

STÉPHANE BRAUNSCHWEIG'S *MEASURE FOR MEASURE*: A (GERMAN AND FRENCH) VIENNA MIDWAY BETWEEN BRITAIN AND ITALY

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Abstract:

The German-speaking director Stéphane Braunschweig centres his work mostly on the German contemporary, yet he turned to Shakespeare on a few occasions, especially in this memorable staging of *Measure for Measure* performed in English by actors from Nottingham Playhouse, premiered at the 1997 Official Edinburgh Festival, then performed at the Barbican, and which toured in France with great success. In this paper I would like to discuss the artistic and cultural impact of borrowings from English, Italian and French cultures in a play set in a rather non-defined Vienna by Shakespeare, also taking into account the differences of reception according to the country where it was performed.

Keywords: *performance, experimentation, enunciation practices, delocalization*

Stéphane Braunschweig had no apparent reason to choose a play by Shakespeare again when he started working on *Measure for Measure* in 1997. After brilliant philosophy studies he turned to the theatre in 1986 and joined the Théâtre National de Chaillot training school in Paris under the supervision of the late Antoine Vitez. And indeed the influence of Vitez will be determinant in his conception of the theatre. At the same time he founded his own theatre company, Theatre Machine (a second-hand German appropriation of Shakespeare through Heiner Müller), which met with certain, growing success. And in 1993 he was appointed at the head of the subsidized theatre in Orléans (Centre Dramatique National/Orléans-Loiret-Centre), Le Carré, on the usual term of a three-year contract (which was renewed once), which he left in 1998 to move to the Théâtre National de Strasbourg. Quite meaningfully, his choice of plays or operas had never included a French play before. Indeed, as he also speaks German fluently, he naturally chose mostly the modern German repertoire (among others Brecht, Kleist, Büchner, von Horvath), not only for linguistic reasons, but also for ideological and theatrical reasons, as well as Eastern European playwrights and composers (Tchekhov, Janacek). And even

then, he would discard the well-known plays of an author to explore a more obscure one, for instance Bertolt Brecht's *In the Jungle of the Cities*, which was then premiered in France, in his own translation.

However, he had already given a much praised staging of *A Winter's Tale*, in a French version by Jean-Michel Déprats, which was widely acclaimed first in France and then at the 1994 Edinburgh Festival.¹ And so in 1997 he turned to Shakespeare once more, with, again, one of the difficult plays, with a further challenge: working on the original text in English with English-speaking actors from the Nottingham Playhouse.² His staging of *Measure for Measure* was premiered at the 50th Edinburgh Official Festival in August 1997,³ after that it was performed in Nottingham, and then, across the English Channel, at Le Théâtre des Amandiers of Nanterre (near Paris), Le Carré in Orléans, and then on tour, with subtitles composed by Jean-Michel Déprats from his own translation.

As a staging is always a melting pot of various influences and sources of inspiration, I intend to explore the notion of relocation along various lines: language, costumes, and one particular element of the décor.

I. The language

As an intellectual, a scholar, and a disciple of Antoine Vitez, Stéphane Braunschweig is very keen on analysing and exploring all the nuances of texts, and he is used to choosing the most scholarly reference texts of a play with a rich critical apparatus (in this case the Arden 2nd edition⁴). In a personal interview I could take full measure of his subtle exploration of the text, his thorough textual analysis putting a stress on the puns, context, and connotations

¹ *A Winter's Tale* performed in French (translation by Jean-Michel Déprats) was premiered at the Carré d'Orléans in 1993, then toured to Bobigny (suburb of Paris) in January 1994, and was invited at the official Festival in Edinburgh in August 1994.

