

**2016 Workshop 58: Approaching Dance in Shakespeare  
Participants' Advance Responses to Materials**

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**Part 1: The Play, The Masque, The Opera, and the Galliard**

[Note: I have very weak understanding of musical or choreographic terms and am attending this workshop as a beginner eager to learn. Unfortunately this means that I am not equipped to answer the questions as specifically as requested.]

While Brissenden is an acknowledged authority, and Davies's dissertation chapter is breathtakingly researched, I was troubled by the assumptions, shared by both scholars, (1) that the iconography of the court masques would be legible to the audiences, and that audiences would read and understand the iconography as intended (assumptions belied by an extant letter from an ambassador present at Jonson's and Jones's *Pleasure Reconcil'd to Virtue*, available in Nagler), and (2) that audiences would invest those symbols with belief (conversely, that symbols are capable of moving belief, of persuading). I'd raise a similar concern about Davies's reclamation of James I as the source of the thematic content and iconography of the masques and origin of cultural change (just as divine right ideology proclaimed). Davies notes she is reclaiming James I's centrality against the prior scholarly generation's criticism of this traditional view and their argument that the masques embody struggle and document competing centers of authority at court, for example, Anne's circle of courtiers and ambassadors. Even if this was the case, James's authorship/authority is not itself evidence of lack of struggle or of multiple, competing centers of power at court; nor does this occlude the question of how audiences read and responded to iconography that may or may not have been legible to them. Does Davies overemphasize the French influence on the Jacobean court masques? Again there are (at least) two possibilities here: (1) The French influences – sources, style of dancing, use of perspective scenery and special effects such as fountains – transferred to England via James's patronage of Jones's tour, but the top-down cultural authority of the French monarch (divine right ideology; the full centralization of the state in the body of the king; the king as the fountain of beauty, reason, truth, and order) could be challenged or critically repeated within the English masques; or (2) even as James aims to transfer the meanings of the French court entertainments, English courtiers are not necessarily persuaded by them. Source criticism is not in itself evidence that audiences consented to the intended meanings of the masques.

In my book *The Gendering of Men*, I proposed (following the methods of performance studies generally) that we consider the image of ideal order, not as an aristocratic ideal or norm

pertaining throughout society and holding various orders and ranks together, but as counter-resistance to resistance. Does order come first, or does noise? Of course the two terms create each other; you can't think one without the other. (More about this in my response to assignment 2.) If struggle brings both order and disorder into existence simultaneously, then how accurate is it to start with the picture of order? Here the problems of doing historical research become apparent; images of order extant in the etiquette and courtesy manuals, in the court dances and masques, and state propaganda constitute ideal ways of representing the court, not evidence of actual belief. Such images are extant in the historical record because only those whose bodies bore what Habermas has called representative publicness exist in the historical record. But this does not mean that we should posit that these performances have originating force; they may be performances *countering* resistance. Resistance may come first. (I developed this point in *The Gendering of Men* through an analysis of *Salmacida Spolia*.)

I want to ask these same questions as a director of Shakespearean drama. How might it be possible to stage the formal elements of Shakespearean theatre – the masques within the drama, the songs and the dances – without agreeing in advance that these images of order must be invested with belief, pleasure, and naturalness? Shakespeare's use of the masque structure – reversed, as in *The Winter's Tale* (Brissenden 94-95), or interrupted, as in *The Tempest*— suggests skepticism about the ideology of the masque and particularly the top-down propagandistic presentation of the monarch as the source and center of order, harmony, and health, and the court as the extension of the monarch's ordering vision. How to start with and bring into focus the forms of multiplicity, noise, and disorder that these dances “organize” and “transform” into harmony, then, and potentially their failure to do so? Where the masques proper portray the universal time and space of an ideal order, the material chosen for the anti-/antemasques points toward the potential of contemporary anxieties and desires to disrupt the ideal order, and thus to the tension between universal and historical time.

To my mind, the failure to pose the question of how and how fully the masques proper contain, rationalize, and harmonize the (historical) noise of the anti-/antemasques leads to the preciousness of many “historically reconstructed” performances. While our example of the satyrs' dance from the 2013 production of *La morte d'Orfeo* (1619), if I understand correctly, used the movement vocabulary given by Arbeau, I thought it “precious” in two senses. First, we are called on to witness an event that is already in quote marks (a “reconstruction”) and thus protected, if you will, from interpretation. More problematically, the court, marital, dynastic, and sexual politics that the masque, opera, or court performance enacted are no longer available to us and cannot be reconstructed; we are left with a “text” (the dance) without its historical situation and thus without its “charge” or “force,” one that in the case of court performance had been clearly tied to the erotics of bodily display, favoritism, and dynastic maneuvering. The director today can only ask: What can we add into the mix, layer onto the performance, to substitute for the missing charge?

