

**Directing *Tempest Masque*: orchestrating the  
puzzle of ‘the rabble’ in Shakespeare’s *The  
Tempest*.**

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## **Dedication**

To my parents, Jenny and Geoff Turner,  
and my auntie, Alison Minto,  
for their love, help, and artistry.  
In memory.

## **Acknowledgements**

**to**

My main supervisor Prof Rosemary Napier Klich for her grounded advice, insightful suggestions, and ongoing assistance, Professor Artur Matuck and Dr Ramiro Silveira for encouraging me to undertake a Ph.D. and for their help, Victoria Couper for her singing and harp-playing, all at East 15 Acting School, Dr Holly Maples, Matthew Lloyd, and the students/ex-students and artists who have dedicated their time, energy and flair to my directing projects.

## Abstract

My practice-as-research inquiry explores how approaching William Shakespeare's *The Tempest* through a lens of the Renaissance masque genre offers transferrable dramaturgy to the contemporary theatre director and ensemble. Through historical research and practical experimentation, I explore the masque prototype towards establishing a dynamic 'conversation' between Jacobean and contemporary performance creation. My project is informed by the only documented early 17th-century performances of *The Tempest* (1611/1613) at Banqueting House-Whitehall Palace, London. My historical research focuses on the King's Men's adaptive productions as potentially akin to the masques of Ben Jonson and other masquwrights, deploying purpose-built, multi-media stagecraft, and classical theatre configurations combined with carnivalesque and ritualesque traditions.

My inquiry explores how working with some of the formulated parameters of the Jacobean masque in a contemporary setting can grant a diversity of content and style. I relate the content, purpose and form of the Jacobean masque to modern and contemporary productions. My PaR project is named *Tempest Masque* as it aims to emphasise the masque episodes in *The Tempest* that are visual, choric, and visceral, incorporating various sources of text, music, and dance.

My PaR draws on traditional masque practices towards unifying non-text-based elements of *The Tempest* for a contemporary audience in a way that recreates the 'festival' atmosphere of the original masque context. My research showcases those elements of Shakespeare's invention less familiar within a contemporary context, such as the element of the chorus, named by Prospero as 'the rabble'.

I conduct a series of workshops with actors to explore strategies for performing *The Tempest* chorus, leading to productions of *Tempest Masque*, drawing on experimentation in the 'labs'. My practice builds an array of tools through which to orchestrate an alternative treatment of the text, incorporating live music, embodied

scenography, mask forms, physical and poetic challenges, structured improvisation, and audience participation.

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## Introduction

‘Go bring the rabble,  
 O’er whom I give thee power, here to this place.  
 Incite them to quick motion, for I must  
 Bestow upon the eyes of this young couple  
 Some vanity of mine art’  
 (4.1. 40-44) (Shakespeare, 2021)

‘The rabble’ is only mentioned once by a single character, Prospero, in Act 4, Scene 1 of William Shakespeare’s *The Tempest*. As well as giving the chorus a name, this short passage mentions a principal function of the rabble within the play: alongside their chorus leader (*coryphaeus*), Ariel, the rabble present the betrothal masque, devised by Prospero.

The two main research questions this PhD project addresses are:

- What does approaching *The Tempest* as a masque offer a contemporary director, particularly concerning directing the implied non-text-based elements?
- How might a contemporary director orchestrate the role and manifestation of the rabble chorus in *The Tempest*?

These two questions are fundamentally linked, with the second question developing out of the first.

I have chosen ‘orchestrating’ and ‘puzzle’ as guiding terms used in this thesis title.

‘Orchestration’ forms an ‘umbrella’ term for my directorial approach towards creating

a sense of ensemble, delivering the choric<sup>1</sup> elements, and engaging the audience. It formed part of the renaissance-contemporary ‘conversation’ towards synthesising the art forms in the Jacobean masque and linking discoveries through experimental directing practice within a classical theatre base. The terms ‘puzzle’ and ‘problem’ can be interchangeable<sup>2</sup>, but ‘puzzle’ contains fewer negative connotations, and I found it pertinent for a wider exploration of the chorus and *The Tempest*, feeding into my investigation of the rabble. As Hazel Smith suggests, ‘Of course puzzles and riddles can be ‘solved’ by analysis, but equally – like paradoxes –they can require intuition, insight and maybe even instinct to determine their potential as creative springboards for performance research’ (Smith and Dean, 2009, p. 113). Perhaps the predominant ‘puzzles’ a director must face in approaching *The Tempest* are the manifestation of the storm and the magical elements, though further elements also create challenges, such as the need to depict characters’ memories and backstories. The masque genre forms a wider investigative puzzle, particularly with regards to its value to a contemporary director.

Historical context has assisted in determining key elements of the production and staging in the only two known early modern<sup>3</sup> performances of *The Tempest*. I have investigated the diversity of content and style within the formulated parameters of the Jacobean masque as well as the ongoing creative exchange between masque and theatre in the Jacobean era in England. The historical basis for my practice-as-research

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<sup>1</sup> Helen Eastman uses ‘choral’, or ‘chorality’ to define ‘where there are elements of a piece of theatre that seem to draw on chorus techniques and processes but do not result in a fully realized chorus’ (Eastman, 2013, p. 367). The adjective ‘choric’ may allow for wider application in describing an ensemble working like a chorus but without necessarily adhering to the explicit definitions and requirements of the classical chorus. While ‘choral’ may be interpreted as more specific to singers, the term ‘choric’ leaves an open interpretation as song, movement, dance, spoken word, and direct address (and any combination of these).

<sup>2</sup> The etymology for ‘problem’ which gives its meaning in the Jacobean era as ‘a puzzle; a riddle; an enigmatic statement’ Dictionary, O. E. (2025h) ‘Oxford English Dictionary’, *problem, n., sense 1.a*: Oxford University Press. is now obsolete, whereas ‘puzzle as ‘a puzzling or perplexing question; a difficult problem; a person who or thing which is hard to understand, an enigma’ Dictionary, O. E. (2025i) ‘Oxford English Dictionary’, *puzzle, n., sense 2*: Oxford University Press.

<sup>3</sup> Early modern is defined here as the historical period after the Middle Ages and before the Industrial and French revolutions Crichlow, M. A. and Armstrong, P. (2010) ‘Carnival praxis, carnivalesque strategies and Atlantic interstices’, *Social Identities*, 16(4), pp. 399-414.

(PaR) was centred on an inquiry into how the King's Men might have performed as a choric ensemble, presenting different manifestations of 'the rabble'. As my practice became more specifically focused on the chorus, the dynamic 'conversation' between Jacobean and contemporary performance creation widened to encompass specific forms and functions of the chorus in ancient Greek theatre and Renaissance masque and theatre. While manifestations of the chorus vary within different historical and cultural contexts, there are several consistent facets that define the theatrical chorus. Helen Eastman, in her chapter 'Chorus in Contemporary British Theatre', summarises the chorus as 'a group on stage working as one unit, bound by either shared movement, voice, characterization, or text, where they represent not individual characters but a group' (Eastman, 2013, p. 363). Building on Eastman's description, I define the rabble as a non-logocentric chorus, not in the sense of being entirely non-verbal, but as operating through extra-textual modes inspired by the Jacobean context of Shakespeare's invention, particularly rhyming forms, and the visual and sensory traditions of the court masque.

My overall research methodology followed Robin Nelson's epistemological model of PaR, involving the constant imbrication between theory, practice, and reflection. While my methodology is primarily practice-as-research, my thesis has required substantial historical and theoretical research, developing what Robin Nelson calls 'outsider knowledge' (Nelson, 2013, p. 76). As my PaR accelerated in the university environment, the constant three-way imbrication of 'know-what, know-that, and know-how' proposed by Nelson underlay my methodology, as an ongoing development in theoretical research, experimental labs, and performances. My studio-based practice formulated understanding, reflection, and a wide application of the masque genre with a basis in choric/ensemble training. This studio-based practice took the form of a series of 'labs' working with East 15 actors-in-training, as well as some workshops with cross-curricular University of Essex students and some one-off external workshops. My practice across the PhD has developed my 'insider knowledge' (Nelson, 2013, p. 167) of the directorial process as it has iteratively developed in response to my research questions. I have then attempted throughout this

thesis to make this tacit knowledge explicit with what Nelson calls the ‘know-that’(Nelson, 2013, p. 20).

My historical research as context for my PaR functions towards discoveries in contemporary masque-theatre analogues; to create theatrical forms that correspond with, or respond to, historical evidence through practical staging and acting frameworks. My practice as research has sought to discover, unravel and practice a director’s methodology applied to Shakespeare’s *The Tempest*, alongside the Renaissance masque genre, using inference and iterative experimentation. My practice-as-research project was named *Tempest Masque*, as it drew on traditional masque practices to express the episodes in *The Tempest* that are visual, eclectic, and that utilise text as songs, poetical forms, and delivery by the chorus. My designation of *Tempest Masque* serves as an overall paradigm that acknowledges masque genre development and influence in Shakespeare’s play. My practical research emphasised strategies towards the actor’s choric spontaneity within classical harmonic principles: carnivalesque chorus ‘invasions’ into a classically-based stage configuration, and applying comic and carnivalesque structured improvisation within and interspersed with Shakespeare’s text.

During my PhD research period, my perspective was informed by direct engagement with key performance spaces that model Renaissance staging practices. I have been a frequent spectator at Shakespeare’s Globe Theatre<sup>4</sup> and the Sam Wanamaker Playhouse, gaining first-hand insights into the spatial dynamics and actor–audience relationships these venues facilitate. In addition, I have participated in actor training exercises and directed professional actors in a scene from Shakespeare’s tragedy, *Julius Caesar*, on the stage at Shakespeare’s Globe, further deepening my understanding of its performative affordances. I have also visited Banqueting House at Whitehall Palace (rebuilt in 1622) and studied a recorded performance of Ben Jonson’s *The Masque of Augurs* (1622) staged within that historic setting. These

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<sup>4</sup> Sometimes referred to as ‘Globe 3’, being the third Globe Theatre built on Bankside, London since 1599. Also referred to as ‘Shakespeare’s Globe’.

embodied and observational experiences underpin my exploration of how early modern and contemporary performance traditions intersect.

### **PaR (practice as research)**

My PaR created a ‘studio’ environment to experiment with unusual approaches to early modern masque and theatre performance and to develop effective exercises and mechanisms for developing ensemble chorus training and performance. The performances and ‘sharings’ form part of a solid foundation to take this research further into combined professional-community-educational spheres in the future. The performances were set up with supportive audiences who provided constructive feedback, thus feeding into and aiding my inquiry. The participant performers have been predominantly actors in training (mainly first-year World Performance students at East 15 Acting School, plus some East 15 Physical Theatre and East 15 Certificate of Higher Education in Acting for Stage and Screen students), but also professional dancers, music students, the public, non-performance arts students, professional actors, and professional musicians. The reciprocal benefits of my voluntary and extracurricular project were particularly apparent with the World Performance students whose studies follow intercultural experimentation, choric directorial strategies and performance practices such as Commedia dell’Arte and capoeira, all of which were important facets of my PaR project.

My PhD research was undertaken between October 2019 and October 2025, with the main phase of ‘labs’ and performances being between April 2022 and May 2023. I documented my practice by keeping ongoing video and photo evidence, a kind of running ‘visual media diary’. Relevant documentation links and photos are threaded throughout this thesis, and the full documentation is in the appendices. A chronological list of performances, labs and workshops is in the footnote below<sup>5</sup> and again in the

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<sup>5</sup> Below is a list of the main bulk of the PaR undertaken:

Labs:

- Weekly labs, with World Performance and Physical Theatre actors-in-training, East 15 Acting School (University of Essex), Southend-on-Sea, Summer term (April-July), 2022

appendices with links to the principal documentation. Additional documentation (all available footage) is also listed in the appendices.

## Labs

I have conducted a series of labs to investigate directing strategies towards audience participation, musicality, corporeality, structured improvisation, and the unification of text and non-text-based elements of *The Tempest* through the chorus named by Prospero as ‘the rabble’. In the labs, I applied key elements of the masque prototype to songs, episodes, kinetic dramaturgy, and themes from *The Tempest*, testing ideas in performance. In addition to the weekly, extra-curricular labs undertaken with East 15 performers-in-training, my PaR for *Tempest Masque* in the UK and Brazil included multiple workshops with professional performers (actors, dancers, and musicians), the public, and performers-in-training, with performances and ‘sharings’ for the public/invited audiences in a variety of spaces. The performances have evolved variations on a masque-theatre hybrid with various configurations, mainly with the audience on three sides, based on my study of early modern theatres (and their modern reconstructions). Each performance has included feedback and constructive criticism and was not built on commercial expectations or polished production values. I have

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- Weekly labs, East 15 Acting School (University of Essex), Southend-on-Sea, Autumn term (Sept-Dec), 2022
  - Weekly series, East 15 Acting School (University of Essex), Southend-on-Sea, Spring term (Jan-April), 2023
  - Series of workshops for cross-curriculum students, University of Essex, Colchester, May 2023.

### Performances:

- Clifftown Theatre – Work in progress with post-show audience discussion, June 2022.
- Cockpit Theatre - *Tempest Masque*, January 2023.
- Clifftown Theatre – *Tempest Masque*, April 2023.
- Lakeside Studio Theatre – *Tempest Masque*, May 2023

### Workshops:

- University of São Paulo, Brazil, March 2023, 1-day workshop
- Faces Occultas Dance Company, Salto City, São Paulo, Brazil, March 2023, 2-day workshop
- University of Sergipe, Brazil, March 2024, 2-day workshop
- University of Bahia, Brazil, March 2024, 1-day workshop

focused on the actor's chorus with a fluctuating ensemble and a minimal production team and resources.

The first lab series culminated in a performance of a deconstructed version of *The Tempest*, performed in a small studio, which contained many of the masque performative elements that constituted the ongoing PaR: audience participation, 'Renaissance Rap', live music, dance and antimasque episodes. The audience entered a ritualesque atmosphere created through live music and a circle of candles designating the performance space and suggestive of early modern lighting systems. The audience configuration was three-sided, with the musicians completing the four-sided arrangement. This established the fundamental configuration for all the performances, but with variations between and sometimes, within each performance. The *revels* (celebratory dances) included joining with the audience in the couple's dancing,<sup>6</sup>




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<sup>6</sup> This was enjoyable and created the spirit or essence of revelling, even if it was not exactly historically accurate. There is a lack of choreographic details within early modern English masques and plays. As Emily F. Winerock has highlighted, 'there are no known English dancing manuals from the [early modern] period' TheWinerock, E. F. (2012) *Reformation and revelry The practices and politics of dancing in early modern England, c. 1550–c. 1640*. University of Toronto (Canada).

Figure 1 - Balancing peacock feathers<sup>7</sup> in the induction: PGR ‘sharing’  
East 15 Acting School, Southend-on-Sea, June 2022. Photo by Mark Turner

## Performances

The ongoing labs formed a basis for a series of public performances with ‘procedural knowledge demonstrated in performance’ (Nelson, 2013, p. 192). I undertook a first ‘work-in-progress’ performance in July 2022 (see above) and subsequently presented a further three performances in 2023. My methodology also applied ongoing spectatorship (Nelson, 2013) through critical reception of my PaR outcomes as a director, ‘the first spectator’ (Barba, 2007, p. 110). A focus on audience participation extended to reiterative after-show feedback sessions with questions, suggestions, and constructive criticism welcomed and applied in further practice.

The labs/workshops and shows have informed each other in that I created performances in the workshops and ‘workshops’ in the performances. This meant the inclusion of an informal short show at the end of many workshops and directing strategies and structured improvisation that allowed a performative flow throughout the workshops, sometimes with invited observers. Conversely, I developed participatory ‘workshop’ aspects within the live performances as part of the methodology of experimental masque-theatre. The workshop-in-performances advocated actors as improvisers and the audience as potential participants in dance, song, and games, plus they elicited spectator suggestions for various creative, improvisatory challenges.

The PaR *Tempest Masque* performances varied in length and content, with only one performance effectively portraying the whole narrative arc of *The Tempest*. I applied the juxtaposing opposites inherent in the masque genre to expand the play’s traditional

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<sup>7</sup> The peacock was sacred to the goddess Juno and is referenced to her in *The Tempest*. As well as serving as a fun, skilful induction activity and opening the whole space to the audience, it connected dramaturgically to the audience’s placement of peacock feathers as an offering to the goddess later in the production (see p. 157).

structure with interspersed thematically structured improvisations conceived as antimasques. The text was reduced to the bare minimum sufficient to convey the narrative, allowing more time for audience participation, ludic activities, creative challenges, additional text, and an expanded musical and kinetic storm sequence. Creative challenges featured the early modern game of Crambo, recorded since 1606 as ‘a game in which one player gives a word or line of verse to which each of the others has to find a rhyme (Dictionary, 2024f).

The four ‘shows’ I presented iteratively build on each other, with each exploring different strategies for the chorus, choric content, and masque elements; there is no single, definitive production of *Tempest Masque*. However, the production at the Clifftown Theatre in April 2023 was the most substantial, working with the largest chorus and exploring the widest array of masque and choric content. This was the most complete presentation of Shakespeare's play with the narrative, characters and original text, though heavily edited to allow time for additional material.

## **Thesis Structure**

My thesis explores the overlapping manifestation of masque and theatre forms in *The Tempest*, the presence, function, and performative possibilities of ‘the rabble’ chorus, and productions and adaptations of *The Tempest* in modern and contemporary theatre that have been informed by early modern masque and theatre dramaturgy. I deliberately set aside the extensive history of interpretations and adaptations of *The Tempest* in music, dance and theatre, from 1613 to the early twentieth century as my research questions focus on the potential relevance of the original Renaissance masque context for contemporary direction, with a particular focus on the masque chorus and directing the choric elements of *The Tempest*. My emphasis lies on the imagined Jacobean spirit of the original production, its cultural and artistic contexts, particularly those surrounding Shakespeare, the King’s Men, and their collaborators, and on the creative possibilities this synchronic historical framework opens for

contemporary innovation. My methodology and practice are threaded throughout the thesis, with the emphasis on methodology in Chapter 1 and PaR in Chapter 4.

Chapter 1 formulates Jacobean approaches to staging *The Tempest* and potential working practices of the early modern ensemble, the King's Men and their probable transition of *The Tempest* from The Globe to Blackfriars, and the documented Whitehall Palace indoor performances in 1611 and 1613. I connect this understanding to the development of my overall methodology that underlies directing strategies and experimental performances in my Practice as Research. I analyse the influence of the magical pastoral and Jacobean masque genres on *The Tempest*, plus masque antecedents, before unpacking key aspects, such as the manifestations of 'chorus', the different types of 'antimasque', and the methodology of orchestration.

Chapter 2 lays the groundwork for approaching the second research question, which focuses on the staging of the rabble chorus, addressing pertinent choric examples based on the ancient Greek *kōmos* and comic chorus, early modern chorus, and other historically-based forms relevant to the potential of the rabble chorus. I relate the contrast in the 'classical' stage chorus and 'carnavalesque' mobile chorus to the Renaissance masque and *Tempest Masque*. I evaluate the masquers' function and appearance through a comparison of carnival to the mummers tradition.

In Chapter 3, I examine prominent directors' approaches to the 'puzzles' of *The Tempest*, such as the manifestation of the storm, depicting magical elements, and staging the betrothal masque. I relate my PaR to the shifting roles of the chorus and the theatre director through the lens of modern and contemporary productions of *The Tempest*. A focus on intercultural productions includes 'tradaptations (translation-adaptation) and a comparison of modern large-scale adaptations, notably *Caliban by the Yellow Sands*, *A Community Masque of the Art of the Theatre*.

Chapter 4 further outlines my two-tiered, complementary pathway of practical experiments based on approaching *The Tempest* as a masque and the resulting

manifestations of the *Tempest Masque* masque-theatre hybrid. This includes experiments involving the audience as ‘the rabble’, how to open the ‘house’ and how to integrate the stage and auditorium. I profile physical and poetic (mainly rhyming) challenges such as the early modern game of Crambo, chorus types, and actor training in structured improvisation, and proficiency in different theatre configurations.

In the conclusion, as well as presenting a brief overview of my research, I touch on my wider directorial vision for *Tempest Masque* and what the dramaturgy, forms, styles, and sensibility of contemporary masque theatre may be.

## Chapter 1: Historical and methodological background

### 1.1 *The Tempest* - first performances

The first recorded performance of *The Tempest* on ‘Hallowmas nyght’<sup>8</sup> (1 November), 1611 at Banqueting House in Whitehall Palace, is documented in the *Revels Account*<sup>9</sup>. The second documented performance was also at Banqueting House during Shrovetide, February 1613, commissioned as part of the marriage celebrations of Elizabeth and Frederick V of the Palatinate, also performed by The King’s Men<sup>10</sup>. I have been inspired by the possibilities of The King’s Men<sup>11</sup>, the theatre company that Shakespeare worked with as an actor and principal playwright during most of his

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<sup>8</sup> ‘Hallowmas night’, or All hallows Eve.

<sup>9</sup> The Revels Account for 1611 reads, ‘Was presented at Whitehall before the Kinges Maiestie a play called The Tempest’, referenced from Demaray, J. G. (1998) *Shakespeare and the Spectacles of Strangeness: The Tempest and the Transformation of Renaissance Theatrical Forms*. Duquesne University Press. The Revels Account is accepted evidence proving the known early modern performances of *The Tempest*. The account does not prove when the play was written, first staged publicly, or revised.

<sup>10</sup> A Chamber Account records an ‘Item paid to John Heminges...dated att Whitehall die Maij 1613, for presenting before Princes Highness the Lady Elizabeth and the Prince Pallatyne Elector...The Tempest’ (see Chambers, *William Shakespeare*, 2.343), referenced from *ibid*.

<sup>11</sup> The playing company formerly known as *The Lord Chamberlain’s Men*, and briefly as *Lord Hunsdon’s Men*.

career, ‘as a professional group...able to present different genres of dramas in different ways to different audiences under different staging conditions’ (Demaray, 1998, p. 9). The King’s Men performed in masques and plays at court; their knowledge and practice of both would have underpinned the two performances of *The Tempest* at Whitehall<sup>12</sup>. *The Tempest* belonged in the realm of the public theatres as well as the court; as Butler states, ‘*The Tempest* is and is not part of that courtly festive culture which it simultaneously elaborates and critiques’ (Butler, p. 151). To understand the likely original stagings of *The Tempest* and to inform my directing practice, I drew on research into early modern productions at the Globe and Blackfriars theatres, where the King’s Men probably performed *The Tempest*. I have investigated possible dramaturgical changes by the King’s Men in conjunction with the likely resources available at the Globe and Blackfriars performances and the performances at Banqueting House in 1611 and 1613. Sarah Dustagheer proposes that *The Tempest* premiered at the Globe Theatre before transferring to the Blackfriars Theatre: ‘Shakespeare transferred these spatial practices outside in...at the same time, he created a play with a performance duality suitable, in some respects, for the company’s outdoor venue. Overall, though, *The Tempest* was successful at The Blackfriars because it was an innovative development for that space, changing the imaginative landscape of the indoor playhouse in unexpected ways (Dustagheer, 2017, p. 117). It is conceivable that the ‘performance duality’ was applied from indoors to outdoors, *or* from outdoors to indoors. The stage directions from the only remaining version of the text, the 1623 first folio, prepared by King’s Men actors John Heminge and Henry Condell, may have been based on the Globe, Blackfriars, or Whitehall performances (or a combination), but they would have been variously accomplished in performance by the King’s Men according to the differing venues, occasions, company actors, and audiences.

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<sup>12</sup> It is well established that the King’s Men (sometimes known as the King’s Servants) performed in the masques *Love Restored* (1612), *The Irish Masque at Court* (1611-14), *Mercury Vindicated from the Alchemists at Court* (1615), *The Golden Age Restored* (1615), with primary evidence including Jonson’s introductions to these masques, listing the presenters as ‘By Gentlemen, the King’s Servants’ or ‘the King’s Servants’ Jonson, B. and Orgel, S. (1969b) *The complete masques. The Yale Ben Jonson*. New Haven: Yale University Press. They may have performed in masques by other masquewrights, just as they acted in plays by playwrights other than Shakespeare.

From the perspective of court representatives, public performances facilitated the development and improvement of plays before performing at court<sup>13</sup>. The performances of *The Tempest* at the grand hall at Banqueting House, Whitehall Palace<sup>14</sup> may have emulated or borrowed from the masque performances effecting the type of set and stage properties and amount of multimedia possibilities such as rapid scene changes, expanded use of lighting (quantity, quality, focus, colouring, positioning, combination with reflective surfaces), use of stage space (height, width, depth), specially constructed emblematic props (such as altars, chariots), tableaux (the appearance of the masquer's chorus within the specific scenography), and musical effects (with an expanded orchestra [numbers and types of instruments]). The masque-like production treatment could have included multifarious collaborators, such as the architect (designer) Inigo Jones, composers, choreographers, and amateur dancers (masquers). I ask what the masque production values were and how these developed between the 1611 premiere, the Globe-Blackfriars or Blackfriars-Globe transitional performances, and the 1613 performance. There is little surviving evidence or scholarly consensus regarding the differences between the two recorded Whitehall performances of *The Tempest*. However, I imagine them as being staged differently: the first (1611) as a play, the second (1613) as a masque-theatre production, more in keeping with other court masques of the period. For the 1611 court performance, I expect that the King's Men supplied their props, costumes, instruments, and musicians; though collaboration with court staff would have been necessary for aspects such as lighting, audience placement, and technical arrangements. I envisage that the staging was similar to Blackfriars, with the orchestra stage occupied by an audience and a thrust stage extended into the hall and the omission of the extended revels and participatory dancing with the audience.

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<sup>13</sup> Also, it would allow them to ascertain the suitability of the play before commissioning it for a royal palace performance. John G. Demaray notes that during the 1611–13 period, it was the practice of the Revels Office at St John's Gate, Clerkenwell – where the scenery, costumes and revels mechanics were accommodated – to take a hand in the rehearsal and “perfection” of court presentations so that they might be suitable for the king and the nobility’ Demaray, J. G. (1998) *Shakespeare and the Spectacles of Strangeness: The Tempest and the Transformation of Renaissance Theatrical Forms*. Duquesne University Press..

<sup>14</sup> Which was the main location for masque performances but required set and stage to be constructed for each performance.

It is plausible that the 1613 wedding celebration performance was more fully conceived as masque-theatre. A larger budget may have supported elaborate scenography, diverse instruments, specialised costumes and masks, stage machinery, and a more extensive technical and design team. This version may have incorporated antimasque choruses with guest performers, court musicians, and professional actors, and the betrothal masque dance in the orchestra stage, cleared to serve as the dancing space, emulating masque convention.

In the court masques, the professional actors were strictly segregated from the court masquers. The performance of the revels equivalent in *The Tempest* by actors would have gained poignancy at court, where the social division was more starkly recognised and accentuated in the clear allusions to the English court masque. 'The rabble' describes the fictional characters, the 'Spirits', but could also represent the ensemble of actors that Shakespeare worked with. While guest masquers and antimasquers are possible, it is likely that the King's Men played all the parts, doubling up as main characters along with the rabble masque and antimasque choruses. However, it is possible that the actors who played 'the rabble' were a chorus throughout, separate from the actors playing the main characters. They could have been visible onstage throughout the performance or not. The core ensemble of the King's Men, with fluctuating numbers of additional actors, encourages the possibility of a separate rabble-spirit chorus composed of specialists in a rapidly evolving physicality of expressive dance, mask and mime, developing alongside the needs of the new Jacobean masque form.

## 1.2 The masque antecedents and early development

As Stephen Orgel points out, ‘historically, indeed, the relevance of drama to the masque appears only at the very end of a long tradition and is not until the time of James I that court entertainment began regularly to be written by playwrights’ (Jonson and Orgel, 1969b, p. 1). In early 17<sup>th</sup>-century England, the masque manifested in different forms as an aristocratic activity that was most highly developed in performances for and by the exclusive society of the court, along with professional actors and musicians. Sydney Anglo corroborates, ‘Entertainments at the early Tudor court contained, in embryonic form, the elements of the full-fledged Stuart masque’ (Anglo, 1968, p. 3). ‘Formation’ is a keyword here with congruent meanings as the formative genesis and constituents of the overall configuration. In other words, the historical emergence of cultural forms was crystallised in the Jacobean masque structure and contents. In the aristocracy of the 15<sup>th</sup>-century Italian states, another ‘embryonic form’ included *Il Festa del Paradiso* (*The Feast of Paradise*), staged in honour of the marriage of Isabella of Aragon and Gian Galeazzo Sforza on 13 January 1490, designed by Leonardo Da Vinci.



Figure 2 - Imaginative reconstruction of the Masque of the Planets, the climax or main masque of *Il Festa del Paradiso*. Source: [Istituto Comprensivo Bernacchia](https://comprensivobernacchia.edu.it/site/portfolio/la-festa-del-paradiso-di-leonardo-rivisitazione-e-adattamento/)<sup>15</sup>

<sup>15</sup> <https://comprensivobernacchia.edu.it/site/portfolio/la-festa-del-paradiso-di-leonardo-rivisitazione-e-adattamento/> accessed 11/03/25

According to Meg Twycross ‘The English court adopted masking entertainments from its aristocratic European neighbours as well as adapting home-grown popular customs. Some ‘folk’ customs may equally have percolated downwards through the social scale’ (Twycross and Carpenter, 2017, p. 15). In medieval/early renaissance mumming<sup>16</sup>, the masked and wholly disguised (usually young male) mummers went from house to house, at night, within their community; they challenged the householders to a non-dramatic game, accompanied by music and sometimes by dance or a simple, silent, dramatic allegory. In English mumming, this game was usually ‘mumchance’- a dice game and a game of luck played in silence, hence the name ‘mum-chance’. Twycross and Carpenter explain that an account of a wedding at the time ‘describes disguisers who enter in masks, dance with the women, but also bring out money for mumchance’ (Twycross and Carpenter, 2017, p. 182). I interpret the masked silence as bringing an enigmatic quality to the encounter, and the element of luck is coequal to the Renaissance emblematic personification of ‘Fortune’, yielding a metaphysical aspect.

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<sup>16</sup> OED etymology reveals the signification of ‘mum’ as ‘Dutch mommen to speak indistinctly, to chew, German mummen to mumble, Middle Dutch mommen, mummen to go about in a mask or disguise (Dutch mommen), Middle Low Germanmummen, mommen to wear a disguise, to go about in carnival mask, German mummen to disguise oneself, French mommer ‘to play dice in a mask’, Italian mommeare to play the fool, to joke, to go about in a mask post-classical Latin mummare to act as a mummer. Dictionary, O. E. (2024i) ‘Oxford English Dictionary’, mum, v., Etymology: Oxford University Press.



Figure 3 - Mummers play mumchance with householders, with musical accompaniment Crispijn van de Passe *Februarius* [late 1580s]. Amsterdam: Rijksmuseum. Reproduced with permission.

Twycross elaborates on the seasonal, informal house-visits:

‘The host holds an open house. He provides shelter, warmth, and refreshment, and in return is rewarded with "luck." The visitors provide entertainment, a diversion. But this is something more than an ordinary visit: like a game, it throws down a challenge. The host must behave like a host, but his hospitality is tested to its limits by the nature of his guests. Instead of being well-known friends and neighbours, they have gone out of their way to make themselves anonymous’ (Twycross, 1988, p. 336). Herbert Halpert confirms that ‘most of the references to popular mumming in fourteenth to seventeenth-century Britain appear to involve the informal house visit. Modern survivals of this type of medieval mumming can be seen in the rural communities Halpert describes in Newfoundland, in Scottish Hallowe’*en* guising, and even in the modern North American ‘trick or treat’ (Halpert and Storey, 1969)<sup>17</sup>.

<sup>17</sup> ‘Herbert Halpert creates a useful typology of mumming, categorising the activities which have at various times and places been given the label into two main pairs.<sup>7</sup> One pair concerns ‘indoor’ activities: (1) the informal visit and (2) the visit with formal performance (e.g. the ‘mumming play’). The other pair concerns ‘outdoor’ activities, which may or may not be linked to the indoor practices: (3) informal outdoor behaviour (e.g. general carnival activity, or moving between indoor visits in a casual way) and (4) formal outdoor movement (e.g. costumed parades such as the Furry Dance or the Philadelphia Mummers). In the terms of this classification, most of the references to popular mumming in fourteenth’ to seventeenth-century Britain appear

Twycross and Carpenter explain how the ‘disguisings’ bridged the gap between the folk tradition of the mummers and the grand entry of masked dancers (maskers or masquers) in the early modern masks or masques, mainly through dancing, as court entertainment (Twycross and Carpenter, 2017). The contemporary meaning of ‘disguising’ means to change one’s appearance to conceal one’s identity. ‘But although the term was sometimes used in this way in the Middle Ages, its primary sense seems to have been ‘dressing in a strange guise (fashion)’, and by extension ‘extravagant, showy, elaborate’ (Twycross and Carpenter, 2002, p. 129). It involved a chorus of disguised ‘strangers’ either masked and/or wearing a costume disguise as a ‘mask’. Gift-giving indicates the social class of those practising the disguisings, as do opulent clothes; ‘the obligation to be gorgeous in dressing the disguisings makes naturalism an irrelevance. A mask of shepherds is dressed in ‘fynne Clothe of gold and fyn Crymosyn Satten’; hermits in russet satin, black velvet and beards of damask silver; wild men in ‘grene Sylke flosshed’ (Twycross and Carpenter, 2017, p. 132)<sup>18</sup>.

In the masque ‘revels’, the mummer’s principle of strange, wholly disguised visitors and the richly costumed dance of the disguisings is transferred to social events and special occasions such as that recounted by Sidney Anglo, ‘Cornish’s<sup>19</sup> show with its spectacular combination of music, scenic display on mobile stages, speeches in the form of a dramatic argument, mock combat or siege, and final resolution in a well-regulated dance’ (Anglo, 1968, p. 10). Anglo continues to describe the English court imported masked dances with the audience ‘after the maner of Italie’ during Epiphany 1512 as a ‘twofold innovation. In the first place it witnessed dancing of the disguised persons in the company of undisguised ladies from the audience; secondly, this

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to involve the informal house visit. Modern survivals of this type of medieval mumming can be seen in the rural communities Halpert describes in Newfoundland, in Scottish Hallowe’en guising, and even in the modern North American ‘trick or treat’.

<sup>18</sup> Twycross is citing George Cavendish’s *The Life and Death of Cardinal Wolsey* edited R.S. Sylvester EETS 243 (1959) 25; Hall Union 568, 517.

<sup>19</sup> ‘William Cornish, Master of the Children of the Chapel Royal from November 1509 till his death late in 1523, is the most considerable figure in the history of Early Tudor court revels. Poet, pageanteer, playwright, actor, singer, and composer’ Anglo, S. (1959) ‘William Cornish in a Play, Pageants, Prison, and Politics’, *The Review of English Studies*, 10(40), pp. 347-360.

dancing was accompanied by informal talk, or communing, between the two parties' (Anglo, 1968, p. 5). This couple's social dancing, imported (mainly) from Venice, became known as 'the revels' and in the Jacobean masques was the penultimate part before the final messages of the epilogue. It was a 'useful bridge between the more specialised dancing of the maskers and the general ball with which court festivals customarily ended' (Anglo, 1968, p. 8).

The Medici ruling in Tuscany in the 16th century began a strategy where the indoor theatre spectaculars were often transferred to the streets as *trionfi* (triumphs) to demonstrate the pomp and power of the state to the general populace. As Canguilhem explains,

'Carnival songs (*o canti carnascialeschi*) during Cosimo Medici's reign were transformed into courtly masquerade (*mascherate*) and the processional carts into triumphs (*trionfi*)...meanwhile, the *mascherata* transferred into public space what had formerly been represented in the private sphere of the court (Canguilhem, 2010, p. 470). The Jacobean masque reversed the 16th-century Tuscan spatial and political expansion onto the streets of Florence in the *mascherate-trionfos*. This followed the transition from outdoors to indoors in the disguisings and the masks of moveable emblematic devices on floats or cars (such as the plough and the boat) (Anglo, 1968), traditionally used as outdoor, processional triumphs and pageants, 'which in Stuart masques would metamorphose into the "set"' (Bishop, 2006, pp. 214, 215). This transition from outside to inside marked the 16th-century English masques as single-location performances and established the situated audience.

Anglo continues to bridge the gap between the introduction of the *Maschera* to the English court in 1512 and the Jacobean masque, 'the future (and the future was a very long way off) lay, in fact, with the traditional English forms such as the *débat* and disguising, enriched not by the *maschera* but by other Continental forms' (Anglo, 1968, p. 8). He emphasises the *débat* or dramatic argument as forming the basis of the antemasque development (coming before the main masque) as the competitive presentation of a thematic argument. The form was imbricated as part of the

developing 16th-century mix with ‘mock combats long since introduced into all forms of European public and courtly spectacle, such as civic pageantry, entremets or intermezzi’, sublimated as ‘combats themselves were fought to music and took the form of a well-ordered dance’ (Anglo, 1968, p. 16). Martial formations were filtered into more poetic modes, as ‘the tournament itself became increasingly allegorical’ (Anglo, 1968, p. 12).

An example of poetic battle challenges is found in Ben Jonson’s masque *A Challenge at Tilt* (1613-14) in which two Cupids ‘strive’ (the antemasque)<sup>20</sup>, their knights combat in the joust or ‘tilt’ (the antimasques), and Hymen appearing as the deity signals the beginning of the harmonic resolve (masque)<sup>21</sup>.

As dramaturgy of the masque, the physical *agon*<sup>22</sup> can be traced in diverse ways from combat in medieval/Tudor chivalrous traditions, sublimated into various artistic forms. I have found resonance in such modern poetic duels and challenges in Brazilian traditions outlined by Matthias Rohrig Assunção in his publications<sup>23</sup> in

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<sup>20</sup> ‘1st Cupid. I serve the man, and the nobler creature. 2nd Cupid. But I the woman, and the purer, and therefore the worthier’ Jonson, B. and Orgel, S. (1969b) *The complete masques*. The Yale Ben Jonson. New Haven: Yale University Press. This was a common metaphor: to demonstrate the ancient ‘battle’ between men and woman, exemplified by Mars and Venus, in dance and mock-battles. ‘The second Cupid came now the first, with his ten knights, attired in the bride’s colors, and lighting from his chariot’. Jonson, B. and Orgel, S. (1969) *The complete masques*. The Yale Ben Jonson. New Haven: Yale University Press.

<sup>21</sup> The following night in the second part of *A Challenge at Tilt* the antimasque was embodied by ‘champions’ fighting on foot (‘barriers’).

<sup>22</sup> In ancient Greek: ‘ἀγών gathering or assembly, especially for the public games, contest for a prize at the games, any contest or struggle, battle, action at law, mental struggle, anxiety, in Hellenistic Greek also speech delivered in court or before an assembly, in Byzantine Greek also (in rhetoric) main argument of a speech < ἄγειν to lead, bring with one’ Dictionary, O. E. (2025a) ‘Oxford English Dictionary’, *agon*, n., Etymology: Oxford University Press.

<sup>23</sup> Such as *Stanzas and Sticks: Poetic and Physical Challenges in the Afro-Brazilian Culture of the Parai’ba Valley, Rio de Janeiro* (Assunção, 2014).

which stick fighting and verbal jousting are often intricately related. ‘In jongos<sup>24</sup> and calangos<sup>25</sup>, as well as in folias<sup>26</sup>, verbal challenges take the form of rhymes’<sup>27</sup>. I found a sustainable poetic combat analogue in the Brazilian practice of capoeira as forming a frame for the structured improvisation of the agon. In the labs, I set up physical challenges with surrounding choric musical support, inspired by capoeira, which, like many challenge traditions, has transformed from potentially deadly challenges into artistic and poetic competitiveness.



Figure 4 - Capoeira, ‘Poetic and Physical Challenges’ symposium, East 15 Southend, 2024. Photo by Frankie Kelleher. Reproduced with permission.

<sup>24</sup> ‘Jongo refers to a rhythm, a type of lyric and a dance whose origins are located in West Central Africa’ Stanzas and Sticks: Poetic and Physical Challenges in the Afro-Brazilian Culture of the Paraíba Valley, Rio de Janeiro (Assunção, 2014).

<sup>25</sup> ‘Calango stands for a sung duel accompanied by music and a couples dance’. Stanzas and Sticks (Assunção, 2014).

<sup>26</sup> ‘Folia de reis (Kings’ Folly)’ is a theatrical performance, or ‘folly’, inspired by medieval Iberian mystery plays about the three wise men or ‘kings’ who visited the newborn Jesus’ Stanzas and Sticks (Assunção, 2014).

<sup>27</sup> ‘Physical challenges were present in all three, but were also at the core of jogo do pau (stick play) and the fighting that erupted at social gatherings’ Stanzas and Sticks (Assunção, 2014).



Figure 5 - Dramatic physical challenge with peripheral musicians.

Lab, East 15, Southend, 2022. Photo by Mark Turner

### 1.3 Masque constituents

Anne Daye proposes six broad categories of Renaissance masque prevalent in Jacobean England: the march, the professional masque, the noble masque, the masque with antemasque, the running masque and the masque to present a banquet (Daye, 1996, p. 8). She states that the dominant Jacobean masque form, the masque with antemasque is a combination of the noble masque and the professional masque<sup>28</sup>.