² The cast includes : Jim Hooper (The Duke), Roger Watkins (Escalus and Abhorson), Paul Brennen (Angelo), Danny Sapani (Lucio), Peter Moreton (1st gentleman, Froth, Barnardine, and a boy singing), Harry Gostelow (2nd gentleman, Friar Thomas, and Elbow), Helen Blatch (Mistress Overdone and Sister Francisca), Tony Cownie (Pompey), Oscar Pearce (Claudio), Jayne McKenna (Juliet, Mariana), Stephen Ventura (Provost), Lisé Stevenson (Isabella). Stéphane Braunschweig was director and set designer, Thibault Van Craenenbroeck, costume designer, Marion Hewlett, lighting designer, and Gualtiero Dazzi, music composer.

³ The play was given at The Royal Lyceum Theatre from 11th to 26th August 1997 within the 50th Official Festival.

⁴ William Shakespeare, *Measure for Measure*, edited by J.W. Lever, The Arden Shakespeare (London and New York: Routledge, 1992). All the references to the play in this article will be from this edition.

in the light of English Renaissance philosophy and European stage history as well as German and French theatre and literary theories (Brecht, Barthes, Genette, Lacan, etc.). And in fact he literally learnt English through the preparatory work on the text, and then through his exchange with the actors during the rehearsal time.

From his training with Antoine Vitez he learned to lay great emphasis on the individual words themselves, isolated from each other, and all the nuances and correspondences which could emerge from them. It was apparently a new kind of work for the English actors who said they were more used to considering the global meaning of a sequence.¹ So for them it was a totally different approach to a play that some of the actors knew well already (as Danny Sapani, for instance, who took the part of Lucio, but who had been Claudio before in Declan Donellan's staging of the play for Cheek by Jowl²). The delivery of lines is also a question worth analysing in this context. In France, depending on the training and school of acting, the speech delivery will either stick to real life or, on the contrary, avoid naturalism altogether to emphasize the artificiality of the theatrical experience. Under the double influence of the Brechtian method with the V-effect and Antoine Vitez with his very slow time of speech,³ Stéphane Braunschweig usually wants to avoid any realism or psychological veracity in the speech delivery. Some of his actors can deliver their cues with a completely disarticulated intonation, allowing the spectators to remain constantly aware of the discrepancy between life and stage. At the same time he leaves room for various approaches in the speech delivery to particularize the idiom of some characters, allowing the actors to develop their own idiosyncrasies. Furthermore, companies with similar actors' voice training being very rare in France,⁴ it is no wonder that the short time of the rehearsal was not sufficient to fully harmonize the speech intonation and delivery of individual actors gathered for the duration of a single staging.

However, in this particular case, the language being English, I suppose Stéphane Braunschweig had less grasp on the delivery or fluency of his actors.

¹ According to Lisé Stevenson [Isabella]'s explanations to one of the questions of the audience in Nanterre. She said she was grateful to Stéphane Braunschweig for this appreciable change in the perspectives (November 1997).

² See the programme to the play for the Edinburgh Festival (the pages are not numbered).

³ Antoine Vitez's lessons were made into a few films which illustrated his discarding of "natural" diction and his emphasis on the poetic convention of the classical line. See *Dictionnaire Encyclopédique du Théâtre*, ed. Michel Corvin, George Banù on "Antoine Vitez", vol. 2 (Paris: Bordas, 1995), 939-940.

⁴ The few existing (whether state managed or privately run) often offer a school of acting teaching according to the method of the director appointed there (as Le Théâtre National de Strasbourg, or Le Théâtre des Amandiers in Nanterre).

English being a foreign language to him, he was not familiar with the intonation patterns, which are significantly different from the German or French ones.

All the actors were British and, although they came from different backgrounds and regions (England, Scotland, Ireland, Zambia), they had worked together before with the Nottingham Playhouse. So they were able to achieve harmony in delivery, all the more so as a few of them did have a common basis of training, with the RSC in particular.¹ Even if they certainly did not exactly belong to the same age group, they went through similar voice training, which could already converge towards a unity in the style of delivery. Furthermore, in Great Britain there is a long tradition of speech delivery of the Shakespearean line in which all syllables are made very clear to the ear.