If I understand correctly, the galliard would seem an especially appropriate dance form for the satyrs' dance, because its vigorous series of steps provided the professional performer and especially the courtier an opportunity for displaying her/his skill – and in the case of the male courtier in particular, his legs. As surviving evidence (available in Nagler) of James's pleasure in watching his favorite Buckingham leap repeatedly in a court masque likewise suggests, the galliard can reveal the courtier's desire to please the monarch (or please the ambassador inspecting a potential marriage partner). We should not miss that this is precisely what is going on in 4.4 of *The Winter's Tale*, only in this case Polixenes, who has come to the rural "court" to inspect his son's potential bride, rejects her.

As a vigorous dance, here performed by "men of hair" or satyrs, the galliard would have in itself an erotic charge – similar to the erotics of today's all-male step-dancing performances—as a display (contained, because choreographed and practiced) of machismo, aggression, and the capacity to take and fill space and time. Conceived as such, the sexuality of the satyr dance would not have to be shorthanded to the audience as in the Doran production (discussed in Assignment 2) – the comedy of which actually deflates the erotic charge and returns it to the "preciosity" of the pastoral world as seen from "the outside." (I will say more about this in my response to the second assignment.)

### Part 3: Video clips

Each of the four examples raises a key question about the pastoral form of *Winter's Tale* 4.4 and its dances: What do we do, as artists today, about the historical fact that Shakespeare, like the Renaissance pastoral poets influencing him, imagined shepherds and shepherdesses within the binary terms of courtly aesthetics? In Shakespeare, the pastoral world is always in a binary relation to the court. They are in a relation of difference to each other and seen as such; the pastoral world has no authenticity of its own. Reconstructing these pastoral dances today, as I suggested in my response to Assignment One, risks preciousness because we don't have access to the power relations, and the erotic charge, underwriting the court and urban presentation of this binary relationship.

Perdita points out this binary relation to Florizel; he has praised her "unusual weeds," and she reminds him that their costumes, like their statuses, only exist in binary relation to each other:

Your high self,  
The gracious mark o' the land, you have obscured  
With a swain's wearing, and me, poor lowly maid,  
Most goddess-like prank'd up. . . .

She likewise perceives their mutual reversal of status and dress as a sort of antimasque: “our feasts / In every mess have folly.”

As a consequence, when the galliard and other courtly dance forms enter the Shakespearean pastoral world or the world of the antimasques, they are danced with visible and audible differences – lacking measure, remaining lower to the ground, turning to the left hand instead of the right, with changeable rhythms, barefoot, etc. These visible and audible differences constitute the “ruralness” of the pastoral dance vis-à-vis the court, or the unruliness of the antimasque vis-à-vis the masque proper, and thereby always reference the court and its aesthetic and spiritual superiority. The pastoral world always returns to the courtly world, both in the plotting of the action (as in *Winter’s Tale*) and in its aesthetic assumptions. Not only does the court’s desire and anxiety create the rural world, as a golden age that has been lost in the sophisticated modern world of the court (“Perdita”), but the court must absorb this (self-created) vision in order to re-establish its own legitimacy and further extend its power (act 5 of *WT*).

The fall into preciousness is especially evident in the traditional staging of Jane Howell’s BBC TV production (choreography, Geraldine Stephenson), which (at least in our excerpt) cuts the satyr dance and extends the initial dance of shepherds and shepherdesses. Howell’s rustics dance (I think) a galliard but with a difference: their steps are less polished and precise. But the binary of court and country is equally precious (emptied of any historical content or struggle) in Gregory Doran’s production for the Royal Shakespeare Company, and particularly in the makeup and costuming: bare feet and dirty faces “mark” the peasant girl and bad teeth the peasant man, in contrast to the cleanliness and fastidiousness of the courtiers in previous scenes. The colorful and disordered appearance of the pastoral world contrasts with the hard, polished, white, and geometric surfaces of the court. The Appalachian/hillbilly world, as in Jonathan Munby’s production for the Guthrie, provides the same picturesque “color” for modern urban audiences today. But, turned into a pretty picture, Munby’s Appalachia is completely lacking in the historical struggles that created it, and thus lacking in performance force or charge. Compare the “hippies” invoked in musicals about the 1960s (and in Munby’s production): the productions can invoke the hair, the bellbottoms, the flesh, but are totally missing the situation, the urgency, and thus the historical force of the event. We can only put it in quote marks; we can’t recreate it.

The satyrs’ dance in *WT* underscores the potential—understood by both Perdita and Florizel—of lust to overflow the bounds of virginity and threaten dynastic planning through marriage. Sexuality—especially breeding and maidenheads—and the display of young desirable bodies is, of course, the constant topic of conversation in 4.4. Florizel, comparing himself to the Ovidian gods who transformed themselves to pursue “love,” emphasizes his chastity:

Their transformations  
Were never for a piece of beauty rarer,

Nor in a way so chaste, since my desires  
 Run not before mine honour, nor my lusts  
 Burn hotter than my faith.

The satyrs represent the opposite – the burning, unruliness, overflowing of lust threatening its proper end (dynastic marriage and the production of a heir). Thus the satyrs' dance is prepared for and even countered in advance by Florizel's statement of the courtly ideal of a universal order that contains (holds in place) movement, dynamism, change, and even history:

when you do dance, I wish you  
 A wave o' the sea, that you might ever do  
 Nothing but that; move still, still so,  
 And own no other function.

