



# Newsletter

incorporating

## Occasional Papers and Reviews

SHAKESPEARE SOCIETY OF SOUTHERN AFRICA

<http://www.ru.ac.za/shakespeare>

DECEMBER 2012

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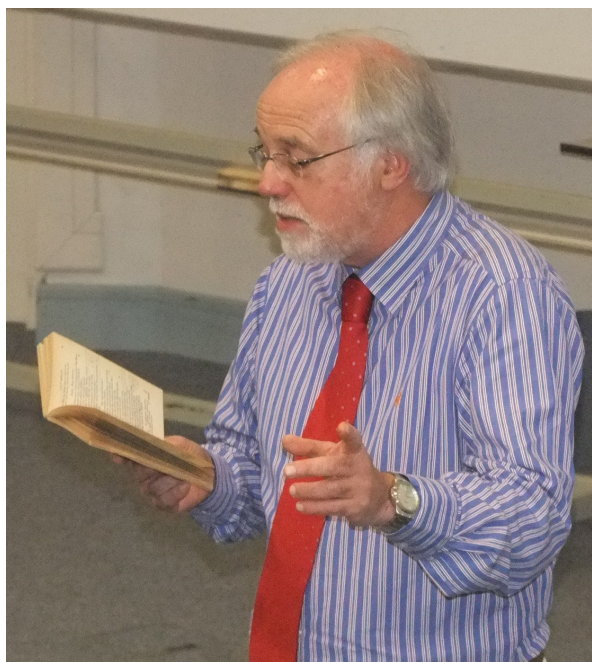
### Shakespeare Birthday Lecture

Tuesday 17 April

19:30

Eden Grove: Blue Lecture Theatre  
Rhodes University

Guest Lecturer:  
Mr George Niven



Topic: From 'Agincourt to Mangaung:  
*Henry V and the Uses of History*'

Presented by  
The Shakespeare Society of South Africa

(See 'Grahamstown Branch Report' pages seven to eight)

# Shakespeare Society of Southern Africa

(A project of The Grahamstown Foundation)

Head Office: c/o Institute for the Study of English in Africa (ISEA)  
Rhodes University, P O Box 94, Grahamstown, 6140, Rep. South Africa  
[html://www.ru.ac.za/shakespeare](http://www.ru.ac.za/shakespeare)

## Administration and Publications



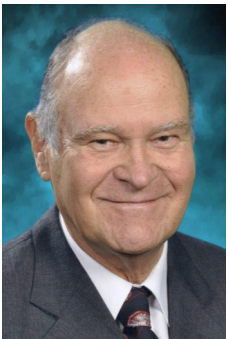
**Professor Laurence Wright**, Director of ISEA, Founder Member of SSoSA, Past President of SSoSA. In 2001 was appointed Honorary Life President of SSoSA, successor to the late Emeritus Professor Guy Butler. (See 'Biography', on page three for further reading).

*Laurence Wright*



**Dr Chris Thurman**, editor of Shakespeare in Southern Africa. He holds degrees from Rhodes, London and Cape Town, and lectures at the University of the Witwatersrand. His doctorate is on Guy Butler.

*Chris Thurman*



**Mr Warren Snowball**, President of SSoSA from 2010. Warren started out as a BSc graduate in Mechanical Engineering, University of Cape Town. After obtaining Classical degrees from Rhodes University and University College, London, he lectured at Rhodes in Latin, Greek and Classical Civilisation from 1974, rising to the position of Head of Classical Studies, from which he has now retired.

*Warren Snowball*



**Ms Hildé Slinger**, former President of SSoSA (2000-2007), served as Convenor of the 6th and 7th Triennial Congresses 2003 and 2007. An alternative to emigrating to the UK, Hildé now lives in Gauteng. She has returned as Editor of the SSoSA *Newsletter incorporating OPaR*, with effect from September 2011.

*Hildé Slinger*



**Emeritus Professor of Physics, Eddie Baart**, who joined SSoSA in 2007 as part-time Administrative Secretary. It is vital that our Secretary is advised of every change that concerns the SSoSA database.

*Eddie Baart*



**Ms Bev Cummings-Penlington**, Editorial Assistant since September 2002, has the responsibility of formatting SSoSA publications, the journal, *Shakespeare in Southern Africa (SiSA)*, and the SSoSA *Newsletter incorporating OPaR*.

*Bev Cummings-Penlington*

### Members of the General Executive Council:

<b>Mr Warren Snowball</b>	President
<b>Dr Chris Thurman</b>	Vice-President and Ed., <i>Shakespeare in Southern Africa (SiSA)</i>
<b>Prof. Laurence Wright</b>	Chairman & Publications Director
<b>Ms Hildé Slinger</b>	Ed., <i>Newsletter incorporating OPaR</i>
<b>Ms Louisa Clayton</b>	Executive Director (Treasurer), Grahamstown Foundation
<b>Eddie Baart</b>	Secretary

### Branch Delegates:

<b>Mr Geoffrey Haresnape</b>	Cape Town
<b>Ms Nancy Church</b>	Durban
<b>Mrs Lynette Paterson</b>	Grahamstown
<b>Ms Jo Warner</b>	Johannesburg
<b>Mr Rocky Mann</b>	Port Elizabeth

# Shakespeare Feature Page

## Biography

**Laurence Wright** headed Rhodes University's Institute for the Study of English in Africa (ISEA) from 1990-2012. He was elected to the South African Academy of Science, and is Honorary Life President of the Shakespeare Society of Southern Africa, a Vice-President of the English Academy, and Chairman of the Grahamstown Foundation. He was awarded the Vice-Chancellor's Distinguished Senior Research Medal in 2009. He is a former Rhodes Scholar and Commonwealth Scholar, and was educated at the universities of Rhodes, Warwick and Oxford.

During his tenure the ISEA developed expertise in textbook design for learners of English as an additional language, ran an Adult Literacy Unit

between 1993 and 2000, developed highly regarded ACE and BEd programmes for in-service English teachers in the Eastern Cape, and launched a Masters in Creative Writing programme. The Institute is home to the respected journals *English in Africa*, *Shakespeare in Southern Africa*, and *New Coin Poetry*.

He has published widely on the future of the humanities, on Shakespeare and the history of Shakespeare in southern Africa, on South African language policy and, most recently, work on JM Coetzee, Guy Butler and Don MacLennan. *South Africa's Education Crisis: Views from the Eastern Cape*, written with colleagues associated with the Institute, appeared in July 2012.

## English Academy Gold Medal Presentation and Lecture

Professor Laurence Wright received the congratulations of the President, Professor Stanley Ridge, and the Council of the English Academy of Southern Africa. A public lecture by Professor Wright entitled 'Guy Butler's South Africanism: "Being present where you are"' marked the presentation of the English Academy Gold Medal to Professor Wright on Wednesday, 16 November 2011. The venue was Arts Major Lecture Theatre, Arts Block, Rhodes University, Grahamstown.

*Right: President of the English Academy, Professor Stan Ridge, introduces Professor Laurence Wright, recipient of the Academy's Gold Medal for lifetime achievement*



# Reports

## ***Shakespeare Society of Southern Africa Newsletter incorporating Occasional Papers and Reviews***

We regret that the 2012 SSoSA Newsletter has been delayed in production and offer apologies to members and readers.

It is true to claim, though, that judging from the various reports published, 'Shakespeare remains as vital and active as always through the medium of performance, academic investigations, film "or what you will"!'.

The written and spoken word is conveyed effectively through human performance; Shakespeare's plays are brought to life through the interpretation of players, carefully auditioned and selected by directors, committed to achieve the playwright's intention. When we read reviews, papers by lecturers and teachers, we join the presenters in their quest for seeking the magic of Shakespeare's exposition. Audiences and practitioners marvel at the continual discovery that 'Shakespeare is completely up to date in his understanding of human behaviour'. In building a character, whether historical, comical, tragic, or otherwise, the language and setting of the scenes by the author, William Shakespeare, become the clue to understanding and appreciation. At the same time, education and training come into play.

