

THEATRE FOR A NEW AUDIENCE

360° SERIES

VIEWFINDER: FACTS AND PERSPECTIVES
ON THE PLAY, PLAYWRIGHT, AND PRODUCTION

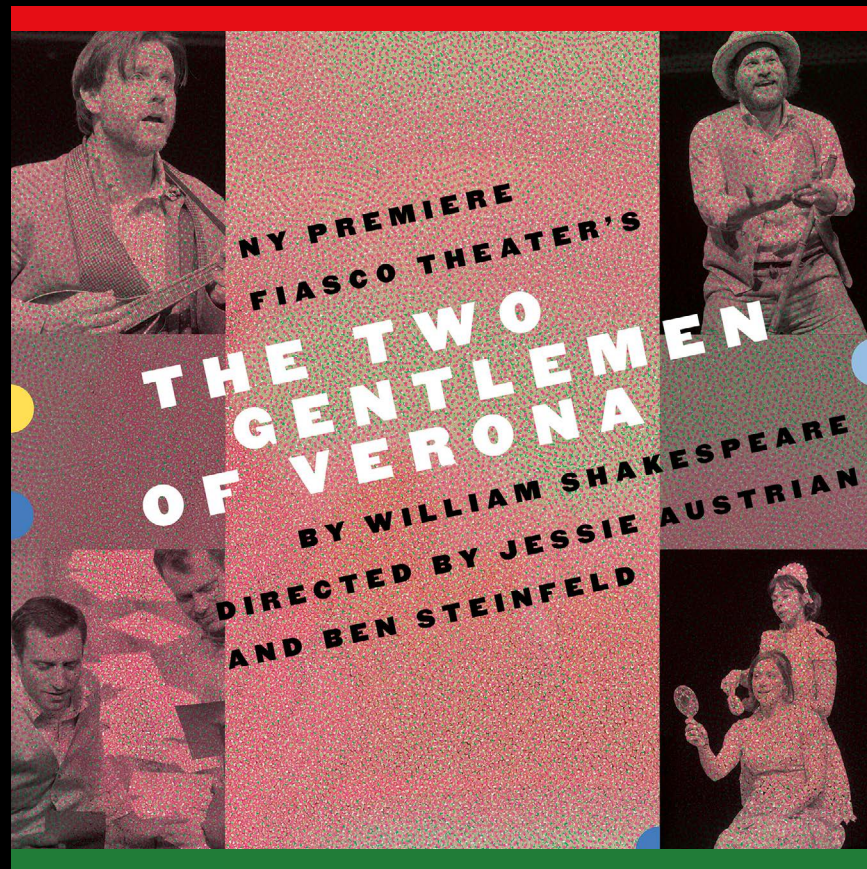


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Notes

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THE PLAY DIRECTORS' NOTE

JESSIE AUSTRIAN, NOAH BRODY, BEN STEINFELD

When last we had the pleasure to work on TFANA's stage it was on our production of Shakespeare's *Cymbeline*: a late Romance replete with epic plot twists, an evil stepmother, potions and beheadings. In contrast, at first glance, *The Two Gentlemen of Verona* appeared to be somewhat superficial; being (probably) Shakespeare's first play, it seemed perhaps a first draft of the plots and ideas he would make more complex in later comedies. But upon delving into it we quickly discovered that *Two Gents* is not merely a "shallow story," like those that Valentine mocks in the first scene, but a human and layered play, that reveals questions and ideas of surprising depth.

In nearly every moment of this play the various characters wrestle with the notion of how to define and see the self. A young Shakespeare is asking us to examine how and where self begins, exists, and divides. How and why do we define our selves through friendships and lovers? Must we always be either servants to or masters of those we love? When can we see our authentic selves? When are we blinded? When do we see only our shadows? And how are we to know the difference?

The characters in *Two Gents* try to learn what they want by seeing their "selves"--their thoughts and desires--reflected and refracted back at them by the other characters. Like many of us, the young friends and lovers in this story are trying to find out who they are through their friendships and romantic adventures. As we get older, many of us grow to learn something similar to the lessons these young characters may come to understand - that often our early lovers and friends are really first drafts of the relationships that are to come. So we crumple up those first attempts and start again. We make revisions and iterations, keep the good parts and hope to improve upon the bad parts. Through this lens, the ending of this play is not really an ending at all, it is merely the end of a first draft at love; a draft full of passion, discovery, mistakes, truth, errors, beauty, remorse and forgiveness. And it is from these crumpled up drafts that the next chapter of life begins to blossom.

Shakespeare chose to engage these complex philosophical questions in *Two Gents* with simplicity and directness. And so we've tried to be simple and direct in our staging and our acting, so that the philosophy and humor within the play can be experienced and heard with honesty. It has been a great gift to meet the heart and mind of young Shakespeare as he tries to write his way into the world, and we hope you enjoy the process of getting to know this new playwright as much as we have. Thank you for coming.



Zachary Fine, Andy Grobuleschen, Emily Young, Jessie Austrian, Paul Coffey and Noah Brody in Theatre for a New Audience's production of Fiasco Theatre's *The Two Gentlemen of Verona*. Photo by Gerry Goodstein.

THE PLAY SYNOPSIS AND CHARACTERS

Two young gentlemen, Valentine and Proteus, close friends since childhood, part ways as Valentine leaves Verona to improve his fortune at court in Milan and Proteus remains to woo his beloved Julia. When Proteus's father insists that he likewise acquire worldly experience by joining Valentine at court, Proteus and Julia exchange rings and vows of loyalty before parting. Meanwhile, Valentine has fallen in love with Sylvia, the Duke of Milan's daughter, and she too loves him though her father has promised her to rich Thurio. Launce, Proteus's servant, speaks at length about his fondness for his dog Crab despite the animal's disobedience. Launce and Speed, Valentine's servant, convey clandestine letters for the lovers.

Upon arriving in Milan, Proteus falls instantly in love with Sylvia, a betrayal of Julia and Valentine, but he declares love more important than friendship. Learning from Valentine that he and Sylvia plan to elope, Proteus informs the Duke, who thwarts the escape and banishes Valentine. With Valentine gone, Proteus hopes to foil Thurio and establish himself as Sylvia's preferred suitor. Meanwhile, Julia disguises herself as a boy named Sebastian and journeys to Milan to seek Proteus.

Pining for Valentine, Silvia rebuffs Proteus' romantic appeals and berates him for his disloyalty. The dog Crab misbehaves so badly that the Duke orders him hanged, but Launce saves Crab's life by accepting responsibility for his actions. In the forest, Valentine is attacked by outlaws—once honorable men banished by the Duke—who intend to rob him but instead make him their leader after learning his story. Julia arrives, disguised, and witnesses Proteus wooing Sylvia in vain. Proteus asks Julia (as Sebastian) to offer Silvia Julia's own ring, which Silvia duly refuses.

Sylvia flees Milan but is waylaid in the forest by the outlaws. The outlaws are then waylaid by Proteus and Julia/Sebastian. Proteus says that this heroic rescue should earn him Sylvia's love, and when she demurs he threatens to force his love upon her. Valentine, who has overheard all from a nearby hiding place, leaps out to save her and confront Proteus. Proteus then offers an apology after which Valentine declares himself "paid" and confirms Proteus "honest." Julia reveals her identity, and she and Proteus join hands at Valentine's bidding. The Duke arrives and blesses Sylvia and Valentine's union, saying Thurio lacks Valentine's heroic character.

CHARACTERS

DUKE OF MILAN, father to Silvia

VALENTINE }
PROTEUS } The Two Gentlemen

SILVIA, beloved of Valentine

JULIA, beloved of Proteus

LUCETTA, waiting woman to Julia

ANTONIO, father to Proteus

THURIO, a foolish rival to Valentine

SPEED, a clownish servant to Valentine

LAUNCE, the like to Proteus

CRAB, dog to Launce

OUTLAWS with Valentine

SERVANTS

MUSICIANS

THE PLAY PERSPECTIVES

The following quotes are selected perspectives on the play from notable scholars and artists.

“[*Two Gentlemen*] is a kind of love cartoon . . . Two young men, inexperienced in romantic courtship, compete for one woman. One of the men abandons his former love for a new one at least in part because the second lady is the object of his friend’s passionate affection. Critics have called this ‘mimetic desire’—a desire arising in imitation of another’s desire. Anyone who has been an adolescent will remember the emotion, and the inexplicable aura that attached to the ‘popular’ girl, or boy, who seemed to be popular because she or he was popular rather than for any identifiable individual characteristics.”

Marjorie Garber, *Shakespeare After All* (2004)

“Most of the adverse criticisms of this play are directed against the two gentlemen, who (the critics complain) are no gentlemen at all . . . Such criticisms assume that Shakespeare was trying to write a romantic comedy like *Twelfth Night*, and clumsily failing. It seems to me much more sensible to give him credit for knowing just how silly his gentlemen would appear . . . He was making fun of youthful infatuation and the conventional notions of eternal friendship and courtly love in order to entertain his popular audience.”

Francis Fergusson, *Shakespeare: The Pattern in His Carpet* (1958)

“The comedy of the two friends in *The Two Gentlemen of Verona* is not very funny—the point of it is their final attainment of self-knowledge. In a tragedy, a character would die in a deception such as Proteus’s. It’s the problem of infidelity and treachery that fascinates Shakespeare in the play.”

W.H. Auden, *Lectures on Shakespeare* (1946-7)

"It has been pretty well agreed that [the play's final] scene is morally and dramatically monstrous: that a proposal to hand over a girl to the man who has just proposed to rape her revolts our moral sense and that the perfunctory speed with which these staggering events are recounted can only provoke our laughter."

E.M.W. Tillyard, *Shakespeare's Early Comedies* (1965)

“[One] could say a great deal about the way [Shakespeare] uses his early clowns to extrapolate the follies of their masters, notably about Launce’s romance with his dog Crab as a burlesque of the extravagant romantic postures of the two gentlemen of Verona.”

C.L. Barber, *Shakespeare's Festive Comedy* (1959)

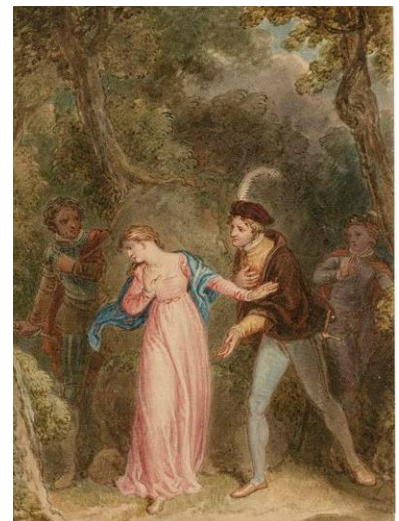


Photo credits: top to bottom: Illustration, Act I, Sc. 1 of *The Two Gentlemen of Verona*, by Walter Crane, late-19th / early-20th century. Folger Shakespeare Library Collection; Illustration, Act V, Sc. 4 of *The Two Gentlemen of Verona*, by John Massey Wright, late-18th / early-19th century. Folger Shakespeare Library Collection

THE PLAY PERSPECTIVES

“Take all my loves, my love, yea, take them all;
What hast thou then more than thou hadst before?
No love, my love, that thou may'st true love call;
All mine was thine before thou hadst this more.
Then if for my love thou my love receivest,
I cannot blame thee for my love thou usest;
But yet be blamed, if thou thyself deceivest
By wilful taste of what thyself refuseth.
I do forgive thy robbery, gentle thief,
Although thou steal thee all my poverty;
And yet, love knows, it is a greater grief
To bear love's wrong than hate's known injury.
Lascivious grace, in whom all ill well shows,
Kill me with spites; yet we must not be foes.”

