

HOFSTRA

U N I V E R S I T Y

DEPARTMENT OF DRAMA AND DANCE

PERICLES

Prince of Tyre

William Shakespeare

STUDY GUIDE

Written and compiled by

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HOFSTRA/DRAMA

1996

A Study Guide to
Hofstra University's
Department of Drama and Dance
Production
of
PERICLES
Prince of Tyre
by
William Shakespeare

March 1996

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Table of Contents

About Shakespeare	2
Title Page of the First Folio Edition of Shakespeare's Plays	2
Shakespeare's Coat of Arms	3
Shakespeare's Plays	3
Shakespeare's Theatre	4
Summary of the Story	5
The Sources of the Story	6
The Date of Composition and Special Problems With the Text of <i>Pericles</i>	6
A Few Critical Comments	7
About the Play on Stage	10
About the Play in Other Forms	15
Questions for Discussion	16
A Selected Reading List	16
Hofstra University's 47th Annual Shakespeare Festival	17

ABOUT SHAKESPEARE

Because Shakespeare is acknowledged to be the greatest dramatist and poet in the English language, a natural and burning curiosity has fired critics, scholars, and artists from the time of his death to the present day. The complete facts of his life have eluded them all because actors and playwrights of that age were not held in high esteem, and the writing of letters and the keeping of journals were not common practice.

What can be pieced together of that life has been arrived at by painstaking detective work and educated guesses. The sources of information are scanty at best, mostly drawn from four areas: 1) documents and records of the period, such as birth and marriage certificates, deeds, legal depositions, and account books; 2) traditions, anecdotes, and recollections passed down through the years, some of very dubious validity; 3) literary references by other authors; and finally 4) conclusions that might be drawn from Shakespeare's writings themselves.

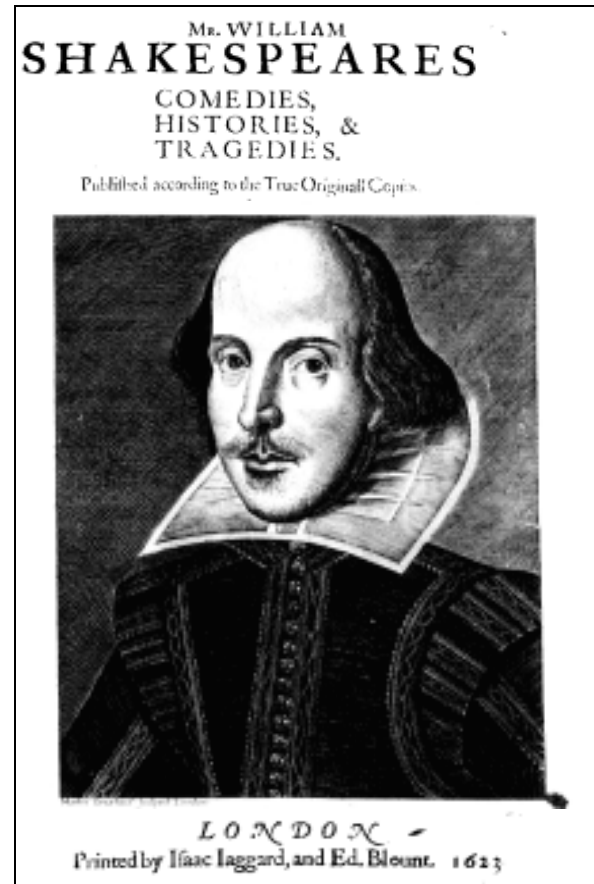
We can be relatively sure that Shakespeare was born about three days before his April 26, 1564, baptism to John Shakespeare and Mary Arden Shakespeare in Stratford-on-Avon, a market town of about 2,000 people in Warwickshire. We know that the playwright was the third child after two daughters died in infancy and that five more children followed. John Shakespeare was a wool dealer and glovemaker in Stratford who became a prominent borough official and civic leader until about 1577, when he experienced financial difficulties and dropped out of public life.

There is no secure information about Shakespeare's schooling—a sore point with many snobbish critics who cannot conceive of a person who has not gone to college writing as elegantly and knowledgeably as Shakespeare did. It is assumed that he went through the Stratford grammar school from the age of six until his sixteenth year. Days were long at school, from five or six o'clock in the morning until five in the evening, six days a week. Latin and Greek were certainly taught, and there Shakespeare must have come into early contact with the Roman plays of Seneca, Plautus, and Terence which found their way into his own works as did the poetry of Ovid, Virgil, and Horace and the histories of Caesar and Livy. By any contemporaneous or modern estimation, Shakespeare must have been an educated man. As Dryden observed, "He was naturally learned; he needed not the spectacle of Books to read Nature; he looked inwards and found her there."

The first real concrete record of Shakespeare's activities does not surface until 1582 when he was 18, at which time a marriage license was issued to him and Anne Hathaway, a woman eight years his senior from a tiny neighboring village. Five months after they were married, their first child Susannah was born, followed in 1585 by the birth of twins, Hamnet who died at the age of eleven, and Judith who died in 1662, eight years before the death of Shakespeare's last descendant.

Seven years after the birth of the twins, Shakespeare's name occurs in connection with the first of his plays produced in London. It is reckoned that he left Stratford around 1587, but what he did in those years is pure conjecture. Some legends say he was a schoolmaster; others claim he got into an altercation with a local squire for poaching deer and had to flee; still others maintain that he

went off to join a touring company of players. We shall never know.



Title page of the First Folio Edition of Shakespeare's plays with the famous Martin Droeshout engraving, 1623.

In 1592, however, in a dying warning to fellow playwrights, Robert Greene attacked Shakespeare as "an upstart crow" and firmly established him as the successful author of the three history plays, *Henry VI, Parts One, Two, and Three*. By then it was assumed that Shakespeare had already also written and had seen productions of *The Comedy of Errors*, *Richard III*, *The Taming of the Shrew*, *The Two Gentlemen of Verona*, *Love's Labour's Lost*, and the bloody but popular tragedy of *Titus Andronicus*.

Between 1592 and 1594 the theatres were closed on account of plague, and Shakespeare turned to poetry, composing *Venus and Adonis*, *The Rape of Lucrece*, and probably the 154 sonnets.

When the theatres reopened, Shakespeare had become a stockholder in the Lord Chamberlain's Men, so called because it was under the patronage of England's Lord Chamberlain. It was one of London's two major theatre companies. Four years later the theatre moved to the other side of the Thames and opened the Globe, where ultimately most of the great tragedies were presented.

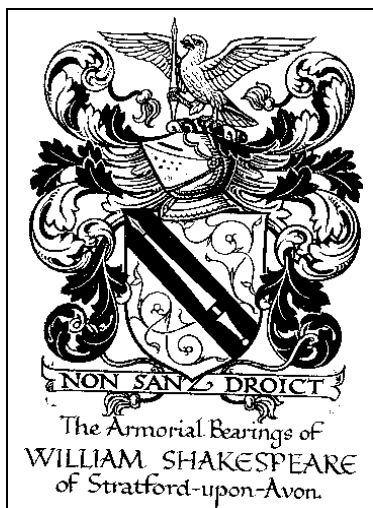
During the period 1594 to 1600, with the production of *A Midsummer Night's Dream*, *The Merchant of Venice*, *Romeo and Juliet*, as well as the two parts of *Henry IV*, among others, the theatre company prospered and Shakespeare became a man of means. He lived in a fine home in London and purchased the largest house in Stratford. He was granted a coat of arms acknowledging him as a "gentleman," an honor coveted but never achieved by his father because of money problems.

By the turn of the century Shakespeare had written his major romantic comedies: *As You Like It*, *Much Ado About Nothing*, and *Twelfth Night*; and with the accession of James to the English throne after the death of Elizabeth in 1603, the Lord Chamberlain's Men were taken under the monarch's wing, calling themselves thereafter the King's Men. Many of the plays were then performed at Court, and in 1608 the company was able to open a second theatre, the Blackfriars, indoors and mainly for the upper classes, which allowed Shakespeare to turn to more subtle themes and pastoral romances, including *Pericles*, *Cymbeline*, *The Winter's Tale*, and *The Tempest*.

