Journeys of Shakespearience:

Fathers and Daughters in the Royal Shakespeare Company's 1993 productions of The Merchant of Venice, King Lear, and The Tempest

A Thesis submitted in candidacy for the Bachelor of Arts degree
in English, with Honors.

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On my Honor, I have received no unacknowledged aid on this thesis.

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Introduction

Life, it has been said, is a journey -- a journey from innocence and ignorance to experience and understanding. This study examines several journeys. The initial journey that sparked this study was my own. I decided to leave the comfort and security of collegiate life in Lexington, Virginia and travel to Great Britain for the Fall semester of my senior year to participate in the Advanced Studies in England Programme at University College, Oxford. As part of my studies in England, I had the opportunity to view Shakespearean productions by the Royal Shakespeare Company (RSC) in Stratford-upon-Avon. Here, decidedly, I moved from a state of ignorance and innocence to understanding and experience: viewing plays brought to life by the RSC gave Shakespeare's nearly four-centuries-old texts new understanding and new energy for me. Along with viewing performances of Shakespeare's plays, I dissected the texts and immersed myself in stage history. I had planned to write a Senior Honors Thesis on Shakespeare in performance, and here, in my journey to Shakespeare's birthplace of Stratford-Upon-Avon, I discovered the basis for my study.

Three of the plays in the RSC's 1993 Stratford-upon-Avon season fortuitously fit the paradigm of a journey by exploring the journey towards maturation of fathers and daughters. These three plays are The Merchant of Venice (1597), King Lear (1604), and The Tempest (1611)[1]. In each of these plays the reader/audience watches Shakespeare's stage daughters cease to be simply their father's daughters and become wives and mothers. Their fathers, likewise on the journey to maturation, must be mature enough to handle their daughters' entry into adulthood.

Shylock in <u>The Merchant of Venice</u> is not aware of his daughter's coming of age until after the fact. Her elopement to Belmont with the Christian Lorenzo and theft of her father's money complicates matters by giving Shylock cause to view her act as intentionally designed to harm him. Shylock is forced upon a painful metaphorical journey as he rages in reaction to his daughter's elopement in Act II, scene i. He is later legally forced to recognize his daughter's freedom and maturity in the trial scene, Act IV, scene i.

In <u>King Lear</u>, the eponymous protagonist prepares himself for his youngest daughter's marriage; his eldest are already wed. But Lear wishes to maintain control over Cordelia even after she is married. Lear, at the beginning of his play, does not have a mature enough conception of Cordelia to realize that her proclamation of duty is both honest and correct:

> Haply, when I shall wed,
> That lord whose hand must take my plight shall carry
> Half my love with him, half my care and duty.
> Sure I shall never marry like my sisters,
> To love my father all. (I, i, 102-106)

Lear feels betrayed by Cordelia. He endures a physical and mental journey in which he realizes that his older daughters, not Cordelia, have betrayed him. His journey purges him of anger and rage, thus preparing him to release Cordelia into maturity.

In <u>The Tempest</u>. Shakespeare presents his most mature father. Prospero's literal journey from Milan to his magical isle takes place before the play's action begins and his return journey is only foreshadowed at the play's end. However, Shakespeare relates a crucial part of Prospero's maturation journey in the text: the release of Miranda into adulthood and freedom.

The maturation of both fathers and daughters is part of what I have labeled the "father/daughter dynamic," and interchangeably, the "family dynamic." I define this dynamic as the potential range of portrayal for the fathers and daughters in these three plays, that is, how kind and loving or how heavy-handed one views these fathers based on textual evidence. Likewise with their daughters -- I explore the textual range of their potential for loyalty to, or betrayal of their fathers in their journeys towards maturity.

Study in private libraries in both Stratford-upon-Avon and London revealed to me yet another potential application of the journey as a metaphor for understanding Shakespearean drama. In essence, Shakespeare's plays have undergone a journey, maturing, developing, and changing over the years. These journeys are chronicled in the individual stage histories of the plays. My time at the Shakespeare Centre Library in Stratford-upon-Avon allowed me to scrutinize the stage history of <u>The Merchant of Venice</u>, <u>King Lear</u>, and <u>The Tempest</u>, and in particular, the RSC's journey in developing the family dynamic in these three plays. Since its founding in 1960, the RSC has grown in size and respectability The cultural spotlight concerning the dramatic presentation of Shakespeare's works has thus experienced a journey in its shift from London's West End to the small Midland's township of Stratford-upon-Avon, thus adding further complexity to the metaphorical paradigm of my study.

In the first chapter, "Text," I explore the playing possibilities of Shylock and Jessica, King Lear, Goneril, Regan, and Cordelia, and Prospero and Miranda as presented in Shakespeare's texts. Each of the fathers has many roles. Shylock is a Jew, a money-lender, and a father; Lear is a king, a fool, and a father, and Prospero a Duke, magician, and father. The focus of the character and the production depends on the emphasis chosen by the

individual actor and director in production. I explore the range of dramatic possibilities focusing on the paternal role of these three characters in the first chapter.

The first chapter reveals a development within these three plays. Chronologically, these three plays show Shakespeare developing the *senex iratus* character type of Greek New comedy. Northrop Frye's definition of the *senex iratus* in his Anatomy of Criticism is pertinent here. Frye classifies the characters of Greek New comedy and applies his categories to Shakespeare's plays. He outlines the *alazon* or impostor group, of which the *senex iratus* is a central figure:

> Central to the *alazon* group is the *senex iratus* or heavy father, who with his rages and threats, his obsessions and his gullibility, seems closely related to some of the demonic characters of romance....[2]

Each of these fathers has the potential to be very like Frye's definition of the *senex iratus* as they rage and threaten, obsess, and reveal their gullibility. However, Shakespeare's text is sufficiently flexible to allow all three of these fathers to diverge from this stock character type.

In the second chapter, "Context," I present the stage histories of the father/daughter dynamic, cataloging the significant cuts and interpolations of Shakespeare's text that have been made in order to emphasize Shylock, Lear, and Prospero's fatherhood. The productions I focus on represent significant milestones in the on-stage presentation of fathers and daughters. I begin with the nineteenth century because of the pioneering efforts of William Charles Macready who, in the mid-1800's, diligently restored Shakespeare's texts to the stage rather than present the traditional Restoration adaptations.

Fortuitously, Macready also began a trend with The Merchant of Venice by exploring Shylock's pathos as a father.

Over the nearly two hundred years of stage history, a pattern emerges in which the productions emphasize these three father's divergence from the *senex iratus*, thus showing their credibly human attributes. As a result of an increased emphasis on the credible humanity of the fathers, the daughters' characters have been explored in greater depth. Viewers and readers gradually cease to perceive these daughters as flat, two-dimensional characters; they are perceived instead as complex young women on the verge of maturity.

In the third and final chapter, "Realization," I discuss the details of the RSC's 1993 Stratford-upon-Avon productions of The Merchant of Venice, King Lear, and The Tempest. These three productions represent the latest development in the ongoing stage history of Shakespeare's family dynamics. All of these productions present more realistic and more human portrayals of both fathers and daughters. I examine in what ways these productions diverge from stage tradition and in what ways they maintain it, thus calling upon the details of the "Context" chapter. In general, these productions follow the overall pattern established by stage history of presenting Shakespeare's characters as progressively more credible and human. The protagonist's role as father is emphasized, and thus, both he and his daughter are presented as believably real people.

David Thacker's modern-dress production of The Merchant of Venice presents realistic and accessible portraits of a father and daughter who have a contemporary and understandable problem: they cannot bridge the 'generation gap' and communicate with one another. This relationship is

crucial to Thacker's structure of the play with David Calder's Shylock turning to revenge in direct response to Jessica's betrayal of him.

Adrian Noble's production of King Lear also presents a father with contemporary family issues. Robert Stephens' Lear has "two strikes" against him in terms of his older daughters: Goneril is portrayed as a physically abused child and Regan as a sexually twisted, perhaps sexually molested, middle daughter. In Cordelia, Lear has a final chance to be a good father; thus he protects and privileges her. His elder daughters rebel against him, teaching him a bitter lesson as he realizes that the blame for his tragedy can be squarely laid on his own shoulders.

Lastly, Sam Mendes directs Alec McCowen in a production of The Tempest that breaks dramatically with the stage tradition of a purely political Prospero, presenting instead a bookish and fatherly portrait of the island magus. McCowen represents a warm, human Prospero with a lively and lovely daughter for whom it is his life's mission to provide. Prospero is the gentlest of the three fathers in the 1993 RSC season. He is prepared to release his daughter into maturity and freedom and for once concentrates on doing that rather than focusing on regaining his dukedom.

Notes

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[1] I use the Signet Classic's chronology for the dating of these three plays.

[2] Northrop Frye. Anatomy of Criticism: Four Essays by Northrop Frye. New York: Atheneum, 1968. 172.

Chapter One: Text

The Merchant of Venice

Shylock is a strange and enigmatic figure, and arguably one of Shakespeare's darkest characters and potentially worst fathers. Shylock does not fit in anywhere; he is an outsider in Venice, partially because he is a Jew, but for reasons beyond religion as well. Shylock does not think or speak like anyone else in the play. His daughter is his only tie to recognizable society. When she herself severs their bond, Shylock moves even further from humanity. The plot thus becomes inseparably bound up with Shylock and Jessica's father/daughter dynamic.

Shylock as a father, based on textual evidence, can be viewed as diabolic, loving, vengeful, trusting, amenable, suspicious, uxorious, and rapacious. He can be viewed as either a static or a dramatically changing figure, with either deeply imbedded motives from the beginning, or as unassuming and entirely triggered by the events that befall him. It is interesting to note that each of Shylock's five scenes presents a potentially different character. The first, "the Rialto scene" (I, iii) reveals Shylock as capitalist, businessman, and money-lender. In his second appearance, however, he is a father, appearing at home with Jessica in II, v. He next appears as a grieving father or possibly as an enraged business man -- his daughter fled with his ducats (III, i). His fourth appearance, often cut in performance, is the Jailer's scene, Act III, scene iii. This scene displays Shylock's anger and vindictiveness. His finial appearance is in "the trial scene"(IV, i); here he appears a beaten man, grieving father, and legalistic businessman. His exit from the trial scene is his final exit in the play and thus his final statement as a character.

Important material in choosing one's conception of Shylock lies in the textual presence of his offspring, Jessica. She, too, is a complex character and can be assigned a variety of descriptors: determined, independent, rebellious, desperate, hard,

devious, loving. Racial issues erupt from Shylock's relationship with his daughter particularly if one views her elopement as motivated more by racial/religious than domestic issues. Her first appearance reveals her unhappiness and inability to communicate with her father as she complains to Launcelot, "our house is hell" (II, iii, 2). We gain further insight into Jessica through her letter to Lorenzo which is read in the subsequent scene, II, iv. Jessica and Shylock appear on stage together in II, v, the defining moment for their relationship. The overall dynamic of Shylock and Jessica's on-stage relationship is defined by how harshly or gently Shylock treats his daughter, and how scheming or loving she appears.

Part of both these characters' enigmatic qualities can be attributed to the limited number of scenes in which they appear and the scant number of lines assigned them. Shylock appears in only five scenes, and speaks 361 lines. Jessica appears in only six scenes, speaking 87 lines.[1] They appear on-stage together only once, and that solitary appearance must serve as our greatest source for understanding their relationship.

In order to fully understand the textual potentials of Shylock and Jessica's relationship we will examine Jessica's first appearance in II, iii, the details of her letter to Lorenzo as revealed in II, iv, Shylock and Jessica's sole scene together, II, v, and conclude with exploring Shylock's reported and actual grief over Jessica's flight in II, vii and III, i respectively. Additionally, a few lines from three later scenes will be briefly examined: the often cut "jailer's scene," Act III, scene iii, Jessica's condemning lines in III, ii, and very limited details of Shylock's final appearance in the "trial scene," Act IV, scene i.

What emerges in exploring these scenes' details is a relatively simple model of "extremes" at which we may perceive Shylock and Jessica. Shylock may be closely related to the *senex iratus* , appearing as an angry and heavy-handed father. In response to this, Jessica may be docile and innocently self-motivated when she

reaches that stage in her maturity when she must deny her father and cling to a husband. Inversely, Jessica may be as angry as her father, revealing maliciousness and ingratitude in her decision not only to leave her father, but to take his money as well. Shylock's other extreme is to be quite distant from the *senex iratus*, appearing instead as a nurturing, loving father. Jessica, again, has two extremes to choose between: she may still be non-vengefully self-motivated or she could be cruelly angry at her father, who in this instance would appear as wholly undeserving of her betrayal.

Act II, scene iii -- "Our house is hell"(2).

As Shylock's first appearance reveals details of his role as a money-lender and not as a father, we will begin our exploration of Shylock and Jessica's father/daughter dynamic with Jessica's first appearance at II, iii. In her exchange with Launcelot Gobbo, Jessica describes Shylock's household as a "hell" (2). The relative truth of this remains to be seen. Her line represents one of the potential extremes of Shylock and Jessica's dynamic; Shylock can be a very harsh father and it is wholly conceivable that his house is truly hell. Jessica foreshadows her flight from Shylock's household at line 20 and deems herself "ashamed to be her father's child"(17). She asserts that "Though I am a daughter to his blood,/I am not to his manners"(18-19). Jessica's self-perception is different from her father's and Launcelot confirms this by jokingly saying, "If a Christian did not play/The knave and get thee, I am much deceived"(11-12). She regrets Launcelot's departure, claiming that he made living in Shylock's house bearable. A conflict exists inside Jessica -- a genuine emotional struggle; she alludes to the ending of "this strife" at line 20, revealing the conflict within her. Yet, she chooses to act behind her father's back, sending a secret letter to her lover through Launcelot. She resolves to become a Christian, no doubt knowing her father's contempt for Christianity. She is

generous, however, bestowing a tip upon Launcelot for his assistance. At this early stage, it is difficult to decipher which of her characteristics are inherited from her father and which she possesses in spite of him. Jessica can be viewed as ungrateful from her lines in this scene, depending upon the treatment she receives from Shylock in II, v. If he is loving, she may appear ungrateful or unnecessarily self-motivated. However, Shylock has the textual potential to be a harsh or heavy-handed father who denies his daughter all opportunities for having fun and meeting other young people because she must constantly house-sit for him.

Launcelot provides some insight into Shylock's character and into Shylock and Jessica's dynamic in this scene. Launcelot is leaving Shylock's employment, claiming Shylock to be an exceptionally hard master.[2] While his words support Jessica's complaints it remains uncertain how much faith the reader can place in either Jessica's or Launcelot's claims. What his words do concretely present is the textual possibility of presenting Shylock as a hard man, harsh father, and cruel master. This scene further establishes Shylock as an outsider, not just in religious terms, but as an outsider in every sense as the sole representative of his family here commits herself to forsaking him. It also presents potential justification for Jessica's actions that can be ratified or rejected by the reader's interpretation of Shylock.

Act II, scene iv -- Jessica's letter

The letter which Jessica dispatches to her lover, Lorenzo, reveals still more of Shylock and Jessica's father/daughter dynamic. In the following scene, II, iv, Lorenzo reads the letter aloud, sharing the contents with Salerio and Solanio:

> I needs must tell thee all. She hath directed
> How I shall take her from her father's house,
> What gold and jewels she is furnished with.
> What page's suit she hath in readiness. (29-32)

Jessica outlines to Lorenzo her plans to elope with him and steal from her father. Lorenzo has no qualms about this whatsoever, but the reader/audience must. Her decisions reveal that she is a character of resolve and action. If Shylock is not portrayed as a harsh father, then Jessica's denouncement of her father's faith and theft of his money becomes justified almost solely by Shylock's Jewishness. Shakespeare's Elizabethan audience, with its strongly anti-Semitic attitudes, would agree with Lorenzo's assessment that Shylock is a "faithless Jew"(37) and "if e'er the Jew her father come to heaven/It will be for his gentle daughter's sake"(33-34), but a modern-day reader is unlikely to accept this judgment so readily. Diane Dreher, in her book Domination and Defiance comments on Jessica's elopement in her chapter entitled "Defiant Daughters."

> One wonders whether Shakespeare's contemporaries regarded Jessica with such romantic suspension of their mores. Although progressive marriage tracts justified a daughter's defiance of her father for love, I have found no justification for a daughter who steals his money, even when it is ostensibly her dowry.[3]

Dreher argues Jessica's actions to be a betrayal, pure and simple. Jessica truly is Shylock's daughter in this instance. In the wrongs she feels done to her she is certainly exacting revenge, and in a way, "bettering the instruction" by taking from him his most valued possessions.

Act II, scene v -- Shylock's house.

Shylock and Jessica appear on-stage together once in the play, at II, v. Here then is the meat of their relationship. This scene reveals Shylock at home, or as the text indicates, *"Before Shylock's house."* Shylock lacks understanding of his daughter's possible interest in Christian entertainment which he proclaims

"shallow foppery"(34). Shylock is rather a 'fuddy-duddy,' having long since forgotten his wilder days, if in fact he ever had any.

Act II, scene v reveals some of Shylock's potentially positive attributes, however. In II, iii, Launcelot deems Shylock a hard master; in this scene Shylock states that Launcelot is a less than ideal servant:

> The patch is kind enough, but a huge feeder,
> Snail-slow in profit, and he sleeps by day
> More than a wildcat. Drones hive not with me;
> Therefore I part with him.... (45-48)

It is important to note that Shylock and Launcelot part on good terms, unlike Jessica's planned exit. Shylock accepts Launcelot's resignation and informs Launcelot that he shall see "the difference of old Shylock and Bassanio"(2). Shylock's lines suggest that he may not be the cruel master Launcelot claims -- Shylock has, after all, voluntarily released Launcelot from his service.

Another potentially redeeming aspect of Shylock revealed in this scene is his trust in his daughter. He leaves her in charge of his house and wealth. His emphasis on possessions: "Fast bind, fast find"(52), proves ironic as Jessica prepares to pervert his advice. Shylock's proverb is further loaded as it potentially reveals Shylock viewing his daughter as a possession. The irony of his lines aids the reader in understanding Jessica's dissatisfaction. If Shylock treats Jessica as a possession, refuses her the pleasure of a society of peers by constantly forcing her to guard his house and wealth, then his rhyming proverb becomes another source of irritation which this father and daughter consistently fail to discuss.

For all Shylock's faults, or potential faults, Jessica proves no saint in this scene. She dissembles and hides her plans from her father, blatantly lying to him regarding what Launcelot whispers in her ear: "His words were 'Farewell mistress,' nothing else"(43). Her final lines, after Shylock's exit, are ambiguous: "Farewell; and

if my fortune be not crost,/I have a father, you a daughter lost"(54-55). She potentially feels some sense of loss at leaving her father, yet she judges it for the best. How much remorse she feels is uncertain based solely on the textual evidence.

Act II, scene vi -- The elopement

The scene in which Jessica elopes, II, vi, shows some of her potentially positive attributes. She genuinely loves Lorenzo, with whom she exchanges a mutual declaration of love in this scene, proclaiming her constancy. Jessica reveals her father's influence when she secures enough money for her elopement: "I will make fast the doors, and gild myself/With some moe ducats, and be with you straight"(49-50). Lorenzo praises Jessica as "wise, fair, and true"(56) and deems that she has "proved herself"(48). Yet in being 'true' to him, she is untrue to her father. Jessica continues to display emotional strength in this scene. It certainly cannot be easy for her to turn her back on her father and her childhood home, yet she does so. She has been raised as an outsider and consequently possesses an intense curiosity for what life is like 'on the other side.' Her elopement with a Christian is in this sense no great surprise. Jessica's stealing from her father is particularly problematic. Her theft reveals that she has inherited her father's awareness for financial concerns, but knowing the importance Shylock assigns his money, she delivers a devastating blow. Regardless of whether Shylock is perceived as cruel or kind, by simultaneously eloping with a Christian and stealing her father's money, Jessica attacks Shylock on all fronts; she destroys the last shred of his family ties, condemns his religion, and pilfers the only solace the Christians will allow him: money.

Act II, scene vii -- Reported grief

Jessica's flight devastates Shylock although Shakespeare effectively colors his reaction with ambiguity. Act II, scene vii, relates Shylock's reaction to his daughter's elopement through reported speech. Christians are the source, and Shakespeare employs rather questionable sources at that: Salerio and Solanio. They have as much open contempt for Shylock as he for them and their version of Shylock's grief is consequently suspect. They report his grief to be alternately for his daughter and his ducats; no doubt he does indeed grieve both losses.

Act III, scene i -- Grief and anger
"Hath not a Jew eyes?"

In contrast to Shylock's reported grief, Shakespeare presents Shylock's grief first-hand in III, i. Shylock painfully feels his daughter's flight: "My own flesh and blood to rebel!"(31). Still the young Christians mock him, intensifying his desire for revenge. They push Shylock too far in this scene. The loss of his daughter and his money, combined with the constant goading of him and his religion pushes Shylock over the edge. He pronounces his revenge when contemptuously asked what benefit Antonio's flesh will bring him: "To bait fish withal. If it will feed nothing else,/it will feed my revenge"(48-49).

This opens Shylock's famous 'Hath not a Jew eyes?' speech, wherein he initially reveals his greatest pathos, and later his understandable, coolly logical desire for revenge. This scene is a major turning point for Shylock, a crossroads in his metaphorical journey of maturation as a father. From this point the tension rises at a constant pace until the floor is dropped from beneath him in the trial scene. Tubal reports Jessica's spendthrift ways, trading Shylock's turquoise for a monkey and in one night spending fourscore ducats. Shylock reveals emotional

pain in his reaction: "Thou sticks a dagger in me"(100). Tubal's words are like a knife being twisted into Shylock's heart: he feels betrayed by his only daughter, not only religiously, but financially as well. Clearly the turquoise ring had sentimental value to Shylock as he laments, "I had it of Leah when I was a bachelor"(114). He then must endure hearing the foolish price for which his daughter sacrificed it. She trades it for a monkey whereas Shylock asserts, "I would not have given it for a wilderness of monkeys" (115-116). Jessica does not realize the ring's value to her father. The dual blow of Jessica's elopement and theft is more than he can bear. Shylock 'storms,' revealing his rage and potential maliciousness.

How much sympathy are we to have for Shylock at this point? Should we condemn Jessica for her actions, or has Shylock deserved the punishment she lays upon him? Leonard Tennenhouse comments on Jessica's betrayal in his essay "The Counterfeit Order of The Merchant of Venice":

> Jessica's prodigal spending is also a way of figuratively undoing the parent's marriage and denying the mother's token of love and fidelity. Thus Jessica's flight is not only the first betrayal, but it also establishes the emotionally complex association of betrayal with the spending of a ring, an undoing of a marriage, and a denial of love. The violation of the bond between father and daughter becomes the occasion for the testing of other bonds and the enactment of betrayals.[4]

Shylock visibly cracks in this scene as a result of Jessica's flight. He alternates between anger, remorse, and glee as he wishes his daughter dead at his foot, mourns the loss of her and his money, and viciously rejoices in the news of Antonio's argosies being cast away. The gap between father and daughter widens here to an irretrievable point. Dreher comments that,

> Some have excused Jessica, arguing that frivolity is not a sin on festive occasions and that Shylock had not really prized the ring since he was not wearing it. But her actions are prompted by adolescent vengeance, not festive celebration, and Shylock is obviously devastated. She has not only rejected him personally, but profaned his values, all that he

> lives for. Bitterly he mourns the loss, which he feels as a symbolic castration and his daughter's denial of his parentage....In her theft and callous prodigality, Jessica has "symbolically disavow[ed] the sanctity of the conjugal bond." This is not liberty but unbridled licence.[5]

Dreher cites numerous other critics to bolster her assessment that Jessica displays immature selfishness in her betrayal of her father.