Sian Williams makes the threat of uncontained (heterosexual) sex explicit in her choreography for Doran's production, conveying the comedy of the satyrs using a modern movement vocabulary that emphasizes the pelvis (for example) and represents male sexual aggression and female desire for such aggression as "natural" in the rural setting (much laughter about erections and rape, etc.). But Doran, the director, inserts the satyr dance into an otherwise precious pastoral scene; there is no sense of the charged situation of the pastoral world vis-à-vis the court and, most importantly, no building of tension toward the scene's *deferral* of the pastoral promise. The pastoral world in *WT* cannot provide the solution to, the recompense for, or the alternative to the courtly tragedy. The pastoral world of *WT* is not that of *AYLI*, therefore. It fails, and we are required to move back to the court for the resolution and the recompense. As an element in courtly iconography, the satyr dance already implies the pervasive and inescapable presence of courtly logic in this scene.

In these terms, finally, I would propose that the all-male galliard of satyrs redirects attention to the man-boy erotics of display of the Jacobean court masque and theater, pervasive throughout Shakespeare's verse and plays, such Renaissance verse pastoral as Spenser's *The Shepheardes Calendar*, and masques such as *Oberon*, where man-boy lust (what I have called elsewhere "residual pederasty") is choreographed to give way to man-woman, and particularly marital/reproductive/dynastic desire. In Jonson's and Jones's *Oberon, The Faery Prince* (1611), the Jacobean masque would even display the Prince of Wales as the pederastic object of the court's--and his father's--desire. Silenus--a satyr "generally represented," as Robert M. Adams has noted, "as an obese, drunken old man with a fondness for little boys" but revised by Jonson as pedagogue and master of revels<sup>i</sup>--compliments Prince Henry conventionally: "Beauty dwells but in his face / . . . He is lovelier than in May / Is the spring" (ll. 35, 42-43; p. 343). Prince Henry will interpellate the satyr-boys, Silenus promises them, into the courtly economy of display, "strew[ing their] head[s] with powders sweet," tying faery bracelets "about [their] tawny

wrists” and “stick[ing]” their ears with pearls, and hanging “garlands, ribbons, and fine posies” on their horns (ll. 62, 65-66, 68-69, 71-72). Davies’s emphasis on James as Pan in *Oberon* does not obviate but rather enhances the pederastic action of this masque. Where the satyrs can be construed as unruly in their rapes of women and boys—this is the nature of lust, whether taking women, boys, servants, slaves, or other dependents as its object—specifically pederastic desire has a structuring capacity: an act of power, but a power that, from the top down, integrates each body into its place. Here, erotics as a structuring power force (the flowing and reproduction of order from top down, ultimately from a single source) are ultimately aligned; indeed, they are the same thing.

This possibility would make further sense of the way the satyr dance interrupts the Perdita-Florizal plot. As often in Shakespeare, man-boy or man-youth desire competes with man-woman desire, such that in the plotting of the play the former gives way to the latter. Finally it should be noted that Leontes’s jealous rage toward Polixenes makes more sense if we understand it in terms of a familiar Renaissance imagination of desire, in which one man’s desire for another man also arouses, and is indeed channeled through, the first man’s desire for the second man’s “property,” his mistress or wife or daughter (the basis of the cuckoldry plot in general). All these erotic charges and politics are “behind” and underscore the not-so-precious world of *WT* Act 4.

**Kate McPherson**  
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### **Part 1: The Play, The Masque, The Opera, and the Galliard**

a) Do the satyrs' dances in the masque and the opera seem relevant or helpful in envisioning a choreography for the satyrs' dance in *The Winter's Tale*?

Brissenden makes a compelling argument for the echoes or perhaps even the inclusion of the satyr's dance from the Masque of Oberon in Act 4 of *The Winter's Tale*. The fractured order caused by Leontes' jealous madness and Polixenes's patriarchal power leads to numerous opportunities for a dance scene resonant with the themes from Jonson's masque, but all turned upside down. *The Winter's Tale* must wait for the magical inversion caused by Hermione's apparent resurrection for order (and Harmonia) to be restored. I include here some photos from a recent production of *The Winter's Tale* at the American Shakespeare Center, which used very little courtly dance and instead favored what most viewers would see as folk dance.



Photo credit: Lindsey Walters of Miscellaneous Media Photography

The dance between Florziel and Perdita in this scene is also clearly indebted to folk dance, rather than courtly dance, traditions. Despite being staged in a theater modeled on Shakespeare's Blackfriars (a theater designed to stage the late plays such as *The Winter's Tale* presumably with a more elite audience than would have seen plays at the Globe), the house style at the ASC is far from courtly. Instead, it tends toward the broad and bawdy rather than aristocratic, as you can see

from the following photo:



Photo credit: Lindsey Walters of Miscellaneous Media Photography

b) Does the galliard seem like a good candidate for the satyrs' dance? Why or why not?