Shakespeare's reputation as a fashionable writer by then, however, was perhaps beginning to wane, or he lost enthusiasm for the bustle of London life. In 1611 he retired to Stratford returning pen to paper only to compose *Henry VIII*, a pageant, which by stage accident occasioned the burning of the Globe in 1613 at its premiere performance. He is also reputed to have collaborated in the writing of a minor play titled *Two Noble Kinsmen*.

Apparently he died on his birthday in 1616, some say as the result of contracting a "fever" after drinking with some of his playwright friends. His grave is marked by a stern and ominous warning, supposedly composed by the Bard himself, adding to the mystery surrounding his life but perhaps merely posted to keep his remains from being moved as was often done:

Good frends for Iesus (Jesus') sake forbear
 To dig the dust enclosed heare!
 Blest be ye (the) man yt (that) spares thes stones,
 And curst be he yt moves my bones.



An elaborate version of Shakespeare's coat of arms.

The motto means "Not Without Right."

SHAKESPEARE'S PLAYS

It is generally acknowledged that Shakespeare's writing for the theatre falls largely into four main periods:

1) The Early Period (about 1590-1595). The plays that fall into this group reflect Shakespeare's youthful vitality and energy, both in conception and verse. Plays from this period include *Romeo and Juliet*, *A Comedy of Errors*, *The Taming of the Shrew*, *A Midsummer Night's Dream*, and *Richard III*.

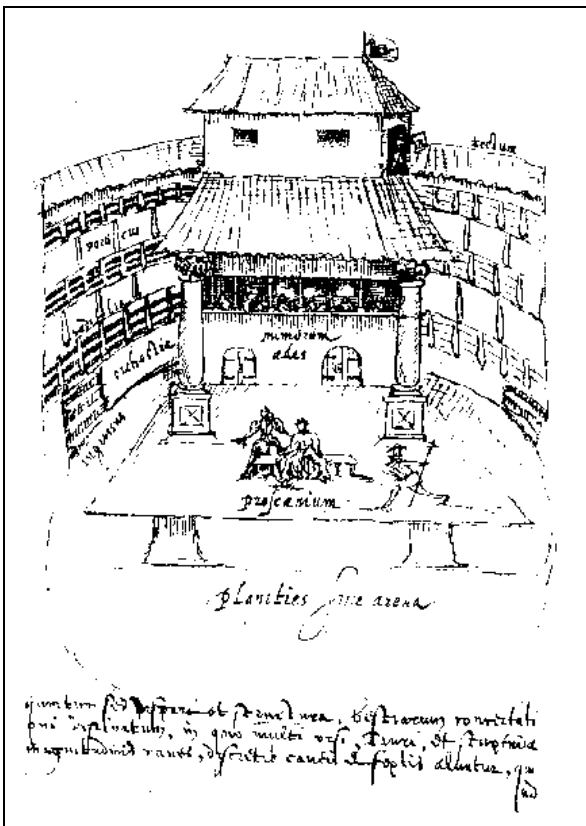
2) The Middle Period (about 1595-1600). The plays emanating from this time betray a developing dark attitude about human nature, even cynicism at times. This is characterized by *Much Ado About Nothing*, *The Merchant of Venice*, *Julius Caesar*, and *Troilus and Cressida*.

3) The Mature Years (about 1600-1607). During this period Shakespeare produced his greatest work: *Hamlet*, *King Lear*, *Macbeth*, *Othello*, and such comedies as *Twelfth Night* and *Measure for Measure*.

4) The Late Period (about 1608-1613). This era is marked by the playwright's concern with more mystical matters often set in pastoral surroundings. The difficult plays of this group include *Pericles*, *Cymbeline*, *The Winter's Tale*, and *The Tempest*.

According to Shakespearean scholar G.B. Harrison, the complete list of the plays with their approximate dates is as follows:

- 1591
 - Henry VI, Parts One, Two, and Three*
 - Richard III*
 - Titus Andronicus*
 - Love's Labour's Lost*
 - The Two Gentlemen of Verona*
 - The Comedy of Errors*
 - The Taming of the Shrew*
- 1594
 - Romeo and Juliet*
 - A Midsummer Night's Dream*
 - Richard II*
 - King John*
 - The Merchant of Venice*
- 1597
 - Henry IV, Parts One and Two*
 - Much Ado About Nothing*
 - Merry Wives of Windsor*
 - As You Like It*
 - Julius Caesar*
 - Henry V*
 - Troilus and Cressida*
- 1601
 - Hamlet*
 - Twelfth Night*
 - Measure for Measure*
 - All's Well That Ends Well*
 - Othello*
- 1606
 - King Lear*
 - Macbeth*
 - Timon of Athens*
 - Antony and Cleopatra*
 - Coriolanus*
- 1609
 - Pericles*
- 1611
 - Cymbeline*
 - The Winter's Tale*
 - The Tempest*
 - Henry VIII*



A drawing of the Swan theatre by Johannes de Witt, now in the university library at Utrecht, Holland

SHAKESPEARE'S THEATRE

With our contemporary exposure to modern theatre, television, and film, with their capacity for reproducing everyday reality so precisely and astounding us with amazing special effects, it is perhaps difficult to envision the kind of productions and the quality of imagination that Elizabethan audiences experienced when they attended a performance of *Macbeth*.

Our information about the playhouses of that time is very sketchy, derived as it is from one or two drawings, scanty stage directions, a few building specifications, contracts, and prop lists. It is clear, though, that the major plays were presented out of doors in open theatres in daylight. When nighttime scenes were called for, a few words sufficed to set the hour and the mood. Locations were also clarified by the actors' speeches. We can, therefore, assume that only the barest, most essential pieces of furniture and scenery were set—a chair, a bush, or a throne. The plays were done without intermission—many of the audience members stood throughout—and, therefore, the production had to move quickly from scene to scene in an almost cinematic way in order to achieve, as the Chorus in *Romeo and Juliet* calls for, “the two hours' traffic of our stage.”

To accommodate tombs, beds, and balconies and to allow “dead bodies” to exit without being carried off, some device was needed to permit them to be hidden or to give them some elevation from the stage level. It is therefore conjectured that there was a curtained area somewhere on the back wall of the stage area, both on the platform level and above it. Since actors often had to traverse the playing area from one side to the other, it is likely that there were entranceways or doors on either side of the stage which also served to clarify opposing forces in a play—Montagues and

Capulets, French and English armies, or rebels and loyalists. The rest of the play was performed on a large square or rectangular (we cannot be sure) area which extended out into the audience, surrounded on three sides by the spectators.

Usually stage directions in many of the texts were added later by the editors, but an early edition of *Romeo and Juliet* gives us some clues about the theatres. After Juliet drinks the potion, the script indicates, “She falls upon her bed within the curtains,” and then one assumes they are closed. After discovering and lamenting Juliet's supposed death, “They all but the Nurse go forth, casting rosemary on her and shutting the curtains.” Suggestions such as these are all that historians have to go on in determining how the plays were staged.

It is thought that the architecture of the playhouses was developed from touring companies who set up and performed at innyards against one wall of the building. Audiences could stand at ground level or watch from balconies and galleries on three sides. These galleries found their way into the structure of theatres built for the purpose of productions.

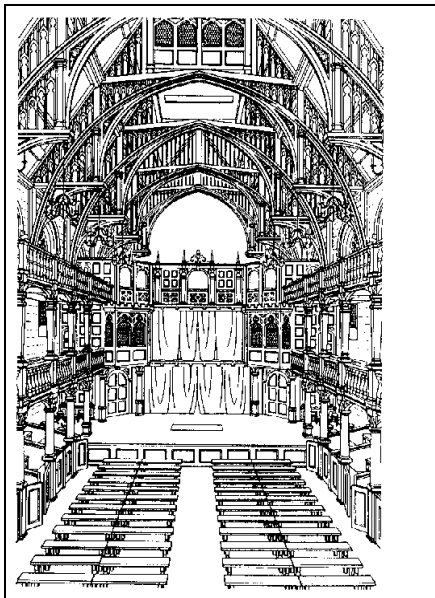


Enlarged detail of the Globe playhouse on the south bank of the Thames from a map of London published about 1625

Behind the stage was the “tiring” area (coming from the word “attiring”) where the actors could change costumes (they played more than one role because the companies were small, the casts large), where props were stored (many plays were kept in the repertory during the season and the life of the theatre), and from where music and special effects might emanate (it was a cannon explosion which started the fire that destroyed the Globe Theatre in 1613).

