

THEATRE FOR A NEW AUDIENCE



Milton Glaser

THE BROKEN HEART 360°

A VIEWFINDER: *Facts and Perspectives on the Play, Playwright, and Production*

TABLE OF CONTENTS

The Play

- 3 Synopsis and Characters
- 4 Sources
- 5 Jacobean and Caroline Theatre
- 7 Perspectives
- 9 Selected Performance History

The Playwright

- 10 Biography
- 11 Timeline of the Life of the Playwright

The Production

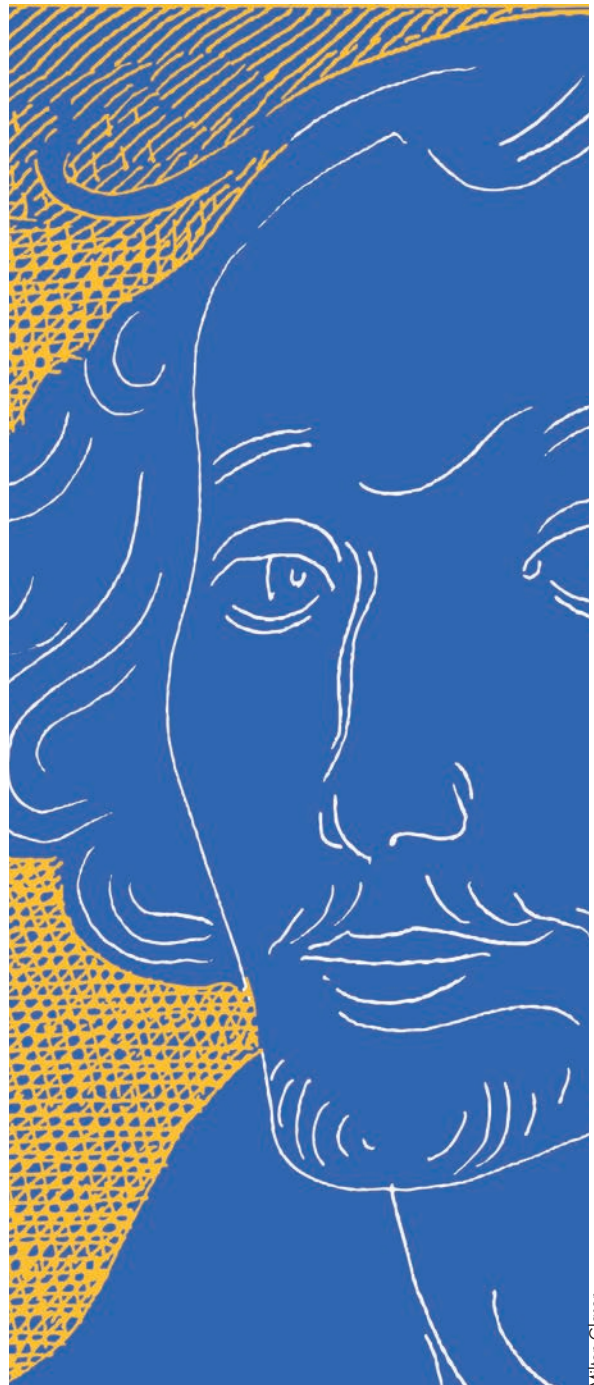
- 13 Set Design
- 14 Costumes
- 16 Cast and Creative Team

Further Exploration

- 20 Glossary
- 22 Bibliography

About Theatre for a New Audience

- 23 Mission and Programs
- 24 Major Institutional Supporters



Milton Glaser

Notes

This Viewfinder will be periodically updated with additional information. Last updated February 2012.

Credits

Researched and written by: Abigail Unger, with contributions from Jonathan Kalb and Carie Donnelson | Compiled by: Carie Donnelson | Edited by: Carie Donnelson and Katie Miller, with assistance from Abigail Unger | Literary Advisor: Jonathan Kalb | Designed by: Milton Glaser, Inc. | Copyright 2012 by Theatre for a New Audience. All rights reserved. With the exception of classroom use by teachers and individual personal use, no part of this study guide may be reproduced in any form or by any means, electronic or mechanical, including photocopying or recording, or by an information storage and retrieval system, without permission in writing from the publishers. Some materials published herein are written especially for our guide. Others are reprinted by permission of their publishers.

THE PLAY: SYNOPSIS AND CHARACTERS

A long feud between two noble Spartan families was ended with the loving engagement of their children, Penthea and Orgilus. Penthea's father Thrasus, however, died before the wedding could take place, and her twin brother Ithocles forced her into a more socially advantageous match with the older Bassanes, who proved a violently jealous husband. When the play begins, Ithocles has gone to fight in Sparta's war against Messene, Penthea languishes in misery, and Orgilus begs his father Crotolon's permission to leave for Athens to nurse his wounds and spare Penthea and Bassanes's emotions. Before leaving, Orgilus extracts a promise from his sister Euphrania not to marry without his permission.

Orgilus does not go to Athens but stays in Sparta, disguised as a scholar under the teacher-prophet Tecnicus. So disguised, he overhears a love scene between Euphrania and Ithocles's friend Prophilus. The lovers discover Orgilus in his disguise, and quickly employ him to pass secret letters between them. Meanwhile Ithocles has returned to Sparta a war hero and been crowned with a wreath made personally by the princess Calantha, with whom he falls in love. Orgilus reveals himself to the abject Penthea and expresses his enduring love, but she tells him she feels so defiled by her marriage that she would not take him back even if she were widowed. Ithocles speaks to Penthea about his love for Calantha, asking her to plead his case. She agrees, despite bitterly reminding him that he now longs for precisely the joy of which he cruelly deprived her. A deranged Bassanes rushes in on their discussion, accuses them of incest, and is told that Penthea will be taken from him until he regains self-control.

Without explanation, Orgilus "returns" in his own person, blesses the engagement of Euphrania and Prophilus, and accepts the now rueful Ithocles's apology and friendship. Yet other signs are still ominous. Tecnicus delivers a grim interpretation of a Delphic oracle concerning Sparta's future and quickly leaves the city. Penthea has begun starving herself, and Nearchus, the Prince of Argos, has arrived seeking Calantha's hand, with King Amyclas's encouragement. Penthea tells Calantha of Ithocles's love, and though she receives no direct response, Calantha evidently favors Ithocles and privately promises herself to him.

Amyclas, feeling his health failing and his life ebbing, issues an order that Prophilus and Euphrania's wedding be immediately celebrated. He does not live through the day, however, nor does Penthea. Orgilus, reacting to her death, traps Ithocles in a trick chair and murders him. At the wedding party, Calantha learns of the three deaths while dancing yet stoically finishes her dance before reacting. Now queen, she allows Orgilus to choose his means of death and he opens his veins, helped by a now reformed and reasonable Bassanes. Calantha reveals her secret betrothal to Ithocles, declares Nearchus King of Sparta, and dies of a broken heart.