From watching the various galliard demonstrations and reading the excerpts from Arbeau, the galliard strikes me as perhaps too stately or restrained a dance for satyrs. The small, precise movements stressed by Arbeau's dialogue with Capriol seem at odds with the role of the satyrs as agents of disorder. However, the musical excerpts of galliards indicate their measured pace and dignified air. Yet despite the apparent restraint of the music, the staged version in *Le Morte de Orfeo* effectively shows how a full group of three dancers in a galliard can indicate a kind of hectic energy. The surround Orfeo, kicking energetically to the front and back, as well as stamping two feet simultaneously in rhythm with the music and singing. He remains static, as Prince Henry would likely have done at the center of the scene in Jonson's masque. The pace of *Orfeo* performance is significantly greater than the Ciarlatani Ensemble performance excerpt. However, the primary dancers who surround Orfeo are not the satyrs in the scene, as those horned male dancers remain at the rear of the stage and execute very simple steps that do not constitute a galliard.

c) What sort of qualities or elements should or should not be present in the choreography for the dance in Shakespeare's play?

Day's thesis on the use of masque in the Stuart court suggests that directors and choreographers should be keenly attuned to the political implications of dance when choosing how to stage a



dance scene within a Shakespeare play. In addition to entertaining the audience with movement and music, the dance can serve a much greater purpose of amplifying issues of political power and alliances. Often, dance scenes become opportunities, particularly in modern dress productions, for directors and designers to use a ‘contemporary’ element—by including, for instance, a hip hop or dub step routine, as I saw in the acclaimed 2010 Oregon Shakespeare Festival production of *Hamlet*, starring Dan Donohoe and directed by Bill Rausch; the scene of the players before the Mousetrap scene featured a DJ set up, complete with headphones, microphones, turntable and hip hop dance routine:



I am personally supportive of the inclusion of contemporary style and theme, including dance, in productions of Shakespeare. Just as court dance served to further the political ends of the Jacobean courts, relying on extensive production design, gorgeous costume, and carefully chosen participants, I believe the dance scenes in a Shakespeare play are quite successful if they connect closely with the thematic aims of the director and the script. While I very much enjoy (and teach) Original Practices concepts for the staging of Shakespeare’s plays, the risk of creating a ‘museum’ production is heightened if Renaissance dance is exclusively used in a show. The jigs at the end of most Shakespeare’s Globe productions might serve as a strong example of how early modern dance can be blended with contemporary dance to engage an audience in the play’s origins while keeping them tapping their toes to a modern beat.

### Part 3: Video clips

Jane Howell *Winter’s Tale* (1980) offers a distinctly traditional production, with Renaissance costume and instruments. Once the dance commences after Perdita’s flower long speech, it is choreographed as a circle folk dance of five male and five female dancers (“Shepherds and Shepherdesses” as indicated by the stage direction), with simple in and out movements accompanied by tabor and pipe. The dancers occasionally split by sex, with men entering the circle and vice versa. After about one minute of the group dance, Perdita and Florizel/Doricles seem to split off, just as the “Pray good shepherd” line is delivered by

Polixenes. The dance certainly fits with the early modern costume and music of the scene. Since the dance is interrupted by three conversations, the focus of the camera work in this TV production shifts from the dance. But the group dance goes on, visible in the background during the scene. The dance does not seem important in revealing character, theme, or plot. Perdita and Doricles are not prominently featured in the dance after the first few moments. Instead, it offers a musical background for the conversations occurring between the old men onstage. There is no scene featuring the twelve herdsmen dancing in the clip, reinforcing the decorous feeling of the production as a whole.

In Gregory Doran's 1997 production, dance features much more prominently both visually and thematically. Doran's production offers echoes of a dockside environment, with the large onstage cast represented seemingly as Gypsies—the men wear vests but no shirts, the women in sleeveless dresses and headscarves. A distinctly non-demure Perdita delivers the flower speech in a lively manner. Her dance with Doricles, which occurs as a showpiece performed for the other onstage characters, features athletic turns and jumps, with much clapping and stamping, definitely reminiscent of Gypsy folk dance. She ends it by jumping into an intimate embrace with him. Their interaction suggests pre-existing sexual intimacy and her ability to control a situation.

Whereas Howell's production cuts the second part of the dance, Doran's production emphasizes it (as the text of the play suggests a production should). The workmen, complete with horned hats to emphasize the satyr connection, enter for the "gallimaufry of gambol" and a large group dance scene ensues, accompanied by clarinet or oboe, with accordion and drum. It's very lewd, with false phalluses (carrots and suchlike!) protruding and much thrusting even before the women onstage join the dance. Since one group of the twelve dancers is reported to have "danced before the King," it is interesting to see the decidedly uncourtly approach Doran's choreographer Sian William's takes. The dance ends with the women jumping onto the men, clasping them with wide legs in a frankly sexual pose. Both the masque and antimaque dances in this production stress the ways youth, desire, and love may displace the old men, who do not participate in the dance and exist literally at the edges of the action.