In putting a Newsletter together, the content becomes the ingredient and the reader savours the endeavour of contributors who give accounts of performance and activities.

We give you, members and affiliates of the Shakespeare Society of Southern Africa, a record of events of twelve months, displaying the influence of the Bard, whose dynamism over almost five centuries has never flagged.

**Hildé Slinger**  
Editor

### **From the President**

In my capacity as President and Convener of the 8th Triennial Congress of the Shakespeare Society of Southern Africa, 3rd, 4th & 5th July, 2012, my Report for the SSoSA Newsletter, December 2012, combines the two.

The run-up to the Eighth Triennial Congress of the Shakespeare Society of Southern Africa was not without its moments of anxiety, bearing in mind that the Congress which was planned for three years ago had failed to take place due to organisational problems. This year the main problem for potential delegates was to obtain funds in a time of recession, so the number applying to come was again rather low. We had to send reminders out to some and make personal contact with others as the time approached. In the end, we summoned up enough support to justify the holding of the Congress. Our success in this regard was largely due to the efforts of Laurence Wright and Eddie Baart, who deserve our special thanks.

Of our three invited keynote speakers, Professor Scott Newstok from the USA, who encountered problems of both a personal and a financial nature, had to withdraw at the last moment. The other two speakers duly arrived and delivered highly appreciated addresses. Professor Robert Gordon from the University of London was funded entirely by us, while Dame Janet Suzman, the celebrated Shakespearean actress and director, was partly funded by a generous donation from the Oppenheimer Memorial Trust, another from Wordfest, the latter given to us for sharing Dame Janet's keynote address with Wordfest and the rest from our own funds.

The Congress took place at Eden Grove from Tuesday the 3<sup>rd</sup> to Thursday the 5<sup>th</sup> July. On the prior Monday evening there was a welcoming cocktail party for delegates, kindly funded by the Vice Chancellor of Rhodes, Dr Saleem Badat. On the Wednesday afternoon we offered a game drive and dinner at Pumba Game Reserve for those who wished to participate. The running of the whole event was in the capable hands of Carolyn Stevenson-Milln and everything went off without the slightest apparent hitch. The final printed programme was produced by Bev Cummings-Penlington of the ISEA.

The Congress offered twenty papers, two keynote addresses and a panel discussion to end the proceedings, although two of the scheduled speakers failed to make an appearance. One of the papers was shared by three speakers, a second by two. Amongst the speakers were delegates from Taiwan, India, Canada, Australia and the United Kingdom. The panel discussion involved five theatre practitioners under the chairmanship of Christopher Thurman. In addition to the speakers there were other participants who attended just to listen and learn.

The Congress turned out to be a very considerable success, in spite its comparative smallness – perhaps, even, because of it. Its success can be gauged by the comments received afterwards, including the following:

“I truly enjoyed the conference and made many wonderful contacts with Shakespeareans around the Globe. Grahamstown will always have a special place in my life, though, no matter where I go – Thank you for three memorable days at Rhodes!”

Associate Professor Jennifer De Reuck (Australia)

“I just wanted to thank you for the wonderful time we all had at the conference, and for your warm and generous hospitality. I thoroughly enjoyed the experience of visiting Rhodes, and took away a number of things from my visit to South Africa which will, I am sure, stay with me for the rest of my life – I learned so much in such a short time while I was in Grahamstown. Thank you for the opportunity to present at the conference, and thank you for the opportunity to meet so many delightful colleagues.”

Ronan Paterson (United Kingdom)

“Thank you Warren for all the arrangements made at Rhodes. Really enjoyed being part of a wonderful gathering of academics and theatre fundis.”

Thayalan Reddy (SA)

“Thank you for a great conference. I must say it was one of the most productive and friendly conferences I have been to. I certainly was impressed with SSoSA and hope that the triennials continue. Now that I have been to South Africa, I plan to return and see some more.”

Associate Professor Ian MacLennan (United Kingdom)

“Congrats on the success of the conference! I really had a good time in Grahamstown. Thank you so much for everything you've done – I hope to return to South Africa again some day.”

Assistant Professor Yilin Chen (Taiwan)

“Many thanks for inviting me to attend the Shakespeare Congress. I really enjoyed the three days, which gave me much food for thought as well as a number of books to locate. The atmosphere was friendly and collegial; I especially appreciated the Big Names who were happy to listen to other contributors and offer thought or encouragement. Thank you too for all the work that you put into the event and for the calm and civilised way in which you ran proceedings.”

George Niven (SA)

“The highlight for me was Janet Suzman’s presentation. It is always good to hear a person speak from years of experience and to speak with insight about a topic.”

David Robinson (SA)

“Best congratulations on an excellent conference. I saw several delegates at PE airport on my way home, and they were still on a high. So I think we can safely say that our reputation is restored and enhanced.”

Professor Laurence Wright (SA)

My special thanks are due to Eddie Baart for his untiring work behind the scenes and to the Grahamstown Foundation for its backing.

**Warren Snowball**  
President SSoSA

## ***Shakespeare in Southern Africa (SiSA)***

The compilation of volume 24 (2012) of *Shakespeare in Southern Africa* was a fairly smooth process and, for the first time since I took over the editorship in 2009, we went to print before the first half of the year was out! Once again, the journal’s pages contain a combination of scholarship (research-based articles) and critical engagement with contemporary Shakespeareana (reviews and essays in response to recent stage productions and book publications). The contributor base is predominantly South African but includes academics and theatre practitioners based in Europe, Africa and the United States.

One of the challenges that I have faced as editor is a dearth of submissions: while we have sufficient material for each annual volume (and while articles are only accepted for publication after a rigorous peer-review process), it would be a sign of greater health in the field of southern African Shakespeare studies if the journal were inundated with submissions – of an acceptable standard – that it simply could not publish. I do, however, have a growing pool of erudite reviewers on whom I depend for insightful and lucid review essays.

Volume 25 (mid-2013) has been planned and prepared, as has volume 26 (early 2014). Together these volumes will carry a number of the papers presented at the Shakespeare Society of Southern Africa’s Triennial Congress in Grahamstown in July 2012, which have since been developed into full-length articles and submitted to the journal.

I conclude by offering thanks, as ever, to typesetter/designer Bev Cummings-Penlington, administrator Eddie Baart and managing editor Laurence Wright for their ongoing hard work.

**Christopher Thurman**  
Editor *SiSA*

## SSoSA Branches

Branches are given a fairly free hand. However, it is vital that there should be a mother body to which they can refer, guided by a simple, effective Constitution. Founded in 1985, The Shakespeare Society of Southern Africa remains a project of the Grahamstown Foundation. The President of SSoSA is recognised as the director of the project and reports to the Council of the Grahamstown Foundation, SSoSA being one of its sixteen projects. The Financial Director of the Grahamstown Foundation is Treasurer, ex officio, of the Shakespeare Society.

The SSoSA Administrative Secretary keeps in touch with the branches, their chairmen, secretaries and treasurers, ensuring that the database is up to date. The two SSoSA publications, the Journal and Newsletter (incorporating OPAR), are distributed annually.

Close communication between the Honorary Life President, the President, Administrative Secretary and Treasurer (together with the Editors of the two publications) ensures an effective base for the smooth running of the Society.

Ideally, each branch is administered by its Executive Committee, the overall goal of Shakespeareans being to enjoy keeping Shakespeare alive through their chosen activities and to expand their commitment to the supporting of public, university and school productions, and ideally to contribute reviews and other matters of interest to our academic Journal and Newsletter. The importance of enrolling new members, including young people, cannot be over-emphasized.