The stage itself was pitted with several openings (or traps) from which ghosts could emerge, in which graves could be “dug,” or characters descend. One critic suggests that the witches in their first meeting with Macbeth “vanish” through such a trap, and the apparitions in Act IV, Scene 1, appear and exit through a trap. Later in the development of the company Shakespeare worked for, an indoor theatre, the Blackfriars, was purchased. This catered to a more elite clientele, permitted performances in all sorts of weather, perhaps allowed some rudimentary lighting effects, but,

above all, acoustically gave Shakespeare the opportunity to write more subtle dialogue with more complex imagery and ideas than the direct, open, heroic speeches required by playing out of doors.



The Second Blackfriars theatre as reconstructed by Irwin Smith in *Shakespeare's Blackfriars Playhouse: Its History and Design*. (New York: New York University Press, 1964).

The act and scene divisions in the plays were later textual additions, but an audience usually knew when a major section had ended by the rhymed couplet which summarized or rounded out a series of dramatic events. For example, at the end of Act III, Thaisa has been rescued from the sea-bound casket and has been restored to life. Thinking her husband dead, she commits herself to the service of the goddess Diana, and expresses gratitude to Cerimon as the act concludes:

My recompense is thanks, that's all;
Yet my good will is great, though the gift small.

Shakespeare wrote for the company of actors who made up the Lord Chamberlain's Men, later the King's Men. Heroic roles were fashioned around the talents of their leading actor, Richard Burbage. As he grew older, the roles conceived for him also matured so that early in his career Burbage played Romeo and Hamlet, then later he assayed King Lear, Macbeth, and Othello. Will Kemp played the lower, broader, comic roles like Dogberry in *Much Ado About Nothing*. He apparently broke off with the theatre and was replaced by the more ethereal singer and dancer, Robert Armin. For him Shakespeare conceived a totally different sort of comic role more appropriate to his talents and temperament. He played Feste in *Twelfth Night*, Touchstone in *As You Like It*, and the Drunken Porter in *Macbeth*.

The women in Shakespeare's plays were all played by boys, and they must have developed great acting skills to portray such complex personalities as Juliet, Lady Macbeth, and Cleopatra. Their careers, however, were short-lived since it would have stretched believability too far to have kept them in such parts after their voices had changed in about their fourteenth year.

Shakespeare himself acted in the company, his most famous role being that of the Ghost in *Hamlet*, but his

influence as a shareholder was obviously due to the enormous popularity of the plays he supplied rather than from his distinction as a performer. Tradition holds that Shakespeare played the role of Adam in *As You Like It*. It is thought by some critics that he may have performed the role of Duncan in *Macbeth*.

The demise of the Elizabethan and Jacobean theatre occurred when violence, sex, and spectacle were substituted for an identifiable humanity in the plays, and sentimentality replaced true feeling. The acting quality no doubt also deteriorated when companies of children became fashionable; and the death knell of the most vital theatre in world history sounded when the Puritans took over the State and closed the theatres in 1642.

A SUMMARY OF THE STORY

Pericles, Prince of Tyre, comes to Antioch to guess a riddle propounded by the King. If he guesses rightly, he will win the hand of the Princess. If he guesses wrongly, he will be put to death. The riddle teaches him that the Princess is living incestuously with her father. Horrified, Pericles returns home but is forced to flee to Tharsus to escape the King's vengeance. At Tharsus, city of Cleon and Dionyza, he relieves a famine. Setting sail again, he is shipwrecked off the coast of Pentapolis, where he goes jousting at the court of King Simonides and wins the hand of Thaisa, the King's daughter.

Some months later word comes that Antiochus is dead, and Pericles is summoned home by Lord Helicanus. He sails for Tyre but tragedy overtakes him on the voyage. The ship is caught in a storm and his wife Thaisa dies in childbirth. Her body is placed in a casket and buried at sea. The casket drifts ashore at Ephesus and the body is restored to life by a physician. Thaisa, thinking her husband dead becomes a votaress of the goddess Diana. Meanwhile, Pericles reaches Tharsus and leaves his infant daughter Marina to be brought up by Cleon and Dionyza. Certain that his wife is dead, he withdraws from the world.

The years pass . . . Marina grows up and outshines the daughter of Dionyza. Jealous of Marina, Dionyza arranges the girl's murder but the plan goes awry and Marina is carried off by pirates instead and sold to the brothel at Mytilene. There, she remains a virgin by converting her clients, among them Lysimachus, Governor of Mytilene, who falls in love with her. Pericles, grief-stricken at the loss of his child as well as his wife, reaches Mytilene in his wanderings. He meets Marina there and learns that she is his daughter. The goddess Diana bids him go to her temple at Ephesus where he finds Thaisa. The play ends happily with the family reunited.

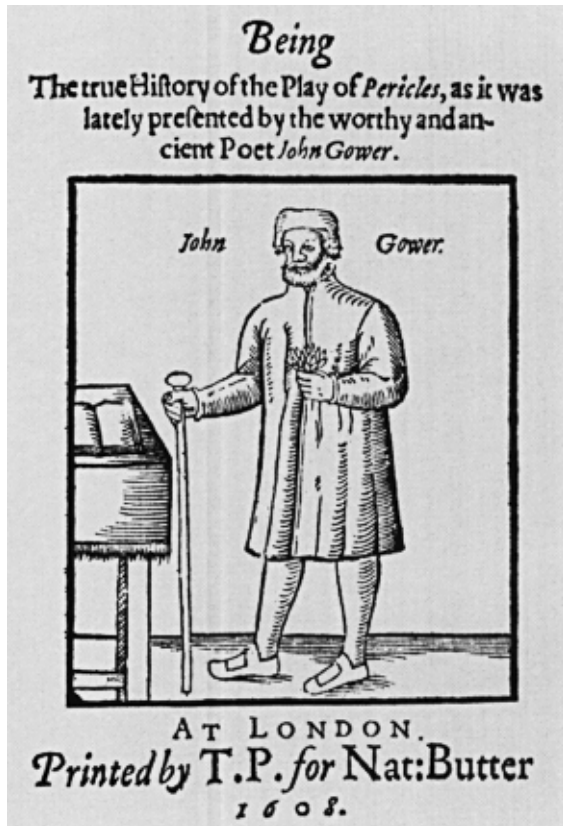
Synopsis is adapted and quoted from Stratford Shakespeare Festival Program, Stratford, Canada, 1973

Suzanne Harris offers a more succinct description of the action of *Pericles*: "A father's unremitting quest for his daughter leads him across the Mediterranean to a magical, miraculous reunion."

THE SOURCES OF THE STORY

Shakespeare's genius did not usually extend to the invention of new material to accompany his rich characterizations and relationships, his clearly devised and exciting plot and structure, and his soaring poetry. He drew his ideas from Roman, Greek, and English history and mythology, other plays, and translations of continental novellas. Often he combined different tales into a new creation.

As noted in a souvenir program published by the Royal Shakespeare Company, "The ultimate source for *Pericles* is the tale of Apollonius of Tyre, a famous Medieval legend retold by John Gower in his *Confessio Amantis*. The story also appears in Lawrence Twine's *The Patterne of Painefull Adventures* printed at least three times between 1576 and 1607. Another link with the play is provided by George Wilkins's novel *The Painfull Adventures of Pericles Prince of Tyre*. George Wilkins, who may have written some of *Timon of Athens*, seems to have had close links with Shakespeare's company. It is now thought that Wilkins's novel is based on some version of *Pericles* as a play and as such is a valuable guide towards missing elements in the play's First Quarto."



Cover of George Wilkins' version of *The Painfull Adventures of Pericles Prince of Tyre*. It depicts John Gower (c.1327-1408) who was a friend of Geoffrey Chaucer.

Suggesting another connection with *Confessio Amantis* as a likely source is the fact that John Gower, the author of that poem, is used as the "Chorus" or narrator, of the play, *Pericles*.

A.L. Rowse has offered yet another intriguing link between John Gower and Shakespeare's deceased brother, Edmund, as a possible inspiration behind the composition of the play: "The subject of *Pericles* was, as usual with Shakespeare, in the air at the time. Among other publications

the story came to mind again with a new edition in 1607 of Lawrence Twine's *The Pattern of Painful Adventures*. Shakespeare took a few touches from this into his play, but far more important to him was the version of the story which he [probably encountered] in John Gower's *Confessio Amantis*.

