

THE GRINNELL COLLEGE DEPARTMENT
OF THEATRE & DANCE PRESENTS

SHAKESPEARE'S

The Tempest



In commemoration of the quadricentennial of
his death in 1616

An enchanted island, a brave new world
Magic, music, metamorphoses . . .
The last romance

Directed by Ellen Mease

March 11-13, 2016
Friday-Saturday 7:30 p.m. & Sunday 2:00 p.m.

Roberts Theatre
Bucksbaum Center for the Arts

GRINNELL COLLEGE



There will be one ten-minute intermission.
Warning: Strobe lights are used in this production.

Please turn off all cell phones and pagers.
No texting or photography permitted during performance.



WILLIAM SHAKESPEARE'S

The Tempest

(1611)

Directed by Ellen Mease

Scenic, Lighting, Projection and Properties Designer	S. Benjamin Farrar
Composer and Sound Designer	Michael Croswell
Costume Designer	Erin Howell-Gritsch
Associate Projection Designer	Devon Baker
Vocal Coach	John Rommereim
Masque Choreographer	Claire Eide '19
Technical Director	Erik Sanning '89
Stage Manager	Emily Griffith '17

CAST LIST

Alonso, King of Naples	Nolan Boggess
Sebastian, his brother	Reed Roffis
Prospero, the right Duke of Milan	Matt Steege
Antonio, his brother, the usurping Duke of Milan	Sara Ashbaugh
Ferdinand, son to the King of Naples	Joey Robertson
Gonzalo, an honest old Councillor	Nathaniel Zhu
Adrian, Lord, a courtier to Alonso	Keith Hoagland
Francisco, Lord, a courtier to Alonso	Jessica Daly
Caliban, a salvage and deformed slave	Ian Saderholm
Trinculo, a jester in Alonso's court	Luis Rojas
Stephano, a drunken butler in Alonso's court	Liam Stowe
Master of a Ship	Luis Rojas
Boatswain	Keith Hoagland
Mariners	Amaris Bates, Vedika Haralalka, Liam Stowe, Yufei Wang
Miranda, daughter to Prospero	Scout Slava-Ross
Ariel, an airy spirit	Grace Lloyd
Spirits	Amaris Bates, Bailey Dann, Vedika Haralalka, Yufei Wang
Iris	Jessica Daly
Juno	Amanda Bressoud
Ceres	Grace Lloyd (Ariel)
Reapers	Nolan Boggess, Keith Hoagland, Liam Stowe

The Scene, an uninhabited island

Special credits

Projection art images.....Inspired By J.M.W. Turner
Reapers' Choreography Kimberly Richardson (TigerLion Arts *Nature*)
Ariel's "Full Fathom Five" and "Where the Bee Sucks" Robert Johnson,
lutenist to King James I



In 2016, globally, we're commemorating the quadricentennial of Shakespeare's death in 1616. He was the greatest playwright of his age, whose influential has never waned. I've directed the tragedies *Macbeth* and *Hamlet*, the pastoral comedy *As You Like It*, the romantic comedy *12th Night*, the so-called problem play *Measure for Measure*. *The Tempest* is Shakespeare's last romance, perhaps his most complete final statement, dealing with the whole of the human condition. In his final plays, climaxing with *The Tempest*, he's developing the popular new genre tragicomedy, drawing as well on the more established pastoral romance, to yoke together tragic themes (regicide, usurpation, vengeance), comic resolutions, romance and reconciliations, as past injuries are acknowledged and forgiven—"the rarer action is in virtue than in vengeance."

The Tempest was Shakespeare's last solo play, written in 1610-11 as he was readying for retirement to Stratford-on-Avon. There is no known source for the plot of the play, but apart from its wide array of allusions and motifs drawn from folklore, the myths and literature of classical antiquity, Renaissance humanism, the English countryside and court, and the street lore and gossip of Jacobean London, the play's editors have long recognized two influential contemporary sources: Montaigne's essay "On the Cannibals" and a collection of accounts of the Bermuda shipwreck, presumed death, and providential rescue of 150 Jamestown colonists aboard the Sea Venture, the flagship of the Third Supply fleet sent by the Virginia Company of London in 1609. Jamestown was the first permanent English colony in the New World. Shakespeare invested in real estate for his retirement; his friends (Southampton, Pembroke and others) invested in the Virginia Company's joint-stock private enterprise at Jamestown. From the so-called "Bermuda pamphlets," Shakespeare drew most directly on a long letter written in 1610 by William Strachey, future secretary to the colony: "*a true repertory of the wracke, and redemption of Sir Thomas Gates Knight; upon, and from the Ilands of the Bermudas: his coming to Virginia, and the estate of that Colonie then, and after.*" The fearsome bedeviled uninhabited Bermudas turned out to be paradise, a garden of angels, Eden regained. The castaways dined on abundant fish, fowl, wild pigs and sea turtles. In Jamestown beleaguered colonists were starving to death.

In 2015 I visited Jamestown's archeological digs and its Archaearium. Described as the most consistently prolific archeological site in the United States, Jamestown featured among the top ten archeological discoveries

worldwide in both 2013 and 2015. The most recent discovery in 2015 involved identification of four elite colonists found buried in the chancel of the colony's first church—the colony's first chaplain, Robert Hunt; Sir Ferdinando Wainman, the master of ordnance for Fort James; Captain Peter Winne, a sergeant major; and Captain Gabriel Archer, a member of the colony's first governing council. Previously, in 2013, the site had yielded sensational physical evidence of cannibalism among the Jamestown colonists in 1609-10, corroborating eyewitness accounts of the period known as "the starving time." "Notheinge was spared to maintayne Lyfe . . . as to digge upp deade corpes out of graves and to eate them."

Fueled by hopes of sudden wealth, economic independence from the Continent, new sources of natural resources (metals, timber, olive oil, wine grapes, mulberry plantation for the production of silk), and the potential discovery of continental river access to the Far East and its spice trade, from the beginning the Jamestown enterprise was under-capitalized and troubled by mismanagement and inept pioneers. Following the first voyage of settlers in 1606-07, supply expeditions brought fresh colonists and necessities annually. Captain John Smith took over governance and imposed a "no work, no food" mandatory labor on the ruffed gentleman who served as elite security. But conditions continued to deteriorate inside Fort James, threatening survival itself. The skeletal remains of a fourteen-year-old girl have been unearthed, along with the remains of horses and dogs, in a trash pit at soil levels consistent with the 1609-10 famine. Forensic analysis of deep cut marks in the girl's skull and jawbone suggests that she was butchered post mortem; her skull was chopped open, to extract the brain. The young woman, "Jane," as she has been named, probably died of hunger in the famine—no evidence of murder—and was then disinterred and some remains eaten, so desperate were the colonists for protein. As the chief archeologist for the Jamestown Rediscovery Project, William Kelso, says, the evidence shows "how close to failure this colony came."

As it happens, I am a tenth-generation descendant of an original planter of the Jamestown Colony, Robert Beheathland, a teenager from Cornwall who signed on as a "Gentleman" with the Virginia Company's adventure in 1606-07. In the first terrible years of settlement, he worked closely with Captain John Smith exploring, mapping, trading with the Powhatans for food, learning to forage, plant, fight; Smith counted on him in increasingly hostile negotiations during the Anglo-Powhatan War. Surviving the "starv-



ing time” in 1609-10, Beheathland was the only original 1607 Jamestown colonist or first planter to leave New World descendants. Though he would have known about survival cannibalism inside Fort James, he likely escaped the rigors of starvation because he had worked closely from the beginning with Captain John Smith. Beheathland became a captain himself.

I'm also a tenth-generation descendant of one of the passengers onboard the *Sea Venture*, the Third Supply flagship caught up in the 1609 hurricane off Bermuda. Stephen Hopkins was the ship's minister's clerk and a tavern-keeper who left wife and children behind in England to test his luck in the New World. Other passengers included William Strachey and, incidentally, John Rolfe and his pregnant wife (Rolfe would later marry Pocahontas and cultivate a famous sweet Virginia tobacco). All of the leaders of the expedition were aboard the *Sea Venture* as well, including Admiral George Somers and the newly appointed governor of the colony, Thomas Gates, filling in for the future Lord De La Warr (Delaware). One of several sets of mutineers among the castaways during the Bermuda sojourn, Hopkins was exposed, arrested, condemned to hang, but whined so eloquently about the plight of his wife and children were he dead that he was pardoned by Gates. The test of authority, commitment to purpose, and the thin line between justice and mercy are major dramatic through-lines in Strachey's Bermuda narrative. As providence would have it, Hopkins made his way to Jamestown in 1610 with the rest of the 150 settlers and mariners who had prospered on a hospitable isle. Sailing up the James River to the fort in May 1610, the *Sea Venture* passengers, thought sea-swallowed but miraculously cast up again, would find the sixty colonists, thin as skeletons, who had survived the winter's famine and Indian siege. 70% of the population had died that winter. So one of my great-grandfathers would have met the other of my great-grandfathers in the aftermath of that famine winter. Maybe they traded stories of cannibalism and providential rescue. Hopkins stayed on in Jamestown for several years, learning Algonquian dialects and Powhatan indigenous ways of life, but sailed back to England to care for his children after his wife's death. Remarrying, he and his family sailed on the *Mayflower* to Plymouth where he was one of 41 signatories to the *Mayflower Compact*. He continued as a tavern-keeper, but his previous experience in Virginia made him something an expert on Native Americans in the early Pilgrim explorations.