## Branch Reports

### Snippets from Branches: July 2011-June 2012

#### Cape Town

Chairman's Annual Report June 2012 This report covers the period 1 June 2011 to 31 May 2012.

**Meetings:** These took the form of a supper followed by the showing of a DVD of Shakespearean interest, followed by informal discussions.

10 July 2011: Animated Tales (Russian production)

20 October 2011: A Midsummer Night's Dream

20 November 2011: Henry V

05 May 2012: Richard III

This number of meetings fell rather short of the target number of eight or nine per year due to the departure of our Chairman of many years, Leslie Howlett, who left to live abroad in France. A farewell was held in February to wish Leslie and his wife, Nanette [our Secretary], well in France. A new committee with Geoffrey Haresnape as Chair, Vernon Anderson as Vice-Chair, Winston Travis as Treasurer, Piet de Vries as Assistant Treasurer and Linda Travis as Secretary was elected. It was agreed that the venue for meetings would shift from the School of Practical Philosophy in Claremont to the home of Winston Travis in Rondebosch. Some changes in the time and format of the meetings were also accepted. Unfortunately the transition has taken more time than planned, resulting in fewer meetings than usual in the year under review.

**Membership:** Currently stands at eleven. There were 2 resignations (Leslie and Nanette Howlett) and one new member (Brian Brock).

**Subscriptions:** The membership fees are currently R75.00 per annum. However, during the 2011/2012 year the Cape Town Branch of the Shakespeare Society took a subs holiday, and no moneys were collected. This was a result of the reserves being adequate to cover expenses.

**Geoffrey Haresnape.**

#### Durban (KwaZulu-Natal)

Chairman's Annual Report.

We have had a year of variety in our meetings and I must thank the members of the committee for their tremendous support and help. Special thanks are owed to members Daniel Keyter for always being available to host our Shakespeare Birthday lunch and our end-of-year function, and to Robert King who hosted a fascinating presentation by Don Dyke-Wells on the Elizabethan longbow and the Battle of Agincourt.

A talk on Elizabethan Music with a selection of beautiful examples was presented by Patricia Devenish. Hugh Thompson always comes to the fore and challenges members with an enjoyable quiz testing us on our knowledge of Shakespeare and his works.

2012 got off to a rousing start when we welcomed three new members. We are fortunate to have members who sight read extremely well, and the sonnets read at our February meeting were highly appreciated.

We were lucky to have an entertaining and informative talk on 'Tudor Politics' given by George Devenish.

Many members attended the finals of the annual 'Shakespeare Quiz for Schools' at which the Chairman presented the prizes!

**Nancy Church**

## **Grahamstown**

Chairman's report, June 2011 to June 2012 presented at the Annual General Meeting 11 June 2012, English Department, Rhodes University.

It gives me pleasure to report on a year that included two very successful events, as well as the usual steady diet of readings and viewings of Shakespeare plays. A striking feature of all our gatherings – apart from the attraction of the Bard himself – is the pleasant atmosphere and warm friendship that draws the Shakespeare community together. This evening again, with its glasses of wine, Bring&Share supper and DVD entertainment, is a case in point. Our formal membership currently stands at more than 30, while a further 15 are informal members of the reading group, and yet a further 60 or so Grahamstonians have been identified as likely friends of the Society, whom we include in all our mailings. Please peruse the list and add any other appropriate names.

It would appear that an **education project** in the first term of each year is fast becoming a fixture on our calendar. We reported at the 2011 AGM on a *Measure for Measure* reading we had prepared for the Olympiad candidates of that year. Subsequent discussion at that AGM urged the committee to investigate the state of Shakespeare education in township schools and to seek ways of supporting their efforts. We looked no further than Mary Waters High School, where we found two matric classes studying *Othello* without the assistance of an English teacher! (As at many other Eastern Cape schools, Mary Waters' temporary teachers had been laid off and not yet replaced.) So on 9 February 2012 we presented a 90-minute abridged reading of *Othello* to an audience of 64 learners and two teachers. The reading, preceded by a lecture, was held in the St Andrew's College Drill Hall. St Andrew's also provided busses for transport, while printing and lunch costs were covered by a generous donation from the SA Council for English Education (SACEE). The reading ensemble, who held four or five rehearsals prior to the date, consisted of

Warren Snowball, Malcolm Hacksley, Ntando Mlilo, Helen Holleman, Andrew Renard, Brendan Robinson and Lynette Paterson. My thanks to them for their willing participation in an enjoyable and most worthwhile venture. Response from the learners was very positive indeed, and I think we may consider following this up with an offer of assistance with exam preparation in the third term. (Ensemble, stand by!) I also hope that we will be in a position to repeat this kind of offering next year. If our capacity allows, we may look beyond Mary Waters to one or two other township schools who still take the trouble to select Shakespeare as their setwork. Assistance from the SSoSA (National) Education Trust may increase our financial capacity considerably. Our personnel capacity is stretched, however, and any offers or suggestions of assistance for this project would be welcomed.

Our flagship event remains the **Annual Shakespeare Birthday Lecture** and this year's event was a great success. George Niven presented a perfectly pitched lecture entitled 'From "Agincourt to Mangaung: *Henry V* and the Uses of History"'. The date was once again a little early (17 April), this time to accommodate the speaker's schedule. Eden Grove Blue again proved a congenial venue for an audience of between 60 and 80 people, while the concourse provided more ample space for refreshments than the usual 'glass room'. With the approval of last year's AGM we called for donations this time, and the sum of R641 thus collected covered half of our expenses for the night. The total cost of the event was R500 less than last year's, thanks to our decision to do our own catering (at a cost of R722). The usual Honorarium of R300 was presented to the speaker. The committee pulled together magnificently for this occasion; my thanks to them all. As always, suggestions for future speakers will be welcome. Warren will keep his ear to the ground during the up-coming conference, and should a suitable speaker from abroad be found, we might seek funding from the SSoSA (National) Education Trust.

In preparation for this year's Birthday Lecture, the **Shakespeare Reading Group** devoted three evenings to *Henry V*. First Ron Hall organised a reading of the play, then we watched film versions with Kenneth Brannagh and Laurence Olivier respectively. This enthusiasm for *Henry V* means that *Henry VIII* has been delayed and still remains to be read before the group can truly claim to have completed the full canon. Ron is determined to take us there, so Reading Group, stand by! Thereafter there's always the whole canon to read again, and we all look forward to seeing the route Ron will take next time. As for films of the plays, tonight's *Tempest* promises to be full of interest, with Helen Mirren in the role of Prospero; and there is great

excitement about the new version of *Coriolanus*, with Ralph Fiennes in a modern (Balkan?) setting. I for one still have to see *Anonymous* and hope there are others in the Reading Group who would like to see it too.

Our branch is in the happy position of having the national president as an active local member and *ex officio* presence on our committee. We also, of course, are always fortunate to have the triennial **Shakespeare Conference** on our doorstep. Congratulations to Warren Snowball on an impressive programme for this year's conference, and best wishes to him and his team. Well done and thanks to him also for his efforts in ensuring the rare inclusion of a Shakespeare production on this year's main festival. Warren will report on these matters later in this meeting.

The **SSoSA branch committee** met three times for formal business in the course of the past twelve months. Eddie Baart, Malvern van Wyk Smith, Helen Holleman, Andrew Renard and I are all willing to stand for re-election, though Eddie wishes to be relieved of the duty of treasurer. We all thank him for his years of service in this regard. I express my gratitude to all my colleagues on the committee and look forward to another year together. We would of course also welcome any new blood.

Thank you to all members for their support of the Society, and to all present here for your attendance tonight. Our thanks to the English Department for the use of this venue, and to Ron for facilitating this and many other of our gatherings.

**Lynette Paterson**

## **Johannesburg (Gauteng)**

Chairman's report. The Johannesburg Branch has, as usual, enjoyed a full and interesting year of activities from June 2011 to May 2012.

