The English Department Advent Calendar 2017

This Year’s Topic:

Time

If you like literature – or if you like to read out loud – then …

… be part of the English Department Advent Calendar!

From Dec 1, we will have a literary text (prose, drama, and poetry) every day to listen to online (reading time: ~3min) – read by students as well as members of staff of the English department.

For more information or to participate, please contact:
miriam.lahrsow@uni-tuebingen.de

Philosophische Fakultät
Englisches Seminar
Introduction to Literary Studies    WiSe 2017-18
Drama:
William Shakespeare, *Romeo and Juliet*
From Page to Stage

Prof. Dr. Matthias Bauer
The Shakespearience 2018
Excursion to Stratford-upon-Avon and London

12-17 September 2018

Prof. Dr. Matthias Bauer & Susanne Riecker, M.A.

HS/OS Shakespeare
Leonie Kirchhoff
PS2/LPS Shakespeare
Prof. Dr. Sam Featherston
PS Early Modern English
Jonathan Sharp

Oral Communication 2

Prof. Dr. Uwe Küchler

Fachdidaktik (TEFL III) Shakespeare

For more information, send a message to susanne.riecker@uni-tuebingen.de or leonie.kirchhoff@uni-tuebingen.de
Two lectures on Shakespeare’s *Romeo and Juliet* (1596)

23 November 2017: What Tragedy is All About

30 November 2017: From Page to Stage

Recommended Edition:

http://internetshakespeare.uvic.ca/Library/Texts/Rom/
This lecture:

1. A Brief Recap: Tragedy, Love/Fortune/Death
2. The Performance Space of Romeo and Juliet
3. The Texts of Romeo and Juliet
4. Text into Performance
5. The Performance in the Text
1. Recap: Love, Fortune, Death

Constellation of Characters in Romeo and Juliet

Montague
  Lady Montague

Romeo

Mercutio

Friar Lawrence

Prince

Paris

Capulet

Lady Capulet

Juliet

Tybalt

Nurse

Prince 1.1.79 ff.
Romeo and Juliet 1.5, 2.2
Prince 3.1
Romeo and Juliet 3.5
Prince 5.3
2. A map of London, showing its playhouses built between 1567 and 1629. The engraving is from Braun and Hogenberg’s *Civitates Orbis Terrarum*, first edition, 1572. The playhouses and inns used for playing are marked in their approximate locations, with the date of building where known. In the seventy years from 1572, London expanded to cover most of the perimeter shown here.
Philip Henslowe, the Admiral’s Men (Charles Howard, the Lord Admiral)
Christopher Marlowe
The Rose theatre

Shakespeare is listed together with two leading actors of the Lord Chamberlain’s Men (Henry Carey, the Lord Chamberlain) (1594) > The King’s Men (1603)
Richard Burbage
The Theatre, The Curtain; 1599 Globe Theatre,
1608 Blackfriars Theatre
The second Globe Theatre on Wenceslas Hollar’s *Long View of London* (1642)
Copy of the drawing made by Johannes de Witt of the Swan Theatre in 1596
2. The Performance Space of *Romeo and Juliet*

1997 Globe Theatre reconstruction

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2. The Performance Space of *Romeo and Juliet*

*Romeo and Juliet* at the Globe Theatre London (2013), directed by Bill Buckhurst, featuring Will Featherstone as Romeo and Jade Anouka as Juliet.
2. The Performance Space of *Romeo and Juliet*

Sam Wanamaker Playhouse London, Reconstruction of a Renaissance indoors theatre (cf. Blackfriars)
3. The Texts of Romeo and Juliet

AN EXCELLENT conceited Tragedie OF Romeo and Iuliet.

As it hath beene often (with great applause) plaid publiquely, by the right Honourable the Lord Chamberlaine his Servants.

LONDON, Printed by John Danter, 1597

THE MOST EXCELLENT and lamentable Tragedie, of Romeo and Iuliet.

Newly corrected, augmented, and amended:

As it hath bene sundry times publiquely acted, by the right Honourable the Lord Chamberlaine his Servants.