Martin Butler (Butler, 2019) and James Knowles (Richards and Knowles, 1999) suggest that the aristocratic masques had a greater influence on *The Tempest* than the

<sup>28</sup> Daye states the few texts survive of the professional masque category because they did not feature the noble masquers Daye, A. (1996) 'Youthful Revels, Masks, and Courtly Sights: An introductory study of the revels within the Stuart Masque', *Historical Dance*, 3(4), pp. 5-22.

court masques and John Demaray advocates that Shakespeare in *The Tempest* ‘emphasised reformist open symbolism rather than the classical iconography of Ben Jonson’ (Demaray, 1998, p. 8). The masque with antemasque, as developed by Ben Jonson holds the most evidence of generic development through the masque texts and surviving supporting evidence, especially Inigo Jones’ designs and serve as my ongoing main reference point in comparing Shakespeare’s adoption of the masque genre in *The Tempest*, and the first performances at court. The tacit support for the policies stemming from the elite ‘community’ of the court expressed in performances on special occasions marks *The Tempest* as sitting alongside Jonson’s masque inventions, with both balancing explicit support for, and implicit critiques of, hegemonic power. The Jacobean masquewrights and playwrights were balancing the viewpoints and the interests of multiple patrons within one masque or play, as, for example, in *The Memorable Masque* (outlined in Chapter 2) produced in the same wedding festival series as *The Tempest* in 1613<sup>29</sup>. Jonsons’ court masques featured antimasques, where classical order is symbolically reversed, bringing an ‘outside’, worldly, subversive energy into the performance space. In *Tempest Masque* iterations, this generally meant interruptions to the classical script for carnivalesque improvisation with the audience. The principal masque texts I reference are those written by Ben Jonson and performed at court between 1609 and 1613, a period that both precedes and spans the two recorded early modern performances of *The Tempest*. These masques provide crucial dramaturgical and spatial parallels through which I contextualise Shakespeare’s engagement with the masque genre.

While Jacobean masques do not follow a narrative arc in the way early modern plays do, structure is the foundational dramaturgy of the masque genre, allowing for a diversity of content and performance styles, while also highlighting the innovative deviations made by playwrights such as William Shakespeare, Ben Jonson, George

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<sup>29</sup> ‘Chapman’s masque was performed before various and competing constituents—court factions divided in their loyalties and in their opinions about Jacobean foreign policy, and the London crowds made up of various interest groups—and Chapman was keenly aware of the need to balance the masque’s appeal’ Hollis, G. (2015a) *The Absence of America*.

Chapman, and Thomas Middleton<sup>30</sup>. By the time of the first recorded performance of *The Tempest* in 1611, the Jonsonian court masque had evolved into a recognised and repeatable form, albeit one that allowed for creative divergences.

### 1.3.1 The Jacobean court masque

The basic structure and descriptive components of the Jacobean court masque, as principally shaped by Jonson, can be outlined as follows:

- The antemasque: ‘before the masque’ (see p. 33); presents the dramatic ‘argument’ or theme of the masque.
- The antimasques: one or more confrontational or symbolic episodes embedded within the antemasque, often chaotic or subversive in tone.
- The main masque: marked by a sudden ‘transformation’ of the stage, followed by the entrance of the masquers and their dances, accompanied by the appearance of singing or speaking deities.
- The revels: participatory dances between the masquers and the audience, signifying a return to order and harmony.
- The epilogue: a concluding statement or tableau that often reinforces the masque’s central theme.

‘The Going out’ is a stage direction located before the epilogue in Jonson’s masques *Lovers Made Men* (1617) and *Love Freed from Ignorance and Folly* (1611)<sup>31</sup> and after the epilogue in *Loves Triumph Through Callipolis* (1631), specified as ‘they dance

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<sup>30</sup> Jonson is reported to have said ‘Next myself, only [John] Fletcher and [George] Chapman can write a masque’ Drummond, W. (1908) *Conversations with William Drummond of Hawthornden*. Other playwrights who wrote masques include Thomas Campion, William Davenant, Francis Beaumont, Thomas Dekker, James Shirley, Thomas Heywood, and later, John Milton.

<sup>31</sup> This instance in *Love Freed* appears to leave ‘one of the priests’, probably the chorus leader, alone on stage to continue the epilogue. His lines speak of rest for the Graces and the chorus of priests and offer reverence to ‘the sun throned in the west’, a clear allusion to King James.

their going out'<sup>32</sup> or simply 'the going out'. 'The Going out' suggests a processional exit on a par with the chorus exodus in ancient Greek theatre.

The masque dialectic was clearly established in *The Masque of Queens* (1609), in which Jonson chose 'the argument to be a celebration of honorable and true fame bred out of virtue' (Jonson and Orgel, 1969b). He followed Queen Anne's instructions 'to think on some dance or show that might precede hers and have the place of a foil or false masque' (Jonson and Orgel, 1969b) introducing dissonance that foregrounded the harmony to come. Jonson invented a 'a spectacle of strangeness' which was an antemasque of hags featuring an antimasque 'magical dance full of preposterous change and gesticulation'. This was swiftly replaced by 'the twelve masquers [the historical queens] sitting upon a throne triumphal erected in form of a pyramid' from where descends 'Perseus...expressing heroic and masculine virtue'(Jonson and Orgel, 1969b).

Jonson's *Love Freed from Ignorance and Folly*, performed on the 3rd of February 1611 at Whitehall Palace, over half a year before *The Tempest*'s first recorded court performance at Hallowmas, shares structural features with *The Masque of Queens*. Both *Love Freed* and *Queens* employ an antimasque of twelve negative or subversive characters that mirror the twelve masquers embodying idealised, positive virtues. In *Queens*, the disruptive antimasque is performed by the same twelve characters featured in the antemasque (the hags). In *Love Freed*, the invading antimasque ('The Follies dance, which were twelve she-fools') is clearly separate from the antemasque (Love and the Sphinx<sup>33</sup>), demonstrating a refinement in Jonson's masque dramaturgy between 1609-1611 from the dialectic juxtaposition of the infernal with the celestial in

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<sup>32</sup> While 'the going out' is not mentioned in Jonson's other masques other than these three, this does not imply that it was absent. Jonson's stage directions became increasingly sparse throughout his tenure as principal court masquwright (1604-1634). My conclusion is that as the novelty of masque conventions diminished and audiences, as well as readers of the printed texts, became more familiar with their structures and expectations, Jonson found less need to articulate the stage mechanics through detailed directions/descriptions. Instead, he concentrated his creative efforts toward refining the dramaturgy of the antemasque and elaborating the overarching 'device'.

<sup>33</sup> In *Love Freed*, the virtuous archetype of 'Love' appears at the beginning as the bound prisoner of the Sphinx, a mythological hybrid.

*Queens*. By acknowledging the tripartite framework of the antemasques containing antimasques followed by the main masque, a more complex dramaturgical progression emerges, apparent in this early period of masques. Subsequently, the political symbolism and stage devices became more subtle and nuanced, ‘as the form takes on more consistency in the years after 1609, the stage and its devices appear less and less as separate phenomena, and more as integral parts of a unified whole’ (Orgel, 1968, p. 125)

Jonson describes the ‘spectacle of strangeness’ in *Queens* as ‘not unaptly sorting with the current and whole fall of the device’ (The Masque of Queens, 1609) (Jonson and Orgel, 1969b). The term ‘device’ in this context refers to the overarching artistic conception or thematic fable of the masque. Jonson’s use of the expression ‘device’<sup>34</sup> (frequently used in his post-performance masque texts printed in his ‘Workes’ folios), refers to choreography: ‘here they danced forth a most neat and curious measure, full of subtlety and device’ (*Hymenei*, 1606) (Jonson and Orgel, 1969b)), scenic and dramatic design/direction: ‘The device and act of the scene, Master Inigo Jones his’ (*The Haddington Masque*, 1608) (Jonson and Orgel, 1969b)), and costume and stage design: ‘the device of their attire was Master Jones his, with the invention and architecture of the whole scene and machine’ (introduction to *Queens*, 1609)(Jonson and Orgel, 1969b).

### *Antemasque*

Following Thomas Middleton’s precedent, I adopt the term *antemasque* in its meaning of ‘before the masque’—to describe the first section of the performance, which contains one or more antimasques. Caroline Baird supports this usage, noting that

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<sup>34</sup> The *Oxford English Dictionary* reveals several early seventeenth-century definitions of ‘device’, including: ‘the action of devising, contriving, or planning; the faculty of devising, inventive faculty; invention, ingenuity’ Dictionary, O. E. (2025b) ‘Oxford English Dictionary’, *device*, *n.*, *sense 1.a*: Oxford University Press.

‘Middleton responds to the popularity of the device but resolutely uses the spelling ‘antemasque’ (Baird, 2015, p. 68).

The masque form and masque-theatre hybrids developed, multiplied and diversified the basic antemasque-masque dichotomy. Sometimes a switch featured antimasquers in the main masque and gods in the antemasques. In *Christmas, his Masque* (1616) the masquers entry dance is continually delayed by Venus, the goddess of love, who is a ‘deaf tirewoman’ (Jonson and Orgel, 1969b, p. 236) and a ‘fishmonger’s daughter’ (Jonson and Orgel, 1969b) and ‘dwells in Pudding-Lane’ (Jonson and Orgel, 1969a, p. 237) and whose first husband and the father of Cupid was a London blacksmith. Instead of the deities and masquers being delayed by low-status characters, the low-status professional maskers are prevented from presenting their finale song and dance (the low-budget equivalent of the main masque, resembling the antecedent popular mumming tradition) by the goddess Venus, who chats incessantly with Christmas, converses with the audience and jokes with the king. In the 1617 masque *Pleasure Reconciled to Virtue*, Ben Jonson develops the ancient Greek god Comus<sup>35</sup> as simultaneously celebrating and criticising the degradation, fecundity, earthly pleasures, and the lower parts of the body.

Daye notes that on close inspection of the masque texts ‘even the least human roles were anthropomorphic’ (Daye, A. 2015, p. 16) In reading Ben Jonson’s it can be discerned that the antemasques, while stylised and non-dramatic in the sense of lacking depth of character development and unfolding plot, nevertheless were composed of human-based characters (even if abstracted and bizarre) in dialogue with each other and the audience, whereas the antimasques were visual and musical.<sup>36</sup>

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<sup>35</sup> Comus was the son and cupbearer to Dionysus. In speaking of the komast's dedications to Dionysus, Cornelia Isler-Kerenyi gives a reminder that ‘the Dionysiac dance is, then, executed in the presence of young citizens of the polis (politai): it is by no means a casual scene of euphoric merry-makers, but something performed ritually.’ (Csapo and Miller, 2007).

<sup>36</sup> For example: the dancing ‘cupids’ in *The Haddington Masque* (1608), the ‘threadbare alchemists’ in *Mercury Vindicated from the Alchemists at Court* (1615), the ‘she-monster delivered of six burratines that dance with six pantaloons’ and the ‘phantasms’ in *The Vision of Delight* (1618) Jonson, B. and Orgel, S. (1969b) *The complete masques*. The Yale Ben Jonson. New Haven: Yale University Press.

Sometimes antemasque characters are taught a lesson and/or dismissed from the stage by the antimasque episodes, for example, in *Time Vindicated to Himself and to His Honors* (1623) ‘The Curious’ chorus group is chased off the stage by the second antimasque of ‘Tumblers and jugglers, (brought in by the cat and fiddle, who make sport with the Curious and drive them away)’ (Jonson and Orgel, 1969b). In *The Tempest*, the rabble are regularly sent by Prospero to punish Caliban, ‘For every trifle are they set upon me’ (2.2. 8) (Shakespeare, 2021), and they can accompany Ariel as the Harpy who punishes the ‘three men of sin’, and as revenging dogs castigating Caliban, Trinculo and Stephano for their murder plot against Prospero.

### *Antimasque*

In 1612, Francis Bacon reported that the antimasques ‘have been commonly of fools, satyrs, baboons, wild men, antics, beasts, spirites, witches, Ethiopes, pigmies, turquets, rustics, Cupids, statua’s moving, and the like’ (Bacon and Vickers, 2002, p. 416). Drawing on the masques of the court and aristocratic houses, Anne Daye proposes the following broad categories, with a selection of examples:

‘Emblematic roles: the personification of human vice or weakness (Curiosity, Rumour);

the representation of abstractions (Christmas Days).

2. Inanimate objects: Minced Pie, New Year’s Gift as Christmas Symbols, Maypole,

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<sup>37</sup> For example: the dancing ‘cupids’ in *The Haddington Masque* (1608), the ‘threadbare alchemists’ in *Mercury Vindicated from the Alchemists at Court* (1615), the ‘she-monster delivered of six burratines that dance with six pantaloons’ and the ‘phantasms’ in *The Vision of Delight* (1618) Jonson, B. and Orgel, S. (1969b) *The complete masques. The Yale Ben Jonson*. New Haven: Yale University Press.

Windmill, Cask and Bottles.

3. Forces of Nature: winds, complete storms, the four corners of the world.
4. Animals: baboons, goats, birds.
5. Semi-human types: mythological creatures, such as nymphs and satyrs; fantasy characters, such as the Volatees (the inhabitants of the moon, half man half bird).
6. Human types: the largest category of at least fifty different sorts, with very little repetition. A few favourites can be detected, appearing up to three times: country people, seamen (sailors, skippers, mariners); drunkards' (Daye. A. 2005, p.15).

Keith Whitlock describes the Renaissance antimasques as 'dramatic fulcrums' (Whitlock, 1999, p58), connecting them with the dramaturgical expression, 'hinge'<sup>38</sup>, found in masques, suggesting their pivotal role in supporting the drama. In *The Tempest*, the 'classical' banquet is transformed into the Harpy<sup>39</sup> (masque-antimasque sequence), who punishes the 'three men of sin', which establishes Prospero's power over them and prompts Alonso's redemption. Although the Harpy text is assigned to Ariel, it can be portrayed by Ariel as the chorus leader with the rabble chorus, like in the other masque-like episodes that I directed in *Tempest Masque*. The banquet-harpy episode, would have resonated with a court audience on two levels: firstly, the rabble present delicious food to the tired and hungry royal entourage and encourage them with 'such shapes, such gesture, and such sound, expressing— Although they want the use of tongue—a kind Of excellent dumb discourse (3. 3. 46-49) (Shakespeare, 2021). Anne Daye references the Renaissance tradition of the 'masque to present a banquet... a known phenomenon in early modern England [where] the audience participation was to consume the food, rather than to dance' (Daye, 1996, p. 8)<sup>40</sup>. The

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<sup>38</sup> 'Upon this hinge the whole invention moved' (*Chloridia*, Jonson, 1630) .

<sup>39</sup> The Harpy, in ancient Greek myth is a grotesque monster, a chimaera, part woman and part bird, connected with storms and terrible revenge, often punishing wrongdoers by snatching food from them.

<sup>40</sup> And secondly, the post-show audience activity of the 'ante-suppers'<sup>40</sup> reported<sup>40</sup> by Orazio Busino, Italian ambassador Orazio Busino who was a crucial witness for early Stuart court culture. His description of Ben Jonson's *The Vision of Delight* (1617) is his most detailed masque description.

second level was the correlation of the ‘solemn and strange music’ of the banquet to the indoor playhouse musical preludes. Both could have lulled the audience, and both are ruptured by thunder and lightning. The stage directions read as ‘Thunder and lightning. Enter Ariel, like a Harpy, claps his wings upon the table, and with a quaint device the banquet vanishes’ (Act 3. Sc. 3)(Shakespeare, 2021). ‘Device’ meaning clever stagecraft, rather than a more abstract or musical concept, is closer to the common contemporary understanding of ‘device’. It is a device to create stage ‘magic’ and magic within the fiction of the play. The early modern companies would probably have placed the ‘quaint device’ above the trapdoor, as imagined and designed by Walter Hodges.



Figure 6 - Drawing by Walter Hodges



Figure 7 - Drawing by Walter Hodges,  
from his book *Enter the Whole Army* (Hodges, 2004, p. 137). Reproduced with permission.

However, it could be a ‘device’ without any props or mechanical contrivance, rather technical stagecraft in the sense of something devised or framed by art or inventive power. In *Tempest Masque* iterations, the Banquet-Harpy sequence was achieved through variations on choric physical theatre.



• Double-click on the image to access the video link

Figure 8 - Banquet-Harpy sequence, following the text (slightly truncated). *Tempest Masque*, Clifftown Theatre, Southend, April 2023.

Filmed by Blue De Luca. Reproduced by permission.

In the texts of Jonson's masques, and in other masques, can be found various types of antimasques outlined below:

### *Antique masque*

I understand antique masques as suggesting ancient, folkloric or ritualesque dances and songs, or ancient comic bards and traditions, like the Morris dance<sup>41</sup>). This interpretation developed from Jonson's mention of Morris dancing in *The Entertainment of the Queen and Prince Henry at Althorp; or The Satyr* (1603): 'We are the huisher to a morris... a kind of masque, whereof good store is In the country hereabout'. Of course, the early modern dances and folkloric traditions are 'antique' to a contemporary audience.

### *Antic masque*

Beginning as light bearers for the courtly masque performers, the (usually) young torchbearers<sup>42</sup> gradually developed to feature as antimasque/antic masque choreographed group fire dances. in *The Haddington Masque* (1608), a 'most anticky attyrd' boy's group 'fell into a subtle capricious dance to as odd a music, each of them

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<sup>41</sup> Possibly derived from the 'Moresca' which by Jacobean times was a defined social dance in England, but its origins are elusive. It is probably derived from the Moorish culture of Iberia, but also, the moresca is a literary-musical form that appeared in 16th-century Naples as an offshoot of a genre related to secular songs in the Neapolitan dialect. Its association with the English Morris dance and mummers plays suggests the martial aspect; also the sword-dance and the King's game.

<sup>42</sup> The masque technical 'chorus' was comprised of the generally unnamed and unvoiced personages involved in the Renaissance masque performances, who had prescribed roles such as the painters, the set builders, the stewards, the candle-trimmers, the costume makers, etc. Perhaps, the epitome of the non-verbal, lower-status, popular chorus are the torchbearers. Beginning as light bearers for the courtly masque performers, the (usually) young torchbearers gradually developed to feature as antimasque choreographed group fire dances.

bearing two torches, and nodding with their antic faces, with other variety of ridiculous gesture, which gave much occasion of mirth and delight to the spectators' (Jonson and Orgel, 1969b, p. 112).



Figure 9 - Torchbearers:

A Fiery Spirit, for The Lord's Masque (Thomas Campion, 1613).

An Indian, for The Memorable Masque (George Chapman, 1613).

By Inigo Jones. Chatsworth collection. Reproduced with permission.

*Mock masque*

The practice of ‘mock masque’ is referenced in the opening procession description of *The Memorable Masque* (1613) written by George Chapman as a ‘mock-Maske Page of Baboons, attir'd like fantastical Trauailers, in Neapolitane sutes, and great ruffes, all horst with Asses’. This satirical masking seemed to represent the British speculators in Virginia, obsessed with money and riches at all costs<sup>43</sup>. According to the Folger catalogue, the annotation on the title page of *Christmas His Masque* is ‘mock-maske The Christmas shewe before the kinge 1615’. The ‘mock masque’ resembles the ‘mocks and mows’ (3.3) (Shakespeare, 2021) of ‘the rabble’ in the banquet antimasque of *The Tempest*. My use of bouffon<sup>44</sup> was also motivated by the ‘mock-masks’, with provocation of the audience through outrageous, unexpected humour also inspired by the medieval folk custom of *Charivari*<sup>45</sup> a derisive corrective in which a mock parade was staged through a community, accompanied by a discordant serenade with beating on pots and pans, etc.

### *Main masque*

The macro-microcosmic ideal underscores the main masques and has affinities with ancient Greek (Platonic) principles towards synthesis. The main masque equivalent in *The Tempest* is the betrothal masque in Act 4. Clifford Davidson observes that the masquers in *The Tempest* participate in ‘a pattern in which the movement of bodies on earth will echo the movement of the heavenly bodies participating in the cosmic dance’ (Davidson, 1976, p. 16). The divine blessing creates wonder in the audience of the young couple:

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<sup>43</sup> See Gavin Hollis, Hollis, G. (2015b) *The Absence of America: The London Stage, 1576-1642*. Oxford University Press.

<sup>44</sup> See chapter 2.

<sup>45</sup> Natalie Zemon Davis has written extensively on Charivari and the related culture of Youth and Misrule (Davis, N. Z. (1971) *The Reasons of Misrule: Youth Groups and Charivaris in Sixteenth-century France*. Corpus Christ College. Parades were of three types: In the first, a wrongdoer or wrongdoers would be paraded by force through a community, subject to the derision and perhaps violence of the crowd, the second was an impersonator of the wrongdoer was carried through the streets often with mocking ribald verses; the third and most common form employed an effigy of the wrongdoer, abused and often burnt at the end of the proceedings.

‘This is a most majestic vision, and / Harmonious charmingly’.—Ferdinand (4.1.131–2). To mark the transition from antemsque to main masque, Jonson’s masque texts suggest a rapid transmogrification of the stage achieved through ‘loud music’, the exit of the antimasquers/antemasquers, the ‘discovery’/tableau/entrance of the masquers, and innovative stage technology<sup>46</sup>.

In the Clifftown Theatre production of *Tempest Masque*, I wanted to use design towards synthesising the multivalent conceptual viewpoints and multi-symbolic imagery of *The Tempest* and the betrothal masque. I employed design technology to this end principally by projecting an original mandala design onto the stage floor as part of the orchestration of the various multimedia elements, actors, and the playing space. This emulation of the Renaissance masque’s ‘new media’ and the innovative scenography of Inigo Jones was based on a ‘bird’s eye’ cartography of the stage space that I had been developing for directing the chorus for in the round and other stage configurations. The circular geometry of the stage mandala formed the basis of the performing space in which the choreography of the main masque took place. The

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<sup>46</sup> Along with lighting effects, marked musical changes (‘loud music’), and the appearance of the masquers, the transformation of the scenic stage was accomplished with stage technology such as the *Machina Versatilis*: an adaptation of the *Periaktoi* (*scena versatilis*) usually used for wing changes. The use of the *periaktoi* was popular during the Renaissance because it had a precedent in the classical world. The Roman architect, Vitruvius, had described the three-sided units that could be revolved to present three differently decorated faces. There were some disadvantages to its use: this stage did not provide for side entrances between the *periaktoi*, a raked stage would have resulted in a gap between the stage floor and the downstage edge of each *periaktoi*. This would be a very large gap for the large *periaktoi* at the back, the backstage area would be revealed at some point of the scene change.

Video demonstration of *periaktoi* :

Frontal view: [https://youtu.be/\\_c6Pki0nIX0](https://youtu.be/_c6Pki0nIX0)

Bird’s eye view: [https://youtu.be/TpH\\_Iq9qtEU](https://youtu.be/TpH_Iq9qtEU)

Nicola Sabbattini’s text and drawing suggest two different types of *periaktoi* wings. The rear of the stage was closed with shutters that divided in the middle and pulled to the side.

The side wings consist series of equilateral *periaktoi* on each side of the stage. Each *periaktoi* could be pre-set with three scenes. These *periaktoi* could be operated by winches located under the stage floor.

Sabbattini Equilateral *Periaktoi* Plan

Video demonstration of Sabbattini's *Periaktoi*:

Frontal view: [https://youtu.be/jxQ2oK-2\\_Vk](https://youtu.be/jxQ2oK-2_Vk)

Bird’s eye view: <https://youtu.be/Ct0hWwW93Tc>

The early illusionistic scene consisted of side units (wings), rear closure (backdrop) and heavens (sky borders). Due in part to the temporary nature of most sixteenth-century theatres, the heavens did not change except for the addition of cloud units. A variety of techniques were (or may have been) used to change the wings and the rear of the scene.

Salamcida Spolia Scene Changes -<https://spectacle.appstate.edu/movies/salmacida-spolia-set-change>.

decision to project onto the floor stemmed from scenic design for theatre in the round and raked seating. Once the parachute silk was placed on the stage floor, the masquers moved on top of the silk, which ‘animated’ the projected floor design.



Figure 10 - ‘Transformation scene’ mandala projection.

Designed by Alessandro Sebastiano Sciortino, 2023. Reproduced with permission.

The transformation scene mandala was a conceptual design orchestration as well as a scenic one, aiming to encapsulate key thematic imagery from *The Tempest*:

- Compass: getting lost in a strange land; re-orientating, renaissance global exploration and discovery, cartography of the ‘New World’, the actors’ stage orientation.
- Clock: the unities; Prospero’s need to accomplish his mission in a given timeframe.
- The conflation of clock, meteorological chart, compass and magical talisman.

- Planet Earth at the centre; the suggestion of revolving astronomical bodies: cosmological time; planetary changes; magic; astrology and the belief systems of Renaissance England.
- Etymological roots and meanings of ‘tempest’: ‘tempus’ as Latin for ‘time, season, period’. ‘Tempo’ as musical time (tempo). ‘Mood’(temper), the island’s weather as interior emotional states. Time: chronological, kairotic, and stage time.
- The colours and the classical symbols of the three Roman goddesses- Ceres: yellow ochre, Earth sun, moon and seasonal cycles, Iris: iridescent light, the rainbow, Juno: blues, the sky, the peacock.



Figure 11 - The mandala projection in performance.

*Tempest Masque*, East 15, Clifftown Theatre,

Southend, April 2023. Photo by Blue De Luca. Reproduced with permission.

My vision was to create a short animation sequence, a type of animated ‘journey’ with two (or three) revolving circles to show the different concepts (especially progression of the three energies of the three goddesses through colour) and multiple video mapping. This would coincide with the movement of the dancers/masquers, the onstage stage singer representing the goddess Juno, and the overall music and lighting environment, offering a chance to reach the synaesthetic ideals of the main masque.

Within the limited time and resources, this vision was narrowed down to revolving the image, like a wheel, to represent change and transformation and add to the kinetic effect of the stage image. Technical difficulties at the Clifftown performance meant that it was a still image in performance; however, the image was animated through the movement of the silk as manipulated by the actors, with an element of chance in the ripple effect. (The clip below shows an earlier version of the design in the performance space revolving, rendering another dimension of the moving projected image).



• Double-click on the image to access the video link

Figure 12 - 'Participatory Event', the masquers' entrance. Lakeside Theatre, University of Essex, May 2023. Film by Felicity Campbell. Reproduced with permission.

## 1.4 Genre

*The Tempest* was one of many Shakespeare plays to weave in aspects of masking traditions; 'Shakespeare recreates continental masking games, in *Romeo and Juliet*, *Much Ado about Nothing*, *The Merchant of Venice*, *Love's Labour's Lost* as well as home-grown ones in *Henry VIII* and *The Merry Wives of Windsor*' (Twycross and Carpenter, 2017, p. 15). Shakespeare was adapting continental masking, masque and pageantry throughout his career. Peter J. Smith concludes that 'in his early plays Shakespeare brings on pageants as clearly defined set pieces within the play... In his

middle plays Shakespeare fuses pageant and play, so that both occupy a single human playing of reality. In his late plays, finally, Shakespeare coordinates pageant and play. They are juxtaposed as to equally compelling planes of reality' (Folger Shakespeare and Shakespeare Association of, 1950, p. 626). Smith here conflates pageant in its prevalent early modern meaning as 'a tableau, representation, allegorical device, etc., either erected on a fixed stage or on a wagon or float as a public exhibition; a show or play, usually wordless, exhibited as part of a festival or public celebration' (Dictionary, 2025g) with a wider range of non-logocentric, festive traditions that includes the dumb show, 'a part of a play acted in mime to summarize, supplement, or comment on the main action'(Dictionary, 2025c), and the masque genre.

The deconstruction of masque dramaturgy and the inclusion of masques in plays evolved rapidly in the Jacobean era, with playwrights such as Thomas Middleton, who frequently used the masque's 'components and conventions to distil a play's themes. At the same time, by subverting the very device used to represent the court to the world, he subtly satirizes king and court' (Baird, Caroline, 2015, p. 58). Shakespeare's implementation of popular 'pastoral' forms combined with the masque form in *The Tempest* could also have influenced Middleton as he 'increasingly transformed plays into a de-privatized, 'commons' equivalent of court masques' (Taylor and Sabol, 2007, p. 130). James Knowles assists in understanding Middleton's methods towards the 'commons' masque as 'integration of different materials [that] belong to a structure which places less emphasis upon the transformation of the scene by a mystical vision of power and authority' (Knowles, 2010, p. 1323), and Robert Leach cites Middleton's *Masque of Heroes* (1619) as exemplifying how 'social amity was achieved not through royal favour but through communal goodwill. The transformation of antimasque ('not-masque') into antemasque ('before the masque') was Middleton's contribution to the genre: the adversarial forces were absorbed rather than expelled, and a new 'friendship' inaugurated which embraced all' (Leach, 2017, p. 7).

*The Tempest* is referred to as a ‘comedy’ in the 1623 folio, and many academics describe it as a ‘pastoral’. Thomas McFarland reconciles the two as ‘Comedy and pastoral are compatible... because they both function as social microcosms’ (McFarland, 1972, p. 26). Shakespeare’s play is more accurately described as a ‘magical pastoral’ (Neri, F, 1913, Henke, R, 2007, Bigliuzzi, S, 2014), which emerged in the mid-16<sup>th</sup> century in the Italian city-states as a sub-genre of ‘tragicomedy’ and was performed as a three-act or five-act play by Commedia dell’Arte companies. The magical pastoral sits alongside the masque as the two broad genres that inform my historical and methodological research into *The Tempest*. Robert Henke outlines ‘the striking similarity (with regard to dramaturgy, generic configuration, and theatrical systems) of a group of commedia pastoral tragicomedies with several of Shakespeare’s works’ (Henke, 2014, p. 43) and he illustrates ‘a transnational theatrical intertextuality...demonstrating Shakespeare’s great affinity with Italian theatrical practice’ (Mukherji and Lyne, 2007, p. 58).

Louise George Clubb highlights the use of theatregrams (*teatrogrammi*)<sup>47</sup> in performance combinations and structural formulas as ‘the collection of reshuffleable plot affinities, comic use of the supernatural and frequent magical transformations, regular alteration of emotional registers between high and low, utopian fantasies and the pastoral (tragi-comic) mode’ (Clubb, 2010)<sup>48</sup>. Lisanna Calvi also traces narrative

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<sup>47</sup> Clubb lists pastoral topoi and theatregrams found in Shakespeare, including:  
 a country setting, forest, wooded island or a pleasance near shepherds’ cottages;  
 the presiding figure of Hymen, and/or Venus, Cupid or Jove decreeing mass weddings;  
 courtly shepherds and nymphs;  
 at least one satyr;  
 an enchanter, mago/a;  
 sprites, super/subhuman beings;  
 spells and magic potions;  
 dreams and sleep onstage;  
 Ovidian transformations;  
 wild beasts;  
 clown-bumpkins, defining class differences in Arcadia between pastore and villano, pecoraio or capraio, who is lustful and coarse but not a rapist like the satiro;  
 clown-visitors from the city, favored especially in the commedia dell’arte scenarios, where various comic masks, Pantalone, Graziano and some of the zanni, assumed this function (Clubb, 2010).

<sup>48</sup> Clubb adds ‘If Shakespeare’s first editors, his colleagues Hemings and Condell who published the First

correspondences and utopian themes: ‘specific sixteenth-century dell’arte scenarios are set in an Arcadian locus amoenus (‘pleasant place’) animated by the arrival of a group of stock characters (Pantaloons, Zanies, and so on) who mingle with the natives under the control of a powerful wizard, before he lets them have a happy ending crowned by general pardon, reunion, and nuptials’ (Calvi, 2012). Henke picks up on the utopian island as the setting for Shakespeare’s political exploration in *The Tempest* as being a place far removed from the usual social rules that echoes the ‘social discrepancy, implicit in the character system of the commedia dell’arte, between the cultured innamorati [the lovers] and the parti ridicole [the clownish parts], generates social dramas and...utopian fantasies’ (Henke, 2007). All three writers emphasise the links between the magical pastoral sub-genre and the island setting as a Utopia or Arcadia. The island metaphor in *The Tempest* can be traced to Thomas More’s *Utopia* as a vision of a better place and a satirical criticism of English politics. The double signifier of ‘Utopia’ as ‘Not-place’ or ‘Eutopia’ as ‘Perfect place’ echoes the masque genre’s panegyrics that tout the royals as celestials while simultaneously exposing the gap between the presented fable/myth and the reality.

I recognised in *The Tempest* comic conventions, performative structures, and the overall form related through the magical pastoral associated with Commedia dell’Arte, prompting my experimental use of the masks (‘masks’ signifying characters of Commedia dell’Arte, both masked and unmasked), and improvisational dynamics, in rehearsal and performance, outlined in Chapter 4. Henke highlights ‘the important role of the Commedia dell’Arte in transporting tragicomedy, as well as comedy, across geo-linguistic frontiers’ (Henke and Nicholson, 2014, p. 320). Notably, in 1611, the same year the King’s Men produced *The Tempest*, Flaminio Scala published the first collection of Commedia scenarios, *Il Teatro delle Favole Rappresentative*, collating *cannovacci*, the action-based scripts that had been in use by

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Folio of 1623, had used Scala’s categories, they would not have had to classify *Cymbeline* as a ‘Tragedie’, for clearly, like *The Tempest*, *The Winter’s Tale* and *A Midsummer Night’s Dream*, *Cymbeline* is kin to the last ten favole rappresentative in Scala’s *Teatro*, and would qualify as an opera reale, ‘tragical-comical-pastoral-historical’, the ultimate improvisation, undeniably ‘writ’ and manifesting unprecedented ‘liberty’ in knowledgeable ransacking of Italian theory and practice’.

the internationally known Commedia dell'Arte companies for decades. The first professional companies in Europe were from Commedia dell'Arte, who probably served as a model for English troupes that followed to be likewise multi-skilled, versatile across performance venues, and successful in gaining patronage and playing across the social stratum. As scholars<sup>49</sup> since Louis B. Wright have suggested, English and Italian theatre experienced mutual influence (Wright, 1926). More than in early modern plays, the masque genre featured heightened physicality, masks, dance, music, and comic routines, elements that resonate with Commedia dell'Arte's *lazzi*, masks, and physical performance styles. In treating *The Tempest* as a masque, the antemasque forms the bulk of Shakespeare's creation and employs scenarios, theatregrams, and character types reminiscent of the Commedia dell'Arte<sup>50</sup>. Inigo Jones adapted numerous Commedia masks for his antemasque designs.



Jacques Callot's drawing of a Commedia



Adaptation for an antemasque

<sup>49</sup> For example, John Rudlin, 'Our theatres of the Elizabethan period seem to have had the extempore comedy after the manner of the Italians: we surely possess one of these Scenarios, in the remarkable "Platts," which were accidentally discovered at Dulwich College, bearing every feature of an Italian Scenario' (The Metamorphoses of Commedia dell'Arte: Whatever Happened to Harlequin? Rudlin, J., 2022).

<sup>50</sup> For example, the three main *Zanni* (gofers/servants) do the "gaberline" *Lazzi* (comic routine [especially physical sequences]) in Act 2, Scene 2.

dell'Arte mask: Il Capitano (Capitano Cerimonia).

Met/RCT

Reproduced by permission.



Jacques Callot's drawing of a Commedia dell'Arte mask: Il Magnifico (Pantelone).

Met/RCT. Reproduced by permission.

design. By Inigo Jones.

Chatsworth collection.<sup>51</sup>

Reproduced by permission.



Adaptation for an antemasque

design. By Inigo Jones. Chatsworth collection. Reproduced by permission.

Figure 13 - Jacques Callot's and Inigo Jones drawings

<sup>51</sup> Both drawings depict variations on the stock type Il Capitano (the Captain), a military satirisation. Jones' design is labelled 'Fantasticall Scarramento', clearly a derivation on the Commedia dell'Arte mask 'Scaramuccia' meaning 'skirmish', an ironical name for the cowardly Captain.

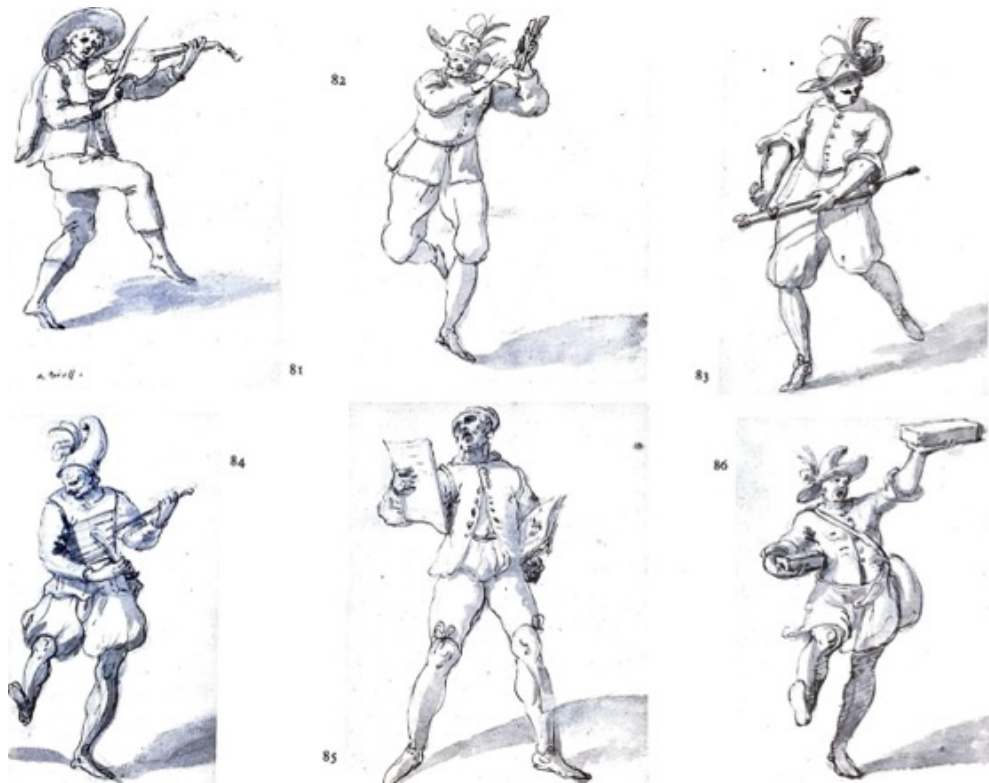


Figure 14 – Tradesmen/musicians from unknown masque, with animated poses like Commedia dell’Arte. By Inigo Jones. Chatsworth collection. Reproduced by permission.

#### 1.4.1 *The Tempest*, a masque-like structure

In treating *The Tempest* as a masque, the antemasque forms the bulk of Shakespeare's narrative. The term ‘spectacle of strangeness’ used by Jonson in the introduction to *The Masque of Queens* is apt for *The Tempest*, as the strange episodes of the play do not fit neatly into the antimasque category but are peculiar masque-antimasque progressions. Shakespeare assigns the spectacles of strangeness or antimasques to acts of magic that differentiate them from the rest of the stage action and act as catalysts to the narrative. The principal masque-antimasque episodes in *The Tempest* are the banquet-harpy (3.3.), the betrothal masque-murder plot recall (4.1), and the ‘fripperies’-dogs (4.1).

A puzzle in comparing *The Tempest* as a masque is the issue of the *Unities*, attributed to Aristotle and redefined in 1570 by the Italian humanists, principally Lodovico Castelvetro, as dramatic principles called, respectively, unity of action, unity of place, and unity of time. These rules for dramatic structure were rarely obeyed by Shakespeare, but *The Tempest* ‘is the play which most completely observes the unities’ (Pearce, 1999, p. 93). Brian Pierce suggests Prospero's narration of his history to Miranda as an example of Shakespeare’s ironic attitude to the Unities, and how the conventions ‘are at once both exploited and deconstructed’ (Pearce, 1999, p. 45). Robert Henke sheds light on the matter through reference to *Commedia dell’Arte*: ‘Shakespeare’s interesting return to the unities in *The Tempest* compared with the arte’s regular use of them, with retrospective *antefatti*<sup>52</sup> similar to Prospero’s initial tale to Miranda’ (Henke, 2007, p. 58). Pearce diagnoses Shakespeare’s metaphysical use of time as ‘an important theme in the play, for Prospero is consciously trying to fit the action within the limits imposed by a theatrical performance, and he is therefore constantly aware of how the drama is progressing in relation to the time of day (Pearce, 1999, p. 44):

Prospero: Now does my project gather to a head:  
My charms crack not; my spirits obey; and time  
Goes upright with his carriage. How's the day?

Ariel: On the sixth hour; at which time, my lord  
You said our work should cease.

Prospero: I did say so,  
When first I raised the tempest.  
(5.1.1-5) (Shakespeare, 2021)

Prospero controls everybody through magic, but also must make the best use of a synchronisation of time and space to bring the action to the Act 5 conclusion. He has

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<sup>52</sup> Literally ‘before-fact’; translated from Italian *antefatti* means background or previous history

an acute awareness of the ancient Greek god, *Kairos* (καῖρός), defined in the O.E.D as ‘fullness of time; the propitious moment for the performance of an action or the coming into being of a new state’ (Dictionary, 2024h).