**June:** After the AGM, Sarah Roberts gave us a stimulating lecture on *Coriolanus*, 'Hero or Victim', which gave us some interesting insights into the character of the man. Attention was drawn to the film of the play, currently playing in Johannesburg, that Ralph Fiennes both acted in and directed.

**July:** We had Gerald Zwirn speaking on 'Shakespeare and Verdi'. Gerald showed videos of the artist singing, and played videos of sections of the operas to illustrate his lecture.

**August:** Video, part of the BBC TV series 'Playing Shakespeare', in which John Barton discusses poetry and hidden poetry in the plays, with actors of the Royal Shakespeare Company.

**September:** George King of Pretoria, with a small choir from the church, of which he is director of music, gave us a fine concert. Josephine, our committee secretary, provided

plates of food, and after the performance and lecture, the audience had time to engage with the choir. George King's presentation, which he called 'Music for Monarchs and Magnates', included late 16th Century and early 17th Century music, both secular and sacred. It was a remarkable and enhancing experience.

**October:** Eleanor-Mary Cadell, a committee member of the Society, gave a carefully researched talk on 'Shakespeare the Naturalist'. She has been involved in the production of a number of books on natural history, and was most interesting on the subject of the allusions that are made in the plays to plants and country life.

**November:** It has been the pleasant custom of the Society, for Hilary Semple, – also committee member – to give us a lecture, which rounded off a successful year of activities. Hilary presented a paper titled 'War and Peace in Shakespeare and Tolstoy'. Her scholarship always draws a large attendance and her lecture, as we have come to expect, was informative, witty, eloquent and engaging.

**December:** Moira Winslow, chairman of the branch, was diagnosed with cancer, and left South Africa within a few weeks. Her daughter, Lesley Winslow Miedzianowski-Sinclair, arrived from England to take her to live with the family. Jo Warner agreed to take over as acting-chairman until the following AGM.

**Early in 2012,** Jo Warner, acting chairman, sent a letter to Paul Channon, Principal of The Ridge School, thanking the school for the use of its premises. The school has given permission to the Johannesburg branch of the Shakespeare Society to hold their meetings in the Nupen Centre at the school for a number of years, and we acknowledge the school's generosity in this and thank them for the on-going use of this facility. It was suggested that the committee should send a letter to the school on an annual basis in January.

**January:** No meeting.

**February:** DVD of the Kenneth Branagh production *Much Ado About Nothing*. Technical problems with the DVD were resolved by Eleanor-Mary Cadell, who was assisted by a staff member of the school. The film was enjoyed by all.

**March:** Both guests and members of the society were riveted by Malcolm Purkey's presentation of 'Sonnet Studies and the Actor'. He held us spellbound for an hour, interpreting and analysing just one sonnet. A TOUR DE FORCE INDEED!

**April:** The Shakespeare Society – as has been its custom for many years – celebrated the Bard's birthday. This year, the Society, in early January, approached the Country Club, Johannesburg (CCJ), in the belief that it might hold the birthday function there. 40 CCJ



members had joined the 119 Shakespeare Society guests. The CCJ took nearly two months before deciding that they would not grant the SSoSA the same status as it had enjoyed the previous year, and although the lunch could still be held at the CCJ, the cost would be out of proportion to the usual style of our events. We were then left with very little time to find a new venue. Hilary Semple approached Doppio Zero in Rosebank, and on 22 April the SSoSA held a Birthday Brunch for the Bard, consisting of 60 guests, in the upstairs chamber. We had to turn away a number of would-be guests, as the venue could hold no more. Friends that Moira had always invited to the event were contacted, and some attended. We were fortunate to have Moira's daughter, Lesley, at the event, and she told us how pleased Moira had been to receive the hamper from Waitrose, which both members of the U3A Shakespeare lectures, given by Hilary Semple, and which Moira attended, and the SSoSA members of the Johannesburg branch, had contributed towards. A card, which had been signed by all the contributors, was posted to Moira separately. Jo Warner's sister, Heather West who lives in England, is to be thanked for all the work she put into making these successful arrangements.

As acting chairman, it was Jo Warner's pleasure to welcome the guests and take the opportunity to thank the two actors who had so generously agreed to read for us, and also to thank the committee members, Eleanor-Mary Cadell, Hilary Semple and Josephine Voorhoeve, who had each contributed to the event.

Norman Blight proposed the toast to the Bard, and Hilary Semple read an engaging description of past birthday celebrations, both of the SSoSA Johannesburg branch, and those of the first celebrations, as described by James Boswell. One of South Africa's leading actors, Dorothy-Ann Gould, together with Camilla Walman, a most charming, warm and wonderfully enthusiastic actor, read passages from a few of their favourite plays, explaining their choices. Eleanor-Mary Cadell sang a selection of songs from the plays, and she and Camilla had arranged between themselves to alternate readings with songs; this worked very well. The service of Doppio was stylish and attentive, and a letter of thanks has been delivered to them. Anton and Josephine Voorhoeve, together with Hilary Semple were responsible for the smooth-running of the reception of our guests. The guests were enthralled by the readers, and one guest said of Ms Gould "She made me laugh, she made me cry, and when can we see her again?" Many guests said they could have listened for a further hour, at the very least. At a past birthday lunch, one guest remarked that the April SSoSA event was "... one of Johannesburg's best kept secrets." The brunch was a great success.

I would like to pay a separate tribute to Anton Voorhoeve, who kindly gives of his time to do the accounts for the society, and supports Josephine in many ways, behind the scenes. Two other members of the society, who are not on the committee, but are always on hand to quietly help, are Norman Blight and Savvas Georgeades. Our thanks to them.

#### **Accounts And Finances:**

Last year members agreed that the membership fees should be raised to R160.00. However, in the event, it remained at R150.00, so we feel justified in now raising it, officially, to R165.00, which is to raise it by 10%.

Our guest fee will be raised from R20.00 to R25.00 (now raised by more than 10%, which eases dealing with change). It is hoped that guests will become members, giving them better value.

Tea and coffee continue to be sold at R5.00 a mug, and wine R5.00 a glass, as in former years.

The chairman of Johannesburg Branch of the SSoSA will probably not travel to Grahamstown for the SSoSA AGM in future. It is too costly and the Johannesburg branch cannot afford to sponsor this attendance.

The Financial Report was delivered by Anton Voorhoeve – the society's pro bono accountant for many years.

#### **Elections:**

Members were encouraged to serve on the committee. The chairman indicated that apart from The Bard's Birthday, little organisation was required. A telephone list had been created plus a number of check lists and templates, as a guide in organising events.

Eleanor-Mary Cadell, Hilary Semple, Josephine Voorhoeve and Jo Warner all agreed to stand again for election. Additional members were welcome to offer their services and put their names down for election. Members were advised that the society advertises forthcoming events in the Killarney/Rosebank Gazette, and over the radio. Members and guests were asked to spread the news and information about meetings to their friends. Flyers on the table provided information and were available to all on leaving, after the meeting.

**Jo Warner**

### **The Johannesburg Shakespeare Circle**

Annual report for the year ending 31 May 2012.

I am pleased to report that the year under review has been very successful in that the membership has remained stable with a pleasing number of new members and no resignations or defaults. The finances also display a healthy growth with a positive balance of income vs expenditure. The total funds on hand as at 31st May will be announced at

the June meeting. Despite the healthy financial status of the Circle I am asking members to approve a small increase in annual subscriptions to R80 per member. It is also very pleasing to report that of the total membership only two do not have access to email, a matter that greatly assists in the day to day running of the Circle.

Activities over the year have been well attended and the highlights included a talk entitled 'The Merchant of Venice on Stage and Screen' by Digby Ricci, a performance of music and readings of music inspired by works of Shakespeare (see attachment 'Notes on Shakespeare') given by Isabel Bradley (flute) and Susan van der Wat (piano), the reading included poems of her own composition and passages from the plays by Isabel, a marathon reading by Brian Hovelmeier of the paper provoked many positive responses from the floor, particularly from Foundation member Dr 'Jock' Levy.