Both Beheathland and Hopkins survived and thrived in their New World adventures, leaving children to carry on. The *Mayflower* line and the Jamestown family line joined in my great-grandmother Bessie Hiter, my mother's grandmother.

DIRECTOR'S NOTES

The other known contemporary source for the play is Florio's 1603 English translation of Michel de Montaigne's essay "On the Cannibals," about a coastal Brazilian indigenous people, the Tupinambas. Casting a skeptical eye on European ethnocentrism, Montaigne writes in praise of the Golden Age virtues of indigenous people living in accord with nature, noble savages in manners and custom far superior to supposedly civilized Old World Europeans. Valuing bravery in battle (and fidelity to their multiple wives), the Tupinambas fattened, killed, cooked and ate their POWs ceremonially, ingesting the brave flesh of their enemies, strengthening their own valor and avenging the deaths of their ancestors killed in similar fashion. More noble this, Montaigne argues, than the Europeans' use of torture under the Inquisition during the religious wars, to kill a man by inches and then feed him to hogs and dogs. Shakespeare's play puts Montaigne's idealization of the "noble savages" to a reality test, even as it critiques the greed, corruption, broken trust and treachery that disturb the so-called civilized social order. Echoing Shakespeare's early comedies in their celebration of "green world" retreats (Illyria in *12th Night*, the forest of Arden in *As You Like It*), where fundamental human values are clarified and reaffirmed, *The Tempest* dramatizes the blessed properties of the isle on which the banished Duke of Milan, Prospero, repairs his fortunes and redeems the errors and injustices of the past. Though Prospero is no colonist, returning to resume right rule in Milan, in its thematic exploration of art vs. nature, the play serves as an apologia for colonization and New World plantation, since Shakespeare's friends and patrons were investors in the Jamestown colony. And now it turns out that the cannibals were the hungry English colonists. Who can blame them?

SPECIAL THANKS

Alice Mease, Roy Patty, Philip Franck at Vanderbilt University, Ralph Helt, Stacey Puls, Facilities Management, McNally's, Ron Cooper at the Bear Athletic Facility, Jason Tipsword, Hans Niehus, Ed Dudak, Charlie Duke, THD 295 Costume Construction, THD 115 Theatrical Design and Technology



1558 Accession of Queen Elizabeth I

1564 (April 26) William Shakespear baptized in Stratford-upon-Avon in Warwickshire, near the Forest of Arden. His mother, Mary Arden, was the daughter of prominent landowners. His father, John Shakespeare, was a tanner, glove-maker and dealer in wool and grain--a "capital burgess." John Shakespeare held important public office in Stratford, serving as bailiff (the highest office) in 1568, when William would have been four. Educated at Stratford grammar school in Latin language, rhetoric and classical poetry, William also would have enjoyed touring performances at Stratford by the Queen's Men and Earl of Worcester's Men (1568), The Earl of Leicester's Men (1572), The Earl of Warwick's Men (1574), Lord Strange's Men and Lord Essex's Men (1578), with return visits annually.

1582 (December) Married to Anne Hathaway

1583 (May 26) Baptism of Susanna Shakespeare

1585 (February 2) Baptism of twins Judith and Hamnet. John Shakespeare, who fell into debt beginning in 1577, is fined for not going to church, a presumed Catholic recusant. He will lose his position as an alderman a year later.

1586 Shakespeare may leave Stratford about this time, leaving his wife to raise their three children. There's no knowledge of how he supported his family in the late 1580s. He may have become a country schoolmaster (according to a contemporary) or tutor in a wealthy Catholic household. He's in London by 1592, beginning to make his way as an actor and playwright.

1589-92 *Taming of the Shrew*

1591-92 *The Two Gentlemen of Verona*
Henry VI, 1, 2, 3
Titus Andronicus

1592 Attacked and defended as actor and playwright in London

1592-94 Shakespeare probably affiliated with the combined Lord Strange's and Lord Admiral's Men

A SHAKESPEARE CHRONOLOGY

1592/94	<i>Richard III</i>
1593	<i>Venus and Adonis</i> (poem)
1593-94	<i>The Rape of Lucrece</i> dedicated to the Earl of Southampton. These poems were written when plague closed the theatres for several months.
1593-1608	<i>Sonnets</i>
1594	Joins in forming the Lord Chamberlain's company of actors. Aristocratic patronage elevates actors from vagabonds to courtiers.
1594	<i>The Comedy of Errors</i>
1595	<i>Love's Labour's Lost</i>
1595-96	<i>A Midsummer Night's Dream</i> <i>Romeo and Juliet</i> <i>Richard II</i>
1595-97	<i>King John</i>
1596	Hamnet Shakespeare dies
1596-97	<i>The Merchant of Venice</i> <i>Henry IV, 1</i>
1597	Shakespeare buys New Place in Stratford. The second-finest house in town, its purchase by the playwright suggests his financial success.
1597-98	<i>Henry IV, 2</i> Globe Theatre under construction. Materials from James Burbage's demolished Theatre at Shoreditch are transported across the Thames by his son Richard for use in building the new outdoor public theatre.
1598	<i>Much Ado About Nothing</i>



- 1599 *Henry V*
“To the Queen” epilogue for a court performance
As You Like It (performed in the Globe’s first year)
Julius Caesar
- Shakespeare applies for right to quarter the Arden family’s coat of arms with the Shakespeare coat of arms (drawn up for his disgraced father in 1596)
- 1599-1600 Shakespeare’s company moves to the new Globe Theatre. As a permanent member of the Lord Chamberlain’s Men occupying the Globe, Shakespeare earns one-tenth of the profits
- 1600-01 *Hamlet*
The Merry Wives of Windsor (perhaps revising earlier version)
- 1601 Shakespeare’s father John dies
Shakespeare’s company hired by followers of Essex to play *Richard II* (overthrown by Bolingbroke, the future Henry IV) as propaganda for rebellion. Late in her reign, the succession not yet secure, Elizabeth, the target of Essex’s abortive insurrection, remarked, “Do you not know I am Richard?”
- Twelfth Night*
- 1601-02 *Troilus and Cressida*
- 1603-04 With the death of Elizabeth I in 1603 and the accession of James I, Shakespeare’s company becomes The King’s Men
- 1604 *Othello*
Measure for Measure
- 1605 *All’s Well That Ends Well*
Timon of Athens (with Thomas Middleton)
- 1605-06 *King Lear*
- 1606 *Macbeth*
- 1606-07 *Antony and Cleopatra*

A SHAKESPEARE CHRONOLOGY

- 1607 Shakespeare's daughter Susanna married to Dr. John Hall in Stratford. Shakespeare's brother Edmund, described as a player, dies and is buried in Southwark Cathedral
- 1608 *Coriolanus*
Pericles, Prince of Tyre
The King's Men lease the Blackfriars Playhouse as a second venue, for private indoor performances.
- 1610 *Cymbeline*
- 1610-11 Shakespeare retires to Stratford
- 1611 *The Winter's Tale*
- 1611 *The Tempest*
- 1613 *Henry VIII*, with John Fletcher, his successor as company playwright for the King's Men
- 1613 The Globe burns down during a performance of *Henry VIII*, June 29
- 1613-14 *The Two Noble Kinsmen*, with John Fletcher
- 1614 The rebuilt Globe Theatre re-opens
- 1616 Having retired to Stratford, probably in 1610, Shakespeare makes his will on March 25, and dies April 23, on his 52nd birthday
- 1623 The First Folio of Shakespeare's collection of thirty-six *Comedies, Histories and Tragedies* published by members of the King's Men. Ben Johnson saw in this body of work "a monument without a tomb": "And we alive still while thy book doth live / And we have wits to read and praise to give . . . / He was not of an age, but for all time!"

*Providential rescue*

Was Milan thrust from Milan that his issue
Should become kings of Naples? O, rejoice
Beyond a common joy, and set it down
With gold on lasting pillars. In one voyage
Did Claribel her husband find at Tunis,
And Ferdinand her brother found a wife
Where he himself was lost; Prospero his dukedom
In a poor isle; and all of us ourselves
When no man was his own. (Vi.205-213)

Gonzalo's ideal commonwealth

Had I plantation of this isle, my lord

...