> Sir Arthur Quiller-Couch found Jessica "bad and disloyal, unfilial, a thief; frivolous, greedy, without any more conscience than a cat." H.B. Charlton maintained that "she flippantly desecrates all that Shylock holds sacred," demonstrating "a cruel indifference to the destruction of his family happiness." Agnes Mackenzie's assessment of Jessica's character points to her real motivation. Jessica "is an efficient little sketch of a shallow, pretty charm, eager for pleasure and horribly bored by her prim seclusion as the only daughter of a wealthy Jew." Bored, restless, superficial, eager for acceptance of her peers and resentful of her father, Jessica is a typical adolescent.[6]

Dreher raises an issue here which is thematic among all three of the plays in this study: the daughter's denial of her father. To reach actual maturity, all daughters, Shakespeare's fictional daughters not excepted, must cease to be simply their father's daughters; they must define their own existence, potentially becoming wives and mothers. Their fathers must be mature enough to handle this stage in their daughter's life, and we will see a slow movement towards them becoming so in the three plays examined. Shylock is not aware of his daughter's elopement until after the fact. Her thievery complicates the issue and gives him further cause to view her act as intentionally designed to harm him.

Jessica's denial of Shylock also constitutes a significant milestone in the maturation of both father and daughter. Shylock has to metaphorically 'storm' or vent his rage before he can emotionally release his child into adulthood. Shakespeare causes Shylock's release of Jessica to be a legal order, maintaining Shylock's heavy-handedness and his closeness to the *senex iratus* .

Act III, scene ii -- Jessica's warning
and
Act III, scene iii -- The jailer's scene

After Shylock commits himself to revenge in III, i we see him next in III, iii, the so-called jailer's scene which is often cut in performance (in the productions I examine in the next two chapters, only one retains this scene in performance). This scene illustrates both Shylock's anger and his adamant nature as he prepares for the trial scene. He reiterates the injustice done to him, "thou call'dst me dog before thou hadst a cause"(6), but foretells the viciousness that he will pursue, "But since I am a dog, beware my fangs"(7). This scene completes Shylock's portrait as a solitary figure, for after imploring Tubal to join him at their synagogue, we never again see Tubal or any other Jews -- Shylock's religion abandons him as well.

Act III, scene iii severs Shylock's ties with his religion thus further establishing him as an outsider; having lost his daughter and his religion Shylock now has no ties to recognized society. Before we see him at trial, his final scene, we are given a final insight into Shylock's character from his daughter in III, ii, an insight which is then reaffirmed in III, iii. Jessica knows her father best, and consequently warns:

> When I was with him, I have heard him swear
> To Tubal and to Chus, his countrymen,
> That he would rather have Antonio's flesh
> Than twenty times the value of the sum
> That he did owe him, and I know, my lord,
> If law, authority, and power deny not,
> It will go hard with poor Antonio. (284-290)

This speech reveals that Shylock never intended the bond to be a joke, and it is interesting that Shakespeare inserts Marlowe's Barabas' signature phrase into Jessica's mouth as she reveals this dire plot twist: "it will go hard." Thus, Shylock is

condemned. If we accept Jessica's words as fact, and there is little reason why she should lie, it becomes apparent that Shylock was plotting from the start, always intending to 'catch Antonio on the hip' and was fully prepared to sacrifice three thousand ducats as the price of his revenge. Directors of Shakespeare have conveniently cut these lines, however, attempting to make Shylock less diabolical. Yet, in black and white, it stands -- condemning proof from the mouth of his own flesh and blood.

Act IV, scene i -- The trial scene

Shylock's final appearance in the trial scene, Act IV, scene i, reveals the character at both his height and at his utter depths. For all its dramatic power in defining Shylock's anger, only one line, a half-line in fact, reveals him to be still a father. The amount of pathos taken from this one line can, as we shall see in Laurence Olivier's 1970 portrayal for the National Theatre, sway the entire production. At line 294 Shylock says, "I have a daughter." He delivers this in response to the poor example Bassanio and Gratiano are revealing as "Christian husbands"(294). In this half line, however, a flood of memories can return to Shylock. He can repent having been a harsh father; he can feel again the bitter remorse of Jessica's spiteful revenge. His delivery and reaction may not go to either of these extremes, but the potential is there.

Shylock and Jessica's father/daughter dynamic has two drastic extremes, with a myriad of potential interpretations falling in between. Shylock can be viewed as a limited expansion on the *senex iratus*, proving himself a very heavy-handed and potentially even cruel father. In response to this interpretation of the father, Jessica can be either innocent yet self-motivated or vindictive when she denies her father

and elopes with Lorenzo. At the other extreme, Shylock may be a warm, tender and sympathetic father. Jessica's relationship with him has basically the same options as above: she may be benign in her choosing to elope with Lorenzo, or she may appear as a much angrier, even ungrateful daughter desiring vindication against her father that may not be perceived as warranted by the reader or audience. Shylock, like the other fathers in this study, undergoes a metaphorical journey towards maturation as a father in which he must release the anger within him as a prelude to releasing his daughter into freedom and maturity. In Shylock's case these two releases painfully parallel one another; Shylock does not choose either one. Rather, he is forced into both thus making his maturation as a father particularly painful.

King Lear

King Lear is a complex play and part of its complexity lies in Lear himself. Lear is a king, a fool, and a father. Lear, as a father, is very much a real man; he is intensely human, and consequently, error prone. As with Shylock and Jessica, Lear's relationships with his daughters can be seen as potentials defined by extremes. Shakespeare's text allows Lear to initially appear similar to the *senex iratus*: a gruff father who orders his daughters to jump through hoops as if they were no more than his servants, demanding of them the nearly impossible task of keeping him in good temper. Inversely, Lear has the potential to initially appear a kind old man who has decided to give his daughters their inheritance early in exchange for a life of leisurely retirement. Regardless of the interpretation, Lear reveals venom and anger; he is purged of this in the storm scenes and is, in essence, born anew with a second chance at being a good father for Cordelia.

Each of Lear's daughters has the potential to present differentiated reactions to his potential portrayals. Goneril and Regan can be very similar, or markedly different -- often their similarities are stressed and they become evil 'twins,' plotting against their father who may or may not deserve their machinations. Greater focus in performance and in this paper is given to Lear's relationship with Cordelia. Regardless of Lear's portrayal, Cordelia remains faithful and forgiving of her "foolish, fond old" father. Cordelia represents the distillation of Lear's potentially good qualities: she is honest, forthright, and faithful. In the end she also proves his only chance for redemption both as a man and as a father.

Lear undergoes the most dramatic journey of these three fathers as he enters into the final stage of fatherly maturity by releasing his daughters into adulthood. Two of his daughters rebel when granted total freedom while one remains faithful. Lear may justify his older daughters' actions by appearing over-bearing and overly

self-centered. However, his elder daughters may prove the villainesses and Lear the victim of cruel fate as he is reduced to nothing by his daughters.

To comprehend the potential extremes of King Lear's father/daughter dynamic we will begin with the most significant scene, Act I, scene i: Lear's abdication and "Love trial." Next we will look at Lear's interaction with his daughters after his abdication, first with Goneril in I, iv and then with Regan and Goneril in II, iv. As Lear descends into madness he remains a father, holding a mock trial for Goneril and Regan in Act III, scene vi. Near the play's end Lear, beaten by the storm and purged of anger, is reconciled with Cordelia in Act IV, scene vii; lastly we see Lear and Cordelia with the potential for a happy new beginning in the play's final scene, Act V, scene iii.

Act I, scene i -- The "Love trial"

The play opens with a public display of Lear's blundering: his division of his kingdom and banishment of Cordelia. The opening and final scenes are the only times in which Lear and his daughters are assembled on-stage. Shakespeare thus reveals in this opening scene a significant amount of Lear and his daughters' family dynamics. Lear makes a personal and tender affair, the voicing of his daughter's love for him, a public display, an affair of state. We realize that Lear is truly 'every inch a king' from his initial line: "Attend the lords of France and Burgundy, Gloucester"(35). This man is used to giving orders, and having them obeyed -- this may be an indicate how he treats his daughters as well. He continues, "Meantime we shall express our darker purpose"(38), and a much darker purpose it is indeed. Lear announces his intention to abdicate and allow his daughters to rule in his place. The kingdom shall be allotted to them based upon their ability to tell their father how much they love him: "Tell me, my daughters...which of you shall we say doth love us most,/That we our largest bounty may extend/Where nature doth

with merit challenge"(50-55). Diane Dreher claims that Lear's demands (in I, i) reveal him to be mercenary in his view of love and exceedingly egocentric.[7]

Lear turns love into a quantifiable element and allows words to serve as proof of his daughters' affections. Although warped, Lear certainly possesses logic. He has obviously given thought to the actions he takes, here claiming that by dividing his kingdom now he plans to avoid "future strife"(46). Obviously he knows his daughters' characters fairly well and realizes the feeling of competition amongst Goneril and Regan at least -- if not among all three. All three daughters verbalize the jealousy they harbor towards one another later in this scene.

Lear plans to marry his youngest and favorite daughter, Cordelia, to the Duke of Burgundy, give her the best third of his kingdom, and calmly enjoy old age under her care. Although it sounds good in theory, Lear forgets that his older daughters possess his enjoyment of control and giving orders, and thus refuse to agree with his plan once he relinquishes his land and power. Lear is blind to his older daughters' potential for infidelity as well as his youngest daughter's steadfastness.

Goneril's response in the love trial does not reveal a snarling villain. Rather, her words express her love for Lear:

> Sir, I Love you more than word can wield the matter;
> Dearer than eyesight, space, and liberty;
> Beyond what can be valued, rich or rare;
> No less than life, with grace, health, beauty, honor;
> As much as child e'er loved, or father found;
> A love that makes breath poor, and speech unable:
> Beyond all manner of so much I love you. (57-63)

Her words are offset, however, by Cordelia's aside which immediately follows: "What shall Cordelia speak? Love and be silent"(64). Cordelia fretfully questions and answers herself in the aside, revealing her struggle against publicly declaring something as private as her affections for her father.

Regan's response shows more of the family dynamics. She incorporates Goneril's answer in her own: "I am made of that self mettle as my sister,/And prize me at her worth"(71-72) and reveals the competition between her older sister and herself:

> In my true heart
> I find she names my very deed of love;
> Only she comes too short, that I profess
> Myself an enemy to all other joys
> Which the most precious square of sense professes,
> And find I am alone felicitate
> In your dear Highness' love. (71-78)

Shakespeare undermines Regan's response, as he did Goneril's, with an aside from Cordelia: "Then poor Cordelia!/And yet not so, since I am sure my love's more ponderous than my tongue"(78-80). Cordelia re-affirms her inner conflict in this line as well as passes judgment on what her sisters have said. She feels certain that her "heart is more ponderous than [her] tongue," thus implying that her sisters have not spoken from the heart. Lear then calls on Cordelia, challenging her with "what can you say to draw a third more opulent than your sisters?"(87-88). Cordelia (and Kent) speaks the most straight-forward and honest lines in this scene; there is no ambiguity in her response:

> Nothing, my lord. (89)
> . . . .
> Unhappy that I am, I cannot heave
> My heart into my mouth. I love your Majesty
> According to my bond, no more no less. (93-95)

Cordelia answers her father's cool and logical request for a proclamation of her love in an equally cool and logical way. She loves him according to her "bond." Lear has turned this intimate exchange of family love into a public display. Rather than stroke his ego, Cordelia responds in the language of the court.

Lear grants Cordelia more than her share of chances to play along with his egotistical love trial and reproves her for the second time saying, "How, now Cordelia? Mend your speech a little,/Lest you mar your fortunes"(96-97). Cordelia remains resolute and answers honestly, logically, and affectionately:

> Good my Lord,
> You have begot me, bred me, loved me. I
> Return those duties back as are right fit,
> Obey you, love you, and most honor you.
> Why have my sisters husbands if they say
> They love you all? Haply, when I shall wed,
> That lord whose hand must take my plight shall carry
> Half my love with him, half my cares and duty.
> Sure, I shall not marry like my sisters,
> To love my father all. (97-106)

Cordelia's lines reveal that she is every bit as logical as her father, and a bit more clear-sighted. She aligns herself with her sisters, however, playing off their responses. She essentially reproves them for their false statements. Cordelia perhaps is too taciturn in her unwillingness to stroke her father's ego. However, she remains true to her convictions, a trait imminently admirable from both a modern and feminist perspective. Lesley Ferris gives a feminist view on Cordelia's actions in her book Acting Women, stating:

> Cordelia's refusal to enter into Lear's love market, although undoubtedly an heroic action, is intrinsically linked to her femaleness. Can we imagine a son acting in the same way? Even Lear's long-standing friend and confidant, Kent, attempts to reason with the king verbally. Though Kent is commanded by Lear to stop speaking and is eventually banished from the kingdom, this fails to prevent him from using speech, logic, and reason. (103-104)

Ferris argues that Cordelia is most like a son in her refusal to play Lear's petty game. This reading aids our understanding of Lear's treatment of Cordelia as his favorite and gives credibility for Lear's amazed reaction to Cordelia's unwillingness to play

his game. He questions Cordelia's denial: "But goes thy heart with this?"(107). When Cordelia affirms that it does, she completes his line. Lear continues to question with barely a pause: "So young, and so untender?"(108). Cordelia uses his own words and phrasing in her response: "So young, my lord, and true"(109). This is too much for Lear who responds by unleashing his rage for the first time in the play. His perception of his family has been shattered and his marvelous plans for retirement thwarted by the only daughter he felt he could trust.

France realizes the value in Cordelia; he recognizes her honesty and integrity when he claims, "She is herself a dowry"(243). Indeed, Cordelia remains faithful and loving to her father as she delivers the following lines at 225 and following:

> I yet beseech your Majesty,
> If for I want the glib and oily art
> To speak and purpose not, since what I well intend
> I'll do't before I speak, that you make known
> It is no vicious blot, murder, or foulness,
> No unchaste action or dishonored step,
> That hath deprived me of your grace and favor;
> But even for want of that for which I am richer,
> A still-soliciting eye, and such a tongue
> That I am glad I have not, though not to have it
> Hath lost me in your liking. (225-235)

Cordelia further condemns her sisters' false natures, and tries again to make Lear see through their hollow words. Lear, like a selfish child, dismisses her because she does not fit his primary criterion: she does not please him. Lear exits the scene after gruffly betrothing Cordelia to France, and formally disowning her: "Thou hast her, France; let her be thine, for we/Have no such daughter, nor shall ever see/That face of hers again"(264-266).

After Lear exits, the three sisters share a private exchange. Cordelia speaks first, saying:

> The jewels of our father, with washed eyes
> Cordelia leaves you. I know you what you are,
> And, like a sister, am most loath to call
> Your faults as they are named. Love well our father.
> To your professed bosoms I commit him.
> But yet, alas, stood I within his grace,
> I would prefer him to a better place.
> So farewell to you both. (270-277)

Cordelia's words here are open to multiple interpretations. She calls her sisters "the jewels of our father"(270). She refers to their current state of grace with Lear, but also reveals a potentially sarcastic comment on the transparency of their previous proclamations of love. Cordelia claims that she possesses "washed eyes" which could imply that she is weeping or that she possesses 'clear vision.' Do Goneril and Regan weep at Cordelia's parting, or does Cordelia weep at leaving their company? If the elder sisters do weep, is their weeping motivated by a genuine sense of loss, or do they shed tears of joy, relishing their good fortune? Cordelia could also be referring to her sisters unwashed, or unclean (selfish) vision in answering their father as he desired, and thus gaining their inheritance.

Regan responds negatively to her younger sister's preaching and, like any older sibling being chided by a younger, responds indignantly, "Prescribe not us our duty"(278). Goneril completes Regan's half line, likewise telling her youngest sister what to do:

> Let your study
> Be to content your lord, who hath received you
> At Fortune's alms. You have obedience scanted,
> And well are worth the want that you have wanted. (278-281)

Goneril claims that Cordelia has been disobedient. Cordelia has denied her father's wishes, and has caused herself to be disowned. But Cordelia is right; she acts from honest conviction rather than becoming subservient to the greed that potentially motivates her sisters. She leaves her sisters with a final warning and her well wishes:

> Time shall unfold what plighted cunning hides,
> Who covers faults, at last shame them derides.
> Well may you prosper. (282-284)

Goneril and Regan, alone on stage, discuss the events just passed and what they expect to come. Both sisters cautiously avoid revealing their thoughts and feelings. They begin by agreeing to the relative certainty of Lear's immediate departure and subsequent visits to their homes:

> Goneril: ...I think our father will hence tonight.
> Regan: That's most certain, and with you; next month with us.
> (286-289)

Goneril then comments on the changes they have witnessed in their father, blaming it on his age. Regan passes judgment, proclaiming his old age to be "infirmity." Textually, Lear is eighty years old, "Fourscore and upward" in his own words in IV, vii (61). Yet, he hunts, and appears in full possession of his faculties at the play's opening. He is a wily old man. His daughters are equally cunning; Goneril and Regan carefully choose their words during their private conference at the end of I, i so as not to reveal their motives. Goneril suggests their alliance at line 306: "Pray you, let's hit/Together; if our father carry authority with such/Disposition as he bears, this last surrender of his will but offend us"(306-309). Regan remains elusive, casually responding, "We shall further think of it"(310). Regan reveals no emotion; she is unwilling to commit herself to action, while

Goneril closes the scene by pushing the issue that she has raised: "We must do something, and i' th' heat"(311). This closing exchange intensifies the competitive relationship between the two daughters. Goneril realizes that Regan has bested her in the love trial, and that she must also be first to host Lear. She proposes an alliance between herself and her sister, but Regan does not agree to any such alliance. Regan will honor it, however, as we shall see in II, iv.

Act I, scene iv -- Goneril's castle

The next scene revealing insights into the relationships between Lear and his daughters is I, iv: Lear's visit to Goneril's home. After disowning Cordelia, Lear makes provision in his abdication to retain the company of one hundred knights who would be supported by his remaining daughters (I, i, 134-137). When he first arrives at Goneril's castle in I, iv, it becomes apparent that this provision is a source of contention between Lear and Goneril. She claims that his "insolent retinue/Do hourly carp and quarrel, breaking forth/In rank and not-to-be-endured riots"(207-209). Goneril's complaint is not wholly without cause, for although the text gives no other direct indication of the knights' misbehavior, the reader or audience witnesses potentially riotous behavior on the part of Kent and Lear's "all licensed Fool."[8] Kent physically abuses Oswald for his insolence towards Lear earlier in the scene. However, Oswald follows Goneril's orders:

> Put on what weary negligence you please,
> You and your fellows. I'd have it come to question.
> If he distaste it, let him to my sister.... (I, iii, 13-15)

When last seen, Goneril was attempting to persuade Regan to join with her against their father. We have cause to pronounce Goneril's actions un-daughterly, and most often, directors do so. Her demands are nonetheless both sensible and

understandable when she demands that Lear dismiss half his train; her logic is correct in questioning Lear's need for one hundred companions.

Lear does not expect the reception that he receives from Goneril, and as in Cordelia's unexpected answer in I, i, he responds with amazed, but more angered, questioning:

> ...Are you our daughter? (224)
> Does any here know me? This is not Lear.
> Does Lear walk thus? Speak thus? Where are his eyes? (232-233)

Lear unwittingly asks a question which both the reader/audience and his daughters have been wondering from the start: where are his eyes? He has a long journey to endure before he will be able to answer these questions. His journey is a painful one, and he here shows his rage for the second time in the play. He disowns Goneril claiming, "Yet have I left a daughter"(261). He continues to respond to his daughters like an ill-tempered child. His words are not childish, however, when his true venom is stirred. His curse on Goneril reveals his potential for malice and anger:

> Into her womb convey sterility,
> Dry up her organs of increase,
> And from her derogate body never spring
> A babe to honor her. If she must teem,
> Create her child of spleen, that it may live
> And be a thwart disnatured torment her....
> ...that she may feel
> How sharper than a serpent's tooth it is
> To have a thankless child. (281-296)

Lear delivers these lines to 'Nature,' imploring the goddess to fulfill his spiteful prayer. He then turns on Goneril, cursing her and continuing to play against her competition with Regan: "I have another daughter/Who I am sure is kind and

comfortable"(312-313). Lear departs, in a huff, for Regan's home believing that she will house him and his followers.

Goneril, a step ahead of her father, dispatches a letter to Regan explaining what she has done and encouraging Regan to deny Lear his pre-arranged provision for one hundred knights. Goneril is uncertain if Regan will see things her way, however: "What he hath uttered I have writ my sister./If she sustain him and his hundred knights,/When I have showed the unfitness ——"(338-340). She remains uncertain how her sister will respond. Goneril and Regan do not trust each other, and though Regan does choose to ratify her elder sister's decision in this instance, they remain in competition with one another throughout the remainder of the play. A director has before him the potential to portray Lear as a particularly unattractive father by emphasizing Lear's goading of his daughter's competitive natures.

Act II, scene iv -- Goneril and Regan unite

Our next encounter with Lear's partially assembled family arrives in Act II, scene iv, when Lear confronts a unified Goneril and Regan. In II, i, Regan acknowledges receipt of letters from both her father and from Goneril, and thus resolves to remove to Gloucester's castle. Therefore it is at Gloucester's castle that we find Lear and his older daughters and witness Lear initially severing his ties with sanity. Goneril and Regan's union is too much for him. He realizes, or believes, that they have plotted against him all along. Lear's world is simply not what it once was; he does not understand his inability to command. He complains of the lack of response his orders receive saying to Gloucester,

> Dost thou understand me man?(97)
> . . . .
> The King would speak with Cornwall. The dear father
> Would with his daughter speak, commands--tends--service. (99-100)

Lear is accustomed to being served and obeyed; such is obviously no longer the case, however. Lear continues to expect his daughters to be commanded by him. He has falsely assumed that their hollow words of love towards him in I, i ratified his plan for continued control of his kingdom without all the actual responsibilities of being king.

When Regan and Cornwall finally appear to attend Lear, Regan greets her father with flattery: "I am glad to see your highness"(127) . Lear returns her greetings and begins immediately to complain about the abuse he feels he has received from Goneril:

> ...Beloved Regan,
> Thy sister's naught. O Regan, she hath tied
> Sharp-toothed unkindness, like a vulture, here.
> [*Points to his heart.*]
> I can scarce speak to thee. Thou'lt not believe
> With how depraved a quality — O Regan! (132-136)

Lear feeds the competition between his daughters. He has throughout praised Regan when she has "one-upped" her sister. Regan, however, speaks in her sister's defense saying, "I pray you, sir, take patience. I have hope/You less know how to value her desert/Than she to scant her duty"(137-139). Lear responds with amazement, stammering out short, clipped questions: "Say? how is that?"(139).

Regan boldly pushes his questions aside and defends her sister while condemning her father for the infirmities of his old age: "O, sir, you are old,/Nature in you stands on the very verge/Of his confine" (145-147). She attempts to persuade her father to return to Goneril's care at which point, Lear bitterly reiterates the curse he has laid on Goneril -- his third display of rage in the play. Regan, startled by her father's anger, fears that he will lay a similar curse upon her: "O the blest Gods!/So you will wish on me when the rash mood is on"(167-168). Lear comforts her, clearly

showing the difference in his estimation and subsequent treatment of his elder daughters:

> No, Regan, thou shalt never have my curse.
> Thy tender-hefted nature shall not give
> Thee o'er to harshness. Her eyes are fierce, but thine
> Do comfort, and not burn. 'Tis not in thee
> To grudge my pleasures, to cut off my train,
> To bandy hasty words, to scant my sizes,
> And, in conclusion, to oppose the bolt
> Against my coming in. Thou better know'st
> The office's of nature, bond of childhood,
> Effects of courtesy, dues of gratitude. (169-178)

These lines reveal Lear's immaturity as a father: he plays favorites with his daughters, teasing them with his love and approval.

Lear's confrontation with both his older daughters proves his undoing. He cracks completely. When his daughters apply the logic that they have inherited from their father to question his need for one hundred attendants, Lear launches into his impassioned 'Reason not the need speech.' He relates the eccentricities of all human kind in this speech, likening himself to the "basest beggars"(263). Lear slowly begins to realize that he is merely a man, nothing more.