"We know that Shakespeare, very much a reading man, read his Chaucer; but Chaucer's contemporary, Gower, was visible to the dramatist in the neighbouring church of St. Saviour's, which dominated the whole of Southwark. His youngest brother, Edmund, another actor, was buried in the church in December 1607, with a knell which presumably the prosperous older brother paid for. Within the church a dominating visual image was the splendid monument of the old poet—who had been a benefactor of the church in his time—dating from the reign of Henry IV. There he lies in effigy, full length under a Gothic canopy, his head resting upon his three chief works, one of which is the *Confessio Amantis*, which was Shakespeare's chief reading for his play.

"We have seen that, with his unsleeping observancy, he was very conscious of monuments and tombs. In the play *Pericles* says, on the way to recognising his lost daughter Marina:

yet thou dost look

Like Patience gazing on kings' graves—

and it is thought that he had some such sculpted figure in mind. This is very likely, for Southwark was where the famous monumental workshops were located (whence his own monument at Stratford would come in a few years)."

THE DATE OF COMPOSITION AND SPECIAL PROBLEMS WITH THE TEXT OF *PERICLES*

Shakespeare's plays were written to be produced. Their publication, often in pirated editions, usually occurred much later. *Pericles*, however, is a more complicated case. From its earliest publication in 1608, *Pericles* was an extremely popular play and was ascribed to Shakespeare. Yet the editors of the First Folio, the first collection of Shakespeare's "complete" works, chose not to include it. It has been speculated that this may have been because the editors knew that the entire play had not been written by Shakespeare.

According to notes in a souvenir program published by the Royal Shakespeare Company "It is not known when *Pericles* was written. Some critics believe that John Day, George Wilkins, and perhaps a third playwright, began work on the play and that Shakespeare finished it after reworking their contribution about 1607/8. Others believe with Dryden that *Pericles* was Shakespeare's first play. It is possible that the truth combines both theories. Shakespeare may have written a very early version, either in collaboration, or with later collaboration, and then reworked it again around 1607 shortly after finishing *King Lear* and *Macbeth*."

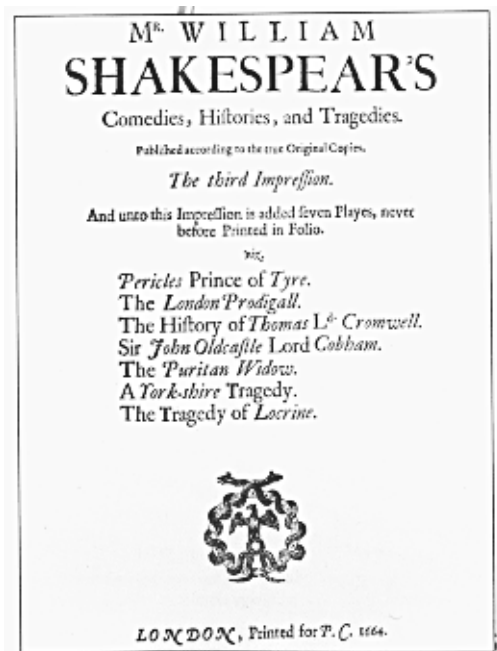
As noted in *Shakespeare A To Z*: "Most scholars believe that *Pericles* is the work of more than one author; one or more who wrote Acts 1-2 and, perhaps, [act 5, scene 2], and another—Shakespeare—who wrote the remainder and completed or revised the earlier version. However, some scholars believe that the faults of the first edition account for all discrepancies, and that the text is wholly Shakespeare's. In any case, if Shakespeare had a

collaborator or collaborators, their identities are unknown, though they have been the subject of scholarly dispute since the 18th century. John Day and Thomas Heywood are considered the likeliest nominees, but no identification has proven entirely satisfactory.”

The recent Oxford University edition of the complete works of Shakespeare offers “a reconstructed text,” and uses what the editors believe was a novelized version of the play, George Wilkins’ *The Painful Adventures of Pericles Prince of Tyre* as a source for purposes of emending the text of the play.

Although Shakespeare’s theatre company, the King’s Men, sought to block publication of *Pericles*, it was nonetheless first published in a corrupted text in 1608, and was subsequently reissued in 1609, 1611, 1617, and 1630.

As Harold C. Goddard has noted: “*Pericles* was not included in the Shakespearean canon until the second issue of the Third Folio (1664). Yet with a consent rare in such cases there is now wide acceptance of the view that while Shakespeare had little, and possibly nothing, to do with the first two acts, he either wrote most of the last three or contributed liberally to them. Practically all critics admit that he and he only could have composed the storm scene that opens Act III or the recognition scenes, particularly that between Pericles and Marina, of Act V. Nearly everything in these scenes suggests the presence of Shakespeare’s genius.”



Cover page of the Third Folio (1664), the first to include *Pericles* as well as a number of other disputed plays

A FEW CRITICAL COMMENTS

“. . . the play itself creates a curious mixture of the earthy and the metaphysical. *Pericles* is based on the popular story of Apollonius of Tyre, versions of which can be traced back to classical Greece, and at one level the play has the engaging naïveté and forthright narrative appeal of a simple adventure story. Its epic, romantic—and gloriously theatrical—style marks a new direction for Shakespeare, and nothing could be further from the preceding tragic realism of *Othello* and *Lear*, or even the earlier comedies, than the near

fairytale atmosphere of *Pericles*. At the same time, it is remarkable that Shakespeare, while following the age-old tale very closely, and retaining much of the colorful charm of the sources, in the final scenes of the play transforms the straightforward adventure story, with its theme of loss and restoration, and its fairytale cast of saints and sinners, into something infinitely more subtle, more compassionate and more universally human than anything to be found in the earlier versions. It is this combination of fairy-tale, morality play (with Pericles as a Renaissance ‘Everyman’ figure) and first sketch for the later, more fully realized treatment of similar themes in *The Winter's Tale* and *The Tempest*, that makes *Pericles* such an intriguing play, and its revival less quaint than just.”

—Jeremy Gibson

“The theme of helpless childhood synchronized with storm in *Pericles* and *The Winter's Tale* is significant, just as the tempests in *Julius Caesar*, *Macbeth*, and *Lear* are significant poetic symbols of the storm and stress of human life, the turbulence of temporal events reflecting and causing tempestuous passion in the heart of man.”

—G. Wilson Knight

“*Pericles*, the poorest of these plays, is in some ways the most interesting. Whether Shakespeare found it, repaired it, or revised it is less important than that he used it. His hand is clearly on it. The early acts may be his own youthful effort or the work of someone else, but he let them stand. In this respect they are his: they served his purpose.”

—Marilyn French

“Shakespeare was moving on to something new when he wrote *Pericles*. He had written his comedies, his histories, and his tragedies about flawed heroes. He had written, in short, about the things of this world with this world’s limitations. We sense that he now wants to turn his imagination free from bonds of time and place, and now we find that after a hard, ambitious and successful life he has not become jaded and cynical or embittered. On the contrary, he seems to have become more hopeful and, in a sense, more of a poet than he had ever been. This is the period that culminates, we believe, in *The Tempest*, that play of music and magic, of reunion and the final resolution of difficulties, of young love and middle-aged forgiveness. There is nothing sentimental or easy about this escape from realism, no self-delusion or funk of reality but, rather, a transcendence: a seeing so clearly and deeply into human life that we are taken above and beyond it to a glimpse of some guessed-at final harmony, to the sound of the music of the spheres. That is what I mean when I say, rather absurdly, that Shakespeare became even more of a poet than before. Because at the heart of poetry, its essence perhaps, is this search for harmony and shape: exasperation and despair, certainly, at its absence, nevertheless a belief that somehow it exists. *Pericles* is Shakespeare’s first attempt to turn his imagination loose and to free it along these lines.”