Contrary to his previous experience in France, Stéphane Braunschweig had a comfortably long period of rehearsal with his actors, which allowed enough time to harmonize the acting and the staging without rushing too much as can be the case in France.² Of course, when the play was performed in France, French audiences were delighted to hear the original text in which every syllable was clearly uttered. However, the particularized accents and intonations of some of the actors were quite striking. And indeed there were two idiosyncratic accents which delocalized the action of the play from Vienna to Britain, both emblemizing the lower orders of society.

The first one was Pompey, who came out with a recognizable Glaswegian accent and intonation which, in itself, may be considered traditionally as a laughable regional feature.³ The actor, Tony Cownie, a Scot, was trained at the Royal Scottish Academy of Music and Drama,⁴ and I suppose this is the reason why he was able to perform so convincingly. The Glaswegians have this long-standing reputation of being uneducated, but good-humoured, and with such a quick-witted sense of repartee that they attract immediate positive response. So this idiom could very well suit the jovial, mischief-making Pompey who can engage into a most appreciated stichomythic exchange with Escalus, the representative of the law of Vienna (in 2.1.), who in fact cannot possibly blame him entirely considering his wit and humanity (however fallible and

¹ Helen Blatch – *Mistress Overdone*; Paul Brennen – *Angelo*, the English Shakespeare Company World Tour; Jim Hooper – *The Duke*; Lisé Stevenson – *Isabella*; Roger Watkins – *Escalus/Abhorson*.

² Personal Interview with Stéphane Braunschweig, Monday, September 15, 1997.

³ My point is certainly not to make fun of the Glaswegians, but indeed it is a set attitude verging on the cliché that the Glaswegians themselves take with their proverbial good humour.

⁴ Tony Cownie worked with the Royal Lyceum and the Traverse in Edinburgh, and also the Citizens Theatre and the Tron Theatre in Glasgow, as well as the Dundee Theatre (see the Programme).

sinning). According to some Edinburgh spectators, Pompey's performance could have been classified as "stage Glaswegian" as opposed to "street Glaswegian." But it was not shocking, as Edinburgh people are used to this trick, acknowledging simply that the accent is put on or exaggerated. Nevertheless the connotation remains: the Glaswegian is garrulous, cheeky, but awfully nice ("barry"), and indeed the clever winner in the end. Glasgow being only about 50 miles to the west of Scotland, there has been a long-standing rivalry between the charming, albeit traditionally less uneducated inhabitants of Glasgow and their richer, classy, upper-lipped neighbours from the East coast. In Edinburgh, the play was given in the Official Festival in one of the most official (and rather conservative) venues, the Royal Lyceum Theatre in the West End. So there the intonation of the actor was immediately identifiable, possibly as being exaggerated or even artificial as I have argued, but certainly as being vulgar and uneducated, so indeed the class connotation was perceived from the very first words of his part. In France, of course, the reception was different: some members of the audience were aware that Pompey had a strikingly different accent from the rest of the cast, but not all could place him and be sensitive to the precise delocalization of the character.

The other identifiably delocalized accent, meant to be acknowledged as different and meaningful, was cockney, the idiom of the London poor, whether "deserving" or not, as the phrase goes in George Bernard Shaw's *Pygmalion*. Constable Elbow, although belonging to the lower class himself, oppresses or punishes the undeserving poor who try to ply their unlawful trades. Elbow was made ridiculous by Shakespeare through his very name, as our playwright might have wanted to personally avenge the petty representatives of law and order.¹ This portrayal could only have attracted a favourable reaction from his groundlings as the oppressive laws of the ruling classes were carried out by members of the oppressed who could not really understand the subtlety of the orders they were given. This characterization was further ridiculed through this traceable intonation.