### 1.4.2 Rites of passage

To compare the structural formulation of *The Tempest* to the masque, I will expound a paradigmatic structure based on *Rites of passage*, which is defined by the French ethnographer and folklorist Arnold van Gennep as a tripartite principle of ‘separation, transition, and incorporation’ (van Gennep, Vizedom and Caffee, 1961). Victor Turner elaborated on van Gennep’s research on Rites of Passage and applied it directly to performance practice, outlined in *The Anthropology of Performance* (1987). In *The Tempest*, the characters are all on journeys of realisation, change and seeming oscillations between free will and destiny, which, I suggest, are comparable to rites of passage in function and structure.

#### 1) Separation

Robin Kirkpatrick proposes that *The Tempest*’s disruption of hierarchy, first staged in the shipwreck of the opening scene, echoes the real-world political and economic upheaval of the ‘present occasion’ surrounding the Virginia Company, whose flagship was wrecked en route to the Americas<sup>53</sup>. This collapse resonates not only with the threatened deaths of those aboard but also with the symbolic failure of a colonial enterprise strongly backed by the monarchy. The first crack of thunder marks a rupture with normality, heralding a scene in which social order is upended: crew and

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<sup>53</sup> ‘St James’s Day 1609 witnessed a big noise in the Bermudas, an almighty North Atlantic commotion provoked by the storm that wrecked the Sea Venture, flagship of the Virginia Company, the enterprise chartered three years earlier by St James’s namesake King James I. The 24 July maritime disaster - by general consensus the historical inspiration for Shakespeare’s *Tempest* - was perceived by one of its survivors, William Strachey, not only as an awesome spectacle but also, precisely, as a big noise, a dreadful assault on his addled sense of hearing’ Elam, K. (2014) ‘A Tempestuous Noise: on the Acoustics and Vocalics of Storms’, *Revisiting The Tempest*: Springer, pp. 137-150.

royalty alike face the same impending doom. As Kirkpatrick explains, ‘As the play opens, the world of Renaissance space is broken apart. The storm famously inverts the social hierarchy and reveals the ship (which is an emblem both of commercial enterprise and of the imperial ambitions that flow from such enterprise) to be a fragile object of confusion’ (Hulme, Sherman and Sherman, 2000, p. 91).

## 2) *Transition*

From the end of the storm to the entrance of the masquers in the betrothal masque, the characters transit through a liminal ‘betwixt and between’ (Turner, 1979) experience. They are taught a series of life lessons through altered states, visions, reminders from magical entities, and the liminality between waking and sleeping, performed by the rabble, along with their chorus leader, Ariel. These symbolic journeys of self-discovery and transformation are depicted as maze-like journeys around the island, expressed by Gonzalo as ‘Here’s a maze trod indeed Through forthrights and meanders’ (3.3. 2-3) (Shakespeare, 2021) and Alonso as ‘This is as strange a maze as e’er men trod, And there is in this business more than nature Was ever conduct of’ (5.1. 293-294) (Shakespeare, 2021). For the royal entourage (and arguably, all the characters in *The Tempest*), this change is actioned through redemption, forgiveness for past actions, and an acknowledgement of the need to change (although this is not seemingly forthcoming in Antonio and Sebastian, suggesting that danger may still lurk in their psyches and future actions). A similar moralistic metaphor is located in Jonson’s *The Masque of Augurs* (1622), ‘To see the erring mazes of mankind, Who seek for that doth punish them to find’ (Jonson and Orgel, 1969b), and as Jonson’s description of an antimasque in *Love’s Triumph Through Callipolis* (1631), ‘All which, in varied, intricate turns and involved mazes expressed, make the antimasque, and conclude the exit in a circle’ (Jonson and Orgel, 1969b).

## 3) *Incorporation*

The masque genre emphasised the journey of the masquers who represented the intended transformation of the audience and the whole community of the masque event, both individually and collectively. The masquers presaged the archetypes and

deities who represented the desired state or influence to activate this transformation: the metaphysical zone of the ‘removed mysteries’ was brought to the temporal zone of the stage (the ‘present occasion’)<sup>54</sup> and applied to the ‘argument’ and shared with the audience as the revels dance, which, together with the epilogue, formed the symbolic reincorporation into society with an enhanced status or state of being (Turner, 1979). The union of the symbol of life and embodied trajectory of dance steps as a maze or labyrinth is expressed in *Pleasure reconciled to Virtue* (1617) in the main masque as ‘Then, as all actions of mankind Are but a labyrinth or maze, So let your dances be entwined, Yet not perplex men unto gaze; But measured, and so numerous too, As men may read each act you do’ (Jonson and Orgel, 1969b) and as the call to the audience to dance with the masquers in the revels as ‘It follows now you are to prove The subtlest maze of all, that’s love’ (Jonson and Orgel, 1969b). The symbolic revels dance of ‘country footing’ in *The Tempest* is interrupted, delayed and the transformative arc is left as an open-ended possibility.

## 1.5 Staging

To support my investigation into the King’s Men’s transfer of *The Tempest* across three early modern venues, each with distinct spatial configurations and proxemics, I drew upon the principles and spatial relations of ancient Greek theatre. This conceptual framework informed both the ensemble training and my direction of *Tempest Masque* in various contemporary spaces. As part of my PaR, I developed methods to train actors for adaptability across multiple staging formats, including thrust/open stage, traverse, and in-the-round configurations. These methods also integrated an awareness of audience receptivity influenced by spatial dimensions, proximity to the stage, and the audience’s self-awareness as a visible collective. To guide this process, I employed the tripartite scenography of ancient Greek theatre—

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<sup>54</sup> Ben Jonson stipulated that the basic prerequisite for masques is ‘though their voice be taught to sound to present occasions, their sense or doth or should always lay hold on more removed mysteries’ (Jonson, 1606, post-performance introduction to *Hymenaei*) (Jonson, B. and Orgel, S. (1969c) *The complete masques*. The Yale Ben Jonson. New Haven: Yale University Press).

*skene*, *proskenion*, and *orkhestra* (scene building, raised stage platform, and orchestra space/ ‘pit’/stalls)—as a flexible model for configuring and reconfiguring performance across fixed and mixed spatial arrangements between different productions and within a single production. The *skene*, *proskenion*, and *orkhestra* (scene, proscenium, and orchestra) can be clearly discerned in the Renaissance permanent theatres in the Italian states, such as the Teatro Farnese, built within the Palazzo della Pilotta in Parma in 1618, and the temporary theatres at Banqueting House. The documented Whitehall performances of *The Tempest* could have utilised masque staging, configured as a classical formula, that of *skene*, *proskenion*, *orkhestra* and *theatron*<sup>55</sup>, with the ‘the dancing space’ or *orkhestra* being utilised throughout the performances.

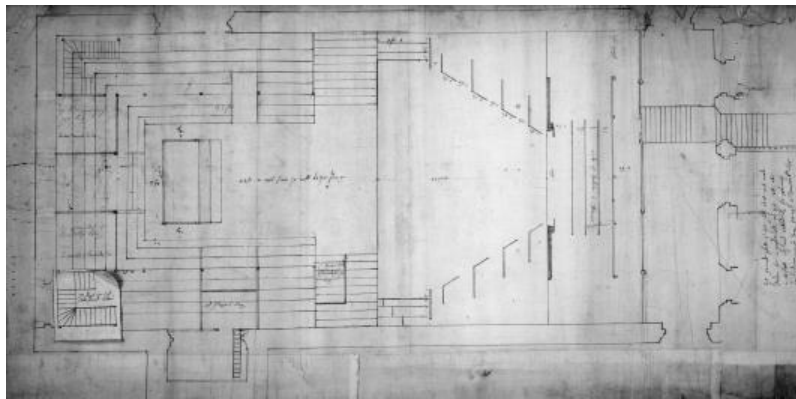


Figure 15 - Floor plan of a temporary theatre in the hall at Banqueting House for the masque-like play *Florimène*, by Inigo Jones (1635). British Library. Reproduced by permission.

<sup>55</sup> And sometimes the free-standing “great arch” or “arch triumphal” (later known as the proscenium arch).

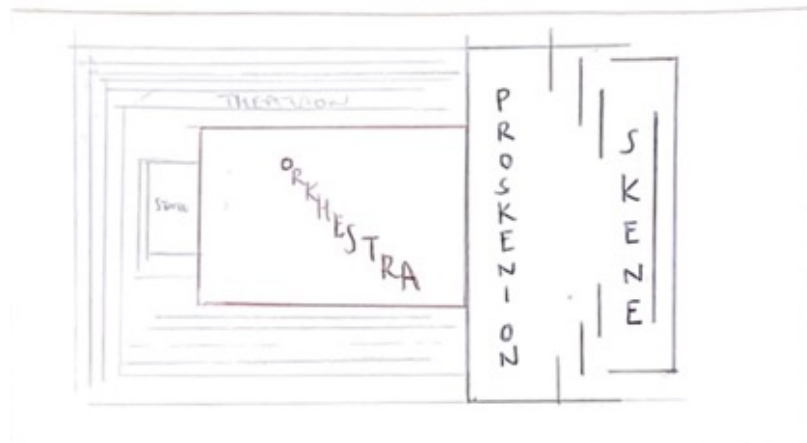


Figure 16 - The skene, proskenion, and orchestra stages. Plan of the hall at the third Banqueting House. Drawing by Mark Turner, adapted from the Inigo Jones' design above.

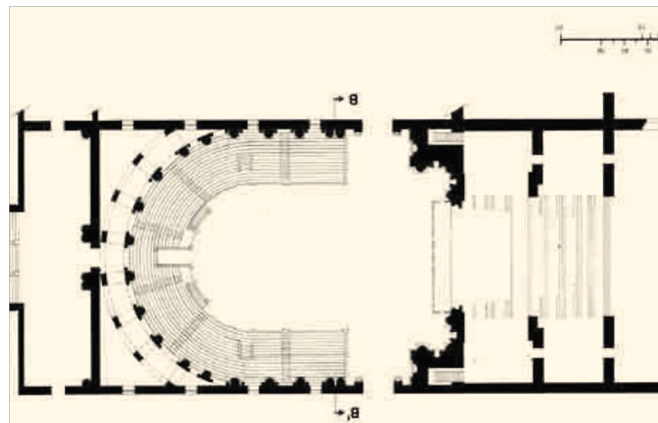


Figure 17 - Teatro Farnese, floor plan

(D'Orazio and Nannini, 2019). Reproduced by permission.



Figure 18 - Teatro Farnese. Teatro Farnese, Parma, Italy. Photo by Mark Turner.

In the sketch (below) of the Swan Theatre, van Buchell used classical Latin terminology including ‘orchestra’, which could signify the seated area on ground level, but could equally designate the edge of the whole round orchestra that surrounds the proscenium stage (raised thrust stage). This latter definition would align with the ancient Greek designation of the proskenion (platform stage) in front of the skene (tiring house), and the surrounded orkhestra stage (which at public playhouses would have been filled with the lowest-paying public, the ‘groundlings’). This use of audience space at ground level can be followed through a comparison of Banqueting House performances to the Globe Theatre if you take out the groundlings and convert this to ‘the dancing space’,<sup>56</sup> (or at Blackfriars take out the audience on benches sitting end-on to the stage), then you have a similar configuration to the Banqueting House masque (and perhaps theatre) performances. At Whitehall, there was no need to make more money by giving up stage space for the groundlings (Globe) or higher-paying audience (Blackfriars).



Figure 19 - Sketch of the Swan Theatre, 1592.

<sup>56</sup> And adding a special position for ‘the state’ - the king and entourage.

By Arnoldus Buchelius (1565-1641) after the sketch sent to him by his friend Joh. de Witt. University of Utrecht Library. Reproduced by permission.

Stephen Scully describes the three levels of spatial symbolism in the early modern Globe Theatre, suggesting The Globe was ‘so named because the stage itself was an emblem of the universe (the loft above the stage the "heavens"; the space beneath the stage the "hell" out of which devils might spring; and the stage, between heaven and hell, the space for earthly life)’ (Scully, 1996, p. 62). The ancient Greek plays, the early modern masques and plays all visually depicted the entrance (and descent) of the gods, utilising height and depth: the Greek theatre with the use of the upper skene and roof (and sometimes a crane), the masques with the double-layered backdrop and shutters with cloud machines and platforms, giving an ability to visually depict the heavenly realm, and the playhouses with descents from the upper trapdoor. The Greek plays had chthonic forces (from Greek khthōn=earth) and the underworld; the masque could rapidly transform the stage from a hellish to a heavenly realm as in *The Masque of Queens*; and the playhouses had trapdoors from where hell could ascend in some form.

Assuming a trapdoor was used for masques and plays at Banqueting House, at all three of the Kings Men’s performance spaces, ‘the rabble’ chorus in *The Tempest*, could physically traverse heaven, earth and hell: heaven as supernatural beings, earth as influencing the terrestrial events (as either visible or invisible beings), and hell as chthonic forces of revenge and terror (the Harpy, the avenging dogs). But the ‘the space for earthly life’ was often divided into two levels-the lower and upper stages, granting four traversable levels. Academics such as Walter Hodges stress that the early moderns frequently employed the upper stage with inference often stemming from textual references, such as in *The Tempest*, when Prospero’s positioning is referred to ‘above’ (3.3). Sarah Dustagheer describes the explicit use of the architectural symbolism with descending gods and ascending devils at both the Globe and the Blackfriars, confirming, ‘despite its smaller size and stool sitters, it appears

that the Blackfriars stage had the same architectural features as those found at outdoor playhouses' (Dustagheer, 2017, p. 19). She confirms the upper stage, the traps above and below for lowering and raising actors and properties and through stage directions that 'musicians moved around the space in order to perform in different locations' (Dustagheer, 2017).

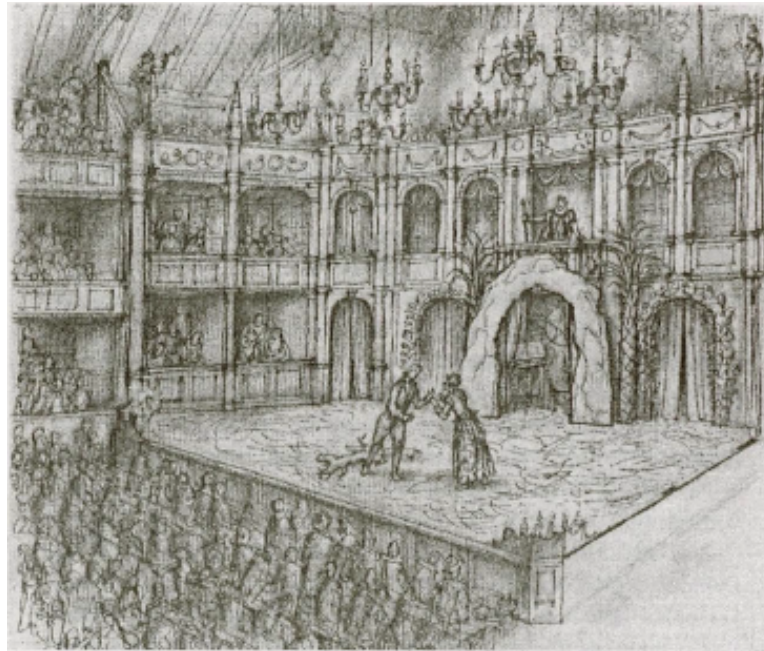


Figure 20 - *The Tempest*, (3.1.). Prospero's 'cell', with Ferdinand and Miranda, and Prospero 'above'. Imagined at the Blackfriars Theatre. Drawing by Walter Hodges, from his book *Enter the Whole Army* (Hodges, 2004, p. 137). Reproduced with permission.

The Jacobean masquer's stage progression was usually from the upper skene to the proskenion stage, and (down to) the orkhestra. The masquers appeared in tableaux within the self-contained stage picture frame of an imaginary locus. This was constructed in the masques at Banqueting House by Inigo Jones as an artificial perspective with the optimum location being from the king's seat<sup>57</sup>, 'a space in which

<sup>57</sup> In the royal masques and plays, the king was elevated above the citizens of the audience. This symbolically reoccurred in the masque presentation of mythical and deific figures that were representative of the king, his entourage, and his powers. Vocally and physically, he is singled out for reverence: vocally through the devotional or admiring text, and physically he is raised on a dais. He is the epitome of the audience member who is present to be viewed as much as to view. On the throne, the king is in the optimum spectator position: everybody can see him, and he has the best view of the perspective scenery (in fact, the only position where the

the privileged observer, especially the observed of all observers, might hope to be “himself the measure.” (Weimann, 2000, p. 187). The perspective effect, adapted from painting to theatre, prompted me to define the dramaturgy of masque performance in fine art terms; the masque performance as related to the dramaturgy of bodies in space that can be used in contemporary directing:

1. Tableaux or painting (scene): the ‘discovery’ of the masquers and the entrance of the gods as a *tableau vivant* (or a *tableaux vivant* series) on the skene.
2. Frieze (proscenium): the entrance dance on the proskenion stage, conceived as a relief image.
3. Sculpture (orchestra): the measures and the revels on the orkhestra stage.

In examining or imagining the King’s Men’s transfers of *The Tempest* in different theatres, audience placement is instructive in determining the actors’ need for ongoing adaptability to the playing space and flexibility of response to the positioning and types of audiences. Andrew Gurr emphasises the surrounding audiences at early modern London theatres, occupying different height levels (Gurr, A., 2011). Martin White suggests that the early modern actors had an imperative to direct acting focus for the higher paying audience in the Lords and gentlemen’s rooms on the left and right galleries, above the stage and the tiring house galleries (White, 2013). ‘Upstage’ and ‘downstage’ are modern terminologies and are not particularly beneficial for understanding the early modern actor’s relationship with a surrounding audience located on differing levels of proximity to the stage in height and depth. Gurr’s distinction ‘between centre stage and stage edge’ (Gurr, 2017, p. 197) as centre and periphery is a more considerate orientation for actors performing at early modern theatres or any performing space with a surrounding audience. Richard Southern, advocated the twentieth century ‘open stage’ as ‘not a stage before an audience but a stage in an audience’ (Southern, 1957, p. 42).

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[new] perspective effect works fully), surveying his symbolic kingdom. The [potentially] infinite perspective view is located in the finite performance space; the world comes to the king.

I encouraged the actors to cultivate awareness of acting in all directions as if in the Globe Theatre, a principle being that it is easier to transition from in-the-round and thrust/open, to end-on than vice versa. Much of the work, such as trajectories and corporeal sculpting, planned for in-the-round, also worked effectively for a gradient of elevated audience (raked seating) in an end-on theatre. White observes that in early modern England, ‘the vast majority of references to theatre spaces are couched in terms of circles and spheres’ (White, 2013, p. 120). The sphere is the prerogative of the actor who is aided by this method in three main ways:

- 1) finding ways to reach the audience all around: vocality, body language, gesture, facial expression,
- 2) bringing a more vital, visual rendition of the actor’s body, especially for physical theatre. This encourages the practice of ‘triple design’, as it is known in corporeal mime, achieved through sculpting/moving isolated and segmented body parts on three levels: rotations, lateral inclinations, and inclinations in depth. The actor can consider him/herself within a ‘personal’ globe or ‘goldfish bowl’, as well as the greater globe. This multi-directional focus also has affinities with the research Rudolph Laban conducted in dance using an icosahedron model,
- 3) ensemble dynamic movement uniting poetic and practical considerations, including: ensemble and individual rotation on axes, balancing the space, projecting to the whole surrounding audience, and expanding the imaginative space.

At Blackfriars, in addition to the encompassing audience, the ‘gallants’ paid extra for seats on the stage where their visual stage presence changed and potentially distanced the overall experience for the rest of the audience, whereas the ‘gallants’ were simultaneously immersed in the stage action and made more aware of their presence as objects of gaze. At Banqueting House, the audience sat on three sides on raked seating around the orchestra stage; the upper galleries, which were on four sides, may have been used by audiences and performers (probably musicians).



Figure 21 - Audience onstage as participants and sitting on either side as ‘gallants’.  
 Tempest Masque, East 15, Clifftown Theatre, Southend, April 2023. Photo by Blue  
 De Luca. Reproduced with permission.

Through PaR, Graham Ley has proved the interchangeability of the actors and chorus positioning in ancient Greek theatres. He explains how scenes with actors were played in the open ground of the orchestra, often considered the exclusive domain of the chorus. I expect an equivalent phenomenon would have occurred in masques with the orchestra or dancing space copiously utilised by the professional antemasque actors who were accustomed to a thrust or open stage and a three or four-sided audience. The nature of the antemasque was a type of meta-theatre; therefore, proximity with, and direct address to the audience would be desirable rather than acting on the distant locus of the proskenion stage.

## 1.6 Locus platea

Robert Weimann's exposition of the early modern 'flexible stage' correlates with the central assumption that 'Renaissance drama is a theatrical transaction in which an actor may 'break through' the 'fourth wall' to engage the audience, alternatively standing within the play, as a participant in the drama, and 'outside' the play as its commentator or presenter' (Mooney, 1990, p. 21). Stephen Purcell unpacks Weimann's theories on *locus* and *platea*: 'the locus of the medieval theatre was the raised scaffold or pageant stage that Weimann argues was typically associated with high-status characters, authority and 'a rudimentary element of verisimilitude'; the platea, by contrast, was the non-representational acting area below the platform in the neutral space of the street, a space that was shared with spectators, populated typically by lower status, comic and anachronistic characters, and which functioned as 'a theatrical dimension of the real world' (Weimann, 1978: 75–6)/(Purcell, 2013, p. 82). Erika Lin clarifies Weimann's formulation concerning contact with the audience, 'even though locus characters had high social status within the fictional world of the play, the interactivity of the platea meant that characters with little social authority were, in fact, more theatrically privileged' (Lin, 2012, p. 24).

Purcell has conducted many interviews with actors who are experienced in performing at Shakespeare's Globe in London finding a consensus that 'the most enjoyable part of the stage for the actor is the front, downstage of the pillars – especially the two corners – since these positions locate the actor at the centre of the playhouse in the midst of the groundlings, and enable direct address to specific spectators. Actors often contrast these interactive downstage positions with the more remote 'hotspot' or 'king's spot' ['authority spot'] directly in front of the *frons scenae* and underneath the Heavens trap' (Purcell, 2017, p. 111). The 'authority spot' locus position is a more powerful position for an actor in terms of commanding the whole space, whereas the peripheral platea position, while giving more physical distance to some of the audience and less direct facial view, can achieve an overall intimacy and reach the

whole audience through the direct, close contact with one member or a small group, whilst projecting out to the whole ‘house’.

The locus and platea can be spatially indicated through height levels in addition to the depth of the skene, proskenion and orchestra. Spatially, locus and platea also correlate with height and depth in classical Greek theatre: gods appear from the upper skene (celestial locus), protagonists act on the proskenion (narrative locus), and the chorus performs in the orchestra (platea). The English Renaissance masques dramatised a symbolic journey, with masquers (and deities) journeying from a far-off, allegorical realm into direct audience contact. The masquers’ trajectory from the distant and elevated locus (often situated on the upper skene/upper stage), through the proskenion, and down to the platea (in the orchestra, where they danced with the audience) symbolised both narrative transformation and social unification. Conversely, antimasques symbolically inverted this journey, bringing chaotic or subversive energy from the platea<sup>59</sup> into the structured narrative of the locus<sup>60</sup>.

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<sup>59</sup> “[In Medieval Theatre]. An area before a raised stage, providing additional acting space or accommodation for the audience” (Dictionary, O. E. (2023c) ‘Oxford English Dictionary’, *platea, n.*: Oxford University Press. Also, Platea- Greek πλατεία (plateia, “street” or piazza or town square). Plateia-the audience, stalls in a theatre, the seats on the ground floor. Also, ‘the pit’.

<sup>60</sup> “The place in which something is situated or occurs. In later use also: the effective or perceived location of something abstract” (Dictionary, O. E. (2023b) ‘Oxford English Dictionary’, *locus, n.*: Oxford University Press.

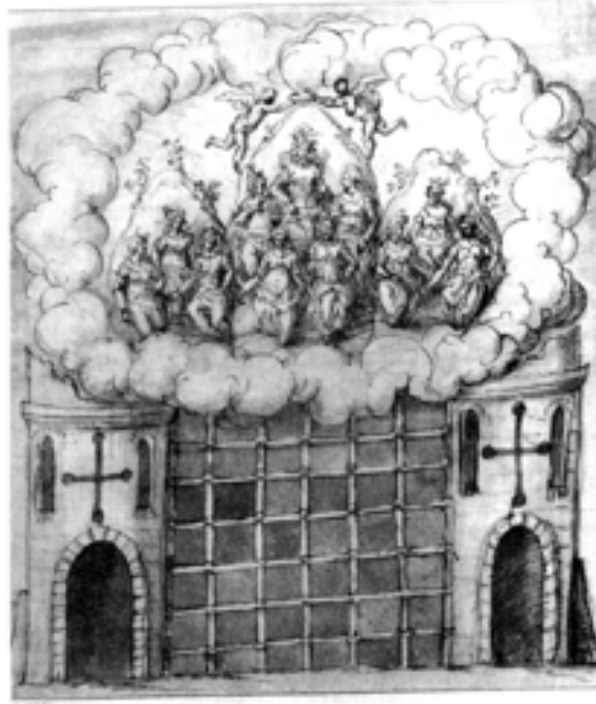


Figure 22 – The appearance of the masquers, *Love Freed from Ignorance and Folly* (1611) by Ben Jonson, achieved with double-layered shutters and the equivalent of the upper stage. Design by Inigo Jones. Chatsworth collection. Reproduced with permission.

The words ‘position’ for the actor and ‘viewpoint’ for the audience are not just spatial but attitudinal. Purcell references the term *figurenposition*, which ‘Weimann coins...to describe how Shakespearean dramaturgy combines the actor’s position on the stage with associated modes of speech and representation’ (Kirwan and Prince, 2023, p. 83). The early modern actors adopted their use of the platea as ‘space...not merely a point ‘downstage from’ the locus; rather, the platea is a space produced by early modern actors at any time at which they acknowledged the actual event while performing in relation to a representational event’ (Hopkins, 2013, p. 164). Direct address from a *figurenposition* can encourage audience complicity and form a ‘bridge’ between the audience and the narrative characters.<sup>61</sup>

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<sup>61</sup> Ostensibly, the high-status royal entourage does not do this; even the humane Gonzalo, who speaks his asides in character. Caliban also soliloquises in character. The clownish characters Trinculo and Stephano have more scope for direct address as both actors and characters, moving freely between the two.

The masque genre often expressed the meta-theatricality of the platea dimension to a more extreme degree than in early modern plays with overt acknowledgements of the performance itself, its location, and the occasion. For instance, at the beginning of Ben Jonson's 1612 masque *Love Restored*, Masquerado, a kind of personification of the masque itself, addresses the audience with the news that there will be no masque performance<sup>62</sup>. This comic method, common to the antemasque, foregrounds an impediment to the main masque, drawing attention to the performance apparatus itself. Masquerado is a presenter figure, like those found in many of the masques who speaks to the audience and acts as a truchman for the non-speaking masquers, interpreting for them as if they are foreigners in a strange land. In the disguisings-maske-masque evolvment into the Master of the Revels, this presenter figure continued to function as a go-between or interpreter who induces the audience to dance and gives the cue to the masquers to dance [first for and then with the audience]. This connects with John Demaray's comparison of Prospero to the presenter as the figure who releases the masquers from the masque 'world' into the actual world of the audience (Demaray, 1998). In the epilogue, after he has relinquished his magus power, Prospero appeals to the audience to release him from the stage 'world'. Through acknowledging the frailty of his human condition, he reverses his high status, all-seeing, manipulating locus and appeals to the audience from a platea *figurenposition* where he is more vulnerable and therefore closer to the audience, not just physically but mentally and emotionally.

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<sup>62</sup> 'In troth, ladies, I pity you all. You are here in expectation of a device tonight, and I am afraid you can do little else but expect it. Though I dare not show my face, I can speak truth under a vizard. Good faith, an't please your majesty, your masquers are all at a stand; I cannot think your majesty will see any show tonight, at least worth your patience' Jonson, B. and Orgel, S. (1969b) *The complete masques. The Yale Ben Jonson*. New Haven: Yale University Press.



• Double-click on the image to access the video link

Figure 23. The Masquerading Prospero, calling the dance and chatting with the audience participants. Lakeside Theatre, University of Essex, May 2023. Film by Felicity Campbell. Reproduced with permission.

In the *Tempest Masque* ‘Participatory Event’ at the Lakeside Theatre in May 2023, my role was as a musician-actor-orchestrator, titled *The Masquerading Prospero* or *The Prosperous Masquerado*, inspired by *Masquerado* in *Love Restored* and the affinity to Prospero. I guided and commented on the actors, who were not actors in training, but students drawn from a range of disciplines across the university. The three core actors had attended several workshops, and some of the audience had attended one or two of the workshops; their prior exposure to my methods made them more willing to participate. Combined with the sense of community engendered through the university campus setting, the result was an event that occupied a fluid spectrum between lab, workshop, and performance. I remained committed to storytelling, however, and sensed that the audience wanted narrative coherence too, which shifted the balance away from abstract participation, such as games, towards a more guided, narrative unfolding. My self-referential ‘Prospero’ role was quite casual, reflecting the ‘Participatory Event’ and studio space from which I removed the separated audience seating to achieve a more inclusive shared space.

### 1.7 *Locus Communis*



Figure 24 - The *Locus Communis* applied to (simplified) classical staging.

Diagram by Mark Turner.

I posited the *locus communis* as a term to describe a middle ground between the stage locus and the audience platea. In the diagram above, it is the orchestra (as opposed to the specific meeting point of forestage and orchestra/pit outlined below). Platea can be spelt 'plateia' which is closer to the phonetic spelling of the ancient Greek *πλάτεια* (*plăteĩă*) and in Portuguese means 'audience', thereby solidifying the methodology of the actor's relationship with the audience through the paradigm of the locus platea and connecting it to the *locus communis* as a framework for audience participation.

Spatially, the *locus communis* is the central position around the point located halfway between the 'king's seat', and the *authority spot*, as the optimum actor location. The 'king's seat', is the equivalent of where the king would sit on a raised podium for

masques and plays at Banqueting House .<sup>63</sup> In the masque performances, the direct addresses would be primarily to the king at the exclusion of others, thereby taking the line from the ‘authority spot’, through the centre, all the way to the ‘king’s seat’.

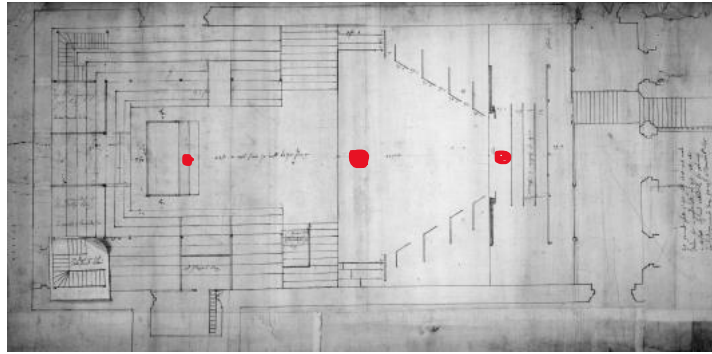


Figure 25 - Floor plan of the temporary theatre at Banqueting House by Inigo Jones (1635), held at the British Library. The red dots designate the ‘king’s seat’, the authority spot’, and the intermediate meeting point between the two, which is also the centre of the performance space. Reproduced with permission.

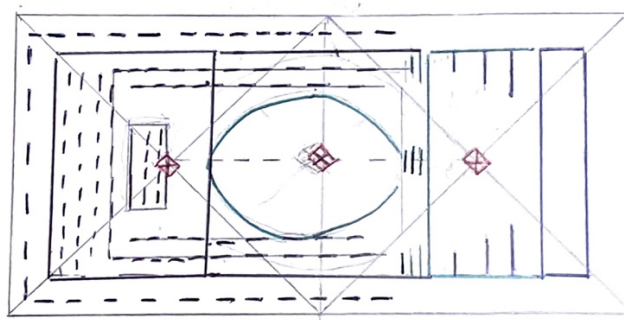


Figure 26- Drawing adapted from the Banqueting House floor plan by Inigo Jones showing the ‘king’s seat’, the authority spot’, and the *locus communis* as the centre of the space. Drawing by Mark Turner

<sup>63</sup> This echoes how in ancient Greek theatre the powerful position on the proskenion stage, or equivalent ‘authority spot’ on the level orchestra, was mirrored by the raised throne for the priest of Dionysus (equivalent of the ‘king’s seat’) at the centre front of the audience. In between these two positions is the altar (usually to Dionysus) in the centre of the orchestra. (See, for example, Wiles, David. *Tragedy in Athens: Performance Space and Theatrical Meaning*. United Kingdom: Cambridge University Press, 1999).

At Shakespeare's Globe Theatre the 'authority spot' is directly in front of the central *frons scenae*, a spot generally accepted to be the 'power position' on the Globe stage' (Purcell, 2017, p. 111), and is mirrored in height and depth by the polar opposite position of the 'king's seat', which, if elevated, provides an ideal audience position; both positions command a complementary and (almost) encompassing viewpoint<sup>64</sup>. The point between the two is the centre of the theatre, where the stage meets the yard/pit.

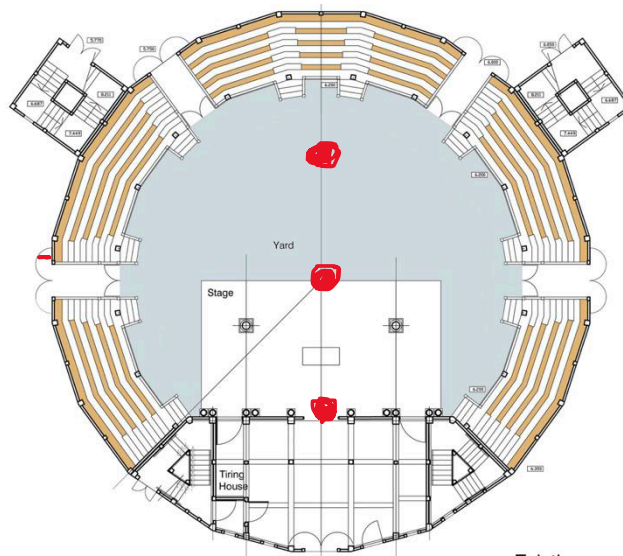


Figure 27. Shakespeare's Globe Theatre, floor plan, by Jon Greenfield.

Reproduced with permission.

<sup>64</sup> This is not the best listening spot as the acoustics are clear throughout the wooden 'O'.

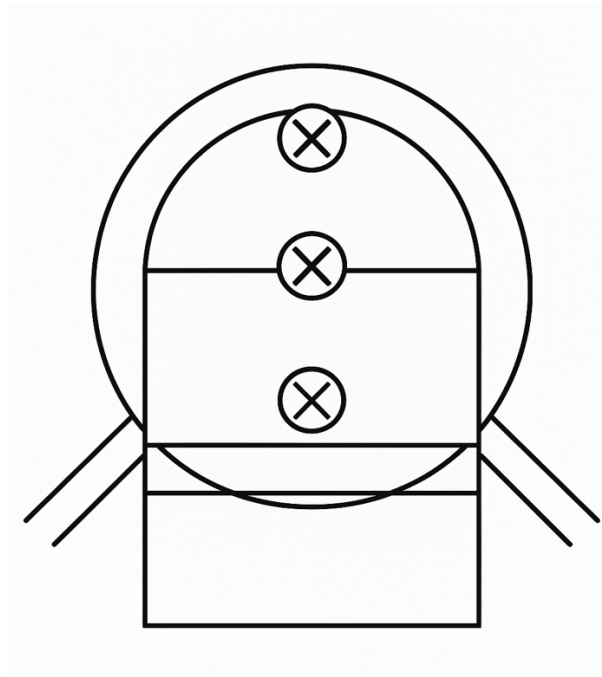


Figure 28. Spatial plan with the *locus communis* as the central position within the theatre, located between the 'king's seat' as the optimum audience (*platea*) location and the authority spot (*locus*) as the optimum actor location: Diagram by Mark Turner, adapted from the floor plan of Shakespeare's Globe, above.

Like the term *figureposition*, *locus communis* relates to attitudinal as much as proxemical positioning. 'Locus communis' is a Latin term that translates to 'common place' in English, which has a meaning explained by Cicero from ancient Greek 'koinos topos' as 'a general theme or argument applicable to many particular cases'<sup>65</sup>. Like the earlier Greek concepts of rhetorical and dialectical *topos*, Cicero's concept of *locus* is, in essence, a metaphor that is governed by the various senses of place. The *locus communis* can become a forum for sharing the expression of viewpoints in the centre of the whole theatre, inspired by the ancient Greek *agora* and Roman *forum* as a space where the different classes could interact and as a place and function for

<sup>65</sup> In a broader context, it refers to a common or widely accepted idea, theme, or concept within a particular field of knowledge or discourse. I relate it to the Commonplace books, which were popular Renaissance items; usually a kind of personal notebook for recording a collection of conventional wisdom and sayings. Although associated with commonplace platitudes, these have an amplitude for general truths that are useful, readily comprehended, and widely applicable.

public announcements, debates, visual displays, speech-making and entertainments. This central municipal metaphor can be associated with the Latin ‘platea’ which ‘originally designated a wide, continuous street, generally one of the main through roads in a city’ (Dey, 2016, p. 919). For the attitudinal placing of *locus communis*<sup>66</sup> I enlisted Mikhail Bakhtin’s references to the marketplace as a platform of ‘heteroglossia’, as the location to express unofficial, contradictory, marginalised and multiple viewpoints and modes of expression.

The locus is the imaginative world of the performance, the fiction, the characters. *Locus Communis* is a shared space that acknowledges the audience/stage dichotomy, but the locus world is extended from the stage to include the platea of the ‘house’ and, therefore, the whole theatre. In my PaR the *locus communis* framework underlay the reintegration of the audience/actor separation in three main ways:

- i) ‘casting’ of the audience as narrative participants in a scene, such as in *Tempest Masque*, when the actors ‘cast’ the audience principally as mariners and as restaurant clientele,
- ii) An invitation to participate (a) active-onstage, b) passive-auditorium,
- iii) A confrontation between audience members and performers

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<sup>66</sup> The term heteroglossia describes the coexistence of distinct varieties within a single "language" (in Greek: hetero- "different" and glōssa "tongue, language"). I focus on its extended meaning as ‘a plurality of attitudes, beliefs, values, or ideologies within a supposedly unitary culture or community’ Dictionary, O. E. (2023a) 'Oxford English Dictionary', heteroglossia, n: Oxford University Press. Monoglossia (meaning 'single voice') is defined as the macro-level form of language used to reinforce dominant social groups and their views, while polyglossia ('many voices') refers to the variability of 'voices' and language present at the microlevel.



• Double-click on the image to access the video link

Figure 29. Performers and audience mingle in the restaurant scene structured improvisation. University of Sergipe, Brazil, March 2024. Film by Welson Silva. Reproduced with permission.

In the The Donmar Warehouse production of *The Tempest*, analysed in Chapter 3, Prospero addresses the audience as the ‘elves’ who were brought into the locus-communis and ‘cast’ through each audience member having a little torch whose illumination enabled the audience to easily ‘join’ as an honorary rabble chorus from the ease and comfort of their seats. Miranda saw the audience ‘chorus’ rather than the characters as she exclaimed, ‘O wonder! How many goodly creatures are there here! How beauteous mankind is!’ (5.1) (Shakespeare, 2021). Another example of a (brief) ‘casting’ of the audience was in the *Mokwha Tempest* when Prospero ‘allowed’ Miranda to suddenly see the hundreds of ‘soldiers’, i.e. the audience. The other direct breaking of the ‘fourth wall’ in the *Mokwha Tempest*, and the only time that an actor ventured into the platea of the audience, was when the actor playing Prospero stepped off the stage and gave his magical fan (used instead of a magic staff) to an audience member. The *Mokwha Tempest* utilised end-on staging with highly stylised frontal delivery of text; the actors rarely talked to or acknowledged the audience, who were indirectly acknowledged through changes of gaze, subtly shifting from a locus to a platea *figureposition*.

## 1.8 Classical, Carnavalesque and Grotesque

My research has explored how the classical chorus contrasts and combines with the carnivalesque chorus, beyond the masque/antimasque division<sup>67</sup>. Classical art is based on principles located in antiquity and sought harmonious proportion between the human body, art and architecture. George Chapman, in his *Musaeus*<sup>68</sup> (1616), says: ‘Ancient Poesie, and ancient Architecture, requiring to their excellence a like creating and proportionable Rapture’ (Musaeus and Chapman, 1992). I locate the classical in my PhD project in staging configurations (with an awareness of the architecture of the theatres that underpins this staging), Shakespeare’s text, and the ordered proportions of dance and music.

Mikhail Bakhtin outlines how, during the Renaissance, the tradition of carnival metamorphosed into the ‘carnavalesque’ as the spirit of public carnival was rendered into literary form. Through the performances of early modern theatre and masque, the carnivalesque was rendered back into performance form, where it became like-carnival, or in other words, stage language that resembles or was directly inspired by historical, traditional and current carnival practices and writings. Michaeline A. Crichlow & Piers Armstrong define differences, similarities and interstices between contemporary perceptions of carnival and carnivalesque. ‘While carnival in its classic form is scheduled and anticipated, the carnivalesque refers to things which can be said to ‘happen’, whether in spontaneous outbreaks of carnival-like practices, or in strategic actions inspired by carnival. The carnivalesque may also emerge organically from traditional practices as something new (and thereupon possibly be integrated into

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<sup>67</sup> The OED definition of classical is ‘of or relating to the ancient Greek or Latin writers whose works form a canon of acknowledged excellence; of or relating to the works themselves. Hence: of or relating to ancient Greek or Latin literature in general’. Also, ‘*Classical* may refer specifically to the periods considered to represent the greatest flowering of both ancient Greek (Attic Greek of the 4th and 5th cent. B.C.) and Latin (1st cent. B.C. to 2nd cent. A.D.) language and civilization but frequently refers more generally to the literature and writers of Greek and Roman antiquity as a whole. Dictionary, O. E. (2024b) ‘Oxford English Dictionary’, *classical*, *adj.* & *n.*: Oxford University Press.