—P.J. Kavanagh

“Ben Jonson apparently thought that *Pericles* was a ‘mouldy tale.’ It didn’t strike me that way, even though the first time I ever came across it was on the read through for the BBC Television production. I was surprised how much it made me laugh even though we were just stumbling through

it. It was also easy to follow. It is a crowded story but not a complex one. It pulls you along with it because you can't predict what is coming next. *Pericles* isn't fundamentally comic or tragic. It's a Romance, a story about love, loss and restoration with something to suggest about the rise and fall of fortune. It follows that rhythm all the way through with Pericles falling in love with someone and then losing her, falling in love with somebody else and losing her and then losing his daughter and being totally heartbroken because of it. At the end he gets restored, not only to his daughter and his wife, but to his former self. He becomes a whole man again. Although he is impulsive and perhaps lacks wisdom, he is essentially a good man. What befalls him isn't due to any fault of his own. We see him grow up the hard way. He starts off as this boy about town, this have-a-go Jack the lad, and finishes with a daunting realisation of what life can do to you."

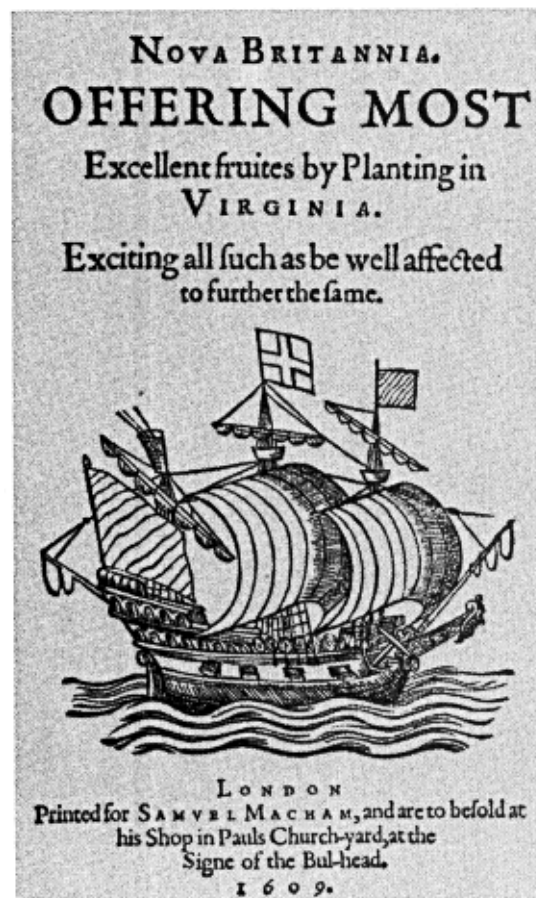
—Amanda Redman

"Altogether, the mode of presenting the action is worth special notice. It is a first step towards the method of *The Winter's Tale* and *The Tempest*. Dramatization is only part of this method. It relies just as much on narrative. Either in the theatre or by the fireside, it holds our attention with the immemorable spell of the story-teller. The truth it aims at is not the truth of realistic character-portrayal or closely observed and probable action. It is the truth of fable, which expresses things close to the heart of man by means of symbolic action . . . *Pericles* is a first step in the art of blending the romance with a drama of pageantry, masques and stage illusions. For by now the London theatre was more sophisticated than in the days of Shakespeare's youth. Admission prices were higher; visual effect was no longer limited to bright costumes and fine presences. The new drama had masque-like elements which proved ideally suited to the dream-like, almost cinematic turn that Shakespeare's imagination was taking."

—John Wain

"The sea is everywhere in the play, as again in *The Tempest*, with quite a role also in *The Winter's Tale*. The reason is not far to seek. Jacobean London was filled with news of the first English colony, at last, in America and the voyages thither, to New England as well as to Virginia. Hundreds of leading figures subscribed to the Virginia Company (Southampton was to become its Treasurer), i.e. they became 'venturers' in contemporary terms (most of them lost their venture). These later plays of Shakespeare all bear evidences of his reading not only of Hakluyt, as earlier, but of the pamphlets giving news of the voyages and ventures across the Atlantic. Voyages, the sea, storms and tempests, shipwrecks, the sea-shore, pirates, crews—the later plays are full of it all; nor is it at all surprising: the most sensitive register of the time noticed, as Dr. Johnson observed, everything."

—A.L. Rowse



A pamphlet from 1609, advertising Jamestown, Virginia, illustrates A.L. Rowse's point about Shakespeare's awareness of the sea and sea-faring

"Marina is at once 'mortal,' the issue of Pericles's own flesh and blood, and the instrument of entry into a new, transfigured life: the conditions of her birth both link her to 'mortality,' and so to the strain and suffering symbolised in her past subjection to the elements, and exalt her, through their very remoteness, to the spiritual freedom of a fresh creation. Through her, past and present, death and life, temporal servitude and spiritual freedom are fused in a single organic process tending to the affirmation of a new state of being. The gateway to this new state is, as Pericles now realises, the 'grief' imposed upon him by his tragic past and now accepted as at once the natural consequence of mortal frailty and the necessary condition of moral growth."

—D. A. Traversi

"I think Shakespeare may have written *Pericles* as a fresh attempt to rebalance words and spectacle. If so he would need to abandon naturalism, use simple verse, formula phrasing and dumb-shows. Why else choose Gower with his terse metre and medieval wisdom? Why else combine allegorical masque, with archetypal fairy-tale? In this technique the experiment would be towards a clearer—though less articulate—communication."

—Terry Hands

"*Pericles* has both the absurdities and solemnities of opera, and music [comes] naturally to its aid."

—Robert Speaight

“Recent criticism has detected the hand of Shakespeare much more firmly in control of *Pericles* than was earlier thought and, in many instances, critics have found in the work ‘a world of wonder and meanings withdrawn within itself like the last quartets of Beethoven.’”

—Stratford Festival Souvenir Program, 1973

“The late romances are all comedies with a strong admixture of tragicomedy. Deaths occur but the supposedly dead person is usually revived by magic tinged with religion. The endings of the romances specialize in the restoration of families, particularly of husbands and wives and fathers and daughters. There is an emphasis on the marvelous, expressed in a highly concentrated lyric poetry with an abundant use of music and masquelike stage effects. There are many romance elements in all of Shakespeare’s comedies, beginning with *The Comedy of Errors*, which uses shipwreck and the reuniting of family, but the tragicomic aspect is particularly apparent in the late romances. Shakespeare was inclined to a romantic view of comedy rather than a realistic one. . . .

.....
“Pericles’ reunion with his daughter, Marina, is even fuller and more lyrical than his encounter with Thaisa, and it is written with strong awareness of King Lear’s ecstatic recognition scene with Cordelia of a few years earlier (which probably relies on Titus Andronicus’s relation with his maimed daughter, Lavinia). Pericles’ touching scene with Marina in act 5 undoes the frightening incest of Antiochus and his daughter in the opening scene of act I. Pericles moralizes on the hideous atrocity ‘And both like serpents are, who though they feed/On sweetest flowers, yet they poison breed’ (1.1.133-34). Pericles’ wanderings at sea begin with his flight from the loathsome Antiochus and his daughter.”

—Maurice Charney

“*Pericles* takes place over the whole Mediterranean, and, like *The Winter’s Tale*, over many years: *The Tempest* on one island on one afternoon. *Cymbeline* produces, as if a conjurer were showing off, a dozen distinct denouements at the end (some count two dozen). *The Winter’s Tale* keeps off stage the scene we have been waiting for, the reunion of father and daughter. That is the more striking when recovered daughters are so significant in all four plays: four virtuous and beautiful lost princesses who become the instruments of restoration. The gods, or magic, intervene: time does not wholly destroy; the sea can bring together; nature is creator and healer. Stage effects are more elaborate. The sentimental Backfriars romances are made by Shakespeare to touch more areas of human experience. . . .

“*Pericles* is a morality play and takes up recognizable elements from fairy-tale and romance from Shakespeare’s earlier comedies (riddling; the sea). It is in the modest control of Gower, who uses his ‘song that was old’ to forestall over-sophisticated mockery and open up more childlike responses, as to a parable. Marina, who uses a special art to restore her father, is innocently human. To see her mixture of naï vety and sophistication as also the play itself is to open up suggestions of the power of theatre to make miracles happen, to release human feeling and penetrate to truth, something we have been aware of . . . since *The Taming of the Shrew*.”

—David Daniell

“Pericles himself is a passive figure, quite unlike Shakespeare’s usual dynamic protagonists . . . his fall is purely an awareness of evil . . . his repentance in sackcloth and unshaven hair a repentance for no guilt of his own but rather for the fact of mortality in a harsh universe . . . He is almost ‘every man’ in the morality sense. . . . We can see the whole as a panorama of life from adolescent fantasy and a consequent fall, through good works to a sensible and fruitful marriage and thence into tragedy, with a reemergence beyond mortal appearances into some higher recognition.”