William Shakespeare, Sonnet 40

“While Proteus, superficially the most important and independent character in this play, is too busy generating the main plot to be anyone much in his own right, the unwilling mongrel at the end of his servant's string is obdurately and supremely himself throughout . . . Crab is visibly irreducible to the roles the play requires of him, serving neither as a sympathetic confidant to Launce nor as an acceptable present to Silvia, but just wonderfully being, as it were, a dog at all things.”

Michael Dobson, “A Dog at all Things: The Transformation of the Onstage Canine, 1550-1850” (2000)

“I am hinting a comparison of Proteus with Crab; and I do not think it extravagant, provided one is not too serious about it, to see reflected in Crab, comically and a little pathetically, the transgressor in Proteus. The want of sensibility to old ties and to his friend Launce's feelings which Crab is alleged to show at parting from home, is ominous as a parallel to Proteus' parting from Julia and impending reunion with Valentine. As a present for Silvia, Crab resembles the love . . . Proteus proffers her. He is a sorry changeling for the true love gift Proteus meant to bestow. He is unfit for Silvia (persecuting her with most objectionable attentions!), and offensive where true courtliness should rule. Like Proteus, he gets his friend into trouble. And as Crab is only saved by Launce's quixotic, self-sacrificial affection, so Proteus is only saved by the extremes to which Valentine is ready to carry his friendship and Julia her love. From them Proteus learns his lesson.”

Harold F. Brooks, “Two Clowns in a Comedy (To Say Nothing of the Dog)” (1963)



Photo credits: top to bottom: Print of Act I, Sc. 2 of *The Two Gentlemen of Verona*, illustration by Henry Fuseli, print by William Bromley, 1803. Folger Shakespeare Library Collection; Act IV, Sc. 4 of *The Two Gentlemen of Verona*, illustration by Joseph Kenny Meadows, print by Wm. S. Orr & Co., mid-19th century. Folger Shakespeare Library Collection.

DIALOGUES MALE BONDS AND THE WOMAN'S PART IN TWO GENTLEMEN OF VERONA

RICHARD MCCOY

John Madden's wonderful 1998 film, *Shakespeare in Love*, presents an interesting take on *Two Gentlemen of Verona*. The film begins with that play on the boards, but its author, played by Joseph Fiennes, is shown suffering severe writer's block. The theatrical impresario, Philip Henslowe, played by Geoffrey Rush, blithely encourages him to crank out another conventional comedy: "Love, and a bit with a dog, that's what they like." Queen Elizabeth I certainly likes the dog part; as played by Judi Dench, she cracks up at the scene of Launce and his mischievous pet during a performance at Whitehall. Yet the Queen dozes off during the romantic speeches that exhilarate Gwyneth Paltrow who plays the wealthy, beautiful, and wholly fictitious Viola de Lesseps. Indeed, Paltrow's young lady is so enthralled by Shakespeare's verse and so stage-struck with the excitement of live performance that she sets out to break the gender barrier of Shakespeare's all-male theater where "heroines [are] played by pipsqueak boys in petticoats." In a variant on one of Shakespeare's recurrent plot devices, deployed for the first time by Julia in *Two Gentlemen of Verona*, the film's young heroine disguises herself as a boy to audition for a part in Shakespeare's work-in-progress.

The audition scene in the film is an unmitigated downer for young Will because every prospective actor recites lines of his far more successful rival playwright, Christopher Marlowe. Marlowe's *Doctor Faustus* and his *Tamburlaine*, brilliantly staged by Theatre for a New Audience earlier this season, actually did outshine and overshadow the early works of William Shakespeare. When the disguised Viola proposes to recite "a speech by a writer who commands the heart of every player," Shakespeare assumes she means Marlowe and remains dismayed until she gives a stirring delivery of the following lines:

What light is light, if Silvia be not seen?
What joy is joy, if Silvia be not by?
Unless it be to think that she is by
And feed upon the shadow of perfection.
Except I be by Silvia in the night,
There is no music in the nightingale;
Unless I look on Silvia in the day
There is no day for me to look upon.



Julia, Act IV, Sc. 4 of *The Two Gentlemen of Verona*. Illustration by J.J. Jenkins, print by B. Eyles, circa 1850. Folger Shakespeare Library Collection..

Will is elated because these are Valentine's lines from Act 3 of *Two Gentlemen*, mourning his banishment after her father discovers his plot to elope with Silvia. The young playwright is also dazzled by Viola's stunning performance, and he gives her the role of the hero in his upcoming play. Shakespeare soon realizes Viola is no boy, and they begin a love affair doomed by Will's own marriage and Viola's engagement to a brutal, fortune-seeking nobleman. But their personal romantic tragedy inspires his new work. *Romeo and Juliet* becomes the breakthrough play in Shakespeare's career, and it lets him put comic bits with a dog behind him for the rest of his professional life.

Two Gentlemen of Verona may be Shakespeare's very first play, perhaps written as early as 1590 or 1591. Accordingly, it's often dismissed as not-ready-for-prime-time juvenilia.

MALE BONDS AND THE WOMAN'S PART IN TWO GENTLEMEN OF VERONA RICHARD MCCOY

One early editor, Lewis Theobald, is especially harsh, calling it “one of his very worst plays.” One problem stems from those two titular gentlemen who, whatever their pedigree, are not really courteous, honorable, considerate, or gentle. Proteus proves treacherous to his friend and even more so to Silvia, threatening her with rape. Valentine thwarts this attempt but then, after Proteus apologizes, cavalierly offers to hand her over to his old friend, someone she justifiably regards as a “subtle, perjured, false, disloyal man” (4.2.92). Silvia is apparently left speechless by her lover’s callous offer of herself to her near rapist – indeed, she never utters another word. However, Julia, disguised as the pageboy, Sebastian, first faints and then reveals her true identity as the devoted lover of Proteus who has taken on this “immodest raiment” (5.4.105) to follow him to Milan. She shames him by declaring, “It is the lesser blot” for “Women to change their shapes than men their minds” (5.4.107-8), and Proteus vows to regard her henceforth “with a constant eye” (5.4.114). As a resolution of the play’s conflicts, this “happy close” (5.4.116) is certainly abrupt, if not forced. And it seems to confirm, as Janet Adelman and other critics have argued, that the play’s deepest concern is the male bond.

Male bonds were given top priority in Shakespeare’s patriarchal and sexist society because men were deemed superior to women and friendships between men were supposed to be more reliable than heterosexual love. Michel de Montaigne claims in his essay on friendship that “affection toward women” is “a rash and wavering fire” whereas friendship between men is rational, constant, and reciprocal since it’s a relationship between equals. Shakespeare’s Sonnets seem to endorse this distinction in their devotion to a beautiful young man whose friendship restores all losses, including, in Sonnet 42, the loss of his girlfriend to this same friend. The speaker is even more magnanimous than Valentine in relinquishing his beloved to his friend, even declaring, “But here’s the joy: my friend and I are one. / Sweet flattery! Then she loves but me alone.” Yet the further recriminations prompted by this love triangle suggest that such “sweet flattery” is hollow. Friendship proves no less fraught or neurotic than love.

At the same time, male bonds can have a surprising upside, even in their aggressive and competitive aspects. In this respect, *Two Gentlemen of Verona* resembles and anticipates

its more sophisticated successor, *Romeo and Juliet*. When Valentine remarks that his friend’s “most forward bud” might be “eaten by the canker ere it blow” or blossom (1.1.45-46), he expresses the same concern as Montague does for Romeo when the father worries that his son is like “the bud bit with an envious worm / Ere he can spread his sweet leaves to the air” (1.1.149-150). Speed, Valentine’s clever servant, teases both Proteus and his own master and trash-talks their girlfriends. His crack to Proteus about sticking it to his mistress (1.1.99) is akin to Mercutio’s command to Romeo: “If love be rough with you, be rough with love; / Prick love for pricking” (1.4.27-28). Such exchanges are the Elizabethan equivalent of locker room talk, but, like locker room talk, they can help socialize adolescent passion. In a later battle of wits, rather than moping, Romeo gives as good as he gets, and Mercutio praises him for rising to the occasion: “Why, is not this better than groaning for love? Now art thou sociable, now art thou Romeo; now art thou what thou art, by art as well as by nature” (2.4.88-91). The artifice of their wit play articulates and channels natural passion; it’s a more boisterous version of Friar Laurence’s ideal balance of “grace and rude will” (2.3.24). The tragedy of *Romeo and Juliet* derives in part from their failure to find that balance as well as the destructive violence of their passions.

At the climax of *Two Gentlemen of Verona*, Proteus threatens violent assault upon Silvia, but Valentine steps forth to block “that rude uncivil touch” (5.4.60). Overcome by “shame and guilt” (5.4.73), Proteus can only offer his “hearty sorrow” and remorse as “sufficient ransom for offence” (5.4.74-75). This is apparently more than sufficient for Valentine; he not only immediately reconciles with Proteus but also offers, “All that was mine in Silvia I give thee” (5.4.183). This is hardly a graceful resolution, and Julia’s fainting makes that immediately obvious. After she revives, she reveals herself and rebukes her faithless lover, Proteus. He repents yet again and vows to remain constant to Julia; Valentine, by asking for “a hand from either” (5.4.115), reenacts their earlier hand-fast or betrothal ceremony of 2.2 and declares this “a happy close” (5.4.116). This is a somewhat happier outcome than the previous reconciliation because, unlike Valentine’s handoff of Silvia, it at least allows the woman to express her own desires. When Proteus responds, “Bear witness, heaven, I have my wish forever,” Julia adds, “And I mine” (5.4.118-119).

