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Dancing on Her Grave: Shakespeare's Tragic Heroines on Film

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ABSTRACT

In Grigori Kozintsev's *Hamlet*, Oliver Parker's *Othello*, and Rupert Goold's *Macbeth*, three esteemed directors break with tradition and insert a dance for the tragic heroine. They use the heroine's dancing body to contravene genre expectations, to complicate representations of dance as a social practice, and to highlight the theme of the heroine's sexual or political vulnerability. Close attention to these dance sequences and their historical associations demonstrates the crucial role dance plays in productions of Shakespeare and illuminates how twentieth- and twenty-first-century directors have (re)discovered the power of dance to communicate, in tragedies as well as comedies and romances, their visions to modern audiences.

KEYWORDS

Dance; drama; film; gender; Shakespearean tragedy

While most filmmakers today would be nervous about adding words to Shakespeare, there's no such resistance to adding visual imagery to the plays, either to compensate for textual cuts or to embellish a particular interpretation.

—Gary Crowdus

When Gary Crowdus, founder and editor-in-chief of the film journal, *Cineaste*, made this observation in 1998, it was scarcely news.¹ It is even less so now, thanks to the work of Kathy M. Howlett, Lynda E. Boose and Richard Burt, Diana E. Henderson, Margaret Jane Kidnie, and Linda Hutcheon and Siobhan O'Flynn, among others, who have explored filmed Shakespeare and the increasingly tenuous distinction between interpretation and adaptation.* Audiences for film (and stage) versions of Shakespeare's plays are, for the most part, no longer shocked by non-period settings or by visual and auditory embellishments. The creative interpretations of directors, designers, and choreographers are part of what we go to the cineplex and the theater to experience. However, not all forms of visual, auditory, and especially kinesthetic

Color versions of one or more of the figures in the article can be found online at www.tandfonline.com/ldnc.

* For recent work on film and adaptations, see Kathy M. Howlett, *Framing Shakespeare on Film* (Athens: Ohio University Press, 1999); Lynda E. Boose and Richard Burt, eds., *Shakespeare, the Movie, II: Popularizing the Plays on Film, TV, and Video*, 2nd ed. (New York: Routledge, 2003); Diana E. Henderson, *Collaborating with the Past: Reshaping Shakespeare across Time and Media* (Ithaca, NY: Cornell University Press, 2009); Margaret Jane Kidnie, *Shakespeare and the Problem of Adaptation* (New York: Routledge, 2009); Linda Hutcheson and Siobhan O'Flynn, *A Theory of Adaptation* (New York: Routledge, 2012).

embellishment have received sufficient scrutiny, and the word “embellishment” itself tends to trivialize the significance of these directorial interventions.

Although the fact is not well known, thirteen of Shakespeare’s plays explicitly call for dance, either in a stage direction or in spoken dialogue. Further, these dance sequences are among the elements most likely to be expanded in film adaptations. For example, in Franco Zeffirelli’s *Romeo and Juliet* (1964), the dance at the Capulets’ feast is a carefully constructed nine-minute sequence, and in Baz Luhrmann’s *Romeo + Juliet* (1995), the scene is even longer and includes a star turn for a cross-dressed Mercutio. In recent decades, a few scholars have recognized the importance of dance in the texts of Shakespeare’s plays. Alan Brissenden has illuminated how dances done at the end of comedies, like the one in *As You Like It*, reaffirm harmonious, happy endings. Skiles Howard has shown how such dances can simultaneously “signal a return to the natural order of the heavens” and call that reaffirmation into question.² There is little scholarship, however, on the *handling* of dance in actual productions, and virtually none on instances in which a modern director adds dance to a scene that does not explicitly call for it.

This essay considers three notable films in which a director added dance sequences to a major Shakespearean tragedy: Grigori Kozintsev’s *Hamlet* (1964); Oliver Parker’s *Othello*, with Laurence Fishburne and Kenneth Branagh (1995); and Rupert Goold’s *Macbeth*, with Patrick Stewart (2010). The first two were conceived as “filmed Shakespeare,” while the third began as a 2007 stage production and was filmed for broadcast on public television in 2010. Adding dance to a tragedy is in itself noteworthy, since, with the exception of *Romeo and Juliet*, Shakespeare typically called for staged dancing in his comedies and romances rather than in his tragedies. By adding a dance to a tragedy, the directors challenge their audiences’ expectations regarding the genre.

One of the prime effects of these added sequences is to deepen the meaning of the director’s chosen setting, whether it is the early or late Renaissance or (as in Goold’s case) a later period. Thus, an awareness of the relevant dance history enhances our appreciation of the directors’ care and inventiveness in adapting the text. Further, in all three instances, the interpolated dances feature the tragic heroine and ultimately emphasize tragic themes: they highlight the heroine’s gendered vulnerability and prefigure her destruction. In these productions, at least where the tragic heroine is concerned, all dancing is dancing on one’s grave.

Ophelia’s dancing lesson

Set in the late medieval or early Renaissance period, Grigori Kozintsev’s wide-screen, black-and-white *Hamlet*, featuring Innokenti Smoktunovskiy as Hamlet, was shot partly near the fortress of Ivangorod on the border of Russia and Estonia.³ Kozintsev based the screenplay on Boris Pasternak’s translation, and

Dmitri Shostakovich composed the score.* The film won many prizes, including the Lenin Prize and a Special Jury Prize at the Venice Film Festival (both in 1964), and it significantly influenced later film and stage productions around the world.† Kozintsev inserts three dance sequences into his film. To allow viewers to glimpse the excesses of the court that Hamlet deplors while he and Horatio keep watch on the battlements, hoping the ghost will reappear (act 1, scene 4 in the text), Kozintsev adds an elaborate court procession complete with antic, bare-chested dancers wearing bulls' heads and loincloths (20:20).‡ However, the director's most significant dance sequences are Ophelia's dancing lesson (inserted into the film prior to act 1, scene 3 of Shakespeare's text) and its reprise during the first of her mad scenes (act 4, scene 5 of the text).

Unlike most added or expanded dance scenes, Ophelia's dancing lesson has attracted the attention of nearly every serious critic of the film. The scene constitutes our introduction to the character and acts as a prelude to her conversation with her brother Laertes, as he prepares to leave Elsinore for Paris. As the scene begins, about fifteen minutes into the film, harpsichord music is heard, and the camera focuses on a large tapestry. The setting is the parlor or main room of Polonius's house, not Ophelia's private chamber. The tapestry features two fantastic beasts (including a serpent-like dragon), a lush forest background, and three figures. A man and a woman, clad apparently in leaves or rough clothing, face a third person, who is pointing heavenward in a composition suggestive of the expulsion from the Garden of Eden. If the tapestry does depict this scene from the biblical story of the expulsion, it nicely reflects Polonius's tendency to suspect the worst of others (Hamlet, his own children, etc.).§ The camera slowly pans down and pulls back to reveal the room and its heavy furniture, including Polonius's throne-like chair. An older waiting woman in a black dress plays a lute and robotically marks the steps of the dance. Finally, Ophelia, played by nineteen-year-old Anastasiya Vertinskaya, wearing a pale gown and with her eyes down, steps diagonally into the frame from the right. Her blonde hair is severely pulled back into a bun.