Persons of the Play

AMYCLAS, *common to the kings of Laconia, King of Sparta*

ARMOSTES, *an appeaser, a counselor of the state*

BASSANES, *vexation, a jealous nobleman, husband of Penthea*

CALANTHA, *flower of beauty, the king's daughter*

CROTONON, *noise, another counselor*

EUPHRANIA, *joy, daughter of Crotolon*

GRAUSIS, *old beldam, overseer of Penthea*

ITHOCLES, *honor of loveliness, a favorite*

NEARCHUS, *young prince, Prince of Argos*

ORGILUS, *angry, son of Crotolon*

PENTHEA, *complaint, twin-sister of Ithocles*

PHILEMA, *a kiss, a maid of honor*

PHULAS, *watchful, servant to Bassanes*

PROPHILUS, *dear, friend of Ithocles*

TECNICUS, *artist, a philosopher*

Other Persons Mentioned:

APLOTES, *simplicity, Orgilus disguised*

THRASUS, *fierceness, father of Ithocles and Penthea*

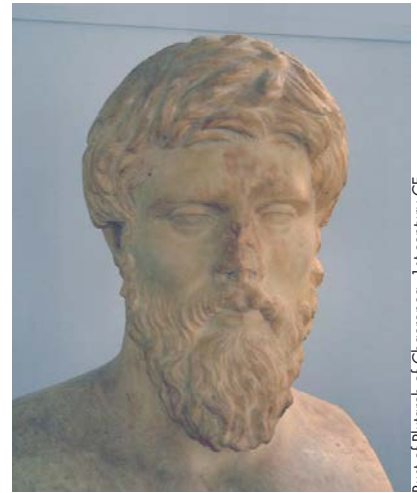
THE PLAY: SOURCES

The Broken Heart lacks a major source, but elements of its setting, plot, and characters have echoes in other works.

Ford sets *The Broken Heart* in ancient Sparta. Many of the values represented by characters in the play can be traced to the writings of Plutarch, a Greek historian and philosopher who lived during the 1st and 2nd centuries of the Common Era. Plutarch associated Sparta with the Stoic school of philosophy. Virtue, as Plutarch's Stoics saw it and as Tecnicus describes to Orgilus, arose from people's ability to master destructive emotions through fortitude, temperance, and self-control. This struggle to contain and conceal passion underlies the public performances of honor and uprightness in *The Broken Heart*, and the tragedy that results when such facades shatter. Plays about Sparta were coming into fashion in the early 1630s, but uncertainty about when *The Broken Heart* was written makes it difficult to determine whether Ford inspired this trend or simply took advantage of it.

The Broken Heart also has ties to Sir Philip Sidney's *Arcadia*, first published in 1590. The Spartan setting, the name of King Amyclas, and the oracle's prophecies in *The Broken Heart* all share similarities with corresponding elements of *Arcadia*. Ford may also have been drawn to the romance between Sidney and Penelope Devereux, which inspired another work of Sidney's, the sonnet cycle *Astrophel and Stella* (1591). Sidney was engaged to Penelope, but his father and her guardian were on unfriendly terms, much like Ithocles's father and Crotolon in *The Broken Heart*. Penelope's guardian broke her engagement to Sidney and married her to Lord Rich, a violent and jealous man, instead. Sidney transposes the story to ancient Sparta, as Ford does. Although Sidney's *Astrophel and Stella* meet a different fate than do Ford's Orgilus and Penthea, both men remain true to their passions, while their female counterparts try to uphold their honor.

One of *The Broken Heart's* most dramatic devices, the chair that traps Ithocles, springs not from fantasy but from a real historical incident. In Antwerp in 1551, the Lucchese merchant Simon Turchi used a chair identical to the one described in the play to murder his fellow citizen Jeronimo Deodati. The incident received coverage from several writers, most notably Matteo Bandello in a section of his *Novelle* (Part Four), published in Italian around 1573. Although no Elizabethan English translation of the story has been found, Ford easily could have read it in its original language.



Bust of Plutarch of Chaeronea, 1st century CE



Sir Philip Sidney, 18th century copy of an original c. 1578



Penelope Devereux detail from a portrait thought to be of sisters Dorothy and Penelope Devereux, c. 1581

THE PLAY: JACOBAN & CAROLINE THEATRE

When James VI of Scotland became King of England after the death of Elizabeth I in 1603, the country experienced a surge of hopeful enthusiasm it had not felt in almost a century. Where Elizabeth, who reigned for nearly 45 years and ushered in a Renaissance of art and literature, jealously guarded her country's fortunes and her patronage, James spent lavishly and granted patronages to diverse parties. Shakespeare's company, the Lord Chamberlain's Men, quickly became the King's Men, gaining both the protection of the King and twelve pounds a year to perform plays at court. By the time Charles I inherited the throne from his father in 1625, years of James' excesses—including overspending, scandal, unpopular favoritism, and a disdain for Parliament—had shifted the public's optimistic mood to one of dark resentment. Charles' unapproachable nature and several disastrous military campaigns did nothing to assuage the festering emotions, and the English Civil War between the Parliamentarians and the Royalists broke out in 1642. After an unprecedented trial for treason against England was convened by Act of Parliament, Charles was tried, convicted, and executed in January 1649.

Jacobean and Caroline drama, named after the monarchs under which they were written, are perhaps best known for their revenge tragedies, with their gory spectacle and sensational subject matter. Heads melt from poison helmets onstage, and men enter with hearts speared on their daggers; families scheme and swear vengeance and, occasionally, seduce one another. Scholar Mark Stavig writes, "To be Jacobean is to be theatrical and often sensational in plot and incident, analytical and often satiric in presenting themes and characters, and subtle and skillful in developing structural and verbal patterns."¹ *The Broken Heart* borrows heavily from the conventions of the genre. Characters are named after the trait that defines them, a disguised revenger is wronged in love, there is a mad scene and a spectacular scene of revenge fulfilled—but revenge ultimately destroys both its targets and those who seek it. Many revenge tragedies thus share a common moral thesis: those who allow their passions to overcome their reason will be destroyed by them. The violence and gore onstage dramatize those passions, and in their excess gain a satirical edge.

The Jacobean and Caroline periods also marked a shift away from open stages and towards enclosed playhouses. Such a shift necessitated changes in form. The battle scenes, military trumpets, and duels of earlier plays did not play as well indoors, and the heightened acting style so popular on the open stage seemed overwhelming to a smaller audience. The indoor theatres also raised the price of admission to a minimum of sixpence, and London

¹ "Shakespearean and Jacobean Patterns in 'Tis Pity She's a Whore." *Concord in Discord: The Plays of John Ford*. Ed. Donald Anderson. New York, NY: AMS, 1987. Print.



An Eyewitness Representation of the Execution of King Charles I of England, 1649 by John Weesop

THE PLAY: JACOBEAN & CAROLINE THEATRE

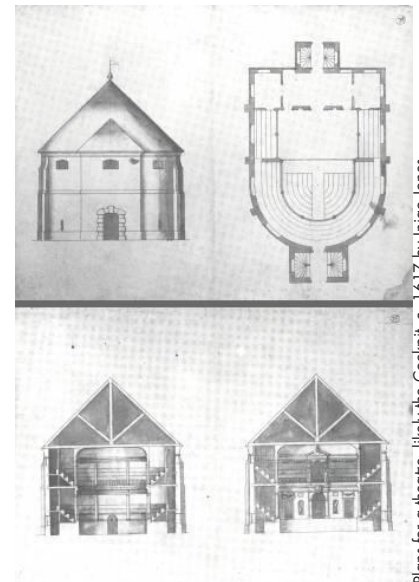
commoners used to paying a penny for admission into the amphitheaters could not afford to see plays with the same frequency. The court, however, flocked to the Blackfriars and Cockpit, and the leading companies and playwrights increasingly began to turn their focus to the elite. Less bombastic speech, more attuned to the courtly audience, came into fashion, with wit-play rather than sword-play dominating the stage.