MALE BONDS AND THE WOMAN'S PART IN TWO GENTLEMEN OF VERONA RICHARD MCCOY

Julia and Silvia are both strong and attractive characters, easily outshining the two gentlemen of Verona. The women can be silly and vain, with Julia first refusing Proteus' love letter, then tearing it up, and then kissing the torn fragments; Silvia in turn dictates Valentine's love letter to herself. Yet they both prove far more constant and sympathetic than their lovers. Julia's heartache at her lover's betrayal is most poignantly conveyed in her reaction to his beautiful song, "Who is Silvia?" After she accuses him of playing false, she says, "I would always have one play but one thing" (4.2.69). Yet she herself plays the part of Sebastian, Julia's servant. She also recounts how, as Sebastian, she played "the woman's part" of the jilted Ariadne "in Madam Julia's gown" (4.4.158-159) in a

Pentecost pageant. It's the same kind of gender-bending, multiple role-playing that the heroines will undertake in *As You Like It* and *Twelfth Night*. Sebastian adds that she "so lively acted with my tears / That my poor mistress, moved therewithal, / wept bitterly" (4.4.167-168). Silvia responds compassionately and says, "I weep myself to think upon thy words" (4.4.173).

Reflecting on Proteus' betrayal, Julia laments, "Alas, how love can trifle with itself" (4.4.181). To trifle means to mock or trivialize but it can also mean to play-act. Edmund uses it this way when he stages his father's mock-suicide and "miraculous" survival in *King Lear*: "Why I do trifle thus with his despair / Is done to cure it" (4.6.33-34). Julia trifles with her own despair by acting the role of Sebastian who acts the role of Ariadne in Julia's clothes, moving everyone to tears. Of course the final twist in Shakespeare's theater is that this girl playing a boy playing a girl is a boy-actor. However he is so convincing in playing "the woman's part" that his role-playing occasions the play's last joke. The Duke says, "I think the boy hath grace in him; he blushes," and Valentine replies, "I warrant you, my lord, more grace than boy" (5.4.163-164). In *Two Gentlemen of Verona*, Shakespeare demonstrates his extraordinary gift for blending artifice and authenticity by showing how love can trifle with itself and still seem sincere. At the end of *Shakespeare in Love*, young Will wins a wager of fifty pounds after betting that a play could show "the very truth and nature of love." He wins with *Romeo and Juliet*, but the boy playing "the woman's part" pulls off the same paradoxical trick in *Two Gentlemen of Verona*. •

Miss Tree as Julia in *The Two Gentlemen of Verona*, illustration and print by Robert Cruikshank, 1822. Folger Shakespeare Library Collection.



RICHARD MCCOY is a Distinguished Professor of English at Queens College and the Graduate Center, CUNY. He is the author of four books – *Sir Philip Sidney: Rebellion in Arcadia* (Rutgers, 1979), *The Rites of Knighthood: The Literature and Politics of Elizabethan Chivalry* (California, 1989), *Alterations of State: Sacred Kingship in the English Reformation* (Columbia, 2002), and *Faith In Shakespeare* (Oxford, 2014) – as well as many articles on Shakespeare's plays. He has received fellowships from the Guggenheim Foundation, the American Council for Learned Societies, the National Endowment for the Humanities, the Folger Shakespeare Library, and The Huntington Library. He has also served as a speaker and consultant for Shakespeare performances for the Royal Shakespeare Company, Canada's Stratford Shakespeare Festival, Classic Stage Company, Target Margin, The Public Theater, and The Shakespeare Society. He is the chair of Theatre for a New Audience's Council of Scholars.

DIALOGUES VERONA'S TRAGIC WOMEN

TANYA POLLARD

Before embarking for court at the start of *Two Gentlemen of Verona*, Valentine asks Proteus to pray for his success “on a love-book,” specifically “on some shallow story of deep love – / How young Leander crossed the Hellespont” (1.1.19, 21-22). His thoughts return to this icon of star-crossed love on the day of his planned elopement with Silvia, when he suggests that his rope ladder “Would serve to scale another Hero’s tower;/ So bold Leander would adventure it” (3.1.119-120). Valentine does not elaborate on the myth, but Shakespeare’s audiences would have recognized its dark foreshadowing: Leander meets his death while recklessly choosing passion over safety, swimming through a violent storm to reach his beloved Hero. Why should a comic protagonist turn to this inauspicious analogy each time he undertakes a journey? The allusion suggests that the play’s dark passions will find a centerpiece in dangerous travel, driven by erotic longing and culminating in catastrophe.

This is not comedy’s standard narrative, and when Valentine first invokes Leander, he meets with mockery. “That’s a deep story of a deeper love,” Proteus tells him, “For he was more than over shoes in love.” “’Tis true,” Valentine responds; “for you are over boots in love,/ And yet you never swam the Hellespont.” (1.1.23-26). Compared to Mediterranean seas, neither shoes nor boots are especially

deep, and Valentine is right: despite Proteus’ claims of passionate love for Julia, he has not risked all for her, nor will he. Perhaps more surprisingly, even an apparently deeper love – for Valentine – fails to spur Proteus to follow his friend, until his father orders him to do so. Responses to the play typically focus on the two men, whose friendship is so intimate that they mirror each other uncomfortably; Proteus treacherously pursues his friend’s beloved Silvia, and more shockingly, Valentine magnanimously cedes her, despite her fervent opposition and her near-rape at Proteus’ hands. Yet the changeable Proteus is no Leander; nor is Valentine, who ignores his friend’s attempts to keep him close, and goes on to accept with docility both his banishment from Silvia and his friend’s pursuit of her. Leander’s tragedy haunts the play, but we will not see his reckless, catastrophic love in either of the male protagonists. Instead it is Julia, who – like Shakespeare’s similarly named Juliet, also from Verona – boldly faces danger to pursue her beloved, and meets with devastation.

In reversing the standard gendering of sexual pursuit, Shakespeare upends conventional expectations. *Two Gentlemen* is often understood as establishing a foundation

Hero and Leander by Domenico Fetti, c.1621-1622. Kunsthistorisches Museum, Vienna.



VERONA'S TRAGIC WOMEN TANYA POLLARD

for Shakespeare's later comedies, and as a cross-dressing, runaway heroine, Julia offers a template for the more familiar figures of Portia, Rosalind, Viola, and Imogen. Her pathos lies especially in her position as a role-reversed wooing woman, hoping to win the affections of a man who loves another, and Shakespeare revisits this aspect of her role as well: in the Helenas of both *Midsummer* and *All's Well*, and less directly in *Twelfth Night*'s pining Viola and *Comedy of Errors*' neglected Adriana. These other comic heroines, unhappily forced to woo, find themselves similarly surrounded by tragic frames: *Midsummer*'s fleeing lovers are haunted by the specter of Pyramus and Thisbe; *All's Well* begins with mourning; both Olivia and Viola lament their dead brothers between bouts of courtship; and *Comedy of Errors* opens with a bereaved father condemned to death. Yet *Two Gentlemen* is much more than an unripe version of fuller plays to come. Even among the notoriously genre-bending landscape of Shakespeare's comedies, it stands out for the darkness of its ending, and especially for the unsettling status of its female characters, with their dubious reward of marriage to conspicuously faithless men. If the play constitutes an origin-point of sorts for Shakespearean comedy, recognizing the complex tragic women at its heart suggests a dark and jarring genealogy of the genre.

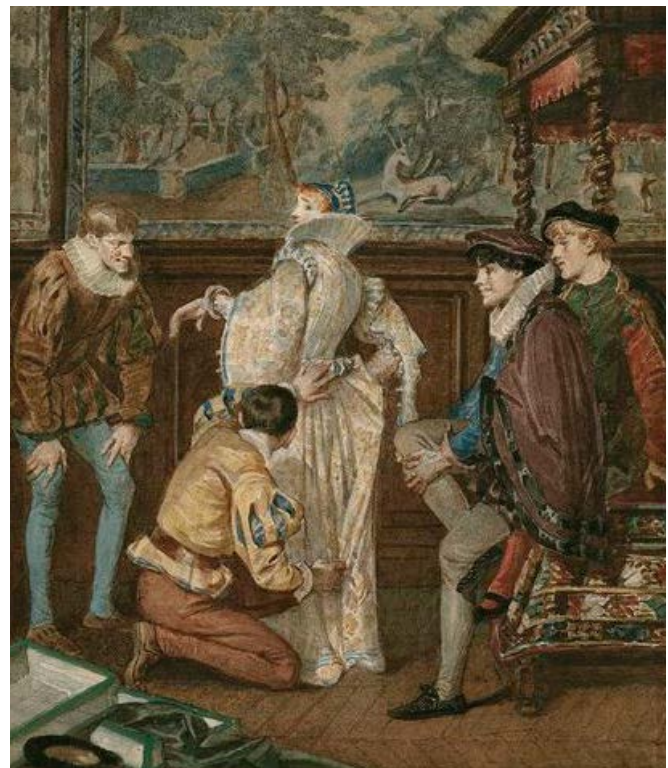
The courtship between Proteus and Julia begins with a Petrarchan structure typical of comedy. He complains of the hopelessness of his lovesick position: "I leave myself, my friends, and all, for love./ Thou, Julia, thou hast metamorphosed me" (1.1.65-66). She, meanwhile, plays the cruel mistress, feigning indifference, refusing his attentions, and shredding his letter. Yet in soliloquy, she admits that her hostility is a pose – "How angrily I taught my brow to frown/ When inward joy enforced my heart to smile" (1.2.62-63) – and soon she has not only confessed her love to Proteus, but sealed it with an exchange of rings. Her quick capitulation, and symbolic marriage, are bad signs. As a rule, comedies' weddings must wait at least until the last act; those who wed early, such as Desdemona and Othello, reap grim harvests. It is hardly surprising, then, that Proteus turns to "three-fold perjury" immediately upon seeing his friend's beloved Silvia (2.6.5), or that Julia, as the boy Sebastian, later describes playing the "lamentable part" of "Ariadne, passioning/ For Theseus'

perjury and unjust flight" (4.4.158-60). If Valentine wishfully romanticizes his travels as the undertakings of an ardent Leander, Julia aptly identifies her plight with the abandoned victim of a perjured sometime lover. Yet she presents her passive Ariadne part as behind her, in the past; by the time she takes on the new part of Sebastian, she has shifted into the active role of Leander.

This shift entails risks. Before leaving Verona, Julia worries: "how will the world repute me/ For undertaking so unstaid a journey?/ I fear me it will make me scandalized" (2.7.59-61). As Helena elsewhere complains to Demetrius, female pursuit constitutes a fundamental disruption not only of literary convention, but of the world order:

Run when you will. The story shall be changed:
Apollo flies, and Daphne holds the chase.
The dove pursues the griffin, the mild hind
Makes speed to catch the tiger: bootless speed,
When cowardice pursues, and valour flies.
(*Midsummer*, 2.1.230-234)

Les Deux Gentilhommes de Verona by Alexandre Bida (1813-1895). Folger Shakespeare Library Collection.