An interesting programme has been arranged for the second semester of 2012 which will focus on the contribution of Orson Welles to the production of Shakespeare's works for the *silver screen*.

I wish to thank all the members and speakers for their support especially that of David Williams and Hugh Bingham. Special thanks are also due to Miss Ruth Kuper who hosted our meetings during the Roedean School holidays and of course Roedean School for the continued use of the superb facilities of the Technology Centre. Last but certainly not least, thanks are due to those willing members who have provided the splendid refreshments enjoyed at our meetings. I have to emphasise that the opportunity to interact informally with other members during the refreshment break is regarded as a vital and important part of all our functions.

**Guy Young**

## **The Port Elizabeth Shakespearean Festival** (an Associate Member of SSoSA)

Chairman's Report.

2012 was the 40<sup>th</sup> Anniversary of the Mannville Open-air Theatre, St. George's Park, forty years of our annual Shakespearean productions.

For the 40<sup>th</sup> Anniversary Celebration Themí Venturas undertook to direct *Antony and Cleopatra* which had never been staged in Port Elizabeth before. Auditions were held in November 2011 and Themí came to Port Elizabeth to direct from 18<sup>th</sup> January to 15<sup>th</sup> February.

Four days prior to Themí's arrival the Parks Department advised us that the main electricity cable to our sound/lighting box had been vandalized and stolen and that the Electricity Department could not repair it as the sound/lighting box was

now in such a damaged and unsafe state. The Parks Department implied that they would undertake to build a new sound/lighting box at Mannville but it would take time.

So then we needed an alternative venue, and as it was the 40<sup>th</sup> Anniversary Celebration, it was agreed that the Port Elizabeth Opera House was the only theatre for this prestigious occasion. Even with great cooperation from the Opera House administrators the rental for the Opera House was an unexpected and considerable expense. We had been advised that the Municipal Grant-in-Aid had been awarded but to date had not yet been received. The money we had saved to contribute towards a new sound/lighting box all went towards the production.

Themí Venturas directed an exciting and innovative production with Andrew Mann and Helen Flax in the title roles together with stalwarts Jeremy Baylis and Andrew Lemmer and supported by an enthusiastic and talented company.

Although we had a shorter run in a larger venue the Opera House did not prove as popular a venue as the magic of the Mannville Open-air Theatre. A number of school blocks did attend, including two groups that always attend our productions as our guests as they come from indigent backgrounds.

It was a splendid production for the 40<sup>th</sup> Anniversary Celebration of Mannville – and we sincerely look forward to staging our next Shakespearean production back at the 'Mannville Open-air Theatre'.

This year's André Huguenet Memorial Lecture was delivered by 'Carlos' aka Clive Bain and entitled 'A Night in Andalusia with Garcia Lorca'. Clive Bain has been passionate all his life with 'Flamenco' living some years in Spain in pursuit of perfection in this artistic discipline. With his love of South Africa he returned home and now teaches Flamenco and spends a great deal of time with the 'Alianza Flamenca' promoting this dance form internationally in Australia, Germany, Greece, India and Malta.

Following the most interesting lecture he showed the wonderful 1984 SABC production 'Bernarda Elba' telling the tragic story of 'The House of Elba' as a Flamenco Ballet. At the time it came second in an International Competition in Canada. It was an amazing experience.

Later in the year a Meeting was held with the Municipality with representatives from the Parks Department, and Planning and Finance Departments. The Municipal Budgets would only become available in July 2012 when, depending on

priorities at that time, the possibility of building a new sound/lighting box would be considered.

The year closed on a sad note with the death of Bruce Mann our much loved leader for so long.

Without the unstinting endeavours and talents of Bruce and Helen Mann, their souls united once more since her untimely death some twenty years ago, the Port Elizabeth Shakespearean Festival would not have come into being, and prospered and survived to this day.

Our thanks to Bruce and Helen Mann  
“Gone but never forgotten”  
**Non Sans Droict**

**Rocky Mann**

## **Bereavement**

It was with deep sorrow that we have learnt of the passing of Shakespeare stalwart, Bruce Mann, who held the position of past President of PESF and several SSoSA portfolios over the years.

An Obituary to Bruce Mann by Professor Laurence Wright, Honorary Life President of SSoSA, will be published in the Shakespeare in Southern Africa journal., volume 25, 2013.

**Hildé Slinger**  
Editor

## **Triennial Congress of the Shakespeare Society of Southern Africa Rhodes University, Grahamstown, July 3-5**

The Congress of the Shakespeare Society of Southern Africa is a small conference, but one which punches well above its weight. Rhodes' self-perceived location as the last University before the Antarctic means that it hosts visitors from Europe, the Americas and Asia on a roughly equal footing, and the distances travelled to get there require a high degree of motivation on the part of delegates determined to attend. This year the Congress attracted scholars from Canada, the UK, India, Taiwan and Australia as well as many different institutions in the region. The presenters included young and old, men and women, academics and theatre practitioners, those at the outset of their careers as well as more seasoned habitués. The coincidence of the Congress with the National Arts Festival added an extra dimension to the proceedings, and gave an opportunity for delegates to see some contemporary productions, as well as allowing attendance by busy theatre professionals. This eclectic mix, together with the small size of the Congress, meant that the interaction of delegates was much more lively than is sometimes the case at conferences, and offered delegates time and space to explore the content of the presentations in a way that many larger events do not.



*Keynote speakers Dame Janet Suzman and Professor Robert Gordon of Goldsmiths' College, University of London, and conference convenor Warren Snowball (centre), President of the Shakespeare Society*

It is interesting to look at the areas covered by the different presentations, and to attempt to ascertain the direction in which the discourse is currently moving in terms of the study of Shakespeare's work, and the conference certainly drew together a number of differing strands. It is easy, from a First World perspective, to assume that everything that can be said about Shakespeare has already been said, and that all that is left for academics to worry over is either to discover hitherto-overlooked minutiae or to dismiss previous scholarship, but at the Congress one of the important threads which ran across all three days was the identification of

areas of Shakespearean production which have not been previously documented. This ranged from an exploration of the production of Shakespeare in the theatre of Bengal to an overview of contemporary South African productions, from Afro-Indian productions in Natal to a fascinating examination of contemporary trends in UK Shakespeare productions, which formed the subject of one of the keynote addresses, by Robert Gordon, of Goldsmith's College of the University of London. This strand within the conference contained at least one moment of epiphany, when Brian Willan of Rhodes University gave a presentation concerning South African productions of Shakespeare dating back to the 1860s and 70s, which requires a rewriting of the history of African engagement with the plays of Shakespeare. The productions described in the presentation predate those productions which were assumed to be the first in African languages by more than half a century.

While there is a library in England whose main function is to chase down every production of Shakespeare in the United Kingdom, and document it as thoroughly as possible, and while fairly comprehensive records exist in several other countries, in some parts of the world scholars are only beginning to explore the range and the extent of the influence that Shakespeare has had, not merely in the presentation of his plays in themselves, but also on the development of indigenous theatres in other cultures. The Congress provided a forum for the airing of genuine discoveries, as well as offering a perspective on many productions across both the Northern and Southern hemispheres.

Another area of discourse covered in the presentations related to the discussion of particular productions. Several papers interrogated the presentation of specific texts in different contexts, and at different removes both from the mainstream of Shakespearean productions and from the received texts themselves. The Congress began with Robin Malan's reflections upon a series of versions of *Hamlet* which he has made over a period of decades, and ended with Siphokazi Jonas talking about a Cape Town production of *Romeo and Juliet* aimed at young audiences, and in the intervening days there were papers discussing productions from many corners of the globe. There were papers about an all-male *Romeo and Juliet* in Taiwan and an all female *Titus* in Australia. There were discussions of three productions in KwaZulu -Natal linked by the theme of the Stranger, and a paper from Canada about adapting *Taming of the Shrew* and *The Merchant of Venice*, "...using historical texts to address current social and cultural concerns..." , focussing on an all-male adaptation of *Shrew* in Tasmania.