—G. Wilson Knight

“The complex textual background of *Pericles* should not be allowed to draw attention away from the merits of this dramatic romance. . . . If the original play had survived, it might well have been as highly valued as *The Winter’s Tale* or *The Tempest*; as it is, it contains some hauntingly beautiful episodes, above all that in Scene 21 [V.1.] in which Marina, Pericles’ long-lost daughter, draws him out of the comatose state to which his sufferings have reduced him.”

—Stanley Wells

“In *Pericles* as in the miracle plays we are confronted with the undeserved sufferings of the wholly innocent and entirely virtuous. Their misfortunes and their restoration are shown to be mainly the accident of chance. The goddess who presides over the play is not Diana but Fortuna.”

—Ernest Schanzer

“*Pericles* is a play which tantalises. It contains many of the elements of mature and finely developed drama which we find in the best of Shakespeare’s plays, yet it is in form and subject a much older play, almost a medieval morality play. Somewhat static perhaps in its treatment of character, but dealing with the most elemental and powerful themes, the play, above all, reveals:

‘Virtue preserved from fell destruction’s blast.’
[Epilogue, Act V]”

—Suzanne Harris

“The play explores a whole wonderful world, Antioch, Tarsus, Pentapolis, Tyre, so many of the great cities of the past, and it is full of kings and the daughters of kings with here and there plain people and here and there derelicts. But the chief interest of the play is not in the variety of scene. . . . Sooner or later the drama of adventure becomes a drama within a man and the resolution of the play is the resolution of a life. . . . What leads us on is something about the peculiar consequence each adventure has for Pericles’ soul. . . .”

—John Arthos

ABOUT THE PLAY ON THE STAGE

“The original Greek version of the story of *Pericles* is lost, but a Latin prose romance based on that Greek version exists. It begins with the incest and riddle of Antiochus, and the young man who comes to win the princess is ‘Apollonius of Tyre.’ The ‘of Tyre’ merely means he was born there, or lives there. To make him Prince of Tyre is an anachronism, for Tyre did not have independent rulers in Hellenistic times.

“Shakespeare did not use the name Apollonius. He was influenced, apparently, by a character in *Arcadia*, a romance written in 1580 by Sir Philip Sidney, which had as one of its heroes a character named Pyrocles. Pyrocles’ nobility was something like that which Shakespeare had in mind for his own hero, and, perhaps for that reason, he used the name, converting it to the more common Greek form of Pericles.

“The only important historical Pericles was the leader of democratic Athens from 460 to 429 B.C. Under him, Athens was at the height of its power and culture and his rule may be taken as coinciding with the Golden Age of Greece. It must be emphasized, though, that the Pericles of Shakespeare’s play has nothing whatever to do with Pericles of Golden Age Athens.”

—Isaac Asimov

“The play is unified by a repeated pattern of loss and recovery. On the largest scale, Pericles loses his confident idealism and is tainted by sexual evil; he suffers as a result, and he recovers goodness and love at the end of his life. This pattern is repeated within the overall development, as Pericles encounters love and loses happiness three times, only to recover each time. The cycle is strikingly punctuated with storms. When he flees the horror represented by Antiochus’ daughter, Pericles becomes a shipwrecked exile, but he finds love anew in Thaisa. Beset by another tempest, Pericles loses Thaisa, but takes comfort in the birth of Marina. Finally, though he is driven to despair by the apparent loss of Marina as well, fate changes its course and he recovers both daughter and wife. Significantly, the storm that Pericles endures at this point is merely mentioned briefly, in Chorus V.14, and is not given the emphasis of the first two. Like ancient festival rituals, *Pericles* offers an analogy to the eternal cycles of winter and spring, death and rebirth. This pattern is the play’s plot.”

—Shakespeare *A To Z*

“Any one of the four ‘last’ plays of Shakespeare—*Pericles*, *Cymbeline*, *The Winter’s Tale*, and *The Tempest*—gains by being known in company with the other three. The interest of each is singular and great, but the interest of the group is greater still. The group has so much the air of being last—the final segment of a long curve—that criticism will always be torn between the theory that Shakespeare was writing ‘finis’ to his thought and the theory that he had merely shifted, following perhaps the fashion of his craft, to a new form, the form of the dramatic romance.”

—Mark Van Doren

1607-1608 —First produced and, according to all evidence, extremely popular with audiences. Quarto of 1609 describes the play as; “The Late, And much admired Play, called Pericles, Prince of Tyre . . . As it hath been divers and sundry times acted by his Majesties Servants, at the Globe on the Banck-side. By William Shakespeare.”

1609 —From a pamphlet-poem:

“Amazde I stood, to see a Crowd
of Civill Throats stretched out so lowd; . . .
So that I truly thought all These
Came to see Shore or Pericles.”

1619 —From a letter describing the visit of a French Ambassador to Court: “In the King’s greate chamber they went to see the play of Pirracles, Prince of Tyre, which lasted till two a clocke. After two Actes, the players ceased till the French all refreshed them with Sweetmeates . . . After, the players begann anewe.”

1631 —Ben Jonson in his *Ode To Himself* complains that the public are neglecting his serious plays and flocking to “a mouldy tale, like Pericles.”

1642-1660—Theatres in England closed.

1660 —*Pericles* is the first Shakespearean play to be presented after the Restoration with the famous Thomas Betterton in the title role. This is the last to be heard of the play for the next 80 years.



Thomas Betterton, after a painting by Sir Godfrey Kneller

1738 —Produced at Covent Garden in a three-act version by playwright George Lillo, based mainly on the last two acts of the play as we know it. This version was known as *Marina*. George Odell describes the revision as “melodramatic” and *Shakespeare A to Z* refers to it as “a very un-Shakespearean adaptation.”

1854 —Revived by Samuel Phelps at Sadler’s Wells as an elaborate spectacle with the brothel scenes newly expurgated: “The fourth act, so dangerous to represent, has been disinfected of its impurities in a manner that would win the praise of the most fastidious member of the most moral Board of Health.”

1900-1970 —A growing interest in the play and slowly, more frequent productions, though prior to World War I *Shakespeare A to Z* indicates evidence of only three other productions after 1854, one was at Stratford-upon-Avon in 1900, and the other two occurred in Germany.

(Material above is expanded upon and adapted from the Stratford Festival, Canada, souvenir program, 1973)

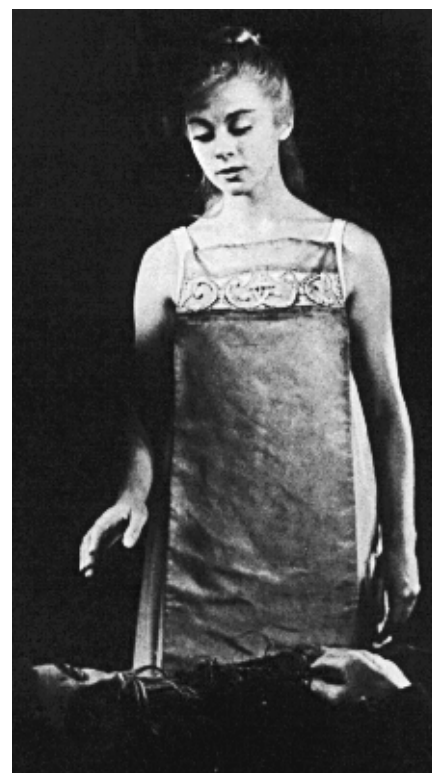
Recent years have seen somewhat more frequent productions of *Pericles*. The Old Vic offered the play in 1921; Paul Scofield played the title role at Stratford-upon-Avon, England, in 1947, and repeated the role in London in 1950. The Royal Shakespeare Company later presented the play at Stratford-upon-Avon in 1958, directed by Tony Richardson, with Richard Johnson as Pericles and Geraldine McEwan as Marina; in a 1969 production, directed by Terry Hands, with Ian Richardson as Pericles and Susan Fleetwood doubling the roles of Thaisa and Marina; in 1979, directed by Ron Daniels with Peter McEnery as Pericles and Julie Peasgood as Marina; and in 1989, directed by David Thacker with Nigel Terry as Pericles, Sally Edwards as Thaisa, and Suzan Sylvester as Marina.