VERONA'S TRAGIC WOMEN TANYA POLLARD

More bluntly, she explains, “We cannot fight for love, as men may do; We should be wooed, and were not made to woo” (2.1.241-42). Julia’s challenge to the natural order finds a world similarly out of joint. Beyond Valentine’s two invocations of Leander, and Julia’s imagined Ariadne, the Duke angrily identifies Valentine with Phaeton – Apollo’s half-mortal son, who perishes for his ambition to drive his father’s chariot of the sun – and Proteus likens the amorous power of music to Orpheus’ lute (3.1.153-55, 3.2.77-80). Each of these classical figures conjures not only tragedy, but specifically tragic overreaching: Leander believes he can conquer the Hellespont, Ariadne imagines she has domesticated the wild Theseus, Phaeton wants to rule the sun, and Orpheus challenges Hades by trying to bring his beloved back from the underworld. As such, they also conjure the tragic overreachers of Christopher Marlowe, whose *Hero and Leander* was probably already circulating in manuscript (though not yet in print) when Shakespeare wrote *Two Gentlemen*, and whose larger-than-life protagonists had recently reshaped the tragic stage. With the notable exception of his *Dido, Queen of Carthage*, Marlowe’s tragic overreachers are typically male, but in Julia Shakespeare transforms their sex as well as their genre, drawing on the particular vulnerability and passionate intensity attributed to women in order to alter these figures’ emotional impact.

Leander, Ariadne, Phaeton, and Orpheus never attain what they desire, and their long shadows hover darkly over the play’s final pairings. When Proteus learns that his page Sebastian is Julia in disguise, the revelation startles him back to his original love, and his ensuing vow – “Bear witness, heaven, I have my wish for ever” – echoes in Julia’s “And I mine” (5.4.117-118). Yet Proteus has vowed and disavowed himself before, and Julia has just witnessed his threat to rape Silvia: this is hardly the “Elysium” that she earlier imagined as their reunion (2.7.38). Silvia does not fare better. Retracting his offer to Proteus, Valentine similarly reclaims her, but she never expresses her response to marrying at a man who moments earlier had given her to a would-be rapist. What are we to make of this apparent happy ending? Comedy, Shakespeare suggests, is as precarious as it is serendipitous. If the genre, like Leander, is to plunge headfirst into deep love, it also plunges into heartbreak, with all its attendant risks. Yet without this plunge, it remains stuck in “some shallow story.” Valentine and Proteus, for all their lamentation,

remain cautiously in their shoes throughout the play. In her willingness to brave the Hellespont, Julia represents not only tragedy, but the deeper possibilities of comedy itself. •

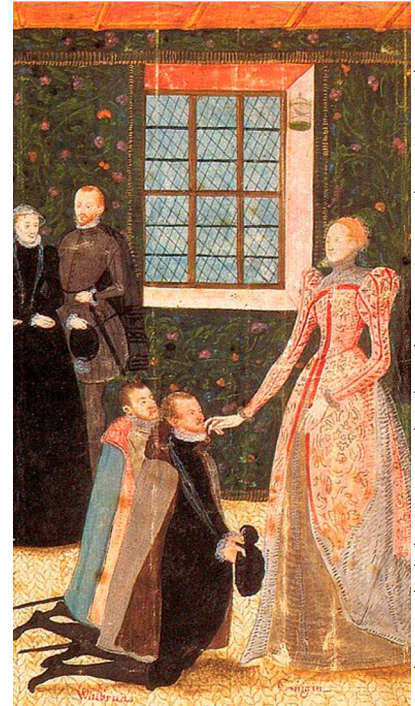
TANYA POLLARD is Professor of English at Brooklyn College and the Graduate Center, CUNY. Her publications include *Shakespeare’s Theater: A Sourcebook* (Blackwell, 2004), *Drugs and Theater in Early Modern England* (Oxford, 2005), and a co-edited volume, *Shakespearean Sensations: Experiencing Literature in Early Modern England* (Cambridge, 2013), as well as numerous essays on early modern theater in journals and edited volumes. A former Rhodes scholar, she served on a national advisory counsel to the U. S. Secretary of Education from 1994-2000, has received fellowships from the National Endowment for the Humanities, the Mellon Foundation, and the Whiting Foundation, and was interviewed by Ethan Hawke in a BBC/PBS documentary on *Macbeth*. She is currently writing a book about the reception of Greek plays in sixteenth-century Europe, and their impact on the development of popular dramatic genres in early modern England.



Illustration from *Two Gentlemen of Verona*, a Set of Seven Original Drawings, by Byam Shaw, ca. 1900. Folger Shakespeare Library Collection.

THE PLAYWRIGHT WILLIAM SHAKESPEARE

- 1558 At the age of 25, Elizabeth Tudor is proclaimed Elizabeth I Queen of England, succeeding Mary I.
- 1564 William Shakespeare is born to John Shakespeare and Mary Arden of Stratford-upon-Avon.
- 1565 John Shakespeare is made an alderman of Stratford.
- 1566 James Stuart is born to Mary Queen of Scots and Henry Stuart. Elizabeth is made his Godmother. He is crowned James VI King of Scots thirteen months later, after his mother abdicated.
- 1567 The Red Lion playhouse opens in Whitechapel, east of the city walls.
- 1568 John Shakespeare is elected Bailiff of Stratford.
- 1569 Richard Burbage is born. Richard, the son of James Burbage, will eventually play most of Shakespeare's leading parts like Hamlet, Richard III, Othello, and Lear.
- 1572 The "Act for the Punishment of Vagabonds" is enacted, requiring all companies of players to be authorized or licensed by individuals of the nobility. With licensure comes the financial backing and stature that solidifies and legitimizes repertory companies in London, effectively laying the foundation for the explosion of dramatic literature, players, and purpose-built theatres of the following decades.
- 1576 James Burbage opens the Theatre, London's first purpose-built playhouse, in Shoreditch, north of the city walls.
- 1577 *Chronicles of England, Scotland, and Ireland* by Raphael Holinshed first published. His *Chronicles* include the legendary reigns of King Leir and Queen Cordeilla.
- 1578 Mary Arden Shakespeare pawns her estate at Wilmcote and her lands at Snitterfield to help pay off family debts.
- 1580 John Shakespeare is sued for his inability to redeem Mary's pawned properties.
- 1582 18-year-old William Shakespeare marries Anne Hathaway.
- 1583 Susanna is born to William and Anne Shakespeare.
- 1585 Twins, Hamnet and Judith, are born to William and Anne Shakespeare.
- John Shakespeare is fined for not attending church.
- 1587 The Rose playhouse opens on Bankside in Surrey.
- John Shakespeare loses his position as alderman.
- 1589 King James marries Anne of Denmark
- 1590 *The Faerie Queene*, Books I-III by Edmund Spenser first published. A version of the 'King Leir' story appears in Book 2, Canto 10.
- The True Chronicle History of King Leir* probably written by an anonymous playwright. Records exist of the play being performed by the Lord Chamberlain's Men as early as 1594.



Detail, Queen Elizabeth I receiving Dutch Ambassadors, c. 1572, artist unknown; Neue Galerie, Kassel, Germany.



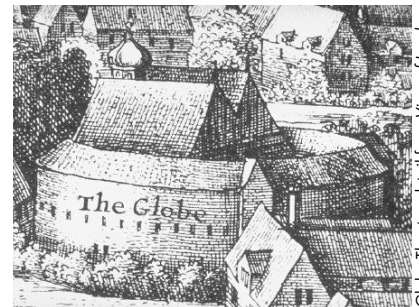
Sir Francis Walsingham, attributed to John De Critz the Elder, c. 1585; © National Portrait Gallery, London

THE PLAYWRIGHT WILLIAM SHAKESPEARE

- 1590 *Henry VI*, part 1
- 1591 *Henry VI*, parts 2 and 3
- 1592 *Richard III*
- 1593 In London, deaths from the plague are listed at over 10,000.
Comedy of Errors; *Titus Andronicus*; *The Taming of the Shrew*
- 1594 London's theatres officially reopen.
William Shakespeare becomes a shareholder in the Lord Chamberlain's Men, helmed by James Burbage and his sons, Richard and Cuthbert.
The Two Gentlemen of Verona; *Love's Labour's Lost*; *King John*
"Venus and Adonis" and "The Rape of Lucrece," Shakespeare's epic poems, published.
- 1595 *Richard II*; *Romeo and Juliet*; *A Midsummer Night's Dream*
- 1596 *The Faerie Queene*, Books IV-VI by Edmund Spenser first published.
John Shakespeare is granted a coat of arms.
Shakespeare's son, Hamnet, dies at the age of eleven.
The Merchant of Venice; *Henry IV*, part 1
- 1597 James Burbage refurbishes the Blackfriars Theatre, located within the walls of the City of London. The company is unable to occupy it due to complaints from its neighbors. Various companies of boy players are allowed to occupy the Blackfriars after 1600.
The Merry Wives of Windsor
- 1598 James VI of Scotland publishes *The True Law of Free Monarchies*, a treatise on the divine right of kings.
James Burbage's the Theatre is closed. Building materials from the Theatre are used in building the Globe.
Henry IV, Part 2; *Much Ado About Nothing*
- 1599 The Globe opens.
Henry V; *Julius Caesar*; *As You Like It*
- 1600 Charles Stuart is born to James VI of Scotland and Anne of Denmark in Fife, Scotland. He is the youngest of three children to survive infancy.
Hamlet
- 1601 John Shakespeare dies.
Twelfth Night; *Troilus and Cressida*
"The Phoenix and the Turtle," Shakespeare's last epic poem, is published in Robert Chester's *Love's Martyr*.
- 1602 *All's Well That Ends Well*
- 1603 Queen Elizabeth dies, and James VI King of Scots is declared James I King of England and Ireland.



"Charles Howard, 1st Earl of Nottingham," (the Lord High Admiral, patron of the Admiral's Men) by William Rogers. c. 1598; British Museum, London.



Globe Theatre, detail from View of London by John Hollar, 1647. Public domain.

THE PLAYWRIGHT WILLIAM SHAKESPEARE

The Lord Chamberlain's Men, Shakespeare's company, are licensed by King James and renamed the King's Men.

1604 *Measure for Measure; Othello*

1605 The 'Gunpowder Plot,' named after a planned attempt to assassinate King James and blow up the House of Lords with 37 barrels of gunpowder located beneath Parliament, is thwarted.

King Lear

1606 *King Lear* is performed during Christmas festivities at Whitehall for King James.

Parliament passes "An Act to Restrain Abuses of Players." The Act censures specific language in plays.

Macbeth; Antony and Cleopatra

1607 *Coriolanus; Timon of Athens; Pericles*

1608 The first quarto of *King Lear* is published.

The King's Men are permitted to occupy the Blackfriars Theatre.

Mary Arden Shakespeare dies.

1609 Sonnets published.

Cymbeline

1610 *The Winter's Tale*

1611 The authorized King James Bible published.

The Tempest

1612 Shakespeare retires to Stratford.

Henry VIII, co-written by John Fletcher and Shakespeare; *Cardenio*, a play that is not extant

1613 The Globe catches fire during a performance of *Henry VIII* and burns down.

Two Noble Kinsmen co-written by John Fletcher and Shakespeare.