LONDON, Printed by Thomas Creede, for Cuthbert Burby, and are to be sold at his shop neare the Exchange. 1599
Arthur Brooke’s poem (1562), the main source of Shakespeare’s play
Arthur Brooke’s poem (1562, 1587), the main source of Shakespeare’s play
3. The Texts of Romeo and Juliet

AN EXCELLENT conceited Tragedie OF Romeo and Iuliet.

LONDON, Printed by Iohn Dantz, 1597

THE MOST excellent and lamentable Tragedie, of Romeo and Julliet.

Newly corrected, augmented, and amended:
As it hath bene sundry times publiquely acted, by the right Honourable the Lord Chamberlaine his Servants.

LONDON, Printed by Thomas Creeke, for Cuthbert Burby, and are to be solde at his shop neare the Exchange, 1599.
William Shakespeare, *Romeo and Juliet*, 5.3.131-41
cf. Erne (2003) 223-24; two different ways of achieving suspense:

Q1 (1597):
FR[AR LAURENCE]: Goe with me thether.
MAN: I dare not sir, he knowes not I am heere:
On paine of death he chargde me to be gone,
And not for to disturbe him in his enterprize.

FR[AR LAURENCE]: Then must I goe. My mind
presageth ill.
Fryer stoops and lookes on the blood and
weapons.

What blood is this that staines the entrance
Of this marble stony monument?

Q2 (1599):
FRIER [LAURENCE]. Go with me to the Vault.
MAN [BALTHASAR]. I dare not sir.
My master knowes not but I am gone hence,
And fearfully did menace me with death
If I did stay to look on his entents.
FRIER [LAURENCE]. Stay, then, Ile go alone, feare
comes vpon me.

O much I fear some ill unthriftie thing.
MAN [BALTHASAR]. As I did sleep vnder this yong
tree heere,

I dreampt my maister and another fought,
And that my maister slew him.
FRIER [LAURENCE]. Romeo.
Alack, alack, what blood is this which staines
The stony entrance of this Sepulchre?
**Romeo and Juliet**
The Prologue

**CHORUS**
Two households, both alike in dignity,
    In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny,
    Where civil blood makes civil hands unclean.
From forth the fatal loins of these two foes
    A pair of star-cross'd lovers take their life;
Whose misadventured piteous overthrows
    Do with their death bury their parents' strife.
The fearful passage of their death-mark'd love,
    And the continuance of their parents' rage, [10]
Which, but their children's end, nought could remove,
    Is now the two hours' traffic of our stage;
The which if you **with patient ears attend**, 
    What here shall miss, our toil shall strive to mend.
Ben Jonson, *The Staple of News* (1625)

The Prologue for the Stage

For your own sakes, not his, he bad me say, Would you were come to hear, not see a Play. Though we, his Actors, must provide for those Who are our Guests here, in the way of Shows, The Maker hath not so; he'ld have you wise, Much rather by your Ears, than by your Eyes; And prays, you'll not prejudge his Play for ill, Because you mark it not, and sit not still; [...].

[Source: http://hollowaypages.com/jonson1692news.htm]
3. The Texts of *Romeo and Juliet*

*Romeo and Juliet* 1.1.188-92

ROMEO [to Benvolio]. […]

Love is a smoke made with the fume of sighs;
Being purg’d, a fire sparkling in lovers’ eyes;
Being vex’d, a sea nourish’d with lovers’ tears; 190

What is it else? A madness most discreet,
A choking gall, and a preserving sweet.

