Toby Belch, for instance?

[18]See, for example, Miola, Robert, *Shakespeare's Reading* (Oxford: Oxford University Press, 2000); Enterline, Lynne, *Shakespeare's Schoolroom: Rhetoric, Discipline, Emotion* (Philadelphia: University of Pennsylvania Press, 2011); Martindale, Charles and Michelle (eds.), *Shakespeare and the Uses of Antiquity* (London and New York: Routledge, 1990); Martindale, Charles and A. B. Taylor, *Shakespeare and the Classics* (Cambridge: Cambridge University Press, 2004).

[19]See, in particular: Gurr, Andrew, 'Hearers and Beholders in Shakespearean Drama', *Essays in Theatre*, 3:1 (1984) pp. 30–45; Kampen, Claire van, 'Music and Aural Texture at Shakespeare's Globe' in Carson, Christie, Karim-Cooper, Farah eds. *Shakespeare's Globe: A Theatrical Experiment* (Cambridge: Cambridge UP, 2008) pp. 79–89; Lindley, David, 'Music, Authenticity and Audience' pp. 90–100 of the same volume; Smith, Bruce R., *The Acoustic World of Early Modern England: Attending to the O-Factor* (Chicago: University of Chicago Press, 1999); Stern, Tiffany, *Documents of Performance in Early Modern England* (Cambridge: Cambridge University Press, 2009)—particularly chapter 5 (on songs); Wilson, Christopher, 'Shakespeare and early modern music' in *The Edinburgh Companion to Shakespeare and the Arts*, eds. Mark Thornton Burnett, Adrian Street and Ramona Wray (Edinburgh: Edinburgh University Press, 2011); Wilson, Christopher *Shakespeare's Musical Imagery* (New York and London: Continuum, 2011) and also Christopher Wilson's entries to *Music in Shakespeare: A Dictionary* (The Athlone Shakespeare Dictionaries, Continuum Publishing Group: London and New York, 2005).

[20]Work on breath, musicality and the gestic qualities of speech, often in relation to musical phrasing, has been done by modern translators of Shakespeare and translation theorists (see in particular the work of Jean-Michel Déprats, Alessandro Serpieri, Maik Hamburger and Pavel Drábek); but such conceptualizations of the musicality of performance remain largely underexplored in practice, save, perhaps, for the work of Jonathan Holmes and *Jericho House*.

[21]See the forthcoming Special Issue: *Shakespeare and Naturalism*, to be edited by Roberta Barker and Kim Solga, currently scheduled for Fall/Winter 2013.

[22]Zarrilli, Phillip B. (ed.), *Acting (Re)considered: a Theoretical and Practical Guide* (London: Routledge) p. 106. I am grateful to Adam Ledger for this reference to Zarrilli.

[23]I am also grateful to Adam Ledger for this reference.

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