The dance itself is short and simple, occupying only forty seconds of screen time and sixteen bars of music (beginning at 15:39). The choreography does

* Unfortunately, the film credits and online film databases (including those published in Russian) do not include the name of the choreographer.

† In a fascinating study, Margaret Litvin explores the film's influence on productions of the play in the Arabic-speaking world. See *Hamlet's Arab Journey: Shakespeare's Prince and Nasser's Ghost* (Princeton, NJ: Princeton University Press, 2011), 79.

‡ The notation "20:20" refers to the running time for the DVD recording given by the hour (if relevant), minute, and second—i.e., "20:20" denotes twenty minutes and twenty seconds into the film.

§ Two of the human figures in the tapestry might also represent "woodwoses" or wild men who live in the forest and are associated with lustful and irrational behavior (as in the use of the term "wode," for "mad"). They were common decorative and heraldic motifs, as the examples of medieval and Renaissance usage of "woodwose" in the *Oxford English Dictionary* demonstrate. They might also represent "sirens," a popular Russian variation on the wild man character. However, one figure is clearly female, and her gender and downcast posture seem more consistent with the biblical scene, as does the third figure's upward-pointing gesture.



Figure 1. Ophelia's dancing lesson in Gregori Kozintsev's *Hamlet*, 1964, with Anastasiya Vertinskaya as Ophelia. © Lenfilm Studios. All rights to copyrighted content belong to respective owners. Under the Copyright Act of 1976, allowance is made for the "fair use" of copyrighted content for purposes such as criticism, comment, education, scholarship, and research.

not appear to be based on any known historical Renaissance dance, although it has a "period feeling."^{*} Erik Heine and Tatiana Egorova both refer to this dance as a "gavotte," and Egorova speculates that the mad Ophelia reprises the dance (in the first part of act 4, scene 5) as a "return to the serene days when she was happy."⁴ However, the only surviving Renaissance choreography for a gavotte, that of Thoinot Arbeau, describes a light-hearted dance game, executed with "little springs," in which dancing couples take turns kissing all of the other young men and women in the room.⁵ As we shall see, this is utterly unlike the movements performed by Ophelia.

In the lesson, Ophelia, dancing alone, steps to the right, abruptly raising her arms into a sideways pose resembling that of fourth position in ballet, and unsmiling and statue-like, holds the pose for four beats. (See Fig. 1.) She then performs the same movements to the left and makes a deep, slow curtsy or *révérence* to the right, extending the movement over two bars. Repeating the first four bars of the dance, beginning to the left, she concludes with a simple turn in three solemn steps, arms slightly extended, and another deep curtsy. Her crone-like instructor, also expressionless, monitors her movements closely. The older woman neither speaks nor makes eye contact with her pupil during the scene, which increases the dehumanized, rote character of the lesson.

^{*} Regarding the *mise en scène* for this film, Kozintsev wrote that, while he wanted to create a sixteenth-century atmosphere, he was not interested in detailed historical accuracy of costume, ornament, and so forth. Roger Manvell, *Shakespeare and the Film* (New York: Praeger Publishers, 1971), 78. Perhaps Kozintsev took a similar approach to the choreography.

It is not uncommon to have several brief or shallow curtseys within a dance—both in Renaissance choreographies and in classical ballets—but to have a deep *révérence* within a dance, as opposed to a single one at the end, is unusual. Ophelia's two deep curtseys within a short dance sequence therefore emphasize the extra degree of docility expected of her. The curtseys resemble those of the modern ballerina taking her final bow, rather than the more upright *plié* of the Renaissance idiom. Ophelia's arm motions are similarly drawn from classical ballet rather than from Renaissance dance manuals, which almost never specify movements for the arms.⁶ By integrating familiar ballet elements into his period production, Kozintsev may have sought to make the dance more accessible to a modern audience. Further, with her lithe body and pulled-back hair, Ophelia resembles a ballet student of our own day, underscoring her youth and adding poignancy to the scene, while the strict atmosphere of the lesson suggests the culture of ballet instruction in which the all-powerful teacher holds sway over passive and silent students.

As Ophelia finishes her second deep curtsey, the entrance of her brother, Laertes, distracts her. Tall, blonde, and handsome, he enters with a black-and-white Great Dane. As Ophelia completes the phrase in the middle distance, the dog in the foreground looks big enough to make a meal of her. She runs to Laertes and joyfully embraces him. As in Shakespeare's text, first Laertes and then her father lecture her about Hamlet, to her obvious but subdued dismay. When her father has finished, she obediently kisses his offered hand, rises from her position literally at his feet, and walks back to the center of the room. The music resumes without any communication with her teacher or other signal, and she woodenly repeats the first four bars of the choreography as the scene fades to black (18:45).

The hallmarks of this scene, all critics agree, are the stiff, mechanical quality of the dance and the utter subjugation of Ophelia to the men in her family and to society's expectations for a woman of her class. Kozintsev views her as having been turned into "a doll—a mechanical plaything with artificial movements, a memorized smile, and the like."⁷ Roger Manvell describes her being "taught deportment in a hard, formal style," while Anthony Dawson and David Gillespie also term her "doll-like" and "puppet-like," respectively.⁸ Kozintsev's reference to a "memorized smile," however, is at odds with the finished version of the scene and belies the utter joylessness of the lesson. Ophelia is unsmiling during the initial dance sequence (before Laertes and Polonius rebuke her about Hamlet), and she is even more impassive in the brief reprise at the end. As Gulsen Sayin Teker observes, "her stone-like, lifeless face" conveys that "she is not enjoying the dancing."⁹

By contrast, most records of noblewomen learning to dance in the Renaissance stressed their delight in their dance lessons, which they tended to prefer to French or embroidery instruction, and contemporary authors described exceptions as highly unusual.* Part of what makes this moment in Kozintsev's film so disturbing is that dancing—an activity generally understood both then and now to be enjoyable and an acceptable form of expression for women—has been twisted into something uncomfortable and controlling. Moreover, as the scene ends, the camera cuts to the clock tower of the castle. The clock begins to toll the hours for midnight, and five real-life mechanical figures make their rounds: a Bishop, a King, a Queen, a Knight, and Death with his bony limbs and his scythe. This juxtaposition suggests a connection between Ophelia's joyless, enforced dancing and a kind of death-in-life or, indeed, death itself.