Lear storms internally, unleashing his fury on his daughters collectively:

> No, you unnatural hags!
> I will have such revenges on you both
> That all the world shall -- I will do such things --
> What yet they are, yet I know not; but they shall be
> The terrors of the earth. You think I'll weep.
> No, I'll not weep. (276-281)

Lear continues to rant like a child. Witness his lack of control here, in his speech. He does not possess the words to contain the pure animal elements of his rage nor to describe the beastly things he wishes to do in exacting revenge.

Lear's fourth and final display of rage is against Nature herself as he attempts to command the storm on the heath. He loses against Her as miserably as he has lost to his daughters. However, in the process, he releases the last of his rage. Lear's ability to learn, his maturation, makes his self-proclaimed assessment that he is "more sinned against than sinning" (III, ii, 59) true. Shakespeare heightens the tragic effect by allowing Lear to learn and grow. Shakespeare robs Lear of the opportunity to ever implement his redemptive learning by murdering Cordelia. Lear's journey towards maturity as a father is here completed. He has been purged of his anger and immaturity and is given a second chance to prove a good father for Cordelia.

Act IV, scene vii -- Reconciliation

In Act IV, scene vii we witness Lear and Cordelia's reunion. Cordelia refers to Lear as her "child-changed father"(17), and indeed, he appears reborn, having experienced the painful catharsis of his eldest daughters' betrayal and a literal as well as figurative baptism by storm. When Lear enters *"in a chair carried by Servants,"* he is far from the commanding and potentially overweening monarch of I, i. Cordelia blames her elder sisters entirely for his condition: "and let my kiss/Repair those violent harms that my two sisters/Have in thy reverence made"(27-29). Cordelia shows her love in this scene, although not in the quantifiable terms which Lear first demanded.

When Lear awakes, he is a new man; a bit confused at first, he slowly regains his faculties. He admits his mistakes, revealing a subdued Lear who deems himself a "foolish fond old man"(60). He is still up to some of his old tricks, however; he ingratiates himself with Cordelia by comparing her to her sisters: "I know you do not love me; for your sisters/Have, as I do remember, done me wrong./You have some cause, they have not"(73-75). Lear admits to Cordelia the wrongs he has done

her. He still commands, but in a softer way, employing sympathy: "You must bear with me. Pray you now, forget/And forgive. I am old and foolish"(84-85). Cordelia treats her father with great care, referring to him as "my royal lord"(44), "your Majesty"(44), "your Highness"(83), and "sir" numerous times. She never addresses him as 'father' in this scene, even after he recognizes her "To be my child Cordelia"(70). Cordelia maintains the distance established by Lear in I, i. She has referred to her father with similar titles in the play's initial scene, again, never addressing him with the familiar. Cordelia maintains this linguistic distance even until her final exit from the play. Her relationship with her father has always existed in the public light. She is known to be his favorite, and her strength of will proves her to be very like her father. Lear is amongst the most dynamic characters in the play, and Cordelia amongst the most static. Cordelia is the distillation of the better parts of Lear's nature; she embodies what he eventually grows into and in this way is truly the play's regenerative force. All hope is lost at King Lear's end, however, as the Lear family is reassembled once more, this time as corpses.

Act V, scene iii -- "We two alone will sing like birds i' th' cage."(9)

Lear undergoes a dramatic journey as he matures into the final stage of fatherhood. Three times he reveals the potential for malicious rage only to have that anger finally purged in the storm on the heath. Lear is reborn through the constant faith which Cordelia has in him. She refuses to abandon him even when he is most foolish. Of his three daughters, Cordelia embodies Lear's positive qualities. She is also his most important challenge in his journey towards mature fatherhood. Lear, in the play's final scene, looks forward to a happy life with Cordelia:

> We two alone will sing like birds i' th' cage:
> When thou dost ask me blessing, I'll kneel down

> And ask thee forgiveness: so we'll live,
> And pray, and sing, and tell old tales, and laugh
> At gilded butterflies.... (9-13)

Sadly, Lear is never given the chance to fully experience this vision.

Shakespeare presents Lear's fatherhood as potential extremes. By the play's end Lear is a docile old man -- he may have always been one, but he also has been a *senex iratus*-like father, gruffly commanding his daughters and treating them as servants. A director must choose a conception of Lear at the beginning of the play and decide if he is "more sinned against than sinning" throughout, or if it is only through the incredible emotional journey and purging of rage on the heath that Lear eventually redeems himself. His older daughters are either a response to his gruffness, or they are fairy-tale like villainesses, plotting against their father from the start. Cordelia is noble throughout the play, although potentially too stubborn at the beginning. In her potential stubbornness she is very much like her father, regardless of our conception of him. Eventually, she redeems her father and proves the distillation of his positive attributes while he likewise, at the play's end, is distilled, having been purged of his anger and rage.

The Tempest

As the last play written solely by Shakespeare, The Tempest represents closure for Shakespeare's career as well as a resolution of many of the themes contained in his canonical body of work, including his on-going exploration of fathers and daughters. Prospero and Miranda possess the healthiest relationship amongst the fathers and daughters within the three plays focused on in this study and within the canon as well.

Like Shylock and Lear, Prospero possesses several titles: Duke, magician, and father, to name but three. As a father Prospero presents a figure both distant and startlingly similar to the *senex iratus.* Again, as in the previous two plays discussed, Shakespeare's text of The Tempest presents a range of possible interpretations. Prospero as father depends upon his daughter Miranda and admits this to her. He depends upon her emotionally and also to regain his dukedom and exact revenge upon his enemies. Prospero's relationship with Miranda reveals him to be least like the *senex iratus* and therefore, potentially, the most real and recognizable father. Like Shylock and Lear, Prospero experiences a journey towards fatherly maturity; this journey involves releasing his anger -- a metaphorical storm -- and releasing his control over his daughter. Of these three fathers Prospero is the most emotionally prepared for this stage of his journey. However, he exercises a significant amount of heavy-handed control in releasing Miranda by personally picking her husband-to-be.

Miranda is amongst the most loyal of Shakespeare's daughter portraits. However, at the appropriate time, she too leaves her father for the new role which awaits her: wife. Shakespeare's text conveys the love between father and daughter that stands as a bright spot amongst the play's darker elements.

Many view The Tempest as primarily a story of political revenge. While Miranda and Prospero's relationship allows the play to be a tale of revenge, it simultaneously presents the possibility for much more. If Prospero is viewed as wholly motivated by revenge, then Miranda becomes simply a pawn in his scheme. This does not lessen his love for her, but does lessen the emotional power of their relationship. If Prospero is motivated solely by survival, then the revenge elements become secondary. His assertion that his daughter was "a cherubin/...that did preserve me"(I, ii, 152-153) becomes his defining moment. In this scenario, the relationship is heightened and the revenge elements played down. Prospero's revenge becomes relatively happenstance to his survival; his concern for Miranda makes him forgetful of business and threats such as Caliban's attempted revolution. Prospero could be concerned solely with the care of his daughter. In this scenario, he plans every element of the plot not for his benefit, but for hers. He arranges the shipwreck to bring Ferdinand and Miranda together. His regaining of his dukedom becomes secondary to the marriage of his daughter.

This in no way exhausts the potential readings of the play, but does represent some of the potential extremes of this play's family dynamics. While the prevailing stage tradition centers on Prospero's revenge, this paper focuses on Prospero as father. While Miranda is instrumental to Prospero's political plans, the love between father and daughter has the potential to be an equally if not more important aspect of this play. As Cyrus Hoy argues in his article "Shakespeare's Romances Reconsidered,"

> The imagination is here able to envision a relationship between father and daughter that is not marred on the one hand by the father's jealousy or his efforts to play the petty tyrant, nor on the other by the daughter's rebellion against or indifference to his will.[9]

The textual details of Prospero and Miranda's father/daughter dynamic begin in the play's long expository scene, I, ii. In Act III, scene i, Miranda moves further towards independence from Prospero as she is wooed by Ferdinand -- under Prospero's watchful eye, however. Prospero releases Miranda into Ferdinand's care in "the betrothal scene"(IV, i). Finally, the young couple and the old father prepare to further their maturation journey with a return to the "brave new world" at the play's conclusion, Act V, scene i.

Act I, scene i -- the expository scene

In their initial appearance (Act I, scene ii), Prospero and Miranda display genuine, familial affection for one another. Miranda appears agitated at the scene's opening as she expresses obvious concern for the "poor souls" being tossed about by her father's storm:

> If by your art, my dearest father, you have
> put the wild waters in this roar, allay them.
> ....O I have suffered
> With those that I saw suffer!
> ....O the cry did knock
> Against my very heart! Poor souls, they perished! (1-9)

Miranda shows a deeply humanitarian concern in this her initial speech. Prospero displays similar concern later when he questions Ariel regarding the safety of the ship's passengers: "But are they, Ariel, safe?"(I, ii, 217). Prospero conveys a calm appearance through his short, concise, and controlled lines that comfort his daughter and allay her concerns:

> Be collected.
> No more amazement. Tell your piteous heart
> There's no harm done. (13-15)

Prospero twice assures Miranda that no harm has come to the ship's passengers. Prospero and Miranda share line 15, with Prospero delivering the first third (above). Miranda laments "Woe the day!" and Prospero completes the line by reassuring her, "No harm." He makes certain that she is calm and reassured before relating his tale.

Prospero reveals his and Miranda's closeness as he asserts: "I have done nothing but in care of thee,/Of thee my dear one, thee my daughter..."(16-17). Miranda is his "dear one," his daughter, and he tells her this repeatedly. He implores her to wipe her eyes a few lines later, perhaps an imbedded cue for him to do so himself. He clearly cares for his daughter, and assures her a third time that "I have with such provision in my art/So safely ordered that there is no soul--/No, not so much perdition as a hair/Betid to any creature in the vessel"(28-31). He sits her down, calming and reassuring her further as he prepares to tell her the tale of how they came to their current home.

Prospero's cool facade breaks down as he relates his tale. His emotions surface and his speech breaks apart as he three times questions Miranda's attentiveness.

> Prospero: Obey, and be attentive. (38)
>
> Prospero: Dost thou attend me?
> Miranda: Sir most heedfully. (78)
>
> Prospero: Thou attend'st not?
> Miranda: O good sir, I do.
> Prospero: I pray thee, mark me. (87-88)
>
> Prospero: Dost thou hear?
> Miranda: Your tale, sir, would cure deafness. (106)

All three times she reassures him of her attentiveness and implores him to continue.

Upon hearing the events passed Miranda thinks immediately of her father: "Alack, what trouble/Was I then to you!"(151-152). But he assures her that such was not the case:

> O, a cherubin
> Thou wast that did preserve me! Thou didst smile,
> Infused with a fortitude from heaven,
> When I have decked the sea with drops full salt,
> Under my burden groaned; which raised in me
> An undergoing stomach, to bear up
> Against what should ensue. (152-158)

Shakespeare further illustrates the healthiness of Miranda and Prospero's relationship in the joke they share concerning Miranda's parentage. Miranda, amazed by Prospero's assertion that her father was the duke of Milan questions him, "Sir, are not *you* my father?" (I, ii, 35, italics mine). He responds, playfully, lovingly, "Thy mother was a piece of virtue, and/She said thou wast my daughter"(36-37).

Later in this scene Miranda first meets Ferdinand and we observe the island-reared, pure and chaste daughter as she explores strange new emotions. Her father, as a result, has similarly new emotions to experience. Her meeting Ferdinand is not the first time in which Miranda has been viewed as an object of sexual desire. Prospero reveals the animosity he continues to harbor towards Caliban for 'seeking to violate the honor of his child'(347-48). Miranda's spiteful speech to Caliban shows that she possesses the same potential for anger as her father -- the anger that has conceivably fueled his desire for shipwrecking Alonso and company on his isle. Miranda denounces Caliban as an "Abhorred slave"(351). Caliban forces Prospero to realize that his daughter will soon take on the new role of wife and mother. Prospero responds by choosing for his daughter a worthy mate: Ferdinand, the Prince of Milan.

Prospero arranges Ferdinand and Miranda's first meeting and controls their courtship. He maintains elements of the heavy-handed *senex iratus* as he stage-manages his daughter's love life. Prospero controls their courtship by preventing Miranda and Ferdinand from having pure dialogue, inserting himself as the go-between in their initial communications. Prospero shows concern for Miranda -- a father's understandable desire to protect his daughter.

Prospero also reveals his desire for Ferdinand and Miranda to fall in love, Making sense of his coyness when he relates in an aside that, "this swift business/I must uneasy make lest too light winning/Make the prize light"(451-453). Prospero, like Lear, feels compelled to arrange his daughter's marriage. However, Prospero is more emotionally mature than Lear from the beginning. Prospero, from our first encounter with him, seems already aware that he will soon need to release his daughter to marriage. Miranda does not know of her father's plans, but she is very aware of her deep love for her father. She displays her constancy by defending Prospero's strange actions to Ferdinand saying, "Be of comfort./My father's of a better nature, sir,/Than he appears by speech. This is unwonted which now came from him"(496-499). As Miranda explores her feelings for Ferdinand, she remains loyal to her father. She shows spunk in this scene when she likewise defends Ferdinand before her father, but remains submissive to her father's will. She has yet to mature fully to Cordelia's stage wherein she will bestow upon her husband half of all her love.

Act III, scene i -- the patient log-man

Miranda matures to the point of 'leaving the nest' as the play unfolds. In Act III, scene i, Ferdinand and Miranda continue their courtship. Prospero watches their proceedings unseen. He continues to control them, but begins to loosen his grip on Miranda, allowing Nature to take its course. Prospero sets Ferdinand to labor for

Miranda's love, testing him. He likewise tests Miranda, and observes the progress of both in this scene. Ferdinand proves worthy, nobly holding up his end of the bargain by being the "patient log-man"(67). Miranda does not fare so well in her obedience to Prospero's commands, but that was part of his design. He has apparently charged her not to tell Ferdinand her name, yet she does so. The answer flies from her mouth without her conscious control. Immediately after, she feels the mixed emotions of regret: "O my father,/I broke your hest to say so!"(36-37) and jubilation in growing nearer to Ferdinand. We witness her maturation in this scene as she begins to cease being simply Prospero's daughter, and clings to her future husband. She enters into this relationship warily. She questions Ferdinand "Do you love me?"(67). Her father has taught her well, but this is an entirely new lesson for her. Her emotions run beyond her control: "I am a fool/To weep at what I am glad of"(73-74). She begins to sort out the emotions on her own, yet another part of her maturation, as she ceases to rely solely on her father.

Prospero, too, must deal with new emotions as his daughter matures. In the final lines of the scene Prospero speaks after the young lovers exit; he summarizes his strange new emotion: "So glad of this as they I cannot be,/Who are surprised withal; but my rejoicing/At nothing can be more"(92-93). Miranda and Ferdinand's love is no surprise to Prospero since he contracted it. He rejoices in their love, yet not so much as they. He cannot be as joyful partly because he realizes that in their union Miranda ceases to be the pure daughter he has reared from infancy. He must release her, however, both for her own benefit and his.

Act IV, scene i -- the betrothal

Prospero apologizes to Ferdinand for his austere treatment of him as he rewards him with Miranda's hand in marriage in Act IV, scene i:

> If I have too austerely punished you,
> Your compensation makes amends; for I
> Have given you here a third of mine own life,
> Or that for which I live; who once again
> I tender to thy hand. All thy vexations
> Were but my trials of thy love, and thou
> Hast strangely stood the test. Here, afore heaven,
> I ratify this my rich gift. O Ferdinand,
> Do not smile at me that I boast her off,
> For thou shalt find she will outstrip all praise
> And make it halt behind her. (IV, i, 1-11)

Prospero clearly values his daughter. In I, i he referred to her as a prize, and similar references appear in the above speech. He calls her "a third of mine own life," "that for which I live," and "my rich gift." He gives her to Ferdinand, happily, but wishes to make certain that Ferdinand realizes Miranda's value.

After giving Ferdinand Miranda's hand in marriage, Prospero implores him to take over his role as guardian of Miranda's chastity. He continues to be a concerned father, how heavily concerned remains open to interpretation. Arguably, he is not too much the *senex iratus* as he couches his warning in decorative and euphemistic language:

> ...But
> If thou dost break her virgin-knot before
> All sanctimonious ceremonies may
> With full and holy rite be minist'red,
> No sweet aspersion shall the heavens let fall
> To make this contract grow.... (14-19)

He refers to Miranda's chastity as her "virgin-knot" rather than resorting to more crude or direct terms. Shakespeare's verse gives the scene a more ceremonial and ritualistic feel. It is, after all, Ferdinand and Miranda's betrothal and although not a "full and holy rite," serves as the young couple's marriage from the audience/reader's perspective and also constitutes Prospero's formal release of his daughter into mature womanhood.

Act V, scene i -- "O brave new world!"(183-184)

Although Prospero and Miranda do not have any more father/daughter dialogues after the betrothal in IV, i, their family dynamics do not cease to develop. Prospero remains Miranda's tutor when they re-enter the court-world in V, i. He amends her declaration of "O brave new world that has such people in't!"(183-184), with, "'Tis new to thee"(184). It is indeed a new world to her. She no longer carries the sole title of daughter to Prospero, but is now consort to the crown prince. She enters into an entirely new stage of existence, and her father must patiently stand by as a spectator, hoping for the best, but no longer having sole dominion over her. The final scene reveals Prospero's maturation as well as Miranda's.

Prospero is simultaneously the most and least heavy-handed father in this study. Although he is far more emotionally prepared to release his daughter into adulthood than either Shylock or Lear, his desire to control as many elements of her release is obvious. Prospero hand-picks his daughter's husband; he arranges their first meeting and stage-manages their courtship. This is not to condemn Prospero's actions, for when the appropriate time comes he releases Miranda into the "brave new world," fully confident that she will continue to be his daughter although she takes on the additional responsibilities of marriage and eventually, presumably, motherhood. Prospero's storming or release of anger, at least in terms of his fatherhood, has occurred before the play's action begins. Diane Dreher asserts in Domination and Defiance,

> In...The Tempest, Shakespeare resolves the father's conflict in Prospero, whose personal loss and years of hardship on the island have given him the strength and wisdom to release Miranda to the man she loves....Prospero sees his daughter's development in a moral vision far wider than the scope of his own ego.[10]

Shakespeare's text presents the possibility of introducing a loving and understanding father, fully focused on caring for his daughter.

Notes

[1] I use Spevack's accounting of the Folio text in his A Shakespeare Concordance.

[2] Launcelot's claims are highly suspect, however; he is obviously not the ideal servant, not even to the Christians, whom he prefers--this can be seen when he answers Lorenzo quite saucily in their exchange regarding the preparation of dinner in III, v.

[3] Diane Elizabeth Dreher. Domination and Defiance. Lexington: University Press of Kentucky, 1986. 102.

[4] Leonard Tennenhouse. "The Counterfeit Order of The Merchant of Venice" Representing Shakespeare. 58.

[5] Dreher. 103.

[6] Dreher. 102.

[7] Dreher. 64.

[8] Kent's physical abuse of Oswald in this scene reveals him to be a less than civilized guest. The Fool, however has only one exchange with Goneril, and that is relatively cordial:

> Yes, forsooth, I will hold my tongue. So your face bids
> me, though you say nothing. Mum, mum,
> He that keeps nor crust, nor crum,
> Weary of all, shall want some. (I, iv, 200-204)

[9] Cyrus Hoy. "Fathers and Daughters in Shakespeare's Romances." Shakespeare's Romances Reconsidered. Carol M. Kay & Henry E. Jacobs, eds. Lincoln: University of Nebraska Press, 1978. 89.

[10] Dreher. 15.

Chapter Two: Context

This chapter provides the context for understanding the father/daughter dynamic of The Merchant of Venice, King Lear, and The Tempest in performance. What I discuss are the significant milestones in the development of this dynamic in these three plays' stage histories beginning with the pioneering efforts of William Charles Macready in the 1830's. I begin with Macready because he was responsible for restoring Shakespeare's texts of these three plays rather than perpetuating the adaptations that appeared in their stead after the Restoration. Other significant contributors to the stage traditions concerning Shakespeare's fathers and daughters in these three plays include Henry Irving and Herbert Beerbohm Tree. The first half of twentieth century performance history focuses primarily on John Gielgud and Laurence Olivier; the latter half includes the formation of the Royal Shakespeare Company in 1960. I explore the details of six RSC productions, one pre-RSC Stratford-upon-Avon Festival production and two National Theatre productions. Not all productions of these three plays by the RSC or the National are discussed; rather, the focus is on those productions that have chosen to emphasize the fatherhood of Shylock, Lear and Prospero. My primary source for the later-twentieth-century productions comes from personal research of production records at the Shakespeare Centre Library in Stratford-upon-Avon and at the Theatre Museum Reading Room in Covent Garden, London.

The stage histories of these three plays reveal a pattern in which directors increasingly emphasize the credible humanity of these fathers and daughters. The trend has been to present more realistic portrayals of the fathers, thus emphasizing their differences from the *senex iratus*.

The Merchant of Venice

The early stage history of all three plays is marred by Restoration adaptations. The fathers and daughters which Shakespeare actually created do not appear on the stage for some time after the Restoration in 1660. For The Merchant of Venice, Shakespeare's text was restored through the efforts of William Charles Macready. In 1823 Macready presented Shylock not simply as a sympathetic and tragic figure, as stage tradition had established, but also as a recognizable human. He did so by emphasizing that not only was Shylock a Jew, a money lender, and a man, but also a father.

The greatest of all stage traditions concerning The Merchant of Venice's father/daughter dynamic began in 1879 when Henry Irving first appeared on stage as Shylock. Sylvan Barnet records that, "Henry Irving restored the fifth act in 1879, went yet further in depicting a sympathetic and tragic figure, and became the great Shylock of the second half of the century."[1] Shylock served as Irving's star vehicle. His production ran for two hundred and fifty nights, and in his career Irving played Shylock more than a thousand times. It was Irving who first interpolated the scene now known as 'Shylock's return' described here by Sylvan Barnet:

> After Jessica elopes there was the sound of a barcarole, some laughing maskers crossed over the bridge, the curtain fell for a moment and then rose on the same scene to show Shylock, lantern in hand, entering the stage and approaching the door of his house....In some later scenes he showed considerable passion, but on the whole, even though he agonized Jessica's betrayal, Irving's Shylock acted with considerable restraint.[2]

Irving began a new tradition with this interpolation, one which continues today. Irving was the first to exploit Shylock's fatherhood for all the pathos it had to offer.

Following in Irving's footsteps as Shylock was another giant of English stage history, Herbert Beerbohm Tree. Tree embellished Irving's interpolated return. J.C. Trewin details his use of this scene for heightening Shylock's fatherly pathos. After Irving,

> The way was clear for Tree. His Shylock knocked again and again,thrust open the door -- not locked, after all -- cried "Jessica!", entered the house, raged round its rooms (visible through lattice-work windows), emerged, still crying hoarsely, saw a gondola pass on the horizon, flung himself to the ground in a paroxysm, rent his garments, and poured ashes on his head.[3]

Tree's interpolation can quite safely be termed "over the top." A significant number of the actors who followed Tree certainly thought so as Irving's return was never again exploited for as much pathos.

Sir John Gielgud first played Shylock in 1938 (not counting his Grammar School attempt). Gielgud claims in his autobiography Acting Shakespeare that he attempted to portray Shylock not as a pathetic or even sympathetic man and father but as "a squalid little gutter-snipe."[4] Thus he openly went against the Hebraic martyr tradition established by Irving and Tree. Although not focusing purely on Shylock's fatherhood, Gielgud's portrayal presented a more recognizably human characterization of Shylock.