The different relationships evidenced between the original texts and the contemporary productions illustrated some of the ways in which Shakespeare has become so much more than a playwright. His work has become a repository of meanings which have become so deeply ingrained in world culture that they can be mined as raw material by others, used to create the artists' own meanings, while still bringing with them the enormous cultural capital which Shakespeare represents. Jack Jurgens has talked about three modes in the performance of Shakespeare: presentation, interpretation and adaptation, but some of these productions went beyond those categorisations, and in some of these productions Shakespeare is source material for the creation of other plays which build upon his foundations but take them into directions beyond the confines of the original plays.

The Congress drew together scholars and practitioners from various disciplines, and alongside the production-focussed presentations there were a number of close textual readings which illuminated particular themes and elements of Shakespeare's plays. Aspects of *Hamlet* were explored by two participants, and there was also a fascinating examination of *Henry V* as the mirror for Christian princes. Alongside these papers there were others which took a more conceptual stance, including a provocative paper from a design perspective exploring the limits of illusion in *King Lear* and *Oedipus Tyrannos*. There was also an examination of "Irreplaceable Acting", those times where in the live experience of performance there are transformative moments of acting which take on a transcendental quality.

One of the areas of Shakespearean scholarship which has expanded considerably in recent years is the study of films based on the plays, and on the final day one of the sessions contained two papers exploring different topics related to what is sometimes referred to as the Shakespearean cinema, although the second of the two papers was anxious to dismiss the idea that there was any such thing. This area of study has produced a burgeoning catalogue of publications, but neither of the papers followed the sort of conventions for such study which are becoming prevalent in England and North America in particular. The papers explored Georges Bataille's concept of excess in relation to Julie Taymor's film of *Titus*, while the other attempted to explain why most films of Shakespeare's plays fail spectacularly at the box office. The mere fact of the inclusion of film within the Congress had an influence on the discussions of some of the other papers, adding extra dimensions for consideration.



*The Congress attracted delegates from Canada, the UK, India, Taiwan and Australia as well as many different institutions in the region*

On the final day Dame Janet Suzman gave her keynote address, and this was genuinely a highlight of the Congress. Few actresses know Shakespeare as she does, having been a leading actress with the RSC in what many would agree was its greatest period to date, having played most of the great women's roles, having directed seminal productions, and having written most illuminatingly on Shakespearean comedy, her address was authoritative, insightful, provocative and downright fascinating. Although she was the first to stress that she is not an academic the depth of her knowledge and the clarity of her analysis gave all of the academics present a run for their money.

The papers and presentations are only part of the value of any conference, and the interaction outside the formal sessions was lively, sociable and enjoyable. The coincidence with the National Arts Festival, already referred to, which featured a number of Shakespeare productions, meant that there were constant reminders not to allow the discussion to become too abstract. After the final papers had been delivered there was a panel discussion featuring a number of young theatre professionals who were producing work at the Festival.

Looking beyond the specific content of the papers, there was an important dimension which was apparent to those who are accustomed to reading

performative elements. The conference brought together participants from many diverse backgrounds, but the presentations began with Robin Malan, a mature white male presenter, and ended with a session wherein was a presentation from Siphokazi Jonas, a young female postgraduate student from Cape Town. Her paper discussed making Shakespeare accessible for young audiences, but her own presence in the concluding session of the presentations was equally eloquent. There could be no clearer demonstration of the potential for the invigoration of Shakespearean scholarship in Southern Africa.

The conference covered a wide cross-section of Shakespearean scholarship, and brought together a number of usually divergent strands. The theatre people, the film people, the academics and the teachers do not generally have enough opportunities to sit together in the same room. For this reason alone the Congress is important. The quality of both of the keynote addresses was excellent, and there were fascinating presentations with, as stated above, moments of genuine discovery. The Congress may be small, it may be three years until the next one, but it is a strand connecting Grahamstown with the best in the world.

**Ronan Paterson**

For further Congress matters, please refer to volume 25 in 2013 and volume 26 in 2014 of the *Shakespeare in Southern Africa (SiSA)* journal.

## Occasional Papers and Reviews (OPaR)

### Archaeologists find Shakespeare's 'Curtain Theatre'

Submitted by **HILDÉ SLINGER**

The topic 'Shakespeare' comes up in the news media from time to time. In June 2012 the following appeared in the popular Afrikaans daily newspaper *BEELD* translated into English for the SSoSA Newsletter.

#### Archaeologists have found Shakespeare's 'Curtain Theatre' – a piece of literary history found near Shakespeare's 'Tavern'.

Archaeologists found remains of an Elizabethan theatre in London where some of William Shakespeare's first productions were performed. The 'Curtain Theatre' is referred to as a 'Wooden O' in the prologue from *Henry V*:

Or may we cram within this wooden O the  
very casques that did affright the air at  
Agincourt?

Experts of the London Museum have recently declared that parts of the ground and gallery walls of the 435 year-old theatre in Shoreditch, just east of London's lower end, have been found. The remains, an angular structure typical of the 16th Century theatres, was discovered on a piece of ground behind the 'Tavern.'

The 'Curtain' was opened in 1577 and was the home of the 'Shakespeare Company', 'The Lord Chamberlain's Men', from 1597 until two years later when the 'Globe Theatre' was built on the other side of the river. The premiere of Shakespeare's *Henry V* and possibly also *Romeo and Juliet* and Ben Jonson's *Every Man in his Humour* were probably presented at the 'Curtain'.

Shakespeare and his Company were accommodated in the 'Curtain' after a dispute with the owner of the previous theatre that was known as 'the best theatre of the day'.

Patrick Spottiswoode, director of information of Shakespeare's 'Globe', stated that the relationship with the 'Curtain' was not a positive one. The theatre was used for refined sword-fighting, acrobatic stunts, provocative stage productions and thus was in demand.

'The Lord Chamberlain's Men' were accommodated in the 'Globe' which they had built with wood smuggled from the original theatre. The 'Curtain' survived as a theatre until the 1620's – the 'Elizabethan Theatre' in London being the longest to remain.

Museum archaeologists plan further excavations of the 'Curtain' later this year and the company that is developing the land state that they intend saving the remains. The 'Theatre' and the 'Curtain' were London's first successful theatres. Play productions were previously conducted in inns.

In 2008 archaeologists found remains of another theatre, close to the 'Curtain'. There were also findings of 'The Rose' another Elizabethan theatre nearby. These theatres were at that time built out of the city boundaries where the officials were not prejudiced against theatres and other notorious establishments.

Heather Knight, a senior archaeologist, says "apart from recent discoveries, there is much to learn about the Elizabethan theatre."

The late 16th Century was a period of competition between theatres in London. The owners brought about improvements to entice spectators.

"To have had the chance to see the 'Theatre' – one of the longest standing buildings – was a rare opportunity!"

*BEELD*



*The remains of the Curtain Theatre, which opened in 1577, were found behind a pub in Shoreditch*

## It seems Shakespeare fancied a prostitute

Submitted by **HILDÉ SLINGER**

The **mysterious** 'Dark Lady' of Shakespeare's sonnets has long fascinated readers, with debate raging about her true identity. Now new research adds weight to the theory that the sexually voracious object of the poet's desire was a notorious London prostitute.

A Shakespeare scholar claims to have found evidence supporting a suggestion made in the 1930's that she was a madam called 'Lucy Negro' or 'Black Luce', who ran a bawdy house in Clerkenwell.