*Romeo and Juliet* Q2 B3v (I.ii) [British Library C.12.g.18]

cf. Lesser and Stallybrass (2008)
Romeo and Juliet 1.5.92-109

ROMEO   If I profane with my unworthiest hand
This holy shrine, the gentle fine is this:
My lips, two blushing pilgrims, ready stand
To smooth that rough touch with a tender kiss.  
JULIET   Good pilgrim, you do wrong your hand too much,
Which mannerly devotion shows in this;
For saints have hands that pilgrims’ hands do touch,
And palm to palm is holy palmers’ kiss.
ROMEO   Have not saints lips, and holy palmers too?  
JULIET   Ay, pilgrim, lips that they must use in prayer.
ROMEO   O, then, dear saint, let lips do what hands do;
They pray, grant thou, lest faith turn to despair.
JULIET   Saints do not move, though grant for prayers’ sake.
ROMEO   Then move not while my prayer’s effect I take.  
Thus from my lips, by thine, my sin is purged.
JULIET   Then have my lips the sin that they have took.
ROMEO   Sin from my lips? O trespass sweetly urged.
Give me my sin again.
JULIET   You kiss by th’book.
Romeo and Juliet 1.5.92-109

ROMEO If I profane with my unworthiest hand
This holy shrine, the gentle fine is this:
My lips, two blushing pilgrims, ready stand
To smooth that rough touch with a tender kiss. 95
JULIET Good pilgrim, you do wrong your hand too much,
Which mannerly devotion shows in this;
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ROMEO Have not saints lips, and holy palmers too? 100
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ROMEO Sin from my lips? O trespass sweetly urged.
Give me my sin again.

JULIET You kiss by th’book.
RSC 1992
Photo by Reg Wilson

RSC 1958
Photo by Angus McBean

RSC 2000
Photo by Robert Workman
4. Text into Performance

https://www.youtube.com/watch?v=EH7FqcjkmPE

Franco Zeffirelli 1968
[Romeo comes forward.]

ROMEO  He jests at scars that never felt a wound.

[Enter JULIET above.]

But soft, what light through yonder window breaks?
It is the east, and Juliet is the sun!
Arise fair sun and kill the envious moon
Who is already sick and pale with grief
That thou her maid art far more fair than she.
Be not her maid, since she is envious,
Her vestal livery is but sick and green,
And none but fools do wear it. Cast it off.
It is my lady, O, it is my love!
O that she knew she were!
She speaks, yet she says nothing. What of that?
Her eye discourses, I will answer it.
I am too bold. 'Tis not to me she speaks.
Two of the fairest stars in all the heaven,
Having some business, do entreat her eyes
To twinkle in their spheres till they return.
What if her eyes were there, they in her head?
The brightness of her cheek would shame those stars,
As daylight doth a lamp. Her eyes in heaven
Would through the airy region stream so bright
That birds would sing and think it were not night.
See how she leans her cheek upon her hand.
O that I were a glove upon that hand,
That I might touch that cheek.

JULIET

Ay me.

ROMEO

She speaks.

ekphrasis
O, speak again, bright angel, for thou art
As glorious to this night, being o'er my head,
As is a winged messenger of heaven
Unto the white-upturned wondering eyes
Of mortals that fall back to gaze on him
When he bestrides the lazy puffing clouds
And sails upon the bosom of the air.

JULIET O Romeo, Romeo, wherefore art thou Romeo?
Deny thy father and refuse thy name;
Or, if thou wilt not, be but sworn my love,
And I'll no longer be a Capulet.
The Performance in the Text

https://www.youtube.com/watch?v=FHoaPLO6Zd8
Mariah Gale as Juliet and Sam Troughton as Romeo, directed by Rupert Goold. Filmed in the Courtyard Theatre, Stratford-upon-Avon, 2010
5. The Performance in the Text

*Romeo and Juliet*, 2.2.167-75

JULIET What o’clock to-morrow
Shall I send to thee?
ROMEO By the hour of nine.
JULIET I will not fail. ’Tis twenty year till then.
I have forgot why I did call thee back.
JULIET I shall forget, to have thee still stand there,
Remembering how I love thy company.
ROMEO And I’ll still stay to have thee still forget,
Forgetting any other home but this.
Robert Fludd, Memory theatre

from *Utriusque cosmi maioris scilicet et minoris metaphysica, physica atque technica historia, Tomi secundi tractatus primi sectio secunda, De technica microcosmi historia* (? Oppenheim, ?1620); reproduced from Joscelyn Godwin, *Robert Fludd: Hermetic Philosopher and Surveyor of Two Worlds* (London: Thames and Hudson, 1979) 89