The Guthrie Theater production, directed by Jonathan Munby, has a clear American setting, with Perdita and Florizel (Doricles) dressed in early 1970s popular styles, including bell-bottom jeans. The production also uses American square dance tradition, complete with fiddling music. Once the dance begins, a large group forms a paired arch at center stage, under which dancers move in pairs. The dancers wave yellow flowers above their heads. Eventually, the group moves into large double circle and the dance ends with dancers throwing flowers into the air. It is difficult from this brief clip to glean what thematic issues or characterization the dance choices might indicate, or how the interspersed conversations from the script might be interwoven with the dance.

**Bernice Mittertreiner Neal**  
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**Part 1: The Play, The Masque, The Opera, and the Galliard**

Alan Brissenden notes how James I and Shakespeare share a concern with the achievement of order in the world and the state of England. For James, the monarchy is inherently ordered and therefore harmonious. The masques he commissioned enact and celebrate the political, social, and religious hierarchies undergirding Stuart absolutism at the same time as they admit the appearance of disruptive elements via grotesque dancing bodies in an antimasque. Disorderly creatures were brought into order by good governance, which is the theme and action of *Oberon, Prince of Fairies* as it depicts the disciplining and channeling of the satyrs' erotic and aggressive energies into reverence for Oberon/Henry and, finally, Pan/James I.

Brissenden links the satyrs in *Oberon* with those in *The Winter's Tale*. The antimasque in the former work suggests the satyrs' antimasque-like dance in the latter in contrast to the masque-like dance of shepherds and shepherdesses that incorporates the disguised royals, Perdita and Florizel. He cites the historical attributes of satyrs that contribute to their overall "emblematic value [as] signifying disorder" (92). Not just their physical appearance, which would become associated with conceptions of Satan, but their link to Dionysus and "particularly [their] sexual licence . . . provide a strong contrast to the sexual purity and innocence which are so markedly stressed by both Florizel and Perdita" (92). Furthermore, while the satyrs were "spirits of the woods and forests, . . . they were disturbers of rural peace," who "would frighten lonely travellers and shepherds" (92). As in their mythography, so in Jonson's masque, where the satyrs are chided by Silenus "for their rowdy wantonness and expressions of lechery" (93).

Brissenden shows how Shakespeare reverses the conventional order of the dances to enable his interrogation of the governors of the realm rather than the governed. Whereas antimasques are danced prior to and resolved by the masque proper--the dance of royals and aristocrats--Shakespeare first establishes harmonic relations between the royal and rural with the shepherds and shepherdess' dance. Then he "prepares the way for the approaching disorder . . . by the announcement and arrival of the herdsmen-satyrs." That dance, "the equivalent of the antimasquers' dance, is followed by Polixenes' decision to separate the lovers, his doing so, and the overthrow of order" (94). Thus Polixenes' rage and condemnation of Perdita repeats Leontes' violent denunciation of Hermione. The effect is to foreground kings who "should be the source of order," but who are instead "the cause of disruption" (93-94).

Anne Daye, however, offers a starkly different portrait of the satyrs in *Oberon*, one that has important implications for Shakespeare's use of antimasque and satyrs in *Winter's Tale*. Whereas for Brissenden satyrs provide an emblematic and performative antithesis to the order

established by the monarchy, Daye focuses instead on how in *Oberon* the satyrs are integrated into that ideal world. Daye foregrounds the roles satyrs played in other court entertainments and triumphal processions, where they might "address the heir and welcome him to his new estate" or greet and usher royal guests into a city or a university (199). She argues for "a consistent pattern of the satyr as a trope of virtue, welcome and initiation into just rule in these occasions that derives ultimately from the king's Stoic adherence to rural virtues" (200).

In *Oberon*, Daye suggests, the satyrs likewise serve as figures that integrate two worlds rather than emblemize an opposition to another. Henry as Oberon "head[s] a world of fairy" as a mirror-image to King James, a Pan, who governs his associated satyrs, kindred to fairies (197). As emblems, they signify less as monsters and more as "erring citizens subject to the gentle government of both monarch and heir" (213). In performance, they are not banished or metamorphosed, but rather remain, once disciplined, to participate in the final dances. The roles of the satyrs worked metatheatrically too to integrate the professional and noble dancers.

Daye's interpretation of the score of *The Satyrs' Masque* shows how the several variations in time signature, measured and unmeasured notes, and metre allow for the brisk pacing and the "full . . . leaps and virtuosity" required for the galliard, whose right, left, cross, and side kicks and *majeur* and *petit* leaps neatly accommodate the satyrs' comic mode, as well as what Daye calls the satyrs' "most quintessential mode, leaping and frisking" (207-208). Perhaps the satyrs' most appealing attribute, their leaping for joy in communal celebration, is of a piece with their willful pursuit of the sensual pleasures. If so, then one of the qualities that Thoinot Arbeau insists upon is also one that should be present in the choreography for the dance in Shakespeare's play: that the performance of one step to another "be blithe" (90). Being blithe suggests a certain *sprezzatura*, which both effaces and celebrates the creativity and disciplined practice on the part of the individual that dancing with such "virtuosity" requires, even as the individual is subordinated to the whole in performance.