Dr Duncan Salkeld, reader in Shakespeare Studies at the University of Chichester, said he had unearthed documentary records that led him to conclude that she is "the foremost candidate for the dubious role of the Dark Lady."

Many of the sonnets 127 to 152 are addressed to an unidentified woman – the 'Dark Lady' – with whom the Bard imagines an adulterous sexual relationship. She is a temptress, in sonnet 144 – 'my female evil' and 'my bad angel'.

Salkeld has found references to both 'Black Luce' and her associate, Gilbert East – who ran another Clerkenwell brothel – in the diary of Philip Henslowe, the theatre owner who built the Rose Theatre and whose acting company was a rival to Shakespeare's. Henslowe, who also put on the Bard's plays, recorded dining frequently with East.

Finding Luce and East together among Henslowe's tenants connects this couple with the world of theatre, Salkeld claims, making it highly likely she would have been known to Shakespeare. Given her sexual charms, it is not unreasonable to assume she would have been the object of his desires. Also, Shakespeare had strong connections with Clerkenwell. Not only did associates live there, but also, perhaps, relatives. Salkeld has found other Shakespeares, including Matthew Shakespeare, listed in Clerkenwell's parish records. He said:

"The name was not uncommon and they may have been unrelated. But one aspect of Matthew's story is intriguing – his marriage to Isabel Peele."

Salkeld concludes this suggests a link with the Bard because her brother George, a dramatist, is believed to have collaborated on 'Titus Andronicus'. "The significance of this material had been overlooked until now," Salkeld said. "To my knowledge, no one has spotted this connection before. Whoever that person was, Shakespeare painted her with the reputation of Luce. This is new evidence." 'Black Luce' was described by contemporaries as "an arrant whore and a bawde," catering for everyone from 'ingraunts' (immigrants) to 'welthyemen' and the aristocracy.

She was listed in the licentious Gray's Inn Christmas entertainments of 1594, and surfaces in a handful of plays and literary texts. 'She was a real person. Her girls were prosecuted, although not Luce, as far as we know.'

Shakespeare's sonnet sequence offers few clues to the 'Dark Lady' beyond her dark eyes, hair and complexion, with hints that she was married. As with the 'Fair Youth', the unnamed man to whom many of the sonnets were addressed, there have been numerous other hypotheses for her identity.

This latest research will be published by Ashgate in *Shakespeare among the Courtesans* in October – *The Independent*.

STAR, Journalist Dalya Alberge. 29 August 2012

# Complete or not complete works – that is the question

## The enigma of Sonnets to Sundry Notes of Music

Submitted by GUY YOUNG

Perhaps this note should be entitled ‘When is a Sonnet not a Sonnet’ but then “What’s in a name”?

In a recent browsing mood, I was paging through a volume of Shakespeare’s complete works when in the table of contents I came across an entry ‘Sonnets to Sundry Notes of Music’ that aroused my curiosity. On turning to the relevant page it was immediately apparent that, none of the poems of which there are six, conform to the conventional definition of a sonnet<sup>1</sup> as I know it.

The poems vary very considerably in length; (I) has 21 lines, (II) has 18, (III) has three verses each eighteen lines, (IV) has nine verses of six lines, (V) five verses of four lines and (VI) a single verse of fifty eight lines! Moreover the number of syllables per line is different in each of the poems.

What about the sundry notes of music? As far as I can determine they have been lost for centuries; that is if there were any in the first place.

Further browsing revealed that the inclusion of this set of verses is to be found in only a limited number of Complete Works. This is almost certainly due to doubt that Shakespeare wrote any or all of them.

The note bracketed below which has been taken from the Internet, is relevant but even here the fact that lines occur in ‘Love’s Labour Lost’ is certainly not proof that the second poem is from Shakespeare’s pen. To my mind Shakespeare could easily have taken the lines from a poem by another author to use in the play.

*[This collection has often been attributed to Shakespeare, but only the second composition is clearly his, with lines that occur in “[Love’s Labour’s Lost]”. The fifth is verse nearly universally credited to [[Author: Christopher Marlowe]] (1564-1593) as “[The Passionate Shepherd to His Love]”, and the sixth to [[Author: Richard Barnfield]] (1574-1627)]*

The Sonnets are shown below:<sup>2</sup>

### (I)

It was a lording’s daughter, the fairest one of three,  
That liked of her master as well as well might be.  
Till looking on an Englishman, the fair’st that eye could see,  
Her fancy fell a-turning.  
Long was the combat doubtful, that love with love did fight,  
To leave the master loveless, or kill the gallant knight;  
To put in practice either, alas, it was a spite  
Unto the silly damsel!  
But one must be refused, more mickle was the pain,  
That nothing could be used, to turn them both to gain,  
For of the two the trusty knight was wounded with disdain:  
Alas, she could not help it!  
Thus art, with arms contending, was victor of the day,  
Which by a gift of learning did bear the maid away;  
Then, lullaby, the learned man hath got the lady gay;  
For now my song is ended.

### (II)

On a day (alack the day!)  
Love, whose month was ever May,  
Spied a blossom passing fair,  
Playing in the wanton air:  
Through the velvet leaves the wind,  
All unseen, ‘gan passage find;  
That the lover, sick to death,  
Wish’d himself the heaven’s breath.  
Air, quoth he, thy cheeks may blow;  
Air, would I might triumph so!  
But, alas! my hand hath sworn  
Ne’er to pluck thee from thy thorn:  
Vow, alack, for youth unmeet,  
Youth, so apt to pluck a sweet,  
Thou for whom Jove would swear  
Juno but an Ethiop were;  
And deny himself for Jove,  
Turning mortal for thy love.



**(III)**

My flocks feed not,  
 My ewes breed not,  
 My rams speed not,  
 All is amiss:  
 Love is dying,  
 Faith's defying,  
 Heart's denying,  
 Causer of this.  
 All my merry jigs are quite forgot,  
 All my lady's love is lost, God wot:  
 Where her faith was firmly fix'd in love,  
 There a nay is plac'd without remove.  
 One silly cross  
 Wrought all my loss;  
 O frowning Fortune, cursed, fickle dame!  
 For now I see,  
 Inconstancy  
 More in women than in men remain.

In black mourn I,  
 All fears scorn I,  
 Love hath forlorn me,  
 Living in thrall:  
 Heart is bleeding,  
 All help needing,  
 (O cruel speeding!)  
 Fraughted with gall.  
 My shepherd's pipe can sound no deal,  
 My wether's bell rings doleful knell;  
 My curtail dog, that wont to have play'd,  
 Plays not at all, but seems afraid;  
 With sighs so deep,  
 Procures to weep,  
 In howling-wise, to see my doleful plight.  
 How sighs resound  
 Through heartless ground,  
 Like a thousand vanquish'd men in bloody fight!

Clear wells spring not,  
 Sweet birds sing not,  
 Green plants bring not  
 Forth; they die;  
 Herds stand weeping,  
 Flocks all sleeping,  
 Nymphs back peeping  
 Fearfully.  
 All our pleasure known to us poor swains,  
 All our merry meetings on the plains,  
 All our evening sport from us is fled,  
 All our love is lost, for Love is dead.  
 Farewell, sweet lass,  
 Thy like ne'er was  
 For a sweet content, the cause of all my moan:  
 Poor Coridon  
 Must live alone,  
 Other help for him I see that there is none.

**(IV)**

When as thine eye hath chose the dame,  
 And stall'd the deer that thou shouldst strike,  
 Let reason rule things worthy blame,  
 As well as fancy partial might:  
 Take counsel of some wiser head,  
 Neither too young, nor yet unwed.

And when thou com'st thy tale to tell,  
 Smooth not thy tongue with filed talk,  
 Lest she some subtle practice smell,  
 (A cripple soon can find a halt:)  
 But plainly say thou lov'st her well,  
 And set thy person forth to sell.