Erik Heine has explored Shostakovich's music for this film in depth, and we are much indebted to his article.† Although viewers see a lute in the frame, Kozintsev initially envisioned using a celesta, a soft, feminine instrument. However, he ultimately chose a harpsichord because of its “harsher attack” and greater volume.¹⁰ Moreover, concluding as it does “with a half cadence in the key of C major,” the music lacks a strong resolution and thus feels “circular,” argues Heine: “Even though the dance concludes, the music only reaches a point of rest, not a point of conclusion.” Both the harpsichord (by virtue of its sound qualities), and the “circular” tune “[conjure] images of a music box,” because music boxes typically have one tune that repeats as long as one has energy to wind them up.¹¹ Thus, Ophelia (soon to be juxtaposed with the mechanical figures on the clock tower) becomes the equivalent of the mechanical ballerina that often adorns a music box.

The simple tune is played “haltingly,” its rhythm “out of joint.”¹² Emphasizing the stiff poses of the dance, each held for an entire bar, the music has awkward retards, as if the player were a novice and had trouble with the fingering at a certain spot. Since the older woman holding the lute is presumably a trained musician as well as a dance teacher, the audience may read the painful plucking as an index of the artificiality of the entire situation and of Ophelia's feelings of constraint. That we hear a harpsichord, rather than the softer strumming of the lute we see, adds to the scene's artificiality and dissonance.

* Roger Ascham reported Lady Jane Grey's confession to him that she preferred reading Plato to hunting and dancing as a result of her having had a gentle schoolmaster but “sharpe and seuere” parents. While Ascham, himself a schoolmaster, was delighted by her view, both he and the lady acknowledged that “not many women” and “verie few men” shared her preference for study over courtly recreations. Roger Ascham, *The Scholemaster* (London, 1570), sigs. E3v-4r). (For early printed books that lack page numbers, citations refer to the signature marks [“sigs.”] used by the printer to arrange the pages in the correct order.) See also Barbara Ravelhofer, *The Early Stuart Masque: Dance, Costume, and Music* (Oxford: Oxford University Press, 2006), 18–19; Alan Brissenden, *Shakespeare and the Dance* (Atlantic Highlands, NJ: Humanities Press, 1981), 10–11.

† We are also indebted to Nona Monahin, Renaissance and Baroque dance lecturer for the Five College Early-Music Program in Amherst, MA, who identified the harpsichord on the soundtrack for us.

Interestingly, no professional, female dance instructors existed in this period to our knowledge; a male dancing master would have instructed a noblewoman like Ophelia. With a female teacher in this scene, Kozintsev suggests that both the men and the women who surround Ophelia conspire in her containment. The dancing mistress instructs her in proper dance form, just as her father and brother lecture her on how to respond to Hamlet's romantic overtures.*

The reprise of dancing in the first of her mad scenes clearly conveys that the dance is a social requirement rather than a pleasure for Ophelia. After her father's death, we see her "ritually caged by attendants in an iron corset and a metal hoop," over which they drape a black mourning gown and long black veil (1:27:43).¹³ In act 4, scene 5 (1:38:16), after the funeral rites for her father, she enters with her women holding the veil like a train, or, as one critic described it, "as if manipulating puppet strings."¹⁴ Ophelia staggers, as if drugged or in a trance, and asks to speak with Gertrude. A flurry of nervous strings and woodwinds accompany her as she stumbles through the castle, eyes unfocused or half-closed, and holds both arms up in a stiff gesture of pleading and helplessness. When Gertrude finally emerges from her chamber, the background music ceases, and Ophelia sings *a capella* two of the songs given her in Shakespeare's text, but not the sexually explicit verses about the maid deceived by her lover on St. Valentine's Day.[†] In response to Claudius's question about how she does, she tries to loosen the high neck of her mourning gown. When she says, "My brother shall know of it" (act 4, scene 5, lines 70–71), we suddenly hear the harpsichord dance tune again, although no instrument is present in the scene. The music clearly sounds in Ophelia's head alone.

As the music continues on the soundtrack, the woman who was the dancing mistress steps toward her. Ophelia retreats, almost in panic, and reprises even more haltingly and stiffly than before the movements of the dancing lesson (1:41:05–20). Her women scurry about, trying to hold up the veil (which they earlier replaced on her head when she managed to free herself of it). However, when Ophelia again addresses Claudius, the women retreat, leaving her bareheaded, and we see her long blond hair flowing down her back. Suddenly calm and assertive, Ophelia calls for her (imaginary) horse-drawn

* While film scholars generally read Kozintsev's portrayal of Claudius's surveillance-based and corrupt court as a veiled repudiation of the repressiveness of the Soviet state, Natalia Khomenko argues that the severe restrictions on Ophelia's agency in this film ironically reflect the influence of Soviet-era reading and filmmaking practices with respect to Shakespeare in general and *Hamlet* in particular. Kozintsev, she asserts, diminishes Ophelia in part to preserve the heroic stature of Hamlet, who is presented as less flawed in the film than in the text. See Natalia Khomenko, "The Cult of Ophelia in Soviet Russia and the Vilified Ophelia," *Borrowers and Lenders: The Journal of Shakespeare and Appropriation*, vol. 9, no. 1 (2014), n.p., <http://borrowers.uga.edu/1360/show> (accessed July 5, 2015).

† The fact that Kozintsev cuts key verses from the bawdy song about St. Valentine's Day establishes that this Ophelia, even in madness, is not sufficiently in touch with her sexuality to repeat in public the words of such an earthy ditty. She does sing the risqué verse later as she wanders alone near the castle fortifications, clad only in her pale, cotton shift (1:42:15).

carriage and mounts the stairs. As she bids everyone good night, she efficiently undoes the back of her gown. By the time she exits the frame, she has removed the black velvet bodice, and we see her pale, loose undergarment. She is literally shedding the socially imposed “skin” of ritual mourning and unquestioning obedience.

The reprise of the dance in this scene makes dancing the primary signifier of Ophelia’s character and her plight. Certainly, she grieves for her father and for the poisoning of her relationship with Hamlet, but the scene of her “corseting,” the rigid movements and halting music of the dancing lesson, and her frightened, grotesque movements when the music sounds again in her head suggest that the degree of control exercised by others over her body and her life is the deciding factor in her psychic disintegration.* Heine asserts that Ophelia has no (musical) leitmotif in Shostakovich’s score, only a signature instrument (the harpsichord).¹⁵ We would argue, however, that the dance and its tune become her leitmotif. Since this particular music plays only in connection with Ophelia’s dancing, and she dances whenever she either hears or imagines it, the tune and the dance are one and the same.