Finally, I think that two other aspects of the satyrs' dancing in *Oberon* are relevant to *Winter's Tale*. Jonson's stage directions call for the satyrs to fall into an "antic dance" (205.sd). The *OED* explains that *antic* was "originally applied to fantastic representations of human, animal, and floral forms, incongruously running into one another." Garlanded satyrs nicely encapsulate all three forms, but more important, I think any choreography for the dance has to allow for the incongruous: the unpatterned, the unlikely. For surely that is what is so unsettling at first shock about Leontes' rage. How swiftly it erupts and how unprepared for it are the other characters and spectator/readers. Another meaning of *antic* refers to "a caryatid, or (sculptured) human figure represented in an impossible position" (B.1.b.n). The *OED* cites from contemporary Joseph Hall's *Contemplations*: "like some antic statue, in a posture of impotent endeavour." *Antic* is thus an apt account of Hermione's condition and calcification in the face of Leontes' blind and deaf prosecution: her "life stands in the level of [Leontes'] dreams" (3.2.80).

The second aspect is the term *frisky*, which characterizes the satyrs' dancing. I think the key problem Shakespeare addresses is related to the many and ambiguous representations of satyrs. Whereas Brissendon appears unaware of the satyrs' more positive attributes of welcome, hospitality and initiation, their amenability to governance, Daye discounts satyrs' associations with aggressive and erotic energies (199). There is something about the court of Sicilia that excludes an awareness of, never mind a comfort or an at-homeness with, female sexuality. Polixenes describes himself and Leontes, when they were little princes, inhabiting the idyllic and prelapsarian world where wives and queens did not exist. They were "twinned lambs that did frisk i' th' sun" (1.2.68). With "frisk," Polixenes unwittingly points to the kings themselves as the play's satyrs. Their idealized exclusionary "innocence" (70) may be harmless in the fantasies of boyhood, but it is immature and, finally, dangerous in the real adult world, particularly when, especially, men govern. No wonder Hermione retorts, "Of this make no conclusion, lest you say / Your queen and I are devils" (82-83). It is not the male erotic energies that are the problem in this play; it is the perceived erotic force of the women that causes such great anxiety. It is as if Florizel and Perdita's obsessive avowals of their chaste love are a kind of hangover from Leontes' orgiastic rage at the sight of Hermione hand-in-hand with Polixenes. The play's bogeyman is the female body in erotic play. That's why the 2013 production of *La morte d'Orfeo* is so great. Delighted satyrs, leaping and drinking, are embodied by beautiful women in gorgeous silks and taffetas, their rustling skirts whispering an allusion to the shaggy thighs of their male ancestors. I think choreography for the satyrs' dance in *The Winter's Tale* must include female dancers.

### Part 3: Video Clips

Jane Howell's production eliminates the satyrs' dance. It strives for a historically accurate depiction of early modern music and dance. Pipe and cymbals or a tambourine accompany the dancers, who appear to perform a kind of round, perhaps a branle. When the dancing begins, all the shepherds and shepherdesses dance along with Perdita and Florizel. The revelers are rustically attired and depicted as gentle, some amusingly quarrelsome, neighbours. But the camera does not linger on the dancing; as soon as Polixenes, Camillo, and the Shepherd begin to speak, the camera turns to them and stays there. Even when Polixenes remarks, "She dances featly" (4.4.176), Perdita can only be seen in a fuzzy background, dancing amongst the others in a way that does not particularly distinguish her from the rest.

The young couples' dancing, other than that they seem to be integrated into the community, does not particularly assist with their characterization. Perdita's nature is developed by the way she addresses her elders (politely and slightly pert), gives flowers (sweetly), her hair style (neatly up, while ornamental); her dress (chastely white chiffon, with short bell sleeves that reveal the tiny arms of a child); her bashfulness, as she finds herself at the centre of attention, and her artless enthusiasm and affection for those around her, especially Florizel. Florizel is

similarly characterized as safely earnest in his appreciation for the very wonder that is Perdita. The scene would support Brissenden's vision of an innocent and sexually chaste pair of young lovers, whose actions are of a piece with the purity of an idealized world. The revels are a background if happy affair.

If Eros has gone missing from the dancing scenes in Howell's production, he is front and centre in Gregory Doran's. Whereas the Howell production sets an abstract pastoral scene with soft washed out pastel boards evoking a meadow at a shoreline, Doran's scene depicts realistically a shearing shed, where shepherds and shepherdesses, somewhat soiled after a day's work, sit upon bales of sheared wool. The first dance, an exuberantly sexy romp, is danced by Perdita and Florizel alone and ends with the couple's kiss. The choreography is suggestive of sensual flamenco rhythms and claps, other times Russian folk dance, with stomping and squatting. Their dance foregrounds and celebrates their athletically post-adolescent bodies, unlike Howell's royal children. Florizel and Perdita's dance together emphasizes their young adulthood and their delight in each other's sexuality.