And were the King on't, what would I do?

...

In the commonwealth I would by contraries
Execute all things; for no kind of traffic
Would I admit; no name of magistrate;
Letters should not be known; riches, poverty,
And use of service, none; contract, succession,
Bourn, bound of land, tilth, vineyard, none;
No use of metal, corn, or wine, or oil;
No occupation; all men idle, all;
And women too, but innocent and pure:
No sovereignty;--

...

All things in common Nature should produce
Without sweat or endeavor: treason, felony,
Sword, pike, knife, gun, or need of any engine,
Would I not have; but Nature should bring forth,
Of its own kind, all foison, all abundance,
To feed my innocent people.
I would with such perfection govern, sir,
T' excel the Golden Age.

SOURCES

From Montaigne's "On the Cannibals":

"All things," says Plato, "are produced either by nature, by fortune, or by art. The greatest and fairest by one or other of the first two, the least and imperfect by the last." Those nations seem therefore so barbarous to me because they have received very little fashion from human wit, and are yet near their original naturalness. The laws of nature do yet command them, which are but little bastardised by ours. And that with such purity as I am sometimes grieved the knowledge of it came no sooner to light at what time there were men who better than we could have judged of it. I am sorry Lycurgus and Plato had it not, for it seems to me that what in those nations we see by experience does not only exceed all the pictures of which licentious Poetry has proudly embellished the golden age and all her quaint inventions to feign a happy condition of man, but also the conception and desire of philosophy. They could not imagine a genuity [simplicity] so pure and simple as we see it by experience, nor ever believe our society might be maintained with so little art and human combination. It is a nation, I would answer Plato, that has no kind of traffic [commerce], no knowledge of letters, no intelligence of numbers, no name of magistrate, nor of political superiority, no use of service, of riches or poverty, no contracts, no successions, no partitions, no occupation but idle, no respect of kindred, but common, no apparel but natural, no manuring of lands, no use of wine, corn, or metal. The very words that import lying, falsehood, treason, dissimulations, covetousness, envy, detraction, and pardon were never heard of amongst them. How dissonant would he find his imaginary commonwealth from his perfection!

Hos natura modos primum dedit.

Nature at first uprising
These manners did device.

Furthermore, they live in a country of so exceeding pleasant and temperate situation that . . . it is very rare to see a sick body amongst them, . . . nor any man there either shaking with the palsy, toothless with eyes dropping, or crooked and stopping through age.



Introduction

The Tempest is probably the last play wholly written by Shakespeare. Generations of readers have for this reason been tempted to see it as a culmination of Shakespeare's vision, to identify Prospero with Shakespeare, and to read the famous speech in which Prospero breaks his magic wand as Shakespeare's farewell to his art. Although critics nowadays hesitate to identify Prospero with Shakespeare, those of us who love *The Tempest* cannot help feeling that it represents a culmination—that Shakespeare could not have written it without the wisdom and technique he had accumulated through writing all his other plays.

We get this impression because the characterizations, for example, are so simple—Prospero is wise, Miranda is pure, Caliban is base, Antonio is wicked. Yet these are not the simple characters of a playwright who cannot do any better. They are the simple characters of the playwright who has already created Hamlet and Macbeth and Lear. And we feel this; we feel we are in touch, through the characters of *The Tempest*, with very real and very powerful forces. Caliban, who speaks one of the most beautiful passages of poetry in the play, is enigmatic enough. But where will you come to an end of understanding Ariel? Ariel's complexity certainly does not lie in his characterization. It lies, you may say, in the poetry he speaks. But that is to beg the question.

It is the deliberate return to naïveté, after the tragic complexity, that makes us feel there is something special about the four plays of Shakespeare's final period. The special effect is most apparent in *The Tempest*, because it is the lightest in surface of the four. It is presented to us as a gorgeous

bubble, which is blown up for our entertainment like the masque Prospero conjures for Ferdinand and Miranda, and which is just as easily dispelled in the end. Yet *The Tempest* contains the subject matter of tragedy, and it gives us throughout the sense of omniscience, of surveying all life, that we get only at the highest points of illumination in the tragedies. No wonder then that *The Tempest* seems the appropriate statement of age, of the man who having seen it all can teach us that the profoundest statement is the lightest and that life, when we see through it, is gay, is tragically gay—that the evil, the violence, the tragedy are all part of a providential design.

The Tempest was probably written during the fall and winter of 1610–1611. It was produced at court in the fall of 1611, and again during the winter of 1612–1613 as part of the festivities that preceded the marriage of the King's daughter Elizabeth to the Elector Palatine. The First Folio probably gives us the play as it was acted at court during the winter. But there is insufficient evidence to support the contention of some scholars that the play was radically revised for the wedding festivities and that the wedding masque in Act 4 was inserted in honor of the betrothed couple. Some scholars have even, in their disappointment with the verse of the wedding masque, supposed that the masque was not written by Shakespeare. But Shakespeare always uses a deliberately stilted style for a play within a play; and the masque depends for its effectiveness on spectacle rather than language. Unless new external evidence turns up, there is no reason to look outside the play itself for an explanation of the wedding masque, since the masque fits in subject matter and form into the very texture of *The Tempest*.

The masque brings to a climax the theme of nature versus art that is central to *The Tempest*. For Heaven and Earth, Juno and Ceres, unite in the masque to pronounce a blessing on the union of Ferdinand and Miranda, and to connect sexual union with nature's fruitfulness as seen in its ideal aspect. Venus and her son Cupid are, however, as representatives of lawless passion, specifically excluded from the natural force celebrated in the masque. This fits in with Prospero's severe warning to Ferdinand not to "break" Miranda's "virgin knot"



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before marriage. Nature is celebrated in the masque as a principle of order. And it is shown to be, as a principle of order, inextricably intertwined with art, civilization, idea.

There is good reason to believe that Shakespeare had in mind, when he wrote *The Tempest*, the reports that first reached England in September 1610 of the miraculous deliverance of the crew and passengers of a ship that had been lost the year before in a terrible tempest off the Bermudas—those stormy islands that Shakespeare refers to in *The Tempest* as “the still-vexed Bermoothes.” The written accounts of the survivors (extracts from which appear under The Sources of *The Tempest*) emphasize the providential quality of their deliverance, for the castaways were saved by the magically beneficent nature of the island on which they found themselves. These so-called Bermuda pamphlets go on to see the very storm and shipwreck as providential, since they enabled the castaways to discover for the benefit of mankind that the islands that mariners had shunned as inhabited by devils were actually an island paradise.

In exclaiming over the ways of providence, the Bermuda pamphlets offer those paradoxes that are at the heart of the tragicomic vision—the sort of paradoxes Shakespeare uses in *The Tempest*. “Though the seas threaten, they are merciful,” says Ferdinand in the end. And Gonzalo sums up the meaning of the play through a series of paradoxes. “Was Milan thrust from Milan, that his issue / Should become kings of Naples?” he asks,

In one voyage
Did Claribel her husband find at Tunis,
And Ferdinand her brother found a wife
Where he himself was lost; Prospero his dukedom
In a poor isle; and all of us ourselves
When no man was his own.

(5.1.205–6, 208–13)

This is the essential message of tragicomedy—that we lose in order to recover something greater, that we die in order to be reborn to a better life. One of the Bermuda pamphlets speaks paradoxically of “these infortunate (yet fortunate)

islands," and even calls the shipwreck and deliverance "this tragical comedy."

The Bermuda episode must have raised again for Shakespeare the perennial question that became particularly pertinent after the discovery of the New World—the question of whether nature is not superior to art, and whether man is not nobler in a state of nature than in a state of civilization. It is not surprising that Shakespeare had also in mind, when he wrote *The Tempest*, the essay "Of the Cannibals" (also extracted under Sources) in which Montaigne praises the American Indians in terms that helped establish the ideal of the Noble Savage. Gonzalo's description of his ideal commonwealth is a close paraphrase of Montaigne's essay.

The island of *The Tempest* is in the Mediterranean, somewhere between Tunis and Naples; yet it seems more magically remote and unlocated than if it had been given a specific location, even one so far as the Bermudas. By setting his island in the Mediterranean, Shakespeare is able to bring the European tradition to bear on the question of nature versus art. He can assimilate the latest ideas about the New World to traditional ideas of the Golden Age and the Garden of Eden. He can remind us of Aeneas, who lost Troy that he might found Rome. Aeneas was driven by a storm to Carthage (specifically associated here with Tunis), from whence he sailed to Italy. In fulfilling his destiny, he underwent wanderings and ordeals analogous to those of the court party in *The Tempest*, including a banquet involving harpies. It is worth mentioning, in connection with Gonzalo's enigmatic references to "widow Dido" and "widower Aeneas," that two of the Bermuda pamphlets compare Dido and Aeneas, as colonizers of new territories, to the colonists of the New World.