"Like a villain with a smiling cheek."(I, iii, 97)
Clifford Williams & Eric Porter

By 1965 the RSC was firmly established as the leading repertory company for Shakespearean drama in England.[5] Clifford Williams directed

Eric Porter as Shylock in The Merchant of Venice for the RSC's 1965 season. Set in the late 1600's, Williams presented a very fashionable Venice; the men dressed in the finest Elizabethan doublets and hose and the women in courtly gowns. Shylock, in contrast, was far from fashionable -- grubby in fact. Jessica wished to emulate fashionable society, but like her father she was an outsider, but not by choice. Jessica's dark hair and coloring contrasted starkly with a very fair Portia and was reinforced by Portia's stately white costume and Jessica's simple, dark clothes.

This production ran simultaneously with Marlowe's Jew of Malta with Eric Porter playing both Shylock and Barabas. The *Liverpool Daily Post* claimed the contrasts between Porter's Shylock and Barabas made Shylock a more sympathetic father: "This Jew is more sinned against than sinning."[6] Through the back to back juxtapositioning of the plays, Porter's villainous and blood-thirsty Barabas appeared the polar opposite of his down-trodden, socially outcast Elizabethan Shylock who desired nothing more than to go about his business in peace. Other than the brilliance in contrasting Shylock with Barabas night after night, Porter's Shylock was nothing outstandingly new. Williams followed Irving in cutting the jailer's scene and down-played Shylock's potential vindictiveness.

Despite its lack of dramatic father/daughter development, this production helps to establish an understanding of the RSC's early 'house style.' Williams' program note summarizes his personal approach to producing the play, with regard to stage tradition, and reveals an overarching tenet of the early and present RSC:

> He [the director] must wipe the slate clean and start with a new play. He must repress memories of previous productions and resist academic influences. He must value each scene for what he can find in it and not for what others have found in it.[7]

Williams' statement embodies one of the RSC's overarching philosophies, but his The Merchant of Venice, unfortunately, little more than a rather flat presentation of a sympathetic Shylock.

"I have a daughter."(IV, i, 294)
Jonathan Miller & Laurence Olivier

The National Theatre's 1970 production of The Merchant of Venice with Laurence Olivier as Shylock and directed by Jonathan Miller represents Sir Laurence's only attempt at the role on stage. Set in the 1880's, this was a Venetian society characterized by a strange bleakness. The time period was suggested through the gentlemen's black frock coats and their imposing top hats. Shylock was extremely wealthy and firmly established; Olivier was essentially indistinguishable from the Christians (see photograph). His daughter rejected him before he proved himself truly worthy of her betrayal. Olivier portrayed Shylock as a stern father and a revengeful figure. This production maintained an Irvingesque portrayal of a sympathetic Shylock.

James C. Bulman relates the details of the Olivier/Miller production in his book Shakespeare in Performance: The Merchant of Venice. Olivier's appearance allowed him to blend like a chameleon into the production's Christian Venetians.

> He dresses like them, only better: wearing a black frock coat over black striped trousers, carrying a silver-topped walking stick and a newspaper from which he reads current market prices through a golden pince-nez...he is every inch a financier. Only the yarmulka (sic) hidden by his top hat identifies him as an outsider.[8]

Olivier re-created Shylock as an outsider desperately seeking to assimilate into Christian society, hence his indistinguishable appearance. Miller eliminated Shylock's incriminating aside ("I hate him for he is a Christian") in its entirety, thus heightening the nobility of Olivier's Shylock.

Miller also found an entirely new motivation for Shylock, and along with his desire for assimilation, 'revised' Shakespeare's text to explain Shylock's transformation from mild-mannered banker to blood-thirsty avenger. Bulman describes Miller's aims:

> Miller revises Shakespeare's text most startlingly when he suggests that Shylock's revenge is motivated not by an implacable hatred of Christians, but by the loss of Jessica, and by this alone.[9]

This statement makes plain this production's impact on the father/daughter dynamic for The Merchant of Venice. With this production, the play takes a dramatic turn. While Shylock's textual existence as a father had been exploited before (by Irving and Tree in their dramatic "returns"), never before had Shylock's revenge hinged so crucially on his relationship with Jessica.

Olivier presented a loving father who discredited Jessica's assertion that their "house is a hell"(II, iii, 2). Bulman describes their relationship as "formal." Jessica kissed her father on the cheek when he entered in II, v. Bulman further describes the formality of their relationship saying, "When he entrusts the keys of his house to her, he lays his hand gently on her head -- a relatively demonstrative sign of affection in the repressed Victorian society Miller creates."[10] This Shylock's world revolved around Jessica and was based upon "a strong familial bond, a bond based on love, duty, and obedience to patriarchal values."[11] Miller's production hinged on Jessica's denial of this bond.

Miller made Shylock's reaction to the news of Jessica's flight (III, i) the climax of the production. After bitterly accusing Salerio and Solanio of their involvement in Jessica's elopement and taking assessment of his losses, "it occurs to him *for the first time* that the bond may serve as a vehicle for retribution: An Antonio for a Jessica."[12] Shylock has been seriously crippled by this loss. Bulman describes the scene created by Miller and Olivier that included an interpolated dress to represent Jessica.

> A sense of mourning haunts this scene: Olivier enters with a dress draped over his arm -- the very dress Jessica has shed on-stage to take on a male disguise at the end of II, v -- stroking it, as if it were his daughter's hair, and sighing, "Why, there, there, there, there"(II, v, 66). The image resonates with Shakespearean associations of fathers lamenting the loss of children, just as Lear's cry that Cordelia will come again "never, never, never, never."[13]

When Olivier appeared in the trial scene he was subdued. Miller followed Irving in cutting the 'Jailer's scene' thus removing still more of Shylock's hatred and unsavory qualities. When Olivier's Shylock arrived at trial he came to exact his revenge, but was far from excited by the prospect; he had already experienced defeat. Once thwarted by the disguised Portia in the trial scene, Olivier exited the scene quietly, only to leave the audience with a haunting aural memory that cast a shadow over the remaining fifth act. From deep in the corridors of the Old Vic the audience heard Olivier emitting a howl, described by Michael Billington in his book The Modern Actor as "sharp and intense at first and then barbarically extended -- that reminds one of a wolf impaled on a spike and dying a slow death."[14] The remaining romance in the fifth act appears less joyous once the audience realizes Olivier's loss.

"Certainly the Jew is the very Devil incarnation."(II, ii, 27)
John Barton & Patrick Stewart

In 1978 John Barton directed The Merchant of Venice with Patrick Stewart as Shylock. The audience served as wallpaper as Christopher Morley designed the set-less production as theater in the round for performance in the studio confines of the Other Place at Stratford-upon-Avon. The production's focus, as well as Shylock's, was on money. The setting was similar to that of the Miller/Olivier National Theatre production: late Victorian. Like Olivier, Patrick Stewart portrayed an overly-assimilated Jew in terms of accent and dress. Stewart chose not to read the part with a foreign accent, but rather with overly-dignified English.

In contrast to Olivier's Shylock, Stewart dressed in a grubby manner. Stewart describes his costuming in his essay *Shylock* in Players of Shakespeare 1 as appearing in "a shabby black frock coat, torn at the hem and stained, a waistcoat dusted with cigarette ash, baggy black trousers, short in the leg, exposing down-at-heel old boots, and a collarless shirt yellowing with age."[15] He guarded his money ferociously, including saving his hand-rolled cigarette stubs for later use, and he treated his daughter as yet another possession.

This time Jessica was justified in her rebellion; their house truly was a hell. Stewart, in his essay, reveals that he felt it imperative to make good on Jessica's textual claim and went so far as striking Jessica as he prepared to depart for his dinner with the Christians. Relating the production details of Act II, scene V, Stewart states, "Perhaps Shylock sees in Jessica's eyes something of her inexplicable defiance and her intended escape. I saw it and struck at her face in anger."[16] Stewart reveals that he was a very heavy-

handed, even physically abusive father. He did not wish to lose his daughter. While he in fact feared losing her, Stewart's Shylock mourned the loss of his ducats more than his daughter.

Barton intended to create a balance in his production among Bassanio, Portia and Shylock. "As for Shylock, his brief was simple -- he must be a monster."[17] Neither Stewart nor Barton had any intention of reviving Olivier's tragically sympathetic Shylock from just eight years before. Instead, they sought to bring out the villainous and contemptible aspects of Shylock. Any modern production presenting Shylock as less than sympathetic presents the potential of opening a racial/religious can of worms, but as Stewart argues in John Barton's conversational record Playing Shakespeare, Shylock's despicable characteristics come from the fact that he is an outsider, "an outsider who happens to be a Jew."[18]

This production represented a return to an earlier, more villainous Shylock. Stewart's portrayal still elicited some sympathy as the Christians were no more noble than Shylock. However, with this production, several hundreds of years of stage tradition were boldly challenged in a stroke. For example, Barton purposely left out Irving's interpolated return, and restored the Jailer's scene.

From Macready to Irving and Tree, and on into the twentieth century, Shylock is portrayed as a progressively more recognizable human; less emphasis is given his likeness to the *senex iratus*. Olivier defined the play for a generation, focusing on Shylock's fatherhood and portraying him as a sympathetic figure wrongfully betrayed by his daughter. Barton and Stewart challenged Miller and Olivier's interpretation and achieved a synthesis of these two elements by showing Shylock to be both a heavy-handed and abusive father and a realistic and credibly human one.

King Lear

Like The Merchant of Venice, the stage history of King Lear's father and daughters owes a great deal to the efforts of William Charles Macready. It was Macready who, in 1838, restored Shakespeare's text to the stage rather than playing Nahum Tate's adaptation which had held the stage since the Restoration. Macready portrayed Lear as a tragic old man, but also emphasized Lear's role as father. His portrayal prompted the following comments from Charles Dickens:

> Mr. Macready's representation of the father at the end, broken down to his last despairing struggle, his heart swelling gradually upwards till it bursts in a closing sigh, completed the only perfect picture that we have had of Lear since the age of Betterton.[19]

Besides restoring Shakespeare's text, Macready was the first to explore Lear's credibility as a father.

Henry Irving did not exactly follow Macready's lead when he staged King Lear in 1892. Irving's King Lear was amongst his least successful productions (although it ran for sixty-seven performances). Irving stressed Lear's senility and mental infirmity from the play's beginning but failed to entirely communicate Lear's tragic humanity.

There is a distinct pause in the development of family dynamics of King Lear following Irving's relatively uninspired attempt. Through Macready and Irving, Lear's humanity and fatherhood were explored, but his daughters remained Cinderella-esque characters: the older daughters being wicked and patently evil while Cordelia remained the innocent and abused youngest daughter. Goneril and Regan became scarcely, if at all, individuated in performance. The family dynamics of King Lear lie in wait for Harley

Granville-Barker to ascend the mountain; which he does, in print, and in 1940 as a director for John Gielgud. Granville-Barker, in his preface to King Lear, claims that Shakespeare believed in the existence of truly wicked people and that is what he (Shakespeare) portrays in Goneril and Regan. However, Granville-Barker asserts that, "we shrink from the assumption nowadays."[21] His preface makes a case for Goneril and Regan to be viewed as "more sinned against than sinning."

Granville-Barker assisted in directing John Gielgud in his 1940 appearance as Lear at the Old Vic.[22] Granville-Barker's Preface, combined with reviews of the production, reveals that this was a very well thought out King Lear. Gielgud's Lear was not as senile as those who had preceded him but his daughters remained the play's villainesses. It is not until 1962 that the notion that Lear may not be "more sinned against than sinning" is truly brought into question by a more sympathetic portrayal of Lear's older daughters.

"Rank and not-to-be-endurèd riots."(I, iv, 209)
Peter Brook & Paul Scofield

Quite possibly one of the most famous (and most written about) productions of King Lear is Peter Brook's 1962 production for the RSC with Paul Scofield in the title role.[23] This Lear was intensely well thought out: the time-setting appeared prehistoric yet post Stonehenge. Brook conveyed this in the bleak iron and stone set, and through the primarily leather costumes of the players. Scofield's Lear was a grizzled old war-lord with close cropped hair and a thin gray beard. In the opening scene he appeared "every inch a king" entering in a robe, and presiding tyrannically over his self-devised love trial (see photographs). He was gruff and physically as well as emotionally distant

from his daughters. When Lear and his retainers traveled to Goneril's home (I, iv) they were extremely loud and obnoxious. They over-turned tables and chairs, leaving the mess behind for Goneril and Albany to deal with (see photographs). Goneril's demands for Lear to dismiss half his train were not, in this instance, a conniving political move to lessen the old man's power, but rather a practical request due to the imposition Lear placed on her household. Irene Worth and Patience Collier did not portray Goneril and Regan as hissing villains, but rather explored the credible humanity present in the older daughters' roles. This is where the production parts company with established stage tradition.

Scofield's Lear did not rage when Cordelia refused to play along with his love game, but instead "show[ed] us a malignant old man with a black canker in his heart" according to the *London Evening News*. Although Lear is ultimately the greatest tragic figure in the play and this production, he is not the only one who suffers and not entirely without blame for causing his own tragedy.[24]

For many viewers the Brook/Scofield Lear came to define not only Shakespeare's play, but also the RSC. Many, including Brook, cite the influence of Jan Kott's essay *King Lear or Endgame?* on this production, thus revealing a trend in the RSC, and all English Shakespearean productions, to embrace scholarly criticism in production. In this instance it caused King Lear to be viewed in an entirely new light. This Lear was not plotted against by wicked daughters but rather came close to justifying the punishment delivered upon him.

"A very foolish fond old man."(IV, vii, 60)
Trevor Nunn & Eric Porter

In 1968 Trevor Nunn replaced Peter Hall as the RSC's Artistic Director, and in that same year Nunn directed Eric Porter in the title role of King Lear. This production has been described as "brainy" and "intellectual." Gareth Lloyd Evans claims, "[Porter's] Lear was...distinguished by an intellectual clarity and corresponding lack of passion."[25] Nunn set his production in an Arthurian-esque kingdom with an Excalibur-like sword dominating the stage in the opening scene (see photographs). Lear was shrouded behind a tent in the opening love trial and maintained this separateness throughout, exploring himself as a man and a king more than as a father. Porter's Lear was quite ancient and somewhat infirm; his daughters took advantage of this fact when he announced his decision to abdicate. These daughters grew up on their own, without much fatherly guidance. Shelia Allen's Goneril was ravenously power-hungry, while Susan Fleetwood's Regan was described by Gareth Lloyd Evans as "a demure, giggling sadist who one can imagine as a spoiled child torturing her pets."[26]

There was significant exploration of the daughters' characters, which proved particularly interesting in how much they were similar to and different from their father. Porter's Lear according to Irving Wardle was a "bluff, arbitrary, selfish old man."[27] Diane Fletcher fell short of fully exploring the emotional possibilities of Cordelia. Wardle, in his review states, "There is no attempt to show Cordelia as anything more than an abused saint...."[28] Cordelia suffers the most in characterization as a result of a more detached, soul-searching Lear. This Lear was less heavy-handed than

Scofield's. Porter went to the opposite extreme, presenting a *laissez-faire* attitude towards raising his daughters.

"Every inch a King."(IV, vi, 109)
Trevor Nunn & Donald Sinden

In 1976 Trevor Nunn (with John Barton and Barry Kyle) directed Donald Sinden in a production of King Lear that was very similar to Brook's. Donald Sinden described this production in an interview in *The Times* as: "A late nineteenth century Lear, very domestic in style."[30] The love trial took place in a living-room-style court. Lear, costumed in a grandiose military uniform with epaulets and thigh boots, sat in a high-backed, over-stuffed chair which served as his throne (see photograph). Goneril was embarrassed in the love trial, but slowly metered out her words with obvious self-consciousness. Judi Dench's Regan spoke with a stammering speech impediment, which Lear brusquely corrected by stamping his thigh boot loudly on the floor. Cordelia's asides were cut entirely from the opening scene, diminishing her scant lines and lessening her identity with the audience. Marilyn Taylerson's Cordelia made up for this in action, showing a very thoughtful and affectionate youngest daughter who in parting from her sisters, stroked Goneril's hand and kissed Regan.

Sinden's Lear recalled Scofield's in many ways, appearing in a very different time setting. Irving Wardle of *The Times* said

> It goes without saying that the wicked sisters will start off as sympathetic victims of a domineering parent; and sure enough we see them sitting through the partition scene in agonies of embarrassment waiting to do their bit.[31]

Like Scofield, Sinden's Lear and his retainers constituted more of a rabble than a royal hunting party when they called on Goneril in I, iv. The *Evening Standard*'s reviewer deemed them "boisterous louts so un-royal in looks and manners that our sympathy is with Goneril and Regan."[32] While Lear's knights over-taxed their hostess, this production showed a less patient Goneril in the trial scene, and sympathy was not easily given to either father or daughter. Both Goneril and Regan "exhibited the proper spirit of feminine impatience and ingratitude towards their father" according to the *Evening Standard*.[33] Goneril pleaded with her father to release half his train, kissing his hand. But Lear refused; he feared displaying any emotion in front of his macho train, including granting his daughter's request. Sinden's Lear failed to recognize that he had wronged his daughters.

Herbert Krezner commented that "His rage strikes awe. In baffled distress at his daughter's betrayal, when he declares he will not weep, he breaks down -- and weeps."[34] Sinden's Lear was not quite as physically gruff as Scofield's in treating his daughters; in the private moments he was tender and affectionate. A large part of this Lear's problems with his daughters came from his attempt to maintain different images of a public and private Lear. Sinden displayed the greatest amount of affection towards Cordelia, of course, reciprocating her tenderness when she returned from France in Act V, scene iii. Cordelia slumped to the floor on her line: "I am cast down" and Lear picked her up again; they exchanged a tender embrace. The tenderness of the above scene heightened the pathos of Cordelia's death.

Sinden and Nunn presented a Lear who justified his older daughters' rebellious natures in a manner similar to the Brook/Scofield 1962 production. Nunn's interesting addition was that of Lear's inner public/private struggle. Sinden as Lear wanted to be a good and gentle father to his daughters, treating

them lovingly in private. But as king and politician he could not reveal such a tender and potentially weak side to his public and his daughters were thus denied his paternal love and recognition. This justified Goneril and Regan's vindictiveness a step further than Brook/Scofield. By the production's end, however, Lear reconciled this inner conflict by openly revealing his love for Cordelia and pleading her forgiveness, in public, in the final scenes.

King Lear's stage history, like The Merchant of Venice has followed a progression towards more realistic fathers. Unlike Shylock, however, Lear has been more often played as an initially gruff father, thus exploring Lear's heritage in the *senex iratus*. Peter Brook and Paul Scofield expanded on this trend by portraying Lear as so gruff that he potentially justifies his elder daughter's actions. Trevor Nunn followed Brook's interpretation in his two productions in 1968 and 1976, showing Lear to be an initially demanding and heavy-handed father.

The Tempest

As with the previous two plays' family dynamic's stage history, we begin again with the restorative efforts of William Charles Macready. Macready presented Shakespeare's The Tempest in 1830 and not The Magical Isle, as its Restoration adaptation was titled. Macready, playing Prospero, restored Shakespeare's original text to a remarkably close degree but unfortunately did not add a significant landmark to the father/daughter dynamic. In fact, The Tempest's stage history is by far the least complete on this score. Not only has this play been produced less often than the other two, the major productions have not focused on Prospero as father.[35]

The most notable name from The Tempest's early twentieth-century stage history, relative to this study, is Charles Laughton. J.C. Trewin describes Laughton's 1934 conception of Prospero as "a decayed Father Christmas: one with so many dark secrets in his life that exile from Milan was clearly an act of kindness."[36]

In more modern times, Sir John Gielgud has made the greatest contribution to The Tempest's stage history, appearing as Prospero four times on the stage (1930, 1940, 1957, and 1974), and once on film in Peter Greenaway's 1990 adaptation Prospero's Books. In 1957, Gielgud appeared as Prospero for the third time in his career, this time at the Stratford-upon-Avon Festival under the direction of Peter Brook.

"Thy father was the Duke of Milan."(I, ii, 37)
Peter Brook & John Gielgud

Brook set his production on an enchanted Roman isle; Gielgud as Prospero wore a toga and was clean-shaven. Doreen Aris's Miranda wore a sarong. Brook viewed the Masque as the climax of the play and everything leading up to it as merely preparation. This Prospero appeared younger than most and consequently was quite angry at the wrongs his brother had done him. Richard Findlater in These Our Actors describes the production and Gielgud's Prospero as "a harsh, grizzled, clean-shaven ascetic still seething with rage at the loss of his dukedom. He acted the role, he has said, as if The Tempest were a 'revenge play.'"[37] At the same time, however, he was very loving towards his daughter. Gielgud and Aris shared a familial, physical closeness on stage. He was likewise warm and welcoming of his future son-in-law Ferdinand. However, Gielgud introduced a bit of stage business in his playing of Prospero wherein he never looked directly at Ariel or Caliban. He

seemed, perhaps inadvertently, to transfer this over to his dealings with the human characters as well. Although he cared for, and gently caressed Miranda in the long expostulation scene, I, ii, (see photograph), he constantly had his mind on other things, namely the regaining of his dukedom. He was thus always distant, always removed from somewhat from the characters on-stage.

The focus of the production was less on Prospero's role as father, and more on his political tragedy. This emphasis stemmed from Brook's belief that the force driving the play is Prospero's need for revenge. David L. Hirst says of this production, "Brook's conception of the play as first and foremost a revenge play, and Gielgud's presentation of the agony of a tortured saint, were informative and influential."[38] Milton Shulman of the *Evening Standard* claimed that one was *not* likely "to become emotionally involved in characters who barely touch the fringe of human experience."[39]

Although Gielgud's ability to practically sing Shakespeare's verse made the production lovely, it further distanced Prospero from being identifiably human by the audience. His scenes with Miranda were touching, but picturesque to the degree that one could not believe they were eavesdropping on the domesticity of a real family.

"Behold, sir King, the wrongèd Duke of Milan."(V, i, 107)
Peter Hall & John Gielgud

In 1974, Sir John Gielgud returned to Shakespeare and the role of Prospero after a sixteen-year hiatus. In this production, directed by Peter Hall, Gielgud presented a Prospero similar to his 1957 portrayal, but with some changes influenced by Hall. Gielgud commented on the role in an interview during this production's rehearsal period: "Prospero is very difficult. He is

either priggish, boring, or didactic. He's a very passionate man, but he doesn't have real contact with the other characters."[40] Peter Hall attempted to re-read Prospero; his details of the rehearsal process in his Diaries reveal his nervousness both at producing the problematic play and at directing Sir John. Gielgud wished to follow Hall's reading of the play, which was to show a very human Prospero attempting to merge the many aspects of his character: duke, magician, father, brother, etc. Prospero here became further detached, not only from Miranda, but from the other characters as well. The reviews convey a feeling that the company on the whole was rather bland. Gielgud's lyrical verse speaking abilities once again made the play very pleasant to listen to, but, as in his 1957 performance, lessened his credibility as identifiably human. The time-setting was Elizabethan, with Gielgud playing a Dr. Dee-type Magus/court magician (see photographs). Although Jenny Agutter's Miranda was lovely, John Barber of the *Daily Telegraph* said, "I wait to see if Jenny Agutter can act, but she makes the prettiest Miranda."[41]

Prospero had become a clearly political role and The Tempest a clearly defined revenge play. All the romantic and comic sub-plots merely fed into Prospero's revenge. Prospero's role as father, first and foremost, remained as yet unexplored.

"O, a cherubin thou wast."(I, ii, 152)
Ron Daniels & Derek Jacobi

The Tempest, as it was produced by Ron Daniels, with Derek Jacobi as Prospero in 1982 in many ways echoes Gielgud's productions. Along the lines of Gielgud's 1957 rendering of Prospero, Jacobi presents a younger Duke of Milan. He too was angry, but his relationship with his daughter revealed his tenderness. This Prospero was far more human than either of Gielgud's.