1614 The Globe is rebuilt and opens.

1616 Shakespeare dies on April 23 and is buried in Stratford's holy Trinity Church.

1619 Richard Burbage dies.

1623 The First Folio of Shakespeare's complete works is published.

Anne Hathaway dies.

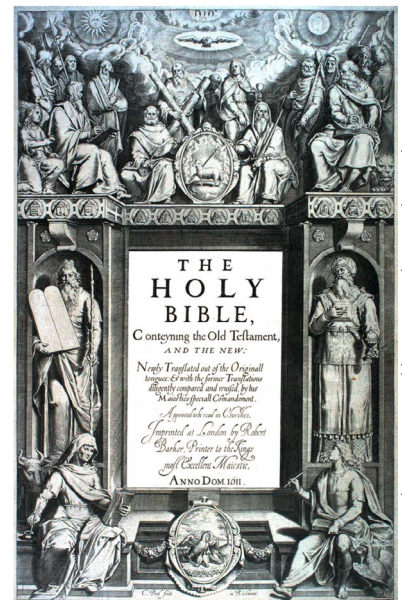
1625 King James dies and is succeeded by Charles I King of England .

1642– The Puritans overthrow the monarchy of Charles I and close the

1660 playhouses during the English Civil War. Soldiers dissolve public performances by rebellious theatre companies, imprison the actors and strip them of their costumes. Charles I is executed at the beginning of 1649.



King James I of England and VI of Scotland, by John de Critz, c. 1606. National Portrait Gallery, London.



Frontispiece to the King James Bible, engraving by Cornelius Boel, 1611. Horace Howard Furness Shakespeare Library, University of Pennsylvania.

THE PRODUCTION “IN PURSUIT OF LOVE” WITH FIASCO



*While in rehearsal for *The Two Gentlemen of Verona*, the co-artistic directors of Fiasco Theater (l-r) **Noah Brody**, **Jessie Austrian**, and **Ben Steinfeld**, sat down with the artistic director of Theatre for a New Audience, **Jeffrey Horowitz**. Photo by Gerry Goodstein.*

JEFFREY HOROWITZ: Your first Shakespeare was one of his last plays, your second Shakespeare was one of his middle plays, and your third Shakespeare is one of his earliest, if not his first; you're working backwards. What did you discover about this play that led you to want to work on it, and what did you continue to discover when you did work on it?

BEN STEINFELD: We discovered working on this play that, while it may be one of Shakespeare's first, and while it may be a play that's not at the top of most people's "greatest hits" lists, it has a tremendous amount going on in it that does more than just signal the arrival of a young, talented guy. It has a lot going on for an audience, and it has a lot going on for actors at the level of language, at the level of wit, at

the level of philosophy, about how we see ourselves reflected in other people.

That deep humanism is already well underway, that deep examination of how changing our identity — whether through dressing like someone else, or a new relationship — how that changes our relationship to everything.

JESSIE AUSTRIAN: We discovered that in this play, as in all his other plays, he writes incredible characters, and specifically the women — I really marvel at the writing of the women in this play. It's easy looking back to think, "Oh, well it's his first play, he hasn't fully developed his voice in the way that he does later with Viola, or Imogen, or Isabella," but he has. Silvia is a phenomenal character. It's become very clear the more we look at this play, and hear it, that he's already working on all the layers that he's working on later. In some ways, he does it in this play with more simplicity and efficiency and lightness.

THE PRODUCTION “IN PURSUIT OF LOVE” WITH FIASCO

JH: What do you find extraordinary about the women in this play?

JA: The strength of their voices, even though they are young, and the way that they are discovering themselves, what they believe in, what they care about, and putting that into language out in the world.

I think the women in this play are very courageous. It's easy now, looking at the whole canon of Shakespeare to say, “Oh, the trope of a woman dressing like a boy to go into the woods and get what she wants,” but it's incredibly courageous. And to create a character who decides that it is worth it for love — in the pursuit of love, it is worth it to change her whole identity to try to be with the person who she feels completes herself. And then to realize she was herself the whole time, or that now she is a divided self and has found this other part of herself that she didn't know existed when she was in a dress, is incredibly courageous, incredibly bold playwrighting.

And the same with Silvia, too, to deny the cultural decision that the father decides who she marries, and to say, “No.” To say no, and to run off into the woods, and reject the status quo — the cultural status quo — is unbelievable.

JH: Silvia says, “It's an *injustice* to marry someone I don't love,” she actually uses that word. For Silvia, and for Julia, how do they think about what is just in love?

JA: Shakespeare writes specific voices and specific world views, and Silvia and Julia are in different places: Julia is a mess at the beginning of this play, is at the mercy of love, and can't control around impulses, and Silvia can. Silvia is much more mature, and I think that's a very human thing, that no 22 year-old women are at the same place developmentally in respect to love.

And the same with the “Two Gents” — love infects them differently, and the way that they diverge and make choices based on their infection of love is based



Emily Young and Jessie Austrian in Theatre for a New Audience's production of Fiasco Theatre's *The Two Gentlemen of Verona*. Photo by Gerry Goodstein.

THE PRODUCTION “IN PURSUIT OF LOVE” WITH FIASCO

on their character, and they learn about themselves by seeing their actions mirrored in their counterpart.

JH: Noah, what does the name “Proteus” mean to you? Why did Shakespeare name him “Proteus?”

NOAH BRODY: I think Shakespeare names the character “Proteus” because of his changeability. He possesses a nature that is malleable, that is capable, as he says — he puts it on Julia — but is capable of being metamorphosed. He’s able to take on new understanding, new belief, and change on a dime.

JH: Does he enjoy change?

NB: Does he enjoy change? It’s who he is. It’s who he is, so he just does. Whether he seeks change, I don’t know, but he accepts change as part of the way it works. “I thought this, and now I think that. I believe this, but now I understand that I really believe that,” which actually feels very, very human to me.

His understandings happen to lead him down the

wrong path, if you want to judge him for a moment, but I think that Proteus thinks of personal, and even ethical malleability as part of the way life works. And he serves the master in front of him, and when presented with a conundrum that the master demands — a contradiction — he seeks for a way to reconcile that contradiction.

JH: Who is Proteus’ master?

NB: Proteus’ master is love.

JH: And what kind of — if love walked into the room, and sat down with Proteus, what kind of person would love be? He admires, and he serves love; what kind of person is love?

NB: I don’t know that Proteus actually admires love. I think that the way that you needn’t necessarily admire your master, but you obey your master. And I think that he believes himself to be mastered, and therefore he has to serve, but he serves in the way that he thinks is full and is best. But he serves a



Zachary Fine and Noah Brody in Theatre for a New Audience's production of Fiasco Theater's *The Two Gentlemen of Verona*. Photo by Gerry Goodstein.

THE PRODUCTION “IN PURSUIT OF LOVE” WITH FIASCO

god; gods aren't necessarily likeable. They aren't to be challenged in that way.

The god suggests to Proteus — and sometimes I think maybe Proteus thinks of it as demanding — that he make an oath, that he profess an oath of his love to Julia. And then, the god suggests and demands that he make his oath of love to Silvia.

And the way that love works, the way that Cupid works is he releases his shaft, and it hits you, and that's that. Now, it just so happens that Proteus got hit with two shots. So what do you do when you get hit by two shots of love? How do you reconcile that? And that's the problem that Proteus has, so he tries to find the way that he can do that in the most positive way that is in pursuit of love.

JH: If Valentine didn't stop Proteus from forcing himself on Silvia, what would Proteus have done?

NB: If Valentine hadn't stopped Proteus — I'll be perfectly honest with you, I don't know. I don't know what Proteus would've done, and really, as an actor, I don't care. In fact, I think it's important that we don't know. I don't believe it's really what he wants — it's born of desperation — and I think an error would be to ascribe some form of knowledge of what would happen. I think it's actually important that, as in life, you're on a trajectory, and then something happens that knocks you onto a new trajectory, and you don't know how the former one would've ended.

JA: That's very human to me, the fact that we don't know what Proteus might do if Valentine doesn't interrupt him at the end, and Sebastian isn't there. I think Shakespeare has done that on purpose. That's not what Shakespeare is asking — “What would he have done?” — that's not the point. And that feels very human to me because, there's many things in our lives, in our adolescence when we're first in love, impulses that we start to follow, and people wiser than ourselves put boundaries on those impulses.

That is what society does for a reason. And I think, perhaps, as in his other plays, one of the many things Shakespeare may be talking about is, “Where are those boundaries between following carnal impulses

and being part of a community, a society that has to have rules?”

JH: Shakespeare writes a lot about transgression. What do you think fascinates Shakespeare about transgression? Why do you think he likes it?

BS: One of the reasons I think he's fascinated by transgression is because it's a space where you can't predict what's going to happen; you get a double benefit from that. One benefit is what we might now call sort of political: you get the opportunity to have a macro view of the circumstances, the culture, the signifiers, all that stuff that creates something where someone would cross a boundary that the culture says they couldn't cross.

So you get to talk about those macro things, but you also get to talk about the micro things: the internal things, the place where we are encountering borders of the self, borders of what we can conceptualize intellectually, borders of what we think we can handle emotionally, borders of what we think our bodies can process physically. And when you encounter those kinds of opportunities to transgress, that means something human is about to take place, something unpredictable to the person to whom it is happening, and then you can have verse.

Then you can have soliloquy, then you can have a moment in which a human being is standing in front of other human beings saying “Something has just taken place, and now we're going to process it, now we're going to work through it.” So I think that's why he's interested in it, because it has a tremendous amount of theatrical and dramatic potency.

JH: The play is called a romantic comedy —

JA: Who calls the play a romantic comedy?

JH: Many, many critics do. There's a lot of romance in it, but is it in fact a romantic comedy, or is it something else?

JA: I think it's a — I think if this play is a romantic comedy, it's because we, the audience, see ourselves mirrored back. We see how love makes us crazy, we see how romance makes us insane, makes

THE PRODUCTION “IN PURSUIT OF LOVE” WITH FIASCO

us blind, divides our self, makes us sad, makes us do unpredictable things, has an impact on our bodies, and our minds; and that is funny to recognize in ourselves.

NB: I don't know if this play is a romantic comedy. I understand why it's called that — it's about love, and it uses the vehicle of humor, and situations that are humorous to investigate questions of love, of passion, of desire. And so for those reasons those two words are accurate, but those for Shakespeare are just opportunities for exploring humanity. And I think one of the reasons we hem and haw about whether these titles apply is because we've gotten used to the idea of the term “Romantic comedy” as something that's relatively flat.