Desdemona

Whereas Kozintsev’s stark, black-and-white version of *Hamlet* stresses the elemental features of Hamlet’s world—stone, sea, shadow, and fire—Oliver Parker’s 1995 high-budget, color film of *Othello* captures the splendor of Renaissance Venice.¹⁶ Parker’s film features gorgeous period costumes and well-known actors, including Laurence Fishburne as Othello, Kenneth Branagh as Iago, and Irène Jacob as Desdemona. (Audiences knew Jacob from her starring roles in Krzysztof Kieślowski’s *Double Life of Veronique* [1991] and *Three Colors: Red* [1994].) Stuart Hopps provided the choreography. Despite Parker’s historically accurate (and costly) Renaissance costumes and sets, he altered the text, as Janet Maslin noted in her review for the *New York Times*, in “unapologetically high-handed ways,” breaking up some scenes, cutting others, and adding visual imagery, including Othello’s mental images of his wife and Cassio in bed together.¹⁷

Some critics objected to the inconsistent accents of the actors (Jacob speaks with a French accent; Branagh retains his British accent, etc.), and several treated the film harshly. Writing for *The American Spectator*, James Bowman complained that the film resembled “an educational TV production” and amounted to little more than “beautiful people admiring themselves for paying

* In a further elaboration of Ophelia’s distress and her retreat from courtly femininity, Kozintsev has her distribute twigs and dried grasses instead of the herbs and flowers (rosemary and fennel, pansies and daisies) identified in the text. In her state of mind, Ophelia ascribes value to natural objects even more lowly than those homely plants. This substitution of meaningless scraps for Ophelia’s “flowers” may have been the model for Franco Zeffirelli’s treatment of the same scene with Helena Bonham Carter playing Ophelia in his 1990 filmic adaptation of *Hamlet*.

homage to a cultural icon.”¹⁸ However, many others (including Maslin) found that, despite its flaws and inconsistencies, the film was moving, well acted, and timely, especially because a black actor played Othello for the first time in a major film. Not surprisingly, this version has become a staple screen adaptation presented by many university instructors in their courses on Shakespeare, and the DVD is readily available to ordinary viewers.

Among his other interventions, Parker inserts a dance scene for Desdemona. Unlike Ophelia’s dance in Kozintsev’s film, Desdemona’s dance has received little notice and less commentary.* Among those who have reviewed or written about this production, only Samuel Crowl even mentions the dance, which he alludes to as a “visually luxurious Zeffirelliesque” moment, rather than a meaningful interpolation.¹⁹ The choreographed scene, however, rewards close study.

Othello’s lines in defense of Desdemona’s social graces may have inspired Parker to insert the dance sequence:

’Tis not to make me jealous[†]
 To say my wife is fair, feeds well, loves company,
 Is free of speech, sings, plays, and dances [well];
 Where virtue is, these are more virtuous. (Act 3, scene 3, lines 183–86)²⁰

This view, in which dancing is virtuous as long as the dancer is virtuous, predominated in the late sixteenth and early seventeenth centuries. Indeed, even such notorious critics of festivity as pamphleteer and moralist Philip Stubbes specified that he did not condemn dancing itself, but only “the Abuses thereof.”²¹ Desdemona believes that she has the right to choose a husband, as her elopement and defense of her marriage before the Venetian Senate in act 1, scene 3, attest. However, the dance sequence in this production portends that her expression of her sexuality, although done in socially sanctioned ways, may prove to be more than society (or certain elements of it) will tolerate—and more than she and Othello can sustain.

The dance occurs in an interpolated scene in which Othello hosts a lavish dinner to mark his safe arrival in Cyprus, the destruction of the Turkish fleet, and “the celebration of his nuptial” (act 2, scene 2, line 7). The latter detail establishes that Desdemona’s dance occurs the same night that they (and we) expect their love to be consummated. After a brief sequence that shows the common folk raucously drinking and burning a Turk in effigy on the grounds of the citadel, the camera cuts to the more decorous celebration inside. The guests sit at a long table,

* The following articles do not mention the dance sequence at all: James Bowman, “Bard to Death,” *The American Spectator*, vol. 29, no. 3 (1996): 58ff; Janet Maslin, “Fishburne and Branagh Meet Their Fate in Venice,” *New York Times*, December 14, 1995, <http://www.nytimes.com/1995/12/14/movies/film-review-fishburne-and-branagh-meet-their-fate-in-venice.html> (accessed January 30, 2014); Stephen Wigler, “*Othello* Survives Director’s Liberties: Kenneth Branagh’s Vile Iago Is a Special Joy in the Great Tragedy,” *Baltimore Sun*, January 19, 1996, http://articles.baltimore.com/1996-01-19/features/1996019120_1_othello-iago-branagh (accessed January 30, 2014); Frederick Luis Aldama, “Race, Cognition, and Emotion: Shakespeare on Film,” *College Literature*, vol. 33, no. 1 (2006): 197–213; Anthony Davies, “‘An extravagant stranger of here and everywhere’: Characterising Othello on Film: Exploring Seven Film Adaptations,” *Shakespeare in Southern Africa*, vol. 23 (2011): 11–19.

[†] The Riverside edition retains this alternate old spelling in order, apparently, to preserve the rhythm of the line. G. Blakemore Evans, et al., eds., *The Riverside Shakespeare* (Boston: Houghton Mifflin, 1974).



Figure 2. Irene Jacob as Desdemona, dancing for Othello (Laurence Fishburne) in Oliver Parker's *Othello*, 1995. © Castle Rock Entertainment. All rights to copyrighted content belong to respective owners. Under the Copyright Act of 1976, allowance is made for the "fair use" of copyrighted content for purposes such as criticism, comment, education, scholarship, and research.

sumptuously set with silver and crystal, facing an open space. Sitting in the central place, Othello wears a soft orange-colored shirt, open at the neck, which contrasts with the tightly fitted black or taupe doublets worn by the other male guests. We see him briefly confer with Iago, who, though not included at the table, has brought some matter to his attention. Iago exits the frame, and Othello turns his attention back to his guests.

Suddenly, the chiming of a triangle or finger cymbal catches everyone's attention (27:45). The camera cuts to Desdemona, standing alone in front of a phalanx of serving men facing the banquet table and the assembled guests. She wears a gown of cream and gold with strands of pearl woven in her dark hair. We see her already in the act of bowing her head, touching her brow, and raising her hand and eyes heavenward—in almost an Eastern gesture of *salaam*. She holds out both hands as if offering a gift, looks lovingly at Othello, and, after touching first her right and then her left fingertips to her lips (essentially blowing him kisses), she begins to dance to the strains of a harp. Unlike Kozintsev, Parker does not include a musician in the frame, but a harp is appropriate to the period, and the simple melody seems compatible with the period setting.

As in Ophelia's case, Desdemona's dance is very simple. After the opening gestures, she performs a series of symmetrical movements, a slow step right and then left, each accompanied by enclosing arm movements, followed by a slow pivot turn with arms extended slightly and crossed modestly at the wrists. (See Fig. 2.) Next, she takes a more pronounced step to the right with

a slight *plié*, accompanied by a more expansive *port de bras* in which she raises her arm above her head and turns to expose the front of her body to Othello's admiring gaze. She repeats this movement to the left side. Then, fixing her eyes on him, she smiles as she takes six running steps to her left swinging her arms up, and six steps backward, as her arms fall back as well. Desdemona clearly takes pleasure in the graceful movements of the dance and in her husband's response to it.