Shakespeare addresses himself to the question of nature versus art by ringing all possible changes on the meaning of "nature." Caliban is natural in that he is earthy and earth-bound, low, material. But Ariel is just as natural in that he represents the fluid elements of water and air and also those bodiless energies of nature that strike us as "spiritual." Caliban, whose name may derive from "cannibal," is the natural man seen in one aspect. But Miranda is also natural, and the two are contrasted throughout. Both were brought up in a



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state of nature; and if Miranda never saw a man other than her father, Caliban never saw a woman other than his mother. Caliban is natural in the sense that nature is rudimentary and mindless; he cannot be educated. Miranda is natural in the sense that we take the Golden Age or the Garden of Eden to be our natural condition. She has been superbly educated by Prospero, but education has with her been absorbed in the natural; knowledge has not lost her the Garden.

The case of Caliban is complex, because we cannot be certain that he is human. He was begotten by a devil on the witch Sycorax, and he is spoken of either as something between an animal and a man, or as something between a sea and a land animal. All the ironic changes on the meaning of "nature" can be heard in Trinculo's remark about Caliban: "That a monster should be such a natural!"—in which "natural" means "idiot." If we take nature to be a principle of order, then the primitive Caliban is a monster, a piece of disorder or deformity.

Trinculo's remark contrasts with Miranda's, when she thinks Ferdinand must be a god, "for nothing natural / I ever saw so noble" (1.2.419–20). Ferdinand, too, and in the end Alonso think for the same reason that Miranda must be a goddess. Shakespeare would seem to be telling us that your view of the natural depends on your view of the supernatural—on whether you see behind natural phenomena the evil machinations of the witch Sycorax and her devil-god Setebos, or whether you see at work a rational and benevolent providence. He seems to be telling us that every creature can be judged by its potential metamorphoses, by what it is capable of becoming. Miranda sees all the human beings in the play as godlike. But Caliban, who constantly shifts before our eyes between human and animal, fears that he and his drunken co-conspirators will turn into apes or into barnacles, geese believed to be the product of metamorphosis from shellfish.

There is no question as to which view of nature Shakespeare adheres to. He presents here, as in the history plays and the tragedies, a grand vision of order in nature and society; only the emphasis here, far more than in his other plays,

is on nature. The fact that Caliban takes the drunken butler, Stephano, for a god is a sign of how high man ranks on the scale of life. It is because we recognize the differences of degree within the human scale that we laugh at Caliban's illusion, but give our poetic faith to the illusion of Ferdinand and Miranda when they take each other for divine. Caliban's crime in conspiring against Prospero is a sin against degree—like the plot of Antonio and Sebastian against Alonso, and Antonio's usurpation of Prospero's throne. Prospero erred in attempting to educate Caliban, just as he erred in allowing Antonio to play the duke in Milan. In both cases, he blurred distinctions of degree and helped create the disorder that followed.

This Renaissance idea of degree is ignored in recent colonialist interpretations of *The Tempest*, which see Caliban as the exploited native who is deprived of his rightful possession of the island by the intruding colonialist Prospero. Although Caliban claims the island by inheritance from his mother, the witch Sycorax, she was not indigenous. When pregnant with him, Sycorax was exiled to the island and found there Ariel, whom she imprisoned, so was herself a usurper. Shakespeare seems to anticipate twentieth-century charges of colonialism with Prospero's answer to Caliban's assertion: "This island's mine" (1.2.331). "I have used thee," says Prospero,

(Filth as thou art) with humane care, and lodged thee
In mine own cell till thou didst seek to violate
The honor of my child. (345–48)

Is this rejection of Caliban as a mate for Miranda a sign of racism? Caliban—who is described in the Names of the Actors as "a savage and deformed slave" and is later repeatedly addressed as "monster" (3.2)—hardly seems a suitable match for the beautiful, innocent Miranda, daughter of the Duke of Milan. Even though Prospero never disputes Caliban's claim to the island, he cannot be considered a colonialist since he does not want to remain on the island but uses the island as a means for returning home. In the end he leaves the island



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to Caliban, who has been improved by his confrontation with Prospero.

The other important new reinterpretation of *The Tempest* derives from New Historicism. As explained by Stephen Greenblatt, whose book *Shakespearean Negotiations* (1988) illustrates the principles of the movement, the New Historicist does not look for the meaning of a literary work in an autonomous text or even in the individual genius of the author, but from "the circulation of social energy" (p. 13) from society to the work and from the work back to society. Greenblatt is interested in "what can only be glimpsed at the margins of the text . . . insight into the half-hidden cultural transactions through which great works of art are empowered." He takes seriously "the collective production of literary pleasure" and the way in which "collective beliefs and experiences were shaped, moved from one medium to another, concentrated in manageable aesthetic form." The "Shakespearean theater [was] manifestly the product of collective intentions" (pp. 4-5). The New Historicist method can be fruitful, as we see in Greenblatt's excerpted discussion of *The Tempest*, printed below on pages 156-79.

To return to Caliban and the idea of degree, he is only evil when judged by human standards, or when he himself aspires to get above his place. In attempting to be "free," he only exchanges masters; for a slave he is and should be, as he himself recognizes in the end. Ariel, on the other hand, is by nature a free spirit (he seems free enough even in the bondage of which he complains), and he is therefore appropriately freed in the end. There is a connection in Shakespeare's worldview between biological and social rank and moral obligation. Thus, Antonio's crime against his brother and sovereign is also spoken of as "unnatural." But Antonio is much worse than Caliban, because much higher up on the scale. For the same reason, Stephano and Trinculo seem even baser than Caliban and even more ridiculous in their aspiration to get above themselves.

With the exception of Antonio, all the characters in the play are saved in the end according to their degree. They undergo a ritual temptation and punishment. Caliban, Stephano, and Trinculo are befouled in a horsepond for their

Prospero himself is, I think, tempted, when he remembers Caliban's conspiracy against him, to take revenge against the court party; for Caliban's conspiracy reminds him of the conspiracy of Antonio and Alonso. It is inconsistent with Prospero's role of a providence in the play to suppose that he did not from the start plan for events to work out as they do, and that he is actually converted from some original purpose of



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revenge by Ariel's remark that he would pity the court party were he human. Since Prospero obviously planned the marriage of Ferdinand and Miranda, it is likely that he also planned to be reconciled with Alonso and the others and that Ariel recalls him to his purpose. The point where, at the thought of Caliban, Prospero interrupts the masque, and is shaken by emotion, is the one point where he seems fallible like the other human beings in the play. We seem to be getting, in his lapse from and return to his purpose, the repetition of a moral conversion from thoughts of revenge that took place before the play begins. All the tragic events of Prospero's earlier life are portrayed for us through such repetitions; so that the tragic events appear to us in a comic perspective, since we now see how well everything turned out.

Almost all the characters pair off. As sovereign and father, Prospero pairs off with Alonso; and as magician, he pairs off with Caliban's mother, the witch Sycorax, who practiced black magic on the island as against Prospero's white magic. Ferdinand pairs off with Miranda; Antonio with Sebastian; Stephano with Trinculo; Caliban with Ariel. In his role of providence, Prospero stands alone at the top of the design. Such symmetries are at the heart of comic technique, perhaps because they make us feel we are seeing events from above, as part of a pattern, and can therefore restrain sympathy in the confidence that all is well. The design also explains the sense in which Shakespeare is not realistic in *The Tempest*. He is dealing in simplifications like those of the mathematician. He is giving us a diagram of the order of things.

The play begins with a scene of disorder—a tempest at sea that renders meaningless the usual social order. The sailors are disrespectful to the aristocrats, who in trying to assert authority get in the way of the ship's organization. The good-humored courage of Gonzalo stands out against the irrationality of Antonio and Sebastian, who scream abuse at the sailors—though they are later in the play to think themselves very rational in plotting social disorder. The storm gives the boatswain a chance to display a natural superiority that has nothing to do with rank.

In the next scene, we learn that the tempest is an illusion

created to regenerate the social order—to restore a reformed Prospero to the throne of Milan, and to lead Ferdinand and Miranda to the throne of Naples. Ariel turns the noise and confusion of the tempest into music, the music that leads Ferdinand to Miranda. The play is pervaded, as G. Wilson Knight has shown in *The Shakespearean Tempest*, by the imagery of tempest, sea, natural noise, and music. This imagery sets the play in a world where disorder is seen to be not merely at the service of order, but inextricably intertwined, indeed identical, with it. It requires only a transformation of perception to recognize order in disorder.

It is, I think, because Ariel makes music out of the natural noises of the island that there is an undersong of animal noises behind one of his songs, and the sound of the sea behind another. When Caliban says, “Be not afeard; the isle is full of noises,/ Sounds and sweet airs that give delight and hurt not,” he catches the world of nature between metamorphoses, between noise and music, sleep and waking. We say he renders the magical atmosphere of the island. We mean by this that, like Ariel in his songs, Caliban in this lovely speech shows the appearance of things as fluid and ever-changing aspects of a single force—a force that is beneficent, though it may seem in certain aspects evil.