We understand that we're going to go from A to B

to C, and that there isn't that much at stake, and we can sort of see what's coming. But within every one of his plays, all of these characters are fully developed humans, and so it's never just one thing. So within the kind of construct — and just like the construct of a sonnet, you need boundaries within which to play and explore — he uses the construct of an inherited style of romantic comedy.

JH: One of the definitions of a romantic comedy is it ends in marriage. The genre of romantic comedy says these couples are just great, and they're finally together. This play seems to be doing something else, so what, for you, are the marriages of Proteus and Julia, Valentine and Silvia going to be?



Jessie Austrian (background), Zackary Fine, Paul Coffey, Noah Brody and Andy Grotelueschen in Theatre for a New Audience's production of Fiasco Theatre's *The Two Gentlemen of Verona*. Photo by Gerry Goodstein.

THE PRODUCTION “IN PURSUIT OF LOVE” WITH FIASCO

BS: Like most of Shakespeare’s romantic comedies, this play does end with two couples deciding to get married — as we might say in the T.V. world, a “the right people end up together” kind of thing. And there’s a cleanliness to it that might be counter to what happens sometimes in our real lives. But one thing that I’ve learned from my own marriage, for sure, is that nobody has any idea what anybody else’s relationship is really like.

No matter how close you are with friends, or with family members — nobody. I’ve seen my parents up close for a long time, I really have no idea what their marriage is like. But I didn’t know that until I undertook the very private, very personal sequence of events that leads you to decide that you want to be with someone, and then to build a life with them. So Shakespeare tends to take responsibility for the stuff that gets us to deciding that you want to marry someone, and all the crazy stuff that could go into that; what two people might need from each other.

And we might laugh at that, or we might cry about that, but it’s certainly not for us to say whether or not it works because I know all kinds of couples that work in radically different ways; so that doesn’t seem untruthful to me.

Shakespeare tends to stop short of the day after, and that’s his choice as a playwright; lots of playwrights have written interesting things about marriage, but it’s not really Shakespeare’s thing when it comes to romantic comedy. So I think it’s just a different subject. I think the subject of deciding to get married, and falling in love is a different subject than what it’s like to be married.

JH: At the end of the play, there’s forgiveness. You interpret that sincerely, there’s real forgiveness. Will you talk about what you feel Shakespeare is getting at by having a romantic comedy end in a very serious moment of forgiveness?

BS: For Shakespeare, forgiveness is a massively important subject. I can only imagine that in his own life, in his own spiritual life, in his own family life, in his own romantic life, that the idea

of forgiveness was essential, that it must at some point have played an essential role — either that he needed it, and it was given to him, or that he needed to give it to someone.

As you mentioned earlier, we began by working on one of Shakespeare’s late plays, *Cymbeline*, one of the late romances.

And in those plays, forgiveness is essential over and over and over again, often as a result of the passage of time. And yet, here it is, perhaps in the first play he ever wrote, we have forgiveness playing a major role. And part of what we’ve discussed in our process this time around is that while forgiveness may seem impossible in certain circumstances, the kind of people who actually are capable of giving it are operating at another level: a deep level of humanity, of prophetic grace, and of spiritual grace. And those are the people that understand that the only thing that can heal the world is love — not punishment, and not revenge, and not “An eye for an eye.”

And so while the audience might have mixed reactions as to whether or not the forgiveness is justified, one thing that I think we feel from our own lives is that forgiveness, authentic forgiveness, is the most powerful love of all.

JA: I think it’s beautiful that in a romantic comedy, Shakespeare doesn’t just focus on the two couples — it’s not just about the lovers. It’s about the love between these two male friends, the love between Julia and Lucetta, her servant, all of the servant and master combinations, and the love between a guy and his dog, and the betrayal that one can feel from one’s pet.

So within the genre of romantic comedy, he looks at all the different kinds of love. And the act of forgiving a loved one — be it your friend, or your lover, or your dog — is a necessary act for yourself, in order to move on in life. Part of loving is to forgive, and part of loving is to accept forgiveness when you’ve apologized. •

This interview has been edited and condensed.

THE PRODUCTION CAST AND CREATIVE TEAM

BEN STEINFELD (Co-director) is an actor, director, teacher, and musician who is co-director of but not appearing in *The Two Gentlemen of Verona*. Mr. Steinfeld has been seen on Broadway in the recent Roundabout Theatre Company revival of *Cyrano de Bergerac*, and as James Monroe in *Bloody Bloody Andrew Jackson*. He has acted in and co-directed Fiasco Theater's acclaimed productions of *Cymbeline* (Theatre for a New Audience and the Barrow Street Theatre) and *Into the Woods* (McCarter Theatre and The Old Globe). Other regional acting credits include: *Misalliance* (Portland Center Stage), *Design for Living* (Williamstown), *Room Service* (Westport), and ten plays with Trinity Rep. Mr. Steinfeld's television and film work includes: HBO's "Muhammad Ali's Greatest Fight," "The Good Wife," "Law & Order: Criminal Intent," and the only film adaptation of Christopher Marlowe's *The Jew of Malta*. Mr. Steinfeld co-authored an essay for the book *Living With Shakespeare* (Random House) and is an artist-in-residence with New Jersey Symphony Orchestra. He is co-artistic director of the celebrated Fiasco Theater and is a graduate of Brown University and the Brown/Trinity M.F.A. Program.



JESSIE AUSTRIAN (Co-director / *Julia*) is co-director of and performing in *The Two Gentleman of Verona* and is a co-artistic director and founder of Fiasco Theater. Broadway: *The Importance of Being Earnest*, *Lend Me a Tenor*. Off-Broadway: Fiasco's *Into the Woods* (Roundabout Theatre Company), Fiasco's *Measure for Measure* (The New Victory Theatre), Fiasco's *Cymbeline* (Theatre For a New Audience and Barrow Street), *The Marriage of Bette and Boo* (Roundabout). Regional credits include *Into the Woods*, McCarter Theatre Center and Old Globe; *The Two Gentlemen of Verona*, Folger Theatre; *Jane Eyre*, The Guthrie; *The Mystery of Edwin Drood*, Trinity Repertory Company; *My Fair Lady*, Actors Theatre of Louisville and Virginia Stage Company; *Cabaret & Main*, Williamstown. TV: "Unbreakable Kimmy Schmidt," "Made in Jersey." Adjunct faculty at New York University Gallatin School. Proud graduate of Brown University and the Brown-Trinity M.F.A. Acting Program.



NOAH BRODY (*Proteus*) is an actor, director, writer, and teacher. He is a co-artistic director and head of producing for Fiasco Theater. Mr. Brody has co-directed Fiasco's productions of *Into the Woods*, *Measure for Measure*, *Twelfth Night* and *Cymbeline*, which received the 2012 Off Broadway Award for best revival. He has acted in all of Fiasco's productions including the *Two Gentlemen of Verona*. He has acted at theaters around the country and in Europe, appeared shirtless on soaps, headless on a crime drama, and as a dismembered torso on some underwear boxes. He teaches acting, voice and text through Fiasco and the NYU Gallatin School summer Shakespeare Intensive. He is a proud graduate of the Brown-Trinity M.F.A. Acting program.

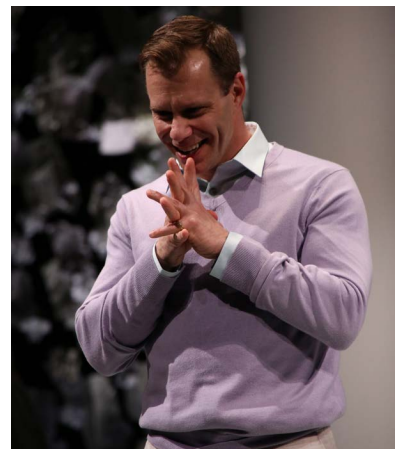


Photo credits: This page, top to bottom: Ben Steinfeld, photo by Gerry Goodstein; Jessie Austrian and Noah Brody in Theatre for a New Audience's production of Fiasco Theater's *The Two Gentlemen of Verona*, photos by Gerry Goodstein.

THE PRODUCTION CAST AND CREATIVE TEAM

PAUL COFFEY (*Speed / Thurio*) Paul has appeared Off-Broadway in Fiasco's productions of *Into the Woods*, *Measure for Measure*, and *Cymbeline*; and in Theatre for a New Audience's recent production of *The Taming of The Shrew*. Regionally he has appeared in Fiasco's *Into the Woods* at The Old Globe in San Diego, CA and at the McCarter Theater Center in Princeton, NJ, as well as in Fiasco's *The Two Gentlemen of Verona* at The Folger Shakespeare Theater in Washington, DC. Other regional credits include work with Trinity Repertory Company, Pig Iron Theatre Company, The Vineyard Playhouse, Company of Fools, BoarsHead Theater, The Theater at Monmouth, The Peterborough Players and The Berkshire Theatre Festival. Paul is a graduate of the Brown University/ Trinity Rep Graduate Acting Program where he was a Stephen Sondheim Fellow.



ZACHARY FINE (*Valentine / Crab*) appeared in Fiasco Theater's production of *The Two Gentlemen of Verona* at the Folger Theater where he won the Helen Hayes Award for Outstanding Supporting Actor in a Play; *Manifest Destiny* (IRT Theater) Creator Performer; *Julius Caesar* (The Acting Company); *The Seagull* (New York Classical Theatre); *A People* (Terranova Collective); *Walled In, a clown show based on Henry David Thoreau's Walden*, creator/performer (IRT Theater); *All Day Suckers* (New Feet Productions); *Two Noble Kinsmen* (Guerrilla Shakespeare Project). Regional: theaters include Folger Theatre, Guthrie Theater, Playmakers Repertory Theater, Asolo Theatre Company, Franklin Stage, Fulton Opera House, Great River Shakespeare Festival (2 seasons), Colorado Shakespeare Festival, Clarence Brown Theatre Company, Off-Square Theatre Company. Television and Film: "Person of Interest," "Blackbox," "Heartland," "One Life to Live," "A Midsummer Night's Dream" (NewBookPress), "Z-Rock."



ANDY GROTELUESCHEN (*Launce / Duke*) has appeared in Fiasco Theater's *Into the Woods* (Roundabout Theatre Company), *The Two Gentlemen of Verona* (Folger Theatre), *Measure for Measure* (The New Victory Theater), *Into the Woods* (Old Globe, McCarter Theatre Center), *Twelfth Night*, and *Cymbeline* (Theatre for A New Audience, Barrow Street Theatre). He made his Broadway debut with Roundabout in *Cyrano de Bergerac*. His other New York City credits include Petruchio in *The Taming of the Shrew* (Theatre for a New Audience), *Balm in Gilead* with Michael Shannon, *Monstrosity* (13P), *The Scariest* (The Exchange), and *The Glass Contraption's The Amazing Ted Show!* (Ars Nova). Regionally he has appeared in *The Servant of Two Masters* (Yale Repertory Theatre, The Shakespeare Theatre Company), *The Heart of Robin Hood* (American Repertory Theater), and *Noises Off* (Actors Theatre of Louisville). His other regional credits include Guthrie Theater, The Acting Company, The Broad Stage, Sundance Institute Theatre Labs, Arizona Theatre Company and Trinity Repertory Company. His film projects include *Still on the Road* (PBS), *American Gladiators*, and the upcoming *Geezer*. On television, he appeared on "Elementary" (CBS) and "The Good Wife" (CBS). Mr. Grotelueschen is a graduate of the Brown-Trinity M.F.A. Acting Program, an apprentice to Christopher Bayes, and a Fiasco Theater company member, and he is from Iowa.



