

PS, Minutes of ShaLT Meeting 28th March 2012

Present: Gabriel Egan, Andrew Gurr, Maurice Hindle, Peter Sillitoe

On the 10 short films:

- GE reminded everyone present that we were no longer following up the idea of one long documentary.
- MH: The importance of using the films for knowledge transfer and adult education. 10 short 5 minute films.
- AG: Importance of using scenes that show forms of staging now unfamiliar to modern audiences. For instance, how Richard III prowls the stage around Anne in Shakespeare's play. He is in the margins and the audience needs to be shown how to think in 3D.
- AG: A need to reorder the 10 films so as to make certain points.
- **1). The Wooing of Anne in *Richard III*, I.i.138-72.** A key scene for early modern staging which also demonstrates the charisma of the play's villain. Also, use of weaponry here; use of 3D staging; scene stresses point of view of Richard and the audience (to be highlighted via camera-angles). Introduces the idea of a character type such as the medieval vice figure.
Action Point: we will require the number of actors needed for each scene.
- **2). The Execution of Pedringano in *The Spanish Tragedy*, III.viii.95-123.** Important to have a scene from such a popular and influential early play. AG suggested we could show the actor offstage with a concealed hook for the execution. To start at line 94 through to the end of the execution (about 20 lines up to his death). The clip would bring out the actual use of such technical tricks (the hook); the grizzly irony as he thinks he will escape death; how this irony feeds the emotional responses of an audience; use of a scaffold or an archway for the execution, possibly a bower. AG: Importance of showing the Dyce title-page as part of the film.
- **3). The Burning of the Koran in *II Tamburlaine*, V.ii.177-220.** Important to dramatize the moment of religious defiance, including the matter of how English playgoers would feel about the moment. Similarly, an act of much relevance today. The link between this and T.'s illness: a punishment from a god? Which god? Would demonstrate to our audience the politically challenging nature of the early modern stage, even in a relatively early play. Sense of orthodoxies being challenged on the stage through to the civil wars.
- **4). The Hat Scene between the Prince and Osric in *Hamlet*, V.ii.82-107, omitting 108-121, resuming at 122-139.** Brings out the question

of social status in the plays and the wider society; sumptuary laws, dress, fashion; Osric and (negative) ambition linked to the Marlovian characters of the 1580s and early 90s (though clearly a different type of ambition).

- **5). The Discussion of 'Trade' in *Pericles*, 19. 64-128.** Introduces the concept of the boy actors. Idea of gender expectations: the role of female characters on the early modern stage as well as the importance of morality here, a purity is displayed, even in a brothel (GE). This will link well to *Kindness* in the next scene. Important to have a scene from such a popular play in the period. Also, the actors will have much scope for the issue of gender and the all-male stage with this scene. GE: Also, shows how the boy actors were able to become sophisticated practitioners of their craft.
- GE here raised the idea of filming 2-3 minutes of link footage in case the user wished to watch in our specific order.
Action Point: MH to ask about this (John Wyver).
- **6). The Domestic Setting in *A Woman Killed With Kindness*, viii. 130-192.** The crucial importance of the domestic setting will demonstrate the fact that the plays often dealt with lower classes and the 'middling sort' as opposed to courtiers, monarchs and the elite. Marriage and sexual relationships as key themes throughout the years of the theatre; gender roles; movement between public and private spaces, including domestic spaces; use of the aside (to be explained by the narrator, though this would also have to show how the aside is in some ways a modern editorial intervention [AG]).
- **7). Arcite and Palamon in *Two Noble Kinsmen*, II.ii.135-222 (cuts will be needed).** GE - The idea of theatre as a mature industry by 1613 as Shakespeare goes back to origins in terms of Chaucer and also *Verona*. For instance, the prologue mentions Chaucer as Shakespeare looks back at 20 years of achievement (stress to audience that this is not possible in the 1590s as we had a relatively new industry at that time). Also, this scene would replicate the 3D style of staging of *R. III* as well as illustrating the use of objects in staging (a physical obstacle will be needed, such as a pillar, a tree, an arbour). Also the men and women should be on the same level of the stage for this scene.
- **8). Bosola and the Apricots in *The Duchess of Malfi*, II.i.129-180.** This will be key owing to the role of the Duchess as a strong female lead; French courtiers link back to fashion and the hats in *Hamlet*; the apricots show the idea of how medical treatment differs wildly from our own (GE); voiceover to stress Antonio as steward and lover (the crossing of status boundaries). [PS Note: could we have a short section read out from the Homilies about the hierarchical nature of society, as said in church (PS has something in mind for this)? Agreed by MH]. Also, staging and discovery and disharmony (uncovering the truth) [MH]; sense of the audience knowing more than Bosola at this point.

Action Point: MH to pursue the Globe about the costumes.

- **9). De Flores and the Rapier in *The Changeling*, II.ii.65-134, omitting 135-145, resuming at 146-165, plus start of Act 3.** The scene continues the idea of relationships and disharmony in relationships and society as a whole; De Flores as deformed and the use of make-up; links back to Richard's wooing of Anne; film up to the hiding of the rapier in the interval; sex and disorder; practicalities of act intervals: GE commented on the sense of this as 'out of time' during the interval. AG: we would use music to highlight the nature of the interval as the play has supposedly stopped for a break.
- **10). Incest and the Heart in 'Tis Pity Shes a Whore, II.i.1-40, then jumping to V.v.8.** AG mentioned the importance of the end of the play and the heart on a dagger, including different ways of playing this gory scene; spectacle and violence links back to Kyd at the start of the documentaries; incest. Also, to include the earlier moment of the revelation of love between the two. GE: two shocking moments – when they leave the bedroom together as they talk about 'hearts', then the murder at the end. The revelatory scene to be filmed through to the end. Then a switch to the end of the play as the possession of her heart is taken all too literally.

Mapping:

- A decision was reached: the project would like to go through with the offer from GeoInformation, though this will depend on an acceptable quote from them on the number of copies of the map to be printed as they have quoted for only 3000. We actually agreed with the AHRC to provide 12,000 free copies, plus a further 6000 may be needed as inserts for the booklet if we decide to give the map away with the booklet.
Action Point: MH to ask GeoInformation for an updated quotation for both 12000 and 18000 copies.

Website Images:

- GE explained that RKH have plenty of title-pages for images but need about 20 images of theatres in order to build the website.

Action Point: Digital files needed for various images, including a trip to Oxford. MH to pursue sources and copyrights.

Images:

--the Rose cross-section (Greenfield and Dudley)

--materials at Dulwich

- the John Norden engravings of 1593 and 1600 (available for free at Bodleian Library)
- Hollar's sketch (via Mellon Foundation, Yale) <http://britishart.yale.edu/> (The Hollar sketch should be free for our use).
- De Witt Swan drawing and 'London from the North' (both free from the University of Utrecht).
- Marlowe portrait at Cambridge

Action Point: AG to supply MH with contact details for the rights to the images by Hodges (via his son).

Booklet Narrative:

PS currently preparing a second draft for MH for delivery before Easter.

Action Point: MH to suggest changes in late April, PS to alter and send 3rd draft to GE and AG at the end of May.

AOB:

Modernised text to be used throughout the database.

Website feedback is not yet possible. Booklet to have a postage-paid card for readers and website can allow access to an invite box. The map will have a contact address for feedback.

Action Point: PS to use AG's book on the companies to put the premiere venue of plays in the database as headline facts.