<sup>68</sup> *The Divine Poem of Musæus. First of All Bookes.* Translated according to the Originall, by Geo: Chapman (1616).

a recast of the ‘traditional’), or it may be extracted from external sources in the global imaginary’ (Crichlow and Armstrong, 2010, p. 403).

The overall formula or structure of Jonson’s court masques is the antemasque (with the antimasque/s representing dissent), followed by the main masque. This superseding of the carnivalesque antemasque/antimasque by the main masque appears to ‘locate the antifestive element in the logical progression from popular disorder to courtly order: for Jonson was prudently airing didactic precepts for the benefit of the rulers. And the resolution of this contrast insists on antifestivity: the King's order overcomes the opening carnivalesque excess of the antimasque, a reconciliation that implies the censorship of popular entertainment’ (Coronato, 2003, p. 158). But Rocco Coronato continues to highlight ‘the constituent of its contrastive structure, the theatrical prominence assigned to the initial disorder of the antimasque’ (Coronato, 2003, p. 158). Lesley Mickel concurs that although ‘the structure of the court entertainment demands that the masque triumph over the antimasque, this is not achieved until the elements of ignorance and folly have posed a significant and credible threat to the status quo’ (Mickel, 2018, p. 148).

Inversion is a crucial concept to the understanding of both carnival and carnivalesque. Chris Humphrey defines ‘symbolic inversion’ as ‘any act of expressive behaviour which inverts, contradicts, abrogates, or in some fashion presents an alternative to commonly held cultural codes, values, norms be they linguistic, literary or artistic, religious, or social and political’ (Humphrey, 2001, p. 41). Roberto da Matta in his analysis of modern carnival as ‘rituals of inversion’ references a ‘double inversion’ comparable to the symbolism of the court masque; ‘an alternative is presented yet tightly controlled, in a world that...ultimately ends up reinforcing the everyday order’, but ‘it also offers alternatives and suggests pathways to take’ (da Matta, 1991, p. 114). In effect, da Matta is talking about a third inversion: after the rebelliousness of the first inversion, the control of the second inversion comes the carnivalesque third inversion. In terms of directing plays, masques and masque-theatre, I am particularly interested in expressing the third inversion, relating to Crichlow and Armstrong’s

definition of carnival, ‘if carnival helped to maintain the status quo, it uniquely allowed for bold expressions of dissidence and thus pointed to a ‘revolution in the mind’ in the form of a kind of alternative reality‘ (Crichlow, 2012, p. 400).

The betrothal (main) masque of *The Tempest* offers, like the allegorical and metaphorical expression of the masque genre, a combination of performative modes: classical as formal, geometric, and proportional use of alignments in the classical treatment of poetry, mythic representations, and geometric, symmetrical dance figures, and carnival as masks, outlandish costumes and an emblematic narrative expressed through music, dance, rhythmical rhyme, and gestural movement. John Orrell highlights the resemblance of Jonson's classical *Hymenaei* masque to the musical and textual symmetry of the three goddesses in the betrothal masque as a structure modelled on the Pythagorean system of harmonic proportions. (Orrell, 1978). The goddesses call on the ‘reapers’ and ‘nymphs’ to dance ‘country footing’, which is potentially like carnival in its implication of rustic, festive, and popular music and dance. ‘The revels’ were a kind of masquerade, or a private carnival ball imported from the Italian states (mainly Venice). The adopted Italian customs were, in their turn, adopted from rural customs, as Philippe Canguilhem points out, ‘the *canti lscialeschi* represent tradesmen, country folk and so forth, the new *mascherate* <sup>69</sup> gradually changed the subjects to adapt them to a courtly taste, removing at the same time the sexual allusions typical of the former genre’ (Canguilhem, P. 2010, p. 469).

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<sup>69</sup> The word for ‘masquerade’ in Italian is ‘mascherate’ and in French is ‘mascarade’. The word for ‘mask’ in Italian is ‘maschera’ and in French is ‘masque’.



Figure 30- Grotesque antemasque/antimasque designs.

By Inigo Jones. Chatsworth collection. Reproduced by permission.

‘Grotesque’ is frequently used by academics to describe the antemasque and antimasques, but, as Neil Rhodes implies, there was also resemblance between the early modern manifestation of the grotesque and the carnivalesque, ‘in the sixteenth and early seventeenth centuries satire, saturnalia, and, indeed, the sermon were forms which frequently interlocked’ (Rhodes, 2014, p. 7). ‘Grotesque’ came into existence as a descriptive word in the 1560s, originating from the discovery of paintings found on the walls of the basements of ruins in Rome named le Grotte ('the caves'). These were a kind of decorative painting or sculpture consisting of representations of portions of human and animal forms, fantastically combined and interwoven with foliage and flowers. This establishes grotesque as *grotto-esque* as signifying strange drawings that were a combination of the fantastic and vegetative or animal world confirming Rhodes’ reminder that the grotesque was principally a visual style rather than a literary one (Rhodes, 2014).



Figure 31 - Antimasque design. Unknown masque.

By Inigo Jones. Chatsworth collection. Reproduced with permission.

The subterranean, cavernous origin of (early modern) grotesque can be related to Caliban as a metaphorical understanding of the grotesque as chthonic [Greek-1882– ‘Dwelling in or beneath the surface of the earth’ (Dictionary, 2024a). Caliban is a figure of the element of Earth; Prospero addresses him as ‘Thou Earth’ and keeps him ‘in this hard rock’. He is often portrayed in directorial interpretations as living underground<sup>70</sup>. As opposed to Prospero’s other servant Ariel, Caliban’s tasks are practical and earth-bound: for example, finding food and carrying logs. Caliban, with his conspirators, is the one who interrupts the betrothal masque, functioning as an antimasque in the reversed sequence to the masque genre, bringing potential chaos to the masque harmony. The antimasques can be equated with the chthonic as ‘underground’ destructive forces.

<sup>70</sup> In an interview with Pia Kleber, director Giorgio Strehler discusses why he portrayed Caliban as choosing to go back into his hole after the ‘Europeans’ finally leave the island: ‘For weeks we contemplated how we could direct Caliban’s exit. Should he leave the “lid” of his cave open or close it? In the end, we left it open, conveying the idea that Caliban does not want to have anything to do with this so-called civilized world, and crawls back into his cave, but the hole stays open, and he has the choice to come up if he wishes. This was a political decision’ Kleber, P. (1993) ‘Theatrical Continuities in Giorgio Strehler’s *The Tempest*’, *Foreign Shakespeare: Contemporary Performance*, pp. 140-157.

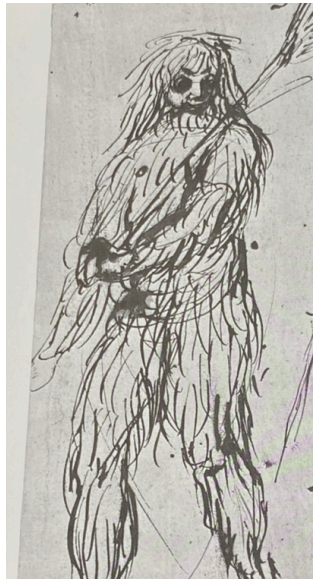


Figure 32 - Anti-Masquer (Ante-Masquer): Wild Man<sup>71</sup>. Unknown masque. By Inigo Jones. Chatsworth collection. Reproduced with permission.



Figure 33 – Antimasque design: a dwarf-post from hell, *Chloridia*

(Ben Jonson, 1631). By Inigo Jones. Chatsworth collection. Reproduced with permission.

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<sup>71</sup> Caliban might have a basis in the traditional figure of the 'green man', the 'woodwose', the 'wild man', encountered in pageants, plays and masques. The Oxford English Dictionary defines woodwose as 'A wild man of the woods; a satyr, faun; a person dressed to represent such a being in a pageant' Dictionary, O. E. (2024k) 'Oxford English Dictionary', *woodwose* | *woodhouse*, *n.*, *sense b*: Oxford University Press.



**\* Double-click on the image to access the video link**

Figure 34 - Royal entourage: banquet to Harpy sequence; structured improvisation in workshop with *Faces Occultas* Dance Company, Salto City, São Paulo, Brazil, 2023. Film by Mark Turner (2.08 min).

*The Donmar Tempest*<sup>72</sup> followed the original folio text with some cuts and added contemporary text (direct address/audience instructions, songs and prison parlance). The production followed the original scene division between the temptation/wish fulfilment of the banquet presentation and the punishing Harpy, but also featured a banquet equivalent (as a wish-fulfillment/fantasy in dire circumstance), with each of the ‘three men of sin’ acting out their perfect daydream scenario (sports car, fame, massage parlour, restaurant) as another actor gave amplified commentary. In the *Tempest Masque* restaurant (banquet) scene, a shared space was created with the Commedia dell'Arte masks, waiter, and audience mingling together. The restaurant's gradual (improvised) descent into disorder stemmed from the textual action of the rabble Harpy snatching away the banquet and the ensuing ‘mock-masque’. The ‘banquet masque-antimasque’ succession concluded with the Maître-d’s angry

<sup>72</sup> The Donmar Warehouse production of *The Tempest*, which I call *The Donmar Tempest*.

outburst, expressed (at the Clifftown Theatre show) in a long tirade of Italian profanities/accusations, forming a link to the next section.



Figure 35 Waiters serving the customers  
(actors and audience). University of Sergipe, Brazil,  
March 2024. Photograph by Caio Ribeiro. Reproduced with permission.

## 1.9 Orchestration

In its most basic sense, orchestration signifies a shift from literary analysis to the process of addressing the live event that helped form the text of early modern plays, and that is latent in the text. Jean E. Howard applies the expression as Shakespeare's 'purposeful management of this aural, visual, and kinetic continuum' (Howard, J. E., 1984, p. 2) and she employs musical terms such as counterpoint and repetition, crescendo and decrescendo to convey Shakespeare's orchestration of audience reactions through his texts.

I have transposed the O.E.D definition 'the act of composing or arranging music for an Orchestra' (Dictionary, 2025f) to 'the act of composing or arranging performance for an ensemble'. I interpret 'orchestration' as collective agreement and 'harmonious

combination' (the second O.E.D definition) by the ensemble on the means of expressing the *poiesis*<sup>73</sup> of the invented work. To understand the dramaturgy of early modern masque-theatre, according to its etymology, *drama-ergon*: the work of the actions, I have endeavoured to follow director Eugenio Barba's understanding that 'dramaturgy was not a procedure belonging only to literature, but a technical operation which was inherent in the weaving and growth of a performance and its different components' (Barba, 2009, p.8). 'Orchestration' relates to the orientation and symbolic resonance of the orchestra stage, which in ancient Greek drama was the domain of the chorus. The 'dancing floor' (Daye, 2004) of the masque is synonymous with the orchestra and may have been used by the antemasque/antimasque actors as well as the masque/revels dancers. 'Orchestration' is inspired by an example of early modern performance praxis outlined as "orchesography", used to designate the interrelation between music with dance in 'Orchésographie' (published in Langres, France in 1589), a dancing manual by Thoinot Arbeau (Arbeau, 1967). 'Orchésographie' contains many dance tabulations in which extensive instructions for the steps are lined up next to the musical notes.

## 1.10 Music

*The Tempest* is the most musically rich of Shakespeare's plays, featuring songs, incidental music, sound effects, and numerous possibilities for both original composition and alternative musical interpretations. Music operates beyond the scope of spoken language, enhancing the emotional, atmospheric, and metaphysical dimensions of *The Tempest* that transcend linguistic boundaries, making it one of the

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<sup>73</sup> *Poiesis*: (ancient Greek *ποίησις*: 'creation, production') Dictionary, O. E. (2023d) 'Oxford English Dictionary', *poiesis*, n., *Etymology*: Oxford University Press.

most internationally performed and adaptable of Shakespeare's works. The extensive use of music is one of the masque-like features of *The Tempest*.

The musical elements in *The Tempest* mark transformations, facilitate transitions between the real and the magical or waking and dreaming states<sup>74</sup>, and orchestrate collective and individual 'journeys'. The musical transitions are often sudden, like the traditional antimasque-masque transformation, but are reversed as masque-antimasque. Shakespeare assigns the transitional, musically based episodes to acts of magic that differentiate them from the rest of the stage action and act as catalysts to the narrative. 'Peter Walls has shown that masque songs were designed to expose the mysteries of the masque's 'device'' (Baird, 2015, p. 65). The main masque was predominantly non-dramatic, and the antimasque music embodied dissonant thematic opposition. Andrew Sabol's study of surviving masque scores identifies distinct musical components for the masquers' entry, main, and exit dances, with antimasque music described as compositionally more complex and less predictable than the stately music of the main masque<sup>75</sup> (Sabol, 1982). This paradigm signifies that the antimasque music may be a radically contrasting style or genre of music that defies or contradicts the main masque through musical language such as abrupt tonal shifts, rhythmic irregularities, and deliberately jarring orchestrations. In my PaR, this instigated the use of hip hop as a contrast to the harp-playing and gentle harmonies of the main masque.

Applying musical 'devices' to *The Tempest*, the betrothal masque is an embodiment of musical concord, or music in harmony. But the music and 'graceful dance' of the nymphs and reapers is fractured by a 'confused noise' (4.1.138). The term 'loud

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<sup>74</sup> Patrick Le Bœuf reveals how Craig 'suggested that the whole production be built on the two words dream and sleep' Le Boeuf, P. 'Edward Gordon Craig and the Tempest'. *Shakespeare in Performance. I, The Comedies*: Cambridge Scholars Publishing (Newcastle-upon-Tyne), 48-68. and that much of the action takes place as if underwater.

<sup>75</sup> Sabol describes antimasque music as having 'rapid scale passages, notes reiterated in rapid succession, abrupt shifts from major to minor and back again, wide skips in melodic lines, cadential formulas calling for trills or vibrato, and impressive rhythmic contrasts' Sabol, A. J. (1982) *Four Hundred Songs and Dances from the Stuart Masque: With a Supplement of Sixteen Additional Pieces*. Brown University Press.

music' appears frequently in Jonson's masques, typically marking either the beginning of the entire masque or of the main masque, which frequently coincided with major mechanical stage effects. Anne Daye notes that loud music was often 'played to cover up the noise of machinery'<sup>76</sup> (Daye, 2004, p. 17).<sup>77</sup> The entrance of the goddesses in the betrothal masque is marked by 'soft music' rather than 'loud music', which implies that pulleys and machinery for their descent were not used<sup>78</sup>. The commencing 'soft music' and sudden ending of the masque, 'to a strange, hollow, and confused noise, the spirits heavily vanish'<sup>79</sup> suggests a reversal of the sequence (transformation scene-dance-epilogue) of the main masques and corresponds with Shakespeare's repeated masque-antimasque (or concord-discord) formula in *The Tempest*.

Most of the stage directions (possibly added in as post-performance descriptions in the 1623 folio) in *The Tempest* are either musical cues or sound effects, which, approached as sound design, render an open interpretative basis. Andrew Gurr and Sarah Dustagheer emphasise that the Blackfriars Theatre was enclosed and more compact than the Globe Theatre, with the audience situated much closer to the actors; therefore, music can be utilised more subtly and copiously. The audience, soothed by an overture, standard at Blackfriars and Whitehall, would have been jolted by the opening 'tempestuous noise' (1.1)<sup>80</sup>. Gurr argues that *The Tempest's* opening storm

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<sup>76</sup> 'Loud music' also signified the commencement of a masque once the king was ready seated. 'So soon as the king's majesty was set and in expectation, there was heard a strange music of wild instruments. To which a sphinx came forth dancing, leading Loue bound' (Love Freed From Ignorance and Folly, 1611, by Ben Jonson) Jonson, B. and Orgel, S. (1969b) *The complete masques. The Yale Ben Jonson*. New Haven: Yale University Press..

<sup>77</sup> The stage directions in *The Tempest* mention 'strange music' once, 'soft music' twice, 'solemn music' twice, and 'solemn and strange music' once.

<sup>78</sup> Inigo Jones innovated the double-layered shutters to allow for masquers and deities to appear in a swift scenic transformation in the clouds/sky. This avoided the slow and sometimes clumsy "flying" down seen at the public playhouses (and some Whitehall masques). Whether the appearance of Juno in *The Tempest* followed the "discovery" as practised in some masques rather than the slower "descent" would depend on the hypothesis that the court performances of *Tempest* were given masque-like scenic treatment, and what type; i.e. did the goddess Juno remain on the upper level and give her blessing from there?

<sup>79</sup> The O.E.D denotes 'heavily' (old English) as 'With great force or violence; forcibly, violently; intensely, deeply, strongly; severely' Dictionary, O. E. (2025d) 'Oxford English Dictionary', *heavily, adv., sense 4*: Oxford University Press.

<sup>80</sup> The equivalent of an overture was standard at performances at both Blackfriars and Whitehall, as well as in the act-breaks where it was needed to trim the candles.

implements an outdoor effect at an indoor playhouse (Gurr, 1989), implying both the King's Men's transition from the open-air Globe to the enclosed Blackfriars, and the intense impact of a storm in a small space. *The Tempest* at Blackfriars or Whitehall may have gained meta-theatrical resonance with the onstage 'gallants' in passive role play as nobles, as if in their cabins, then rudely interrupted by the storm and confronted by the bellicosity of the mariners and probable death in the face of the storm. The prelude in *Tempest Masque* at the indoor Clifftown Theatre was soothing for the audience (the calm before the storm), designed to be a short equivalent of the overture of the Jacobean indoor playhouse. My use of drums in *Tempest Masque* followed the logic of an outdoor effect at an indoor playhouse: *djembe* (the *djembe* originates from West Africa, mainly: Mali, Guinea, Ivory Coast (Côte d'Ivoire), and Burkina Faso), and *caixa* (*caixa de guerra*: a type of Brazilian snare drum) are instruments designed to be heard outdoors without amplification, which I played in an indoor theatre, simulating thunder. Music is synonymous with magic in *The Tempest*, and the storm, the first magical act, encompasses music and sound effects as sonic orchestration. I approached the storm as a masque-antimasque sequence, with the preceding overture/ prelude,<sup>81</sup> which, considered in tandem with the stage directions 'A tempestuous noise of thunder and lightning heard'(1.1) (Shakespeare, 2021), suggests a rapid musical shift.

**\* Double-click on the image to access the video link**




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<sup>81</sup> The prelude was calming for the audience (the calm before the storm); it was designed to be a short equivalent of the overture of the Jacobean indoor playhouse.

Figure 36 - Section of the storm sequence, featuring *djembe* and *caixa*.  
*Tempest Masque*, Act I, Clifftown Theatre, Southend, April 2023. Filmed by  
 Blue De Luca. Reproduced with permission.

Lutenist Robert Johnson composed music for court masques and plays produced by the King's Men and other companies/writers, notably *The Memorable Masque* (1613). Johnson wrote three songs for *The Tempest*<sup>82</sup>: *Where The Bee Sucks*, sung by Ariel when she finally gains her freedom, and *Come Unto These Yellow Sands/Full Fathom Five* which can be divided into two songs as they are presented in the folio text, and can be treated, as I did, as creating two different types of atmosphere and purpose: *Come Unto These Yellow Sands* is an invite to dance and *Full Fathom Five* marks the supposed death of King Alonso, Ferdinand's father, and can be considered funereal. While it remains uncertain whether Johnson performed personally at theatres such as the Globe or Blackfriars, and the extent of his involvement in musical direction is similarly undocumented, the demands of such a role would have required flexibility in adapting *The Tempest* to different venues. His experience at court and at the Blackfriars theatre could have enabled him to recruit 'in-house' musicians and assisted him in adjusting ensemble size, placement, and choice of instruments, tailoring choices to each venue's spatial dynamics, acoustics, audience proximity, and production budget, as well as responding to the distinct demands of indoor versus outdoor staging. To an extent, I took on the role of musical director, along with professional singer/harpist Victoria Couper, in adapting the originally composed music by James Hesford for different musical instruments, the various spaces and changing ensemble performers in the iterative performances of *Tempest Masque*.

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<sup>82</sup> As Daniel Albright confirms, 'The music for two of Ariel's songs, both ascribed to Robert Johnson, survives from an early production, possibly from the first production' (Albright, 2007, p. 10).

‘The stage directions ‘dispersedly’ are located in *The Tempest* song *Full Fathom Five*, describing the rabble singing the chorus of the song<sup>83</sup>. The deeper sonic immersion of the audience could have been achieved through volume plus instrumentalists dispersed around the stage and auditorium following the stage directions ‘dispersedly’<sup>84</sup>. Dustagheer proposes that this phrase ‘dispersedly’ describes the resonance of sound at Blackfriars (Dustagheer, 2017), which, while surely being correct, does not dismiss the idea of a chorus of performers dispersed around the theatre stage and auditorium, as well as the ‘discovery space’. This dispersion of the musicians was perhaps more likely at Whitehall with a larger musicians’ ensemble, upper galleries and potentially greater freedom in audience-stage configurations and proxemics<sup>85</sup>. In the prelude/Scene I, my use of ‘dispersedly’ included differently pitched triangles and actors’ voices dispersed around and above the stage and auditorium, enhancing an effect of sonic immersion for the audience.

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<sup>83</sup> Perhaps Shakespeare wrote the stage directions based on the musicians’ interpretation, or perhaps the actor-editors, after Shakespeare’s death, based the stage directions on the musicians’ arrangement at Whitehall.

<sup>84</sup> ‘Dispersedly’ is located in *The Tempest* song *Full Fathom Five*:

‘[*Burden dispersedly, within*]: Bow-wow. The watchdogs bark’.

The early modern meaning of ‘burden’ in this context is ‘the refrain or recurring chorus of a song’.

<sup>85</sup> It was probably limited in space around the perimeter of the stages based on Anne Daye’s given dimensions of Banqueting House: ‘A raked stage, built at the lower end, was commonly about forty foot wide, thus fitting snugly into the fifty three foot wide House and was raised up on trestles six or seven feet. The depth varied across time as Banqueting House was rebuilt, from forty feet in 1605 to twenty seven feet in 1634. Steps led down from the stage onto the spacious dancing floor, which may have been built up from the floor of the room when necessary’ Daye, A. (2004) ‘The Banqueting House, Whitehall: a site specific to dance’, *Historical Dance*, 4(1), pp. 3-22. As purpose-built sets and seating, the actor’s company and the Revel’s Office may have changed the configurations to suit the individual plays and masques.



Figure 37 - Musician chorus in the prelude.

Lakeside Theatre, University of Essex, May 2023. Photo by Felicity Campbell. Reproduced with permission.

### 1.10 Dance

In the Jacobean main masque, the masquers typically performed an entrance dance, which flowed into choreographed sequences presented *for* the audience, followed by the *Measures* and the *Revels*, during which the masquers danced *with* the audience, concluding with an exit dance. Masque dances are divided into two parts (presentational and participatory), and below is the Renaissance masque dance structure as a paradigmatic chorographical structure<sup>86</sup>:

1) Presentational:

- a) Entrance dance (commencing with a tableau of the masquers, followed by a (mysterious) procession (down/forward/to the stages).
- b) Symbolic dance (thematic, gestural, original/adapted), (presented in different directions for a three-sided audience).

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<sup>86</sup> My principal reference for this is Ben Jonson's masque texts; also academics such as Anne Daye and Barbara Ravelhofer.

2) Participatory:

a) The Measures<sup>87</sup>: with selected members of the audience (if applicable); slower commencing dances,

b) The Revels: everybody can join; more energetic dancing.

‘The Going Out’ (before, during, or after the epilogue).

A primary consideration for a contemporary transposition of masque dance towards commonality is the need for either popular dance/music that the chosen dancers (if there are any) and the whole audience know or can quickly learn. I was aware of two main difficulties when working with the audience on participatory dances: a) lack of training, b) reticence to join in (sometimes the audience was mainly composed of actors in training, which effectively addressed both issues). I therefore decided to keep the dance equivalent of the revels simple, based on partner and circle dances. ‘Round dancing belonged to the catalogue of egalitarian, ‘participatory’, and ‘improvisational’ medieval pastimes’ (Ravelhofer, 2006b, p. 97). In workshops and shows I orchestrated a version of Kurdish *Govend* circle dancing, which is almost identical to the early Renaissance *Branles Simple*: the participants hold hands in a circle with four steps clockwise and four steps anticlockwise around the circle (starting with a cross-step), with bigger steps clockwise so the dancers are collectively gradually moving in the direction of the sun, giving the main cosmic significance. *Branles Simple* was one of the inclusive and accessible communal dances often practised at the opening of aristocratic balls. ‘Rounds’ usually meant circular dances, but can also be progressions and figures. Roger Clegg points out how the rounds were associated with popular festivity (McCulloch and Shaw, 2019) and in early modern plays, ‘rounds are often danced by supernatural figures’ (McCulloch and Shaw, 2019, p. 93). In *Tempest Masque*, round dances formed the basis for the rabble’s dancing, both for and with the

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<sup>87</sup> Barbara Ravelhofer designates the meaning of the word ‘measure’ in seventeenth-century dance usage as referring to ‘a specifically choreographed dance’, ‘a slow and stately dance’, a dance from the ‘old measures’, but also ‘dance’ in a general sense’ Ravelhofer, B. (2006b) *The Early Stuart Masque: Dance, Costume, and Music*. OUP Oxford.

audience; the popular is appropriate for their choric role and the supernatural as ‘spirits’.



**\* Double-click  
on the image  
to access the  
video link**

Figure 38 - Circle dance with the audience with instructions and commentary. Lakeside Theatre, University of Essex, May 2023. Film by Felicity Campbell. Reproduced with permission.

To develop the combined partner and circle dances for audience participation, I adapted a version of traditional Breton dancing with a combination of couples and whole group circle dances. In these, the couples go clockwise forwards, anticlockwise back, into the centre forwards, return to the perimeter backwards, and repeat. This was somewhat difficult to do with couples trying it for the first time, giving a reason to pursue it compellingly with the audience volunteers, or ‘grab a gallant’.



**\* Double-click  
on the image to  
access the video  
link**

Figure 39- Dance with the audience. Post-graduate research studio ‘sharing’, East 15 Studio Theatre, Southend on Sea, June 2022.

In chapter 1, I have laid out a framework for the Renaissance-contemporary ‘conversation’ through historical and methodological background, explanation of terms and analysis of key PaR, including overarching strategies stemming from the concept of orchestration and the locus-platea. The formation of the Jacobean masque is explored, attending closely to antimasque typologies, choral groupings, and the genre’s dramaturgical evolution. This provides the framework for analysing *The Tempest’s* adaptation of masque structures and devices, and the blending of the masque chorus with comic, grotesque, and carnivalesque forces, making the case for *The Tempest* as a uniquely hybrid form. The presence of the rabble chorus becomes increasingly legible within this shifting terrain.

## Chapter 2 – The Chorus

As per my overarching research questions, my PaR involved finding ways to present and play with the chorus that is implied in *The Tempest*, and so to this, I explored different types of theatrical chorus as well as related historical concepts and practices. These types of choruses could manifest at different times within the same performance and offered various directorial strategies, with each providing its associated techniques and performance styles. This chapter proposes pertinent choric aspects based on the ancient Greek *kōmos* (κομος, kōmos, komasts) and comic chorus, the mummers, the Jacobean masque chorus groups, and contemporary chorus equivalents.

The masque chorus is a broad term that pertains to the celebratory, cultural aspects that apply across the social strata through the carnivalesque-ritualesque frame accentuated in the mummers and *mascharete* formations of the main masque. In *Tempest Masque*, I express the change of atmosphere in the main masque between the entrance dances (aligned with the mysterious entrance and complete disguise of the mummers) and the revels dances (stemming from carnival dancing in half masks), reflecting rituals as catalysts for specific change and carnival as communal celebrations. The ‘outside’ and ‘inside’ choruses are examined both literally and metaphorically.

### 2.1 The ancient Greek chorus

A contemporary meaning for the word ‘chorus’ is the refrain in a song, which is repeated, usually between the verses. This is comparable to the dramaturgical frame of the chorus in an ancient Greek play, with their odes or epic poetry interspersing and reacting to the action of the actors as a repeated danced musical theme or leitmotif. An ancient Greek chorus would often incorporate song and dance into the events of the play.

H. D. F. Kitto navigates the emotional registers of the formal rhythms of the *odes* ('songs'), which, like Shakespeare's text, give clues and indications through the inventor's choice. The rhythm and musicality of the metre give insights into the purpose, occasion/event and atmosphere of the text expressed through speaking, chanting or singing. Ancient Greek comedies ('Old Comedy') incorporated a set piece addressed to the audience halfway through the play called the *parabasis*, an 'extended direct address to the audience by the *choros*, which takes a variety of forms' (Ley, 2007, p. 188). This ancient practice corresponds *Tempest Masque* experimentation with direct address and stepping outside of the script to communicate in the present tense about current affairs or the performance event itself, directly to the audience.

In my direction of *The Tempest* through the lens of the masque, I conceptualised the rabble as comparable to the ancient Greek *kōmos*, a mobile, carnivalesque chorus that formed part of the festival atmosphere surrounding the theatre plays. As Anton Bierl describes: 'a κῶμος (*kōmos*) is a moving procession, mostly of male revellers ('komasts'), the celebrants of the *kōmos*, but also of entertainers (mainly musicians), behaving in anything from a happy to a violently wild manner. It is usually performed during a celebration of a successful event or person, or in honour of a god, especially Dionysus.' (Bierl, 2005). *Kōmos* is also etymologically foundational to comedy<sup>88</sup> and is a noun connoting a demonstrative, choric group in ancient Greek tradition.

Susan Lape outlines how the performance contexts of the *kōmos* allowed it to serve multiple functions and how, in fourth-century comedies by Menander, 'the association of the *kōmos* with symposia and aristocratic violence rendered it a realistic device for clearing the stage after the first act' (Lape, 2006). The unruly entrances of the *kōmos* resemble the antimasque choruses that disrupt or punctuate the

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<sup>88</sup> Gregory Michael Sifakis defines ancient Greek comedy with reference to 'the thesis of Körte, who was the first to bring out the significance of the Peloponnesian padded dancers and the South Italian phlyakes [Greek: "gossips"] for the history of comedy, and postulate that Attic comedy was generated by the encounter of the Doric mimus with the Attic non-dramatic chorus' (Sifakis, 1971, p. 16); in other words, grotesque physical clowns, jokers, a certain type of mime theatre, and an ever-present chorus separate from the unfolding narrative drama. The chorus' presence is largely responsible for the performance as anti-illusionistic.

antemasque's progression. However, in addition, Lape explains how the conclusion of the romantic plot with wedding or pre-wedding celebration created the occasion for receiving a wedding kōmos, suggesting that the kōmos may have finally been greeted or received at the end of the fifth act (Lape, 2006, p. 89), associating the celebratory (main) masquers of the Jacobean masque. The final entrance of the kōmos 'visually suggesting the happy ending (komastic occasion) that the action will eventually produce' (Lape, 2006, p. 98) corresponds with the symbolism of the main masque and the function of the participatory revels. It suggests the kōmos-rabble as present before, during, and after the main action, occupying the stage between acts, yet only accepted and integrated in the final scene. The occasion of a wedding kōmos parallels the betrothal masque of *The Tempest*: a celebratory resolution fulfilling the classical comic arc, from troublesome difficulties to joyful conclusion.

I have also conceptualised the kōmos as the 'other' as marginalised or misunderstood by mainstream society. They may be, for example, homeless, refugees, asylum seekers, migrants, immigrants, or young people. New historicism places great emphasis on the margins, following through the logic articulated by Allon White and Peter Stallybrass, that which is socially marginalised within a culture may be symbolically central to that culture (Stallybrass and White, 2008). Before the gates of the city, the kings or the komasts are in the margins; they are in a marginal and liminal state. Historically and mythically, kings (e.g. James I) and gods (e.g. Dionysus) are often foreigners who must be symbolically invited into the city. I suggest that, as well as the association with the book cover or picture frame, the proscenium arch is directly linked to the triumphal arch utilised to welcome kings or victors. Akin to the Renaissance symbolic triumphal entries into the city, the 'great arch' or 'arch triumphal' for the masque performances, was a purpose-built, free-standing construction containing broad iconography and inscriptions. This corresponds with the masquers' chorus as stemming from exotic, strange, and foreign portrayals. They enter through the symbolic gates of the metaphorical city to the central yet liminal space of the performance gathering.

## 2.2 The Renaissance chorus

Renaissance direct address is like a chorus function when it involves communicating to the audience from a *platea* position that is removed from individual characters, appealing to or contravening the audience's empathy, reason or moral justice. Choric roles (often individual) in plays by Shakespeare and his contemporaries had functions such as explaining or reminding the audience of the plot. Prologues were extra-dramatic, meaning that they were separate from the action and did not directly interact with narrative characters, and like epilogues, they were related to the event of the performance and often were inserted separately for the specific occasion. Shakespeare and the contemporaneous playwrights usually dispensed with the chorus altogether or narrowed the chorus down to one representative<sup>89</sup>. The prologues and epilogues transited the audience from the quotidian world to the fictional world of the play and, conversely, in the epilogue, linked the dramatic fiction to the outside world. For example, the prologue Chorus in *Henry V* asks the audience to imagine 'this wooden O' as 'the vasty fields of France', and in *The Tempest* epilogue, Prospero requests a sounded accolade from the audience.

According to Alan Hughes, 'Western culture absorbed Greco-Roman realism with the Renaissance, applying it relentlessly to drama of all kinds, only countenancing a chorus within the surreal conventions of opera and ballet' (Hughes, 2014, p. 81). Hughes could have added the masque, which shared choric practices with early opera and early ballet. The various chorus groups in Jonson's masques featured dancing, masquing (masked dancing), choral speaking/chanting, bizarre physical theatre, and singing. Unlike the ancient Greek choruses, they appear to have been separate groups, with each group practising just one of the art forms listed above, rather than a

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<sup>89</sup> Arthur Colby Sprague points out the dramatic chorus characters who function similarly to an ancient chorus, but they are part of the action; often represented by nameless individuals, such as 'First Gentleman', or 'First Lord' and/or minor characters. Usually, these characters assume 'a choric role' and unlike the continuous presence of the Classical Greek chorus, these choric characters (re)appear at intervals throughout the play, linking parts of the play and reflecting the consensus through commenting on the action, either to each other and/or in direct address to the audience. Sprague, A. C. (1935) *Shakespeare and the Audience: A Study in the Technique of Exposition*. Harvard University Press.

combined expression. The half masks of the main masque chorus were not character masks that define individual types, as in, for example, *Commedia dell'Arte*, but were predominantly a concealing and liberating disguise, more akin to carnival masks. While offering individual variations of masks, they defined the group more than the separate maskers.

### 2.3 The rabble chorus

I have explored the flexible and intermediary role of the chorus as it moves between the imaginary world of the play and the immediate presence of the audience and the possibilities this engenders for the 'participatory encounter' (Lavender, 2016, p. 149) enacted in real-time. In Shakespeare's narrative, the rabble, like Ariel and Prospero (when he chooses) is invisible, a feature that underscores their separation from the human world, granting a dramaturgical licence to introduce thematically aligned improvisations without disrupting the principal narrative arc. The improvisational quality of the rabble's interventions was a crucial component of the theatrical 'magic' I worked to develop with the actors.

The 'polymorphism of operatic choruses' (Billings, Budelmann and Macintosh, 2013) is discussed by Roger Savage as a 'tension between practices of the *coro stabile*, which, modelled on the Greek tragic chorus, would remain onstage representing a single group for most of a work, and the *coro mobile*, which would enter, exit, and assume different identities through the course of a performance' (Billings, Budelmann and Macintosh, 2013, p.119). The *Tempest Masque* rabble was a mixture of both a *coro stabile*, remaining on stage, and a *coro mobile*, able to come and go from the stage, to assume different identities and such as the Harpy, hunting dogs, nymphs and reapers, and in their carnivalesque use of space; for example, they lead Ferdinand around the island with a song. At the Clifftown performance, the rabble was a *coro stabile*, a recognisable unit throughout, never exiting the stage. Like the Renaissance

‘gallants’ they were seated on two opposite sides of the stage, but active as performers rather than posers, even when in a semi-passive mode.



Figure 40 - The rabble lead (and carry) Ferdinand around the stage during the song, ‘Come unto these yellow sands’. *Tempest Masque*, East 15, Clifftown Theatre, Southend, April 2023. Photo by Blue De Luca. Reproduced with permission.

The *rabble* is an effective name for a large choric group; this can be a performer ensemble and/or a complicit audience. The *rabble* can represent the wider citizen body and the specific members of the audience, referring to them, speaking directly to a specific section/level, taking their place or being among or close to them. Farah Karim-Cooper points out that in the early modern theatre, ‘derogatory terms for the audience also existed, including ‘rabble’, which refers to a throng or crowd, ‘rude’, and ‘multitude’ used to describe the supposedly uneducated masses who attended plays’ (Cooper and Stern, 2015, p. 214). The rabble may mirror the audience, and ‘conjure a visual image of an aggressive crowd of people, pushing, shoving and buzzing with sounds, smells and tactile energy’ (Cooper and Stern, 2015, p. 214). This suggests the groundlings, but it could be any of the Renaissance audiences. If the audience was engaged in some way in the banquet-harpy scene, as for example, as

waiters or customers in *Tempest Masque*, it could make it clear that they were the rabble if Prospero addressed them or referred to them collectively and directly as ‘my meaner ministers Their several kinds have done’ (3.3) (Shakespeare, 2021, p. 106)

It is possible that by describing the King’s Men as ‘the rabble’, Shakespeare supplied a tongue-in-cheek reference to the status of actors in the Jacobean era, as lower-class citizens, compared to the elite court ‘community’. This distinction would have gained poignancy at court performances with heightened awareness of differing status, accentuated in the clear masque-revels allusions. But in the betrothal masque, Shakespeare again inverted the early modern audience’s expectation of the standard masque resolution through the interruption of Prospero’s angry remembrance of Caliban’s murder plot, as a type of antimasque. The masque-antimasque pattern is repeated in the same scene, with the three clownish plotters in a brief utopic state (except Caliban) as they try on fancy clothes (‘fripperies’) before being chased away by phantom dogs. In *Tempest Masque* iterations, the allusion to the standard court masque resolution meant the kōmos-rabble-masquers inviting the audience to join in the revelling, enacting a merging of performer and spectator in shared celebration; the ‘mise en évènement’ (Lavender, 2016, p. 1) of the actor-audience’s *here and now*.

A chorus can be numbered from one to (in theory) infinity. The mariners could be any size of chorus, and the royal passengers could comprise a larger chorus. Patrick Le Bœuf<sup>90</sup> has analysed theatre director Gordon Craig’s *Tempest* manuscripts in which Craig suggests a variable number of passengers; ‘...the hypnotic powers of Ariel seen at work upon the eight or ten [or] twenty more passengers...’ (Le Boeuf, 2011, p. 8)<sup>91</sup>. In my PaR, I have benefited from the fluctuating numbers of ‘the rabble’ by adapting the various dramaturgies to a spectrum spanning from small to large choric groups. However, I gained more concentrated development after the initial labs by working

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<sup>90</sup> Patrick Le Bœuf is a library curator at Bibliothèque nationale de France, Paris. From 2006 to 2009 he worked in the Performing Arts Department of this institution, where he oversaw the Edward Gordon Craig Collection.

<sup>91</sup> Le Bœuf cites Peter Brook’s correspondence with Craig when he first directed *The Tempest* in 1957 and suggests that Craig ‘gave’ Brook one of his (many) unproduced ideas, in this case, the swinging lantern. (Le Bœuf, 2011).

with an ensemble of seven World Performance actors-in-training who persisted with my project over the span of two performances and intervening ‘labs’ and rehearsals. The first was the ‘scratch’ fifteen-minute performance and after-show feedback at the Cockpit Theatre in London, and the second was the ‘full-length’ performance at the Clifftown Theatre, Southend on Sea. These two performances included additional actors/actors-in-training, necessitating flexibility in adapting to shifting numbers of choric performers and short rehearsal times, and offering further possibilities of chorus formations.

#### **2.4 The classical, carnivalesque and grotesque chorus**

I symbolically equated the rabble chorus with carnival in two main ways: first, as maskers in grand rites of inversion, the people’s anarchic carnival of the street in which all can take part; second, as unofficial but welcome masked guests at elite, relatively ordered indoor carnival celebrations, which can be called carnival balls. The masquers are from the high-status *locus* but are part of the *platea* of the (court) ‘community’. This is essentially the dual function of mobile, ‘anything goes’ street carnival juxtaposed with situated (*stasis*), or exclusive (usually indoor) celebration, but it is also simply a different mode of performance.