This force is represented by the sea that washes through every nook and cranny of the play, moving the characters to their destiny both by carrying them there and by washing right up into their consciousness. When Prospero tells Miranda of the “sea sorrow” that brought them to the island, he describes the sea as both threatening and loving. We were cast adrift, he says,

To cry to th' sea that roared to us; to sigh
To th' winds, whose pity, sighing back again,
Did us but loving wrong. (1.2.149–51)

The supposed drownings of Ferdinand and Alonso are spoken of in attractive images. And when one of Alonso's courtiers suggests that Ferdinand may have made it to land, he makes us see that, by struggling against the waves,



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Ferdinand actually rode them to shore as you ride a fiery steed.

I saw him beat the surges under him
 And ride upon their backs. He trod the water,
 Whose enmity he flung aside, and breasted
 The surge most swol'n that met him. His bold head
 'Bove the contentious waves he kept, and oared
 Himself with his good arms in lusty stroke
 To th' shore . . . (2.1.119-25)

The passage—which is, in its complexity of implication and its metrical suppleness, a good example of Shakespeare's late style—turns violence into harmony. It is but a step away from the song in which Ariel makes drowning seem so desirable, because it is, like all aspects of existence in this play, “a sea change/ Into something rich and strange” (1.2.401-02)—into the one force that moves all things. Prospero's magic is a portion of nature's; his providential design is a portion of God's.

Antonio, when he tempts Sebastian to murder the King, uses sea imagery, connecting it with the imagery of sleep and dream to signify the force of Sebastian's real desire. Antonio speaks, through his imagery, truer than he knows; for even his plot is necessary to the providential design of the play. Antonio is an effective villain, because he manipulates real, which is to say magical, forces. Prospero uses the imagery of metamorphosis when he tells Miranda how Antonio so transformed the Milanese court as to make real Antonio's appearance of being duke. The wild sounds of sea and tempest turn for Alonso into rational music that tells him of his crime. And Prospero brings the sea imagery to a climax when he says in the end of the court party,

Their understanding
 Begins to swell, and the approaching tide
 Will shortly fill the reasonable shore,
 That now lies foul and muddy. (5.1.79-82)

The sea is now identified with rationality.

The most admirable characters are those who can perceive order in disorder, because they have the capacity for wonder. When Ferdinand says "Admired Miranda," he is playing on the meaning of her name; he is saying, "O wonderful woman, who is to be wondered at." And when, during the masque, he calls Prospero "So rare a wond'ered father" (a father possessed of wonders and therefore to be wondered at), it is a sign that he now sees Prospero right. There is an irony in Miranda's famous remark at the end, when she first beholds the court party:

O, wonder!
How many goodly creatures are there here!
How beauteous mankind is! O brave new world
That has such people in't!

(181-84)

Nevertheless, it is the whole point of the play to make us feel that Miranda is right—that she, in her innocence, sees all these people as they really are, as through all their metamorphoses they are tending to be.

It is to Caliban's credit that he exhibits a capacity for wonder lacking in Stephano and Trinculo and in Antonio and Sebastian. That is because Caliban is natural. His faults do not stem from a perversion of reason, as do those of the four witty characters who do not exhibit a capacity for wonder. Only Gonzalo combines both wit and wonder. In the first appearance of the court party, we see how differently the same phenomena may strike different people. For only Gonzalo sees that their deliverance was miraculous and that the island is a paradise. To be in the Garden of Eden is, we are to understand, a matter of perception. Antonio and Sebastian are with their witty quibbling—their quibble, for example, over the few miles that separate modern Tunis from ancient Carthage—merely destructive.

The effect of wonder is created in *The Tempest* through a combination of several genres—tragicomedy, pastoral, romance, and masque. Antonio's temptation of Sebastian has been compared to the temptation of Macbeth by Lady Mac-



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beth; it is the stuff of tragedy. Our view of it, however, is comic, because we know that Ariel is watching over the scene and has brought it about as part of Prospero's design. The whole action is comic in this sense. The abbreviation of time (*The Tempest* and *The Comedy of Errors* are the only plays in which Shakespeare observes the classical unity of time) enables us to see even Prospero's tragedy in Milan as, in retrospect, for the best. The comic perspective does not, however, make us laugh. It makes us marvel.

Not only the tragedy, but the comedy, too, is dissolved in wonder. Bernard Knox has, in the essay reprinted in this volume, connected *The Tempest* with Roman comedies about slaves. Nevertheless, Caliban and Ariel are too marvelous to be laughed at as we laugh at the slaves in Roman comedies. Stephano and Trinculo seem a kind of comic relief, just because we do so little laughing at the main action of *The Tempest*. Through Prospero's eyes, *The Tempest* shows us life as God must see it. God could not view life tragically, because He knows that all is for the best. God also knows, as Prospero knows of Ferdinand, that the ordeals He sets for us are for our own good and are not so hard or serious as we think them. Neither, however, could God laugh at us as we laugh at the characters in comedies; for He would not ridicule us, or be dazzled by our wit.

Prospero's view of life is set forth in the famous speech in which he says, after dispelling the wedding masque, "We are such stuff/ As dreams are made on." He is, I think, recovering his perspective in this speech after the relapse into thoughts of revenge. The speech is, like Miranda's exclamations, an expression of the marvelous quality of life. Prospero implies, in consoling Ferdinand for the disappearance of the masque, that if life is as illusory as the masque, it is also as gorgeously illusory. He implies also that there is a reality behind life just as there is Prospero behind the masque.

In his detachment from the appearances of life, Prospero regains an innocence of vision analogous to Miranda's. It is the vision of pastoral, the genre that deals with man and nature in their unfallen state. By swiftly recapitulating all the facts of life, tragicomedy leads us to see through life with the eyes of Miranda who never left the Garden. Tragicomedy

uses to this end the devices of romance. For romance deals in marvelous events and solves its problems through metamorphoses and recognition scenes—through, in other words, transformations of perception. When Alonso recognizes Prospero and Ferdinand, both of whom he had thought dead, he recognizes their magical preciousness and thus really *sees* them for the first time. The same is true of the crew's response to the ship, when it is magically restored to them. The recognized objects are transformed through the transformed eyes of the beholders; so that more is restored than has been lost.

The masque, with its emphasis on spectacle and surprise, subordinates all other effects to the effect of wonder. "The fringed curtains of thine eye advance," says Prospero to Miranda when the spectacle of Ferdinand is about to break upon her. It is as though a theater curtain were to be raised; as, indeed, it is raised or drawn when the spectacle of the lovers breaks upon the court party. All the scenes that offer the characters illumination are masquelike and illusory. Yet it is through these illusions that the characters come to understand reality. We all found ourselves, says Gonzalo in the end, "when no man was his own."

Art is just such an experience of enchantment. The speech in which Prospero breaks his magic wand is not so much Shakespeare's farewell to his art as it is his comment on the relation between art and life. For in breaking his wand and taking himself and the others back to Italy, Prospero seems to be saying that the enchanted island is no abiding place, but rather a place through which we pass in order to renew and strengthen our sense of reality.

In spite of its fantastic elements, *The Tempest*, as F. R. Leavis has pointed out, never confuses but rather clarifies our sense of reality. That is no small part of its achievement—though it is characteristic of our time that Leavis prefers *The Winter's Tale* just because it is less realistic than *The Tempest*. With its bias against realism, and its interest in a symbolic art, our time is better equipped than any time since Shakespeare's to appreciate the last plays. The seventeenth and eighteenth centuries liked best of all Shakespeare's early comedies. The nineteenth century liked the tragedies best, and on the whole we still do. But it may be that the last plays—and especially *The Tempest*, which is as I see it the best of them—will in future have most to say to us. Certainly, the interest in them has in the last generation risen steadily.

—ROBERT LANGBAUM
University of Virginia



- 1562 Sackville and Norton, *The Tragedy of Gorboduc* (first English play in blank verse, influenced by the Roman classical tragedian Seneca)
- 1562-1593 Christopher Marlowe (*Jew of Malta*, *Tamburlaine*, *Dr. Faustus*, *Edward II*)
- 1564-1616 Shakespeare born to Mary Arden and John Shakespeare, glove-maker and burgher, Stratford-upon-Avon. Educated at Stratford grammar school in Latin language, rhetoric and classical poetry.
- 1567 Red Lion inn theatre built in Stepney by John Braynes, the actor James Burbage's brother-in-law.
- 1572 Vagrancy laws enacted (actors without patrons subject to arrest and branding; a second offense got you hanged)
- 1573-1637 Ben Jonson (*Volpone*, *Alchemist*, Jonsonian masques for Stuart court)
- 1574 The Earl of Leicester's Men are granted a patent by Queen Elizabeth permitting them to perform in London and the provinces.
- 1576 James Burbage's "The Theatre" built in Shoreditch. Burbage's son Richard would become the leading actor in Shakespeare's company, originating the role of Hamlet.
- 1577 The Curtain Theatre (Shoreditch) opens.
[Sir Francis Drake begins his circumnavigation of the globe.]
- 1578 Lord Strange's Men and Lord Essex's Men perform at Stratford. Shakespeare is fourteen. Regular annual performances continue at Stratford.
- 1583 Queen Elizabeth's Men established by royal order.