France Elbow's idiom was easier to localize than Pompey's and perceived as funny because it represented the epitome of the English common man from the capital city of England. In Scotland, of course, another touch was added as the law and order which prevailed at the time of the performance was the English law (this staging took place before the devolution). The English, the long-term enemies and oppressors of the Scots, represented the domination of England over Scotland. So, in keeping with Shakespeare's treatment of the character, there could be a kind of revenge of all the oppressed (the culprits and all the Scots, whatever their social background) in portraying a stupid

¹ A feature Shakespeare had already displayed in Dogberry in *Much Ado about Nothing*.

representative of the law of the dominant power, who was incapable of sustaining any wit over more cunning natives of the lower orders as well as Escalus, the official representative of the justice of Vienna, the very deputy of the Duke who then had to enforce the (unjust) law of the absentee Duke. These linguistic features were associated with a further delocalization of the costumes.

II. Costumes and stage business

Stéphane Braunschweig and his usual costume designer, Thibault Vancraenenbroeck, did not aim at a historical reconstitution of the costumes (especially in this case as the time of the play is rather difficult to ascertain). They preferred to mix the styles and periods in a very beautiful aesthetic ensemble, as in their other previous Shakespearean renderings.

The gentlemen (Claudio, the first and the second gentlemen) were dressed according to the Renaissance fashion: they wore very elaborate doublets with slashed sleeves cut in rich, shiny, and velvety materials which conveyed a further sense of sensuality. The soft harmonies of subdued colours were in keeping with the browns and beiges of the general setting. The characters represented taste and luxury, but were seen as libertine and full of (human and almost natural) depravity underneath their imposing outfits. To add a further touch of the libertine, some of these costumes were quite shabby, mirroring the disordered state of the owner: Froth's doublet was unbuttoned and down, showing his hairy breast, as the character is supposed to be drunk and not dignified).



Froth and Escalus

The actor was carrying a mug full of frothy stout in his hand, as a rather blunt anachronistic metonymy. This prop illustrated literally the name of the character and his naïve, unsubtle nature, testifying that he was not so cunning or morally depraved after all. Playing with a full glass in his hand was difficult for the actor; he had to keep his balance and have full command of his gestures, being poised although pretending to be unsure and wobbly at the same time. This is, by the way, one of the typical challenges that Stéphane Braunschweig imposes on the actors, pushing very far their sense of equilibrium and balance during their acting.¹

On the other hand, some costumes had a very modern cut. Indeed regardless of the original hierarchy (to my mind the blurring of hierarchy is an unfortunate feature although recurrent on the modern stage), the representatives of power and order in the Dukedom of Vienna, Escalus, Angelo, and the Duke himself wore similar modern black suits,² a white shirt, slim, black tie, and shiny, black shoes to match, at the beginning of the play as well as at the denouement. In the reviews they were referred to as the “men in black” as an iconic reference to the American film which was widely popular at the time. However, despite the obvious anachronism, this outfit could be considered as very much in keeping with a historicist reference to Puritan authority: the stern black of the material, the severe cut of the suit, and the lack of any kind of ornament. Thus attired, the characters could very well hide inner depravity under the guise of outer respectability.

This incursion in the globalized world of today could be considered as relevant, including, in fact, the blurring of the hierarchical rank, which I find debatable. This is why the few much particularized costumes cut outlandish, if not ridiculous figures, although they did make sense at once. They were not at all in keeping with the general spirit of Stéphane Braunschweig's usual classy, classical rendering, but belonged to the register of grotesque literalization. They marked the tone of the comedy or verged on the buffoonery, however dark and pessimistic. Opposed to the stern “men in black”, or to be more precise “the white men in black” as so they were, Lucio, all dressed in white, stood as the negative of the picture. Indeed he could have been labelled “the Black man in white,” but of a sardonic, sulphurous kind. With the realistically false red horns of a traditional devil of comedy, he was not “Lux” (light) but “Lucifer”, straight

¹ In the cases of *The Winter's Tale* and *The Merchant of Venice*, the challenge for the actors was to keep their balance on a set which was slanted at a rather awkwardly difficult angle, obliging them to concentrate and determine the interrelation of their bodies on different grounds.