Both James and Charles loved masques, elaborate court pageants made to honor the reigning monarchs. Although masques incorporated some spoken text, visual elements dominated. Inigo Jones' elaborate stage designs featured lavishly decorated and changing backdrops, and processions and dances let performers show off their equally lavish costumes. Jacobean and Caroline plays borrowed that sense of visual spectacle for symbolically-charged processions and tableaux. These silent moments used music to convey mood, rather than speech.

By the end of the 1620s, when Ford was working without collaborators, a dispute was emerging between the Blackfriars and the Cockpit. This dispute arose over the different styles of poetry preferred by the two houses. The Blackfriars staged the works of the "Session," a group of courtier-poets who favored elaborate metaphors and extravagant language. The playwrights of the Cockpit, by contrast, were seasoned professionals who preferred economy and simplicity in dramatic speech. Ford wrote for both theatres, but in *The Broken Heart's* prologue, he speaks wistfully of the "innocence and sweetness" of "unblushing verse." This preference for dramatic speech unencumbered by wit and metaphor may be why Ford ultimately switched his allegiance to the Cockpit. His understated language contrasts sharply with his dramatic stage pictures, and this contrast still compels audiences today.



English Masque costume, "A Star," 1612 by Inigo Jones



Plans for a theatre, likely the Cockpit, c. 1617 by Inigo Jones

THE PLAY: PERSPECTIVES

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

"A broken and a contrite heart, O God, thou wilt not despise."

—PSALM 51

"The fortitude of the Spartan boy who let a beast gnaw out his bowels till he died without expressing a groan, is a faint bodily image of this delaceration of the spirit and exenteration of the inmost mind which Calantha with a holy violence against her nature keeps closely covered, till the last duties of a wife and queen are fulfilled . . . The expression of this transcendent scene almost bears me in imagination to Calvary and the Cross."

—CHARLES LAMB, *SPECIMENS OF ENGLISH DRAMATIC POETS*

"Pentheia's . . . denial of the passion she feels for Orgilus is the essential expression of the Spartan ethos . . . This is a Grecian Urn of a world, in which the major characters are named for abstractions 'fitted to their qualities,' the dialogue muted and formal, the death scenes carefully orchestrated. The play is constantly being compared to other, more stylized forms of art—classical sculpture, the opera, the masque, the emblem book. The values are Apollonian: reason, decorum, eloquence—the 'sweet music' of 'morality, applied to timely practice.' Its inhabitants are masters at remaining decorously silent while the fox gnaws out their vitals. Yet Dionysian passion lurks beneath this eerily calm surface."

—SHARON HAMILTON, "LANGUAGE SUITED TO A DIVIDED MIND"

"*The Broken Heart* . . . [presents] exalted human beings whose actions never come within the scope of censure. Suffering, not action, is the dominant strain in their world, the suffering of melancholy or of deprivation. It is a suffering that comes to life through the experience of a fugitive happiness . . . [the] characters have an aristocratic code of endurance, remembering always in their anguish that they are courtiers and princes . . . Ford's poetry is the poetry of an ideal court, a court dignified above that of James or Charles."

—CLIFFORD LEECH, *JOHN FORD AND DRAMA OF HIS TIME*

"I think Ford sees love's irrationality as both desirable and dangerous—as its best feature, in fact. Love and death are clearly the compelling absolutes of Ford's world. They are mysteries of ecstasy and irrationality that are to be venerated, not lampooned; they are earthly problems that cannot be solved in earthly terms, but must be transmuted through a faith that surpasses understanding. Because of their extreme passions and difficulties, Ford's lovers become saint like in their devotions and martyrs in their deaths."

—RICK BOWERS, "JOHN FORD AND THE SLEEP OF DEATH"



Christ Crucified, 1632 by Diego Velázquez



"Seated Man, Learning Backwards," c. 1618 by Anthony Van Dyck



Bacchante With an Ape, 1627 by Hendrick ter Brugghen

THE PLAY: PERSPECTIVES

“. . . the revenger Orgilus is clearly the most important character as far as action is concerned.”

—RICHARD MADELAINE, “‘SENSATIONALISM’ AND ‘MELODRAMA’ IN FORD’S PLAYS”

“Penthea dies rather late in the play. . . [she] does not die any sooner because she is Ford’s central character.”

—DONALD ANDERSON, *JOHN FORD*

“If Penthea has claim to dying of a broken heart, an even stronger claim is Calantha’s, as is her claim to the role of the play’s heroine, its central tragic figure.”

—CHARLES O. MCDONALD, “THE DESIGN OF JOHN FORD’S *THE BROKEN HEART*”

“‘Love only reigns in death; though art/Can find no comfort for a broken heart.’ . . . that final [song] couplet retains an enigmatic ambivalence: read with a slightly different stress, it becomes a declaration of the artist’s power; despite the inability of art to restore a broken heart, love nevertheless reigns in death . . . The mannered artifice of Ford’s Sparta, with all its terrible human deficiencies, is a form created in face of the dissolution of forms, conjuring a meaning out of lack of meaning, substituting the heroism of performance for the unattainable morality of reason. Apollo, the wittily ambiguous voice of destiny, the enjoiner of impossible self-knowledge, is finally enthroned as the god of poetry, the patron of an order that transcends the confusions and divisions of time, the general disease of being.”

—MICHAEL NEILL, “THE MORAL DESIGN OF *THE BROKEN HEART*”

“The woman is perfected.
Her dead
Body wears the smile of accomplishment
The illusion of a Greek necessity
Flows in the scrolls of her toga,
Her bare
Feet seem to be saying:
We have come so far, it is over.
Each dead child coiled, a white serpent,
One at each little
Pitcher of milk, now empty.
She has folded
Them back into her body as petals
Of a rose close when the garden
Stiffens and odors bleed
From the sweet, deep throats of the night flower.”

—SYLVIA PLATH, “EDGE”



Annika Boras and Jacob Fishel in *The Broken Heart*, photo by Gerry Goodstein

THE PLAY: SELECTED PERFORMANCE HISTORY

- 1629 Many scholars believe that *The Broken Heart* was written this year, though its exact date is still uncertain. Regardless of the date of its initial composition, however, it would have been written for the King's Company, to be performed at the Blackfriars and the Globe.
- 1633 *The Broken Heart* is licensed for the press under the pseudonym "Fide Honor," an anagram of "John Forde."
- 1898 William Poel presents a truncated version of *The Broken Heart* at St. George's Hall, London.
- 1904 *The Broken Heart* is revived in full in a semi-professional production at the Royalty Theatre, London. Critic Bertram Lloyd wrote that he was "distinctly unimpressed by the tragedy—especially by the much-praised penultimate scene, which went very flat."
- 1959 The Queen's University Dramatic Society at Belfast and Stratford-upon-Avon performs *The Broken Heart*.
- 1962 Laurence Olivier directs *The Broken Heart* for the Chichester Festival, the first fully professional production of the play in centuries. Both set and costumes evoke classical Greece. Bamber Gascoigne called the production "a dismal evening" in *The Spectator*. He and others criticized Olivier for bringing too much of his rendition of Shakespeare's *Titus Andronicus* into *The Broken Heart*, and noted that the actors struggled with both the size of the huge thrust stage and with the large pit in its center.
- 1967 Alain Boudet directs a French made-for-television movie adaptation of *The Broken Heart*, renamed *Un coeur qui se brise* [sic].
- 1988 *The Broken Heart* is staged at Leicester Haymarket and Bulmershe College, Reading University.
- 1994–1995 Michael Boyd directs the Royal Shakespeare Company's production of *The Broken Heart* at the Swan Theatre in Stratford-upon-Avon. The production is critically praised, with Emma Fielding receiving the Dame Peggy Ashcroft Award for Best Actress and the Ian Charleson Award for her frozen, ruined Penthea. Iain Glen also receives acclaim for the range and depth of feeling he brings to Orgilus. The strength of the production leads David Murray to call *The Broken Heart* a "minor national treasure" in the *Financial Times*.