Unlike in civic pageants, public processions rarely featured in the Jacobean masques. An exception was George Chapman’s *The Memorable Masque* (1613), whose performers ‘paraded through the streets of London before arriving at Whitehall to take a turn around the courtyard, the procession in particular appealed to an audience which ranged from the poorest to the wealthiest of spectators’ (Crouch, 2010, p. 399). The street audience would have looked up at visually stunning passing groups, accompanied by musicians and torchbearers who were also richly attired in exotic costumes. The court audience would have looked down from the windows of Banqueting House to the tiltyard with a more distanced overall view of the whole

parade, which functioned as an induction before the indoor masque<sup>92</sup>. The masquers performed three ‘journeys’ or trajectories: through the streets of London in a linear procession, a march around the inner tiltyard of Whitehall Palace, perhaps forming specific patterns or formations, and inside Banqueting House, where the masquers presented the symbolic journey as they traversed from the skene through the proskenion and into the orchestra stage. The outside procession and inside performance of *The Memorable Masque* would have conveyed vastly different impressions; the first sartorial and musical, the second explicated through the multimedia dramaturgy, text and sequential structure of the masque. Gavin Hollis specifies that ‘the procession operates on the logic of the masque and anti-masque, juxtaposing the sublime with the grotesque’ (Hollis, 2015, p. 131), meaning that the masque and antimasque elements were designated spatially within the linear cortege, with ‘the fifty gentlemen’ at ‘a fit distance’ from the ‘mock-masque of baboons’. But Hollis highlights the seeming confusion of eye-witness accounts and concludes that ‘The Memorable Masque failed to separate its masque and anti-masque elements on the streets of London and articulate to its observers both the distinction between baboonish-adventurer and ideal adventurer and the meaning of its Virginian trappings’ (Hollis, 2015, p. 163).

In my PaR, I wanted to affiliate the masquers’ entrance to different types of processional ‘choruses’: religious or sacred, the pomp of the *Triumph* and pageantry, whether of royal splendour, or a display of civic power, or carnivalesque: bringing the processional energy onstage with their entrance, like the entrance dance of the Renaissance masquers. I also experimented with a processional induction, inspired by *The Memorable Masque* and contemporary carnival blocos<sup>93</sup>. The fourth *Tempest*

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<sup>92</sup> The transformation scene at the commencement of the main masque would have a diminished impact as the audience had already seen the performers, but the context and the viewpoint were markedly different between the distant window viewing and the intimate masque experience.

<sup>93</sup> The *blocos carnavalescos* (carnival blocks, i.e. a ‘block’ of people) of Brazil are neighbourhood-based carnival collectives known for their political edge, artistic experimentation, and openness to hybrid forms, rather than the state-funded, commercialised *Samba Schools* that dominate the global image of Rio de Janeiro’s carnival. The *blocos* are more experimental and diverse in constitutive artistic elements; therefore, they have more scope for hybrid carnival-theatre experimentation.

*Masque* show at the University of Essex, Colchester, enhanced the carnivalesque participation of the audience, who joined as masquers and processed from outdoors to the indoor studio space, thereby bringing expansive carnival energy with them as part of the induction sequence.



Figure 41 - The outdoor carnivalesque induction at Lakeside Theatre, University of Essex, May 2023. Photo by Felicity Campbell. Reproduced with permission.



**\* Double-click on the image to access the video link**

Figure 42 - The procession enters the theatre building. Lakeside Theatre, University of Essex, May 2023. Film by Felicity Campbell. Reproduced with permission.



Figure 43 - The 'outside' energy still 'bubbling' near the start of the indoor event. Lakeside Theatre, University of Essex, May 2023. Photo by Felicity Campbell. Reproduced with permission.

In *Tempest Masque*, I was inspired by Mikhail Bakhtin's distinction in *Rabelais and His World* (published in English in 1965) between a 'classical' body and a 'grotesque' body in the Renaissance worldview and the way this could potentially have manifested in, or articulated elements of, the masque. This is encapsulated in the dialectic between the classical aspirations of the main masque featuring the aristocratic masquers and the grotesque forms of the antemasque/antimasques featuring the professional actors. The switch from dystopic (antemasque/antimasques) to utopic (masque) energies is pronounced in the masque genre as Jonson developed it, as Coronato emphasises, 'It is a fact that the contrastive structure displayed by the antimasque and the masque is more visibly present in Jonson than in other Court writers. This antithetical style endorses the inherently celebrative nature of this form of spectacle. And the artistic value of the masque resides in the way it explodes this apparent contradiction' (Coronato, 2003, p. 157). The masque's celebrative nature can be traced in *The Tempest*, but with the switch from anarchy to order and vice versa repeated several times, and the aborted main masque challenges the assumption of celebration that the masque genre emphasised.



**\* Double-click on the image to access the video link**

Figure 44 - Gonzalo's utopian 'Golden Age' speech (truncated). *Tempest Masque*, East 15, Clifftown Theatre, Southend, April 2023. Film by Blue De Luca. Reproduced with permission.

The court main masques were a ubiquitous motif representing a type of utopian, ‘Golden Age’ nostalgia and reverence for the monarchy in the symbolism and the ‘noble dancing’ (‘ballo nobile’/’danse noble’) which aspired towards symmetry, order, harmony, and proportion both in the chorus formations and the individual bodies. In my *Tempest Masque* project, the rabble chorus employed grotesque imagery alongside classically-based iconography, exemplified in the banquet-harpy sequence and underpinning the ‘Lover’s Challenge’, which adopted a ‘ballet-esque’ aesthetic, and the Utopian/Dystopian Challenge, which evoked a ‘grotto-esque’ atmosphere. These forms demonstrated juxtaposing opposites of an idealised, courtly poise with a darker, carnivalesque underside.

The betrothal masque in the *Donmar Tempest* paid attention to the divisible parts in the original Renaissance text, with a ‘masque of wonder’ from the spirits /goddesses, a ceremony for the betrothed couple, and the revels as dancing to contemporary ‘rave’ music. The ‘majestic vision’ evolvment into brazen contemporary capitalist commercials, seemed to precipitate Prospero’s sudden cessation, ‘Avoid. No more... ‘our revels now are ended’(4.1) (Shakespeare, 2021, pp. 132, 133). I interpret Lloyd’s direction as expressing the emptiness of the commercial brands of the ‘gods’ of the modern age. In the *Clifftown Tempest Masque*, I returned the stage to bright white light, with no musical accompaniment and the parachute silk exposed as inert material, to suggest the sardonic inconclusiveness of the reconciliation at the end of *The Tempest*, implied not by what is spoken but by what is not spoken<sup>94</sup>.

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<sup>94</sup> I.e. no words of repentance from Antonio and Sebastian, two of the ‘three men of sin’.



**\* Double-click  
on the image to  
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video link**

Figure 45 - The reconciliation of Act 5 with none of Shakespeare's text, truncated in a dumb show *Tempest Masque*, Clifftown Theatre, Southend, April 2023. Filmed by Blue De Luca. Reproduced by permission.

In my PaR, I extrapolated themes of personal Utopias (for the royal entourage) and later, the Land of Cockaigne<sup>95</sup> (for the lower status characters) versus the dystopian reality of their crimes/intended crimes and situation.<sup>96</sup> In *The Donmar Tempest* analysed in Chapter 3, the use and presentation of trash, fast food and popular brands implied the contemporary Utopias and Cockayngnes foisted on modern society. The themes of utopia and dystopia were prominently explored in my PaR through the choruses.

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<sup>95</sup> The Land of Cokaygne is an imaginary paradise of endless leisure and readily available food. The three main traditions are classical, Christian, and Goliardic (the Goliards were a group of, generally young people in Europe, often associated with universities or the clergy who wrote satirical Latin poetry in the 12th and 13th centuries of the Middle Ages).

<sup>96</sup> It is noteworthy that the kindly Gonzalo (as opposed to Alonso, Antonio and Sebastian, the 'three men of sin') is the only character to be eating and drinking (in a high-class restaurant) in his utopic vision.



Figure 46 - The first poster for *Tempest Masque* depicts Utopia and Dystopia. Design by Mark Turner

#### 2.4.1 Bouffon

The grotesque, antagonistic challenges were epitomised in the *Tempest Masque* labs by *bouffon* which was primarily established as a modern performance form by the pedagogical team at the École Internationale de Théâtre Jacques Lecoq (founded in 1956 by Jacques Lecoq). According to Bim Mason, Lecoq frequently referred bouffon to François Rabelais and the ‘festival of fools’ connecting with Bakhtin’s analysis of medieval carnival and its impact on Renaissance thought. Mason adds Lecoq’s analysis that bouffon ‘operate on the ‘vertical’ line between Heaven and Hell, rather than on the ‘horizontal’ line of human drama’ (Evans and Kemp, 2016, p. 157). In the movement analysis classes at the Lecoq school ‘the extended, upward-reaching position was linked to notions of seriousness and heaven, whereas the twisted, crouching position was linked to concealed, diabolic laughter; thus, students made a physical association with the conceptual extremes and experienced transition along the ‘vertical’ line’ (Evans and Kemp, 2016, p. 160). This connects with the

vertically based orientation of actors that I utilised in *Tempest Masque*, such as outlined for Alonso on p. 142. Giovanni Fusetti compares the verticality of tragic space to that of satire, in which:

‘the spiral [which] belongs to the world of bouffons, satire and grotesque, where the space is distorted. The distortion is typical of bouffon style and what the Greeks called Satiric Drama... That’s the origin of all grotesque, where the shapes are pushed so much to distortion that we can see what is underneath. In fact the ancient iconography represents the satyr at the entrance of a cave (cripta-grotte): the vertical goes in the ground and starts turning like a corkscrew and pulls out the underneath’ (Fusetti and Willson, 2002, p. 4). As well as helping to unite the methodology to the methods of bouffon creation, this statement implies the potential of humour to reveal the underlying or hidden truth of different, difficult situations.



Figure 47 – Bouffon - the first lab series with first-year World Performance students. East 15, Southend, May 2022. Photography by Mark Turner.

Lecoq’s approach to *bouffon* involved creating distorted body shapes that aid improvisational fluency, offering the performer a grotesque freedom. However, I found that maintaining such exaggerated physical forms is not always necessary to sustain confidence or comic agility in *bouffon* improvisation. As in any chorus work, the strength lies in the cohesion of the ensemble: a tightly knit group attuned to the

mood, able to respond collectively to impulses initiated by a single *bouffon*, allowing that energy to ripple through the group with infectious effect. Oskar Schlemmer, a central figure of the Bauhaus movement in interwar Germany, saw little distinction between costumes and masks. For him, the costume represented "the principle of the mask, extended to the entire body" (*Theatre Arts Monthly*, XV, No. 4, April 1931, p. 347). While this comes from a distinct performance tradition, the underlying principle holds: both masks and sculptural<sup>97</sup> costumes serve as tools for transforming the actor's stylised expression and can be tools used during devising and rehearsal processes, and then retained or discarded in performance, having already catalysed the desired transformation in the actor.



Figure 48 - The bouffon chorus, without additional costumes and body appendages. Photography by Mark Turner.

Mason describes the two main directions of bouffon after Philippe Gaulier left the Lecoq school to form his own school: 'Gaulier's bouffons tend to be darker, more acerbic, more vulnerable, profoundly abused, firmly located in an underclass, and displaying a psychological release through speaking what is forbidden. Lecoq's bouffons display physical release through well-developed movement and various

<sup>97</sup> 'Sculptural' could be revealing the 'sculpture' of the human body or creating striking shapes in the costume. The masque combined these two extremes. For preposterous comic costumes inspired by Renaissance fashion, phrases coined by comic writer Ben Elton spring to mind, such as 'puffling pants' and 'hugger-tuggers'.

forms of folly: magical, fantastical, or with the glee of naughty children' (Evans and Kemp, 2016, p. 161). The utopian and dystopian choruses are based on opposing overarching themes within *The Tempest* content and the structure of the masque genre.

'The rabble', as the anarchic bouffon chorus, is comparable to the ancient Greek comic chorus, especially in their demonstration that can 'oppose the central character, mock audience members, speak for the playwright himself, comment on current events in the life of the city, and in general present an unruly collective body, even an alternate universe, a utopian space, as they dance and sing, often obscenely' (duBois, 2022, p. 90). This 'utopian space' could be like carnival revellers who feel like they are in an ecstatic space, but they appear dystopian to some. In this challenge, the bouffon represented a dystopian chorus that would 'gleefully enact through mimicry the spontaneous verbal invention, through exaggerating and inverting real-world fears: themes that everyone participates in but nobody wants to talk about' (Evans and Kemp, 2016, p. 159). They were the antipathy of the 'utopians' inspired by the pretensions of the privileged characters (also referred to as 'boffins' as a name that pairs well with bouffon and suggests that modern scientific knowledge can bring Utopia to everyone, if you have the cash). Jill Dolan indicates the coercive potential of Utopias, which 'can be enforced at the expense of liberty, general consensus achieved by limiting choice. Fascism and utopia can skirt dangerously close to each other' (Dolan, 2001, p. 457) .



\* Double-click on the image to access the video link

Figure 49 - The Utopian chorus. *Tempest Masque*, Clifftown Theatre, East 15, Southend, April 2023. Film by Blue De Luca. Reproduced with permission.

## 2.5 Mummers, maskers, and masquers: mumming and carnival

One of the paradoxes of my study of Shakespeare's *The Tempest* through the lens of the Renaissance masque is that the antagonistic antimasque and main masque are reconciled in function and theme. Embedded in the masque form are the symbolic principles of inversion and preservation reflected in the differences and similarities between carnival and mumming, respectively. The main masque fused the traditions of the *mascherate* with carnival half masks and the mummers with full disguise. Both involved an expected or welcomed chorus of masked 'gatecrashers', traditionally young men, on a special occasion, engaging the hosts and guests in various ludic activities. I query how strange, disguised, potentially inebriated, young maskers in both traditions, acted as transformative agents bringing a harmonious reconciliation.

Meg Twycross and Sarah Carpenter offer definitions of the two crucial influences on the formation of the Jacobean main masque:

'Carnival...generally involves a wide spectrum of players who mask together, usually through the streets, sometimes joining in public dancing and versions of combat games. Mumming, on the other hand, tends to be smaller scale, involving a smaller band of maskers who engineer encounters with the unmasked, often in the form of

house-visits... in some places like the Low Countries the two forms coexist so that they seem part of the same phenomenon' (Twycross and Carpenter, 2017, p. 82). It is necessary to define the differences between Carnival and Mumming further to understand their fundamental impact on the main masque. To this and to make a direct link between early modern and modern practice, I refer here to Roger D. Abrahams and Richard Bauman who discuss the differences and correlations between mummers and carnival through the traditions of Belsnickling, a form of Christmas mumming found extensively in the early twentieth-century in the province of Nova Scotia in Canada, and carnival in the island of St Vincent in the Caribbean. 'Carnival is properly played on the street, while Christmas performances are given in the yard; this is a physical differentiation of great symbolic importance to the Vincentian, for as noted the yard is the family place, the place of privacy, while the street is almost synonymous with sportiness, rudeness, dissension and trouble' (Abrahams, 1972, p. 278). Abrahams stresses that 'whereas carnival gives disorder its own day, and underscores the dynamic balance between order and disorder in the moral universe of the Vincentians, Belsnickling, acknowledges disorder, but draws upon its energy to underscore the primacy of order and respectability' (Babcock, 1978, pp. 206-207). 'Belsnickle' derives from 'Peltznickel', which in German is a compound derived from 'fur' and 'Nikolaus' imparting a clear link to the extant *Nicolaus-Krampus* Alpine (Germany/Austria) mummers in which the unmasked (Saint) Nikolaus offers rewards, and the wholly disguised *Krampusse* mummers offer punishment for good and bad children, respectively. The interrogation and reward /punishment imply a close similarity; both traditions are working towards a social/moral order ordinance.

Another mumming parallel of the antimasque/masque dialectic of inversion and restoration of order is the Brazilian tradition of the *Folias de Reis* (Kings' Follies) in which musical groups parade between houses and communities on evenings between Christmas and Epiphany. Mattias Assunção relates how 'the clown represents subversion, whilst the 'owner' or *mestre* of the Kings' Folly defends order' (Assunção, 2014). Despite 'their alarming appearance and connection with Herod's soldiers in the Christian nativity story' (Assunção, 2014) the clowns do not prevent

the *folias* from reenacting the mythical visitation of the Magi. The Foliás de Reis Magi band shares the mummers' traditional aspects as exotic and beneficial (even magical) visitors. The clowns are left outside of the main event of the Foliás, like antimasquers who are banished from the stage in the masque; they shake things up, but they are ultimately kept under control. All these masking traditions are usually accompanied by an unmasked figure (the truchman/guide/mestre (master)/Saint Nicholas who keeps sufficient order, can speak directly with the audience/hosts, and as leaders represent moral order and ultimately beneficent forces.

The masque genre is moralistic, both criticising behaviour and presenting aspirational models. I posit that the above description of Belsnickling mumming fits with the Jacobean masque with Whitehall Palace as the home, the masquers as belsnickers/mummers. The king, the Royal family (and higher status audience members) are the hosts and are like the parents of the family home, with the rest of the masque audience like children. The masquers are the guests in the community, but not in their own house; they are visiting the grandest house and need permission to enter. Instead of the kitchen, it is Banqueting House: the connection with food and drink, social behaviour, order, respectability and presentation to important dignitaries and guests is correlated. The audience is like children who are excited, alarmed, but also amused, and perhaps not comprehending what is being presented. But the question is being asked of them 'Have you been good?'

### **2.5.1 The masque-theatre chorus**

The *Tempest Masque* ensemble has operated on a spectrum between choreography and improvisation similar to Helen Eastman's comparison between an improvised chorus in performance to choreographers' use of 'improvisation in the ensemble process, the choreographed chorus predominantly arrives at a fixed performance, choreographed by an external individual, with aesthetic priorities, and a dance movement vocabulary' (Billings, Budelmann and Macintosh, 2013, p. 364). My

directorial role involved offering parameters that included kinetic, vocal, musical rules, styles and conceptual focus as a generative basis for the ensemble to improvise within. From there, I facilitated feedback and iterative reworking, allowing material to evolve organically through collective exploration. This approach was particularly effective in choreography-building, within structures such as counts, positions, themes, patterns, progressions, and through the spatial sensitivity of the performers and mutable chorus leaders. This embodied creativity was often combined in labs and workshops with improvised music, usually percussion and voice-based, as the most inclusive and productive mode of developing musical sequences. The chorus improved in functioning as a responsive organism, learning from each other through non-verbal cues, gesture, rhythm, and physical attunement, and encouraging shared presence and listening.

Ayse Tashkiran describes a ‘choeur d’ambiance’ as a ‘tool that enables the movement director to structure and realise movement in the ‘unwritten’ parts of a production’ (Tashkiran, 2020, p. 233) The chorus/sailors’ ‘jig’ with members of the audience during the ‘induction’ was initially designed to prepare the audience for an almost identical dance in the main masque, but with a contrasting purpose, tempo, atmosphere and music. In the Clifftown show, the ‘choeur d’ambiance’ was a device towards the ‘opening’ of the *locus communis* and as part of the induction, depicting a ‘slice of life’ on board the ship. The chorus, as the ship’s crew, whose semi-improvised rigging of their ship was a practical rigging of the stage, created an atmospheric ‘hubbub’ of song, dance, the mariners’ voices and muttering, with occasional one-liners heard. This induction included the sailors’ ‘jig’<sup>98</sup> when the mariners/actors danced with the audience.

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<sup>98</sup> Stephano’s Entrance song, repositioned.



**\* Double-click  
on the image to  
access the video  
link**

Figure 50 - Sailors' Jig with the audience. *Tempest Masque*, Clifftown Theatre, Southend, April 2023. Filmed by Blue De Luca. Reproduced by permission.

### 2.5.1 Mutable leaders (Coryphaei)

This aspect of training/devising was inspired by the ancient Greek chorus leader, known as the coryphaeus, usually a performer-instructor<sup>99</sup>. Like the Greek theatre choruses, the masquer's chorus was composed of non-professional young adults, but could achieve high standards through long training periods for special performances. The court masques often featured the highest status member of the chorus, not necessarily the most proficient, as a type of coryphaeus recognisable through position and costume or mask variation<sup>100</sup>.

<sup>99</sup> 'In Greek choral dance, the relationship of a chorus leader to his or her chorus was fundamental...The circular dance around the altar allowed the leader either to lead and set movements for the procession, or else to stand in the centre and establish her or his difference. In the time of Euripides and Sophocles, the number increased to fifteen, a number which lends itself to the rectangle or triangle rather than the circle, and generates a strategic position for the leader, known as the Coryphaeus' Foley, H. (2003) 'Choral identity in Greek tragedy', *Classical Philology*, 98(1), pp. 1-30.

<sup>100</sup> For example, Prince Henry in *Oberon, the Fairy Prince* (1611).



Figure 51 - The liminal moment of the changing chorus; mutable coryphaei.

Workshops with dancers from *Faces Occultas* company, Brazil. Photo by João Urubu.

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Following the method of mutable *coryphaei*, I found scope for multiple sequential chorus leaders. I developed improvisation exercises with live improvised music from the chorus based on the ‘Follow my leader’ game, in which the coryphaeus heads<sup>101</sup> the chorus movement. I developed this into ‘Follow two leaders’ and extended this dance with a physical ‘conversation’ between the two groups/pairs. This formed the principal choreographic building block for the ‘double masque’ as mentioned by Francis Bacon<sup>102</sup> and employed in *Hymenaii* (Ben Jonson, 1606). In the Jacobean masque, this could have meant various types of dramaturgies and choreography, including four chorus groups on stage in the main masque when the double masque chorus, one of men and one of women, asked audience partners onstage in the revels;

<sup>101</sup> Coryphaeus etymologically stems from ‘top of the head’; the leader of the chorus/corps/body of (the whole) chorus Dictionary, O. E. (2024c) ‘Oxford English Dictionary’, coryphaeus, n., Etymology: Oxford University Press.

<sup>102</sup> Francis Bacon, in his essay *Of Masques and Triumphs* (1625), briefly mentions the double masque: ‘Let the scenes abound with light, specially coloured and varied; and let the masquers, or any other, that are to come down from the state, have some motions upon the scene itself, as well as those upon the state; and besides, let the music be louder than ordinary; and let it not be noted, that for the most part the double masque is the better’.

it could equally have signified a stage full of couples. I applied the ‘double masque’ in workshops to various configurations, sometimes following through the logic described above of a double chorus dancing together and then asking new partners to dance, thus creating four chorus groups<sup>103</sup>. In *Tempest Masque* performances, I applied it to the ‘graceful’ dance of reapers and naiads in the betrothal masque. The two formations, each with a mutable coryphaeus, executed reapers’ movements based on rural land-work and the naiads performing complementary movements based on the sea, wind and water.



Figure 52 - Double chorus of reapers (masked) naiads (unmasked) with mutable coryphaei. University of Sergipe, Brazil, March 2024. Photograph by Caio Ribeiro.

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<sup>103</sup> In this case, the double masque had the following stages: two groups onstage, both dancing within their group; each dancer separating from their group to dance with their partner as couples; and dancing in their group in spatial relation to their partner (i.e. dancing with their partner within their group [double focus]. This whole sequence is then doubled again when new partners are introduced, making four groups.



**\* Double-click on the image to access the video link**

Figure 53 - Double chorus of reapers (masked) naiads (unmasked) with mutable coryphaei.

University of Sergipe, Brazil, March 2024. Film by Welson Silva. Reproduced with permission.



**\* Double-click on the image to access the video link**

Figure 54-The ritualesque masque chorus. University of

Sergipe, Brazil, March 2024. Film by Welson Silva.

Reproduced with permission.

Drawing on ancient Greek chorus, Jacobean masque, carnival, and contemporary ensemble theatre as functional systems, Chapter 2 demonstrates how choric structures generate embodied knowledge of early modern performance and support ensemble training and devising. Choric methodology—classical, carnivalesque, grotesque, and ritualesque—is tracked into practice-based outputs assisting in the identification of the

rabble as a flexible masque-theatre chorus aligned with the ancient Greek *kōmos*: a mobile, carnivalesque, marginal yet symbolically central chorus. The concept of mutable coryphaei emerges as a key methodological outcome, enabling flexible leadership, dynamic focus, and choric configurations such as the double masque.

### **Chapter 3 - Directing the ‘puzzles’ of *The Tempest*: 20<sup>th</sup> and 21<sup>st</sup> Century Approaches.**

In Chapter 3, I look at how distinguished modern and contemporary directors approached prominent puzzles in *The Tempest*, as well as the use of technology to overcome these challenges, such as in the 2016 RSC production of *The Tempest* directed by Gregory Doran<sup>104</sup>. I will unpack aspects of director Phillida Lloyd’s approach to *The Tempest* at the Donmar Warehouse, reconciling the challenges of directing in the round, making the audience feel included within the world of the play, the musical and choric elements, and creating social relevance for a twenty-first-century audience. A focus on ‘tradaptations’<sup>105</sup> includes the Korean *Mokwha*

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<sup>104</sup> I will sometimes refer to the main analysed productions respectively as *The Strehler Tempest*, *The RSC Tempest*, *The Donmar Tempest*, *The Mokwha Tempest*, *The Wendake Tempest*, *Caliban* and *Isles of Wonder*.

<sup>105</sup> There are numerous ‘tradaptations’ of *The Tempest* which I do not have space to analyse here. Notable productions include Aime Cesaire’s adaptation *Une Tempête (A Tempest)*, and *Otra Tempestad (Another Tempest)*. *Otra Tempestad* seeks cultural synthesis within the Cuban tradition of transculturation, finding syncretic common ground (perhaps ironically) between the masquerades of the Cuban orishas and Prospero’s masque at the heart of Shakespeare’s play.

Repertory Company (2011), and a collaboration between the Huron-Wendat Nation and Robert Lepage/Ex Machina (2011). Throughout this chapter, I demonstrate correspondences in underlying dramaturgy between modern/contemporary productions, early modern stagecraft, and my PaR, specifically, the tripartite classical stage combined with Robert Weimann's theories of locus-platea. These production studies follow Robin Nelson's imbrication between theory, practice, and reflection as practical work fed into historical research modern/contemporary directors/ensembles investigations, which, in turn, informed further PaR.

*Caliban by the Yellow Sands, A Community Masque of the Art of the Theatre* (1916-17) forms a bridge between the Renaissance masque and modern/contemporary performance and my PaR, plus signalling forward to my further directorial plans. *Caliban by the Yellow Sands* marks a transitional period with the advent of the modern director, large-scale community professional productions and innovative use of the new technology of electric light. It was based on *The Tempest* and other works by Shakespeare and demonstrates a unique attempt at a modern masque, emulating its Renaissance counterpart in numerous ways, notably the combined use of end-on and open stages. *Caliban* emulated the masque combination of amateur or 'community' performers/artists with a small team of innovative, well-known professional performers/artists. Heyward Brock and James M. Welsh compare director/writer Percy MacKaye's didactic intentions to Ben Jonson, 'his art intends to instruct the masses in virtue, just as Jonson would use his art to instruct the ruler and the aristocracy' (Brock and Welsh, 1972, p. 76). *Caliban* had similarities to, but was distinct from, pageants (masque being allegorical, pageants being more literal in representation of local and national history). It adhered to the masque's purpose of attempting national cohesion and shared identity through the shared symbolism and participation of audience and performers (both professional and amateur). The comparative, festive aspects of expression of national identity in the Isles of Wonder 2012 Olympic Games opening/closing ceremonies, directed by Danny Boyle, 'may be the largest display of a community chorus performing a construction of national

British identity that we are likely to see' (Billings, Budelmann and Macintosh, 2013, p. 363).

The *Mokhwa Tempest*, like the *Donmar Tempest* outlined below, benefited from research and development and a lengthy rehearsal process, enabling a cohesive ensemble to be built, and featured the whole cast as the rabble chorus in dance, songs and music. The signature combination of the epic and the simplicity of natural playing and space was seen in the 1990 *La Tempête*, directed by Peter Brook with 'actors from non-English cultures [who] could illuminate this elusive play through the light of their own traditions, which at times are closer to the spirituality of Elizabethan England than the urban values of contemporary Europe' (Brook, 1993, p. 3). I consider that Brook recognised affinities to the archetypes of the medieval *Mysteries* and morality plays in Shakespeare's invention. 'Shakespeare has written these scenes in a way that leaves the characters underdeveloped and their situation very little dramatised... the more they are played for psychological realism, the more one discovers the thinness of the characterisation' (Brook, 1993, p. 6). In 1968, Brook and the RSC ensemble developed a theatre laboratory (Brook, 1993, p. 2) grounded in visceral deconstruction, drawn from themes and images in *The Tempest*. Exploration of the play's source material included Commedia dell'Arte scenarios and the auto-sacramentales of Calderon. My use of Commedia dell'Arte with international actors broke with attempts at 'psychological realism', and I inflected the narrative arc of *The Tempest*, with thematically resonant improvisations, to be more in the moment with the audience.

I cut text from Shakespeare's folio in *Tempest Masque* to allow more room for extra thematic masque-like episodes, including mnemonic antimasques such as the embodiment of Sycorax as Prospero threatens Ariel with a punishment similar to that previously inflicted by the witch.



**\* Double-click on the image to access the video link**

Figure 55 - Prospero reminds Ariel of ‘the foul witch, Sycorax’. *Tempest Masque*, Clifftown Theatre, Southend, April 2023. Filmed by Blue De Luca. Reproduced with permission.

While the *Mokwha Tempest* followed the basic narrative of the original, the condensed translation gave more room within the timeframe for ensemble/choric song, dance and antimasques such as the suffering king’s inner visions as he imagined his dead son or the traumatic memories of his brother’s cruelty provoking Prospero’s embodied reliving of the event.



Figure 56 - The rabble subject Alonso to a vision of his son in the seven Buddhist circles of hell in Mokwha Repertory Company's *The Tempest*, Korea (2011). Reproduced with permission.

### 3.1 'Tradaptions' of *The Tempest*

Donald McManus references Giorgio Strehler's belief that the act of reassembling historically and geographically estranged texts 'constitutes authorship and that this activity is always a collective and ideological enterprise. Translators are, therefore, authors of the texts they publish, and directors and actors are coauthors of the texts they perform (McManus, 2009, p. 454). A foreign language adaptation gains what Andy Lavender terms as 'dislocation' (2001: 102), channelling a focus on the overall visceral and aesthetic effect on the beholder beyond the literary meaning. A focus on tradaptations has assisted my methodology of non-logocentric 'orchestration' of Shakespeare's poetic, early modern English text, shaped into dynamic stage language. Michel Garneau, Québécois poet, playwright and public intellectual, coined the term 'tradaptation' to describe his three Shakespeare translations, *The Tempest /La Tempête* (1973/1982), *Macbeth* (1978), and *Coriolanus/Coriolan* (1989) (Knutson, 2021, p. 1). Garneau's first tradaptation, *La Tempête (The Tempest)*, was the text that formed the

basis for the collaboration between the Huron-Wendat Nation and Robert Lepage (director)/Ex Machina (ensemble), presented at the Wendake Amphitheater in 2011.



Figure 57 - The Sandokwa Dance Troupe, featured in the betrothal masque. *La Tempête*, 2011. Photo by Philippe Renaud. Reproduced with permission.

In the *Wendake Tempest (La Tempête, 2011)*, the Sandokwa Dance Troupe was ‘the rabble’ bringing on the banquet offerings in a procession and performing a type of mating ritual dance in the betrothal masque. Melissa Poll questions if ‘the casting of local, Huron-Wendat dancers as the fairies/spirits could be viewed as tokenistic or as an aesthetics-driven attempt to present “traditional” performance forms’ (Poll and Poll, 2018, p. 345), but highlights that the ‘kinetic text of collaborators’ included ‘hybridized Indigenous performance modes [...] performer-authors worked with Lepage to create physical texts defined by their respective strengths and ideas’ (Poll. M. 2018, p. 141). The site-specific performance of *La Tempête* was distinguished as ‘scenography that made the site central to the Wendake adaptation and honoured Indigenous Peoples’ (Poll, 2018, p. 336). The Sandokwa Dance Troupe witnessed the approaching ship from a ‘downstage’ platea position, intensifying the idea that the audience sees from the indigenous perspective as first inhabitants on the island and

‘the calm Wendake forest seemed to contain the furious storm scene like a sage, old witness, watching the moment of first contact unfold from a position entrenched in the last four hundred years of Wendake history’.



Figure 58 - *La Tempête*, 2011, Wendake Amphitheater, Canada. Projections and lighting onto the rounded orchestra/thrust stage, proskenion, and the skene of trees. Photo by David Leclerc. Reproduced with permission.

Poll has analysed several Robert Lepage/Ex Machina productions with a focus on their use of ‘architectonic scenography’ which she defines as ‘based on Edward Gordon Craig’s concept of a living scenic environment that transforms, either independently or via a kinetic dialogue with the performer’s body, to evoke a series of different architectural and/or compositional configurations’ (Poll, 2018, p. 332). In the final scene, pictured below, the Sandokwa Dance Troupe occupy the same platea position as at the beginning, this time ready to watch the Europeans depart. But in the *Wendake Tempest*, Prospero remains and can be seen standing in a locus position, away from the audience, while Caliban, armed with an axe, stands centre stage, torn between revenge and forgiveness.



Figure 59 – Final scene of the *Wendake Tempest*, (*La Tempête*), 2011. Photo by Philippe Renaud. Reproduced with permission.

### 3.2 The storm

Brook stated, ‘every designer and every director of *The Tempest* is forced right at the opening to face a major difficulty. (Brook, 1993, p. 4) referring to how to reconcile presenting a symbolic staging of the ship, sailors, and passengers in the storm, and transition into the island setting in Scene 2, within the overall structure of the *Unities*.



Figure 60 - Panic of the mariners in the storm; structured improvisation. Workshop with Faces Occultas dance company, 2023 (Salto City, São Paulo, Brazil). Photo by João Urubu. Reproduced with permission.

Like in *Tempest Masque*, the Mokwha Repertory Company portrayed an extended opening storm sequence through stylised, ritualesque choreography. The Mokwha adaptation featured traditional Korean costumes, choreographing the long white sleeves/material for the raging waves and red fans for the burning of the ship. Prospero, elevated above the main stage and looking out to the audience/ocean, played a traditional Korean drum, orchestrating the narrative action and meta-theatrical rhythm of the scene, acoustics, voice audibility and diversity of mood (for example, the calm before, during, and after the storm), with Ariel gleefully dancing amongst the mariners. My role of orchestrator evolved through the labs, rehearsals and performances, and, akin to the *Mokwha Tempest* example above, was most prominent in the storm sequence, orchestrating through rhythmic music.



\* Double-click on the image to access the video link

Figure 61 - The storm: geometric abstracted nautical work-mime-action. *Tempest Masque*, Clifftown Theatre, Southend, April 2023. Filmed by Blue De Luca. Reproduced with permission.

In *The Tempest* at the Donmar Warehouse<sup>106</sup>, directed by Phyllida Lloyd, 2016, the analogy with the island as a prison was immediately established; Prospero was serving a life sentence, and the royal entourage had newly arrived.<sup>107</sup> Actress Harriet Walter's added prologue<sup>108</sup> initiated a choric connection with the audience, and the true stories

<sup>106</sup> This production formed part of the trilogy within the 'The Prison Partnership Project' which was formed between the Donmar Warehouse, Clean Break and York St John's University. All three plays were set in prison; the all-female ensemble was encouraged to find a real-life prisoner on whom to base their persona giving a basis for the development of their characters from Shakespeare's plays' Reason, M. (2019) 'A prison audience: women prisoners, Shakespeare and spectatorship', *Cultural Trends*, 28(2-3), pp. 86-102.

<sup>107</sup> The oppressive penitentiary echoes the dystopian *The Tempest* directed by David Farr for the Royal Shakespeare Company in 2012. The designer for this production was Jon Bausor who designed the *Isles of Wonder* opening ceremony in the same year.

<sup>108</sup> The meta-context is set at the beginning of the performance with Harriet Walter (Prospero) explaining Hannah's story and that: 'for most of us here prison is a time of reckoning, [...] of coming to terms with our crimes and the damage we've done, our anger at those walking free who are often a large part of the reason we're in here and dealing with the separation from our families and our fear for our children's future' (*The Tempest*, dir. Lloyd, 2016).

of prisoners that inspired the production helped establish the contemporary immediacy of the production and the relevance of representing prisoners<sup>109</sup>, emulating the choric practice of ancient Greece of representing marginalised communities (played by the all-female ensemble<sup>110</sup> at the Donmar (rather than all men as in ancient Greece and Renaissance England)). There was no mariner chorus and no literal or physical rendition of the storm; the opening ‘tempest’ was an allegorical live ‘soundscape’ of clamorous voices and banging hands. Here, the rites of inversion were played out as King Alonso and his entourage, as newcomers, were automatically dubbed as low status<sup>111</sup>. They needed to find their way in prison, just as the entourage is disoriented on the island in Shakespeare’s text. The ‘storm’ expressed a rapid crescendo of frustration in a penitentiary, and accompanying the commotion was a central stage focus on Prospero’s visceral, brewing emotional tempest. The implication that the storm is a metaphor for the anger in Prospero, as much as it is caused by Prospero, was strong in this production. The play was periodically punctuated by choric dramaturgy of the prison, especially prison guards keeping the prisoners in their place.



Figure 62 - Prelude. *Tempest Masque*. Clifftown Theatre, Southend, April 2023. Photo by Blue De Luca. Reproduced with permission.

109 The represented chorus and the professional ensemble are therefore both under-represented groups and helped from a deeper connection to the company as an ensemble presenting a trilogy of plays (see above-‘The Prison Partnership Project’). The theatrical ensemble is comparatively rare in British theatre.

110 The all-female ensemble did not change the gender of the characters (in name, role, stance, etc); Prospero remained ‘Prospero’ and ‘father’, not changed to ‘Prospera’ and ‘mother’.

111 However, within the royal entourage, Alonso is still the king and retains the highest status.

At Clifftown, I used the parachute silk scenography for the prelude-the calm before the storm, followed by the extended sequences. In the *Tempest Masque* iterations, the storm was created through structured improvisation, with variations (sequence, tempo, duration, selection) and different combinations of the following constituents:

antiphonal nautical instructions,

abstracted nautical work-mime-action (1. geometric, 2. work song) combined with actors' simultaneous repeated geometric trajectories,

<sup>112</sup>contact improvisation (mainly in pairs),

'precarious balance'<sup>113</sup>,

The wave (the chorus sees the wave and is tossed by the wave (with tilting of the body and precarious balance),

rapid shifts in the actor's physical tempo<sup>114</sup>,

prayers<sup>115</sup>,

spirals (individual up/down, stage spiral pattern, combination),

and finally, stillness<sup>116</sup>.

<sup>112</sup> Curtis L. Carter quotes Steve Paxton, one of the founders of contact improvisation dance as 'each party of the duet freely improvises with an aim to working along the easiest pathways available to their mutually moving masses. ... Within this flexible framework, the shape, speed, orientation, and personal details of the relationship are left to the dancers who, however, hold to the ideal of active, reflexive, harmonic, spontaneous, mutual form' Carter, C. L. (2000). *Improvisation in Dance*. *The Journal of Aesthetics and Art Criticism*, 58(2), 181–190. <https://doi.org/10.2307/432097>.

<sup>113</sup> A term that I used as designating a dynamic hold or statue; an off-balance (falling, reaching, being pulled, etc) position, inspired by my training in corporeal mime with its demanding positions of controlled imbalance.

<sup>114</sup> Especially fast/urgent to slow motion.

<sup>115</sup> Located in the text, but open to interpretation/improvisation.

<sup>116</sup> When working with a lighting system, this stillness was accompanied by a slow fade to blackout.



**\* Double-click on the image to access the video link**

Figure 63 – The storm sequence, second development. Cockpit Theatre performance, Jan 2023. Film by Rachel Coates. Reproduced with permission.

In the workshop shown below, I orchestrated the mariner's work song by setting up the chorus group and leader, rehearsing with the song<sup>117</sup>, which I orchestrated with voice and bass guitar.

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<sup>117</sup> *Cancão de Partida*, a song about fishermen setting out to sea, by Dorival Caymmi, a well-known singer from Bahia, Brazil, where this workshop took place.



**\* Double-click on the image to access the video link**

Figure 64 - Work-song: the mariner's abstracted nautical work-mime-action, with song (in two parts: slow, fast), into the storm. University of Bahia, March 2024. Filmed by Mark Turner.



**\* Double-click on the image to access the video link**

Figure 65 - Spirals in a chorus of drowning mariners, with opposing pulls. University of Bahia, March 2024. Filmed by George Mascarenhas. Reproduced with permission.



Figure 66 - Mariner's shipwreck. Contact Improvisation in pairs. University of Sergipe, Brazil, March 2024. Photograph by Caio Ribeiro. Reproduced with permission.



\* Double-click on the image to access the video link

Figure 67 - The mariner's prayers. *Tempest Masque*, Clifftown Theatre, Southend, April 2023. Film by Blue De Luca. Reproduced with permission.