CHRONOLOGY OF ELIZABETHAN AND JACOBEOAN THEATRE

- 1586-7 Thomas Kyd's *The Spanish Tragedy*
- 1587 Henslowe's Rose Theatre built at Bankside on the Thames
Marlowe's *1 Tamburlaine the Great*
[Mary Stuart Queen of Scots executed]
[Drake defeats Spanish fleet at Cadiz]
- 1588 England defeats the Spanish Armada's invasion
- 1589 Thomas Kyd's *Hamlet*, now called the *ur-Hamlet* (not extant; likely source of Shakespeare's *Hamlet*)

Shakespeare probably working with the combined Lord Strange's Men and Lord Admiral's Men
Master of the Revels authorized to censor and license all plays
- 1592 Marlowe's *Dr. Faustus*, *Edward II*
- 1591-1600 Shakespeare's romantic comedies, histories, early tragedies: *The Taming of the Shrew*, *The Two Gentlemen of Verona*, *Comedy of Errors*, *Love's Labor's Lost*, *A Midsummer Night's Dream*, *The Merchant of Venice*, *Much Ado About Nothing*, *Romeo and Juliet*, *As You Like It*, *Julius Caesar*, *Richard II and III*, *Henry VI*, 1, 2, 3; *Henry IV*, 1 & 2, *Henry V*.
- 1595 Shakespeare becomes a sharer in the newly re-formed Lord Chamberlain's Men.
Swan Theatre built in Bankside
- 1596 James de Witt's drawing of the Swan Theatre, Bankside, important evidence for the interior design of the period's public theatres like the Globe.
- 1597 Second Blackfriars Theatre built by James Burbage
- 1597-98 Globe Theater under construction. Materials from James



Burbage's demolished Theatre at Shoreditch are transported across the Thames by his son Richard for use in building the new outdoor public theatre.

- 1599 Globe Theatre opened, playhouse for the Lord Chamberlain's Men

- 1600 Fortune Theatre built by Edward Alleyn and Philip Henslowe for the Lord Admiral's Men, competing with the Globe.

- c. 1600 Thomas Dekker's *The Shoemaker's Holiday*

- 1600-01 Shakespeare adapts and updates Kyd's *Hamlet* for his company

- 1600-1608 Shakespeare's Tragic Period: *Hamlet*, *Othello*, *King Lear*, *Macbeth*, *Antony and Cleopatra*, as well as *The Merry Wives of Windsor*, *Twelfth Night*, *Troilus and Cressida*, *Measure for Measure*, *All's Well that Ends Well*, *Timon of Athens*, *Coriolanus*

- 1601 Elizabeth I's favorite courtier, the Earl of Essex, leads a failed rebellion against the Queen. Arrested and executed. Essex's followers arrange a staging of *Richard II* at the Globe, to incite rebellion. Fortunately, the company does not lose Elizabeth's favor.

- 1603 Death of Elizabeth I. James VI of Scotland (Elizabeth's godson) declared King James I of England.

- 1604 Coronation of James I. As a member of the newly named The King's Men, Shakespeare participates in the coronation procession through London.

- 1605 *The Masque of Blackness* (first court masque), Inigo Jones

- 1605 Red Bull Theatre built
- 1605-1640 Inigo Jones designs masques in London

CHRONOLOGY OF ELIZABETHAN AND JACOBEOAN THEATRE

- 1606 Ben Jonson's *Volpone*
Cyril Tournear's *The Revenger's Tragedy*
Parliament passes "A Act to Restrain Abuses of Players" to curtail blasphemy in plays.
- 1608-1613 Shakespearean Romance or Tragicomedy period: *Pericles*, *Cymbeline*, *Winter's Tale*, *Tempest*
- 1608 Shakespeare obtains a one-seventh share in the Second Blackfriars Theatre, leased by the King's Men as a second venue, for private indoor performance.
- 1608 *Hamlet* and *Richard II* in their first reported international staging, onboard an East India Company vessel, the Dragon, off the coast of Sierra Leone. On March 31, Captain Keeling records in his journal: "I invited Captain Hawkins to a fish dinner, and had *Hamlet* acted aboard me: which I permit to keep my people from idleness and unlawful games, or sleep."
- 1610 Ben Jonson, *The Alchemist*
- 1611 Inigo Jones designs Ben Jonson's masque *Oberon the Fairy Prince*

Shakespeare's *Tempest*, with materials drawn from Montaigne's essay "On Cannibals" and reports from the Virginia Company on the wreck and providential rescue of the 1609 Jamestown relief ship, the Sea Venture, swept to the Bermudas. [One of my ancestors, Captain Robert Beheathland, settled in Jamestown in 1607. Another, Stephen Hopkins, was aboard the Sea Venture. -EM]
- 1611-12 John Webster, *The Atheist's Tragedy*, *The White Devil*
- 1613 The Globe Theatre burns
- 1613-14 The Hope Theatre, combination playhouse and bear garden, built by Philip Henslowe, Bankside



- 1613-14 John Webster, *The Duchess of Malfi*
- 1614 The rebuilt Globe Theatre re-opens
- 1616 The Cockpit or Phoenix in Drury Lane, built by Christopher Beeston
- Ben Jonson publishes *The Works of Benjamin Jonson*, the first collection of plays by an English author.
- Having retired to Stratford, probably in 1610, Shakespeare makes his will on March 25, and dies April 23, on his 52nd birthday.
- 1623 The First Folio of Shakespeare's collection of thirty-six *Comedies, Histories and Tragedies* published by members of the King's Men. Ben Jonson saw in this body of work "a monument without a tomb": "And are alive still while thy book doth live / And we have wits to read and praise to give . . . / He was not of an age, but for all time!"
- 1623 Middleton and Rowley, *The Changeling*
- 1629 The Cockpit in Court, converted by Inigo Jones into theatre
- 1631-1700 John Dryden
- 1633 John Ford, *Tis Pity She's a Whore*
- 1642 English public theatres closed by the Puritans

CAST

Sara Ashbaugh '18 (Antonio) is a second-year Political Science and Russian major from Columbia, Missouri. This is her third Mainstage production at Grinnell. Her other roles include Anna Christopherson in *Anna Christie* and Maire in *Translations*.

Amaris Bates '18 (Mariner, Spirit) is an English and Theatre and Dance double major who was born and raised in Grinnell. She worked backstage for *Anna Christie*. *The Tempest* is her first Mainstage production.

Nolan Boggess '19 (Alonso) is a first-year student from Des Moines, IA. *The Tempest* is his second Mainstage production at Grinnell. Last semester he played Manus in *Translations*.

Amanda Bressoud '17 (Juno) is a third-year Biology major from Granville, Ohio. She sings alto in the Grinnell Oratorio Society. This is her first theatre production at Grinnell College.

Jessica Daly '18 (Francisco, Iris) is a Theatre and Dance major from Buffalo Grove, Illinois. She enjoys all aspects of theatre and the connections between theatre and other disciplines. Last semester, she served as assistant director for *Translations* and directed her own production, "The Levee," as a part of the One-Acts.

Bailey Dann '17 (Spirit) is an Anthropology and Studio Art double major from Blackfoot, Idaho. She enjoys all art forms and most recently performed in a piece choreographed by renowned choreographer Olivier Tarpaga.

Vedika Haralalka '18 (Mariner, Spirit) is a second-year Economics major with a Global Development Studies Concentration from New Delhi, India. She did theatre through high school, appearing in *The Lion King*, and at Grinnell she played Sasha in *Anna Christie* and Sarah in *Translations*. *The Tempest* is her third Mainstage production.

Keith Hoagland '18 (Boatswain, Adrian) is a second-year Theatre and Dance major from St. Louis, Missouri. This is his first Mainstage Grinnell production. Last spring he played Lysander in the Grinnell Arts Center production of *A Midsummer's Night Dream*. Last fall he directed the one-act play "Glass."



Grace Lloyd '16 (Ariel) is a fourth-year English and Theatre and Dance double major with a concentration in Technology Studies. Last fall she performed in *The boy Who Fell from the Roof*.