Review of Alain Boudet's television movie, 1967



Iain Glen and Emma Fielding in Michael Boyd's production, 1994

THE PLAYWRIGHT: BIOGRAPHY

Frustratingly little is known of John Ford's life. He was born in 1586 in Islington, Devonshire to an old established family, was admitted in 1602 to Middle Temple (one of the Inns of Court, or British law societies), expelled three years later for failure to pay his "buttery bill" (board fee), reinstated in 1608, and reprimanded in 1617 along with forty others for wearing hats instead of lawyers' caps. He apparently never qualified for the bar, though he may have worked in some other legal capacity. From 1606 on, he published poetry and moralistic essays. His wealthy father's will perhaps expressed some disapproval; in 1610 Ford inherited a mere ten pounds while both his younger brothers received annuities. Historical evidence of Ford ceases in 1639, when he is presumed to have either died or left London.

The record of his theatrical career begins in the 1620s, when he collaborated with several seasoned professional playwrights—among them Thomas Dekker, William Rowley, and John Webster, with whom he wrote the remarkable domestic tragedy *The Witch of Edmonton*. Ford began writing independent dramas only in his forties. Eight of them survive, all but one licensed for performance between 1628 and 1638: *'Tis Pity She's a Whore*, *The Lover's Melancholy*, *Love's Sacrifice*, *The Broken Heart*, *The Chronicle History of Perkin Warbeck*, *The Fancies Chaste and Noble*, *The Ladies' Trial*, and *The Queen, or The Excellency of Her Sex*. *The Broken Heart* was performed by The King's Men, Shakespeare's former company.

Based principally on *'Tis Pity*, *The Broken Heart*, and *Perkin Warbeck*, Ford is today considered the single dramatic talent of the Caroline stage (theater during the reign of Charles I, 1625-49) and the last great dramatist of the English Renaissance. He wrote during an era far less exuberant and confident than the preceding Elizabethan and Jacobean periods, a time hurtling toward civil war and marked by growing Puritan mistrust of both the autocratic royal court and the putatively decadent theatrical entertainments it enjoyed. Shakespeare had written primarily for the diverse and unruly audiences of the outdoor public theaters, but playwrights in Ford's day wrote mostly for the relatively sophisticated audiences of the indoor private and court theaters, who harbored nostalgia for the Elizabethan past—including its fondly remembered dramas—but also demanded subtler theatrical effects and more refined subject matter.

The popular brother-sister incest drama *'Tis Pity She's a Whore*, a lurid revenge play squarely in the sensationalistic Jacobean mold, is in many ways uncharacteristic of Ford. *The Broken Heart*, with its emphasis on decorum, propriety, solemn courtly behavior, and impossibly high ideals, is a more fitting index of his usual style and tone. The modern Ford revival dates from Maurice Maeterlinck's adaptation of *'Tis Pity* and William Poel's production of *The Broken Heart* in the 1890s. Laurence Olivier directed *The Broken Heart* (and played Bassanes) in 1962, and Michael Boyd directed it with the RSC in 1994-1995.

'TIS Pitty Shee's a Whore

Acted by the *Queenes Maiesties Ser-
uants, at The Phoenix in
Drury-Lane.*



L O N D O N.
Printed by *Nicholas Okes* for *Richard
Collins*, and are to be sold at his shop
in *Pauls Church-yard*, at the signe
of the three Kings. 1633.

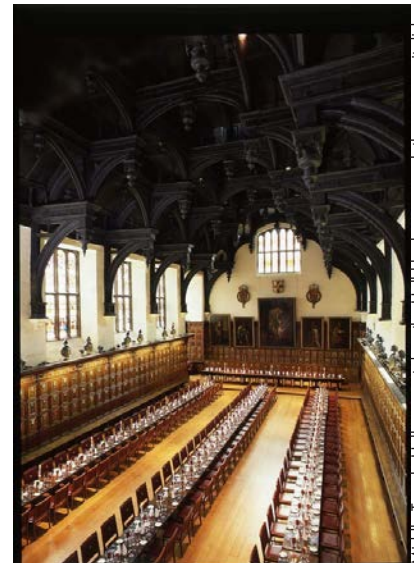
Title page, *'Tis a Pity She's a Whore*, 1633

THE PLAYWRIGHT: TIMELINE

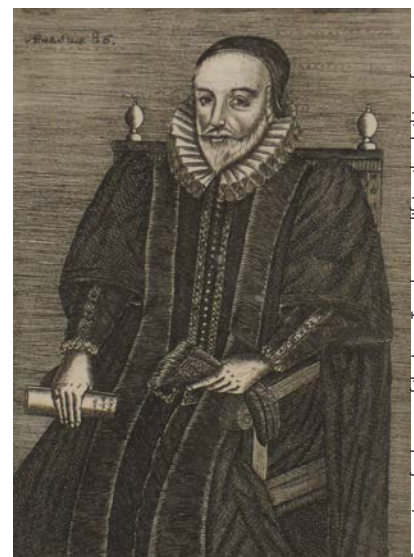
- 1564 William Shakespeare is born.
- 1566 James Stuart is born to Mary, Queen of Scots and Henry Stuart. He becomes James VI, King of Scotland in 1568
- 1586 John Ford is born at Illesington, Devonshire.
Poet Philip Sidney dies.
- 1598 Authorized version of *Astrophel and Stella* by Phillip Sidney is published posthumously.
- 1600 Charles Stuart is born to James VI of Scotland and Anne of Denmark
Shakespeare writes *Hamlet*.
- 1601 Ford matriculates as a member of Exeter College, Oxford.
- 1602 Ford enters Middle Temple, one of the four Inns at Court (British law societies), for legal training.
Shakespeare's company performs *Twelfth Night* in the Middle Temple Hall for the feast of Candlemas.
- 1603 Queen Elizabeth dies, and James VI of Scotland is declared James I, King of England.
The Lord Chamberlain's Men become the King's Men.
- 1605 Ford suspended from Middle Temple for not paying his buttery bill.
Shakespeare writes *King Lear*
- 1606 Parliament passes "An Act to Restrain Abuses of Players." The Act censures specific language in plays.
Ford publishes "Fame's Memorial," an elegy on the death of the Earl of Devonshire; "Funeral Tears," a shorter tribute to the Earl; and "Honour Triumphant," a prose poem on love and beauty.
- 1608 Ford reinstated to the Middle Temple.
- 1610 Ford's father dies.
- 1611 The authorized *King James Bible* is published.
- 1612 Henry Frederick, Prince of Wales dies, making his younger brother Charles the heir apparent.
Shakespeare retires to Stratford.
- 1613 Ford publishes *The Golden Mean*, a prose work advocating stoic endurance; and *An Ill Beginning Has a Good End*, a comedy enacted at the Cockpit.
- 1616 Shakespeare dies.