The communal dance is conflated with the dance of the satyrs. Big horns on their heads and enormous trousers that come up over their arms to their shoulders, these creatures are almost all groin, legs, and stomping feet, and their dancing showcases the same. Their dance minimizes the danger of the overly erotic by thus caricaturing the satyrs. They arrive chasing the delightedly screaming shepherdesses. They thrust their pelvises impudently and howl, tongues lolling in and out to the delight of everyone. The clown's "burdens of dildos" (4.4.194) are triumphantly materialized when the satyrs help themselves to the harvest table, and brandish squashes, cucumbers, and carrots out of their button-up flies as they pursue the jeering shepherdesses, with whom they finally dance. Perdita and Florizel not to be seen, which sets apart their erotic energies from the following carnival. The dance ends when the shepherdesses jump up and straddle each satyr, however, which echoes the dance move of Perdita's cheeky leap onto Florizel, when she assures him that he should be "quick and in my arms" (4.4.132). Thus this production goes against Shakespeare's text by featuring the young lovers as unselfconscious of their erotic attraction to each other.

Jonathan Munby's production offers neither a pronounced chaste and innocent pair of child-like lovers as Howell does, nor the erotically charged pair of dancing lovers in Doran's production in its bluegrass country version of the shores and denizens of Bohemia. But it does with its early 70s hip-hugging bellbottoms, smocks, and vests suggest a hippie counter-culture to Sicilia's Establishment, with its formal state/ballroom and its richly shod inhabitants. Perdita's floral high-waisted smock, simple sandals, and garland crown sets her apart from the midriff-baring and headbanded shepherdess, in whose arms she shyly turns at the start of the clip. The shepherdess turns her about to face Florizel as he praises her. Florizel and the other shepherds are in plaid and cotton shirts and jeans, sporting country-style fedoras. The dance is a kind of a "hoe-down" celebratory affair, where the lovers dance communally with the other shepherds.

There is an overall pattern, with dancers running through a lined tower of other dancers, but each dancer is not always necessarily in step with the others. There is no satyrs' dance. As in Howell's production, I don't think the dance assists in the characterization of Perdita and Florizel.

I think Munby's production has missed an opportunity to offer a dance that, like the galliard, demands both individual skill and the ability to dance in formation, one that is in keeping with its southern American setting: a clog dance. Like the galliard, clog dancing features the lower body, involving intricate stepping and high kicks. It can be danced communally: (Best Bluegrass Clog Dancing Video Ever Made)

<<https://www.youtube.com/watch?v=cs2j8f7H2WY>>. But it also offers the chance to show off some "featly" dancing: (Clogging, bluegrass music, long legs dancing)

<<https://www.youtube.com/watch?v=PdheM8R5DQY>>. The eldest tall fellow shows the comic potential of this galliard-like dancing. And the young woman who takes the foreground for a moment shows off its virtuoso-like aspects.

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**Part 1: The Play, The Masque, The Opera, and the Galliard**

Upon initial consideration, the galliard seems an imperfect match for a dance by *Oberon*'s satyrs if they are indeed, as Brissenden describes, “disturbers of royal peace and symbols of unruly passions” (92). The galliard, at least as memorialized in the Library of Congress, is an exacting step, and yet its precision depends on carefully timing the upward leap to land again on the sixth beat of a phrase—making the fourth beat, the waiting to leap, seem leisurely, almost desultory: the stuff of detachment, but hardly passion and chaos.

The 2013 production of *La Morte d'Orfeo*, however, complicates this rudimentary perception of a galliard—which, to be fair, coincides rather too closely for comfort with Arbeau's condescending description of dancers “satisfied to perform the *five steps* . . . so long as they keep the rhythm, with the result that many of their best passages go unnoticed and are lost” (77). The satyrs' dance in *La Morte* is notable in that the central satyrs throw off this standard rhythm: rather than leaping on the fifth beat, they tap the stage, hard; complete the phrase; and then tap once more on the first beat of the next measure. They circle the central figure—performing a basic galliard twice, and then, having completed their circuit, a more complex one twice—and then tap the stage again, on the first measure of the next two phrases. Within the confines of a precise musical phrase and dance, in other words, these satyrs manage to convey disorder: having established the galliard, they underscore that their feet are on the floor when they should be in the air, and immediately reestablish the galliard's downbeat, throwing off the phrase's explicit and implicit rhythms (i.e., 1 2 3 4 5 6). It may also be noteworthy here that in tapping so hard upon the stage, the dancers are obliged to wear shoes with a hard sole (rather than the soft-soled dancer in the Library of Congress videos)—and thus approximate the cloven feet worn by the satyr dancers in *Albion's Triumph* (Daye, 205).