Joey Robertson '19 (Ferdinand) is a first year from Denver, interested in majoring in one of the Humanities' disciplines. This is his second Mainstage production at Grinnell. Last fall he appeared as Yolland in *Translations*.

Reed Roffis '18 (Sebastian) is a second-year Theatre and Dance and Biology double major. This is his second Mainstage production at Grinnell. He played Doalty in *Translations* last semester. He has also been involved in the 7-Day Film Challenge in the past.

Luis Rojas '18 (Ship's Master, Trinculo) is a second-year Theatre and Dance major from New York City. Last year, he played Demetrius in *A Midsummer's Night Dream* at the Grinnell Arts Center. He also participated in the One-Acts last semester with a solo piece and as Edward Charney in "Glass."

Ian Saderholm '15 (Caliban) is the Post-Baccalaureate Fellow for the Department of Theatre and Dance. This is his seventh Mainstage production at Grinnell. He played Vladimir in *Waiting for Godot* (2012), Claudius in *Hamlet* (2013) and Niels Bohr in *Copenhagen* (2014). He studied acting at the London Dramatic Academy in the spring of 2014 and chaired the Theatre and Dance SEPC during his senior year.

Scout Slava-Ross '17 (Miranda) is an English and History double major from Madison, WI, where she participated in the Young Shakespeare Players for many years. She has acted in several theater productions at Grinnell, including Michael Frayn's *Copenhagen* as Margrethe Bohr. Last semester she studied abroad with the Grinnell-in-London program.

Matt Steege '17 (Prospero) is a third-year at Grinnell, where *The Tempest* marks his third production. He is from Racine, Wisconsin, where he has had the good fortune to portray Hal in *Henry IV* Part I and Posthumus Leonatus in *Cymbeline*, among others. In 2013 he played *Hamlet* in the play of the same name, and he portrayed Heisenberg in last year's production of *Copenhagen*. He is a History/English double major.

CAST

Liam Stowe '18 (Mariner, Stephano) is an intended Political Science and English double major from Des Moines, Iowa. He has taken multiple courses that study Shakespeare while at Grinnell, and he enjoyed performing with the Repertory Theatre of Iowa before attending Grinnell. Though this is his first production at the College, he has worked on other Shakespeare plays, most recently appearing in *Cymbeline* as Guiderius.

Yufei Wang '18 (Mariner, Spirit) is a second-year intended Economics major from Arcadia, California. She also wants to study Spanish extensively, and plans to study abroad in Madrid next year. Outside the classroom, she runs for the Cross Country team in the fall and the Track and Field team in the spring. This is her first performance in a play.

Nathaniel Zhu '19 (Gonzalo) is a first-year intended Physics and French double major. This is his first Mainstage production at Grinnell College. Last fall he played Dr. Robert Gander in the one-act "Glass." Before coming to Grinnell, Nathaniel acted in many other Shakespeare plays, including *Midsummer's Night Dream*, *Hamlet*, and *Romeo and Juliet*.

CREW

Paulina Campbell '17 (Costume Crew Chief) is a fourth year from Davidson, NC double majoring in Theatre and Dance and Spanish. Last fall, she appeared as Bridget in *Translations*. She also enjoys working backstage, and is excited to be returning to costume crew for *The Tempest*.

Rosie Fuqua '17 (Costume Crew) is a Religious Studies and Theatre and Dance major from Boulder, CO. Though she performs frequently with the Grinnell College Dance Ensemble, this is her first time working costume crew.

Hannah Hong '18 (Costume Crew) is a second-year Biology major. Throughout high school she worked on the costume crew for productions and is excited to work on her first Grinnell College production.

Vera Kahn '18 (Sound Board Operator) is a second-year Anthropology major from New York City. This is her first time running sound, but she has performed leading roles in multiple independent productions including "Walla Walla Walla Walla," "Halloumi!," "Heck No at the Techno," and "Alien Girls! Live."



Emily Mamrack '18 (Run Crew) is a first year, and *The Tempest* is her third production this school year. She worked many shows in high school, and enjoys being part of the theatre community here in Grinnell.

Alexa Raasch '19 (Assistant Lighting Designer and Light Board Operator) worked last semester as assistant stage manager for *The boy Who Fell from the Roof*, designed the lights for the Dance Ensemble performance, and helped with technical production on several independent, student-run performances.

Anne Rogers '19 (Props Master) is a first-year from Chicago. *The Tempest* is her first production here. In high school Anne was a part of the crew for a number of shows including *Arabian Nights*, *As You Like It*, and *Into the Woods*.

Nora Schoenle '19 (Projections Operator) is a first year from St. Louis, Missouri. This is her second production with the Theater and Dance Department. Last semester she designed and operated the sound for *Translations*

Sooji Son '18 (Props Master) is a Computer Science and Theatre and Dance double major from Seoul, Korea. She recently served as stage manager for *The boy Who Fell from the Roof*, as well as working in the scene shop.

Hannah Storch '17 (Costume Crew Chief) is a fourth-year Classics and History double major from Albany, New York. She has worked on wardrobe crew for numerous Grinnell College productions including *Waiting for Godot*, *WIT*, *Hamlet*, *Balancing Acts*, and *The boy Who Fell from the Roof*.

Keli Vitaioli '19 (Assistant Stage Manager) is an intended Economics major from Wheeling, Illinois. Last fall she assistant stage managed *Translations*.

Anna Warm '19 (Assistant Stage Manager) is a possible Chemistry major from Boulder, Colorado. This is her second show at Grinnell. Over the last four years she has worked in technical theatre, primarily in props and stage management.

PRODUCTION AND DESIGN TEAM

Zoë Aber '18 (Assistant Director) is a second-year History major. During high school she acted and stage managed productions including *Born Yesterday*, *Into the Woods*, and *Grease*. At Grinnell she was an assistant stage manager for *Anna Christie*. During her first year she took Hum/SSt 140: Medieval and Renaissance Culture with Ellen Mease and it was through this course that she became interested in being a part of this production of *The Tempest*.

Devon Baker (Associate Projection Designer) works at Grinnell College as an IT and AV Support Specialist. He graduated from Webster University's Audio Engineering program in 2011 and worked professionally as an AV technician and concert audio engineer in St. Louis before moving to Iowa in late 2014. Since his return to his home town of Grinnell Devon has worked with the Grinnell's Community Theater as a sound designer and engineer for *Dear Elizabeth* and *Seussical: The Musical*, as well as lighting designer for *The Arsonists*. His upcoming work will involve the lighting and sound design for *The Macbeth Project* with the Grinnell Community Theater. Devon is currently enrolled in THD 115, studying design with Stewart Benjamin Farrar. *The Tempest* is his first Grinnell College production.

Michael Croswell Michael is a composer and sound designer from Saint Paul, MN. Past collaboration at Grinnell is a production of *Hamlet* directed by Ellen Mease. Recent work includes composing music and sound for Theater Mu's regional premier of "You For Me For You" in The Dowling studio at The Guthrie. An immersive production of "Crime and Punishment" by Live Action Set that received a 2016 Ivey Award for best production design. Michael also created music and sound for a production of *The Tempest* by Normandale Community College in May 2015. Recent regional work is a production of "Freakshow" at The University of Nebraska at Omaha in February 2015. Michael also works as a teaching artist and in 2016 he was commissioned to compose a new work for a combined orchestra that featured The Saint Paul Music Academy and The Saint Paul Civic Symphony. In May of 2016 Michael will travel to Prague to perform with The Echofluxe Ensemble at Echofluxe 16, Festival of New Media, Art, and Music.

Claire Eide '19 (Masque Choreographer) is an intended Art History major and Global Development Studies Concentration. She has been Irish dancing for twelve years.



S. Benjamin Farrar (Scenic, Lighting, Projection and Properties Designer) is a designer for live performance and film as well as a photographer and graphic designer. Benjamin is the resident designer for Soledad Barrio and Noche Flamenca (a professional dance company based in Madrid, Spain). He has worked as a designer and assistant designer in many venues in New York City, including The Public Theater, The Joyce Theatre, The Lortel Theatre, The Pearl Theatre, The Cherry Lane theatre, and The New Victory Theatre. He has designed throughout North America in venues such as The Majestic Theatre in Boston, White Bird in Portland, The McCarter in Princeton, The Royal Conservatory in Toronto, Wolf Trap in Virginia, and The Zellerbach Playhouse in Berkeley. He has also designed for venues in Australia, Mexico, Argentina, Peru, Brazil, England, Scotland, and Switzerland. Benjamin has worked as a guest designer at NYU Gallatin School in New York and Dickinson College in Pennsylvania. Benjamin is also a photographer who has been exhibited in galleries in New York and online. He is a graduate of The University of Iowa and Vanderbilt University.

Emily Griffith '17 (Stage Manager) is a Physics and Theatre and Dance double major from Luckey, Ohio. Her work at Grinnell has included stage managing last year's production of *Copenhagen* as well as *Out-Foxing the Wolf* in the spring of 2014. She currently works as the Production Stage Manager for the department and is a member of the SEPC.