The opening *salaam* is significant on several levels. It functions as a nod to the setting of this scene in Cyprus, near Asia Minor. It also echoes Othello's identical gesture at 3:54 at the end of the title sequence depicting their wedding, thus binding Desdemona closer to him. Othello describes her in act 1, scene 3, as listening to his account of his adventures with a "greedy ear" (line 149). With this head and hand gesture, she goes further and incorporates some of his cultural practices into her own behavior.* It would not have been the norm (or even respectable) for a noblewoman to dance solo for her husband in such a public assembly, and the fact that she maintains eye contact with Othello throughout the dance contravenes the early modern view that a woman should, like Ophelia, "remember not to raise her eyes too high while dancing."²² At the same time, Desdemona's movements are decorous, and no shots are provided of any guests who appear to be shocked or leering (Iago is not in the scene at this point). The attendants in the background mostly look straight ahead, preserving decorum and the discretion expected of them as servants, not guests.

Close-ups and reaction shots dominate the last part of the dance, emphasizing Desdemona's flirtatious engagement with her husband and Othello's pleasure in her performance. The close-ups enable us to experience the choreographic communication from their perspective, as well as to enjoy the movements themselves in medium-long shots. As in Kozintsev's film, the choreography does not resemble Renaissance models, which rarely included arm movements, but in context, one reads it as compatible with the Renaissance *mise-en-scène*.

Despite Othello's obvious pleasure in Desdemona's apparently unexpected performance, at one point he betrays a moment of embarrassment or uncertainty, like a schoolboy overwhelmed by his good fortune when the prettiest girl in the class asks him to dance. As Desdemona moves to the left and swings her arms forward and back, she looks over her shoulder and gives Othello an unguarded smile. He returns her smile, but then glances slightly down and to his right, as if to monitor the reaction of his guests (28:16–20). Do they approve? Are they smiling, too, or are they discomfited by this display of affection? He then meets Desdemona's eyes again, as she blows him one last kiss and curtseys demurely, eyes down. Though it

* We are indebted to Sarah Wall-Randell of Wellesley College for this suggestion.

takes only a second, the flicker of bashfulness or anxiety on Othello's part, elicited by his wife's dance, speaks volumes.

Othello has already said that he is unskilled in nonmilitary matters and "little blessed with the soft phrase of peace" (act 1, scene 3, lines 81–87). When Iago begins his assault on Othello's confidence in his marriage, Othello will anxiously consider his inexperience with the "soft parts of conversation / That chamberers have" (act 3, scene 3, lines 204–205), and it is reasonable to assume that he is also little acquainted with managing the more intimate matters of domestic love. When he and Desdemona are reunited after the storm in act 2, scene 1, Parker has them indulge in unusually passionate kisses, as Othello joyfully exclaims, "This, and this, the greatest discords be, / That e'er our hearts shall make!" (act 2, scene 1, lines 198–99). In the film, these embraces seem to embarrass some of the onlookers; even the worldly Emilia, Iago's wife, looks away as if to give them back the privacy they have foregone in the rush of emotion. Thus, the film subtly calls attention to social norms surrounding public displays of affection—especially those of an interracial couple. Othello's sideways glance in the dance scene reinforces his vulnerability in this area of life, even as the scene affirms Desdemona's comfort with publicly displaying her love and her bodily grace for his enjoyment.

Further, as in Kozintsev's film, what happens immediately after the heroine's final curtsy compels our attention. We might expect polite applause from the guests for Desdemona and congratulations to the happy couple. Instead, the camera cuts abruptly from great hall back to the celebrations on the grounds of the citadel, where an anonymous couple is in the throes of a noisy sexual encounter on the bed of a cart. The woman's groans of pleasure and her energetic efforts to remove her partner's upper garments suggest that, although indecorous, this is consensual sex; the woman is an equal participant. The camera focuses on them from above, so we see not their faces but the rump of the straining man and the exposed thigh of the woman.

The shock of this quick cut is hard to overestimate. Iago's foolish friend (and dupe) Roderigo, a craven voyeur, is sitting under the cart, which underscores the coarseness of the scene and the couple's disregard for public decency. Even more pointedly, Iago joins him there for their conversation about Desdemona's alleged "appetite" and Iago's allegation that she is already weary of the Moor and "is directly in love with [Cassio]" (act 2, scene 1, line 219). By juxtaposing Desdemona's dance with the sexually ravenous couple, Parker provides a visual embodiment of Iago's slander of Desdemona and of his cynical view of women (and indeed of all human beings). In doing so, the filmmaker suggests that, in order to survive, the pure affection we have just witnessed between Desdemona and Othello will have to prevail over this common (in every sense) understanding of human sexuality—over Iago's equation of human love with bestial lust.

Parker makes one more use of dance in this scene. As Iago continues to slander Desdemona in his conversation with Roderigo, the camera cuts back to the banquet hall, where several couples, including Othello and Desdemona, are dancing (29:12). As we hear Iago's lewd lies, we see the happy couple enjoying a dance in obvious amity. They are jointly holding a flaming torch. While this dance does not resemble Arbeau's "Torch Branle"—the only surviving choreographic record for a Renaissance dance with candles or torches—dancing or processing with torches commonly occurred in the period.²³ In the film, Desdemona turns under Othello's arm and rests her back against his chest, and then her head, eyes closed, against his shoulder. Othello bows his head to hers, nearly kissing her, then resumes his duties as her partner, keeping an eye on the torch and on the other couples. Shortly thereafter, everyone changes partners, and Desdemona dances with Cassio, taking the torch with her.

As the dance requires, she performs the same movements with Cassio as she did with Othello. She also makes eye contact with him and smiles, as a good partner should, but with no bodily contact of the kind she had with Othello. Her relationship with each man is thus clearly distinguished, belying Iago's allegations. At the same time, the symbolism of the torch that she seems to control and her interactions with Cassio as they dance foreshadow how easily their relationship might be distorted. Indeed, later, when the camera gives us a brief glimpse of what Othello sees in his head when imagining Desdemona as unfaithful, we see these same images of Desdemona dancing with Cassio (55:02–04), but Othello's mind, under the influence of Iago's insinuations, poisons his own memory of the occasion.

As in Kozintsev's film, the inserted dance underscores several significant moments, all connected with the heroine's sexuality. In Kozintsev's *Hamlet*, dancing emphasizes the repression of spontaneity and female autonomy; in Parker's work, we experience the joy of Desdemona's loving dance, but also the degree to which it makes her vulnerable to the slander of a shrewd and malignant enemy such as Iago.

Lady Macbeth

The most aggressively misogynistic and macabre of these three dances for the tragic heroines occurs in Rupert Goold's production of *Macbeth* with Patrick Stewart.* This production debuted at the Chichester Festival in 2007 and then moved to London and eventually to New York. In 2010, PBS broadcast a filmed version (with multiple cameras, close-ups, etc.) in its *Great Performances* series.²⁴ Georgina Lamb, who has worked on many British productions of

* Stewart was well known to audiences for his many stage roles, as well as for his portrayal of Captain Picard on the television series *Star Trek: The Next Generation*.