King James VI of Scotland, aged 20, 1586 attributed to Adrian Vanson or the school of Alonso Sánchez Coello



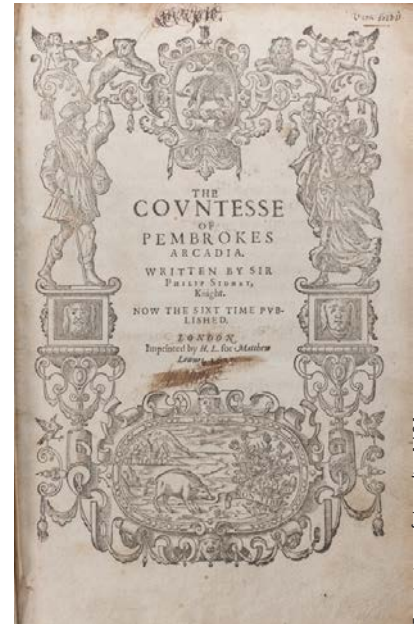
Middle Temple Hall, present day; the Hall looks very much the same as it did in 1602, when John Ford entered Middle Temple



Engraving of a lawyer of the inner temple exemplifying the clothing of a gentleman in the legal profession, mid 17th century

THE PLAYWRIGHT: TIMELINE

- 1617 Ford reprimanded for taking part in an organized protest at the Middle Temple against the wearing of lawyers' caps in hall.
- 1620 Ford publishes "A Line of Life," a pamphlet urging stoicism in adversity.
- 1621 *Arcadia* by Philip Sidney (written sometime during the late 1570's) is revised and published by Sir William Alexander.
- 1623 The First Folio of Shakespeare's complete works is published.
The Witch of Edmonton by Rowley, Dekker, and Ford, is acted;
The Duchess of Malfi by John Webster, is published with commendatory verses by Ford.
- 1625 King James I dies and is succeeded by King Charles I.
Charles I is married by proxy to Henrietta Maria, the youngest daughter of King Henri IV of France and Marie de' Medici.
- 1628 *The Lover's Melancholy* by Ford is licensed and acted at the Blackfriars and Glob theatres by the King's Men.
- 1629 Ford writes *The Broken Heart*.
- 1630 Charles is born to King Charles I and Henrietta Maria.
- 1633 Ford publishes *The Broken Heart*, *'Tis a Pity She's a Whore*, and *Love's Sacrifice*.
- 1634 Ford publishes *Perkin Warbeck*.
- 1638 Ford publishes *The Fancies Chaste and Noble*, a comedy;
The Lady's Trial, a tragicomedy, is licensed and enacted at the Cockpit.
- 1639 Ford is presumed to have died sometime around 1639.
- 1642 The Civil War begins, and the theatres are closed.
- 1649 Charles I is tried and executed for treason.
- 1653 *The Queen*, now attributed to Ford, is published anonymously.



Frontispiece of *Arcadia*, 1621



Charles I and Henrietta Maria with their two eldest children Prince Charles and Princess Mary, 1632 by Anthony Van Dyck



Tyrant, Traitor, Murderer, and Public Enemy, 1649; a contemporary woodcut showing the 1649 beheading of Charles I

THE PRODUCTION: SET DESIGN



Antje Ellerman

*Scenic Designer Antje Ellerman describes the inspirations and practicalities of designing *The Broken Heart*, directed by Selina Cartmell.*

At our first design meeting Selina recommended that I go to see the Alexander McQueen exhibit, “Alexander McQueen: Savage Beauty” at the Metropolitan Museum of Art and, in particular, one gallery which was set in an opulent mirrored room with gilded trim. It evoked a sense of glamor as well as a dark and disturbing mood, a combination we wanted to create for our production of *The Broken Heart*. We looked at other references as well, such as Peter Greenaway and Francis Bacon, but Alexander McQueen has been our primary inspiration in designing the set. Selina was interested in using a two way mirror, so that we can reveal figures on both sides—inside and outside in some cases, or dead and alive—as isolation and death permeate the world of the play.

At *The Duke*, in Theatre for a New Audience’s standard thrust configuration, the floor is a huge part of the backdrop, and it is a challenge to create enough weight or mass in the upstage wall to balance it. It helped to tie the set into the surrounding architecture with a pipe structure similar to the materials used in the lighting grid. We also planned to use an upper level to be accessible via the theatre galleries, so the scaffolding has a practical as well as visual purpose.

My hope is that the mirrored tiles appear as a veneer on a decayed and fragile looking structure to reflect the state of the court in the play.

To learn more about Alexander McQueen and the 2011 exhibit of his works, visit [Alexander McQueen: Savage Beauty](#).



Set Model of *The Broken Heart*, designed by Antje Ellerman



John Keating, Saxon Palmer, Molly Yeh, Bianca Amato, and Jacob Fisher, Margaret Loesser Robinson and Ian Holcomb (above) in *The Broken Heart*, photo by Gerry Goodstein

THE PRODUCTION: COSTUMES

Susan Hilferty's costume sketches for *The Broken Heart*.



Amyclais



Aplotes



Armostes



Bassanes



Calantha



Calantha's wedding dress



Chorus



Crotolon



Euphrania

THE PRODUCTION: COSTUMES



Grausis



Ithocles



Ithocles



Nearchus



Orgilus



Philema



Phulus



Propilus



Tecnicas

THE PRODUCTION: CAST AND CREATIVE TEAM

Bianca Amato (Calantha)

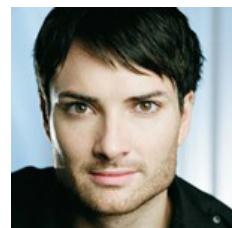
Broadway: *The Coast Of Utopia*, *Arcadia*. Off-Broadway: *Trumpery*, *The Importance Of Being Earnest* (BAM), *Mr.Fox: A Rumination*, *Glance At New York*. Regional: *The Taming Of The Shrew*, *A Midsummer Night's Dream*, *Arcadia*, *As You Like It*, *Pygmalion*, *Pride and Prejudice*, *Top Girls*. South Africa: *Proof*, *Greek*, *Kindertransport*, *A Doll's House*, *Under Milkwood*. Television: "Blue Bloods", "The Good Wife", "Sex And The City", "Isidingo – The Need" (South Africa), "The Adventures Of Sinbad," "Gegen Den Wind" (Germany). Narration of more than 40 audiobooks (two Audie Awards, six Earphone Awards).



Bianca Amato

Justin Blanchard (Nearchus)

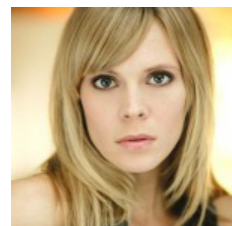
Appeared with Theatre for a New Audience in last year's *Macbeth* directed by Arin Arbus. Broadway: *Journey's End*. Off-Broadway: *Hamlet* and *Henry V* (title roles, NY Classical), *The Witch of Edmonton* (Red Bull), *KIDSTUFF* (Partial Comfort). Regional: Actors Theatre of Louisville, Berkeley Rep, McCarter Theatre, Shakespeare Theatre of D.C., Long Wharf, Shakespeare Festival St. Louis, the Hangar Theatre, and Trinity Rep. TV: "The Mystery of Matter: Marie Curie" (PBS/Middlemarch) and "Law & Order: SVU." Mr. Blanchard holds a BFA from NYU's Tisch School of the Arts and an MFA from Brown University/Trinity Rep.