² The costumes in *The Misanthrope* had a fairly similar kind of cut a few years later, in 2004.

from an inferno of Carnival, indeed the perfect epitome of the Lord of Misrule that Stéphane Braunschweig alluded to when I interviewed him.¹



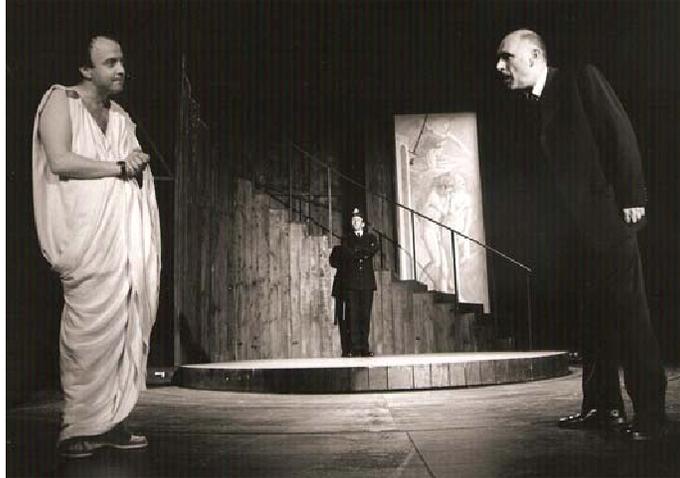
Lucio in rehearsal with Stéphane Braunschweig

On the same grotesque line, Pompey was dressed in a white Roman toga, as another blunt reference to his name. And indeed he cut a striking figure against the dark shades of the set and the strict, dark uniforms of the other two actors on stage at the same moment. He sported a metal buckle on the right shoulder, an immaculate white toga with many folds, and platform buskins.

In such an outfit the actor portrayed the orator, rather than the victorious general whose return is celebrated at the opening of *Julius Caesar* and referred to as a defeated figure by Lucio to make fun of Pompey on his way to prison.² The actor was wearing a very large wrist watch on the right (i.e. wrong) wrist, that is the wrist facing the audience, on the lit side of the stage, as an essential accessory meant to be seen and noticed as this anachronistic object was supposed to epitomize the accessory of the established pimp (or pickpocket). So the character was twice delocalized, in time and in place, as a reminder of a prominent figure of Ancient Rome and a very powerful orator, but of the cunning, uncouth Glaswegian type. He could answer back the representative of the ducal authority, and be considered by Escalus a clever rhetorician with a witty sense of repartee, which could make up for his bad dealings (2.1); Escalus has enough humanity to appreciate his wit and almost excuse his shortcomings.

¹ Personal interview, Monday September 15, 1997.

² Lucio “How now, noble Pompey! What, at the wheels of Caesar?” (3.2.42-43)



Escalus with Pompey front stage. Elbow on the circular turning set with the painted cloth representing Masaccio's "Adam and Eve expelled from Paradise" behind him.

The last delocalized costume I would like to mention is Elbow's, which came from the modern world, although slightly outdated. Indeed the actor was proudly wearing the outfit of the traditional English "bobby", the dark blue uniform of the representative of order, complete with his helmet and baton. But this uniform seemed old-fashioned to the spectators, as something belonging to their past, almost a by-gone epoch, and so added to the suggestion of quaint clumsiness and delocalization in time. It was obvious from the uniform and the intonation that the cockney man from London turned into a well-meaning but rather dull-witted and servile servant to the upper classes; he aped his betters, which only showed his lack of judgement, and he certainly was at a disadvantage when competing with prompt, garrulous Pompey in Act 2, scene 1. He embarked on a zombie-like stage business: he walked up and down the stage as stiff as he thought his charge and dignity were meant to imply, taking unnecessary long strides. He misjudged his height, made higher because he had his helmet on, and so he banged on the metal structure of the set on his way forward and backward, he was then completely groggy but too dull to realize what was happening to him. He staggered dazedly, inflicted pain on himself, almost lost his balance, as pathetic as a Charlie Chaplin hero, but without the humour to redeem him. Indeed he cut a ridiculous figure, his dignity stained, though trying hopelessly to preserve it.