Photo credits: This page, top to bottom: Paul Coffey, Zachary Fine and Andy Grotelueschen in Theatre for a New Audience's production of Fiasco Theater's *The Two Gentlemen of Verona*, photos by Gerry Goodstein.

THE PRODUCTION CAST AND CREATIVE TEAM

EMILY YOUNG (*Lucetta / Sylvia*) is a Fiasco Theater company member. Broadway: *Bloody Bloody Andrew Jackson*. Off-Broadway with Fiasco Theater: *Into the Woods*, Roundabout Theatre Company; *Measure for Measure*, New Victory Theater; *Cymbeline*, Theater For A New Audience/Barrow Street Theater. Other off-Broadway credits: *Bloody Bloody Andrew Jackson*, The Public Theater; *Romeo and Juliet*, Theater Breaking Through Barriers; *Colorado*, SPF '04. Regional: *Into the Woods*, The Old Globe, McCarter Theater Center; *The Two Gentlemen of Verona* and *Cymbeline*, The Folger Theater; *King Lear*, *Much Ado About Nothing*, North Carolina Shakespeare Festival; *Love's Labor's Lost*, *Henry V*, and *Much Ado About Nothing*, Illinois Shakespeare Festival; *Cherry Orchard*, Trinity Rep; *Emma*, Kennedy Center's Millennium Festival. Workshops/readings: Sundance Theater Lab, New York Stage & Film, ADP at TFANA, dirs. Cicely Berry and Andrew Wade. Film: *God of Love* (winner of Academy Award for Best Live Action Short 2011), *Manhattan Melody* (official selection at Telluride, Atlanta, and Woodstock film festivals), *Natives* (Winner Best Short Seattle LGBT Film Festival, official selection SXSW, The East Village Film series, New Orleans Film Festival, et al). Training: Brown-Trinity; B.A. Brown University.



DEREK MCLANE (Scenic Designer) Broadway designs include *Beautiful, Gigi, Living On Love, The Heiress, Nice Work, The Best Man, Follies, Anything Goes, How to Succeed, Bengal Tiger, Million Dollar Quartet, Ragtime, 33 Variations, The Pajama Game, I Am My Own Wife*. Off-Broadway: *The Last Five Years, Ruined, Lie of the Mind, Hurlyburly*. He designed the 2013 and 2014 Academy Awards. AWARDS: Winner of 1997, 2004 OBIE Awards, 2004, 2005, 2007 Lortel Awards; 2009 Tony Award, 2011 Drama Desk Award, 2014 Emmy Award.

WHITNEY LOCHER (Costume Designer) Off-Broadway: *Into The Woods* (Roundabout), *Ethel Sings* (Theatre Row); Fiasco Theater's *Measure For Measure* (New Victory); *Henry IV, Part 1* (Pearl Theatre Company); *Nymph Errant* (Prospect Theatre Company); Fiasco Theater's *Cymbeline* (TFANA/Barrow Street) Regional: Fiasco Theater's *The Two Gentlemen of Verona* (Folger); *Venus in Fur* (Cleveland Play House); Fiasco Theatre's *Into The Woods* (Old Globe, McCarter) Associate Costume Designer for The 66th Annual Tony Awards. Resident Costume Designer Fiasco Theater, Partial Comfort Productions.

TIM CRYAN (Lighting Designer) Recent lighting design credits with Fiasco Theatre include: *Cymbeline* (TFANA/Barrow St Theatre), *Into the Woods* (McCarter Theatre & the Old Globe) and *Measure for Measure* (New Victory). Additional credits: *The Magnificent Cuckold* (dir. Paul Bargetto), *Open Up, Hadrian* (Carborca Theatre), *Poetics: A Ballet Brut* (Nature Theater of Oklahoma). Adjunct Faculty: Dance Department Long Island University (Brooklyn Campus). Guest artist: Providence College. M.F.A NYU Tisch School of the Arts. Timcryan.net

Photo credit: Emily Young in Theatre for a New Audience's production of Fiasco Theater's *The Two Gentlemen of Verona*, photos by Gerry Goodstein.

THE PRODUCTION CAST AND CREATIVE TEAM

ANDY DIAZ (Properties Supervisor) is a set and props designer making prop magic out of his living room in Brooklyn. Andrew has been a props designer for numerous theater companies, including: The Signature Theater, New York Theatre Workshop, Carnegie Hall, Classic Stage Company, Primary Stages, The Public, Theater For A New Audience, Cherry Lane Theater, Rattlestick Playwrights Theater, among others. BFA University of Arizona School Of Theater Arts. www.andrewdiazdesign.squarespace.com

JONATHAN KALB (Dramaturg) is Literary Advisor and Resident Artist at Theater for a New Audience and Professor of Theater at Hunter College, CUNY. He has been writing about theater for 35 years, is the author of 5 books and hundreds of articles on theater, and has twice won the George Jean Nathan Award for Dramatic Criticism. He is currently writing a series of essays about smiling, one of which appeared in *The New Yorker* earlier this year.

ANDREW WADE (Vocal Coach) is Resident Director of Voice at Theatre for a New Audience where he has coached *King Lear*, *The Killer*, *A Midsummer Night's Dream*, *Much Ado About Nothing*, *The Taming of the Shrew*, *The Broken Heart*, *Macbeth*, *Hamlet*, *Chair*, and *Notes from Underground*. Head of Voice, RSC, 1990-2003. Assistant Voice Director, RSC, 1987-1990. Verse Consultant, *Shakespeare in Love*. Adjunct faculty at Julliard and Guest Artist at Stella Adler Studio. At Guthrie Theater Andrew has coached *Primerose Path*, *Much Ado About Nothing*, *A Midsummer Night's Dream*, *Macbeth*, *Two Gentlemen of Verona*, *Hamlet* and *As You Like It*; He is Voice Director for *Matilda* and Director of Voice & Speech at The Public Theater.

SHANE SCHNETZLER (Production Stage Manager) TFANA: *Tamburlaine*, *Cymbeline* (Fiasco). Off-Broadway: *The Liquid Plain*, *The Old Friends* (Signature). *King Lear*, *The Comedy of Errors*, *Detroit '67* (Public); *Red Dog Howls* (NYTW); *Uncle Vanya* (Soho Rep); *Look Back in Anger*, *The Milk Train Doesn't Stop Here Anymore*, *The Language Archive*, *Ordinary Days*, *Distracted*, *Streamers* (Roundabout); *The Scottsboro Boys*, *Arlington*, *Picked* (Vineyard); *The Loves of Pharaoh* (BAM). Regional: *The Two Gentlemen of Verona* (Folger); *The Scottsboro Boys* (Guthrie).

FIASCO THEATER is an ensemble theater company created by graduates of the Brown University/Trinity Rep M.F.A. acting program. Past shows: *Into the Woods* (Roundabout, McCarter Theatre Center and The Old Globe), *The Two Gentlemen of Verona* (Folger Theatre), *Cymbeline* (TFANA/Barrow Street, Off-Broadway Alliance Award for best revival), *Measure for Measure* (New Victory Theater) and *Twelfth Night* (Access Theater). Residencies: Sundance Theatre Lab, New Victory LabWorks, NYU-Gallatin, Duke, Marquette, LSU, Orchard Project and Shakespeare Society. www.fiascotheater.com

RESOURCES GLOSSARY



Emily Young in The Folger Theatre's production of Fiasco Theater's *The Two Gentlemen of Verona*. Photo by Jeff Malet.

*Editor's Note: The following "Glossary of Terms" was researched by Artistic Intern Andrew Watkins, using the following editions of the *The Two Gentlemen of Verona*: Arden (1st edition, ed. William Carroll), Oxford (ed. Roger Warren) and Cambridge (2nd edition., ed. Kurt Schlueter).*

Sluggardized

Turned lazy

Valentine: I rather would entreat thy company / To see the wonders of the world abroad / Than, living dully sluggardized at home....

Hap

Fortune

Proteus: Wish me partaker in thy happiness / When thou dost meet good hap....

Cavil

To make petty objections.

Proteus: 'Tis love you cavil at, I am not love.

Environ

Surround with hostile intention

Beadsman

Someone hired to say prayers for another, on a rosary.

Proteus: If ever danger do environ thee, / Commend thy grievance to my holy prayers / For I will be thy beadsman, Valentine.

Leander crossed the Hellespont

A reference to the Greek myth of Hero and Leander, in which Leander attempts to swim to Hellespont in order to save his love, Hero. He drowns during the attempt. The story has been referenced from artists from Marlowe to Franz Liszt to A.E. Housman.

Valentine: That's on some shallow story of deep love: / How young Leander crossed the Hellespont.

Votary

A loyal follower

Valentine: But wherefore waste I time to counsel thee / That art a votary to fond desire?

Ducat

A gold coin

Speed: Sir, I could perceive nothing at all from her; no, not so much as a ducat for delivering your letter.

Deign

Accept

Proteus: I fear my Julia would not deign my lines....

Parle

Conversation

Julia: Of all the fair resort of gentlemen / That everyday with parle encounter me, / In thy opinion which is worthiest of love?

RESOURCES GLOSSARY

Wanton

Promiscuous

*Julia: Dare you presume to harbour **wanton** lines?*

Chid

Scolded

*Julia: It were a shame to call her back again / And pray her to a fault for which I **chid** her.*

Profferer

A person holding out something to be accepted.

*Julia: Since maids in modesty say 'No' to that / Which they would have the **profferer** construe 'Ay.'*

Month's mind:

Finding something favorable

Lucetta: What, shall these papers lie like telltales here?

Julia: If you respect them, best to take them up.

Lucetta: Nay, I was taken up for laying them down. / Yet here they shall not lie, for catching cold.