Justin Blanchard

Annika Boras (Pentheia)

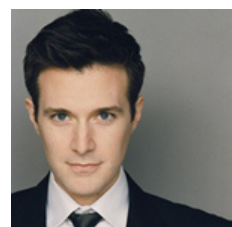
Theatre for a New Audience: *Macbeth*, *Chair* by Edward Bond (Lucille Lortel nomination for outstanding featured actress). Other theater includes, Off Broadway: *An Oresteia* (Drama League nomination for distinguished performance), *Orlando* by Sarah Ruhl (Classic Stage Company); *Ernest in Love* (Irish Repertory Theater). Regional: *The Importance of Being Earnest*, *The Miracle Worker* (Papermill Playhouse); *Romeo and Juliet* (A.R.T.). At London's Arcola Theater: *Carver* (dir. William Gaskill). Television includes: "Homeland," "Blue Bloods," "The Good Wife," "Ugly Betty," "Rescue Me," "Lights Out." Upcoming: "The 2-2" and "Royal Pains." Training: The Royal Academy of Dramatic Art.



Annika Boras

Jacob Fishel (Orgilus)

Broadway: *Fiddler on the Roof*. Off-Broadway: *Titus Andronicus* (The Public Lab), *Women Beware Women* (Red Bull Theatre), *Macbeth* (NYSF). Television: "Cold Case," "Medium," "Without a Trace," "Numb3rs." Film: *How I Got Lost*. Jacob is a graduate of The Juilliard School where he received the John Houseman Prize.



Jacob Fishel

Olwen Fouéré (Grausis)

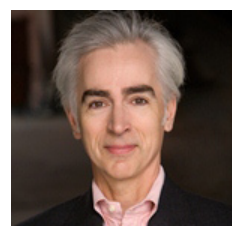
Best known for her extensive work in theatre in Ireland and also works in the UK, France and internationally. Recent stage appearances include her award-winning performance of *Sodome, My Love* by Laurent Gaudé and a world tour of the Abbey Theatre production of *Terminus* by Mark O'Rowe. Stage appearances in the US include: Rosaura in *Life is a Dream* directed by Calixto Bieito at BAM in 1999; *Play and Come and Go* with the Gate Beckett Festival at Lincoln Center; the title role in Wilde's *Salomé* directed by Steven Berkoff at Spoleto Festival USA in 1989. Recent films include *This Must be The Place* by Paolo Sorrentino and *The Other Side of Sleep* by Rebecca Daly.



Olwen Fouéré

Philip Goodwin (Amyclas)

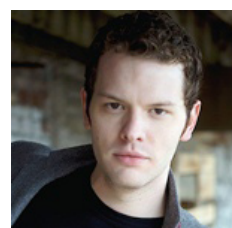
Theatre for a New Audience: *Cymbeline*, *Pericles*, and *Henry VI* as Henry VI (Drama Desk Nomination). Broadway: *Tartuffe*, *The Diary of Anne Frank*, *The School for Scandal*. Off Broadway: *Richard III* at CSC, *Grace* at MCC, Signature Theatre, Public Theatre, Irish Rep, New York Theatre Workshop. Regional: *Timon of Athens*, *Twelfth Night*, *An Enemy of the People* at Shakespeare Theatre Co., Washington, DC (Helen Hayes Awards); *Passion* at the Kennedy Center; Kenneth Tynan in *Tynan* at Studio Theatre; Hartford Stage; Williamstown Theatre Festival; Intiman Theatre; Cleveland Playhouse; Shakespeare Theatre of New Jersey; The Acting Company. Film and TV: *The Pink Panther*, *Pink Panther 2*, *Diary of a City Priest*, "Law and Order," "Law and Order CI," "Hamlet" for PBS.



Philip Goodwin

Ian Holcomb (Prophilas)

Off Broadway: *Macbeth* (Theatre for a New Audience), *Ernest in Love* (The Irish Repertory Theater), *Transport* (The Irish Arts Center). Other New York Theater: *EightyThree Down* (HardSparks). Regional Theater: *Dial M For Murder* (The Dorset Theatre Festival), *A Midsummer Night's Dream* (The Guthrie Theater), *Ghosts* (The Commonwealth Theater Company), *As You Like It*, *Romeo and Juliet* (Shakespeare on the Cape), *Dying City* (The Bottling Company). Education: The University of Minnesota/Guthrie Theater BFA Actor Training Program.



Ian Holcomb

THE PRODUCTION: CAST AND CREATIVE TEAM

John Keating (Phulas/Armotes)

New York: Theatre For A New Audience (*Measure for Measure*), Atlantic Theatre (*The New York Idea*), Mint (*Is Life Worth Living?*, John Ferguson), Roundabout (*Juno and the Paycock*), Irish Rep (11 shows, including *Aristocrats* and *Around the World in 80 Days*). Regional: A.C.T, McCarter, Westport Playhouse, Old Globe, Wilma (Barrymore nom. – Lead Actor), Hartford Stage, Cincinnati Playhouse. TV: Recurring in HBO's "Boardwalk Empire," Pickering in HBO miniseries "John Adams," "Lipstick Jungle," "Nurse Jackie," "Law & Order SVU." Sixty audiobook narrations (four Earphone awards, Audie nomination).



John Keating

Robert Langdon Lloyd (Crotolon)

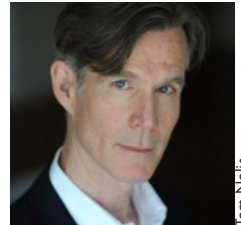
For Theatre for a New Audience he appeared in *Othello*, *Measure For Measure* and *Macbeth*, directed by Arin Arbus. He was a founding member of Peter Brook's Paris Company and a member of the Royal Shakespeare Company. American credits include *Marat/Sade* (Broadway), *Lear* (San Francisco Opera), *Conference Of The Birds* (La Mama), *The Mahabharata* (BAM), VOICEtheatre's *Hay Fever* (dir. Shauna Kanter; Woodstock, NY). Television includes "Gefährliche Traume" (Germany), "Mr Ma And Son" (China), "Fragile Heart" (UK). Film includes Paul Scofield's *King Lear* and the music video for "Wrong Number" by The Cure.



Robert Langdon Lloyd

Tom Nelis (Tecnicus)

Theatre for a New Audience: *The Merchant of Venice*. Broadway: *Enron*; *The Caine Mutiny*; *Aida*. Off Broadway: Public Theater; Signature Theater; New York Theater Workshop; Manhattan Theater Club; Playwright's Horizons; En Garde Arts; The Talking Band; Brooklyn Academy of Music; New York City Opera; Minetta Lane Theater. Regional theaters throughout the country. Founding member of SITI Company (20th anniversary season). Awards: Obie (*The Medium*); Drama League Nomination (Score); San Diego Critics Award, Ensemble (*Wintertime*); Barrymore Nomination (*Candide*); M.F.A., UCSD.