### 3.3 Technology and design in modern and contemporary productions of *The Tempest*

Christopher Baugh postulates that ‘possibilities presented by digital and computer technologies are allowing the properties and potentials of fundamental scenographic elements such as light to be reappraised’ (Baugh, 2014, p. 144). He elaborates on the use of ancient principles with new technology:

‘The theatre structures of antiquity, the artificial architectural theatres of Palladio and Scamozzi at Vicenza and Sabbioneta in northern Italy, the bare comedia trestle stage, the large forestage of the 18th century English Playhouse, all of these seemed to structure within their architectonic frame a liminal place, a place that might ‘become’ anywhere that the act of performance might wish. Most importantly for Craig, it was not an act of building and painting scenes that should achieve this, but the act of living performance as it encountered the imagination of the audience’ (Baugh, 2014, p. 52)

In Craig’s invention of the screens, he invented a pragmatic tool for the adaptable architectonic space. ‘The screens created a place for performance that might represent imaginatively whilst simultaneously responding to the movements of the actor. Nonetheless, their fundamental realism was that of the material presence before an audience – hence Craig’s description of them as a ‘place’ rather than as a ‘scene’ (Baugh, 2014, p. 50). Adolphe Appia, working at the advent of electric light in theatre, envisaged the potential for new technology combined with the ‘open stage’ of the early moderns that promotes the ‘open’ imagination of the audience. What is now ‘low-tech’ of Renaissance indoor theatres can achieve a ‘magical’ effect that the most high-tech available cannot attain, as for example, evidenced by the complex stagecraft with candlelight at the Sam Wannamaker Playhouse. ‘Magic’ in theatre is created as much by ingenious catalysts of the imagination as by technology.

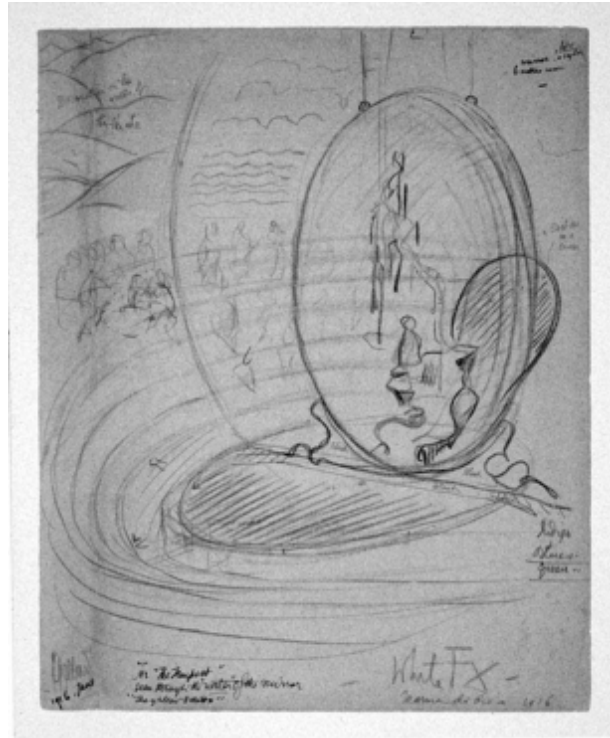


Figure 68 - Edward Gordon Craig, set design for *The Tempest* undefined scene, 1916. The Ellen Terry and Edith Craig archive. Reproduced with permission <sup>118</sup>.

Most of Craig's more polished stage designs are visualised as end-on, but the design above for *The Tempest* depicts either in-the-round or 'horseshoe' staging like ancient Greek theatres. This reconfigures the Renaissance masque combination of the picture frame perspective stage used in conjunction with the sculptural orchestra stage. I propose that Craig's design, in realisation, would allow the audience to drift from the shared rounded stage through the skene 'window' into a spectacular dream world of imagination, or memories, other than the main action or themes unfolding on the main stage<sup>119</sup>. This movable skene foretells the gyroscopic machinery of contemporary

<sup>118</sup> Written enigmatically on the hills receding into the distance is 'decoration on the walls of the theatre'. The title for the drawing appears to read 'The Tempest seen through the water of the survivor "the yellow sands"'. A technical lighting effect seems to be noted with 'White FX'.

<sup>119</sup> Le Bœuf points out that Craig specified that the space situated behind the 'mirror' (written as measuring '6 metres') was a 'place for distance pieces and play', which implies the idea of the audience sharing Prospero's use of it as a kind of magic mirror, spying on the various people scattered around the island. Although the

circus and suggests the use of gauze and light to create opaque or transparent screens<sup>120</sup>. This is closer to the idea of video, shadow puppetry, and other, usually two-dimensional, 'picture frame' projections, used in conjunction with the three-dimensional human stage. I consider that such use of a skene projection combined with twenty-first-century cutting-edge technology would offer a novel design concept for a surrounding audience, kinetically dynamic and equally effective for all, unlike the perspective staging of the Renaissance masque that privileged the view from the 'king's seat'. Craig's use of mirrors and gauze was relatively simple technology to address complex dramaturgical challenges. The use of gauze and similar materials is still used to great effect in contemporary theatre, as are different types of shadow puppetry. Referring to Robert Lepage's staging about a century after Craig's design, Baugh mentions a Lepage device 'based on the same principle as shadow puppetry [that] required no more than a translucent screen and a light source. What is noteworthy is the way that the images are incorporated into the rest of the production' (Baugh, 2014, p. 136).

I saw my use of parachute silk as a sail, a moving projection receptor and a stage floor (and potentially as a tool for audience participation in surrounding, holding, and billowing the silk) as an example of relatively simple stage devices used in different, surprising ways within a single production. It fulfilled the function of the main masque section: to represent the quintessential message or theme of the whole 'invention' and followed the masque structure as a demarcated unit rather than a seamless integration. The simple billowing of the sail facilitated the change from the prelude to Scene 1, with the coryphaeus facing away from the audience and working on a narrow plane, evoking the narrow ancient Greek proskenion stage in front of the skene.

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mirror is supported by a black plinth, it seems that the plinth is for the larger circular gauze screen, which divides the stage in half and can be transparent or opaque through different uses of light. The mirror is held by two wires, suggesting that it could be detached and rotated. This would give both an omnipresent view to Prospero and be visually inclusive for the surrounding audience.

<sup>120</sup> Le Boeuf questions whether it was a 'disk of gauze producing mirror effects when struck by slant beams of light' Le Boeuf, P. 'Edward Gordon Craig and the *Tempest*'. *Shakespeare in Performance. I, The Comedies*: Cambridge Scholars Publishing (Newcastle-upon-Tyne), 48-68.



**\* Double-click on the image to access the video link**

Figure 69 - Prelude into Scene 1. *Tempest Masque*, Clifftown Theatre, Southend, April 2023. Filmed by Blue De Luca. Reproduced with permission.

The use of technology, especially projections, to overcome the challenges of depicting magic, depicting the sense of ‘place’, and portraying the opening storm was prominently explored in the 2016 RSC Christmas show production of *The Tempest*, directed by Gregory Doran with digital scenography: live CGI, motion capture, and multiple projection mapping over the whole space and/or onto the curved cyclorama (curved like the hull of a ship), the ‘vortex’, the ‘sky’, the stage floor and the ‘ribs’ (of the boat, but also suggestive of the ribs inside of a whale). The motion-capture technologies were used to trigger the scenography based on the movement of the actor; Ariel’s body and facial expressions were captured and translated into ‘magical’ visions and Ariel’s digital avatar. The betrothal masque purposely evoked Inigo Jones’s static but deep-perspective masque<sup>121</sup>, which, although also projected onto the stage floor as well as the cyclorama /screens, created a self-contained ceremonial

<sup>121</sup> This was combined with a contemporary painterly reference; according to video designer Finn Ross, ‘David Hockney was a big inspiration.’ (<https://www.livedesignonline.com/special-report/21st-century-digital-magic-enhances-rsc-s-tempest#slide2>; accessed 12/05/25).

vision, not an all-encompassing sensory event. The rabble chorus then held and rippled Ceres' long dress to receive projections onto it. The manipulation of material with projections held similarities to the rippling of the parachute silk for the mandala projections in my *Tempest Masque* production.

The *RSC Tempest*, in addition to the floor and cyclorama, featured projections of the hunting dogs onto the drums held and activated by the actors, resembling the multi-directional projections onto balloons in the *Donmar Tempest* main masque; both devices shifted focus away from rectangular screen projections. The *RSC Tempest* antimasque of the invisible rabble was elaborated as a martial, masked, and silent fencer chorus threateningly advancing towards the cowering 'three men of sin' with parallels to my chorus work in *Tempest Masque* in its use of a chorus formation, coordinated movement, and a physicalised extension of the theme.

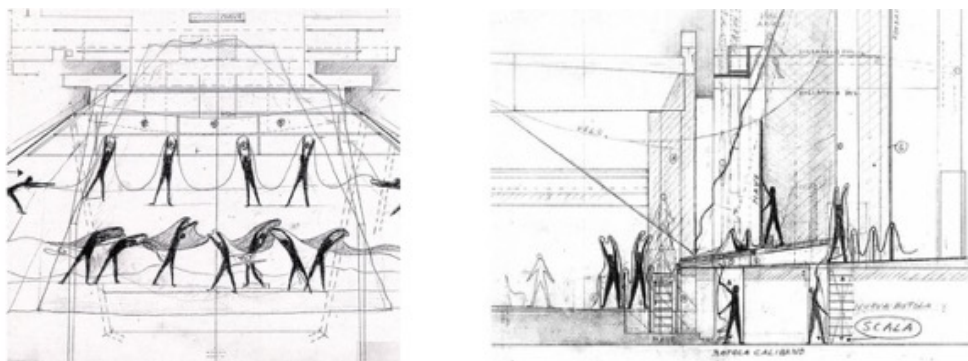


Figure 70 - *La Tempesta*, 1978. Front and side view of the stagehands creating the waves. Designs by Luciano Damiani. Reproduced with permission.

The Stagehands in Strehler's 1978 production were reminiscent of the Renaissance masque torchbearers as visible functionaries, and this stagecraft is not dissimilar to the designs for Ben Jonson's *The Masque of Blackness* (1605), which began Jonson's association with architect Inigo Jones. However, the Renaissance stage technology for operating masque and *intermezzi* equipment, such as designed by Niccolò Sabbatini

and emulated by Inigo Jones, were designed to be kept hidden (at least from the viewing position of the 'king's seat') to allow the wonder of the effect to be relished unadulterated, whereas Strehler, in a limited manner<sup>122</sup>, purposefully exposed the functional roles to the audience, a nod to his formative inspiration direct from Bertold Brecht<sup>123</sup>.



Figure 71 - Ben Jonson's *The Masque of Blackness* (1605), which began Jonson's association with architect Inigo Jones<sup>124</sup>. Model at Banqueting House based on Jonson's designs. Photo by Mark Turner from an exhibition model at Banqueting House. Reproduced with permission of Historic Royal Palaces.

### 3.4 Classical dramaturgy applied in modern/contemporary productions and *Tempest Masque PaR*

The locus-platea, *figurenposition*, and *locus communis*, in the use and symbolism of space, especially towards determining status and power positions, can be located in

<sup>122</sup> The Brechtian exposure of the stage mechanics was emphasised in the film version of *La Tempesta*.

<sup>123</sup> Strehler, Giorgio., Brecht, Bertolt., Soresi, Giovanni., Goldoni, Carlo., Shakespeare, William. Shakespeare, Goldoni, Brecht. Italy: Piccolo Teatro di Milano-Teatro d'Europa, 1988.

<sup>124</sup> 'An artificial sea was seen to shoot forth, as if it flowed to the land, raised with waves which seemed to move, and in some places the billow to break, as imitating that orderly disorder which is common in nature' *The Masque of Blackness* (1605) Jonson, B. and Orgel, S. (1969b) *The complete masques. The Yale Ben Jonson*. New Haven: Yale University Press.

the stagecraft and stage cosmology of ancient Greek, Renaissance and modern/contemporary theatre. In *The Strehler Tempest*, the three symbolic levels of heaven, earth, and hell of the Renaissance stage were explicitly evoked: Ariel came and went, up and down, on a pulley, with the dexterity of a circus artist, Caliban emerged from and ended up under the stage, using a trapdoor. The sea was subterranean and positioned (place and level) like a modern orchestra pit, creating a gulf between the audience and the stage, with characters emerging and engaging with the waves (e.g. Ariel as a sea nymph). In *The Wendake Tempest*, Caliban emerged from the trapdoor and Ariel and the mariners ascended the masts of the ship. In the main masque of the *RSC Tempest*, the central trap door was used for the ascending entrance of the Earth goddess, Ceres, which continued with pulleys until she towered above the stage.

*Tempest Masque*, like the *Donmar Tempest* and the *Mokhwa Tempest*, did not explicitly use the three-tiered spatial symbolism, but the opposing forces from the terrestrial plane, upwards to heaven and downwards to hell, were expressed in physical theatre. Alonso's grief pulled him down in despair<sup>125</sup>, but he continued to reach up in desperate hope, as well as reaching towards the audience as though recognising his son, Ferdinand. In the same scene, contact improvisation was utilised as a physicalisation of the support that Gonzalo gives his king who sinks down through grief.

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<sup>125</sup> 'It did bass my trespass.  
Therefor my son i' th' ooze is bedded, and  
I'll seek him deeper than e'er plummet sounded,  
And with him there lie mudded' (Alonso: 3.3).



Figure 72 - Alonso reaching for his lost son. Cockpit Theatre performance, Jan 2023. Film by Rachel Coates. Reproduced with permission.



Figure 73 - Physicalisation of Alonso's despair studio 'lab', East 15, Southend. May 2022. Photography by Mark Turner.

In the *Donmar Tempest* and the *Mokhwa Tempest*, Prospero and Ariel were sometimes in elevated positions looking down on the main stage, demonstrating their supernatural power over the other characters. In the in-the-round *Donmar Tempest* production, the four auditorium raked gangways were used for entrances/exits and to gain height. The reverie of the royal entourage was rudely interrupted by Ariel as a

judge (the Harpy), who pronounced judgment and indictment from a tall chair (as used by umpires, referees, and lifeguards), peering down at the ‘defendants’ from near the top of one of the raked aisles. Prospero was similarly placed, eavesdropping on scenes such as Miranda’s and Ferdinand’s romantic liaison, suggesting an omniscience shared between the audience and Prospero. In the *Donmar Tempest*, the ‘casting’ of the audience as the jury (and later as the ‘elves’) was comparable to, the passive aspects of ‘casting’ the audience as mariners and restaurant clientele in *Tempest Masque*.

Adaptability and heightened awareness of multiple configurations and extension of the locus to the platea of the audience required the *Tempest Masque* actors to combine multi-focus projection out to the audience, plus sustained connection with a partner (whether within pairs and/or partnering within two groups), and overall awareness of the performance space. Towards this end, many chorus exercises were based on symmetry and geometry, which formed a direct basis for the formal groupings of ritualesque and social dances or the storm trajectories, but also underlay the organic orientation of the actors in narrative scenes or character and status exploration. For example, when Antonio and Sebastian were circling the sleeping king and counsellor, negotiating a murder, the actors kept the audience engaged by balancing the space, with turns, changes of direction, and changes of pace.



Figure 74 - Balancing the space with two circling actors around a central focus.  
Cockpit Theatre, January 2023. Photo by Rachel Coates. Reproduced with permission.

Adapting to different spaces required transitioning from a forward-facing (end-on) configuration to an outward-facing chorus circumference (in-the-round/thrust stage), or vice versa, which was applied to both the mariner's prayers sequence<sup>126</sup> and the mariner's experiencing a tidal wave (see below).



**\* Double-click on  
the image to access  
the video link**

<sup>126</sup> See the section, 'Orchestrating organic and geometric configurations and trajectories' in chapter 4.

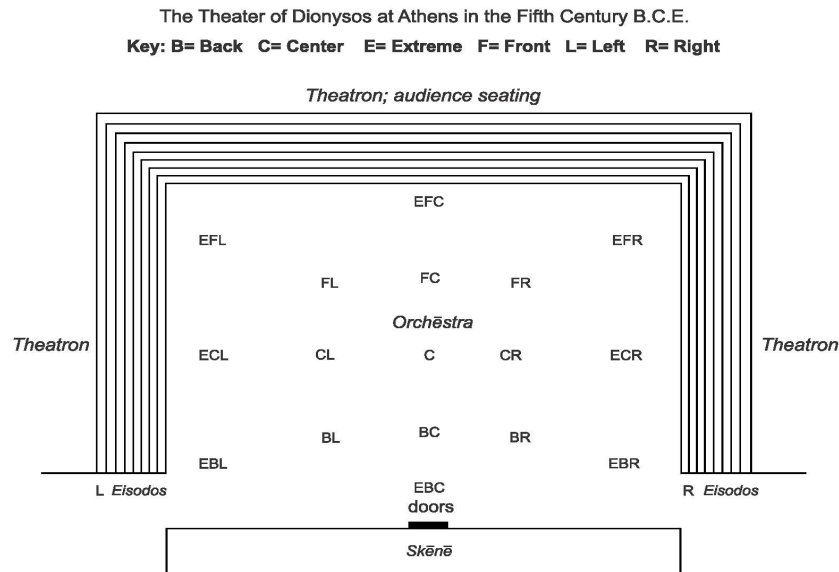
Figure 75 - The 'wave', with 'precarious balance', end-on stage.  
*Tempest Masque*, East 15, Clifftown Theatre, Southend, April  
2023. Film by Blue De Luca. Reproduced with permission.



**\* Double-click on the  
image to access the  
video link**

Figure 76 - The 'wave', with 'precarious balance', in-the-  
round. University of São Paulo, March 2023. Film by Gabbi.  
Reproduced with permission.

In my PaR direction, I applied a circular practice with a surrounding audience (in the round or thrust stage), which mediated the inner circle and outer circle as well as coordinates based on a compass or clock, or like in Michael Ewans's diagram below, based on the theatre of Dionysos in the fifth century B.C.E..



This schematic drawing shows the various positions in the *Orchēstra*, as indicated by the key. The audience sat in raked seating; the first five rows were marble, and the rows above were wooden benches on earth.

Figure 77 - The Greek theatre: schematic diagram with blocking notation. (Ewans, M, 2020, p. 68). Reproduced with permission.



Figure 78 - Inner and outer circle with the chorus as the ocean wave, and the mariners, veiled. University of Bahia, March 2024. Filmed by George Mascarenhas. Reproduced with permission.

\* Double-click on the image to access the video link

Working with the audience on three sides (but preparing for both in the round and thrust stage configurations) in the first studio presentation of *Tempest Masque* and the subsequent show at the Cockpit Theatre thrust stage, I divided the Harpy sequence into two: in the first part of the Harpy speech, the whole ensemble was the Harpy in the inner circle. In the second part, half the ensemble shifted to the outer circle, leaving the ‘three men of sin’ in the inner circle, physicalising their reaction to the accusation which is delivered by the actors on the stage periphery (outer circle). When positioned in the outer circle or semi-circle, the actors, through their proximity and shared directional gaze, reinforced their identification with the audience; the effect was that the audience, with the actors, were passively ‘cast’ as judges like in the *Donmar Tempest*.





Figure 79 - Parts of the Harpy configuration. Rehearsals for the Cockpit performance. East 15, Southend. Jan 2023. Photos by Mark Turner.



Figure 80 - The outer circle chorus. Cockpit Theatre performance, Jan 2023. Photo by Rachel Coates. Reproduced with permission.

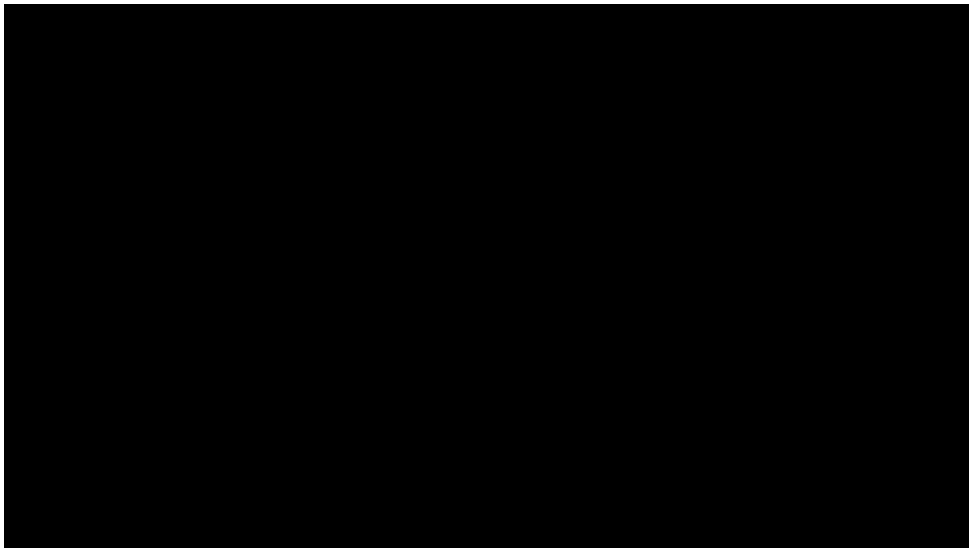


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Figure 81 - The harpy sequence, second iteration. Cockpit Theatre, Jan 2023. Film by Rachel Coates. Reproduced with permission.

The periphery of the circle/stage was a liminal zone that could be a shared space and/or contested between actors and audience, like the position of the Renaissance ‘gallants’ seated onstage. In their role as interlocutors, the chorus communicated outwards to the audience and inwards to the locus of the centre where the theatrical

agon, challenge, or any action occurs. In keeping with my geometrical approach, the chorus was usually evenly spaced around the periphery of the stage. In working with the 'inner circle', I worked with the actors to make an outward-facing circle using the four cardinal directions (or more directions if more than four actors). The peripheral chorus could squat down, allowing the audience to see the action in the centre. The chorus was active in voice and percussion or clapping, and poised to swiftly rise, step in and join the challenge or action. Such readiness also facilitated scene changes by the collective ensemble, rapidly clearing the space and re-entering for a new scene. The 'inner circle' could designate the whole playing space within the circle or a smaller circular area specifically in the centre. The *locus communis* of the edge of the stage could be one, two, three, or four sides, depending on the stage type/configuration.



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Figure 82 - The peripheral chorus is squatting, ready to enter the circle. University of São Paulo, March 2023. Film by Gabbi. Reproduced with permission.



\* Double-click on the image to access the video link

Figure 83 - Rapid scene change from the Utopia restaurant to the Ship. Workshop at the University of Sergipe, Brazil, March 2024. Film by Welson Silva. Reproduced with permission.



Figure 84 - The hunting dogs antimasque, moving from the inner circle to the chorus in the outer circle. East 15, Southend. Nov 2022. Photograph by Mark Turner.

The *roda* (wheel, or circle) of capoeira, with a specific position for the musicians within the circle (as the equivalent of the fourth side, even if in a circular formation), was used in live performances of *Tempest Masque*<sup>127</sup>. The circle of capoeira is

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<sup>127</sup> Outlined in Chapter 4.

comprised of a singing and clapping chorus, which I emulated with the theatre chorus in the outer circle. The following three stages was applied to workshop/lab participants but could be advanced as audience participation: the interlocution of the chorus facilitated participation as antiphonal chanting/singing and clapping accompaniment; the next stage brought the participants into the circle as active musicians, and the third stage invited them into the centre to take up the creative challenge on offer. This progression was like the observer of capoeira, who graduates to become a singer in the circle (who may not know the words) and eventually gains enough confidence to enter the circle and take up the active challenge (*desafio*).<sup>128</sup>



**\* Double-click on the image to access the video link**

Figure 85 - Agon in the capoeira roda. World Performance students. Poetic and Physical Challenges' symposium, East 15, Southend, 2024. Film by Frankie Kelleher. Reproduced with permission.

The *Donmar Tempest* featured actors standing on tables functioning as mini podium stages. The elevation gave some temporary authority to the characters, but also a

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<sup>128</sup> The equivalent stages of involvement can be found in carnival, for example, the Black Masking Indians in the lead up to/during Mardi Gras, New Orleans, in which there is the core group or 'First line' (the 'Big Chief' etc), the 'Second line' of musicians and the 'Third line' of the dancing public; (there is also a 'Fourth line' of passive observers).

precariousness in comparison to the higher, more stable positions in the aisles. As part of my dramaturgy for theatre in the round (in my PaR, this was studio performances with no levels of staging), I set up ‘the podium game’ with small, movable podium stages, or ‘blocks’. Free-form, comic competitiveness underlined dramatic games between the three clown-like characters of *The Tempest*, encouraging the actor/characters to use a fluid exploration of finding their ‘power-spots’.

**\* Double-click on the image to access the video link**



Figure 86 - The Podium game, with the ‘Freedom, Heigh-day!’ chant. University of São Paulo, March 2023. Film by Gabbi. Reproduced with permission.

The agon can be acted out on the stage, but it can also be played out spatially in the centre of the geometry of the whole theatre space when the characters on the ‘king’s seat’ and the authority spot confront each other in a competition for command of the space (the whole ‘house’ of the stage and the surrounding audience). In my PaR, I asked the question: what would happen if Caliban were in an elevated position (podium/stage/gangway) on the ‘king’s seat’ equivalent, surrounded by his ‘chorus’ of the audience, and Prospero was in the authority spot in front of the *frons scenae* on the

main stage with the rabble chorus, or vice versa? Or if, in a rebellion against Prospero, Ariel is supported by the rabble loyal to their chorus leader?

The locus-platea extended into the audience through the use of a podium stage was demonstrated in *The Tempest*, directed by Sean Holmes at Shakespeare's Globe in 2022. There was a central gangway from the centre of the theatre (front of the extended platform stage, the spatial centre of the *locus communis*) to a rounded podium stage in the equivalent position of the 'king's seat'. This platform stage equivalent was used by Caliban with a call and response with the audience for the song/chant "Freedom, Heigh-day!".

Another example of Caliban leading a part-rebellion from the platea of the orchestra/podium stage, closer to and surrounded by the audience, was in *Caliban by the Yellow Sands*. It can be seen from the ground plan below that *Caliban* was adapted from the ancient Greek tripartite theatre model: skene (inner stage: A), proskenion (middle stage: B), and orkhestra (outer stage: C). Mackaye provided further descriptions of the stage plan: 'behind the cloudy curtains is stage A) of inner scenes, in front of the curtains is stage B) of masque proper, at centre, Caliban's (cell opens upon stage C) of interludes' (MacKaye, 1916). Stage A held scenes from Shakespeare's canon, stage B was the main location of the scenes written by Mackaye, and stage C, at ground level, was the location of Caliban's cell and the mass interludes (dance, processions, dumb shows, spectacle) of community performers. The choir and musical orchestra were hidden behind stage A. MacKaye's staging paid attention to the hierarchical relationship of characters and the representation of this through stage proxemics and levels. In the stages for *Caliban*, the inner stage (A) was the equivalent of the balcony or roof of the skene or the early modern upper stage, the middle stage (B) was the proskenion, and the stage (C) was the orkhestra, which, like the *cavea* (auditorium) was particularly big due to the amphitheatre being in a stadium. The stages for *Caliban* basically followed the progression of three levels of height, which, as in ancient Greek theatre, featured 'the three-tier order [which] suggests a spatial and visual hierarchy, linking-but also separating-our collective

humanity in the chorus, the individuals who shape the welfare of the community on stage, and the Olympians who oversee all from their imperious remove' (Scully, 1996, p62).

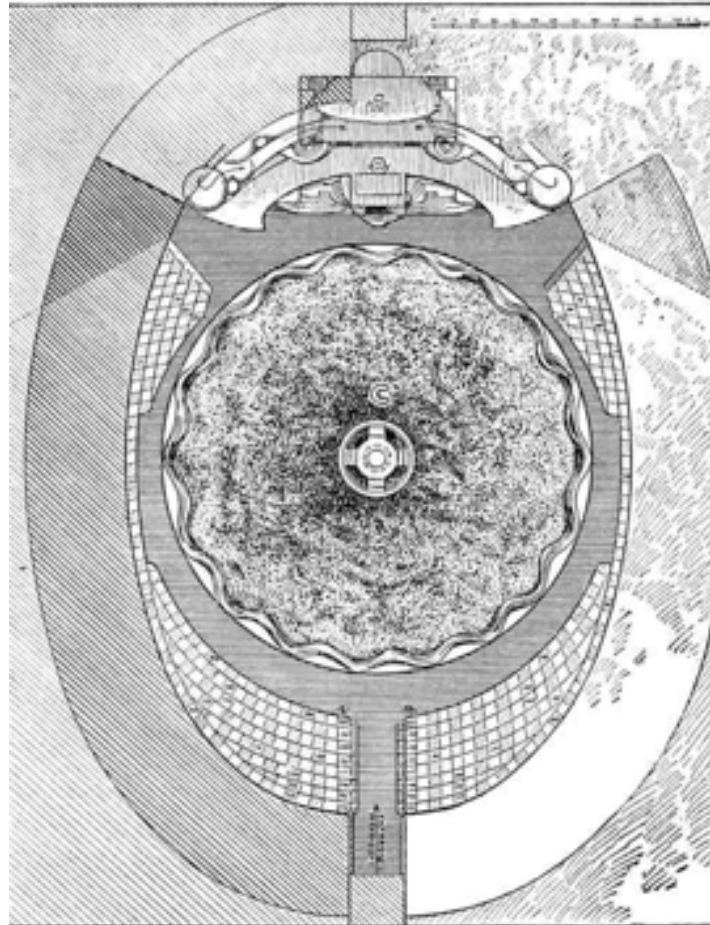


Figure 87 - Ground Plan for *Caliban by the Yellow Sands*, designed by Joseph Urban.

A. Inner stage: Shakespeare scenes

B. Middle stage: action of masque proper

C. Outer stage (on the yellow sands): action of interludes

(Project Gutenberg. (n.d.). Retrieved October 1, 2024, from [www.gutenberg.org](http://www.gutenberg.org)). No reproduction permission needed.

The central raised stage (or podium) in the centre of the outer stage (orchestra) was in a significant position despite its diminutive size in comparison to the inner and middle

platform stages<sup>129</sup> and the vast outer stage. In the script/plans of *Caliban by the Yellow Sands*, Caliban's cell or cave (located under/at the front of the 'middle stage') is at the chthonic level of Earth, on the same level and directly accessible to the 'yellow sands' of the outer stage. The stage directions stipulate that twice Caliban takes over Prospero's *throne* on the middle stage, which, like the inner stage, was very much a distant point for the audience in varying degrees of reduced sight and audibility. Both stages were high-status loci concerned with scenes written by Mackaye (middle stage) and Shakespeare (inner stage). Caliban is banished from the inner/middle stages, but he doesn't remain on the ground level of the yellow sands; rather, he ascends the central podium, gaining height and visual and aural prominence in the centre of both the oval stadium-theatre and the circular orchestra. The podium in the centre of the stadium was the 'power spot' of Caliban in his 'face-off' (agon) with Prospero on his throne on the middle stage. In these agonistic scenes, Caliban was surrounded by the chorus of Setebos, and Prospero by the chorus named as 'the Spirits of Ariel', harking back to the binary of *The Masque of Queens* outlined in Chapter 1. In the concluding interludes of *Caliban*, the podium stage<sup>130</sup> represented an altar to the god of Time, a remembrance of ancient Greek theatre with the altar in the centre of the *orhestra* and a potentially powerful position for performers. The same dynamics can be applied to a small performance space, such as in my PaR, where Juno was represented centre-stage, either 'in-person' (Clifftown Theatre) or in the deity's absence (Southend studio 'sharing'), where the audience placed peacock feathers as a symbolic offering to Juno.

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<sup>129</sup> This podium stage appears to have steps up to it on all four sides giving easy access and added significance as a central compass point.

<sup>130</sup> The actor Ferdy Roberts as Prospero used the same platform in a moment that seemed to summarise much of what *The Tempest* has to offer: Prospero is alone in the centre of Shakespeare's Globe, moving far beyond the comedy of his minimal costume ('speedos' swimming trunks), drenched by the elements (a real tempest), in the midst of the orchestra stage/the pit/the groundlings. At this moment, the 'pit' was basically empty as most of the groundlings had run for cover and joined the audience in the balconies, protected from the elements by the roof.



**\* Double-click on the image to access the video link**

Figure 88 - Juno's trajectory from the authority spot to the centre. *Tempest Masque*, Act I, Clifftown Theatre, Southend, April 2023. Filmed by Blue De Luca. Reproduced with permission.

The line from the inner and middle stages to the podium at the centre of the orchestra, the equivalent of the centre of the skene doors to the central-base (altar), marks a powerful trajectory from one strong position to another<sup>131</sup>. In the *Tempest Masque* betrothal masque at Clifftown Theatre, I did not use height for the entrance/exit of the singer/harpist, the representative of the goddess Juno. Her route was from the musician's side/'upstage' to the centre of the mandala, coordinating with the music and the reaper's/naiad's double chorus. This corresponds with the line at Shakespeare's Globe Theatre between the 'authority spot' and the centre of the whole theatre and is equivalent to the ancient Greek theatres<sup>132</sup> where there was 'a focus of considerable theatrical power along a line drawn from the centre of the skene doors to

<sup>131</sup> This can be related to but not directly transposed to my theory on the authority spot and the king's seat, as this is theatre in the round in a stadium and needs further research.

<sup>132</sup> This line is from EBC (extreme back centre) to C (centre) in Ley's diagram on p.131.

the thymele-base'<sup>133</sup> (Ley and Ewans, 1985, p. 78). The actors in early modern theatres were almost surrounded by the audience, as in ancient Greek theatres.<sup>134</sup>

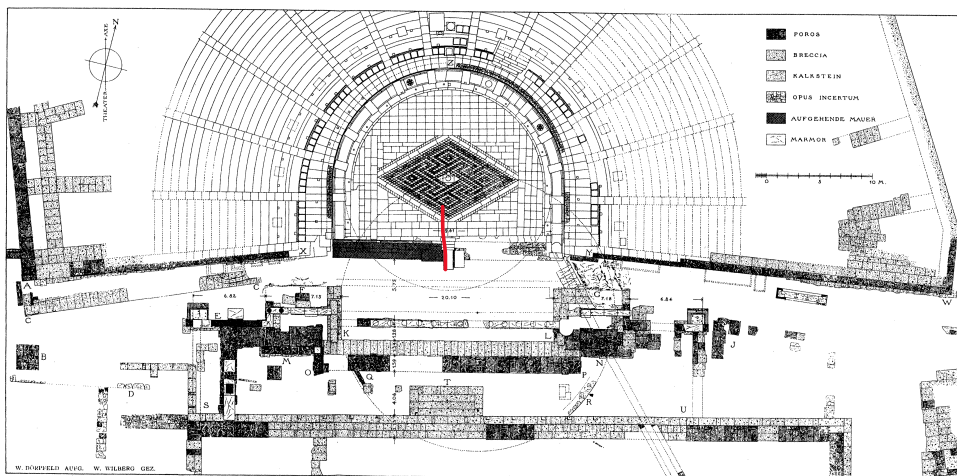


Figure 89 – The line from the ‘authority spot’ to the centre of the orchestra (centre of the doors to the thymele-base). Theatre of Dionysus plan (Dörpfeld and Reisch, pl. 3). No reproduction permission needed.

As a stadium performance with over two thousand chorus members (Kinsley, 2019) in the interludes, *Caliban by the Yellow Sands* presaged the development of the opening and closing ceremonies of the modern Olympic Games. The *Isles of Wonder* 2012 Olympic opening ceremony echoed *Caliban* with over twenty thousand volunteer chorus members and in its use of a skene, proskenion, and a gigantic orchestra and cavea. The hill in the ‘set’ of the *Isles of Wonder* opening ceremony resembled the

<sup>133</sup> ‘1) ‘The full extent of the orchestra must have been used throughout the plays both by the chorus and the actors (hypokritai);

2) the thymele-base at the centre of the orchestra was the natural focus for spectators in any position in the theatron;

3) the further an actor was away from the centre, in any direction, the less commanding he became” — with the one exception that there was, in and after the *Oresteia*, a focus of considerable theatrical power along a line drawn from the centre of the skene doors to the thymele-base’ Ley, G. and Ewans, M. (1985) ‘The orchestra as acting area in Greek tragedy’, *Ramus*, 14(2), pp. 75-84.

<sup>134</sup> Dörpfeld and Reisch’s reconstruction represents their interpretation of the Theatre of Dionysus as it existed during the fifth century BCE, although the shape of the orchestra stage in this early era has subsequently been challenged by later archaeological and performance-based scholarship (see Michael Ewan’s diagram on p. 148). ‘What matters, however, is that regardless of the shape, the audience surrounded the action on three sides’ (Ewans, M, p. 12).

raised, end-on proskenion stages of *Caliban by the Yellow Sands* in terms of positioning and function, although the audience in 2012 was all around, like in a Roman amphitheatre. The hill sometimes served as a focused, elevated stage for featured speeches such as Caliban's transposed 'be not afeard' speech, delivered by Kenneth Branagh as Isambard Kingdom Brunel. Branagh as Brunel is the only one to surmount the hill in this section (leaving the chorus of industrialists below), with the upward winding path suggesting a journey towards the pinnacle of success. The tree at the top is seen to be a three-dimensional extension of the trees on the digital screen (the equivalent of the skene) behind.

My PaR focus has been on the actors' masque-theatre ensemble supported by choric functions, especially through music and movement. Analysis of specific modern/contemporary productions has propelled my director's plans towards contemporary masque performance, where design, music, dance and dramatic text work on equal levels. A key aspect of a planned production of *Tempest Masque* (further outlined in the appendix manifesto for a contemporary masque) will be to incorporate levels and segmented staging through the performance vehicle named 'The Travelling Land-Boat Stage'.

The Travelling Land-Boat Stage and roll out beach/island bears a resemblance to the projections and classically based stage design of the *Wendake Tempest, (La Tempête)*. The concept is inspired by the Renaissance pageants and the disguisings/maskes/masques evolution, as well as contemporary-traditional carnival floats with roots in the ancient practice of the 'Carrus Navalis', one of the etymological origins of the carnival 'naval wagon'. The travelling land-boat stage and roll out beach/island renders a classical-carnavalesque fusion stage in which the sails are the skene, the ship is the proskenion, and the roll-out rounded beach/island is the orchestra with five gangways for carnival/komos entrances and exits, through or close to the audience (with or without raked seating). The sails, ship's wheel, flags, oars, figureheads, anchors, etc., are designed to be detachable from the ship and utilised in dances and processions in the orchestra and for promenade performance. For the

transformation scene into the main masque, many kinds of images of film, light, and graphic design are projected onto the sails as an onstage skene, which are then moved around and multiplied with parachute silk and other kinesthetic skenes added in procession and choreography. Through video mapping onto the surrounding environment, whether natural or man-made, the initial screen is ‘exploded’ into a transformative immersion of the audience in the main masque.

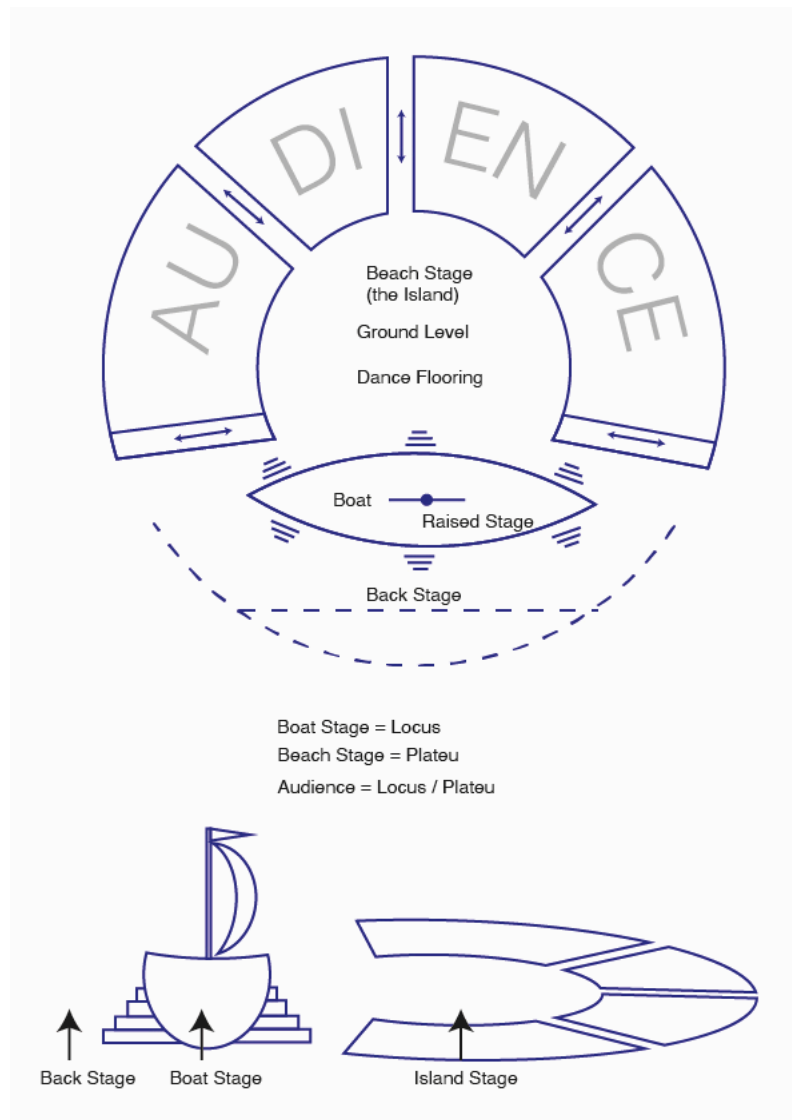


Figure 90 - The Travelling Land-Boat Stage and roll-out dance-floor island: plan and profile view.



Figure 91 - Final scene, *The Wendake Tempest*, (*La Tempête*), 2011.

Photo by Philippe Renaud. Reproduced with permission.