As can be seen in the figure above, there is a real mix on stage at the same time: three completely different types of characters set at different times (Ancient Rome, slightly old-fashioned England but certainly a cliché, and modern times). None of them are Viennese or Jacobean, but there is nonetheless

a very strong sense of unity all the same. This moment of the performance was all the more meaningful as the set was completely neutral, without any precise indication of places.

III. Geography

The location proper of the play is meant to be Vienna, but is not really made explicit by Shakespeare,¹ nor is Stéphane Braunschweig's single set. Following his usual practice, he doubled his part as a director with the one of scenographer. He designed an imposing, non figurative structure which could turn round on its base, it was a Babel-like tower, made of wood and metal, all in browns and blacks, in which there was plenty of shade and darkness thanks to all the nooks and corners which it provided. It could easily be Angelo's rooms at the top of a winding staircase (2.4), Claudio's prison cell behind bars (3.1), or Mariana's moated grange (4.1). As there was neither datable nor palpable localization, the only cultural reference was all the stronger, especially as it was the picture which was chosen to illustrate the official poster² and programme to the Edinburgh Festival. Although the painted cloth was hanging at the back of the set, the light, bright colours of the painting offered a very strong contrast against the dark wood. It was the well-known fresco by Masaccio (1401-1428), painted on the left pillar of the chapel Brancacci at Santa Maria del Carmine, in Florence, representing "Adam and Eve chased from Paradise". Since the restoration of the fresco in 1983-1988, the full nakedness of Adam is revealed (although the title of the play acted almost as a fig leaf on the poster); indeed he hides his face in shame with both hands, but exposes his genitalia. Eve chastely or shamefully covers herself (but only partially), and her face shows the moral misery she is going through. They tread on the bare ground of the desert (a rough change after the grassy banks of paradise). But because the painting was hanging behind the winding stair case of the set, the feet and bare ground could not be seen, and so it was as if the pair (Adam especially) were going down: it was indeed the picture of the fall of humanity. This painting remained there at the same place, at the back of the set, a mute witness of all the action, as an implacable reminder of man's vanity and final fall.³

¹ Gary Taylor vehemently localized the action of the play in Ferrara in the controversial paper he delivered at the International Shakespeare Association in Valencia, Spain, in April 2001.

² The poster was composed of a double illustration : the fresco on the left-hand side, and a kind of negative reverse in black and white facing it barred with a quote from the play : "'Tis one thing to be tempted [...] / Another to fall" (Angelo to Escalus, 2.1.17-18).

³ This painted cloth hanging backstage during the second part of the performance, but only visible when the set was turned, reminds me of another fabric in

At the dénouement, Angelo and Mariana appeared at this very precise spot, beyond the limits of the wooden set, however, separated from the rest of the cast, to be sentenced to marriage by the Duke (5.1.495), signifying visually rigorous Angelo's fall and his necessity to expiate his earlier breach of promise to Mariana, to whom he was once betrothed, but whom he had dejected unjustly, staining her honour and reputation. This reproduction was indeed a very pregnant touch of Renaissance Italy and Christian morality which conveyed a tragic message to the scene of union.

Conclusion

In this staging popular English and Scottish accents were mixed with the English of Shakespeare; Roman, modern, and even Renaissance costumes were used conjointly contributing to produce coherent, sophisticated visual images and meaning. An Early Modern Italian fresco gave the moral lesson to the Dukedom of Vienna. So Stéphane Braunschweig's staging of *Measure for Measure* can really be considered a European venture.