Alice Krieg's Miranda appeared to be the realistic fifteen-year-old daughter of Jacobi's forty-something Prospero. Jacobi was not concerned solely with political power and the regaining of his dukedom, but was also concerned with protecting his daughter. Christopher Edwards, reviewing the production for the *New Statesman*, said,

> Jacobi's Prospero, as well as being the exiled Duke of Milan and a father is emphatically a magician, too -- the first glimpse of him between lightning flashes is of a swirling cloak covered in cabalistic symbols. As the storm abates, Miranda runs in to implore her father to quell the elements and save the mariners. At first sight she seems a wild thing -- bare shouldered, her hair in long braids.[42]

The prompt book reveals that Jacobi lovingly embraced Miranda as he allayed the fears with which she rushed to him in the above description of the play's initial scenes.

Once the storm abated, Maja Bjornson's set, consisting of a destroyed ship that paralleled the destroyed humanity which Miranda and Ferdinand would eventually rejuvenate, was fully revealed (see photographs). Miranda suited actions to her words of sympathy for her father, hugging him as she delivered, "Alack, what trouble was I then to you..."(I, ii, 152 and ff.). Their physical displays of affection continued as Prospero gently lifted Miranda to her feet after awaking her from her slumber. Miranda embraced her father again, seeking comfort, when she spoke of her disdain for Caliban: "'Tis a villain, sir,/ I do not love to look on"(I, ii, 309-310). Their physical closeness reinforced the genuine quality of their relationship and the obvious affection this Prospero and Miranda had for one another.

Jacobi was not obsessed with Miranda's chastity, but at the same time he was a more believable, more real father in his obvious concern for his

daughter's well-being. Miranda was likewise a more believable person, and not simply a set of lovely, lyrical lines. Michael Billington of the *Guardian* claimed, "for once we have a Miranda and Ferdinand so keen to make it in the sand that Prospero's restraining paternal hand has some point."[43] Although gently restraining, Prospero lovingly joined the young couple in preparation for the betrothal masque, hugging Miranda as he delivered, "I ratify this my rich gift"(IV, i, 8) and joined Ferdinand's and Miranda's hands as he bid Ferdinand to "take my daughter"(IV, i, 14).

While Jacobi's Prospero was markedly more human than either of Gielgud's portrayals, this production did not focus solely on Prospero's fatherhood. Michael Billington succinctly points out that the success of this production stemmed from the fact that Daniels "never lets us forget this is a play about power."[44]

Of the three fathers in this study Prospero's fatherhood has been the least explored on the stage. Gielgud has displayed a particular affinity for the role but has kept the play focused on its elements of political revenge rather than fully exploring the potential family drama. Derek Jacobi revealed a more tender Prospero who was more concerned with being a father than Gielgud but remained primarily motivated by political revenge.

Notes

[1] Sylvan Barnet. *The Merchant of Venice on the Stage.* Signet Classic's Merchant of Venice. New York: Penguin Books, U.S.A., 1987. 199.

[2] Barnet. 200.

[3] J.C. Trewin. Shakespeare on the English Stage 1900-1964. London: Barrie & Rockliff, 1964. 41.

[4] John Gielgud. Acting Shakespeare. New York: Charles Scribne's Sons, 1992. 68

[5] I discuss the history of the RSC in Appendix A: A Brief History of the RSC.

[6] *Liverpool Daily Post,* 17 April 1965.

[7] Note from Program at Shakespeare Centre Library, Stratford-upon-Avon.

[8] James C. Bulman. Shakespeare in Performance: *The Merchant of Venice*. Manchester: Manchester University Press, 1991. 80

[9] Bulman. 89.

[10] Bulman. 96.

[11] Bulman. 96.

[12] Bulman. 89.

[13] Bulman. 90.

[14] Billington, Michael. The Modern Actor. London: Methuen Books, 1973. 88-89.

[15] Patrick Stewart. *Shylock* Players of Shakespeare 1. ed. Philip Brockbank. Cambridge: Cambridge University Press, 1985. 18.

[16] Stewart. 22.

[17] Stewart. 14.

[18] John Barton. Playing Shakespeare. London: Methuen Books, 1984. 171.

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[19] Gamini Salgado. Eyewitnesses of Shakespeare: First Hand Accounts of Performances 1590-1890. New York: Barnes & Noble, 1963. 286-287.

[21] Granville-Barker. 41.

[22] This was Gielgud's second professional appearance as Lear. He played Lear previously in 1937 and was to essay the role two more times, once in 1950 and again in 1955.

[23] Brook later directed Scofield in a film version of King Lear, with some changes from their on-stage collaboration. The accesibility of the film established the Brook/Scofield interpretation of the play as definitive for a broad audience.

[24] *London Evening News* , 7 November 1962.

[25] Gareth Lloyd Evans. Shakespeare Survey 22. 141.

[26] Evans. 141.

[27] Irving Wardle. *The Times* , 11 April 1968.

[28] Wardle.

[30] *The Times,* 29 November 1976.

[31] Irving Wardle. *The Times* , 1 December 1976.

[32] *Evening Standard* , 30 November 1976.

[33] *Evening Standard..*

[34] Krezner, Herbert. *Daily Express* , 1 December 1976.

[35] Irving never produced The Tempest; Tree played Caliban; in more modern times, Olivier also noticeably chose never to appear as Prospero.

[36] Trewin. 160.

[37] Richard Findlater. These Our Actors. London: Elm Tree Books, 1983. 73.

[38] David L. Hirst. Text & Performance:*The Tempest* . London: MacMillan Press, 1983.

[39] Milton Shulman. *Evening Standard* , 14 August 1974.

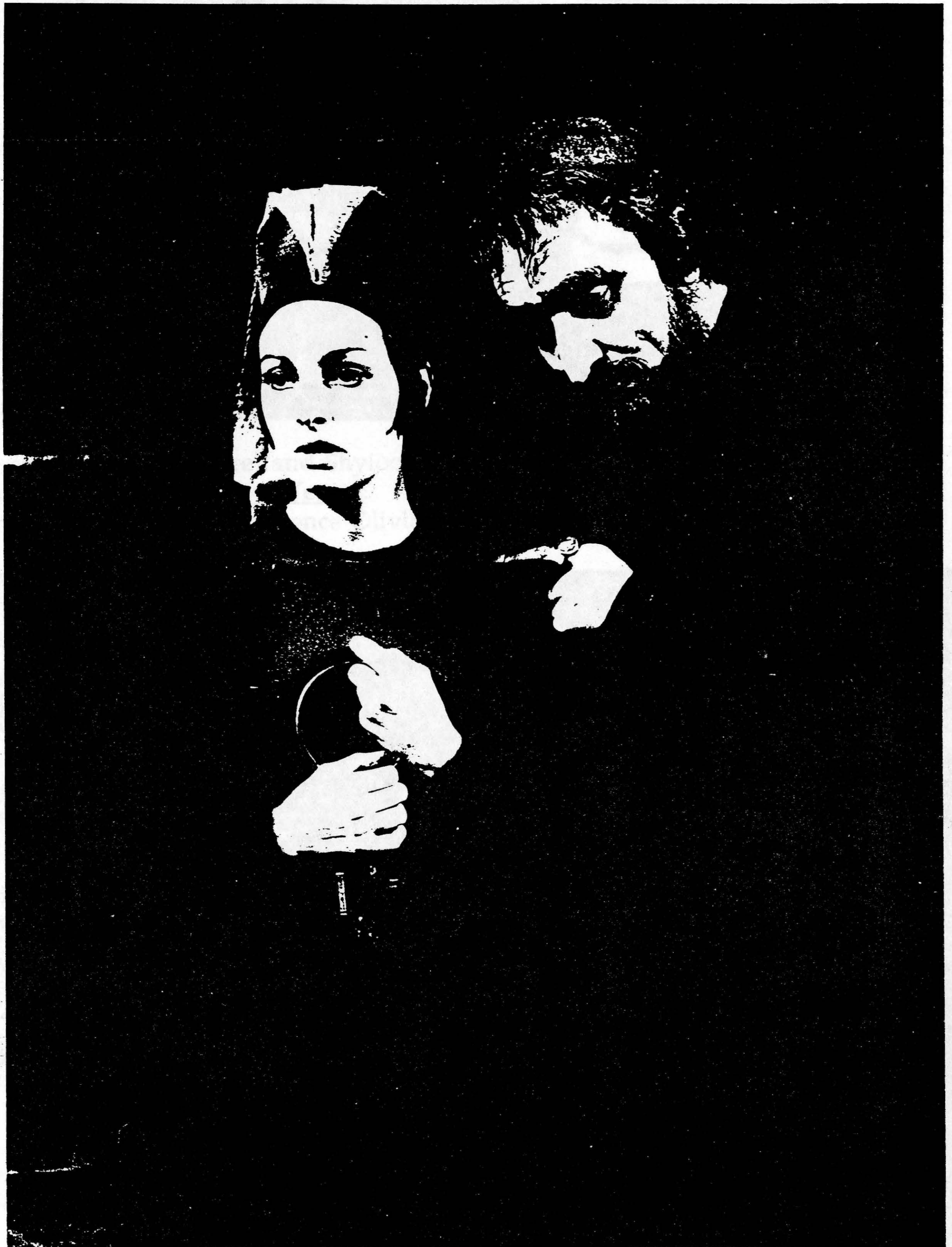
[40] *London Evening Standard* , 1 March 1974.

[41] John Barber. *Daily Telegraph* , 6 March 1974.

[42] Christopher Edwards. *New Statesman*. 20 August 1982.

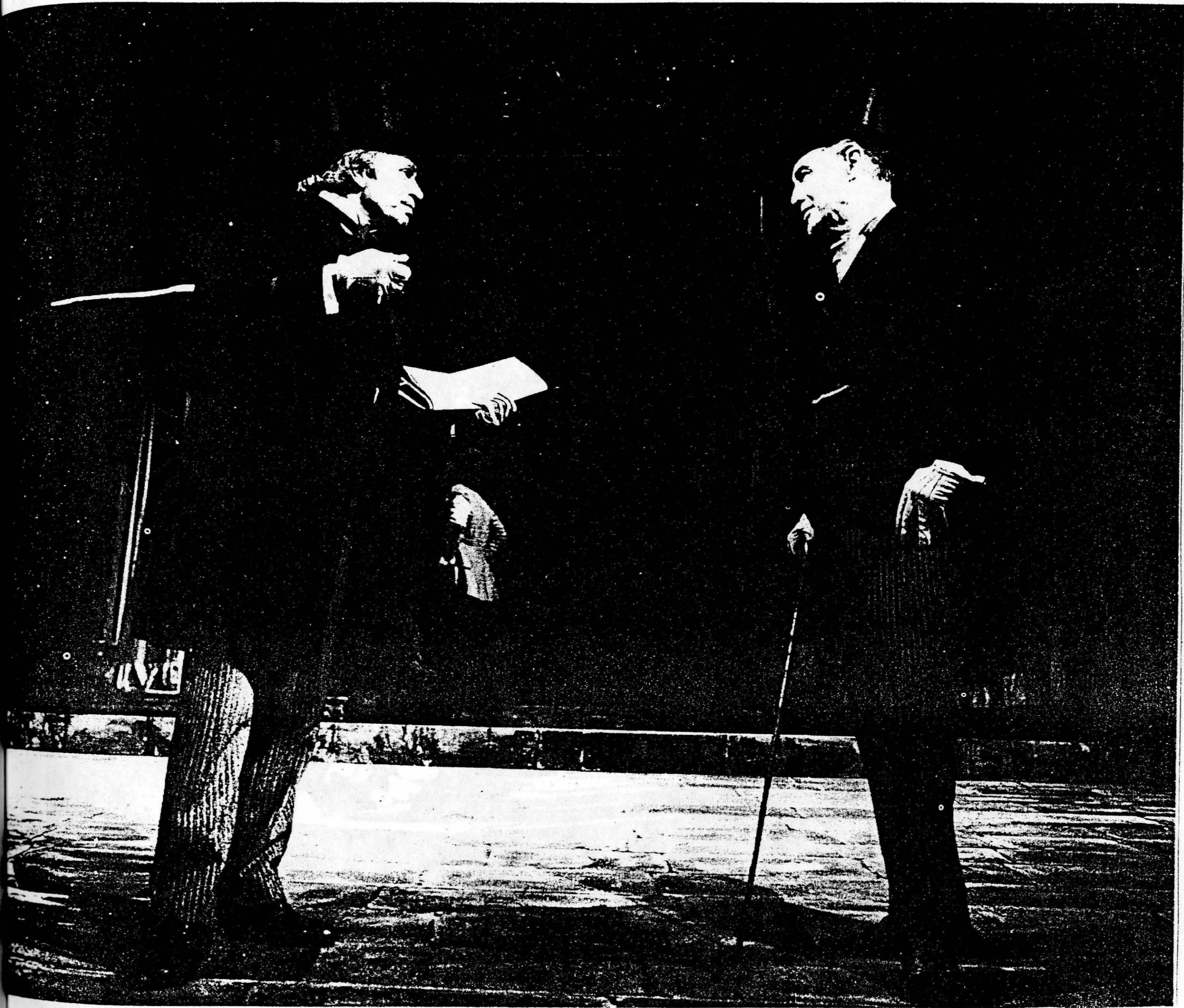
[43] Michael Billington. *Guardian.*, 12 August 1982.

[44] Billington. *Guardian*.

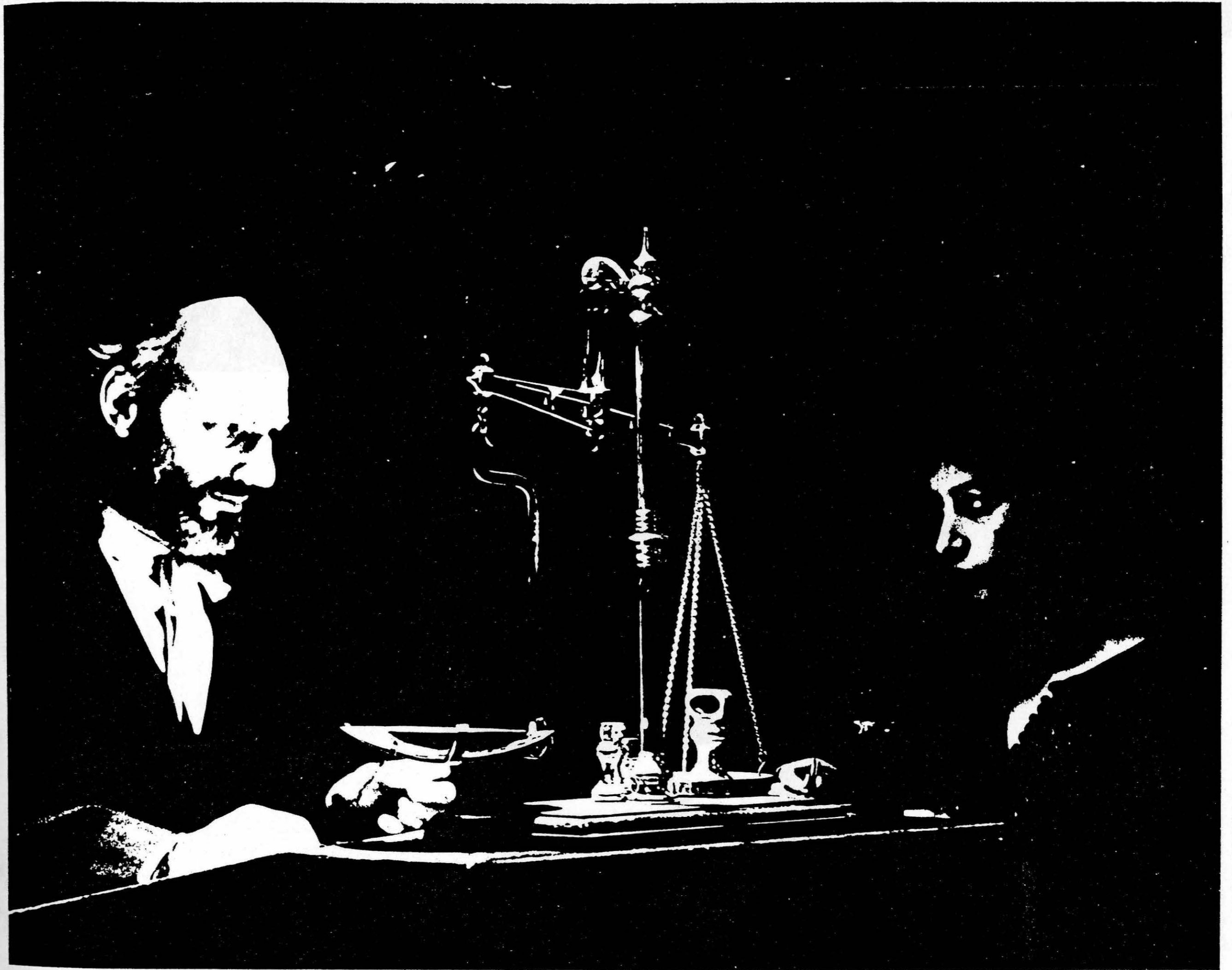


Shylock (Eric Porter) and Jessica (Katharine Barker) in
the RSC's 1965 Merchant of Venice.

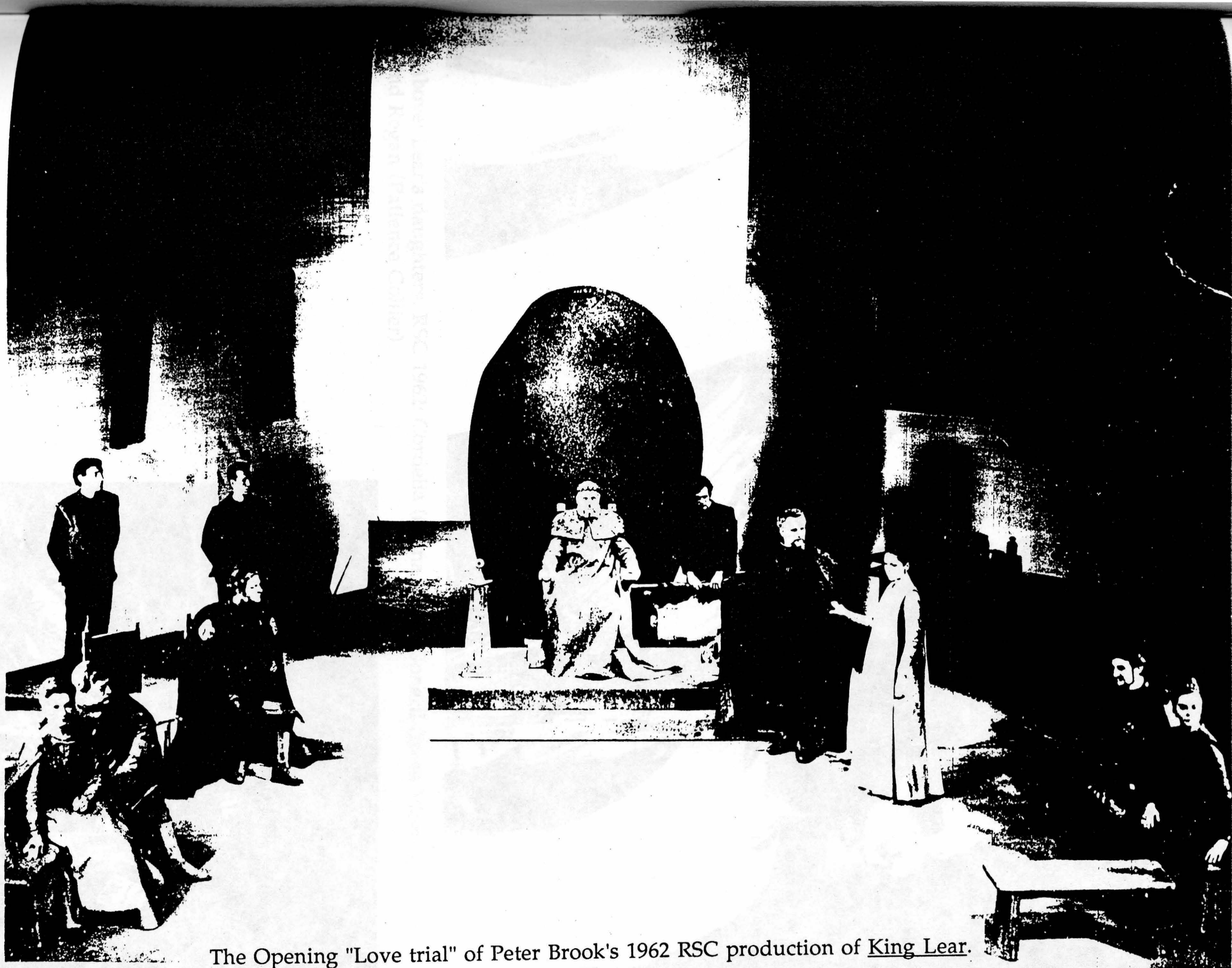
Above: Jessica (Jane Lapotaire) and Shylock (Laurence Olivier) in the National Theatre's 1970 The Merchant of Venice.
Below: Jonathan Miller and Laurence Olivier at rehearsal.



Shylock (Laurence Olivier), seen here with Antonio (Anthony Nicholls), was indistinguishable from the Christians in the National Theatre's 1970 The Merchant of Venice.



Shylock (Patrick Stewart) and Jessica (Avril Carson) in the RSC's 1978 The Merchant of Venice.



The Opening "Love trial" of Peter Brook's 1962 RSC production of King Lear.

Above: Lear's daughters, RSC 1962: Cordelia (Diana Rigg), Goneril (Irene Worth), and Regan (Patience Collier).

Right: The aftermath of Lear's rage in Act i, scene iv of Brook's 1962 RSC <u>King Lear</u>.

Above: The opening "Love trial" of the RSC's 1968 production of King Lear. Left to Right: Corwall (Patrick Stewart), Regan (Susan Fleetwood), Goneril (Shelia Allen), Lear (Eric Porter), Fool (Alan Badel), Cordelia (Diane Fletcher), and Albany (Terence Hardiman).

Right: Lear (Eric Porter) disowns Cordelia (Diane Fletcher) in Act I, scene i of the RSC's 1968 King Lear.

Cordelia (Marilyn Taylerson) and Lear (Donald Sinden) in the RSC's 1976 opening "Love trial" of King Lear.