What though her frowning brows be bent,  
 Her cloudy looks will calm ere night;  
 And then too late she will repent,  
 That thus dissembled her delight;  
 And twice desire, ere it be day,  
 That which with scorn she put away.

What though she strive to try her strength,  
 And ban and brawl, and say thee nay,  
 Her feeble force will yield at length,  
 When craft hath taught her thus to say:  
 'Had women been so strong as men,  
 In faith, you had not had it then.'

And to her will frame all thy ways;  
 Spare not to spend,—and chiefly there  
 Where thy desert may merit praise,  
 By ringing in thy lady's ear:  
 The strongest castle, tower, and town,  
 The golden bullet beats it down.

Serve always with assured trust,  
 And in thy suit be humble, true;  
 Unless thy lady prove unjust,  
 Press never thou to choose anew:  
 When time shall serve, be thou not slack  
 To proffer, though she put thee back.

The wiles and guiles that women work,  
 Dissembled with an outward show,  
 The tricks and toys that in them lurk,  
 The cock that treads them shall not know.  
 Have you not heard it said full oft,  
 A woman's nay doth stand for naught?

Think women still to strive with men,  
 To sin, and never for to saint:  
 There is no heaven, by holy then,  
 When time with age doth them attain.  
 Were kisses all the joys in bed,  
 One woman would another wed.

But, soft! enough,—too much, I fear;  
 Lest that my mistress hear my song;  
 She'll not stick to round me i' the ear,  
 To teach my tongue to be so long:  
 Yet will she blush, here be it said,  
 To hear her secrets so bewray'd.

**(V)**

Live with me, and be my love,  
 And we will all the pleasures prove,  
 That hills and valleys, dales and fields,  
 And all the craggy mountains yields.

There will we sit upon the rocks,  
 And see the shepherds feed their flocks,

By shallow rivers, by whose falls  
Melodious birds sing madrigals.

There will I make thee a bed of roses,  
With a thousand fragrant posies,  
A cap of flowers, and a kirtle  
Embroider'd all with leaves of myrtle.

A belt of straw and ivy buds,  
With coral clasps and amber studs;  
And if these pleasures may thee move,  
Then live with me and be my love.

### Loves Answer

If that the world and love were young,  
And truth in every shepherd's tongue,  
These pretty pleasures might me move  
To live with thee and be thy love.

### (VI)

As it fell upon a day  
In the merry month of May,  
Sitting in a pleasant shade  
Which a grove of myrtles made,  
Beasts did leap, and birds did sing,  
Trees did grow, and plants did spring;  
Everything did banish moan,  
Save the nightingale alone:  
She, poor bird, as all forlorn,  
Lean'd her breast up-till a thorn,  
And there sung the dolefull'st ditty,  
That to hear it was great pity:  
Fie, fie, fie, now would she cry;  
Teru, teru, by and by:  
That to hear her so complain,  
Scarce I could from tears refrain;  
For her griefs, so lively shown,  
Made me think upon mine own.  
Ah, thought I, thou mourn'st in vain;  
None take pity on thy pain:  
Senseless trees, they cannot hear thee;  
Ruthless bears, they will not cheer thee.  
King Pandion, he is dead;  
All thy friends are lapp'd in lead;

All thy fellow-birds do sing,  
Careless of thy sorrowing.  
Even so, poor bird, like thee,  
None alive will pity me.  
Whilst as fickle fortune smil'd,  
Thou and I were both beguil'd.  
Every one that flatters thee  
Is no friend in misery.  
Words are easy like the wind;  
Faithful friends are hard to find.  
Every man will be thy friend,  
Whilst thou hast wherewith to spend;  
But if store of crowns be scant,  
No man will supply thy want.  
If that one be prodigal,  
Bountiful they will him call:  
And with such-like flattering,  
'Pity but he were a king.'  
If he be addict to vice,  
Quickly him they will entice;  
If to women he be bent,  
They have at commandment:  
But if fortune once do frown,  
Then farewell his great renown:  
They that fawn'd on him before,  
Use his company no more.  
He that is thy friend indeed,  
He will help thee in thy need;  
If thou sorrow, he will weep;  
If thou wake, he cannot sleep:  
Thus of every grief in heart  
He with thee doth bear a part.  
These are certain signs to know  
Faithful friend from flattering foe.

### REFERENCES:

1. The Oxford Companion to English Literature, p 768 defines a sonnet as a poem of fourteen lines of ten syllables (in English) with the lines arranged in a definite scheme.

### ACKNOWLEDGEMENTS:

2. Copied from Wikisource.

## The Portrait of Mr W.H.

A short note by GUY YOUNG

In a recent 'clear out' of old books I came across a selection of short stories by Oscar Wilde which I retained and subsequently read. The final story in the selection was entitled 'The Portrait of Mr W.H.' obviously a reference to the 'Bards' dedication to 'The Sonnets' (1–126). Whilst I was not at all surprised that I had been unaware of Wilde's short story, I was rather surprised when I discovered that quite a number of others, far better-read than I, were also unaware of it.

Wilde takes the controversy over the identity of Shakespeare's Mr WH and weaves a typically far-fetched mystery story around it. Wilde himself was an academic of considerable stature who enjoyed tilting at the establishment and especially the inanities of fashionable social life of his time and the story contains elements of this.

Whilst I have no views on the identity of Mr W.H. I am curious about Shakespeare's use of the abbreviation 'Mr' when in the plays he always uses the word 'Master' as was the custom in his day (eg

Master Ford in the Merry Wives of Windsor), whereas the prefix ‘Master’ in our time is normally used for boys and ‘Mr’ reserved for adults.

Without giving away much of the story, Wilde demolishes the theory that Mr WH was either the Earl of Pembroke or Southampton. It is interesting that although many authorities dismiss Wilde’s claim, FT Prince – *Shakespeare: The Writer and his Work*, ed. B Dobrée. 1964 – supports Wilde’s claim and writes as follows:

... it is a waste of time to consider the careers of Lord Southampton or Lord Pembroke, for there is no real evidence that either of them was in any way concerned in the composition or inspiration of the Sonnets.

Interestingly both Prince and Wilde discuss the period when the Sonnets were written and both arguments are of interest. Wilde makes the point that ‘The Sonnets’ were written before 1598 using Meres (1565-1647) as his authority. This is supported by both Prince (ie written in the early 1590’s) and by a note in the Oxford Companion to English Literature.

‘The Sonnets’ are quoted extensively in the story to support the Wilde claims but I suspect that with little more than a superficial knowledge of the works an equal number could be found that ranged against his stand.

I feel I have written enough about a subject that I really have neither adequate knowledge nor real interest in. My motivation in writing this note is merely to bring the story to the attention of members. I hope they enjoy it!



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## Important to Note

**If you are affiliated to a Branch of SSoSA please effect payment to your Branch at your early convenience.**

At the Triennial Congress (4 July 2009) it was decided that from January 2010 each branch will set an appropriate branch membership fee. Subscription to the *SiSA* journal will be divorced from membership of SSoSA. Members wishing to receive the *SiSA* journal will pay R100.00, and should notify the Secretary (Eddie Baart) of their intention. For **overseas members** there is a **charge of \$30 for the Journal, inclusive of FOREX and postage.**

For persons subscribing to the Journal, we would appreciate it if you did not send a cheque but made a payment via the internet. If you do not do

electronic banking, then a cheque (not cash) should be deposited into our account at your local bank. Our account is:-

**Grahamstown Foundation  
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## Invitation

SSoSA invites your participation as contributor to the *Newsletter incorporating Occasional Papers and Reviews (NiOPaR)*.

SSoSA would be happy to consider the development of satellite groups. These could take the form of reading, discussion and/or drama groups. Youth groups are welcome.

Please contact our office and let us have your ideas or requests.

**This edition of the *Newsletter incorporating OPaR* was compiled by Hildé Slinger and Bev C-Penlington.**