Shakespeare, served as movement director. Most reviewers and critics make no mention of the inserted dance sequence, and those who do merely note it in passing, offering no comment on its significance or its connection to Lady Macbeth, here played by Kate Fleetwood.* The addition of a dance scene to this production suggests that stage as well as film directors are interested in expanding and exploring dance elements in Shakespeare's plays.

Unlike the tragedies discussed so far, the text of *Macbeth* does call for dance: in act 1, scene 3, the witches dance when they first meet, and in act 4, scene 1, they dance as they chant their spells around the cauldron.† Goold's innovation is to add a dance to the banquet scene, between the two appearances of Banquo's ghost. Social dancing might well have accompanied a royal supper in Shakespeare's time and in the earlier period in which the action is historically set.‡ Goold's decision to add a dance and the particular dance that he adds are consistent with his chosen setting. Beyond developing verisimilitude, however, Goold uses the dance to reinforce the sinister nature of the court and to dramatize the deteriorating relationship between Macbeth and his queen.

Goold sets the play in Russia in a period that conflates the late Czarist era and the Russia of World War II.§ During the banquet scene, by means of his toast "to all" (act 3, scene 4, lines 90–91), Macbeth tries to distract his guests from his terrified reaction to the first appearance of Banquo's ghost by initiating a rousing polka

* The following reviews and articles do not mention the dance: Rosie Millard, "Bloody, Bold and Resolute," *New Statesman*, October 8, 2007, 42; Marguerite A. Tassi, "Patrick Stewart's *Macbeth*: Arrestingly Contemporary," *Shakespeare Newsletter*, vol. 57, no. 3 (2007/2008): 81–82, 118–20; Ben Brantley, "Something Wicked This Way Comes," *New York Times*, February 15, 2008, B1, B19; Jonathan Ivy Kidd, "*Macbeth*," *Theatre Journal*, vol. 60, no. 4 (2008): 664–65; Sergio Angelini, "*Macbeth*," *Sight and Sound*, vol. 21, no. 11 (2011): 90; Ritu Mohan [Singh] and Mahesh Kumar Arora, "*Macbeth* in World Cinema: Selected Film and TV Adaptations," *International Journal of English and Literature*, vol. 3, no. 1 (2013): 179–88; and Ritu Mohan Singh and Mahesh Kumar Arora, "Three UK-Based Film Adaptations of Shakespeare's *Macbeth*: A Comparative Analysis," *International Journal of English and Education*, vol. 3, no. 1 (2014): 387–91. Three reviews mention the dance sequence, but without going into detail or noting its relevance to Lady Macbeth. J. W. M. [John W. Mahon], "Patrick Stewart's *Macbeth*: The Elevator and the Smoke," *Shakespeare Newsletter*, vol. 57, no. 3 (2007/2008): 81 and 118, alludes to a "wild dance"; Michael J. Collins, "*Macbeth* (review)," *Shakespeare Bulletin*, vol. 26, no. 2 (2008): 187–92, briefly describes the dance, but not its significance; and Alan C. Dessen, "Crossbows and Ghosts, Promenades and Gurneys: Shakespeare Onstage in 2007," *Shakespeare Bulletin*, vol. 26, no. 1 (2008): 63–75, mentions "a dance to polka music" (75).

† In the first instance, they describe their actions in unison: "All: The weird sisters, hand in hand, / Posters of the sea and land, / Thus do go, about, about" (act 1, scene 3, lines 32–34). In the second instance, the first witch's lines cue their dance as they chant, "Double, double toil and trouble" and create their devilish brew: "1. *Witch*: Round about the cauldron go; / In the poison'd entrails throw" (act 4, scene 1, lines 5–6).

‡ Courty festivities typically involved banquets and dancing. Margaret McGowan notes a banquet in which "each course was brought in by dancers—men and women—the latter dressed as nymphs"; however, most banquets either followed an evening of dancing or occurred separately from the entertainment. Margaret McGowan, *Dance in the Renaissance: European Fashion, French Obsession* (New Haven, CT: Yale University Press, 2008), 136, 61–90. Jennifer Nevile gives an account of what is probably a typical mid-fifteenth-century celebration in Florence. The forty young men who brought in the confectionery trays during the banquet were the same men who had danced before the assembly earlier in the evening. Jennifer Nevile, *The Eloquent Body: Dance and Humanist Culture in Fifteenth-Century Italy* (Bloomington: Indiana University Press, 2004), 153–54.

§ Several reviewers identified the period as the time of the Cold War. The production contains props that we associate with modern life, such as intravenous feeding tubes, machine guns, and electrocardiograph machines; however, these devices were, in fact, invented in the late nineteenth and early twentieth-century. According to historian Leonid Trofimov of Bentley University, the military uniforms and nurses' outfits are more consistent with the prerevolutionary years of World War I than the later period (e-mail to Linda McJannet, September 13, 2014). Overall, it appears that Goold did not attempt to achieve complete historical consistency and chose rather to draw on both the late czarist and early Stalinist periods to create the setting for Macbeth's murderous reign. While the later era may have greater resonance for contemporary Anglophone audiences, the absolute rule and ruthlessness depicted in the play occurred in both.

(beginning at 1:28:35). Lady Macbeth welcomes the diversion and urges everyone into the dance, which turns out to be an aggressive variation on musical chairs. Shakespeare's dialogue in this scene offers a pretext for such a dance game. Just prior to the inserted dance, a courtier asks Macbeth "to grace [them] with [his] royal company"—that is, to join them at the table. However, since Banquo's ghost, invisible to all but Macbeth and not yet recognized by him, occupies the only remaining chair, Macbeth observes that he cannot join them because "the table's full" (act 3, scene, 4, lines 44–45). The added dance sequence, with its logic of odd man out, is thus in keeping with Banquo's taking "Macbeth's place," not only at the table, but also in the royal succession, in which, as the witches prophesy, his heirs rather than Macbeth's will inherit the crown.

The camera zooms in as the needle of a gramophone descends on a record, and a brass ensemble with prominent tuba, percussion, and male singers is heard. The guests polka with partners, and later both men and women execute Cossack-style kicking steps. When the music abruptly stops, everyone scrambles for a new partner, and the odd man (or woman) out must dance the next round with a mop. It is a sign of the nature of Macbeth's regime that guests indulge in dirty tricks (tripping, shoving, etc.) in order to avoid the indignity of dancing with the mop. One unfortunate fellow is forced to display his lack of skill by attempting a heel- and thigh-slapping solo on the table itself. Macbeth initially dances with Lady Macbeth, who in her blood-red evening gown is the only noblewoman present, but in the second iteration, she ends up with the mop. Macbeth and a male guest laugh, pointing at her derisively. Self-possessed, she makes the best of it, banging the mop handle on the floor and pretending not to care (see Fig. 3), but her desperation to pass the ignominious prop on to another dancer is clear when that round of the game ends (see Fig. 4). As a final touch, one of the witches (whose costumes allow



Figure 3. Kate Fleetwood as Lady Macbeth grimacing with the mop in Rupert Goold's *Macbeth*. © WNET/PBS/Great Performances, 2010. All rights to copyrighted content belong to respective owners. Under the Copyright Act of 1976, allowance is made for the "fair use" of copyrighted content for purposes such as criticism, comment, education, scholarship, and research.