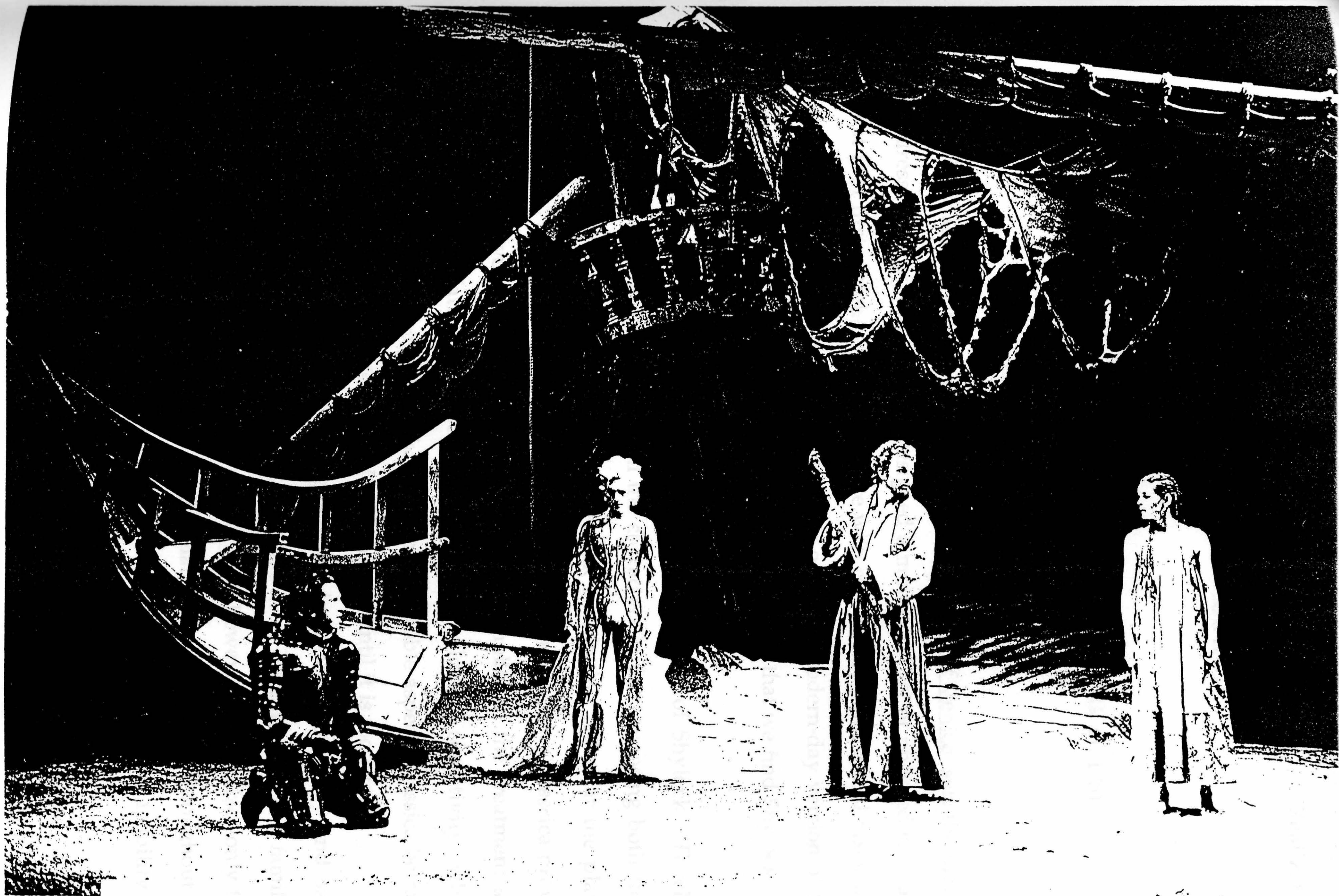
Lear's Daughters, RSC 1976: Cordelia (Marilyn Taylerson), Regan (Judi Dench), and Goneril (Barbara Leigh-Hunt).

Lear (Donald Sinden) and Cordelia (Marilyn Taylerson) in Act V, Scene iii of the RSC's 1976 King Lear.

Prospero (John Gielgud) and Miranda (Doreen Aris) in the 1957 Stratford Festival production of The Tempest.

Miranda (Jenny Agutter) and Prospero (John Gielgud) in the National Theatre's 1974 The Tempest.

Miranda (Alice Krieg) and Prospero (Derek Jacobi) in the RSC's 1982 The Tempest.



Maja Bjornson's wrecked ship set for the RSC's 1982 The Tempest.
Left to right: Ferdinand, Ariel (Mark Rylance), Prospero (Derek Jacobi), and Miranda (Alice Krieg).

Chapter Three: Realization

"I would be friends with you, and have your love."(I, iii, 135)
David Thacker & David Calder
The Merchant of Venice

David Thacker's latest production of The Merchant of Venice sets the play in modern-dress. Sheelagh Keegan has designed a multi-level set of polished steel and glass that is at first a high-tech office replete with computers, phones, and faxes, and later a wild discotecque when the Christians go out for a modern-day version of the masque to which Shylock is loathe to go. It is in our world that we find Shylock and Jessica in this production.

Thacker and Calder present a very human portrayal of Shylock. Thacker emphasizes the credible humanity of all the characters in fact, exposing both their potentially positive and negative traits. Shylock is a loving father at the play's beginning; later, however, he reveals the potential for wounded rage. Jessica proves naive as she believes a Christian lifestyle to be preferable to the treatment she receives from her father. Thacker heightens Shylock's sensitivity while simultaneously stressing the young Christians' contemptible aspects. Jessica betrays her father and fails to appreciate him and his kindness until it is too late.

David Calder's Shylock depends upon his daughter emotionally and as a trusted employee in his business. Her betrayal rips away his emotional and familial strength. This Jessica does not escape without guilt, however; she realizes only too late the damage she does to her father. Their relationship is plagued throughout by a very real and modern problem in parent/child relationships: the inability to communicate.

Act I, scene iii -- The Rialto scene

We first meet Shylock in the Rialto scene, Act I, scene iii. The multi-leveled set serves as backdrop to a raked, open downstage area. Shylock sits in an imposing black leather office chair behind his chrome and glass desk. He wears a black suit, the jacket draped over his chair, and a white shirt buttoned to the neck, but no tie. He is a man in his early fifties with thinning white hair and a closely-cropped, white beard. Like Olivier's in 1970, Calder's Shylock is indistinguishable as a Jew; he wears no traditional Jewish paraphernalia.

Thacker as director and Calder as actor have made Shylock's lines concerning reconciliation with Antonio the focus for his initial appearance. This is the beginning of Thacker's justification of the worthiness of the text. He argues in an essay in *The Sunday Times* that the only way he felt comfortable directing The Merchant of Venice was "by shifting its perspective."[1] Thacker entitles his essay "Understanding Shylock" and asserts that part of his shifting of the play's perspective included treating Shylock's proposal as a sincere one:

> I would be friends with you, and have your love,
> Forget the shames that you have stain'd me with,
> Supply your present wants, and take no doit
> Of usance for my moneys (I, iii, 135-138).

Thacker argues that his shifting of perspective presents Shylock in *our* world -- a "post-holocaust Jew in a post holocaust Western world. Oppressed by centuries of anti-Semitism, he experiences racism on a day to day basis. Proud of his cultural heritage, devoted to his daughter, and buoyed up by his business success, he seeks peaceful coexistence."[2] Calder attempts to humanize Shylock as much as possible, and an important factor in doing so entails exploring the emotional potentialities in Shylock's relationship with Jessica. He does not, however, eliminate Shylock's

incriminating aside "I hate him for he is a Christian..."(I, iii, 39 ff.) as Miller and Olivier did. Retaining these lines underscores Shylock's credible humanity as a character and as a father; while he wishes to be friends, he too has his share of prejudice and hate.

Act II, scene iii -- "Our house is hell"(2).

We first see Jessica in this production not at Shylock's house, as the text implies, but at his office. Kate Duchêne appears as a trusted employee in Shylock's business as well as his daughter. She wears a dark blue business suit and, like her father, is not noticeably Jewish in any way. Duchêne, a tall actress, appears to be in her late twenties. She carries her Jessica with much respect, and plays her as both sensitive and nice. Duchêne's Jessica is mature, having grown up in her father's house and office, and it is implied that she holds a significant position in Shylock's office. But true to Shakespeare's creation, while Jessica is a daughter to his blood, she is none to his manners. This Jessica is not cut out for the world of big business. She longs for the simple country life, and jumps at the first offer as such from Lorenzo.

This scene displays Jessica's tenderness and her subsequent ill fit in the commercial world in which Shylock and Antonio have clawed their way to the top. Jessica laments Launcelot's forthcoming departure from her father's employ. She reveals the dysfunctional nature of her and her father's relationship in this scene: she cannot, or thinks she cannot, speak to her father as she does to Launcelot. She never tells Shylock that she believes his house to be a hell. Jessica suppresses her emotions and hides them from her father. Shylock seems loving enough from the audience's perspective, and what's more, although Christopher Luscombe's Launcelot is thoroughly amusing, he presents the antithesis of the ideal employee. He is, as Shylock later describes him, "a huge feeder, snail-slow in profit." Luscombe

daintily snacks on a Kit Kat bar while sitting at Shylock's desk, and inadvertently erases something from Shylock's computer. Shylock elicits greater sympathy from the truth in his assertions concerning Launcelot, but it remains problematic why Jessica, at this point an honest and endearing character, has deemed his house a hell.

Act II, scene iv -- Jessica's letter

We learn more of Jessica through Lorenzo, who shares his letter from her with his Christian friends and office-mates in Act II, scene iv. To this point the Christians have appeared far from collectively redeeming. Bassanio is tolerable, being more concerned with wooing Portia than anything else. However, Mark Lockyer's Gratiano presents the portrait of the high-stress, young, urban professional strung out on liquor and drugs. This Gratiano almost constantly has glass or flask in hand, and possesses a rather chemically-enhanced blankness in his stare. Lorenzo proves the most potentially redeeming as he expresses concern for Jessica in this scene, not for religious or political reasons, but from genuine affection. Jessica, in her naivete, does not see their glaring faults. When she chooses their lifestyle over what we have witnessed as her home life in II, v, our sympathy rests with Shylock; Jessica shows poor judgment.

Act II, scene v -- Shylock's house

Keegan and Thacker present Shylock's house simply. The permanent background of the office is in complete black, while in the softly-lit foreground sits an overstuffed chair, a table with a CD player, and an end table next to the chair with a photograph of Leah, Mrs. Shylock. Shylock enters wearing a smoking jacket, drops a tranquilizing, piano-quartet CD into the player, and sits down to a brandy in the overstuffed chair. As he listens to the music, he lights a solitary candle in memory

of his departed wife, and then picks up her photograph and gazes at it longingly, lovingly. Launcelot enters, interrupting Shylock's personal solitude, but Shylock greets him in a warm manner as he instructs Launcelot that he "shall see the difference of old Shylock and Bassanio"(2).

Calder is neither loud nor angry as he calls to Jessica for the dual purpose of seeing Launcelot off as he prepares to leave their household, baggage in hand, and to instruct her on the care of the house as he heads out for the evening. Launcelot echoes Shylock's call to Jessica. Shylock expresses injured pride in his subsequent questioning of Launcelot's calling to Jessica. Shylock is emotionally wounded by Launcelot's departure. Calder's Shylock is not the cruel master which Launcelot contends he is. Rather, he is a very warm and human man.

Shylock entreats Jessica to look out for his house as he lovingly caresses her hand. But Calder's Shylock is not an overly sentimental pushover. He has acquired his power and fortune by being wary. He therefore questions Jessica, gently, as to what Launcelot whispers to her in parting. Jessica lies to her father here, having already planned to elope. She completes his line in impatience when he delivers her the keys saying "Fast bind, fast find"(53). Obviously she has heard these words before. Shylock prepares to exit, and begins to do so, stage right, when Jessica, stage left of him, crosses quickly to him, gently grabs his hands, and kisses him on the cheek. Duchêne marvelously conveys through her facial expressions the conflict within Jessica. Her rebellion is not spiteful; it is neither easy for her, nor pleasurable. However, she is as much an outsider in Venice as her father, and his means of assimilation, through business success, is not a plausible means for her. Jessica decides that the grass is greener in Christian pastures and thus agrees to elope to Belmont with Lorenzo.

Act II, scene vi -- The elopement

The contemptible nature of the young Christians, whom Jessica chooses over her father, is well established by this point in the production. Gratiano, the most angry anti-Semite in this cast, refers to Jessica with a sneering remark: "Now by my hood, a gentle and no Jew!"(51), as Lorenzo, Salerio, and Gratiano await Jessica outside Shylock's house. Lorenzo responds angrily to Gratiano, violently grabbing him by the lapels saying,

> Beshrow me but I love her heartily!
> For she is wise, if I can judge of her,
> And fair she is, if that mine eyes be true,
> And true she is, as she hath proved herself;
> And therefore like herself, wise, fair, and true,
> Shall she be placèd in my constant soul. (52-57)

From the very beginning Lorenzo and Jessica's relationship is problematic, particularly in relation to his friends. Thacker subtly reveals Jessica's poor judgment in choosing to forsake her father and elope with Lorenzo.

"Shylock's Return"

Jessica joins the awaiting young Christians on-stage. The group does not exit, but rather ascends the permanent set to join the maskers "boogying down" on one of the upper levels of the office turned discotecque. Lorenzo and Jessica likewise don masks and join in the revelry. Loud, driving music and pulsating red lights fill the auditorium as the revelry intensifies. A conga-line of sorts begins and the revelers descend the steps to exit. As they do so, they pass Shylock who ascends the stairs in this production's version of Irving's interpolated "Shylock's return." Calder is returning towards home from his business dinner with Antonio and

Lorenzo when he notices the loud music of the revelers and pauses to investigate. The dinner has silently taken place stage right, underneath the multi-leveled structure in a glassed off "private dining room" of sorts. Shylock and a masked Jessica pass on the stairs. She recognizes him, but he is unaware of her. She pauses at the base of the stairs, looking up towards her father. The audience registers the guilt on Duchêne's face before the revelers whisk her off stage. Shylock calls out three times for Jessica, but the response, of course, is silence.

Act II, scene viii -- Reported grief

Jessica has now betrayed her father. She has fled his household and stolen his money. We hear of Shylock's reaction before we see it through the reported speech of the young Christians gathered around a cocktail bar. They down drinks as Salerio and Solanio laugh at Shylock's misfortune. A further means of establishing the young Christians' contemptible nature arrives in this scene's blocking. Included in the "stage dressing" is a young black actor, Christopher Colquhoun, costumed like the others as a young, urban professional-type. The young Christians, male and female, in this group silently, but purposely, keep him to the outside. He shows displeasure at their off-hand treatment of Shylock, causing the young Christians to further remove themselves from him. This heightens the audience's contempt for the Christians and thus increases sympathy for Shylock while simultaneously revealing Jessica's hopes for assimilation to be delusory. The stage business proves proleptic to the treatment Jessica, likewise an outsider, receives in Belmont in Act V, scene i.

One must wonder, if Jessica truly knew the nature of the group she so much revered, would she forsake her father to be with them? This Jessica, although mature in many respects, is naive about many things. Most likely her naiveté is the result of her rather secluded life as Shylock's daughter. Benedict Nightingale's

review in *The Times* questions this aspect of Thacker's presentation saying, "And why is Kate Duchêne's Jessica, who seems a nice, sensitive girl, so alienated from a father as sensitive, and yes, nice, as this?"[3]

Act III, scene i -- grief and anger
"Hath not a Jew eyes?"

Calder's Shylock is indeed an honorable gentleman. When we witness Shylock's reaction to Jessica's betrayal, it discredits the young Christian's mocking report. Shylock is devastated when next we see him. He is at his office, seated behind his desk, attired as before, except now he wears a yarmulke. He appears as is if he has sat up all night worrying about his daughter. He does not think of Antonio or revenge until Salerio reminds him: "But tell us, do you hear whether Antonio have had/Any loss at sea or no?"(III, i, 39-40). When reminded of revenge, that aspect of his character that has built his fortune shines through. This Shylock definitely has a mean streak and will show it if pushed far enough. He has now been pushed far enough. Calder delivers the "Hath not a Jew eyes" speech powerfully, with conviction. He rips open his button-down shirt, spraying buttons as he questions, "Hath not a Jew hands, organs, dimensions..."(56).

Shylock now stands without either family or religious recognition. His only ties to recognizable society, save his business, have been permanently severed. He voices his financial concerns over the money and jewels Jessica has stolen, but losing Jessica is clearly of greatest significance to Calder's Shylock. All he has left now is his business, and thus he turns to revenge against Antonio, his long time adversary in the business world. Again, this portrayal is indebted to Olivier, for Calder's turn to revenge appears as a new idea that he has never thought of before. It takes the loss of his daughter to bring out the worst in this man. The curtain for the first half of the production falls at the end of this scene.

Act III, scene ii -- Jessica's warning

After the interval, we see no more of Shylock until his final scene, at trial, Act IV, scene i. As in the Miller/Olivier production, the "jailer's scene" is cut in its entirety. Before Shylock's final appearance, we witness Jessica's entry into the Christian world. Jessica and Lorenzo arrive at Belmont where she receives a less than warm reception by the Christian set: she is left alone for a few moments, as the young Christians warmly greet each other. Her isolation is reminiscent of that of the young black man at the cocktail bar in II, vii. Her relationship with Lorenzo seems to have cooled somewhat as they are blocked with notable space between them throughout the scene. Perhaps the grass is not so much greener on the Christian side of the fence as she once thought.

Thacker edits Jessica's lines in this scene, removing the incriminating lines that suggest that Shylock had designs of revenge all along. However, she still forewarns Bassanio that "I know my lord,/If law authority, and power deny him not,/It will go hard with poor Antonio" (289-90). The first part of this speech (284-288), wherein Jessica makes allusion to Shylock possessing a long held blood lust for Antonio, is cut:

> When I was with him, I have heard him swear
> To Tubal and to Chus, his countrymen,
> That he would rather have Antonio's flesh
> Than twenty times the sum
> That he did owe him, and I know my lord,
> If law authority, and power deny him not,
> It will go hard with poor Antonio. (284-290)

Such editing softens Shylock's character. The removal of these lines along with Shylock's anger as revealed in the omitted jailer's scene removes the potential for seeing Shylock's initial motivation to have been revenge rather than an earnest suit

of friendship with Antonio. Thacker has purposely edited the play in this manner, boldly claiming in his article in *The Sunday Times*, his belief that "If [Shakespeare] were here to rehearse with us, I believe he would rewrite [the play]."[4] It is Thacker's desire to present a more credibly human Shylock, and he consequently stresses Shylock's paternal role.

Act IV, scene i -- The trial scene

We next see Shylock at the trial scene. A large black conference table serves as the board-room meeting/dispensation of justice. Antonio enters with his entourage of Christian lackeys: Bassanio, Gratiano, and "the Salads." All sit stage right.

Shylock enters from stage left, a stony adversary indeed. Calder is utterly alone on his half of the court room. He wears a long black coat, white shirt, and yarmulke; a silver Star of David pendant is visible on the outside of his garments. His face is like a marble statue: cold, utterly lacking emotion. He enters silently, and carries a large black briefcase and a silver knife with which he intends to claim his pound of flesh.

Shylock appears to have the upper hand and the scene builds with intensity as Portia implores Shylock to "Have by some surgeon, Shylock, on your charge,/To stop his wounds lest he do bleed to death"(256-257). Shylock pauses and stretches out his hand towards Portia, motioning for the bond. She hands it to him. He peruses it, and hands it back to her, questioning, "is it so nominated in the bond?" (258). She does not have to look at it again to answer him. He looks to the floor as he answers in turn, "I cannot find it; 'tis not in the bond"(261). Shylock has shut out any human warmth or compassion which he may have once possessed. His marble front breaks for the first time when he recalls, "I have a daughter"(294). Portia notes the emotional effect this recollection has on Shylock, having seen no emotion

whatsoever from him up to this point. Suddenly she understands him; a look of realization and recognition flashes across her face. She realizes that this man has been wronged, that he has lost all for which he lived in losing his daughter. Portia shares the audience's realization that it is Jessica's flight that has killed the warmth and compassion in Shylock's soul.

Once his revenge is thwarted, Shylock's final defining moment, his exit from trial is all we have left for gathering insight into his character. Calder, alone on stage, buries his head in his hands for a brief moment. Then, using the chair to assist him, picks himself up off the ground and stands erect, his back to the audience. He pauses, briefly, then wheels around, once again composed. His marble-esque facial expression restored, he stares out above the audience, turns on his heels, and exits, stage left. Calder's Shylock resolves to go on living, unlike Olivier who left the stage beaten, haunting the audience with his painful howl. Stewart likewise picked himself up and exited with dignity; unlike Calder, however, he did so in front of the assembled trial participants. Calder's Shylock had to search for something inside himself to regain composure; he had to decide to keep on living on his own terms and not as a means of saving face in a society which he deplores.

Although Shylock regains his composure before exiting, he is beaten. The play continues, but our association with Shylock ends here. He has ceased to be a father for some time. After Jessica's departure, he grows less and less human. He turns first to his religion for solace, but finding none, turns instead to revenge. This likewise fails to serve his turn and in fact, backfires violently in his face. Despite his brave, stony face, Calder's Shylock has been reduced to nothingness. One cannot help feeling a considerable amount of sympathy for this character. Portia furthers the argument for sympathy towards Shylock when she returns to Belmont. She greets her house guests warmly, including Jessica, but Penny Downie's face registers

the recognition of who Jessica is: she pauses briefly as her and Jessica's eyes meet, freezes for a second, and then continues. She almost certainly recalls Shylock's only show of human emotion from the trial. This, Portia realizes is the daughter to whom he alluded; this is she who caused Shylock's tragedy.

Act V, scene i -- Belmont

Before Portia's return to Belmont, we witness Jessica's guilty conscience. Duchêne's playing of V, i, as she cuddles with Lorenzo, listening to "sweet music," reminds her of her father, the father who preferred his time at home in relaxation to sweet music than to loud Christian partying. It is for this reason that she sighs, "I am never merry when I hear sweet music" (69). Lorenzo and Jessica appear to be getting on just fine in this scene, but Duchêne's expressive face reveals the same internal turmoil that we saw in her before the elopement. Sadly, however, it is now too late for her to reconcile with her father. The subsequent news of her father's forced generosity is too much for her to bear; she weeps, burying her head in Lorenzo's shoulder. The on-stage audience presumably take these to be tears of joy. Portia, and the auditorium audience, certainly realizes the pain that causes these tears to flow.

Jessica regrets, alas too late, betraying her father. This father and daughter pair lacks the ability to effectively communicate with one another from the start. Neither ever reveals his or her genuine emotion. Shylock expresses his caring for his daughter, but fails to understand her. Shylock is permanently unaware of Jessica's blossoming, or in this case, fully bloomed, sexuality. The thought of preparing himself for her marriage never enters his mind until it is too late. Shylock is not entirely to blame, however, as Jessica fails to communicate her emotional needs to her father.

The modern dress setting simultaneously makes issues clear while confusing others. Thacker stresses Shylock's credible humanity by emphasizing his fatherhood. By making Shylock our contemporary Thacker makes Shylock more identifiable to the audience. We must stretch our "willing suspension of disbelief" to new limits in order to update Shakespeare's text this far, however. The imposition of a need for both father and daughter to work for effective communication is a modern theory of family dynamics that does not fully translate to a four-hundred-year-old text. However, the text is in no way disregarded, or abused by this reading. Clearly Jessica's betrayal becomes the catalyst for Shylock's turning away from humanity in Thacker's reading. However, this is an aspect of the text that has always been there. The modernization allows the RSC to make clearer the significance of Shylock's fatherhood both in our perception of him as a character, and to our understanding of the play as a whole. This production allows us to understand the play, and Shylock, and thus proves a triumph for Thacker and the RSC.

"Meantime we shall express our darker purpose."(I, i, 38)
Adrian Noble & Robert Stephens
King Lear[5]

Adrian Noble's 1993 production of King Lear presents a seriously dysfunctional family. Robert Stephens' Lear is far removed from the *senex iratus* in some ways, but has as heavy a hand as ever did the original character type. This Lear is quite human, and very believable. Although Stephens eventually elicits sympathy, and justifies his own claim that he is "more sinned against than sinning," he certainly does his fair share of sinning.

The Lear family appears to be one in which Goneril, the eldest daughter, has been beaten by her father. As I will detail later, we twice see Lear raise his hand in preparation to strike her; each time she responds with fear, but with a lack of surprise indicating that this type of abuse has occurred before. The RSC "production pack" for King Lear, with essays by the actors, directors, and designers reveals the intentions behind this year's production. The notes on Goneril proclaim her "The boy that never was."[6] I will explore this aspect of Goneril's character and its significance on her relationship with Lear. While Janet Dale's Goneril is beaten, Jenny Quayle's Regan is incestuously loved by Robert Stephens' Lear. Jenny Quayle presents a sex-crazed middle daughter in this year's production. At one point she and Lear share a kiss that is more than paternal. Quayle's Regan seems obsessed with others' pain, having grown up watching her older sister beaten, but probably never beaten herself. Abigail McKern's Cordelia is prized and protected because Lear realizes he has a final chance to redeem himself as a father through his relationship with her. Shakespeare's text clearly establishes Cordelia as Lear's favorite, and this production makes that clear by having Cordelia come through childhood without

being beaten or incestuously kissed by 'Daddy.' In Cordelia we see Lear's positive attributes as well as his last chance to prove himself a good and loving father.