Erin Howell-Gritsch (Costume Designer) has designed all Mainstage costumes at Grinnell College since 1999, where she is the resident costume designer. This year she is also serving as lecturer for THD 340: Costume Design and THD 295: Costume Construction. She has also been as Assistant Professor of Theatre at Cornell College. Other design credits include the University of Iowa (Theatre, Dance, Playwright's Festival, Black Action Theatre), Riverside Theatre, RT Shakespeare Festival, RT Young People's Company, Graffiti Theatre, Theatre de la Jeune Lune, Ballet Iowa, and Hurley Dancers. Erin holds a Master of Fine Arts in Theatre Design from the University of Iowa and a Bachelor of Science from Iowa State University.

PRODUCTION AND DESIGN TEAM

Elli Jung '16 (Assistant Director) comes from the Midwest. As a senior Studio Art major, her interest in theatre stems from her work as an installation artist. Ranging from fabric sculpture to 3D printing and light design Elli enjoys the experiential and energetic aesthetics of live performance. This is her first time on crew for the Grinnell College Theatre Department, and as a descendent of Carl Jung she was drawn to directing the psychoanalytic and emotionally complex themes of *The Tempest*.

Ellen Mease (Director) directs and teaches European dramatic literature, criticism, theory, and theatre history from the Greeks to Beckett and Stoppard. She also teaches interdisciplinary Humanities classes on ancient Greece (HUM 101), Roman and early Christian culture (HUM 102), and medieval/Renaissance culture (HUM 140). On Grinnell's London program in 2003 and 2010 she taught courses on plays of ideas, Samuel Beckett, and the 19th c. English "Age of Revolution." In Florence 2006-07 she taught courses on Dante's *Divine Comedy* and the Florentine Golden Age/Italian Renaissance. During the Beckett centenary in 2006, she served as festival dramaturg for Pittsburgh Irish and Classical Theatre's BeckettFest, when she also directed *Krapp's Last Tape*, *A Piece of Monologue*, *Play* and *That Time*. In 2008 she was the dramaturg for PICT's complete cycle of the plays of John Millington Synge, when she also directed his last play, *Deirdre of the Sorrows*. Apart from most of Beckett's plays, directing credits also include Stoppard's *Rosencrantz and Guildenstern are Dead*, *Arcadia*, *Travesties*; *Three Sisters*, *Uncle Vanya*, *The Cherry Orchard*; *Peer Gynt*, *Doll's House*, *Lady from the Sea*; *As You Like It*, *12th Night*, *Measure for Measure*, *Macbeth*, and *Hamlet*. She directed Brecht's *Galileo* in spring 2009, for the 400th anniversary of Galileo's sighting of the largest moons of Jupiter. Recent acting credits include Dysart in *Equus* and the Donne scholar in *WIT* (staged reading). B.A., Drama, Vassar; M.A. Drama, U. Va.; Ph.D., Drama and Humanities, Stanford.

John Rommereim is Blanche Johnson Professor of Music at Grinnell College, where he conducts the college's choirs and teaches composition. During the first part of his career, his scholarly work was centered in the areas of Russian choral music and early music performance. In more recent years, he has established a reputation as a composer as well. In 2006, *The New York Times* praised the "richly expressive" character of his work for voice and piano, *Into the Still Hollow*, premiered by baritone Thomas Meglioranza and pianist Reiko Uchida at Symphony Space. His choral works have been performed by distinguished ensembles across the U.S., including Magnum Chorum, the Princeton Singers, VocalEssence, Voces Novae, The Marsh Chapel Choir, and The Rose Ensemble. Mr. Rommereim



has composed works for choir with various instruments, and works for voice and piano, guitar, flute, saxophone quartet, and string quartet. He is the recipient of commissions and grants from the National Endowment for the Arts, the American Composers Forum, the Iowa Choral Directors Association, the Iowa Composers Forum, and the Iowa Arts Council.

During his early years at Grinnell College, Mr. Rommereim founded a professional early music ensemble, the Baroque Orchestra of Iowa. He performed frequently as a harpsichordist, playing continuo in various chamber ensembles, appearing as soloist in J. S. Bach's *Brandenburg Concerto No. 5*, and recording a CD that is available on the Centaur label. His translation of Pavel Chesnokov's seminal treatise, *The Choir and How to Direct It*, is published by Musica Russica.

Mr. Rommereim is also an accomplished singer. He has appeared in numerous recitals, and as baritone soloist for choral and orchestral works such as Beethoven's *Symphony No. 9*, Brahms's *German Requiem*, Verdi's *Requiem*, Vaughan Williams's *Dona Nobis Pacem*, and Orff's *Carmina Burana*.

In the spring of 2014, Mr. Rommereim collaborated with novelist Dean Bakopoulos and artist Lee Running to teach a course for musicians, writers, and artists. The course culminated in performances of student works by the Grammy-Award winning ensemble A Roomful of Teeth. In June, he traveled to Taipei to collaborate with Craig Quintero, associate professor of theatre, in creating an original score for a theatrical work based on Wagner's *Das Rheingold*, which was performed in Taipei's Huashan Creative Park to capacity crowds.

Ian Saderholm '15 (Caliban) is the Post-Baccalaureate Fellow for the Department of Theatre and Dance. This is his seventh Mainstage production at Grinnell. He played Vladimir in *Waiting for Godot* (2012), Claudius in *Hamlet* (2013) and Niels Bohr in *Copenhagen* (2014). He studied acting at the London Dramatic Academy in the spring of 2014 and chaired the Theatre and Dance SEPC during his senior year.

Erik Sanning '89 (Technical Director) is a graduate of Grinnell College. He spent the first two years after graduation working as the Technical Director/Lighting Designer for Ballet Iowa. In the summer of '91 Erik was able to return to Grinnell as the Technical Director. In addition, he is also one of the founding members of Grinnell Productions, a semi-professional theatre company that was based here in Grinnell. Erik has also been a member of IATSE, the professional stagehands union, since 1990.

PRODUCTION STAFF

Assistant Directors	Zoë Aber '18 Elli Jung '16
Assistant Stage Managers	Keli Vitaoli '19 Anna Warm '19
Assistant Lighting Designer and Light Board Operator	Alexa Raasch '19
Projections Operator Sound Board Operator	Nora Schoenle '19 Vera Kahn '18
Wardrobe Crew Chiefs	Paulina Campbell '16 Hannah Storch '16
Wardrobe Crew	Rosie Fuqua '16 Hannah Hong '18
Run Crew Props Masters	Emily Mamrack '18 Ann Rogers '19 Sooji Son '18
Poster Image Poster & Program Design	S. Benjamin Farrar Joyce Bergan

THD 295: 01 Costume Construction

Paulina Campbell '16
Hannah Condon '16
Antoinette Cudney '16
Lauren Fenton '17
Rosie Fuqua '16
Elli Jung '16
Michael Kelley '16
Ivy Kuhn '16
Lauren Roush '16
Chloe Williams '16

THD 115:01 Theatrical Design/Technology

Devon Baker
Clara Bertaut '18
Kristin Brantley '17
Cameron Chen '19
Sophie Gaschott '19
Keith Hoagland '18
Emily Mamrak '19
Sydney Quartey '18
Reed Roffis '18
Nadiri Saunders '17
Chip Scott '19
Taffe Tang '17
Lucid Thomas '19



ADMINISTRATION

Production Stage Manager
Assistant to the Chair
Archivist

Emily Griffith '17
Grace Lloyd '16
Rodas Hailu '18

FRONT OF HOUSE

Front of House Staff

Jessica Daly '18	Anushka Saraf '18
Zhiwei Ding '17	Roberta Silva '18
Lauren Fenton '17	Scout Slava-Ross '17
Emily Griffith '17	Yuan Wang '18
Madeleine Hardt '18	Yue Yu '17
Michelle Risacher '17	

COSTUME STUDIO

Costume Storage Coordinator

Paulina Campbell '16

Stitchers

Paulina Campbell '16	Emily McClure '18
Antoinette Cudney '16	Daniel Nanetti-Palacios '16
Mira Hall '16	Hannah Storch '16

SCENE SHOP

Properties Storage Coordinator

Sandy Barnard '17

Scene Shop Staff

John Brady '16	Molly Steinmetz '17
Olivia Queathem '17.5	Lucas Verrastro '17
Alexa Raasch '19	Anna Warm '19
Sooji Son '18	Lilly Webster '17
	Zoe Wolter '16



Galileo's Tears

Choreographed & directed by Celeste Miller
plus new work by Daniel Singh
Flanagan Theatre
April 28-May 1

THD 311: Studies In Performance

Rushdie's *East, West* adaptations
Flanagan Theatre
May 5-6 7:30pm