My flexible staging design, outlined above, aligns with my focus in this chapter on the concept of a stage place rather than a stage scene. It is an architectonic place with shared light, whether sunlight, candlelight, or electric light, bare whites or the latest type of new technology and video mapping. I intend, by orchestrating the chorus in this adaptable masque-theatre performance space, not a return to the ancient Greek theatre, or the Renaissance masque or theatre stage; indeed, the classical three-part stage principle can be applied to the architecture of new purpose-built theatres as much as a formation of the simplest performance space. Rather, as a director, I aspire to work with artists united in realising a multivalent vision, guided by ancient principles and fully responsive to the ever-changing, unpredictable, carnivalesque audience reactions.

#### **Chapter 4 – Directing methods, experiments and discoveries**

This chapter details further directing methodology underpinning the *Tempest Masque* PaR inquiry, exploring carnivalesque and classical manifestations of the rabble,

drawing on techniques such as mask work, Commedia dell'Arte, capoeira, structured improvisation, and the trope of 'the challenge' based on the ancient Greek agon. Key sequences, such as the storm, the betrothal masque, and the rabble chorus scenes, are discussed further in terms of music, movement, spatial configuration, choral voice, and playful (dis)-orientation of the audience.

#### 4.1 Masks

The use of masks and direct interaction with the audience is constant in the development of the masque genre: first, by a group of performers known as 'mummers' in the popular traditions, then as 'maskers' as the custom was adopted by the aristocracy, and finally as 'masquers' in the Jacobean masque<sup>135</sup>. The Jacobean masquers, like in *mascherate*, wore half masks which are semi-revealing; theirs was a far reduced disguise compared to the mummers.

##### 4.1.1 Ritualesque Masks

The mummers' tradition motivated my ritualesque approach to capture some of the mysterious energy and the significance of the masquer's journey, and the symbolic or literal gift<sup>136</sup> that they bring. The use of paper bag masks in *Tempest Masque* was inspired by the mummers tradition and by the designs of Saul Steinberg (Smith and Vassar College Frances Lehman Loeb Art, 2007). Their creation and use of the paper bag masks had a simplicity; made from found objects, they were low-tech. This connects historically with the popular custom of mumming, in which the mask disguises were often made from cheap household found objects and materials such as potato sacks, soot, and inside-out clothes. In *Tempest Masque* I worked with male and

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<sup>135</sup> 'Mummers' are the people who do 'mummery' or 'mumming'='masking', 'maskers' are the people who do 'masking', 'masquers are the people who do 'masquing'). Their interconnectedness is analysed in Chapter 1, in the section on masque antecedents.

<sup>136</sup> In the masks and early masques the entries were marked by the bearing of gifts and insignia: 'They may carry impresse, or similar symbolic devices, or gifts to present to the individual honoured by the occasion' Daye, A. (1996) 'Youthful Revels, Masks, and Courtly Sights: An introductory study of the revels within the Stuart Masque', *Historical Dance*, 3(4), pp. 5-22. Daye's reference to carried and displayed emblems correlates to the standard and insignia of contemporary carnival groups that share with heraldic emblems the notion of identity and ethos.

female choruses and then progressed to expressing the elemental qualities of the reapers and naiads, rather than gender representation. By the third PaR performance, the paper bag masks were used specifically for the reapers with an earthy quality. The full-head masks were decorated by the individual actors with natural designs and objects, thereby creating individuality within the homogeneous chorus group, reflecting the pull between self and society, actor and chorus. These ritualesque masks contrasted with the carnival half masks that I sometimes used for the audience participants, correlating with the historical mixture of traditions: ritualesque (full disguise) and carnival (semi-disguise) detected in the formative trajectory from mummers to the Jacobean (main) masque.

The effectiveness of the reaper maskers was through uniformity and coordination with rhythm; their entrance was a simple march, like a mysterious religious procession and informed by the entrance dances of the masque and the ‘March’ explained by Anne Daye as sometimes interchangeable with ‘Masque’ (Or ‘Maske’ or ‘Mask’) through music, for example, the tune called ‘Lord Zouche’s March’ and ‘Lord Zouche’s Mask’ (Daye, A. 1996, p. 8) <sup>137</sup>. The generally slow movements of the reapers were a practical as well as an aesthetic choice: the paper bag masks were extremely limited in vision, and a somatic sense of the group was essential for safe and effective coordination.

The natural decoration of the masks helped establish a relation to the nature ‘spirits’ of the island. The quality or humor was Earth<sup>138</sup> as they represented the ‘reapers’ in the betrothal masque. I connected the elemental spirits with shamanic masks based on

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<sup>137</sup> Daye also highlights how ‘a march could also be a feature of a more complex masque (e.g. The Vision of the Twelve Goddesses S. Daniel), and is the staple of drama and ballet throughout theatrical history from Macbeth<sup>137</sup> to Sleeping Beauty’.

<sup>138</sup> In the Renaissance theory of the four bodily humors, the element earth was associated with black bile, also known as melancholy. ‘In ancient and medieval physiology and medicine: any of four fluids of the body (blood, phlegm, choler, and so-called melancholy or black bile) believed to determine, by their relative proportions and conditions, the state of health and the temperament of a person or animal. In early use also: any of the four qualities (hotness, coldness, dryness, and moistness) believed to be associated with these’ Dictionary, O. E. (2025e) ‘Oxford English Dictionary’, *humour* | *humor*, *n.*, *sense I.1.a*: Oxford University Press..

abstract shapes and natural phenomena, with a spectrum from partial covering to extended covering, and with existing traditional mummum practices using locally sourced material such as leaves, bark, grasses, branches, and animal skins.



Figure 92- Amazon Cubeo 'jaguar spirit' & 'sloth spirit'  
(Urban and Hendricks, 1984). Reproduced with permission.



Figure 93 - Maskers' Entrance. Cockpit Theatre performance, Jan 2023. Photo by Rachel Coates. Reproduced with permission.



Figure 94 - The Reaper's chorus. Cockpit Theatre performance, Jan 2023.  
Photo by Rachel Coates. Reproduced with permission.

### 4.1.2 Carnival masks

Typical of both the Renaissance and contemporary Venetian Carnival, the use of carnival half masks symbolised the freedom from social identity, and in *Tempest Masque* playfully granted the participants license for carnivalesque ‘folly’<sup>139</sup>, facilitated by the partial concealment. Part of the ‘participatory event’ induction at the Lakeside Theatre, included the audience decorating carnivalesque masks (ready-made paper masks). They each received a percussion instrument and paraded outside to the front of the theatre and made a carnival circle (resonating with the circular format for the ensuing indoor show). I did consider masking the audience throughout the performance to engender more participation. However, the masks were simply made of paper and were an option for the audience during the induction rather than a set convention, such as is found in Punchdrunk theatre works.

### 4.1.3 Commedia dell'Arte



Figure 95 - Alonso (Il Magnifico [Pantelone]) and Gonzalo (Il Dottore).

<sup>139</sup> ‘Folly is the universal condition of man, the definition assumed in Carnival, as opposed to folly as vice satire and folly as opportunity in the picaresque. This ubiquity universality of folly is essential to the ‘complex nature of laughter,’ Watson, D. G. (1979) ‘Erasmus’ Praise of Folly and the spirit of Carnival’, *Renaissance Quarterly*, 32(3), pp. 333-353.

*Tempest Masque*, East 15, Clifftown Theatre, Southend, April 2023. Photo by Blue De Luca.

Reproduced with permission

When the Italian director Giorgio Strehler directed *The Tempest* (*La Tempesta*, 1983) he masked only the characters of Stephano and Trinculo. I wanted to discover in practice how the Commedia dell'Arte masks would align with all the characters in *The Tempest*<sup>140</sup>. I considered it a plausible experiment largely due to the clear status hierarchies embedded in the Commedia tradition and their correspondence to the hierarchies found in *The Tempest*. In casting the noble, verse-speaking characters as Commedia dell'Arte masks as well as the lower status Caliban, Trinculo and Stephano, I aimed to express the 'mask set' which Olly Crick offers as a dramaturgic tool for contemporary Commedia dell'Arte, in which masks be considered primarily as an ensemble or 'set', rather than as a collection of individuals' as this 'allows the genre to progress into areas of comically directed social and gender interrogation, promoting evolution within the mask set' (Crick, 2018, p. 198). I interpreted this as finding contemporary equivalents through references, situations, and characters expressed principally through the lens of a status-driven paradigm. There was a paradox in my application of this 'set' for contemporary Commedia dell'Arte performance that fostered a Renaissance-contemporary 'conversation', with a theatrical genre not only concurrent with first performances of *The Tempest* but also influential in its original invention.

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<sup>140</sup> Commedia dell'Arte masks/*The Tempest* characters:

First *Zanni* (higher status servants/workers):  
 Brighella=Antonio  
 Forchetta=Sebastian  
 Second *Zanni* (lower-status servants/workers):  
 Arlecchino=Caliban  
 Zanni Primitivo=Trinculo  
 Capitano=Stephano  
 Magnifico (Pantelone)=Alonso  
 Il Dottore=Gonzalo  
*Innamorati* (the Lovers)=Ferdinand and Miranda (unmasked)  
 Prospero – undefined (unmasked)  
 Ariel – undefined (unmasked)



Figure 96 - The Commedia royal entourage confronts the boatswain in the storm *Tempest Masque*, Act I, Clifftown Theatre, Southend, April 2023. Photography by Blue De Luca. Reproduced with permission.

In the Clifftown performance and workshop at the University of Sergipe, I used a set of traditional leather masks made by Commedia dell'Arte scholar/practitioner Antonio Fava, which I acquired after training at his school in Reggio Emilia, Italy. For the preceding iterations, before working with the masks, I directed the actors using Commedia dell'Arte and techniques such as establishing the mask's temperament, stance, walks, lazzi, mannerisms, status, and physicality. In the first studio performance, the Commedia principles were combined with *grammalot*, an invented onomatopoeic language, plus the actors' first language, creating multi-lingual mixes. The actors at the succeeding Cockpit Theatre performance were also unmasked but with more formulated basic characteristics of each mask type and more established ground rules such as the need for stillness when not the major focus, a keen sense of listening as if with the whole body, big, defined gestures, louder/stronger speech/actions, more 'stops' of the body with just the head looking around independently (the head/mask invariably leads the body in Commedia dell'Arte), and a constant awareness of playing to an all-encompassing audience. I reduced the complexity of combining Commedia and early modern scripts by minimising the text to essentials, focusing primarily on spatial and character relationships, secondarily on

body language and sound, and thirdly on text. In the third iteration at Clifftown Theatre, Shakespeare's text was extended from the previous shows, but truncated from the original folio. Part of my directorial strategy was to direct without stopping the scene, and 'feed in' Shakespeare's text. Consequently, scripts were not needed by the actors in rehearsal, and the combined approach boosted the actors' liberation as masks, and their ability to engage in the present moment with their partner/s, whilst communicating character, theme, and narrative.

For Shakespeare, the use of performative structures found in Commedia dell'Arte and the magical pastoral may have focused on theatregrams as being 'the collection of reshuffleable plot affinities' that he had seen, read and/or imagined working effectively and could be reworked into a new invention. Based on Clubb's list (see Chapter 1), the pastoral topoi or theatregrams found in *The Tempest* are an enchanter, mago/a, sprites, super/subhuman beings, dreams and sleep onstage, clown-bumpkins, defining class differences in Arcadia between pastore and villano, and clown-visitors from the city. *Lazzi* can be defined as the actor's equivalent of *teatrogrammi* in the sense of malleable inserts into scenic action. *Lazzi* is a contested word or phrase, which, in my experience, designates fixed bits of business and dialogue that actors can fit into varying scenes. Antonio Fava indicates its probable source as from the Lombardy dialect, meaning 'Uncoordinated gestures mixed with witticisms' (Fava, 2007, p. 23), implying pre-prepared monologues or dialogues. I encouraged the three actors playing Caliban, Trinculo and Stephano to improvise the prose text, paraphrasing, and treating the scenes as *cannovacci* (scenes of actions), rather than with the direct text from *The Tempest* folio.



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Figure 97 - 'Lazzi' of how to kill Prospero. *Tempest Masque*, Clifftown Theatre, Southend, April 2023. Film by Blue De Luca. Reproduced with permission.

#### 4.1.4 Neutral mask/the Veil

The Veil is a type of universal mask, an effacement of the personality, with a close affinity to the original discovery by Jacques Copeau when he placed a handkerchief across the face of an actor<sup>141</sup>. Etienne Decroux was a student at Copeau's theatre school at the Vieux Colombier, and went on to establish his corporeal mime school in Paris, where he developed the use of the veil. Veiled or unveiled, the corporeal mime artist usually aims for a neutrality of the face, endeavouring to keep the spectator's attention on the expressivity of the body, principally the torso.

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<sup>141</sup> As outlined by John Rudlin: 'It made its appearance in his work almost by accident – whilst rehearsing a scene at the Vieux Colombier he despaired of an actress who found herself repeatedly physically blocked during a scene and unable to move – a literal freezing of the blood. Copeau took his handkerchief and covered her face, noting that her body was immediately released as an expressive instrument. It was her face which had been making all the effort. This experiment was immediately put to work in the School, using stockings as well as pieces of cloth' (MLA 9th Edition (Modern Language Assoc.) Hodge, Alison. *Twentieth Century Actor Training*. Taylor & Francis [CAM], 2000).



Figure 98 – The mariners with the neutral veil. University of Sergipe, Brazil, March 2024.

Photograph by Caio Ribeiro. Reproduced with permission.

In workshops and ‘showings’, I employed the veil during the storm scene to aid the transformation of the actor-characters into a unified chorus, initially divided between nobles and sailors, then drawn together by the shared threat of imminent death. By obscuring the face and accentuating the body, the veil evoked a sense of the ‘universal human’: a tragedy at sea that transcends geographical and historical context. I also used the neutral veil during the *agon* improvisations (see below). Here, the corporeality and epic nature of their encounter was heightened by the sublimation of the actor’s individual identity, as conveyed through the face, thereby emphasising archetype over personality.



**\* Double-click on the image to access the video link**

Figure 99-Agon improvisations with the veil: Prospero and Caliban, within the capoeira frame. ‘Poetic and Physical Challenges’ symposium, East 15, Southend, 2024. Film by Frankie Kelleher. Reproduced with permission.

## 4.2 Dance

The first part of the main masque in *The Tempest* marks the entry of the three goddesses, one at a time, in a culmination from slow tempo to the invitation to couples to ‘country footing’ which intimates lively popular jigs. This progression adheres to that of the masque genre, going from the statelier measures to more energetic and virtuosic dances like the galliard. In the court and public performances of masques, plays, and *The Tempest*, the King's Men may have performed a wide spectrum of dance from popular country dances to refined courtly dances. ‘Courtly dances were played out by mere players in the same way that the court subsumed, for their entertainment, vernacular country dances and dramatic jigs’ (McCulloch and Shaw, 2019, p. 89). In *The Tempest*, a jig has as much application as the revels, especially if the ‘country footing’ is taken as a more popular form of dancing and when considered as a presentation by professional actors for the audience as opposed to the invite to the audience to come into the orchestra (‘dancing space’) for the revels. The audience at the public theatres, especially the groundlings standing in the orchestra (‘yard’), may

have danced their version of the jig, or clapped along as is the case at the contemporary Shakespeare's Globe Theatre. The jig<sup>142</sup>, which, like many historical and contemporary cultural forms, uses the same word for music and dance as they are intricately entwined.

Taking inspiration from the Ceilidh tradition of 'calling' the movements to make a sequence of dancing, as the 'presenter', The Masquerading Prospero, I 'called' the circle and partner dances. I had discerned in workshops that people generally understand the basic historical protocol of couples' dancing and can follow in performance. This protocol formed a basis for structured improvisation in pairs with a sequence of greeting/salutation (*révérence*), and gestural 'conversation'/choreography (usually over eight beats for each partner) and a respectful parting (a variation on the first *révérence*).



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Figure 100 - Improvised couples' dancing (Naiads and Reapers) with the audience/spectators, with instructions and commentary. Lakeside Theatre, University of Essex, May 2023. Film by Felicity Campbell. Reproduced by permission.

<sup>142</sup> 'In addition to the dance, song, or epilogue that closed the play, further entertainment followed. By the seventeenth century the term jig had come to be applied indiscriminately to a type of instrumental music (in which, characteristically, the strong beats are divided into groups of three, for example compound duple [6/8] or triple [9/8] time), a lively country dance (though no complete jig choreographies survive from the sixteenth century, seventeenth-century references suggest revolving motions, vigorous stepping or hopping, and leaping), a song or ballad; and, in combining these things, the term took on a specialized meaning in London's playhouses—a short, usually comic, often bawdy, dramatic afterpiece sung and danced to popular tunes of the day' McCulloch, L. and Shaw, B. (2019) *The Oxford Handbook of Shakespeare and Dance*. Oxford University Press.

Barbera Ravelhofer attests to the cosmopolitan and heteroglossic nature of Renaissance masques through dance and music, citing Orazio Busino's comment on 'every sort of ballet and dance of every country' and the wide variety of nations represented in masque entries' (Ravelhofer, 2006b, p. 23)<sup>143</sup>. The masque was multinational in audience and creative artists, as Ravelhofer highlights, 'the concept of a pan-European discourse of courtly dancing turns out to be a helpful and appropriate tool as it acknowledges the rich cultural exchanges between courts and cities beyond national boundaries' (Ravelhofer, 2006b, p. 26). Recognising a balance in masques between loosely interpreted stereotypes with in-depth cultural knowledge emanating primarily from the international collaborating artists, she states, 'Music and dance prepared, literally speaking, a common ground to encourage a common identity shared by performers, patrons, and audience. Unimpressive tunes mingled with all-time crowd-pleasers' (Ravelhofer, 2006b, p. 73).

The overall masque structure can be transposed as a whole, and the revels section can be inserted and transposed to almost any historical or geographical cultural equivalent<sup>144</sup>. In 2022, I facilitated a two-day workshop with East 15 Certificate of Higher Education students with Chinese director-in-training Song Yi, who assisted with the masque choreography using her training in Chinese classical dance. This was suitable for the *Tempest Masque* initial phase of the main masque, as the classical Chinese dance style adheres to the Renaissance historical couples' dance model, with the basic structure, protocol, etiquette, and gender roles. The group was equally paired between men and women, and we followed the traditional male and female dance partnering of Jacobean masque and Chinese classical dance. The film clip below shows the male and female entrance walks, greeting/respectful salutation (révérence),

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<sup>143</sup> Ravelhofer prompts that different to entrance dances, 'Entry[is] a neutral term which became fashionable towards the Caroline period, refers to the performance of a dance in any theatrical context' Ravelhofer, B. (2006a) *The Early Stuart Masque : Dance, Costume, and Music*. Oxford, UNITED KINGDOM: Oxford University Press, Incorporated.

<sup>144</sup> Jonson re-wrote the antimasque for *Pleasure reconciled to Virtue* (1617), placing the new antimasque with the same main masque for presentation at court a few weeks later as *For the Honour of Wales* (1617) Jonson, B. and Orgel, S. (1969b) *The complete masques. The Yale Ben Jonson*. New Haven: Yale University Press..

and gestural ‘conversation’/choreography in pairs and in the four directions, with a mutable coryphaeus for each of the four sequences.



**\* Double-click  
on the image  
to access the  
video link**

Figure 101 - Chinese classical dance workshop: male reapers and female entrance, meeting, etiquette and choreography by Song Yi. East 15 Acting School, Loughton, U.K. June 2022. Film by Mark Turner.

### 4.3 Structured improvisation

In my methodology, I conceived of structured improvisation as being evocative of the imagined Renaissance spirit: the actors’ freedom to improvise text and reactions within effective structures, especially in comedy; also, as an aspiration towards artistic forms fostered on structured improvisation, such as jazz, Commedia dell’Arte and contact improvisation. Structured improvisation functioned as an effective devising and performance tool employed in workshops, ‘showings’, and performances that continually informed one another. The performer-spectator dynamic positioned actors as improvisers and framed audience members as potential participants, whether in dance, song, or interactive games and challenges. These steps towards opening the

performative space as a co-creative field were inspired both by the main masque dancing with the audience and the metaphorical/symbolic use of antimasques that interpolate the antemasque narrative. Structured improvisation was the carnivalesque within classical structure with structures that give the actor freedom to interact with the audience and be more fully in the moment. The structure rendered form, for example, rules that circumvented irregular doggerel and gave preference to rhyming poetry.

#### **4.3.1 Orchestrating organic and geometric configurations and trajectories**

In the Renaissance masque, dance masters, and music masters sometimes functioned as onstage conductors/choreographers (orchestrators): ‘The two latter [dances] were made by Master Thomas Giles, the two first by Master Hierome Herne, who in the persons of the two Cyclops beat a time to them with their hammers’ (*The Haddington Masque*, 1608) (Jonson and Orgel, 1969b). Leading the performance from proximity can be close to the description of the ancient Greek chorus leader, the coryphaeus, as an instructor-performer, leading through training and performance. My role as director-musician meant leading from within the ensemble, and like in *The Haddington Masque*, I used music as an organising principle, giving signals, marking time, and shaping atmosphere. The clearest example of the orchestration of choreography as structured improvisation was following repeated stage trajectories, synced with rhythmical musical cues. As part of my director’s preparation for choric choreography in different spaces, especially in the round, thrust stage, and for an audience in raked seating, I used a directing practice of a ‘cartography’ of movement patterns from a bird’s eye perspective. This cartography emulated the geometrically configured choreography of court masques and entertainments, such as seen in the figure below, which shows the courtly dancers as seen from the viewpoint of a frontal observer, and at the same time shows the choreographic patterns as perceived from an elevated position. I constantly tried to understand the multiple views of the potential spectators from different angles, levels and distances, and I cultivated this practice

with the actors. Repeated stage trajectories also stemmed from geometric principles underlying music theory, used as tools for embodying music. The movement and sung note coincided with the set pattern and timing, with the performer either singing their own note or moving with a separate singer.

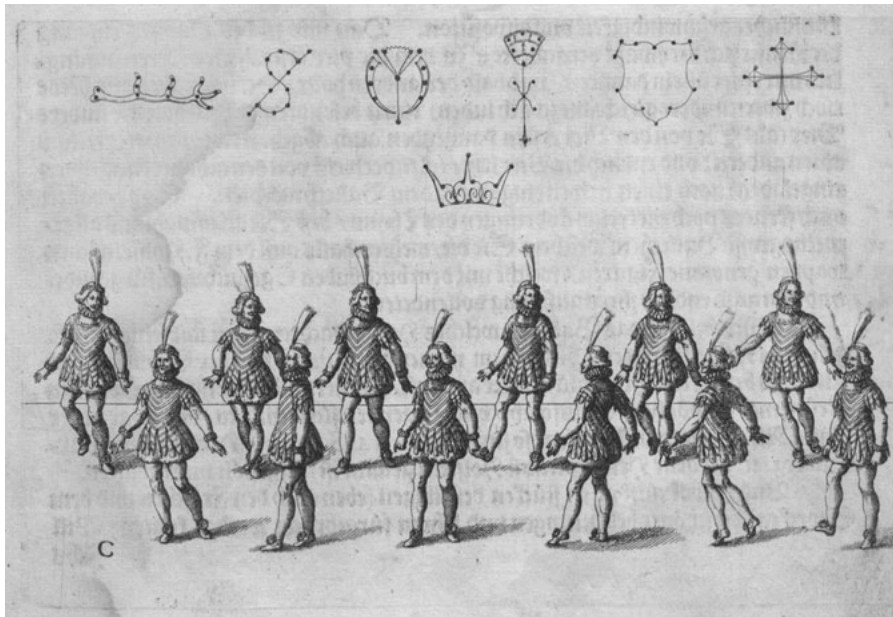


Figure 102 - Courtly dancers performing a ballet at the court of Württemberg, Germany. Georg Rodolf Weckherlin, *Beschreibung und Abriß* (Stuttgart: Röblin, 1618), engraving by Friedrich Brentel, plate C. Shelfmark R 17 Wec 3, Württembergische Landesbibliothek. Photographer: Joachim Siener. Reproduced by permission.

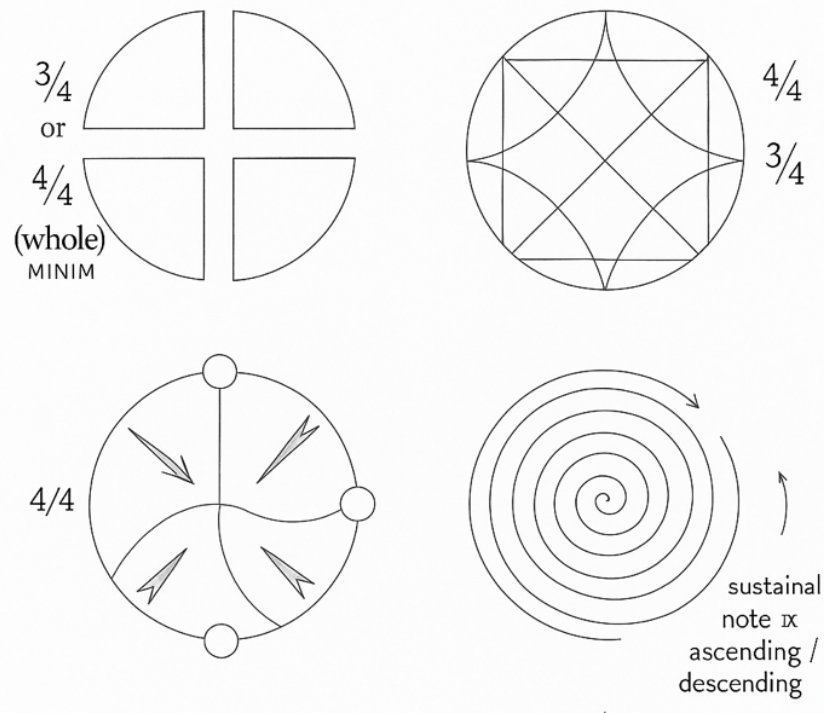


Figure 103 - Mandalas, designed to unite actors' stage trajectories with music.

Designs by Mark Turner.

As the labs progressed into rehearsals, the trajectories served principally as a method for orienting, directing and performing in the space. For example, by following the pattern at the bottom right of the figure above, a stage floor spiral trajectory from the outer to the inner circle, and vice versa, was rendered. The actor playing Alonso, like the mariners in a different scene, combined the spiral as an overall stage floor trajectory with a spiralling movement up and down in her individual sphere. Alonso followed a 'spiral of grief', the mariners expressed the inexorable pull of the ocean as they succumbed to death by drowning.

The geometric-musical cartography underpinned the realisation and orchestration of the storm sequence. The repetition highlighted the mariner's persistent struggle against the tempest and served as a rhythmic and spatial structure that kept the chorus

in synchronisation. These trajectories were also designed to ensure the safety of the actors within dynamic improvised devising.



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Figure 104 - Various storm trajectories. University of São Paulo, March 2023.  
Film by Gabbi. Reproduced with permission.

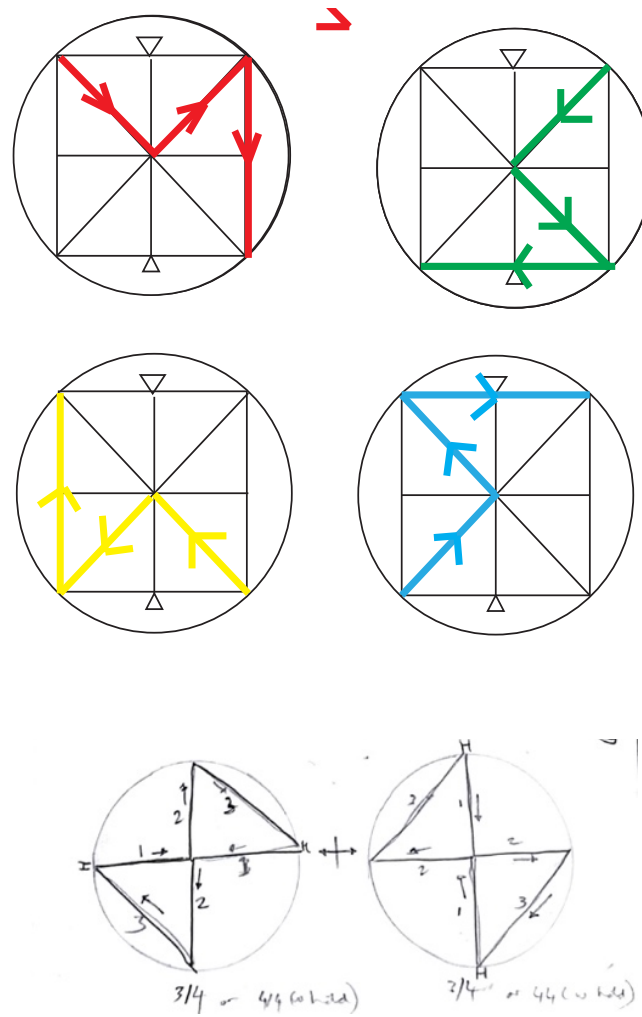


Figure 105 - Trajectories for the storm and the 'revels' dance, executed simultaneously by the actors. The above diagram uses a different colour for each of the four actors. The lower hand-drawn diagram follows embodied musical notation: three movements over four beats, or three movements plus a final 'hold' over four beats.



**\*Double-click on the image to access the video link**

Figure 106 - The repeated trajectory; mariners. *Tempest Masque*, Clifftown Theatre, Southend, East 15, April 2023. Film by Blue De Luca. Reproduced with permission.

In the studio performances and ‘showings’, I employed identical geometric stage trajectories for both the storm scene and the circle dance, manipulating rhythm, tempo, sound accompaniment and body positioning to serve distinct dramaturgical functions. The storm sequence allowed for greater individual organicity, with performers diverging expressively within the shared spatial pattern. In contrast, the formalised dance emphasised homogeneity, though it accommodated nuanced individual variation. Despite their contrasting textures and dramaturgy, both scenes were anchored in the same repeated spatial trajectory, structured by recurring patterns and musical cues.



**\*Double-click on the image to access the video link**

Figure 107 - The repeated trajectory; mariner's work. Workshop with *Faces Occultas* dance company, 2023 (Salto City, São Paulo, Brazil). Film by João Urubu. Reproduced by permission.



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Figure 108 - Mariner's Jig, following the same repeated trajectory. Workshop with *Faces Occultas* dance company, 2023 (Salto City, São Paulo, Brazil). Film by João Urubu. Reproduced by permission.

The process of adapting to different spaces/configurations required transitioning from a forward-facing for end-on to an outward-facing circumference for in-the-round/thrust stage, such as in the mariner's prayers sequence (see below), or the mariner's experiencing a tidal wave. Whether it was a chorus of dogs, waiters, or praying mariners facing out to the audience from the outer circle, the audience was likely to focus on the actor nearest them with a simultaneous awareness of the whole chorus.



**\*Double-click on the image to access the video link**

Figure 109 - The mariner's prayers, in the round. University of Bahia, Brazil, March 2024. Film by Mark Turner.



Figure 110 -The mariner's prayers, (end-on stage). *Tempest Masque*, Clifftown Theatre, East 15, Southend, April 2023. Film by Blue De Luca. Reproduced with permission.

#### 4.4. Challenges



Figure 111 - A verbal challenge.

University of São Paulo, March 2023. Photo by Gabbi. Reproduced with permission.

Before the *locus communis* can be a shared island, it signifies a contested place. This was the agon, based on the ancient Greek contest or competition. The challenges in *Tempest Masque* were a type of structured improvisation that spanned the spectrum of games, devising, workshop participation and interactive performance. Various modes of combat underpinned the physical challenges, and the Renaissance *débat* set the foundation for the poetic challenges. Each challenge was a combination of verbal and physical challenges, as they are inherently interconnected, and all were poetic; however, in this section, I will first outline the predominantly physical challenges rooted in martial arts and visceral drama, followed by the largely verbal challenges stemming from ludic activities.



Figure 112 - A physical challenge.

Workshop with *Faces Occultas* dance company, 2023 (Salto City, São Paulo, Brazil). Photo by João Urubu. Reproduced with permission.

#### 4.4.1 Capoeira and epic challenges



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Figure 113 - Poetic and Physical Challenges' symposium, East 15, Southend, 2024. Film by Frankie Kelleher. Reproduced with permission.

Many of the exercises in rehearsals, labs, and workshops involved physical challenges enacted within a circle, supported by a fluid and responsive vocal chorus positioned around the perimeter. These challenges stemmed from the actor's training for different configurations, the influence of capoeira, and spatial balance. Capoeira, a martial yet playful Afro-Brazilian cultural form, features a chorus encircling the playing/fighting pairs in the centre, like the frame for the structured improvisation of the *agon* that I developed in the labs. I worked with a peripheral chorus that produced the musical accompaniment with clapping and singing. This circular formation was sometimes reinforced by placing musicians in a specific position within the circle, completing the spatial and aural frame. This setup of a small band with a responding chorus echoed the traditional format of capoeira *roda* ('wheel', or 'circle'), where musicians are located<sup>145</sup> at the point for *capoeiristas* to enter the *roda* and as a focal point of respect

<sup>145</sup> Where are traditionally found the players of the following instruments: three *berimbaus* (*gunga*, *médio*, and *viola*), one or two *pandeiros*, an *atabaque*, *agogô*, and *reco-reco*.

and guidance, thus shaping the energy and structure of the circular practice. In performance, this practice provided a model for adapting to classical three-sided performance configurations with the main musicians situated at a 'fourth side' position ('upstage' in relation to an end-on audience). On other occasions, modelled on an egalitarian form of theatre in the round, I set up a practice of the actors placing their chosen musical instruments in stations (comparable to clock or compass points) around the stage periphery. They provided the sonic and rhythmic foundation (tone, pulse, lyrics, and tempo of the songs) for the improvisations. Another format adapted from capoeira included the 'buy-in', where a peripheral chorus member can step in and signal to one of the pair to step out, allowing a new pair to continue without breaking the flow. In capoeira, the *mestre* (master, or leader)/*berimbau* (lead instrument) player usually sets the tempo, gives signals and leads songs, often in a call-and-response style with the surrounding *capoeiristas*. Antiphonal (call and response) singing corresponded to the *Tempest Masque* coryphaeus in a role like the capoeira leader, where, similarly, the chorus responds with repetition, variation, and complementary vocal patterns. The main antiphonal chant adapted from *The Tempest* was the drunken song led by Caliban as he celebrates the expected rebellion against Prospero:

'No more dams I'll make for fish,  
 Nor fetch in firing  
 At requiring,  
 Nor scrape trenchering, nor wash dish.  
 'Ban, 'ban, Ca-caliban  
 Has a new master. Get a new man.  
 Freedom, heigh-day! Heigh-day<sup>146</sup>, freedom!

Sometimes I directed the chorus to substitute the text 'Has no master. Get a new plan', to signify that Caliban has the strength and foresight to break free from the cycle of reliance on a ruler. In labs, the mutable coryphaeus was often applied with different actors leading variations on the antiphonal chant of 'Freedom, heigh-day! Heigh-day,

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<sup>146</sup> Sometimes spelt 'high-day'.

freedom!’ in the Clifftown Theatre opeformance, the Caliban chorus confronted the off-stage Prospero and directly faced the audience. Eventually, the circular improvisation of the physical agon, as demonstrated at the ‘Poetic and Physical Challenges’ symposium at East 15 (see below), was rendered in variations including: in pairs and mutable choruses, with and without the veil, the Shakespeare-capoeira chant, and the ‘buy-in’ (mutable coryphaeus).



**\*Double-click on the image to access the video link**

Figure 114 - Call and response chant; improvisation with text from *The Tempest*, with capoeira musicians and chorus. Poetic and Physical Challenges’ symposium, East 15, Southend, 2024. Film by Frankie Kelleher. Reproduced with permission.



**\*Double-click on the image to access the video link**

Figure 115 - Caliban and Prospero, an improvised challenge. Lab, East 15, Southend, April 2023. Film by Mark Turner.

Shakespeare denotes epic movements and trans-historical events through single representations and characters, as Jan Kott explicates: ‘Caliban was overthrown by Prospero, just as Prospero had been overthrown by Antonio. Even before the morality proper is performed, and Prospero’s enemies undergo the trial of madness, two acts of feudal history have already been played out on the desert island’ (Kott, 2015, p. 115). In ‘labs’, the imagined early exchanges between Prospero and Caliban evoked the early days of European exploration of the ‘New World’ and a mythical dimension in the scenic atmosphere. This version of the agon developed the archetypal ‘meetings’ with capoeira songs or chants from *The Tempest* text, leading to the ‘feeding in’ of the text of Caliban’s rebellious *antefatti* speech, ‘This island’s mine...’<sup>147</sup>. The ‘feeding

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<sup>147</sup> This island’s mine by Sycorax, my mother,  
Which thou tak’st from me. When thou cam’st first,  
Thou strok’st me and made much of me, wouldst  
give me  
Water with berries in ’t, and teach me how  
To name the bigger light and how the less,  
That burn by day and night. And then I loved thee,  
And showed thee all the qualities o’ th’ isle,  
The fresh springs, brine pits, barren place and  
fertile.  
Cursed be I that did so! All the charms  
Of Sycorax, toads, beetles, bats, light on you,

in' of text was applied frequently in labs and rehearsals, and scripts were rarely used. This oral method of learning and practising freed up the actors' expressive bodies, allowing greater scope for nuanced physicality and fuller focus on and reactions to their fellow actors, and the poetic resonance of prose, verse and song. It promoted an ensemble method of working, whether it was the director or other actors 'feeding in' the lines. Important in all the chorus work was the physically close-knit group, breathing together and coordinating movement with the breath. These factors were heightened in the Caliban character chorus with choral speaking, where it was important to 'listen' with the whole body.



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Figure 116 - Caliban speaking chorus. East 15, *Tempest Masque*, Clifftown Theatre, Southend, April 2023. Film by Blue De Luca. Reproduced with permission.

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For I am all the subjects that you have,  
Which first was mine own king; and here you sty me  
In this hard rock, whiles you do keep from me  
The rest o' th' island.



**\*Double-click on the image to access the video link**

Figure 117 - Prospero and Caliban; ‘feeding in’ the ‘memory’ text to the actor.  
Labs. East 15, Southend, April 2023. Film by Mark Turner.

Generally, *The Tempest* has been historically interpreted in Prospero's favour up until the twentieth century, when anti-colonial and post-colonial viewpoints tended to favour Caliban. ‘[Aimé] Césaire’s anti-colonialist viewpoint explains it is the Europeans' greed or ignorance, or both, which prevent them from recognizing that the other is civilised, although different (Porter, 1995, p. 362). The theme and narrative of *The Tempest* were vastly simplified in *Caliban by the Yellow Sands*, focusing on the ‘slow education’ of Caliban. From a contemporary post-colonial perspective, the artistic treatment of Caliban seems regressive, but MacKaye understood his adaptation as a clear step forward from the previous treatments of Caliban in *The Tempest* associated with the (nineteenth-century, British) attitudes of colonial superiority. The photo and film clip below shows a structured improvisation with Prospero, with a traditional north-eastern Brazil *cangaceiro* ‘hunter’s hat’ and Caliban, with the *Arlecchino Scimmia* Commedia dell’Arte mask<sup>148</sup>, made by Antonio Fava. The use of the hat for the unmasked Prospero initially stemmed from the simple denotation of

<sup>148</sup> The use of this mask for Caliban is explained in the section on Commedia dell’Arte.

character, but I discovered it had deeper connotations in Brazil, where the alignment with the *cangaço* tradition indicates Prospero as an ambivalent outlaw-sorcerer ruling a marginal space with violent justice and regional resistance.



**\*Double-click on the image to access the video link**

Figure 118 - The agon between Caliban and Prospero. University of Sergipe, Brazil, March 2024. Film by Welson Silva. Reproduced with permission.



**\*Double-click on the image to access the video link**

Figure 119 - A physical challenge. University of Sergipe, Brazil, March 2024. Photograph by Caio Ribeiro. Film by Welson Silva. Reproduced with permission.

Working with the *Migranto Collective* in 2024, I combined Prospero as the *cangaceiro*/hunter and Caliban as the *onsa* ('leopard' in Brazilian Portuguese), in a type of anthropomorphic antimasque, following the combined dramaturgy of balancing the circle and the agon, offering a site-sympathetic orientation in nature.



**\*Double-click on the image to access the video link**



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Figure 120 - Outdoor physical challenges (*cangaceiro/onsa*). San Francisco River, border of Alagoas and Sergipe states, Brazil, March 2024. Filmed by Sandro Cajé. Reproduced with permission<sup>149</sup>.

<sup>149</sup> The elevated shots show the balancing of the (moving) circle. The roles of hunter/leopard were exchanged between the shots.

#### 4.4.2 Chorus Competition (mutable chorus)



**\*Double-click on the image to access the video link**

Figure 121 - Prospero chorus and Caliban. University of Malta, March 2025. Film reproduced with permission.

Aggression and conflict are major constituents of the action and language of Aristophanic comedy, and they appear in many guises, ‘with a formal structure of conflict through debate, and the expulsions of unwanted intruders that often occupy the later parts of a play [and] allow for displays of individual aggression’ (Ley, 2007, p. 189). Graham Ley highlights the recurrent opposition between a leading character and a chorus in ancient Greek comedies who ‘will [then] become part of a *choreia* of aggression, in which the leading characters become the potential victims of massed attack or pursuit and in which the impressive numbers (and costumes or equipage) of the comic chorus are realized to spectacular effect’ (Ley, 2010, p. 190). Of course, the chorus can also support the main characters as well.