Figure 4. Kate Fleetwood as Lady Macbeth, desperate to drop the mop in Rupert Goold's *Macbeth*, 2010. © WNET/PBS/Great Performances. All rights to copyrighted content belong to respective owners. Under the Copyright Act of 1976, allowance is made for the "fair use" of copyrighted content for purposes such as criticism, comment, education, scholarship, and research.

them to appear as nurses, maids, and serving women as necessary) operates the gramophone and thus controls the music for this mean-spirited dance. The other witches/serving women join in as enthusiastic partners for the male guests.

A handful of dance games existed in Shakespeare's day, including prop dances in which one passed a flower or candlestick from one dancer to the next with each repetition of the dance.²⁵ Goold's dance, however, appropriately resembles the waltz, polka, and "German" cotillions of nineteenth-century private balls and drawing-room dances and thus reinforces the late czarist setting. Although dancers were generally supposed to exhibit grace and decorum, the various figures or games in these cotillions included "possible humiliation for men . . . and embarrassment for women."²⁶ For example, in the cotillion game *Les Dames Trompées* (The Ladies Mocked), described by Henri Cellarius in *The Drawing-Room Dances* (1847), a gentleman, with partner in hand, approaches several other ladies "pretending to invite them to waltz or dance," but "the moment the lady rises to accept his offer, he turns away quickly to address himself to another, on whom he plays off the same game, till he at last really makes a choice."²⁷ Conversely, in another cotillion game from the same source, *L'Eventail* (The Fan), a woman approaches two men and "offers her fan to one of the gentlemen at her side, and waltzes with the other. The gentleman with the fan must follow the waltzing couple, fanning them and hopping about the circle."²⁸

Goold and Lamb seize on the potential of such nineteenth-century ballroom games to create a dance that is a form of public shaming and political control. As

noted above, Lady Macbeth is not spared the indignity of losing. Her discomfiture in this scene follows Macbeth's first separation from her (his refusal to share his plan to murder Banquo) and prefigures her ultimate isolation by the end of the play, in which her former partner in ambition cannot even find "time" to mourn her death. On being informed of her death, Macbeth says, "She should have died hereafter; / There would have been a time for such a word" (act 5, scene 5, lines 17–18). Whereas the dances created for Ophelia and Desdemona stress the theme of sexuality and its containment, despite her red dress and décolletage, Lady Macbeth's sexuality does not seem to be an issue—or, rather, the dance signals the decline of her sexual and personal dominance over Macbeth.

When, after the dance, Lady Macbeth attempts to comfort her husband and gloss over his terror at the second sighting of Banquo's ghost, he brushes her off as if she were a meddling servant. Their relationship has been eroded by Macbeth's determination to remove all threats to his power and by his increasing self-isolation. As the dance demonstrates, Lady Macbeth is now as vulnerable to his petty cruelties as any member of his entourage. Unlike Desdemona's dance, which displays her love for Othello and his for her, this dance shows us a husband (Macbeth) laughing at his wife's ill luck in the game and distancing himself from her love. To a degree, Lady Macbeth's participation in the dance resembles Ophelia's dancing lesson in that it functions as an obligation rather than a source of pleasure. Lady Macbeth may be the Queen of Scotland, but it is not in her power to refuse the mop or the humiliation that goes with it.

Although one aspect of the scene would be lost on non-Russian-speaking viewers, it contributes to the irony of the dance. The Russian lyrics in the recorded music are highly incongruous, consisting of the first four lines of "Wait for Me"—a celebrated love poem written by Konstantin Simonov in 1941 during the siege of Odessa.* The wartime connection makes sense, given the militaristic setting of this production. The poignant plea of a soldier to his beloved to wait for him and the promise that her love will enable him to return despite the odds, however, clash with the boisterous Cossack steps and polka that ensue. The theme of an unlooked-for "return" may, in Goold's mind, ironically refer to Banquo, whose ghostly reappearance has unnerved Macbeth and is about to do so again. In sum, the meanness and aggressiveness of the dance genre; the humiliation of Lady Macbeth; the macabre presence of the ghost; and the incongruous combination of lyrics, music, and

* We are indebted to Leonid Trofimov for identifying the source and translating the lyrics. The four lines repeated are:

Wait for me, and I'll come back!
 Wait with all you've got!
 Wait, when dreary yellow rains
 Tell you you should not!

Trofimov notes that the actors sing the Russian with "a heavy English accent," although this detail doubtless went unnoticed by most Anglophone viewers (e-mail to Linda McJannet, September 13, 2014).

choreography result in a highly effective articulation of Goold's vision of Macbeth's court and of this pivotal moment in the play. For this director, dance provided an important vehicle with which to enhance the ironic and cruel tone of the production.

Dancing in Shakespeare's lifetime was associated with positive, agreeable emotions—even if audiences found some of the celebratory emotions, such as lust or diabolical delight, to be indecent, sinful, or irreverent. Early modern authors might refer metaphorically to tormented or contorted movement, such as the twitching of a body being hanged, as a dance, but there is no evidence of actual dancing being used to express pain or sorrow before the theatrical ballets of the eighteenth century.* However, the meaning of any particular choreography is unstable and dependent on the context and details of its performance. Modern audiences' familiarity with dancing that expresses a wide range of emotions enables modern directors to use dance to convey unhappiness or constraint, as well as joy and festivity. At the same time, an awareness of the historical associations of dancing in general and of the specific dance forms chosen by directors for particular productions can deepen our appreciation of the significance of the choreography and the artistic ingenuity at work.

In Grigori Kozintsev's *Hamlet*, Oliver Parker's *Othello*, and Rupert Goold's *Macbeth*, inserted dance scenes intensify the pathos and irony of each tragedy, especially with respect to the heroine and her fate. All three directors focus on the female body dancing in complex social situations or (in Ophelia's case) learning to do so. Kozintsev uses the dancing lesson to embody Ophelia's lack of autonomy. This impression arises not from the actual movements, which are fairly neutral, but from the crafting of their visual and musical context and their reprise under altered circumstances, such as Ophelia's madness. In Goold's *Macbeth*, an aggressive and competitive dance becomes an instrument of control and humiliation when deployed by a ruthless king against his queen and inner circle. Not all of the added dance sequences in these productions convey despair or oppression. In Parker's *Othello*, Desdemona performs a demure dance. Her dancing initially displays her forthright love for Othello, and their mutual love is made manifest when they dance together, reinforcing their declarations in the text. However, by showing the lovers at the peak of their happiness, the added dance sequence heightens our awareness of what will be lost if Iago's plot succeeds, and by including Othello's moment of embarrassment, Parker makes visible Othello's insecurity about his marriage,