The portrayal of satyrs in *The Winter's Tale* seems to coincide more closely with their classical associations than with the figure of rural welcome argued for by Daye (199). The shepherd who raised Perdita, upon hearing of the approaching “saltiers,” clearly does not imagine that they will be welcome to his guests: “Away! We'll none on't. Here has been too much / homely foolery already.—I know, sir, we weary you” (4.4.319, 324–25). Though Polixenes urges the satyrs to perform anyway, his words upon the dance's end are threatening: “[to SHEPHERD] O father, you'll know more of that hereafter” (4.4.334). Brissenden reads this scene as “the equivalent of the antimasquers' dance,” the overthrow of order exemplified by Polixenes' “emotional wildness” (94)—and in this light, “you'll know more” suggests that a spiteful father plans to throw the shepherd's life into disorder. If we consider, however, the homophonic quality of his



threat (that is, “O father, you’ll no more of that hereafter”), then the satyrs’ dance may have a positive connotation, an obvious joy that Polixenes imagines denying to the shepherd.

If Shakespeare’s satyrs are both attractive and disorderly, joyful though chaotic, then their presentation falls somewhere between Brissenden’s libidinous creatures and Daye’s foresters eager to welcome the monarch. The galliard, then, may be a fitting dance for *The Winter’s Tale’s* satyrs after all, for both seem to be precisely defined yet perpetually, dynamically off-balance.

### Part 3: Video Clips

In *The History of Morris Dancing*, John Forrest suggests that rural morris dances—the sort that Jacobean shepherds might be expected to dance, especially when Perdita finds herself acting and dressing “as I have seen them do / In Whitsun pastorals” (4.4.133–34)—acted as safety valves, traditional hierarchies and roles altered and then reinstated (265). While the stage direction “*Here a dance of Shepherds and Shepherdesses*” hardly provides enough context to determine the precise dance, let alone any social inversions that might take place (4.4.166 s.d.), the role of the community is prevalent in all three of the *Winter’s Tale* productions in question.

Jane Howell’s 1980 production is notable for its traditional, ‘merry olde England’ dance and music. From the moment that the band begins to play, it is apparent that a gendered ritual has begun: first Perdita, and then the community’s other women, sprinkle various men with flowers: a reenactment, it might be argued, that mimics the traditional wedding ceremony, as Perdita begins with her father and ends with her lover before passing on the basket of flowers. In the dance proper a circle is formed by joining hands (alternating genders) and, after a brief rotation, splits along gender lines, the men meeting in its center and bowing to one another before the women follow suit. The community depicted in this formation moves for a moment into gendered pairs before Florizel parades Perdita around himself. While this production foregrounds the conversation that follows between the shepherd and Polixenes, in the background the gendered pairs continue to dance, the women changing partners with the men, who move counterclockwise twice and then back again, ending with their original dance partner. Finally, the conversation over, the dancers make a circle again, meet in the middle, and then form a line, once again alternated by gender, a community built by heteronormative gender pairs that rarely fractures.

If Howell’s production is stereotypical in music, dance, and message alike, Gregory Doran’s stage version is anything but. Instead of the 4/4 common meter, the dance between this Perdita and Florizel is in 5/4; instead of the pair being two dancers among many, here they are featured exclusively, the other shepherds and shepherdesses watching from the sides. The dance’s differences speak for themselves—merry England is far away from here—and this production clearly wants the audience’s focus to remain on the dance, as Polixenes’ conversation takes place off on the stage’s side. Surprisingly enough, the satyrs’ dance is what restores the aspect of

community here: though the time signature of this piece changes often and quickly, the song's phrasing devolving into chaos, their dance is fairly ordered. After dancing together for a few moments, the satyrs seem to advertise themselves (and their genitalia) for selection by a female partner (note the woman moving down the line, urging the display)—and this partnership remains stable through the end of the dance, when a circle is formed, a union of community built upon sexual selection and pairing off. A word might be spared here for the costumes of this production: the shoulder-high pants emphasize the satyrs' sexual aspect, but the difference between these horns and those of a cuckold seems negligible. Indeed, though partners are chosen and a community formed at the end of the satyrs' dance, the circle faces not inwards but out.

Jonathan Munby's 2011 production mixes histories and cultures to a far greater degree than either of the others (and given the scene's dialogue, depicting Perdita as a flower child is perhaps the most objectively humorous thing I've seen today). The snippet of the ensuing dance is especially interesting, then, for the music and choreography were not limited by time or place. In choosing a square dance, Munby's production subsumes the play's romantic leads into the larger pastoral community: even in Howell's version, Florizel and Perdita stood out for a few moments, but here every couple must be given equal time to traverse the bridge formation, framed by a proscenium of arms. Indeed, presumably having started this move, the main characters are moved further and further upstage—and while they surreptitiously move through the gathering cast to end up posed in front by song's end, they hardly stand out against a background of fellow shepherds. Even the music in this section contributes to this communal notion, for against standard square dance instrumentation and in the style of a caller—that is, a singer who instructs the dancers' movements—a version of Marlowe's "Passionate Shepherd" is being sung, stripped of its plea and rendered a command by music and dance alike.

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