Tom Nelis

Margaret Loesser Robinson (Euphrania/Philema)

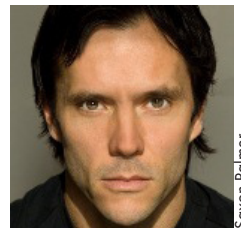
Credits include: Jane Bennet in *Jane Austen's Pride and Prejudice, a Musical* (NYMF); Mina in *Dracula* (The Denver Center); Annabella/Margaret/Pamela in *The 39 Steps* (The Cape Playhouse); Rosebush in the London production of *The Snow Queen*, directed by Patricia Birch; *Inheritors* and *Margaret Fleming* (Metropolitan Playhouse); *The Foreigner* and *Dial 'M' for Murder* (The Fulton Theatre); *Nobody* and *Fall of the House* (Alabama Shakespeare Festival). Margaret has a B.A. from Sarah Lawrence College, where she studied Literature and Printmaking. She is a graduate of The Neighborhood Playhouse School of the Theatre. www.MargaretRobinson.net.



Margaret Loesser Robinson

Saxon Palmer (Ithocles)

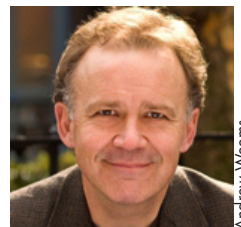
Theatre for a New Audience: *Macbeth*, *The Merchant of Venice* (NYC & RSC), *The Jew of Malta*. Broadway: *Three Sisters*, *Design for Living*. Other New York: *Measure for Pleasure* (The Public Theater), *You Never Can Tell* (Roundabout Theater), *A Flea in Her Ear* (Bill Irwin, dir), *Twelfth Night* (LaMaMa), *Belle's Stratagem* (Davis McCallum, dir). Regional: *Tonight at 8:30* (Williamstown), *King* (NY Stage and Film), *David Copperfield* (JoAnne Woodward, dir), *The Pillowman* (Wilma), title roles in *Hamlet* and *Coriolanus* (John Dillon, dir). Film/T.V.: *Limitless*, "Law and Order," "Ed," "All My Children," "As The World Turns." Training: Florida State University and Florida School of the Arts.



Saxon Palmer

Andrew Weems (Bassanes)

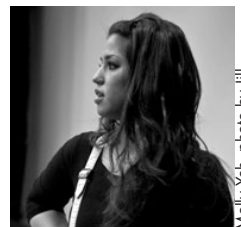
Theatre for a New Audience: *The Green Bird*, *Troilus and Cressida*, *Cymbeline*, *Pericles*, *Mud Angel*. Broadway: *The Green Bird*, *London Assurance*, *Inherit the Wind*, *Born Yesterday*. Recent favorites: *Blood and Gifts* (LCT), *Heart is a Lonely Hunter*, *Bach at Leipzig* (NYTW), *Teleton*, *Somewhere Someplace Else* (Clubbed Thumb), *Who's Afraid of Virginia Woolf* (Center Stage), *Behanding in Spokane* (Alley), *Three Sisters* (Intiman), *Time of Your Life*, *Accidental Death...* (NJ Shakespeare). Author/performer, *Namaste Man* (Intiman, BCT, Two River), and *Damascus*, coming this June.



Andrew Weems

Molly Yeh (Musician)

Enjoys making very loud sounds with very large instruments. Recently, she has done this in Hong Kong, at Carnegie Hall, on PBS, and in her hometown of Chicago. When not playing music, she can be found photographing food, eating food, and writing about food (often for her mostly food blog, MyNamelsYeh.com). She is a recent graduate of the Juilliard School. *The Broken Heart* marks her Off Broadway debut.



Molly Yeh, photo by Jill Steinberg

THE PRODUCTION: CAST AND CREATIVE TEAM

Selina Cartmell (Director)

Theatre for a New Audience's production of *The Broken Heart* is Selina Cartmell's American debut. Selina trained as a director at Central School of Speech & Drama, London and holds a First Class M.A. in History of Art and Drama from Trinity College, Dublin. In 2007 Selina was chosen as world-renowned director and designer Julie Taymor's protégée in the Rolex Mentor and Protégé Arts Initiative, an international philanthropic program that pairs rising young artists with master artists for a year of mentoring. Selina was recently made Artist-in-Residence at the Samuel Beckett Theatre, Dublin. She is Artistic Director of Siren Productions where she has directed the world premiere of Robin Robertson's new translation of Euripides' *Medea* (winner of the Best Director Award and nominated for five Irish Times Theatre Awards), *Macbeth*, *Titus Andronicus* (winner of four Irish Times Theatre Awards including Best Production and Best Director); *La Musica* (Best Production and Best Actress; Dublin Fringe Festival); *The Lulu House* (2011 Dublin International Theatre Festival) and *The Making of 'Tis Pity She's a Whore* (Project Arts Centre). For the Abbey Theatre: *Only an Apple*, *Big Love* and *Woman and Scarecrow*. For the Gate Theatre: *Sweeney Todd* (Irish Times Theatre Award for Best Opera Production), *Festen* and *Catastrophe* (Barbican Theatre, London). Other productions *Molly Sweeney* (Curve, Leicester) *The Cordelia Dream* (Royal Shakespeare Company) and *The Giant Blue Hand* (The Ark).

Antje Ellermann (Scenic Designer)

At Theatre for a New Audience, Antje has designed *Hamlet*, directed by David Esbjornson. Other designs in New York include *Dancing at Lughnasa* at Irish Rep, *Invasion*, *Liberty City*, *Nine Parts of Desire* and several shows with Juilliard, and The Play Company. Regionally, Antje's work has been seen at Steppenwolf Theatre Company, Cleveland Play House, Williamstown Theatre Festival, Trinity Rep, Huntington Theatre, Berkeley Rep, Arena Stage, Denver Center Theatre Company, Geffen Playhouse, Seattle Rep, Mass Moca, Bard SummerScape & Pittsburgh Opera Center. She has been nominated for a Helen Hayes Award, an Ovation Award and a Lucille Lortel Award for *Nine Parts of Desire* and for an Emmy Award for "Becoming American" on PBS.

Susan Hilferty (Costume Designer)

Has designed more than 300 productions for theatres across America and internationally including *The General From America* for Theatre for a New Audience. Directorial collaborators include Athol Fugard (set, costumes, co-director), Mayer, Lapine, Falls, Woodruff, Mantello, Akalaitis, Wright, Lamos, Galati, McAnuff, Ott, Petrarca, Nelson, Ashley, Leon, Laurie Anderson, Kushner, Hynes and Mann. Recent work: *Taylor Swift Speak Now* world tour. Broadway: *Wonderland*, *Sondheim on Sondheim*, *Spring Awakening* (Tony nom.), *Lestat* (Tony nom.), *Assassins*, *Into the Woods* (Hewes Award, Tony nom.). She chairs the Graduate Design Department at NYU/Tisch. Her numerous awards include Tony, Drama Desk and Outer Critics Circle awards for *Wicked*.



Saxon Palmer, Annika Boras, and Jacob Fishel in *The Broken Heart*, photo by Gerry Goodstein

THE PRODUCTION: CAST AND CREATIVE TEAM

Marcus Doshi (Lighting Designer)

Designs for theatre, opera & dance as well as collaborating with artists & architects on a wide array of non theatrical ventures. With Theatre for a New Audience: *Othello* (Lortel nomination), *Hamlet* (Drama Desk & Henry Hewes nominations), *Measure for Measure* & *Macbeth*. His work has been seen internationally in Edinburgh, London, Amsterdam, Castres, Venice, Vienna, Kuwait, Mumbai, New Delhi, Phnom Penh and Jakarta, and most recently in Beirut, Lebanon and Tunis & Sousse, Tunisia with the international tour of *The Speaker's Progress*, a play written in the shadow of the Arab Spring, with Sabab Theatre. His work has been seen in the US with Seattle, Florentine, Boston Lyric, and Baltimore Operas, Lincoln Center Festival, NYTW, Signature, Civilians, Seattle Rep, Steppenwolf, Huntington, Chicago Shakespeare, Yale Rep, among others. www.marcusdoshi.com.