Noble presents modern problems in this very old family. He has chosen an eighteenth-century setting which updates the play, although not as radically as Thacker's modern-dress Merchant of Venice, and thus allows us to see the timeless universality of the family problems he uncovers in the Lears. Noble conveys his chosen period primarily through costume details. Lear wears a long, military-style red coat, mirrored in his knights who wear a shortened version . The remainder of the court wears similar frock coats and knee breeches indicative of early eighteenth-century courtly dress. This allows Noble to update the play closer to his audience's frame of reference while maintaining an element of antiquity in the play.

Act I, scene i

Just as we began unpacking the text with the opening 'Love trial,' so too we must unpack the details of Noble's initial scene. Before Lear's entrance, we see the court gathered on stage. As they enter, the three daughters greet each other. They exchange hugs and kisses of a cool, political nature. Cordelia converses with various lords, receives a friendly and warm embrace from Kent, and ends up alone, downstage right as Lear enters. Goneril and Regan converse in mime with their husbands. Goneril and Albany stand downstage left, and Regan and Cornwall await Lear's entrance upstage, just right of center. Lear enters from stage left, a train of soldiers following him. After commanding Gloucester to "Attend the Lords of France and Burgundy"(35), he makes a little joke. He rubs his hands as he jovially refers to his "darker purpose"(39), and then orders "Give me the map there"(39), motioning to the floor to reveal that the court stands on a paper map of England's outline, entirely covering the stage floor. The court responds with polite laughter and applause. Lear's fool, gagged, moves a chair to center stage, as Lear calls on

Goneril to assert herself in his general challenge to his daughters: "Which of you shall we say doth love us most"(53).

The chair becomes the 'hot seat' for all three daughters. Goneril acquits herself respectably, although her words do not flow with complete ease. Lear has caught her off-guard with his love trial. She speaks fair nonetheless, and the court politely applauds her performance. Regan studies her older sister in order to outdo her. Regan's response flows with a bit too much smoothness. Jenny Quayle's large and permanent grin make us suspect her sincerity even from this, our first encounter with her. Again the unsuspecting court ratifies her words with its applause. All the while, McKern's Cordelia frets. She delivers her asides directly to the audience.

When Stephens turns the challenge to his youngest daughter, he does so playfully. Taking McKern by the hand, he gently swings her about like a ballroom dancer. She jumps up onto the chair at his bidding, and the court again applauds and laughs. Stephens' relationship with Cordelia is grounded in humor. McKern and Stephens laugh together, their good humor indicating that theirs is actually a relatively healthy relationship. He cannot share such casual good humor with Goneril or Regan. The joking continues as Cordelia gives her first answer of "Nothing, my lord"(89). Both Lear and his court take this as jest on Cordelia's part; they respond with still more clapping and light laughter. Lear chuckles as he questions her, "Nothing?"(90). Her resoluteness to her initial answer likewise seems a playful jest to the court, who respond in fashion. Lear begins to doubt, however. He remains playful but skeptical as he gently corrects her, "Nothing will come of nothing. Speak again"(92). When Cordelia continues her refusal, Lear maintains his patience, giving her still another chance to play his game. She again refuses, and Lear, hurt and a little angry, questions her without a hint of the

previous joking, "Goes thy heart with this?"(107). Her response indicates that indeed it does.

Lear becomes outraged, disowning Cordelia with venom. He never raises a hand against Cordelia, but rather, conveys anger through his voice. Cordelia stands down from the hot seat as both she and Kent argue her defense to no avail. Goneril and Regan appear shocked at their father's disowning of the favorite daughter, but when it proves their windfall, they warm to the idea considerably, exchanging knowing glances and suppressing vicious smiles.

After Lear storms from the court like a hurt child, the daughters gather to say their good-byes. They gather upstage, center, Cordelia in the middle of her older sisters, grasping them by the forearms. She delivers her line, "I know you what you are" (271), with the same type of direct honesty that she answered her father's love trial. Her sisters guiltily react through facial expressions to an insinuation that is not present in McKern's tone of voice. McKern maintains control over them, however, embracing each lovingly before her departure.

Once Cordelia has exited, only Goneril and Regan remain on stage. They exchange their lines, showing clear distrust of each other. Their exchange finished, they part. Each exits with their respective husbands to opposite sides of the stage. These two daughters have obviously competed for some time for whatever attention was left over from Cordelia. They are in no way sad to see her go. They maintain visible distrust of each other, refusing to even leave by the same door.

Act I, scene iv -- Goneril's castle

We next witness evidence pertinent to the father/daughter dynamic when Lear arrives at Goneril's home in I, iv. Lear enters as he did in I, i, barking out orders, and still expecting his daughters to serve him. He is accompanied by roughly eight soldiers dressed in military uniform similar to his own. As in Scofield's and

Sinden's portrayals, the soldiers/knights are quite loud and imposing, particularly as they chide Oswald. Goneril's complaints about their riotous behavior are somewhat justified, although she over-dramatizes the burden placed upon her.

Her complaints offend Stephens. Goneril contemptuously dismisses Lear's attendants as, "Men so discorded, so deboshed, and bold..."(248 and ff.). Lear responds violently to her insolence. He raises his riding crop above his head, and prepares to strike Goneril as he curses, "Darkness and Devils!"(258). Goneril falls backwards onto the ground, immediately covering herself against the expected onslaught, indicating in her reflexive movement that this type of behavior from her father is nothing new. The audience gasps in anticipation. Two of Lear's retinue come forth to contain and calm him. Goneril, secure that he will not strike with his soldiers retaining him, grows bolder, "You strike my people, and your disordered rabble/ Make servants of their betters"(262-263). Clearly Goneril's complaints are suspect as it is "Lear's rabble" which currently prevents her from being beaten.

Albany enters and attempts to calm Lear. Lear addresses him calmly, although angered: "Woe, that too late repents. O, sir, are you come?/Is it your will? Speak, sir." (264-265). Albany, confused by what is going on, remains dumb. Lear continues, "Prepare my horses"(265). He then returns again to Goneril, itching to again raise his riding crop and pummel her. Lear and Goneril continue to verbally spar until Lear delivers the crushing blow. He delivers his curse with intense anger and spitefulness. Goneril weeps after Lear exits.

Lear re-enters, still in a rage, reiterates his disowning of Goneril, and again exits with his retainers scrambling to collect their possessions and follow. Goneril regains her composure, and continues her complaining to her husband's more sympathetic ears. John Normington's noble Albany does not appear to take her word at face value. He knows his wife's nature, and though he comforts her, he makes plain to the audience that he does not entirely trust her. He questions her

with a sincere but notably suspicious tone of voice. Albany serves as a gauge for audience reaction to Goneril; we too should be skeptical of her. Lear has reacted with volatility, but Goneril has not held true to the words of love she professed in I, i. At this stage the verdict remains out on who is more sinned against and who more sinning.

Act II, scene iv -- Goneril and Regan unite

In Act II, scene iv we witness Lear confronting a unified Goneril and Regan. Lear arrives at Gloucester's castle in search of Regan. He is even more tired, and crankier than before, having not received the rest he sought at Goneril's. When Regan first confronts her father in this scene he is already upset at having found Kent in the stocks. She proceeds, wisely, with caution, and compliments him: "I am glad to see your highness"(127). He seems glad to see her as well, as they exchange a troubling, incestuous kiss.

Regan appears even more feminine in this scene than she did in the court scene in I, i. She now wears an off-the-shoulder gown that accentuates the sexual presence Jenny Quayle brings to her playing of Regan.

Lear looks to Regan for sympathy for the treatment he has received from Goneril: "O, Regan, she hath tied/Sharp-toothed unkindness, like a vulture, here" (133-134), as he points to his heart. "I can scarce speak to thee. Thou'lt not believe/With how depraved a quality--O, Regan!"(136). Lear plays on his knowledge of his daughters' continual competition for his affection.

Surprisingly, however, Regan speaks on her sister's behalf. Quayle maintains the oily grin that she flashed throughout I, i. She seems always the schemer, always the politician. Yet she smiles for her father, attempting to make what she has to say to him pleasant for him to hear. Their exchange takes on a quality similar to that of Lear and Cordelia's in I, i, when Lear responds to Regan's pleas for him to return to

Goneril with joking. Stephens raises his voice as he mockingly rehearses what he might say in reconciliation to Goneril: "Dear daughter, I confess that I am old./ Age is unnecessary. [He kneels] On my knees I beg/that you'll vouchsafe me raiment, bed, and food" (153-155).

When Regan is not won over by his jest, and pushes her suit, Lear rises and angrily denies her. He again curses Goneril. After Cornwall rebukes him with "Fie, sir, fie!" (163), Lear points his riding crop skyward and re-invokes his curses on Goneril. Regan fearfully responds to his anger, "O the blest gods!/ So you will wish on me when the rash mood is on" (168-169). Lear, takes her hands, gently reassuring her that he will not.

In his lines to her he again plays on the competition between the older daughters. His lines also reveal the potential source for Noble's portrayal of insinuated incest between Lear and Regan:

> 'Tis not in thee
> To grudge my pleasures, to cut off my train,
> To bandy hasty words, to scant my sizes,
> And, in conclusion, to oppose the bolt
> Against my coming in. (II, iv, 172-176)

Although an admittedly post-modern reading of these lines, Lear's relationship with Regan in this production gives these lines incestuous overtones. An incestuous relationship between Lear and Regan is expressed in Lear's delivery of these lines and ratified by his more than fatherly kiss.

Regan denies the continuance of such a relationship with her clipped delivery of the subsequent half-line: "Good sir, to th' purpose" (180). Lear returns to his purpose: his investigation of who placed Kent in the stocks. He does not long remain on track, however, with Goneril entering, stage right, at line 188.

Goneril, in opposition to her sister, appears more masculine in this scene, wearing riding breeches. She indeed appears more 'the son Lear never had' in this scene, and in her donning of more masculine attire seems to accept Lear's disowning of her as a daughter by redefining herself in more masculine terms.

Regan crosses to her sister, and greets her with feigned warmth. They hold hands, and exchange "show-biz" kisses from eighteen inches. They face Lear, holding raised hands at waist level as Goneril questions, "Why not by th' hand sir?"(194).

Regan approaches Lear and lays her hand on his arm as she implores him, "I pray you father, being weak, seem so..."(200 and ff.), after which she crosses to Cornwall's side, stage left. Thus Lear is left in the middle as he is about to become the ping-pong ball between his two daughters. It is a visual recreation of the three daughters at the close of I, i. Then, however, Cordelia, in the middle, had the upper hand. It is now Goneril and Regan who are in control, with Lear in the middle. Lear bounces back and forth between the two as they progressively cut back his train. He again seems poised to strike Goneril, but she does not cower away from him this time, and the look of intensity on her face causes Lear to lower his hand.

Goneril no longer needs external forces to subdue Lear. Eventually Goneril and Regan outlast his patience, and Lear launches into a pained delivery of his "Reason not the need" speech (263-281). He closes the speech claiming, "No, I'll not weep"(281). Indeed, he does not, here, at least. He maintains his stature, warning the Fool and the public that he "shall go mad!" (285). He exits upstage left, followed by the Fool and Gloucester, as Goneril, Regan, and Cornwall gather at center stage. This triumvirate plots in Gloucester's absence, removing any last trace of sympathy we may have had for Goneril and Regan as somehow wronged by Lear. Their expert playing of Lear in this scene, and their diabolical plotting against the innocent and

ever-faithful Gloucester make good Lear's claim that he is "more sinned against than sinning."

Act III, scene vi -- Arraignment of the joint stools

After his stormy exit at the close of II, iv, Lear descends into madness. The next scene detailing specific information regarding Lear as father arrives in his arraignment of his daughters, symbolized by a joint stool in III, vi. Lear, in the company of the Fool, and Edgar, has ceased to grasp any true conception of reality. He sees visions, and notably, visions of his elder daughters. He puts them on trial for the wrongs he feels they have caused him. Stephens quite convincingly portrays Lear's madness through voice and gesture, while at the same time revealing his very conscious feeling of wounded pride in this scene. Stephens simultaneously reveals that there is little or no rage left in Lear at this point; he is tired, beaten.

Act IV, scene iv -- Cordelia returns

Cordelia returns in the brief, twenty-nine line scene of Act IV, scene iv, in which Abigail McKern displays her constancy to her father. Although Cordelia continues to wear a long dress, she appears more 'masculine' than in her first appearance. Goneril, too has experienced increased masculinity in terms of costuming, wearing riding breeches appropriate dress for the battle in which rages offstage, whereas Regan has become increasingly feminine, wearing the off-the-shoulder gown. This scene represents Cordelia as the positive rejuvenation of Lear and his more positive attributes. McKern appears as a confident military commander, much like her father in I, iv. She still reveres her father and longs to see him again. This scene contrasts Cordelia's constancy with her sisters' dissembling natures.

Act IV, scene vii -- Reconciliation

Lear and Cordelia are reunited in Act IV, scene vii. Lear is wheeled on stage lying in a hospital bed. Cordelia kneels at his bedside, praying for his recovery. She gently kisses his forehead, hoping for his recovery :

> O my dear father, restoration hang
> Thy medicine on my lips, and let this kiss
> Repair those violent harms that my two sisters
> Have in thy reverence made. (26-29)

Lear slowly returns to consciousness, delivering his lines from bed. This is not the boisterous and virile Lear we saw at the play's opening. Nature and his daughters have subdued him. He implores Cordelia for forgiveness, proclaiming himself "a very foolish, fond old man" (60). He begs that she not mock him, "Do not laugh at me,/ For, as I am a man, I think this lady/To be my child Cordelia"(68-70). Stephens delivers this last line slowly, as a question. He takes a marked pause before tenuously delivering his daughter's name. McKern respects the half line, and triumphantly confirms her father, "And so I am, I am" (70) as she embraces him.

Stephens slowly sits up as he lovingly wipes Cordelia's tears with his forefinger, and tastes them to answer his questioning of "Be your tears wet?" (71). As he rises from the bed we see that his "fresh garments" consist of pajamas and a bath robe. His costume echoes his "child-changed" state and reinforces the distance his character has metaphorically journeyed from the soldier/statesman we met in the initial scenes.

Act V, scene iii

The political situation has further deteriorated when we next see Lear and Cordelia, as prisoners, in V, iii. Cordelia questions her father, "shall we not see these daughters and these sisters?" (7). Lear returns immediately to the jocular quality of earlier, happier times in his and Cordelia's relationship as he playfully responds, "No, no, no, no!"(8). Stephens emphasizes the first "no," eyes wide open; each subsequent "no" follows faster upon the other. He suggests prison as a more pleasant alternative to again facing Goneril and Regan. Regan passes bitter judgment on the mirthful quality of Stephen's Lear when she later states, "Jesters do oft prove prophets" (V, ii, 72). Armored soldiers roughly escort Lear and Cordelia off stage. Clearly Lear's wish for them to "sing, and tell old tales, and laugh at gilded butterflies" (12-13), will never come to fruition.

The next and final time we see Lear, his family is re-assembled, all dead, and he the last to go. Stephens' Lear does not possess the strength to carry Cordelia's corpse unaided at the end of this scene. He is assisted by two soldiers. After his futile attempts to find breath in Cordelia, Lear sees a light, literally, in the form of a small spot-light above the upper balcony. He dies, his heart overwhelmed by the weight of Cordelia's death.

Lear's entire family is reassembled as Goneril and Regan's corpses rest on the giant cornice flown in from above, which has served as part of the set throughout. The tableau is one of piteous death: the death of a family who, after a trial by fire, finally had a chance.

Lear undergoes the most dynamic metaphorical and physical journey of the fathers analyzed in this study, and Stephens' portrayal is a painful and triumphant

exploration of that journey. Stephen's Lear learns his mistakes. Abigail McKern's Cordelia powerfully represents the distillation of Lear's positive attributes, while Dale and Quayle represent Lear at his worst. They push him too far, but serve to teach him a much-needed lesson. Unfortunately, he misses his chance to implement his lesson. At his death he is little like the *senex iratus* we liken him to, but he pays dearly for that transformation. This production likewise fits the general stage history progression of revealing more human, more believable fathers and daughters. Lear's family problems can be traced to him, but he learns his lesson, painfully, and at the production's end, we mourn his death and his lost chance for redeeming himself as a father.

"O brave new world."(V, i, 183)
Sam Mendes & Alec McCowen
The Tempest

Alec McCowen's Prospero in Sam Mendes' 1993 RSC production of The Tempest is a less angry Duke of Milan than has been seen on the RSC stage in the past few years. McCowen's portrayal presents a more bookish Prospero who along with making true his own claim that "my library was dukedom large enough"(I, ii, 109-10), also reveals a man more concerned with being a good parent than regaining his dukedom and exacting revenge. Paul Lapworth of the *Stratford-upon-Avon Herald* asserts that, "Alec McCowen makes a welcome return to Stratford as a Prospero whose whole-hearted dedication to his daughter helps obscure other truths from his observation."[7] Richard Edmonds of the *Birmingham Post* says that McCowen "gives us a warm and human Prospero who never lets us forget that he is father to Miranda as well as Island Magus."[8] Sarah Woodward's Miranda has inherited this Prospero's intelligence, adding to it a liveliness that makes Prospero's concerns over protecting her chastity warranted and believable. The pair presents a happy island father/daughter duo. McCowen's Prospero sheds the doom and gloom of many of his on-stage predecessors, including Gielgud's last two appearances as Prospero, in deference to a more benevolent Prospero far more concerned with seeing that his daughter is written into a 'happily ever after' ending than regaining his lost political power.

Act I, scene ii -- The expository scene

We first meet both Prospero and Miranda in Act I, scene ii. McCowen walks downstage, descending first from a large, rickety ladder, surrounded by stacks of books and reminiscent of those ladders found in high-shelved libraries. Prospero

has stood aloft the ladder overseeing Ariel's delivery of the opening tempest at sea. Prospero's cell in this production is quite simple. Anthony Ward's bare set consists of a rough wooden table at stage right, stacked with several large tomes; a rough urn-like vase holding a bouquet of bright sunflowers adorns the table. A straight-backed wooden chair completes the furnishings of Prospero's "full poor cell"(20). We get a closer look at McCowen as he comes downstage. His "magic garment" looks like an ornate, intricately woven, floral, Victorian bath robe (see photographs). Underneath, he wears plain black pants and a starched white dress shirt; with his well-groomed beard and white hair, this Prospero looks like a well-to- do professor. John Gross of the *Sunday Telegraph* describes him as a "Victorian drawing-room magician."[9]

Miranda enters while Prospero walks downstage, crosses to downstage left and peers out across the audience with a spy-glass. She stands atop a large wicker props basket as she relays her concern for the souls aboard the tempest-tossed ship. She is costumed in a simple, homespun "dress" of coarse cloth underneath which she wears tan pedal pushers. Prospero, a bit removed from his daughter, stands near the table as he allays her fears with gently-spoken words. She crosses to him and he engulfs her in a warm embrace as she buries her head in his chest.

When Prospero asks her assistance, "Lend thy hand,/And pluck my magic garment from me"(23-24), Miranda crosses behind him, removes his robe and then places it on the table. Prospero faces her, wiping her tears as he instructs her to "Wipe thou thine eyes; have comfort"(25). With his arm around her shoulders, he walks her back to her lookout point, explaining the provisions he has taken to insure the passengers' safety. He commands her to sit, which she does, on the rough wooden planks of the raked stage floor as he begins his explanation of how he and Miranda arrived on the island. He stands before her as he has undoubtedly done these past twelve years as Miranda's tutor.

She listens intently and with animation revealing herself to be as hungry for learning as her bookish, professorial father. Her father, fully in 'school teacher mode,' makes certain of her attentiveness by thrice questioning if she is listening. He is as eager to serve as a good teacher to his daughter as she is to be a diligent pupil. As Prospero relates his tale, those of whom he speaks -- Antonio, Alonso and Gonzalo -- appear from behind a Japanese-style screen, upstage center. Their costumes indicate nineteenth-century details with courtly dress consisting of knee breeches, and mid-riff jackets simply and handsomely trimmed with gold. Miranda does not see these visions; rather, they are for the audience's benefit.[10] Miranda remains intently focused on her father and the amazing story that he tells her.

Once he completes his tale, Prospero crosses to his table, picks up the crooked wooden walking stick which serves as his 'magic wand,' and enchants Miranda to sleep with a single pass of his staff: "thou art inclined to sleep....I know thou canst not choose"(186). She awakes when her father gently bids her to do so, helping her up from the floor, "Awake, dear heart, awake!"(305). She sleepily rubs her eyes, yawns, and stretches as she explains her sudden narcolepsy to herself and her father: "The strangeness of your story put/Heaviness in me"(306).

Miranda, fully awake, crosses behind her father and clutches his shoulders as she informs him that Caliban is "a villain, sir,/ I do not love to look on"(309-310). They approach the props basket at stage left, from which emanates the booming voice of David Troughton's Caliban: "There's wood enough within"(314). Prospero raps on the basket with his staff, commanding Caliban forth while Miranda timidly remains behind her father. When Caliban erupts from inside the basket, Prospero and Miranda maintain their distance, Prospero keeping his staff, both a magical and a physical threat to Caliban plainly in front of him. Troughton's Caliban appears more flesh than fish: shirtless with a cleanly-shaven, bald head, blackened eyes, and

pale skin; the only thing truly monstrous about this Caliban are the extraordinarily long fingernails on his left hand.

Miranda proves less timid later in the scene; tiring of Caliban's temper tantrum, she rushes at him from across the stage and puts him back into his proper, servile place, spitefully delivering, "Abhorred slave,/Which any print of goodness wilt not take thee,/Being capable of all ill!"(351-353). Caliban backs down, and this time it is his turn to cower, as he seeks to hide behind his prop basket home. Woodward's Miranda reveals through this action to possess her father's brain as well as some physical presence. Contained also in Miranda's scolding of Caliban is a reminder that she has served as Caliban's schoolteacher. Kate Kellaway of the *Birmingham Observer* says of Miranda in her review, "Like Prospero, she's a bit of a schoolteacher. When she scolds Caliban we see the family likeness."[11]

Caliban sulks away, and the love plot of The Tempest heats up with the entrance of Mark Lewis Jones as Ferdinand.[12] Miranda is immediately enthralled with this, the first man she has ever seen besides her father and Caliban. Woodward and Jones, both in their early twenties, make a physically compatible couple. Their immediate attraction to one another is wholly believable, giving credibility to Prospero's overly-protective reaction. Prospero slyly looks to the audience as he playfully discredits Ferdinand. Prospero reveals his true motives during magical pauses in the action in which the other characters on stage freeze in time. Prospero wants Miranda and Ferdinand to get together. Ferdinand is an excellent match for Miranda, both politically and otherwise, and McCowen's Prospero displays an obvious and immediate liking for his future son-in-law. McCowen displays a genuine concern for his daughter's chastity, not a maniacal obsession. He playfully intercedes between Miranda and Ferdinand, but with a realistic purpose in mind.

Act III, scene i -- The patient log-man

McCowen continues forcing the young couple to 'jump through hoops' in Act III, scene i. As the scene opens we see Jones bearing significantly-sized logs, about four feet in length and two feet in diameter, from offstage right, and piling them downstage left. He takes a brief pause, resting on a squat upright log, downstage center. He no longer appears in the regal splendor of his court costume of I, ii. Rather, he appears in his shirt sleeves, hard at work completing the manual labor Prospero has demanded of him. As he thinks of Miranda, "My sweet mistress/ Weeps when she sees me work"(11-12), he is inspired to return to his labors. He is back hard at work when Miranda enters; Prospero silently slips in behind her and observes the scene unnoticed from downstage right, near the exit. Jones attempts to move the stump he was formerly sitting on, but finds it heavier than expected. He obeys Miranda's hest to sit down and rest (23), plopping down upon the stage floor. She then sets to his labors, picking up the former log he found too heavy and moving it with ease. Jones stares amazed at this feat of strength which proves an exceptionally good laugh for the audience. Miranda stands confidently by the log pile, hands on her hips as she accurately delivers,

> It would become me
> As well as it does you; and I should do it
> With much more ease; for my good will is to it,
> And yours it is against. (28-31)

Witnessing the young couple's interaction, Prospero shares his feelings of triumph with us in aside, "Poor worm thou art infected!/This visitation shows it"(31-32).