In this article I have argued that although the staging was the same, the meaning of the play was perceived differently in Edinburgh and in Paris. Indeed the different audiences interpreted the messages through their own codes and values. A further difference lay in the perception of time. The Royal Lyceum Theatre Programme states that "this performance runs for approximately 3hrs 30 min. There will be one interval". This duration is not an unusual feature by French standards; Stéphane Braunschweig himself is more prone to presenting much longer staging, such as his *Winter's Tale* which lasted four hours, a fact that was accepted quite heartily by the audience.¹ And indeed one can still remember Antoine Vitez's emblematic staging of *Hamlet* in 1982 (at his Theatre de Chaillot in Paris) lasting for six hours (including two intervals) which

Braunschweig's previous Shakespeare staging, *The Winter's Tale*, and visible all through the performance: it was a child's garment, Mamillius's, whose light-green colour was a reminder of the boy's innocence and youth, who had been the expiatory victim of Leontes's jealous madness.

¹ See Dominique Goy-Blanquet "Rencontre avec Stéphane Braunschweig, directeur du Théâtre d'Orléans", in *Shakespeare, Le Monde vert : rites et renouveau*, proceedings of the 1994 Conference of the "Société Française Shakespeare", ed. Marie-Thérèse Jones-Davies (Paris: Les Belles Lettres): "Votre spectacle dure quatre heures, qui passent très vite. C'est le texte de Shakespeare sans coupure. C'est aussi une question de rythme que vous avez choisi d'adopter pour arriver à la gravité de la scène finale, très belle et très recueillie." 165.

illustrated the director's definition of "theatre time" as opposed to "psychological time". However, at the Edinburgh Festival, some British critics (and some individual members of the audience too) considered it was too long for a play, and the pace not brisk enough for Shakespeare, let alone a comedy.

In the autumn revival in Nanterre the programme specified the duration was 3 hours,¹ so was slightly shortened, possibly so as to permit the vast majority of French speakers in the audience to remain focused, notwithstanding the subtitles.² So, to join along with Montaigne's conception of truth, I can state that one characteristic can be welcome in one country, and be a factor of uneasiness, not on the other side of the Pyrenees, but across the Channel, even in the very place of the Auld Alliance.

I would like to conclude with another kind of delocalization, neither geographical nor cultural but literary, concerning the theatrical genre of the play. Stéphane Braunschweig said he could not possibly forget about the deaths, lies and menaces which darken the tone of *Measure for Measure*. Indeed he argued that, at the time of the denouement, it was impossible to do "as if"³ the condemnation of Claudio had not happened. But in fact, in so reasoning, he refused the very genre of the comedy. He must have been influenced by Peter Brook's English first staging of the play at Stratford in 1955, which dramatized the longest pause on the English stage that was so much commented upon, when Isabella remained silent as long as was sustainable before she accepted to kneel in front of the Duke to plead for Mariana's request of sparing Angelo (5.1.434-436).⁴

Stéphane Braunschweig's pessimistic message is also seen in Isabella's answer to the Duke's final proposal of marriage at the very end of the play. His Isabella remained as stiff and silent as a stone, the eyes lost in the puzzling contemplation of her brother who seemed to have come from the dead, and who was standing on a platform above (Juliet was not dramatized in this sequence contrary to the stage direction before 5.1.476), completely excluded from all the other characters on the main stage below. So the only two unions which were

¹ A detail which is not very often given in France, in fact. Programme of the Théâtre des Amandiers and Festival d'Automne, 4th-16th November 1997, 3.

² And I further suggest this shortening might also have been necessary to comply with the English regulations of employment of the actors.

³ Isabelle Schwartz-Gastine, "Measure pour Measure selon Stéphane Braunschweig", in *Cahiers Elisabéthains*, n°58, Octobre 2000 (Montpellier: Publication of the University of Montpellier), 56.

⁴ Peter Brook, *The Empty Space* (London: Penguin, 1976), 100.

performed were the problematic ones, the ones enforced by the Duke: Angelo with Mariana, and Lucio with his prostitute. The other two, the expected unions sealing the denouement in a happy ending, Claudio with Juliet, and especially The Duke himself with Isabella, were left undone. So instead of a Viennese comedy, Shakespeare's play was turned into a dark, unresolved English tragedy



Juliet and Claudio on their way to prison