*Julia: I see you have a **month's mind** to them.*

Preferment

A promotion

*Antonio: While other fathers, of slender reputation / Put forth their sons to seek **preferment** out.*

Hammering

Thinking over

*Antonio: Nor need'st thou much importune me to that / whereon this month I have been **hammering**.*

Peremptory

Fully resolved

*Antonio: Tomorrow be in readiness to go. / Excuse it not, for I am **peremptory**.*

Decks

Covers

*Valentine: Sweet ornament that **decks** a thing divine!*

Puling

Whining

Hallowmas

The feast of All Saints Day, celebrated on Nov 1st

*Speed: To speak **puling**, like a beggar at **Hallowmas***

Ungartered

With loose hose; a sign that someone is lovesick

*Speed: O that you had mine eyes, or your own eyes had the lights they were wont to have when you **chid** at Sir Proteus for going **ungartered**.*

Clerkly

Well done; like a scholar

*Silvia: I thank you gentle servant, 'tis very **clerkly** done.*

Quaintly

Skillfully

*Silvia: Yes, yes, the lines are very **quaintly** writ.*

Turn not

Remain faithful

Proteus: When possibly I can I will return.

*Julia: If you **turn not**, you will return the sooner.*

O'erslips

Passes by

*Proteus: And when that hour **o'erslips** me in the day / Wherein I sigh not, Julia, for thy sake, / The next ensuing hour some foul mischance / Torment me for my love's forgetfulness.*

Prodigious Son

Launce ironically references the parable of the prodigal son. The story tells of a son who is forgiven by his father after squandering his inheritance.

*Lance: I have received my proportion like the **Prodigious Son** and am going with Sir Proteus to the Imperial's court.*

Tarry

Delay

*Panthino: Away, ass, you'll lose the tide if you **tarry** any longer.*

Quote

Observe (pronounced cote)

Jerkin

A long jacket worn over a doublet

*Thurio: And how **quote** you my folly?*

*Valentine: I quote it in your **jerkin**.*

Confer

To talk about

*Silvia: I'll leave you to **confer** of home affairs.*

Enfranchise

Set free

Pawn for fealty

Pledge of fidelity

*Silvia: Belike that now she hath **enfranchised** thee / Upon some other **pawn** for fealty.*

Contemning

Despising

*Valentine: I have done penance for **contemning** Love....*

Braggartism

Obnoxious boasting

*Proteus: Why, Valentine, what **braggartism's** this?*

Was wont

Used to

*Proteus: Me thinks my zeal to Valentine is cold, / And that I love him not as I **was wont**.*

Lubber

A clumsy person

Whoreson

A bastard

*Launce: A notable **lubber**, as thou reportest him to be.*

*Speed: Why, thou **whoreson** ass, thou mistak'st me.*

By a parable

Indirectly

*Lance: Thou shalt never get such a secret from me but **by a parable**.*

Forswear

To commit perjury

*Proteus: To leave my Julia shall I be **forsworn**; / To love fair Silvia shall I be forsworn....*

Drift

Plan

*Proteus: Love, lend me wings to make my purpose swift, / As thou hast lent me wit to plot this **drift**.*

Sedge

A grassy plant that grows in wet areas.

*Julia: He makes sweet music with th' enamelled stones, / Giving a gentle kiss to every **sedge** / He overtaketh in his pilgrimage....*

RESOURCES GLOSSARY

Codpiece

A fashionable flap at the crotch of men's pants

Lucetta: You must needs have them with a codpiece, madam.

Tarriance

Delay

Julia: I am impatient of my tarriance.

Suggested

Tempted

Duke: And that thou mayst perceive my fear of this, / Knowing that tender youth is soon suggested, / I nightly lodge her in an upper tower, / The key whereof myself have ever kept....

Pretense

Plan

Proteus: For love of you, not hate unto my friend, / Hath made me publisher of this pretense.

For why

Because

Valentine: If she do chide, 'tis not to have you gone, / For why the fools are mad if left alone.

Phaëton

The illegitimate son of the the Sun God Phoebus. His mother's mortal husband was Merops. Phaëton begged his father to let him drive his chariot. The wish was granted, but he lost control and burnt much of the Earth. He was killed by Jupiter with a thunderbolt, while out of control.

Duke: Why, Phaëton— for thou art Merops' son— / wilt thou aspire to guide the heavenly car, / and with thy daring folly burn the world?

Surfeit

Sicken from indulgence

Valentine: O, I have fed upon this woe already, / And now excess of it will make me surfeit.

Wash and scour

To clean the surface of something; also to knock down and beat

Speed: Item, she can wash and scour

Lance: A special virtue, for then she need not be washed and scoured.

Liberal

Generous

Speed: Item, she is too liberal.

Lance: Of her tongue she cannot, for that's writ down she is slow of; of her purse she shall not, for that I'll keep shut; now, of another thing she may, and that cannot I help. Well, proceed.

Lay lime

A reference to birdlime, a sticky substance used to trap birds

Proteus: You must lay lime to tangle her desires / By wailful sonnets, whose composed rhymes / Should be full-fraught with serviceable vows.

Obdurate

Hard

Proteus: Madam, if your heart be so obdurate, / Vouchsafe me yet your picture for my love, / The picture that is hanging in your chamber....



Zachary Fine and Andy Grottelueschen in Theatre for a New Audience's production of Fiasco Theater's *The Two Gentlemen of Verona*. Photo by Gerry Goodstein.

RESOURCES GLOSSARY

Hie

Hasten

*Silvia: That presently you **hie** you home to bed....*

Trencher

Wooden plate

*Lance: I was sent to deliver him as a present to Mistress Silvia from my master, and I came no sooner into the dining-chamber but he steps me to her **trencher** and steals her capon's leg.*

Farthingale

A hooped petticoat

*Lance: When didst thou see me heave up my leg and make water against a gentlewoman's **farthingale**?*

Augury

An interpretation of omens

*Proteus: Sebastian, I have entertained thee / Partly that I have need of such a youth / That can with some discretion do my business —/ For tis no trusting to bond foolish lout— / But chiefly for thy face and thy behavior, / Which, if my **augury** deceive me not, / Witness good bringing up, fortune and truth.*

Jove

Another name for the god Jupiter.

*Julia: I'll use thee kindly for the mistress' sake / That used me so; or else, by **Jove** I vow, / I should have scratched out your unseeing eyes / To make my master out of love with thee.*

Habiliments

Clothes

Disfurnish

Remove

*Valentine: My riches are these poor **habiliments**, / Of which, if you should here **disfurnish** me, / You take the sum and substance that I have.*

Repose

Rely

*Sylvia: I do desire thy worthy company / Upon whose faith and honor I do **repose**.*

Betideth

Happens to

*Julia: Recking as little what **betideth** me / As much I wish all good befortune you.*

Use

Custom

*Valentine: How **use** doth breed a habit in a man!*

Brook

Endure

*Valentine: This shadowy desert, unfrequented woods, / I better **brook** than flourishing peopled towns....*

Raiment

An expensive dress, often lined with jewels

*Julia: Be thou ashamed that I have took upon me / Such an immodest **raiment**, if shame live / In a disguise of love.*

Derived

Descended in birth

*Duke: Sir Valentine, / Thou art a gentleman, and well **derived**; / Take thou thy Sylvia, for thou hast deserved her.*

Tender

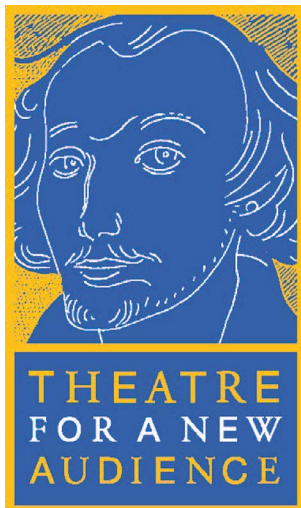
Precious

*Silvia: O heaven be judge how I love Valentine, / Whose life's as **tender** to me as my soul.*



Emily Young and Jessie Austrian in Theatre for a New Audience's production of *Fiasco* Theatre's *The Two Gentlemen of Verona*. Photo by Gerry Goodstein.

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About Theatre for a New Audience

Founded in 1979 by Jeffrey Horowitz, the mission of Theatre for a New Audience is to develop and vitalize the performance and study of Shakespeare and classic drama. Theatre for a New Audience produces for audiences Off-Broadway and has also toured nationally, internationally and to Broadway. We are guided in our work by five core values: a reverence for language, a spirit of adventure, a commitment to diversity, a dedication to learning, and a spirit of service. These values inform what we do with artists, how we interact with audiences, and how we manage our organization.

Theatre for a New Audience Education Programs

Theatre for a New Audience is an award-winning company recognized for artistic excellence. Our education programs introduce students to Shakespeare and other classics with the same artistic integrity that we apply to our productions. Through our unique and exciting methodology, students engage in hands-on learning that involves all aspects of literacy set in the context of theatre education. Our residencies are structured to address City and State Learning Standards both in English Language Arts and the Arts, the New York City DOE's Curriculum Blueprint for Teaching and Learning in Theater, and the Common Core Learning Standards for English Language Arts. Begun in 1984, our programs have served more than 126,000 students, ages 9 through 18, in New York City Public Schools city-wide.

A New Home in Brooklyn: Theatre for a New Audience's Polonsky Shakespeare Center

After 33 seasons of award-winning and internationally-acclaimed productions, Theatre for a New Audience's Polonsky Shakespeare Center is a centerpiece of the Brooklyn Cultural District.

Designed by celebrated architect Hugh Hardy, the Theatre's Polonsky Shakespeare Center is the first theatre in New York designed and built expressly for classic drama since Lincoln Center's Vivian Beaumont in the 1960s. The 27,500 square-foot facility is a unique performance space in New York. The 299-seat Samuel H. Scripps Mainstage, inspired by the Cottesloe at London's National Theatre, combines an Elizabethan courtyard theatre with modern theatre technology that allows the stage and seating to be arranged in seven configurations. The new facility also includes the Theodore C. Rogers Studio (a 50-seat rehearsal/performance studio), and theatrical support spaces. The City of New York-developed Arts Plaza, designed by landscape architect Ken Smith, creates a natural gathering place around the building. In addition, Polonsky Shakespeare Center is also one of the few sustainable (green) theatres in the country, with an anticipated LEED-NC Silver rating from the United States Green Building Council.

Now with a home of its own, Theatre for a New Audience is contributing to the continued renaissance of Downtown Brooklyn. In addition to its season of plays, the Theatre is expanding its education and humanities offerings to include lectures and activities for families, as well as seminars, workshops, and other activities for artists, scholars, and families. When not in use by the Theatre, its new facility is available for rental, bringing much needed affordable performing and rehearsal space to the community.

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Even with capacity audiences, ticket sales account for a small portion of our operating costs. The Theatre expresses its deepest thanks to the following Foundations, Corporations Government Agencies and Individuals for their generous support of the Theatre's Humanities, Education, and Outreach programs.

Theatre for a New Audience's Humanities, Education, and Outreach programs are supported, in part, by The Elayne P. Bernstein Education Fund.

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Theatre for a New Audience's productions and education programs receive support from the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature; and from the New York City Department of Cultural Affairs in partnership with the City Council. *Tamburlaine, Parts I and II* was made possible, in part, by support from the National Endowment for the Arts and The Howard Gilman Foundation Fund for Classic Drama.

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