Miranda shows her compassion to Ferdinand as she approaches him, and tentatively feels his sweaty brow saying, "you look wearily"(32). Ferdinand gently

takes her hand in his as he asks her name. She responds reflexively, then snatches her hand away from him, backing up several steps and covering her mouth as if she wished she could recall the word. She laments, "O my father,/I have broke thy hest to say so!"(36-37). Although Woodward is genuinely repentant, and even disturbed at disobeying her father, she is quickly and effectively calmed by Jones's pursuance of his love suit. Ferdinand kneels before her, taking her hand in his as if proposing as he delivers, "I am in my condition...."(59 and ff.). She looks him squarely in the eye and asks, "Do you love me?"(67) while her father grins and nods proudly from a distance. He has taught his daughter well, and she has heeded the lesson. He is likewise pleased with Ferdinand's reply. Prospero expresses his pleasure in his aside:

> So glad of this as they I cannot be,
> Who are surprised withal; but my rejoicing
> At nothing can be more. (92-94)

Thus Prospero 'returns to his book' to complete his spell for the young lovers.

Act IV, scene i -- The betrothal

Prospero gladly rewards Ferdinand for his patient labors with Miranda's hand. He apologizes humbly for his 'austere punishment' as he joins the hands of the young lovers in a mock wedding ceremony. Although McCowen appears tentative at releasing his daughter, he appears thoroughly pleased with the match he has chosen for his daughter. He is well on his way to writing Miranda into a 'happily ever after' as he gives her in betrothal to the prince.

Prospero shows a tongue-in-cheek concern for Miranda's chastity, while conveying enough seriousness in his charge to Ferdinand to protect Miranda's "virgin knot." Michael Billington describes Woodward's Miranda as "unusually

randy"[13] while Benedict Nightingale asserts that, "Sarah Woodward plays Miranda's innocence not as a passive, bashful trait, but as the delightful combination of curiosity, directness, and excitement it should be."[13]

Prospero bestows a 'wedding gift' on the couple in the form of some magic. His conjuring of the betrothal masque in this production further establishes McCowen's desires to insert Miranda into a fairy tale. Prospero previews the masque with a Pollock's toy theater that, immediately after, appears in life-size to the amazement of Ferdinand and Miranda (as well as the audience). Iris, Ceres, and Juno deliver the operatic masque in ornate dresses which on closer examination are 'paper' dresses, with inky text spread across the folds of their elaborate costumes. Their appearance personifies a classical education, which presumably Miranda has received from her bookish father. Enchanted with Prospero's masque, Ferdinand and Miranda gladly obey his order to maintain silence. The Masque disintegrates when Prospero, simultaneous with the audience, recognizes one of the reapers as Caliban. Prospero remembers the plot against him, and angrily dissolves his spell, Iris, Ceres, and Juno disappear into the folds of an upstage curtain while the giant Pollock's Theatre quickly returns to the flies from whence it came. Prospero conveys visible anger at Caliban foiling his lovely masque. Miranda expresses her amazement, both in line and concerned facial expression, when her father begins acting so strangely. She exits, escorted by Ferdinand. As Miranda exits, she looks over her shoulder with an expression of concern on her previously happy and excited face.

Prospero's anger at the close of IV, i quickly diffuses. McCowen, angry at himself more than anything else, pounds on his brain as penance for nearly forgetting Caliban's rebellion. It is this same type of blind focus that caused Prospero to lose his dukedom initially, and he fears that once again becoming too involved

with his books and magic could cost him something more dear this time: the plans laid for his daughter's marriage.

Act V, scene i -- "O brave new world!" (183-184)

Prospero reveals the young couple playing chess behind the Japanese screen in the play's resolution, Act V, scene i. Miranda and Ferdinand are seated, as is the chess board, on stacks of large books. Ferdinand is again attired in his regal splendor. Miranda now wears a simple, long dress over her previous costume. Thus her tomboy youth still lurks beneath her more feminine bride-to-be costume (see photograph). Miranda and Ferdinand are ready for the "brave new world" they are about to enter; both share an innocence and excitement about life. They seem wary, however; their parents have raised them well. Alonso and Prospero gladly receive each other as in-laws, equally impressed it seems with their child's choice of life-mate.

McCowen's domestic Prospero closes the play by releasing Ariel and begging the audience's applause. He has served his daughter well, and thus merits our release. McCowen's bookish Prospero reveals a far less angry father than most. His daughter inherits his intelligence and he knows this. He releases her into adulthood and marriage with the satisfaction that he has performed his role as father quite well, with little trace of heavy-handedness anywhere. Mendes has successfully launched The Tempest into its own "brave new world" by exploring Prospero's fatherhood to a much greater extent than previous productions. The departure away from an angry political play reveals Prospero to be a much more human and warm character. This production makes full use of Prospero's human credibility by presenting a mirror of equally warm humanity in Miranda and also in the relationship she and her father share.

Notes

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[1] David Thacker. "Understanding Shylock." *The Sunday Times* , 13 June 1993.

[2] Thacker.

[3] Nightingale, Benedict. *The Times* , 7 June 1993.

[4] Thacker.

[5] I feel it important to note that I significantly part company with the reviewers' overall "take" on this production's power. I viewed the production twice, both times relatively late in its run. It is my belief that some of the deficiencies the reviewers allude to were corrected by the time I saw the production, not least, Stephens' recovery from an infected foot which caused him to be pumped full of antibiotics and notably lethargic on the production's delayed opening night. Additionally, the two nights I viewed revealed radically different tempos: the first night I viewed, 22 November, lasted well over three and a half hours while the second viewing on 10 December came in just under three hours and fifteen minutes.

[6] Royal Shakespeare Company Education. "King Lear Production Pack."

[7] Paul Lapworth. *Stratford-upon-Avon Herald* , 20 August 1993.

[8] Richard Edmonds. *Birmingham Post,* 12 August 1993.

[9] John Gross. *Sunday Telegraph* , 15 August 1993.

[10] No doubt Mendes uses this device for the numerous A-level students attending the RSC production as The Tempest was a requisite portion of the 1993 secondary school A-level exam.

[11] Kate Kellaway. *Birmingham Observer* , 12 September 1993.

[12] Jones' Ferdinand unfortunately goes a long way in supporting Prospero's claim that "To the' most of men this is a Caliban"(I, ii, 481), particularly in comparison

with some of the courtiers in attendance with Alonso. Jones speaks passing verse, but lacks the physical presence to make such a virile and attractive Miranda as Woodward's go 'gaga.'

[13] Michael Billington. *Guardian* , 8 August 1993.

Above: Shylock (David Calder) and Jessica (Kate Duchêne), Act II, scene v of the RSC's 1993 Merchant of Venice

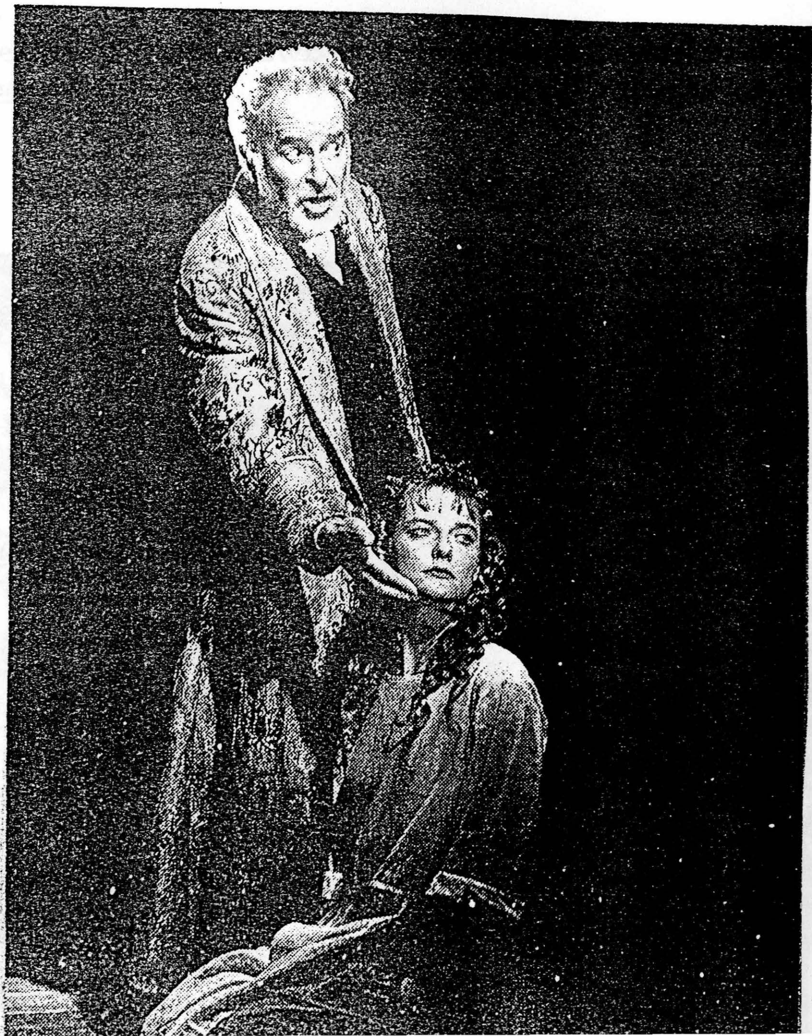
Right: Sheelagh Keegan's multi-level glass and chrome set for the RSC's 1993 modern-dress The Merchant of Venice.

Costume sketches for Lear's daughters in Act I, scene i of the RSC's 1993 King Lear. Left to right: Goneril (Janet Dale), Regan (Jenny Qualye), and Cordelia (Abigail McKern).

Above and below: Lear (Robert Stephens) and Cordelia (Abigail McKern).
Right: Costume sketch for Lear.

Above: Prospero (Alec McCowen) and his books in the RSC's 1993 The Tempest.

Right: Prospero (Alec McCowen) and Miranda (Sarah Woodward) in the RSC's 1993 The Tempest.



Above: The betrothal masque: Act IV, scene i, of the RSC's 1993 The Tempest.

Below: Miranda (Sarah Woodward) and Ferdinand (Mark Lewis-Jones) play chess in Act V, scene i of the RSC's 1993 The Tempest.

Conclusion

"The show must go on" they say in theatrical circles. The journey, too, must go on. And so it does. As Shakespeare's texts continue to be read and produced his dramas are given new life -- they travel from the two dimensional, black and white words of a text to the realization of readers', directors', and actors' inspired dreams.

As new productions of The Merchant of Venice, King Lear, and The Tempest continue to turn up everywhere from London and New York to small town U.S.A., new and unwritten chapters are added to this study. I hope that the 'beginning of a journey' that this study represents was as enjoyable to read as it was for me to research and write. Because there can never be an end to exploring the possible interpretations and presentations of Shakespeare's fathers and daughters in The Merchant of Venice, King Lear, and The Tempest, it is only temporarily that I borrow Prospero's words to conclude, "Thus our revels *now* are ended."

Appendix A: A Brief History of The Royal Shakespeare Company

In addition to providing the stage histories pertinent to the fathers and daughters of these three plays, I believe a basic understanding of the Royal Shakespeare Company's history may prove useful in assessing its 1993 productions. What follows is a brief history of the RSC -- how it came into being and the driving philosophies behind the organization from its beginnings to the present.

Historically, the close of the nineteenth century included the beginnings of the Stratford-upon-Avon Shakespeare festivals. Sally Beauman details the birth of the Stratford festivals and their eventual growth into what is today the Royal Shakespeare Company in The Royal Shakespeare Company: A History of Ten Decades.

In 1864, the Tercentenary year of Shakespeare's birth, the first festival was held, organized and financed by Edward Fordham Flower and his son Charles. Edward Flowers was the town Mayor, as well as the founder and owner of Stratford's local brewery. Several Shakespearean plays were performed in their entirety. Also included on the program was the trial scene from The Merchant of Venice. This first festival did not prove the commercial success its planners had hoped it would be, but Charles Flowers remained undaunted. He continued to foster a dream of producing outstanding Shakespeare in the Bard's hometown.

In 1879 he came a step closer to his dream, opening the Shakespeare Memorial Theatre on 23 April of that year with a performance of Much Ado About Nothing. Several other plays were performed on subsequent evenings, comprising the second Stratford Shakespeare Festival. Flowers

gathered together London stage dignitaries for these performances, but his dream was to establish a permanent company based in Stratford-upon-Avon. He was a radical thinker as all theatre at the time operated under actor-managerships.

In 1885, Flowers appointed Frank Benson, then twenty-six, to head the company for the now annual festival. Benson maintained the operation of the company through an actor-manager model. Under his energetic leadership, Stratford productions began to be seen as less of a provincial lark, and more of a respected representative of Shakespearean dramaturgy.

By the beginning of the twentieth century, Shakespeare's texts were firmly re-established for The Merchant of Venice, King Lear, and The Tempest, rather than the adaptations that had come before. The years to come, leading up to World War I saw the end of the actor-managers. To their credit, the actor-managers returned Shakespeare's texts to the stage. The likes of Tree and Benson continued the traditions begun by Irving in producing visually ornate productions, the "Theatre Theatrical" as J.C. Trewin calls it in his comprehensive history Shakespeare on the English Stage 1900 - 1964. The actor-managers also defined the production of these three plays. Shylock was firmly established as a tragic figure and the star of The Merchant of Venice. Although the details do not exist to support this assertion, I speculate that the more loving the relationship displayed between Shylock and Jessica, the greater the pathos these actors could elicit from the audience. King Lear was well established with Lear a tired old man, greatly wronged by his villainous daughters, and The Tempest was more a play about Prospero, an angry, wronged Duke and magician than as Prospero the father of Miranda. A lack of new artistic exploration plagued these plays leading up to World War II. They were still regularly produced in London and on the

stage at Stratford, and although continued to be popular and well acted, innovation had come to a virtual stand-still by the 1920's.

Just before the Second World War, acting companies, with directors not actor-managers, began to emerge. The actor-manager system remained in place in Stratford until the reins passed from Benson to William Bridges-Adams in 1919. According to Beauman, "From 1919 onwards the Memorial Theatre [Stratford] was always to have its own resident company in one form or another, and would never have to depend again on the services of an outside touring company such as Benson's."[1] Bridges-Adams represented Charles Flowers' long-held dream for the head of his Stratford company; he was, according to Beauman, "that child of the new age, the producer, or director."[2]

Advances in transportation technology brought greater and greater audiences to Stratford-upon-Avon for the annual festivals. These audiences witnessed Bridges-Adams revolution in theatre management in which he staged productions with an ensemble company, and 'not one star and twenty sticks.' From the outset Bridges-Adams knew that the eyes of the theatrical world were fixed upon him and his work at Stratford. Thus began the era that continues today of inspired readings and re-readings of Shakespeare's texts, not to adapt them, but to discover as many of the production possibilities in Shakespeare's original texts. While innovation flourished in Stratford, the old, tried and true methods of Shakespearean performance fostered by the actor-managers continued to hold London's stages.

At the end of World War II the world looked at itself with new eyes. Nothing could be seen exactly as it had before. The same was true even of Shakespeare. What Bridges-Adams had begun in Stratford continued, spreading also to London. There is a first time for everything, and this was

indeed the first time that theatrical tradition moved from Stratford-upon-Avon to London's West End. The Stratford Shakespeare festivals continued to grow in quality and respectability as its leadership passed through several directors over the next several years . In 1960 the festivals ended. The idea for ongoing production of Shakespeare's plays, as well as contemporary drama was hatched in the mind of the newly-appointed director Peter Hall in 1958, and in 1960 Hall chartered the Royal Shakespeare company and began producing Shakespeare's plays year-round in Stratford-upon-Avon.

At the time of his appointment the young Peter Hall, then only twenty-nine, dreamed big. Himself a Cambridge graduate, he stocked the RSC's director chairs with a veritable Cambridge brain trust of talented directors including Peter Brook, Clifford Williams and John Barton. Hall established a London home for the RSC at the Aldwych, thus making the RSC the *de facto* national theatre and essentially pulling the rug out from underneath Olivier's plans for a National Theatre based at the Old Vic.

Maintaining talented actors to round out the company proved a significant challenge. But Hall accomplished the daunting task with much aplomb. He was able to secure actors like Gielgud, Olivier, and Scofield for leading roles while raising his own crop of future stars such as Irene Worth, Diana Rigg, Tony Church, Ian Richardson, Eric Porter, and Ian Holm. The Shakespearean spotlight at the end of 1960 had a firm double focus on both Stratford-upon-Avon and London's West End, establishing the RSC's artistic credibility.

By 1965 the RSC was firmly established as England's leading repertory company for Shakespearean drama. Stability was also relatively present with artists remaining committed to the company and the actors and directors continuing to produce intelligent and commercially successful work. After

1965, however, the company began to lose steam. The work began to decline according to Beauman who quotes Peter Brook's concerns over the company's lack of unified direction: "The artistic aims were fulfilled with the *Wars of the Roses* [in 1964]. After that the company had no target ahead of it."[3]

In 1968, Trevor Nunn replaced Peter Hall as the Artistic Director of the RSC. Nunn, also a Cambridge graduate, was a year younger than Hall when he rose to the helm of the RSC at only twenty-eight years of age. Many members of the company, including Nunn himself had doubts about his leadership capabilities. He proved up to the challenge, however. Nunn adopted the words of Frank Benson from 1905 as his credo for the overall vision of the RSC: "to train a company, every member of which would be an essential part of a homogenous whole, consecrated to the practice of the dramatic arts and especially to the representation of Shakespeare."[4]

Under Nunn's directorship the RSC expanded, beginning National tours and adding a six-week season at Newcastle beginning in 1977. In 1978, Terry Hands was appointed Joint Artistic Director along with Nunn. A new London home began construction under Nunn and Hands' combined leadership, and in 1982 the RSC moved into that new home at the Barbican Centre. The RSC was expanding in Stratford as well, acquiring a smaller staged warehouse theatre, the Other Place and a corresponding theatre in London, The Pit.

In 1987, Terry Hands became the sole Artistic Director of the RSC. He maintained Nunn's and Benson's vision for a synthetic company built around a core of actors, directors, designers and others billed "Associate Artists." As under Hall and Nunn, the individual directors continued to determine the production style of the plays as well as to exercise significant input in the choice of any given season's plays. Similarities on the whole,

however, are seen in the incorporation of scholarly exploration of the plays, painstaking attention to the speaking of Shakespeare's poetic verse, and preference for essentially bare-stage settings.

The above traditions continued in place as the leadership shifted to Adrian Noble in March of 1991. Touring has continued and in fact has expanded under Noble's leadership. Noble leads by example with consistently brilliant readings of Shakespeare's plays.[5] The programs for the 1993 season still include Frank Benson's 1905 quote showing, in the RSC's own words that "despite its growth from Festival Theatre to international stature, the aims of the RSC are in essence much the same today as those expressed by Frank Benson in 1905."[6]

Notes

[1] Sally Beauman. The Royal Shakespeare Company: A History of Ten Decades. Oxford: Oxford University Press, 1982. 68.

[2] Beauman. 72

[3] Beauman. 262

[4] Quoted from the 1978 program for The Merchant of Venice, on file at the Shakespeare Centre Library, Stratford-upon-Avon.

[5] As an example unfortunately unrelated to Shakespeare's fathers and daughters in this context, Nunn's production of The Winter's Tale has transferred from Stratford to London, to a national tour of Britain, and later embarked upon an international tour.

[6] Program Note, RSC 1993 Stratford-upon-Avon and London Seasons' Programs.

Appendix B: Partial cast lists of productions discussed

RSC 1965 The Merchant of Venice

Director:	Clifford Williams		
Shylock:	Eric Porter	Jessica:	Katharine Barker
Portia:	Janet Suzman		
Antonio:	William Squire	Bassanio:	Porter McEvery

National Theatre (Old Vic) 1970 The Merchant of Venice

Director:	Jonathan Miller	Designer:	John Bury
Shylock:	Laurence Olivier	Jessica:	Jane Lapotaire
Portia:	Joan Plowright		
Antonio:	Anthony Nicholls	Bassanio:	Jeremy Brett

RSC 1978 The Merchant of Venice

Director:	John Barton		
Shylock:	Patrick Stewart	Jessica:	Avril Carson
Portia:	Marjorie Bland		
Antonio:	David Bradley	Bassanio:	John Nettles

RSC 1993 The Merchant of Venice

Director:	David Thacker		
Shylock:	David Calder	Jessica:	Kate Duchêne
Portia:	Penny Downie		
Antonio:	Clifford Rose	Bassanio:	Owen Teale

RSC 1962 King Lear

Director:	Peter Brook	Designer:	Peter Brook
Lear:	Paul Scofield		
Goneril:	Irene Worth	Albany:	Peter Jeffrey
Regan:	Patience Collier	Cornwall:	Tony Church
Cordelia:	Diana Rigg		
Gloucester:	Alan Webb		
Edmund:	James Booth	Edgar:	Brian Murray

RSC 1968 King Lear

Director:	Trevor Nunn		
Lear:	Eric Porter		
Goneril:	Shelia Allen	Albany:	Terence Hardiman
Regan:	Susan Fleetwood:	Cornwall:	Patrick Stewart
Cordelia:	Diane Fletcher		
Gloucester:	Sebastian Shaw		
Edmund:	Norman Rodway	Edgar:	Alan Howard

RSC 1976 King Lear

Director: Trevor Nunn (with John Barton and Barry Kyle)

Lear:	Donald Sinden		
Goneril:	Barbara Leigh-Hunt	Albany:	Richard Durden
Regan:	Judi Dench	Cornwall:	John Woodvine
Cordelia:	Marilyn Taylerson		
Gloucester:	Tony Church		
Edmund:	Robin Ellis	Edgar:	Michael Pennington

RSC 1993 King Lear

Director:	Adrian Noble	Designer:	Anthony Ward
Lear:	Robert Stephens		
Goneril:	Janet Dale	Albany:	John Normington
Regan:	Jenny Quayle	Cornwall:	Simon Dormandy
Goneril:	Abigail McKern		
Gloucester:	David Bradley		
Edmund:	Owen Teale	Edgar:	Simon Russell Beale

1957 "RSC" Tempest

Director:	Peter Brook	Designer:	Peter Brook
Prospero:	John Gielguld	Miranda:	Doreen Aris

1974 National Theatre The Tempest

Director:	Peter Hall	Designer:	John Bury
Prospero:	John Gielguld	Miranda:	Jenny Agutter

1982 RSC The Tempest

Director:	Ron Daniels	Designer:	Maria Bjornson
Prospero:	Derek Jacobi	Miranda:	Alice Krieg

1993 RSC The Tempest

Director: Sam Mendes   Designer:

Prospero: Alec McCowen   Miranda: Sarah Woodward

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NB: All quotations of Shakespeare's texts are from the Signet Classic Versions of William Shakespeare's King Lear, The Merchant of Venice, and The Tempest.

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About the Author.

Matthew Hansen was born in the small town of Lindsborg, Kansas. He grew up in the somewhat more exciting semi-metropolis of Fremont, Nebraska. He completed his four years of undergraduate work, attaining his Bachelor of Arts in English with Honors, at Washington & Lee University in June 1994. He was last seen in New York, working for a Madison Avenue advertising agency and avoiding being "burned alive in [his] innocent flannel suit...and [being] run down by the drunken taxicabs of Absolute Reality." (Ginsberg).

He reports that the "real world" isn't so very real, after all.