Thaisa (Stephanie Bidmead) restored to life through the magic of Cerimon (Anthony Nicholls), Stratford-upon-Avon, 1958



Paul Scofield as Pericles, Stratford-upon-Avon, 1947



Marina (Geraldine McEwan) tends to the ailing Pericles (Richard Johnson), Stratford-upon-Avon, 1958

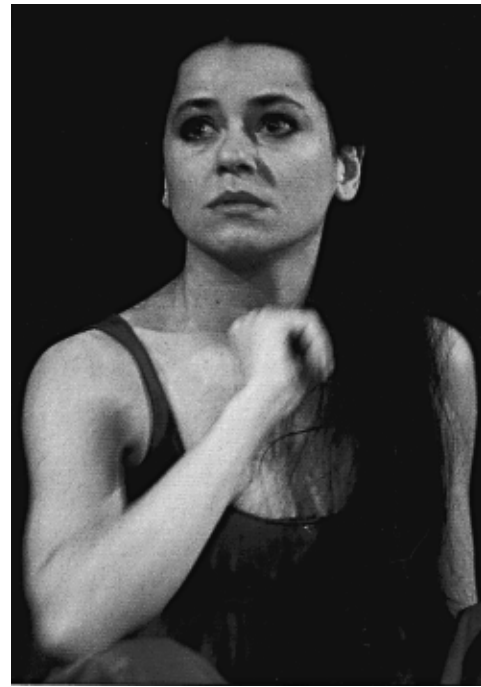


Richard Johnson as the youthful and aged Pericles, Stratford-upon-Avon, 1958

The Shakespeare Festival in Stratford, Canada, has presented *Pericles* in two productions; the first, in 1973 and 1974, was directed by Jean Gascon and featured the late Nicholas Pennell as Pericles, Martha Henry as Thaisa, and Pamela Brook as Marina; the second, in 1986, was directed by Richard Ouzounian, with Geraint Wyn Davies as Pericles, Goldie Semple as Thaisa, and Kim Horsman as Marina.



Susan Fleetwood as Thaisa, Royal Shakespeare Company, Stratford-upon-Avon, 1969



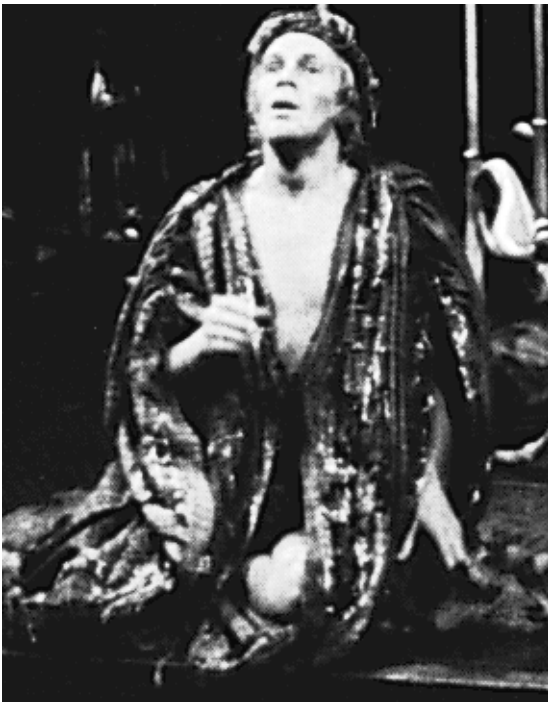
Marina (Suzan Sylvester), Royal Shakespeare Company at the Swan Theatre, Stratford-upon-Avon, 1989



Thaisa (Sally Edwards) is restored to life by Cerimon, Royal Shakespeare Company at the Swan Theatre, Stratford-upon-Avon, 1989



A youthful Pericles (Nicholas Pennell) woos Thaisa (Martha Henry), Stratford, Canada, 1973



Nicholas Pennell as the aged, long-suffering Pericles, Stratford, Canada, 1973

The New York Shakespeare Festival presented *Pericles* at the Delacorte Theatre in Central Park in 1974, directed by Edward Berkeley, with Mary Beth Hurt as Marina and Randall Duk Kim as Pericles. As part of its "Shakespeare Marathon" it was produced again in 1991, directed by Michael Greif, with Campbell Scott as Pericles, Martha Plimpton as Marina, and Cordelia Gonzalez as Thaisa.



Pericles (Campbell Scott) unknowingly confronts his daughter (Martha Plimpton), New York Shakespeare Festival, 1991

The role of the narrator and Chorus of the play, John Gower, has been acted by Emrys James, Edric Connor, Edward Atienza, Edward Petherbridge, Rudolph Walker, and Leader Hawkins.



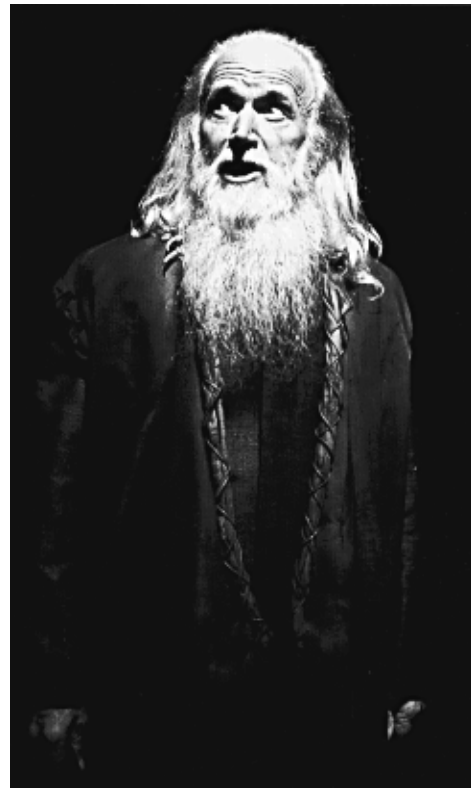
Edric Connor as the ancient John Gower, narrator of *Pericles*, Stratford-upon-Avon, 1958



Edward Atienza as John Gower, Stratford, Canada, 1973



Rudolph Walker as John Gower, Royal Shakespeare Company at the Swan Theatre, Stratford-upon-Avon, 1989



Leader Hawkins as Gower, Oxford Stage Company, 1992

The University of Michigan became the first academic institution in the world to present the entire Shakespearean canon when it presented the 37th play of Shakespeare's, *Pericles*, in 1974. It was directed by William Halstead and featured Stratford, Canada's, Nicholas Pennell as Pericles, supported by a student cast.

In 1992 the Oxford Stage Company presented *Pericles*, directed by John Retallack.



The shipwrecked Pericles (Ian Richardson) among the fisherman (Act II), Royal Shakespeare Company, Stratford-upon-Avon, 1969

ABOUT THE PLAY IN OTHER FORMS

The works of Shakespeare have inspired numerous other artistic creations, including other plays, ballets, musicals, operas, and films. *Romeo and Juliet* exists as a memorable ballet, as do *A Midsummer Night's Dream* and *The Taming of the Shrew*, among others. *The Boys From Syracuse*, *Kiss Me, Kate*, *West Side Story*, and *Catch My Soul (Othello)* have been successful musical theatre adaptations from Shakespeare. Gounod's *Romeo et Juliette*; Verdi's *Macbeth*, *Otello*, and *Falstaff*; Giannini's *Taming of the Shrew*; Nicolai's *The Merry Wives of Windsor*; Thomas' *Hamlet*; and Barber's *Antony and Cleopatra* are just a representative few of the hundreds of operas inspired by Shakespeare's plays. From a 1908 silent version of *The Taming of the Shrew* to Franco Zeffirelli's wide-screen versions of it, as well as his *Romeo and Juliet* and *Hamlet* many of Shakespeare's plays have been given film treatment, though often in too literal or stiff a fashion for the big screen.

Pericles has inspired only a very few artistic responses. There is record of one opera based on the play, *Pericle re di Tiro*, composed by Giulio Cottrau in 1915 and first performed at Covent Garden in London in 1916.