* See, for example, Moira Goff, "Steps, Gestures, and Expressive Dancing: Magri, Ferrère, and John Weaver," in *The Grotesque Dancer on the Eighteenth-Century Stage: Gennaro Magri and His World*, eds. Rebecca Harris-Warrick and Bruce Alan Brown (Madison: University of Wisconsin Press, 2005), 221–24. It is true that dramatists might create a situation in which a character with a secret grief is obliged to dance on a celebratory occasion and thus has her grief increased, as happens to Calantha in act 5, scene 2, lines 9–66 of John Ford's *The Broken Heart* (1633). However, even in this case, although the character experiences the ironic discrepancy between the occasion and her private suffering, the dance itself is designed as part of the joy of the "bridal sports" of her anticipated wedding. See *The Broken Heart* in *Stuart Plays*, eds. Arthur H. Nethercot, Charles Read Baskervill, and Virgil B. Heltzel (New York: Holt, Rinehart and Winston, 1971), 892. The reference to "bridal sports" occurs at act 4, scene 3, line 72 on page 887. We are indebted to Shankar Raman of MIT for calling our attention to this example.

an insecurity that Iago will so demonically exploit. Moreover, when Othello recalls Desdemona dancing with Cassio, the previously innocent torch dance loses its virtue because the dancer has allegedly lost hers.

While adding a dance to a film or stage version of a play may simply provide aural, visual, and kinetic interest, in the cases discussed here, dance functions as far more than a surface “embellishment.” Kozintsev, Parker, and Goold powerfully demonstrate that, even when not specified by the text, dance can serve as an important aspect of performance in Shakespeare’s tragedies as well as his comedies and romances. Through the intersection of choreography, stage picture, and montage, these directors articulate their interpretations of characters and situations in ways that are subtle yet accessible to ordinary viewers, as well as students and scholars of Shakespeare and of dance. Moreover, while these particular dances arise not from stage directions but from hints in the dialogue of the plays and the directors’ creative imaginations, they all draw upon or depart meaningfully from their putative historical settings. Kozintsev, Parker, and Goold demonstrate that dances added by directors and choreographers make important contributions to the stage history of the plays. Such contributions, the issues they engage, and their reception by modern audiences merit far more attention than they have received to date. Indeed, they offer a wealth of new material for study and for aesthetic appreciation by scholars, critics, and general audiences alike.

Notes

1. Gary Crowds, “Words, Words, Words,” *Cineaste*, vol. 23, no. 5 (1998): 13.
2. Alan Brissenden, *Shakespeare and the Dance* (Atlantic Highlands, NJ: Humanities Press, 1981); Skiles Howard, *The Politics of Courtly Dancing in Early Modern England* (Amherst: University of Massachusetts Press, 1998).
3. *Grigori Kozintsev’s Hamlet*, directed by Grigori Kozintsev, Lenfilm Studios (1964; Chicago, IL: Facets Multimedia, 2006), DVD, 140 minutes.
4. Erik Heine, “Controlling and Controlled: Ophelia and the Ghost as Defined by Music in Grigori Kozintsev’s *Hamlet*,” *Literature/Film Quarterly*, vol. 37, no. 2 (2009): 113; Egorova quoted in Heine, “Controlling and Controlled,” 113.
5. Thoinot Arbeau, *Orchesography*, translated by M. S. Evans and edited by Julia Sutton (New York: Dover, 1967), 175–76.
6. Fabritio Caroso, *Courtly Dance of the Renaissance: A New Translation and Edition of the “Nobiltà di Dame” (1600)*, translated and edited by Julia Sutton (New York: Dover Publications, 1995), 97–99, 140–41.
7. Quoted in Heine, “Controlling and Controlled,” 110.
8. Roger Manvell, *Shakespeare and the Film* (New York: Praeger Publishers, 1971), 81; Dawson and Gillespie quoted in Heine, “Controlling and Controlled,” 110.
9. Gulsen Sayin Teker, “Empowered by Madness: Ophelia in the Films of Kozintsev, Zeffirelli, and Branagh,” *Literature/Film Quarterly*, vol. 34, no. 2 (2006): 115.
10. Heine, “Controlling and Controlled,” 111.
11. *Ibid.*

12. The first description is from John Riley, quoted in Heine, "Controlling and Controlled," 110; the second is from Jack Jorgens, "Image and Meaning in the Kozintsev *Hamlet*," *Literature/Film Quarterly*, vol. 1, no. 4 (1973): 311.
13. Teker, "Empowered by Madness," 116.
14. Natalia Khomenko, "The Cult of Ophelia in Soviet Russia and the Vilified Ophelia," *Borrowers and Lenders: The Journal of Shakespeare and Appropriation*, vol. 9, no. 1 (2014): n. p., <http://www.borrowers.uga.edu/1360/show> (accessed July 5, 2014). Pages are not numbered in this online journal; this comment appears on page 19 of a twenty-nine-page print-out of the article.
15. Heine, "Controlling and Controlled," 111, 118.
16. *Othello*, directed by Oliver Parker, Castle Rock Entertainment (1995; Burbank, CA: Warner Home Video, 2000), DVD, 123 minutes.
17. Janet Maslin, "Fishburne and Branagh Meet Their Fate in Venice," *New York Times*, December 14, 1995, n.p., <http://www.nytimes.com/1995/12/14/movies/film-review-fishburne-and-branagh-meet-their-fate-in-venice.html> (accessed January 30, 2014).
18. James Bowman, "Bard to Death," *The American Spectator*, vol. 29, no. 3 (1996): 58ff.
19. Samuel Crowl, "Othello," *Shakespeare Bulletin*, vol. 14, no. 1 (Winter 1996): 41–42.
20. G. Blakemore Evans et al., eds., *The Riverside Shakespeare* (Boston: Houghton Mifflin, 1974).
21. Philip Stubbes, *The Anatomie of Abuses* (London: [John Kingston for] Richard Jones, 1583), preface. See also Mary Pennino-Baskerville, "Terpsichore Reviled: Antidance Tracts in Elizabethan England," *Sixteenth Century Journal*, vol. 22, no. 3 (1991): 475–94.
22. Caroso, *Courtly Dance of the Renaissance*, 144.
23. Arbeau, *Orchesography*, 161–62; Anne Daye, "Torchbearers in the English Masque," *Early Music*, vol. 26, no. 2 (May 1998): 246–62.
24. *Macbeth*, directed by Rupert Goold (New York: WNET.org, Great Performances, BBC, 2010), DVD, 180 minutes.
25. Caroso, *Courtly Dance of the Renaissance*, 281–82; Arbeau, *Orchesography*, 161–63.
26. Elizabeth Aldrich, *From the Ballroom to Hell: Grace and Folly in Nineteenth-Century Dance* (Evanston, IL: Northwestern University Press, 1991), 18.
27. Henri Cellarius, *The Drawing-Room Dances* (London: E. Churton, 1847), 92, quoted in Aldrich, *From the Ballroom to Hell*, 182.
28. Cellarius, *The Drawing-Room Dances*, 96–97, quoted in Aldrich, *From the Ballroom to Hell*, 182.

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