In *The Tempest*, ostensibly a comedy, there is an imbalance of power; so, as well as the agon of two individuals, I adopted the (antagonist) Caliban chorus against the (protagonist) magician Prospero (I considered it important that the audience questioned who is the protagonist, and who is the antagonist?). As a further exploration of this balance of power, I explored the mutable chorus dramaturgically adapted from the ‘balancing the stage’ exercise, known as the ‘Plateau’ in the Lecoq school, (Rokison-Woodall, Dobson, Woodall and Beale, 2024, p. 3 of 22) in which a single actor (the ‘hero’) is poised against a growing chorus. This reflects the ancient Greek theatre, when the actor is ‘weightier’ than the chorus (hence the ‘hero’). In my PaR, six Calibans could equal one Prospero; at other times, a single Caliban outweighed a host of Prosperos. This dynamic reframed the classical agon not just as protagonist versus antagonist, but as a choric duel, echoing Roy Caston Flickinger’s definition of a dramatised debate supported by semi-choruses (Flickinger, 1922, p. 41). This veered the agon towards one of its definitions as a competition or a ‘contest for a prize at the games’ (OED), when judgment and choosing a favourite may be expected from the audience or peripheral chorus.



Figures 122 - Balancing the space:

A) Prospero and Caliban with fluctuating chorus

B) Mutable Agon (with the 'buy-in'): Prospero and Caliban.

The Poetic and Physical Challenges' symposium, East 15,  
Southend, April 2024. Photo by Frankie Kelleher.

Reproduced with permission.



**\*Double-click on the image to access the video link**

Figure 123 - Two equal choruses, workshop, School of Popular Theatre, Rio de Janeiro, Brazil, 2024. Film by Mark Turner.

#### **4.4.3 Games and Ludic Improvisation**

The training of actors as improvisers encompassed a realisation that ‘the flop’ (often associated with Clown, especially through the Lecoq school), or ‘falling flat on your face’ is an essential part of the audience’s enjoyment, whose joy is in the act of spontaneous invention (within a form), more than accomplished proficiency. In my PaR, I investigated how traditional Renaissance pastimes and games could offer platforms for the actor’s structured improvisation in devising and performance. The game of mumchance, historically offered by the visiting mummers, formed a paradigmatic basis for ludic challenges, playful exchanges between the chorus and characters, and between the chorus and the audience. I was also inquisitive about playful alternatives to dancing as ludic activities with the audience, reversing the historical metamorphosis from the mumchance dice game into dancing in the mumming-disguising-maske-masque evolvment.

I experimented with early modern ludic practices that combine with rhyming poetry and found them fitting for a Renaissance-contemporary masque-theatre expression. Research into verbally based games led me to *Crambo*<sup>150</sup> defined as ‘verse: comic, burlesque, and usually composed in irregular rhythm. The further definition of ‘(verse or writing) badly composed or expressed; trivial’ (Dictionary, 2024g) gave a licence for the actors to ‘flop’ with great aplomb. The basic challenge of *Crambo* in *Tempest Masque* was that one player delivers a thematic sentence or stanza and the other must answer with a matching sense, in rhyme: both spontaneously invented but based on the actor’s ‘studio’ practice in comic rhyming. The meta-theatricality of games, ludic challenges and rhyming verse cast the audience as playful judges, and the connection was strengthened by the chorus, which supported either one of the competing pairs. The pleasure of invention was shared with the audience as the actors improvised in matching rhymes based on the audience’s ideas. Improvising in rhyming poetry on chosen themes followed *Crambo* and the prevalent style of the masque genre as rhyming verse, and I correlated it with the modern bouffon tradition as challenging the audience, characters, and everyone they meet.

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<sup>150</sup> The historical thesaurus lists *Crambo* as an obsolete meaning denoting a fashion in drinking, 1606–17. Related to *Crambe*: ‘Cabbage: only *figurative*, and usually in reference to the Latin phrase *crambe repetita* cabbage repeated, renewed, or served up again, applied by Juvenal (vii. 154 *Occidit miseris crambe repetita magistros*) to any distasteful repetition. So in medieval Latin *crambe bis cocta, bis posita*, cabbage twice sodden, twice served up Dictionary, O. E. (2024d) ‘Oxford English Dictionary’, *crambe, n., sense 1*: Oxford University Press. ‘Hence, (Distasteful) repetition’ Dictionary, O. E. (2024e) ‘Oxford English Dictionary’, *crambe, n., sense 2*: Oxford University Press. A later extension gave ‘crambo-clink’: ‘*attributive* and in other combinations, as *crambo-rhyme, crambo-song; crambo-clink noun, crambo-jingle noun = sense 2*’ Dictionary, O. E. (2024f) ‘Oxford English Dictionary’, *crambo, n., sense 4*: Oxford University Press..

#### 4.4.4 The Lover's Challenge



**\*Double-click on the image to access the video link**

Figure 124 - The Lovers Challenge, *Tempest Masque*, Clifftown Theatre, East 15, Southend, April 2023. Film by Blue De Luca. Reproduced with permission.

The 'Lover's Challenge' stemmed from the erudite, upper-class, *Innamorati* from Commedia dell'Arte, and was related to, but separate from, the narrative script (the burgeoning romance between Miranda and Ferdinand), as a stand-alone ludic challenge. The Lovers were the young idealists of Commedia dell'Arte; as the romantic leads, they were 'masks' through being set types, defined with make-up rather than leather masks. They were studied in refined posture and gestures based on the cultivated dance forms of early ballet and fashionable behavioural cultivations. John Rudlin describes their characteristic movement as: 'actors would use the same dancing masters as the well-to-do whom they were parodying in order to point up the ridiculousness of exaggerated deportment. Movement comes at the point of overbalance leading to a sideways rush towards a new focus, with the arms left trailing behind' (Rudlin, 2015, p. 79). In Commedia dell'Arte plays and *cannovacci* (scenarios of action sequences), the young lovers are always fighting against the odds, usually desperately trying to marry their true love rather than marriages arranged by,

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or with, the high-status fathers, *Il Magnifico* and *Il Dottore* (the ‘old men’ ‘set’). In *Tempest Masque*, the Lover’s Challenge was interpolated within the initial romantic scene between Ferdinand and Miranda.

In the *Innamorati* structured improvisation, the actors did not know who will take the challenge or who would speak first: in the rhythm and declamatory style of Renaissance romantic poetry. The second lover replied in rhyme, with equal confidence and poise, but with meaning that was completely inappropriate or rude. The actors aimed for ‘*sprezzatura*’, referenced by Antonio Fava and translated by Natalie Crohn Schmidt from Baldassare Castiglione’s *Il libro del cortegiano* (*The Book of the Courtier*, 1528) as ‘an art to conceal all art and make whatever is done or said appear to be without effort and almost without any thought about it’ (Schmitt, 2015, p. 313).

#### **4.4.5 Poetic swear words and Renaissance rap**

The Shakespearean insult exchanges and *The Belly God Rap* functioned as carnivalesque agons, staged in circular or semi-circular configurations depending on audience placement. Performed as paired challenges and supported by a responsive chorus, these sequences drew on the spirit of festive contestation. I encouraged performers to combine words translated from their first languages with poetic, historical Shakespearean swear words, creating a polyglot tapestry that fostered a sense of ensemble and made the ‘foreignness’ of early modern poetic/dramatic language more accessible and playful for both actors and audience. The interplay of multiple languages with early modern texts highlighted the shared unfamiliarity of poetic, historical, and geographical speech registers. From a directorial standpoint, inviting actors to speak in their first language can serve as a valuable rehearsal strategy, helping to bypass linguistic and poetic blockages and allowing for a freer, more embodied relationship with the text. This multilingual approach may be retained in performance or used as a preparatory device to unlock fuller vocal and imaginative engagement.



**\*Double-click on the image to access the video link**

Figure 125 - The Belly God rap, East 15, *Tempest Masque*, Clifftown Theatre, Southend, April 2023. Film by Blue De Luca. Reproduced with permission.

The ‘Renaissance Rap’ fulfilled the idea of an early modern-contemporary artistic ‘conversation’, in this case, early modern rhyming couplets performed in a hip-hop style. ‘The Belly God Rap’, a Renaissance masque insert performed with a live beat, in a ‘street-style’ (semi) circle of a chorus of supporters reminiscent of the b-boy and b-girl rap challenges. ‘The Belly God Rap’ is a ‘hymn’ from the 1618 Ben Jonson masque, *Pleasure reconciled to Virtue*, fitting for the banquet antimasque with its themes of carnival excess: mostly food and alcoholic drink. The chorus chimes in on the final word of each line, typical of hip-hop, which shares with Renaissance masque poetry the commonality of the last word of each line being the most significant and in rhyme. This keyword formed the basis for the actor’s gestures that express the main meaning of the verse parts. In Jonson’s text, the opening ‘hymn’ is sung by the chorus who are acolytes of Comus, the ‘the god of cheer’, or ‘the belly’. The opening couplet of the antemasque hymn is ‘Room, room, make room for the bouncing belly, First father of sauce, and deviser of jelly’ (Orgel and Strong, 1973, p. 285). *Pleasure Reconciled to Virtue* follows a tradition located in several of Jonson’s masques in which a divine or semi-divine figure is presented in the antemasque as either fallible

or desperate. Comus bears some affinities to Dionysus as a god connected with wine and revelry as borne out by the stage directions “to a wild music of cymbals, flutes and tabers<sup>152</sup>, is brought forth Comus” suggesting wild choral hymns akin to *dithyrambs* rather than the piety often associated with church hymns.

In this chapter, I have outlined mask work that has strong links to Renaissance culture and structured improvisation as a historically grounded approach to working with Shakespeare’s text and themes, invented text, and physical scores. I have articulated the agon through the chorus: as character choruses and the chorus competition as pedagogically and dramaturgically valid tools for actor training and ensemble performance creation/exploration. I have applied poetic challenges, including Crambo, and physical challenges, including capoeira, through a temporal ‘conversations’, and geographical transpositions.

## Conclusion

This thesis has scrutinised *The Tempest* as a hybrid work situated between masque, comedy, and magical pastoral, drawing on Commedia dell’Arte, ancient Greek choric practice, and early modern dramaturgy. Through a combination of historical analysis and Practice as Research, my research has explored how elements such as the *locus communis*, locus platea, the agon, the chorus, live music, and audience participation function within multiple performance configurations. I have asked how the principle of ‘orchestrating’ can be applied to the direction of *The Tempest* and the masque genre, and how the carnivalesque within a classical structure, allows for a heightened integration of the actors and the audience. Classical rudiments were manifest in the

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<sup>152</sup> Tabors: renaissance stick drums, with military origins, often used in dances.

frameworks of text, staging, and poetic challenges, and the carnivalesque elements included ludic activities, masks, and improvisations. I have established a collection of training exercises and performance mechanisms to develop a ‘rabble’ chorus that can be a *coro mobile*, *coro stabile*, and mutable, protean chorus, led by a coryphaeus (and different coryphaei. I have aligned the combined skene, proskenion, and orchestra stages of the masque with early modern theatre configurations, towards performer-centred, participatory, and spatially adaptive dramaturgy. This reframing opens possibilities for contemporary masque-theatre equivalents with kinaesthetic-musical-choric and innovative scenography based on ancient or classical models.

In my PaR, I have conducted a detailed analysis of the masque antecedents and constituents towards the orchestration of contemporary masque and masque-theatre. The Renaissance-contemporary ‘conversation’ has worked towards bridging gaps between authentic historical research into early modern company working practices, and contemporary experimental practice. I have investigated how a practice-informed, transferable methodology for contemporary masque-theatre can be applied to, and derived from, Shakespeare’s *The Tempest*. The masque-theatre hybrid named *Tempest Masque* included experiments in audience participation strategies, actor training in structured improvisation, and adaptation to stage conventions drawn from early modern masque and theatre. These included adaptable directing-orchestrating methods for generating material with choric dramaturgy and flexible audience integration. The research also introduces the character chorus and the chorus competition as dramaturgically coherent ways to distribute roles while engaging with epic conflict and power dynamics. The concept of *locus communis* was advanced as a shared platform between actors and audience, reconciling the orchestra as a site of collective imagination and encounter, either as a stage space or purely as an imaginative space activated and shared through practices such as ‘casting the audience’ and direct address. A significant output of the thesis is its articulation of structured improvisation as a dual process:

- choric structures for training, rehearsals, and workshops, and
- audience participation.

Physical theatre and Shakespeare's text (and other Renaissance texts), improvisation, live music, and choric choreography in my PaR did not require extensive artistic personnel or resources, but did require time, space, practice, dedication, teamwork, high skill levels, a chorus (or choric ensemble), and practice with an audience. Whilst grateful for the opportunity to develop my PaR mainly with actors-in-training whose study is specifically focused on intercultural and 'physical theatre' methods, I recognise the additional possibilities for experimentation and practice that could be offered through a professional context and combined community chorus projects with sustained live audience development.

My thesis develops a paradigmatic methodology for ensemble-led performance, with a choric approach to training and performance. My methodology supports improvisation applied to Shakespeare's invention combined with Jacobean masque texts, newly invented texts, plus musical and movement-based scores, while maintaining critical respect for the original text. The research suggests that Shakespeare's texts themselves emerged through iterative performance testing and audience presence, reinforcing the legitimacy of adaptive textual practices. Methodology has built toward a working model for the collaborative dramatisation of extant Renaissance masque texts, the development of new masques, and the experimental staging of further early modern plays that feature masque-like episodes.

An impact of this research lies in its methodologies, developed to support the formation of an ensemble capable of high-level experimental work. By drawing on cross-curricular frameworks, the research offers accessible yet rigorous tools for actor training, devising, and performance. The thesis also opens pathways for broader engagement with early modern drama, potentially increasing accessibility to Shakespeare and his contemporaries and revitalising lesser-known, early modern works and genres. By framing the work as a temporal and geographical ‘conversation’ between Jacobean and contemporary practices—including intercultural elements such as capoeira—the thesis establishes a classical foundation capable of supporting transposition across cultures and periods. It also acknowledges the ethical necessity of sustained, in-depth, intercultural collaboration to avoid appropriation and ensure meaningful exchange. I have developed paradigmatic models of masque-theatre orchestration, with kinetic geometry, corporeal principles, participatory dance, live music, mask work, and thematic improvisation.

My practice as research was designed to gain an in-depth knowledge of directing, not just of how to approach directing *The Tempest*, but to contribute to building a director’s toolbox and methodology in the under-explored masque genre. To ground these aims, I have set up frameworks for devising, directorial methods, and further avenues of exploration for practitioner-scholars, directors and actor-driven ensembles. My research can be understood as a cartography indicating an ‘orchestration of discovery’ as to what contemporary masque and masque-theatre can be. This can be a cartography of the stage, as evidenced in my practice of using geometric patterns as choric structures, but also as a more general guide. The concept follows the idea of a map that is a guide for directors, but it doesn’t tell one where to go; but gives a blueprint to understand the landscape, and connects with themes in *The Tempest*: exploration, discovery, and varying international viewpoints.

My thesis supports the continued development of practice-as-research, performance-as-research, and practitioner-led scholarship as vital means of expanding understanding of early modern performance and making Shakespeare and his contemporaries accessible to a wider and more diverse audience in contemporary performance projects.

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## Appendices:

### Appendix 1: *O Carnaval Sombrio*

The *O Carnaval Sombrio* project, which, despite being curtailed by the global pandemic in Brazil, formed an important part of my PaR regarding carnivalesque expression, the use of carnival arts and adaptive outdoor/indoor performance, but I have placed it as an appendix rather than in the main body of this thesis due to its aborted development and the consequent ‘stand-alone’ nature of the project.

In 2019-2020, soon after the commencement of my Ph.D, in São Paulo, Brazil, I co devised, co-performed, and directed *O Carnaval Sombrio* with *Migranto Colectivo*. Here, I will introduce how, as well as being symbolically carnivalesque, the ‘outdoor’ or ‘street’ energy of *O Carnaval Sombrio* was literal through carnival arts and a musical/processional chorus. The initial phase of the *O Carnaval Sombrio* project involved devising, scripting, and rehearsing short performances both indoors and outdoors through an iterative process, ultimately progressing toward a full-length production that constituted, in a rough, short form, a type of contemporary masque. This project was conceived as a hybridisation of popular carnival and theatre arts, consciously reflecting two coexistent models of carnival: the spontaneous, participatory street carnival, and its more contained, curated equivalent within formalised spaces. Our inspiration drew particularly from the *blocos carnavalescos*<sup>153</sup> of Brazil, neighbourhood-based carnival collectives known for their political edge, artistic experimentation, and openness to hybrid forms. The *blocos* have more scope for diverse carnival-theatre experimentation than the *Samba Schools* that dominate the global image of Brazilian carnival.

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<sup>153</sup> *Blocos carnavalescos* are carnival blocks, i.e. a ‘block’ of people.

We performed our type of carnival-theatre as part of a larger performance event called a *saraú*, a Brazilian form of soirée, cabaret, or open mic gathering. The long street procession followed by the short indoor entry procession echoed *The Memorable Masque* outlined in my thesis, which, along with the traverse configuration of the venue, *Teatro Oficina* in São Paulo, also resembled the traverse configuration of the *Sambadrome in Rio de Janeiro*, the space for the culminating, post-procession shows of the Samba Schools<sup>154</sup>. Our equivalent of the symbolic masque entrance of the deity figure was a mother-and-child ‘human-puppet’ archetype, representing feminine, maternal energies. Our equivalent of the ‘taking out’ of specific dance partners of the Renaissance masque, was informal, as our maskers mixed with our musicians as they gestured to the audience to come and dance.



**\*Double-click on the image to access the video link**

Figure 126 - Entrance of the mother and baby archetype Teatro Oficina, at São Paulo, on International Women’s Day, 2020 during the week of public demonstrations and events named *Semana artistica contra a Bárbarie* (Artistic week against the barbarism). Photo by Giovanni Francischelli.

<sup>154</sup> The architecture of Teatro Oficina has affinities to ‘the street’, promotes audience self-awareness, and actor-audience integration. Plants and windows inject the ‘outside world’ into the interior theatre space.

After the symbolic injection of street carnival directly into the space in *O Carnaval Sombrio*, the *saraú* climaxed in the jubilant arrival of a carnival *bloco* with their *foliões do carnaval* (carnival revellers), radically changing the atmosphere; a visceral infusion of popular celebration into staged performance echoing both the overwhelming ‘street’ energy of the antimasque and the shared festivity of the revels. The photographs below capture both the small *bloco* cortège integrated into the *O Carnaval Sombrio* performance, and the subsequent entrance of the larger street *bloco* and accompanying *foliões*. Both embodied a dual antimasque-masque role: as a disruptive, carnivalesque irruption and a joyous unification of performers and audience.



Figure 127 - The cortège of *O Carnaval Sombrio*.  
Photo by Giovanni Francischelli.



Figure 128 - The cortège of the whole saraú.

This collaborative practice of *O Carnaval Sombrio* drew on my earlier work with *Migranto Colectivo*, which began during a residency with Bread and Puppet Theater in Vermont, USA in 2018. Bread and Puppet itself offers a model of a ‘people’s masque’, combining professional and community performance in large-scale outdoor ‘pageants’. In these, the antimasque-like elements are often explicitly satirical, aimed at exposing state oppression or social hypocrisy. The giant ‘antimasques’, often huge ‘bad guys’, are sometimes burnt, creating a spectacle comparable to the ‘transformation scene’, paving the way for the masque’s central deity. One recurring figure that fulfils this function in Bread and Puppet pageants is an immense Mother Earth-‘Embracer’ puppet who customarily appears over the horizon at the crest of a hill and slowly descends, operated by a large chorus of puppeteers. Framed by the natural landscape, accompanied by a group of masked acolytes. Mother Earth's emergence from a distant place and procession to the audience echoes

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the epiphanic entrances of gods and masquers in Jacobean masques, though repurposed to serve a socially engaged, radically inclusive dramaturgy.



Figure 129 - Mother Earth Embracer puppet and chorus, from 2018 "Naked Truth Pageant" in Glover, Vermont, Bread and Puppet.

[Watch the film of our 2018 performance here](https://biental.iksv.org/en/17b-artists/bread-and-puppet-theater)

<https://biental.iksv.org/en/17b-artists/bread-and-puppet-theater>

### *Animal masks*

In *O Carnaval Sombrio*, the antemasquers performed a series of tunes, rhythms and dances and were periodically interrupted by the bulls and vultures, which were actors dressed in full head masks, anthropomorphising each animal. These antimasques were periodically repeated but developed their impact throughout the performance: the animals at first were more docile and friendly, but as time progressed became more military and threatening. In the induction procession, the animals seemed to be jolly, dancing with the human characters, but when placed next to the military

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In our case, singing an anthem:

'All or Nothing'; music by Hans Eisler, lyrics by Bertolt Brecht:

Who, oh slave, is going to free you?  
 Those who stand in darkness near you,  
 From the lowest depths shall hear you,  
 In the darkness they shall see you,  
 Other slaves are going to free you!  
 So it's all or nothing!  
 None or everyone!  
 One cannot rescue any,  
 But many can rescue many!  
 For it's all or nothing!  
 None or everyone!

general and formed into specific spatial relations, their significance and symbolism changed. The bulls were like military police, and the vultures were like sycophantic politicians. The symbolic use of animal masks representing human characteristics in *O Carnaval Sombrio*, resembled those of Stuart antimasques, such as in *Tempe Restored* (1632), written by Aurelian Townshend. In Mokwha Repertory Company's (Korea) production of *The Tempest* (2011), outlined in Chapter 3 of my thesis, the rabble chorus utilised animal head masks such as ducks and goats, contributing to the comedy and strangeness of the pastoral idyll.

Page duBois asks of ancient Greek comedy, 'if we assume that the chorus in some sense is representative of the citizen body, of the demos, like the jury standing for the whole of the community, as well as of all the residents of the city—metics, foreigners, slaves, women—then what does it mean that at times it is represented by these nonhuman beings?' (duBois, 2022, p. 91). The examples of contemporary and early modern use of animal masks echo the wasps, birds, clouds, frogs, bees, ants, and 'ant-men' found in ancient Greek comedy, which Gregory Michael Sifakis details as 'purely fantastic', or 'idealized' and 'formularized incidents of contemporary life artificially and superficially held together by magic coincidences' (Sifakis, 1971, p. 9).



Figure 130 - *Tempe Restored* (Aurelian Townshend, 1632).

Design by Inigo Jones. Chatsworth collection. Reproduced by permission.



\*  
Double-click on the image to access the video link

Figure 131 - Bulls, the General, and actors,  
at Teatro Oficina, São Paulo, on International Women's Day, 2020.

## Appendix 2: Manifesto for a contemporary masque

- What is a masque?

Is it circus, cabaret, new media, pantomime, mime, dance, live music, ritual, mask, carnival, masquerade, theatre, performance art, gig theatre, modernist music theatre? It can be all of these, and more, but it is none of these. Analysis of masque structure and content gives license for constant adaptability, guest performers, and a new form of anticipated audience involvement/participation/immersion.

How does an obsolete, elitist art form have meaning and value as a contemporary performance genre?

To answer this question, we must ask:

- What is an historical masque?
- What is a contemporary masque?

Both questions are open to debate, research, and experimentation.

The historical masque forms the basis for realising the contemporary masque. This manifesto is based on a long period of historical research and inferential analysis, plus practical research consisting of labs, workshops, rehearsals and performances.

How can the masque genre be reclaimed as a popular, inclusive form? How can the structures and forms of the Renaissance masque be adapted today to break class, language, and national barriers; treated not as a ‘museum piece’ but as a vibrant, participatory, carnivalesque, multimedia form of ‘total theatre’?

How can a historical–contemporary dramaturgical framework be built?

What can archaic forms bring to avant-garde and community performance now?

- Modern masque

Several early twentieth-century masque productions offer a ‘bridge’ between contemporary and Renaissance masque, principally the ‘community masque’ entitled *Caliban by the Yellow Sands*. This 1916/1917 production in the U.S.A was comparable to the Renaissance masque genre in several ways: as a combined arts performance prepared for significant occasions involving amateur and professional artists, as a project in which a creative team of professionals work with amateur

‘community’ performers, and one or more composers are employed to create original music, and amateur ‘community’ performers work in the same masque as the professionals, but are performing in clearly demarcated sections of the masque, one or more designers develop the classical staging, the masquwright works with the performers and artistic team as a type of dramaturg/director, the masquwright writes original, largely allegorical text that attempts to influence the behaviour of the participants and beholding ‘community’ of the audience. The production vastly expanded the possibilities of what a masque was in a different country, approximately three hundred years after the Jacobean masque; but the same principles were there, including the principle that the greater ‘community’ witnesses ‘community’ members dancing/performing choreographic movement.

- Staging

The spatial manifestation of Robert Weimann’s concept of locus and platea can be applied to early modern masque staging: height and depth can be summarised as the gods and their acolytes’ appearances and descents from a heavenly realm from the upper skene, the protagonists/antagonists on the raised proskenion/skene; and the chorus or audience on the lower rounded orkhestra. Additionally, the grotesque, as chthonic, symbolically or literally emerges from beneath the stage, and the carnivalesque enters the stage from outside the theatre and from or through the audience, bringing a ‘street’ energy to the classical structure. These principles are transposed, overtly or covertly, to contemporary masque production.

The classical orientation of the audience can be queried along with their playful disorientation through ludic, thematic, and terpsichorean frameworks towards audience/actor integration and interaction.

- Orchestration

The Renaissance book, ‘Orchésographie’ gives insight into the individual and joint work of the choreographer and composer as creators, and as dance instructors and music instructors working with actors, masquers, musicians and singers. The Renaissance dance and music masters would be responsible for preparing the

music and dances through composition, teaching and rehearsing for the main masque (the entrance/exit dances and revels) and antimasques.

‘Orchestration’ is the act of composing and arranging a masque performance for an ensemble, and relates to the orientation and symbolic resonance of the orchestra stage, which in ancient Greek theatre was the principal domain of the chorus. The Jacobean production team, especially the masquwright and designer, would have needed to agree on the ‘hinge’, the ‘invention’, the ‘argument’, and the ‘device’, and the intricacies of performance manifestation within the expectations and resources of the court (or other settings).

- Masque background, analogues, strategies and dramaturgy

Historical forms can be emulated to create original masques with the early modern excitement, ethos and open imagination, but transposed to contemporary concerns, including immediate and urgent political, social and ecological matters. A radical acknowledgment of ‘the present occasion’ calls for a forceful, yet symbolic depiction of present affairs.

Existing early modern masques can be chosen for thematic resonance and transposed, adapted and interpreted through specific projects working with a cross-section of types of artists and community-professional involvement. Future masque direction/orchestration may be applied to adapted early modern masque texts, plays that feature masque-like episodes and new, original masque texts, highlighting contemporary issues ('the present occasion'), developed through collaborative, in-depth artistic processes.

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Contemporary masque production has a basis in early modern staging principles, such as the locus/platea, the orchestra, symbolic height and depth levels, daylight/candlelight and visible audience, along with dramaturgy based on masque antecedent forms, and the imagined spirit of the Renaissance masques in England. The masque ensemble will work towards contemporary versions of the Renaissance masque dramaturgy. This includes emulation of the rhyming and stylised writing that transits from speaking to song, and everything in between. The frameworks, especially as induction strategies, take models from the imagined maskers and carnivalesque traditions gleaned from the Renaissance mummers and ancient Greek *kōmos*, alongside extant traditional carnival and celebratory, communal, religiously based modern/contemporary traditions with processional and situated performances, such as *Folias de Reis* ('Kings' Follies') (Brazil), *Belsnickling* (USA/Canada), and *Courir de Mardi Gras* (Cajun Mardi Gras) (USA).

Based on the Elizabethan masks which were usually promenade, progressing to the different 'houses' or 'stations'; a very different play/scene/atmosphere/theme is created, within the overarching theme/s. The antecedent mummers moved from house to house: this promenade frame can be transposed to one-to-one or smaller immersive experiences for the individual/pairs/small groups of the audience for more intimate or close-up theatrical experiences before returning to the main 'house'. The mumchance game consisted of silent, masked, and musical mummers (the guests) and unmasked hosts gathering around a dice board or table to provide a frame of focus, which is then surrounded by and accompanied by musicians/singers. In facilitating the mumchance game as an induction activity, the procedure could consist of an actor as the masked challenger and an audience member as the unmasked challenged competitor, with the audience member as a masked 'guest' and the unmasked actor as the 'host', or vice versa. With the extension of the idea of receiving (foreign) guests onto the island, it is logical to give the audience masks, to form them into mummers' groups of five or six, with one volunteer who will challenge the actor to a ludic activity, while the rest of the group supports. In centering the specific songs around a game, the mummers do not speak but play (musical instruments), and the singer is their spokesperson.

- Dramaturgy

The contemporary masque is adapted between indoor-situated and outdoor-processional; classical stage configurations and carnivalesque, ambulatory formations. Rhyming forms predominate: for example, hip-hop is contrasted to and mixed with Renaissance forms of verse. Songs can be of any genre. The episodic songs are transferable to different characters, styles, audiences and playing areas; music/lyrics are tightly rehearsed but allow for improvisation within the interaction, games, dance, and action.

Masks are not necessary for the gods, because the singing face is like a mask, but if they did have masks, they should be abstracted and larger than life. The principal singers (supported by a choir, when available) are the deities with kinetic costumes, animated by the performer's movement.

The influence of Commedia dell'Arte is located in the Renaissance masque, principally through the use of structured improvisation, lazzi, teatrogrammi (theatregrams), masks, and character stock types.

The induction prepares the audience for participation /immersion and the antimasque/masque choric episodes. Suggestions for an induction include: the relaxation zone/ fun palace/social space, where the audience can try things out; ~~the activities may be utilised~~ later in the performance participation. To create atmosphere and prepare the audience to involve themselves in the performance, the relaxation zone may be a strategy designed for the spectators as 'gallants' to settle on the cushions (on either side of the stage).

Games are a way to elicit ideas, encourage participation/break down barriers. They may give the audience a chance to 'flop' or at least be silly, perhaps to do so anonymously (i.e., they write their ideas which become the script for the actors' improvisation, or within team games).

In the antemasque, games and ludic challenges can be enlisted towards the realisation of the two intertwined strands of chorus work and the generation of rhyming spoken word. A way to decree the antemasque is as a topical cabaret with several diverse, ‘alternative’ and spectacular acts, the antimasques, which can be (wild/untamed) choric cameos.

The antimasques confront the audience with dynamic expressions of contrary, ‘anti’, antagonistic forces expressed in stylised, surprising, symbolic stage language.

The main masque: the silent, dancing masquer’s chorus is intertwined with the vocal/musical chorus. The singers are the deities with kinetic costumes (‘mas’) connected with the masquers, especially through the formation of sartorial and emblematic relationships.

The main masque is a response and suggestive of a solution; it is the other side of the coin from the antimasques, giving a ritualesque opening of beneficial forces (bringing offerings to the ‘gods’ and, in a paradigm of this, to the audience).

The revels feature carnivalesque, celebratory dancing and/or other audience participation activities. Dances feature partner and round dances, contemporary styles and Renaissance styles, e.g. carnival, ceilidh and street dance. The revels are a participatory/immersive experience for the audience, emulating, for example, a festival or nightclub. The chorus orchestrates the ‘guests’, especially the onstage ‘gallants’ with dance, masked dancing, carnivalesque activities, and games.

The overture and prelude serve as a transition between the induction and the commencement of the antemasque. It focuses the audience in an area and towards a performance space through music and lighting. The converse of this is the transition from the revels to the epilogue, where again a gathering of the audience’s focus is necessary.

- Carnival models

The emblematic nature of the masque genre connects with the personified archetypal icons of Carnival, where one figure represents a whole people, a certain belief system, an energetic theme, etc. and is a celebration of diversity. They can be a very mixed group, but within that, each group will have a very clear identity; this is akin to the identity establishment of carnival groups with their overall image and style, standard (ensign), rhythm, song, way of moving, masks (or ‘mas’ as the idea of a carnival ‘body mask’). The itinerant, carnivalesque komasts enter and exit through the audience and from outside the performance space, indeed from many directions and places throughout the masque performance, already breaking down the stage/audience dichotomy; they are from all parts of the city and beyond as immigrants, visitors, migrants, workers, holidaymakers, etc. The chorus groups traverse classical stage configurations with masquerade styles, for example, with inspiration from the great variety of ‘blocos carnavalescos’ in Brazil.

Large-scale, site-sympathetic masque productions bring together an ensemble of professional actors, an artistic and technical team and community choruses.

A dramaturgical framework for a large-scale, site-sympathetic contemporary masque production is the ‘travelling land boat stage’:

The proposed site-sympathetic ‘travelling land boat stage’ forms the ‘skene’ and the ‘roll-out’ magical island creates the rounded orchestra stage; together, they emulate a classical Greek stage arrangement that also inspired the Renaissance masque staging with a ‘dancing floor’ and moveable perspective staging. This design combination is adaptable for indoors, outdoors, or a mixed performance setting. The movable travelling land-boat skene can serve as the main feature of a carnival procession and as a dramatic three-dimensional backdrop. The land-boat features detachable sails (used as giant flags and projections), figureheads (used as giant puppets), oars (used as weapons and for innovative stage construction), flags, emblems, ship’s wheels, anchors, etc., forming part of the kinetic design. The boat is the scenic stage: the sails are the skene, the ship is the proskenion, and the roll-out, rounded beach/island is the orchestra. The boat-stage can function as a high-status locus and the beach/island as a lower-status platea (but nearer to the audience and potentially in higher esteem and closer relationship).

- Community performers ('community chorus')

The Jacobean royal masque was elitist as the exclusive domain of the court community. Nonetheless, it included community performers in the same production as professional performers with a core team of artistic specialists.

Traditionally, the 'community' masquers danced for the audience, invited prepared dance partners onto the orchestra stage, and then the space was opened for all to participate in the revels, concluded by a focused, often musical, epilogue. The masquers were a type of 'community chorus', like key aspects of what we know about the Greek choruses: they were unpaid community (amateur performers with potential for a high level of skill and the resources for ongoing training. They were part of the community (in some ways more specifically so than the Greek chorus in the sense that the masque and royal performance of plays was for a small and more specific community of the court).

How can a contemporary masque, as 'the people's masque', dispel the Renaissance masque's hegemonic myths and transform them into positive forces for change, towards resolving societal disparities and imbalances? How can research and practice strategies enable additional steps towards reclaiming the masque as a popular, inclusive form, aiming to break through class and language barriers and national boundaries in contemporary performance?

The antimasques and what they represent are open to interpretation; they can be used, as ostensibly in the Jacobean masque, to acknowledge the existence of antagonistic factors but simultaneously nullify their viewpoint or stance through grotesque ridicule and/or dismissiveness, or to acknowledge dissonant voices (issues, grievances, and problems) and value their point of view.

In the masque genre, a symbolic agreement is embodied through the revels dancing with the audience. Mikhail Bakhtin's references to the marketplace as a platform of 'heteroglossia' sit as the location to express unofficial, contradictory, marginalised and multiple viewpoints and modes of expression. The topography may be a position, stance or understanding that aims towards an agreed resolution. Just as the conflicting opposites in the masque's fable were resolved by the masquers (and the gods that they follow) and their dance with the audience, so can a production find equivalent performance resolves. But this needs a symbolic agreement with the audience.

Heteroglossia is multiple viewpoints, but not invested through money and powerful supporters or patronage, but rather those that are invested in the performance of its subject matter and the community in which it takes place. The 'king's seat' is everywhere! The actors play as though everyone in the 'house' is the king. However, this doesn't diminish the 'king's spot' on stage, but does revitalise the possibility of moving that position around.

- Contemporary masque training and performance

Master classes and workshops contribute to the artists' and participants' artistic development and skills for a contemporary masque inspired by the Renaissance masque: e.g., correlating hip-hop to forms of verse, partner and round dances (contemporary style and a Renaissance style), and correlation between types of singing (this could be rounds, it could be call and response...).

A masque project offers training for actors and a crossover between training and professional work. Masque ensemble training includes structured improvisation in rehearsal and performance, chorus work, multiple staging preparation, and strategies for audience participation. Masque, as a training platform, is interdisciplinary with dance, live music, and theatre.

The ability of actors to traverse the locus-platea from the proscenium stage to the orchestra, engaging directly with the audience, is crucial for creating a participatory experience. This movement not only physically bridges gaps between actors/characters and audiences, but also symbolically represents a breaking of barriers. This element of direct address and physical engagement, particularly in masques, reflects a performance style designed to draw spectators into the narrative.

A contemporary masque can be a popular multimedia performance that opens appreciation and participatory possibilities for spectators and performers alike from many nationalities and ages. For example, in any masque, rhyming forms can be celebrated for their potential as song, rap, spoken word, and audience participation. By referring this to the idea of a topical cabaret, it also opens the possibilities for insertions, guest performers, and alterations to keep the form fresh and directly concerned with the ‘present occasion’.

- The international masque:

Echoing the masque collaborations (e.g. English masquwright/Italian composer), a contemporary masque includes intercultural frameworks and collaboration. Intertemporal and intercultural are equivalents, i.e., collaborating artists include specialists in early modern dance and music and specialists in specific international cultural forms. Although the main difference here is that even though they are specialists, intertemporal artworks involve more conjecture and reconstruction (especially in dance). Also, in carnival and Commedia dell’Arte (and many other cultural forms), there is ample reconstruction and reimagining involved.

### **Appendix 3: List of PaR projects: labs, workshops, ‘showings’, performances, symposium.**

#### Labs:

- Weekly labs, with World Performance and Physical Theatre actors-in-training, East 15 Acting School (University of Essex), Southend-on-Sea, Summer term (April-July), 2022
- Weekly labs, East 15 Acting School (University of Essex), Southend-on-Sea, Autumn term (Sept-Dec), 2022
- Weekly series, East 15 Acting School (University of Essex), Southend-on-Sea, Spring term (Jan-April), 2023
- Series of workshops for cross-curriculum students, University of Essex, Colchester, May 2023.

#### Performances:

- East 15 Studio Theatre – Work in progress with post-show audience discussion, June 2022.
- Cockpit Theatre - Tempest Masque, January 2023.

- Clifftown Theatre – *Tempest Masque*, April 2023.
- Lakeside Studio Theatre – *Tempest Masque*, May 2023

Workshops:

- University of São Paulo, Brazil, March 2023, 1-day workshop
- Faces Occultas Dance Company, Salto City, São Paulo, Brazil, March 2023, 2-day workshop
- University of Sergipe, Brazil, March 2024, 2-day workshop
- University of Bahia, Brazil, March 2024, 1-day workshop

**Appendix 4 - List of Multimedia**

Performances:

- PGR sharing, East 15 Acting School, Southend-on-Sea, June 2022:

Video (unedited 10.38)

[https://drive.google.com/file/d/1ml2rvyhABwluUsrCondviv\\_kZuqr\\_ZIV/view](https://drive.google.com/file/d/1ml2rvyhABwluUsrCondviv_kZuqr_ZIV/view)

- Cockpit Theatre - *Tempest Masque*, January 2023:

Video (unedited 28.44, after-show talk start 15.08)

<https://drive.google.com/file/d/1Zdlpid5pmUnkZ-HASUKwFmDKrf4AGmb1/view>

- Clifftown Theatre – *Tempest Masque*, April 2023:

Video (unedited, show starts 08.12, after-show talk starts 55.45)

<https://drive.google.com/file/d/1vTJBe8ytUZZuVPufCLm13R9WWy-SnDZe/view>

- Lakeside Studio Theatre – *Tempest Masque Participatory Event*, May 2023:

Folder-videos/photos

<https://drive.google.com/drive/folders/10WWxyniThY8R96weYnyAapNecTE1bvZB>

### Workshops:

- University of São Paulo, Brazil, March 2023, 1-day workshop:

Video (edited 09.45):

[https://drive.google.com/file/d/15TpnBB8L9ErZUdgj4tI\\_RILwwzxe-J7t/view](https://drive.google.com/file/d/15TpnBB8L9ErZUdgj4tI_RILwwzxe-J7t/view)

- Faces Occultas Dance Company, Salto City, São Paulo, Brazil, March 2023, 2-day workshop:

Photos: <https://drive.google.com/drive/folders/1nu4CT8dWlkdyelsKzPVAL3nJiTeRkZMy>

- University of Sergipe, March 2024, Brazil, 2-day workshop:

Video (edited 02.45)

[Sergipe workshop edited video](#)

Video (unedited 41m27, workshop show starts 22.30)

[https://drive.google.com/file/d/1USzVkCy0euavWO\\_T-3JqvKCktROUVG80/view](https://drive.google.com/file/d/1USzVkCy0euavWO_T-3JqvKCktROUVG80/view)

Photographs:

[https://drive.google.com/drive/folders/1UOwYJqIx9zzRSpwZy-HZ7fskfKQkxAOe?usp=share\\_link](https://drive.google.com/drive/folders/1UOwYJqIx9zzRSpwZy-HZ7fskfKQkxAOe?usp=share_link)

[https://drive.google.com/drive/folders/1FZJGsv8NeCmA7Stsf3pBCXjEpb2edIw2?usp=share\\_link](https://drive.google.com/drive/folders/1FZJGsv8NeCmA7Stsf3pBCXjEpb2edIw2?usp=share_link)