On a more mundane level, a recent murder mystery, *A Great Deliverance*, written by Elizabeth George, and featuring Scotland Yard Inspector Thomas Lynley, deals with the issues of murder and incest. A key to the case is an inscription on the tomb of an unknown child found dead and abandoned in the ruins of an abbey: "As Flame to Smoke." Though the epitaph was chosen by the local parish priest who confesses to a fondness for Shakespeare, Detective Lynley finds it to be "a bizarre epitaph for a child." But with the knowledge that it is a quote from Shakespeare, he locates the source in the opening scene of *Pericles* where it is a comment on the incestuous relationship between Antiochus and his daughter. This clue helps Lynley to solve the murder of a father by his younger daughter, prompted by the man's sexual abuse of his children.

Pericles has never been filmed, but it did receive a production as part of the BBC Shakespeare Plays for television. Taped in 1983, the production was directed by David Jones, and featured Mike Gwilym as Pericles, Juliet Stevenson as Thaisa, and Amanda Redman as Marina.



Mike Gwilym as the youthful Pericles, at the start of his many painful adventures



An aged Pericles (Mike Gwilym—center) is reunited with his wife, Thaisa (Juliet Stevenson—right), as his daughter, Marina (Amanda Redman—left), and Lysimachus (Patrick Ryecart—rear) look on.

Perhaps the finest work inspired by *Pericles* is the poem, "Marina," written by T.S. Eliot:

MARINA

What seas what shores what grey rocks and what islands
 What water lapping the bow
 And scent of pine and the woodthrush singing through the
 fog
 What images return
 O my daughter.

Those who sharpen the tooth of the dog, meaning
 Death
 Those who glitter with the glory of the hummingbird,
 meaning
 Death
 Those who sit in the sty of contentment, meaning
 Death
 Those who suffer the ecstasy of the animals, meaning
 Death

Are become unsubstantial, reduced by a wind,
 A breath of pine, and the woodsong fog
 By this grace dissolved in place

What is this face, less clear and clearer
 The pulse in the arm, less strong and stronger—
 Given or lent? more distant than stars and nearer than the
 eye

Whispers and small laughter between leaves and hurrying
 feet
 Under sleep, where all the waters meet.

Bowsprit cracked with ice and paint cracked with heat.
 I made this, I have forgotten
 And remember.
 The rigging weak and the canvas rotten
 Between one June and another September.
 Made this unknowing, half conscious, unknown, my own.
 The garboard strake leaks, the seams need caulking.
 This form, this face, this life
 Living to live in a world of time beyond me; let me
 Resign my life for this life, my speech for that unspoken,
 The awakened, lips parted, the hope, the new ships

What seas what shores what granite islands towards my
 timbers
 And woodthrush calling through the fog
 My daughter.

QUESTIONS FOR DISCUSSION

Before Seeing the Play

1. Do you think Pericles' adventures are predestined, or was he in control of his actions, a creature of free will?
2. What do you think Shakespeare is suggesting about the nature of human experience in this play?
3. Does this play remind you of any films you have seen?
4. How do you find Pericles coping with the many misadventures he encounters?
5. Several characters nearly die but are rescued in the nick of time in the course of this drama. What do you think of the ways in which Shakespeare uses magic and the miraculous in this play? Are the situations believable?
6. What do you think of Shakespeare's characterization of the women in the play: Dionyza, Thaisa, Marina, Lychorida?
7. What do you think of the "discovery" scenes in which Pericles is reunited with his daughter and his wife?
8. What do you think of Shakespeare's use of a narrator, John Gower, to tell parts of his story?

After Seeing the Play

1. Did the actors portray the characters on the stage the way you imagined them when you read the play? How were they similar? How different?
2. With whom did your sympathies lie? Did those sympathies change?
3. At what point were you most involved? At what point were you least involved? Why do you think this was so?
4. Did you find the passage of great amounts of time was believable in this production?
5. What did you find new or revealing in the play after seeing the production that you did not get from a reading of the text?
6. How do you see the play in terms of what you see on TV?
7. Did you get a sense of the various locations in which the story takes place? If so, how did the actors, the set, costumes, and lighting suggest those changes of location?
8. If you were to present *Pericles* on TV or as a film, what would you have to change? What can be done on the stage that cannot be done on TV?
9. How did the production make use of music to underline action?

A SELECTED READING LIST

About Shakespeare and His Plays

Chute, Marchette. *Shakespeare of London*. New York: E.P. Dutton, 1949.

An easy-to-read absorbing biography.

Ribner, Irving. *William Shakespeare: An Introduction to His Life, Times, and Theatre*. Waltham, Massachusetts: Blaisdell Publishing Co., 1969.

An overview of Shakespeare. Very readable.

Schoenbaum, Samuel. *Shakespeare, the Globe and the World*. New York: Oxford University Press, 1979.

A richly illustrated look at Shakespeare's times and his plays taken from the Folger Shakespeare Library traveling exhibit.

About Shakespeare's Theatre

Beckerman, Bernard. *Shakespeare at the Globe, 1599-1609*. New York: Macmillan, 1962.

An informative account of the staging of Shakespeare's plays in his time.

Hodges, Walter C. *The Globe Restored*. New York: Coward-McCann, Inc., 1954.

A well illustrated and readable attempt to reconstruct the Globe Theatre.

From a production point of view.

Shakespeare, William. *Pericles*.

(The Arden Shakespeare, edited by F.D. Hoeniger). London and New York: Methuen, 1969.

Fine introductory material, excellent topic and line notes. Paperback edition.

Van Doren, Mark. *Shakespeare*. Garden City, NY: Doubleday & Co., Inc., 1953.

Brief but illuminating essays on all the plays.

Webster, Margaret. *Shakespeare Without Tears*. New York: McGraw-Hill, 1942.

A lively look at all the plays from a stage director's point of view.

47 Years of Shakespeare

1950-1996

1950	Julius Caesar	1973	Measure for Measure
1951	Henry IV, Part I	1974	A Midsummer Night's Dream
1952	Twelfth Night	1975	Love's Labour's Lost
1953	Macbeth	1976	Much Ado About Nothing
1954	Much Ado About Nothing	1977	Romeo and Juliet
1955	Othello	1978	The Two Gentlemen of Verona
1956	Richard III	1979	The Winter's Tale
1957	As You Like It	1980	Twelfth Night
1958	Hamlet	1981	Macbeth
1959	The Merry Wives of Windsor	1982	The Taming of the Shrew
1960	Romeo and Juliet	1983	As You Like It
1961	Love's Labour's Lost	1984	A Midsummer Night's Dream
1962	The Tempest	1985	The Tempest
1963	A Midsummer Night's Dream	1986	Romeo and Juliet
1964	Julius Caesar	1987	The Comedy of Errors
1965	The Taming of the Shrew	1988	Twelfth Night
1966	Twelfth Night	1989	The Merchant of Venice
1967	Romeo and Juliet	1990	Othello
1968	As You Like It	1991	Hamlet
1969	The Comedy of Errors and The Boys from Syracuse	1992	The Merry Wives of Windsor
1970	Hamlet	1993	Measure for Measure
1971	The Merry Wives of Windsor	1994	As You Like It
1972	Richard III	1995	Macbeth
		1996	Pericles

HOFSTRA UNIVERSITY'S 47th ANNUAL SHAKESPEARE FESTIVAL

Hofstra University's Annual Shakespeare Festival began in 1950 with a production of *Julius Caesar*. Over its 47-year history the Festival has presented a varied selection of the plays of Shakespeare, lesser-known short plays from the period, musicales, and scenes from Shakespeare's plays performed by high school groups. In 1996, for the **first** time, *Pericles* will be offered, representing one of **twenty-one** plays of the Shakespearean canon presented at the Festival.

Since 1951, the second year of the Festival, plays have been performed regularly on a 5/6 life-sized replica of the Globe stage as reconstructed by John Cranford Adams, later assisted by Irwin Smith. Dr. Adams was President of Hofstra University from 1944 to 1964. The replica was built under the supervision of Donald H. Swinney, designer and technical director in the Department of Drama. The Globe was erected each spring in the Calkins Gymnasium where the Festival was presented in its early years. Since 1958 the Festival has been held in the John Cranford Adams Playhouse. In most years the replica of the Globe has been used as the setting for the Shakespeare Festival. On a number of occasions a different setting has been used, and that will be the case with this year's production of *Pericles*.

HOFSTRA/DRAMA
Hofstra University
Department of Drama and Dance