David Van Tieghem (Composer/Sound Designer)

Broadway: *Doubt*, *Born Yesterday*, *Arcadia*, *Elling*, *The Normal Heart*, *Mrs. Warren's Profession*, *A Behanding in Spokane*, *A Man for All Seasons*, *Reckless*, *Inherit the Wind*, *Frozen*, *After Miss Julie*, *Judgment at Nuremberg*, *The Crucible*, *The Good Body*, *Uncle Vanya*, *The Best Man*. Off-Broadway: *The Lyons*, *Through a Glass Darkly*, *Wit*, *Happy Hour*, *Farragut North*, *How I Learned to Drive*, *The Grey Zone*, *The House in Town*, *The Paris Letter*, *The Heart is a Lonely Hunter*, *Jack Goes Boating*. Film/TV: *Buried Prayers*, *Working Girls*, "Penn & Teller," Wooster Group. Dance: Twyla Tharp, Doug Varone, Elizabeth Streb, Michael Moschen. Percussionist: Laurie Anderson, Talking Heads, Brian Eno, Steve Reich. Awards/Nominations: Obie, Bessie, Eddy, Lortel. CDs: *Thrown for a Loop*, *Strange Cargo*, *Safety in Numbers*, *These Things Happen*. www.vantieghem.com.

Annie-B Parson (Choreographer)

Co-artistic director with Paul Lazar of the Obie and Bessie award winning company Big Dance Theater. Big Dance Theater has appeared in venues including: Brooklyn Academy of Music, City Center, Dance Theater Workshop. Spoleto Festival, The Kitchen, four seasons at CSC, and internationally in Brazil, Italy, France, Germany, Belgium and The Netherlands. Outside of her company, her recent work includes choreography for David Byrne's world tour as well as for his upcoming musical *Here Lies Love*; and *Futurity* directed by Sarah Benson at A.R.T. Parson has taught choreography at ETW/NYU for the past 15 years. She was featured in *BOMB* magazine, *American Theater*, and *PAJ*. Parson was nominated for a Lucille Lortel Award for *Orlando* at CSC and received a Guggenheim Fellowship in 2007.

Andrew Wade (Voice Director)

Resident Director of Voice at Theatre for a New Audience where he has coached *Macbeth*, *Hamlet*, *Chair* and *Notes from Underground* and will coach *The Taming of the Shrew* later this season. Head of Voice, RSC, 1990–2003. Assistant Voice Director, RSC, 1987–1990. Co-directed/devised "Journeys," "Words, Words, Words," "More Words" and "Lifespan" with Cicely Berry for BBC World Service, awarded Bronze Medal, International Radio Festival, New York, 2000. Verse Consultant, *Shakespeare in Love*. Andrew teaches, lectures and voice coaches internationally. Adjunct Faculty at Juilliard and Stella Adler Studio. Voice and Text Consultant for The Acting Company and Guthrie Theater, Minneapolis: *Two Gentlemen of Verona*, *Henry V*, *Antony and Cleopatra*, *The Comedy of Errors*, *Othello*, *As You Like It*, *Hamlet*, *The Merchant of Venice*, *A Midsummer Night's Dream*, *Romeo & Juliet*, and *The Winter's Tale*.

Jonathan Kalb (Dramaturg)

Literary Advisor and Resident Artist at Theatre for a New Audience and Professor of Theatre at Hunter College, CUNY. He has published five books on theater, including studies of Samuel Beckett and Heiner Müller, and written theatre criticism for *The New York Times*, *The Village Voice* and other publications. His new book *Great Lengths: Seven Works of Marathon Theater* was published in October.

J. Allen Suddeth (Fight Director)

For Theatre for a New Audience: *The Comedy of Errors*, *Henry V*, *Henry VI* (parts 1, 2, and 3), *As You Like It*, *The Merchant of Venice*, *Cymbeline*. Upcoming: Broadway's *Newsies*. Nine other Broadway shows, hundreds of Off Broadway, a thousand or so Regional and LORT productions. Over 800 television shows for all the major networks. Author of *Fight Directing For The Theatre*, international consultant, and university teacher for four decades.

Linda Marvel (Production Stage Manager)

Theatre for a New Audience: *Sore Throats*, *Ohio State Murders*. Broadway: *Fela!*, *33 Variations*, *The Little Dog Laughed*, and *How to Succeed...* Off-Broadway: premieres of Sam Shepard's *The God of Hell* and Michael Weller's *Beast*, and productions at Second Stage and Playwrights Horizons. Regional: La Jolla Playhouse, Long Wharf Theatre, Center Stage, Olney Theatre, Pittsburgh Public and Westport. Currently, Ms. Marvel is the Production Supervisor for *Seven*, a documentary theatre piece touring Europe, Asia and the United States.

FURTHER EXPLORATION: GLOSSARY OF TERMS AND PLACES

The Prologue

Virgin sisters: the Muses

"The virgin sisters then deserved fresh bays" - Chorus

Act 1, scene 1

Cynic, Stoic, Areopagite: Greek philosophical schools. Cynics were contemptuous of leisure, wealth and pleasure; Stoics were reknown for their harsh ethical doctrines. An Areopagite was a member of the top Athenian judicial court.

"You intend not / to kick against the world, turn Cynic, Stoic / Or read the logic lecture, or become / An Areopagite, and judge in causes" - Crotolon

Hymenean bond: marriage

"joining in a Hymenean bond" - Orgilus

Aconite: monkshood or wolfsbane, a poisonous plant

"From this time sprouted up that poisonous stalk of aconite" - Orgilus

Vesta's sacred fires: Vesta, Roman goddess of the hearth, was attended by virgins and is associated with chastity here.

"By Vesta's sacred fires I swear" - Euphrania

Apollo: the sun god

"And I / By great Apollo's beams, join in the vow" - Crotolon

Change fresh airs: move to new surroundings

"They change fresh airs" - Orgilus

Act 1, scene 2

Apollo's locks: Apollo was said to have long, golden hair

"hairs as gay as are Apollo's locks" - Amyclas

Laconia: the south-eastern district of Peloponnesus of which Sparta was the capital

A monarchy at length: under one rule

"Laconia is a monarchy at length" - Amyclas

Lacedaemon: another name of Sparta
Messene, the chief town of Messenia on the north-west corner of Laconia

Pephnon, Pephnus: the ancient border town between Laconia and Messenia

Period of my fate: peak of my good fortune

"In which the period of my fate consists" - Amyclas

Provincial garland: honoring the acquisition of a new province

"To crown thy temples, this provincial garland" - Calantha

Bacchus: god of wine

Leader-on: the leading priest in orgiastic rites dedicated to Bacchus

"like the drunken priests / In Bacchus' sacrifices, without reason / Voicing the leader-on a demigod" - Ithocles

Vouchsafe: bestow favor on

"We vouchsafe our hand" - Amyclas

Act 2, scene 1

Licked into the act: refers to an old belief that bear-cubs were shaped at birth by their mothers licking them

"There's a lust / Committed by the eye, that sweats and travails, / Plots, wakes, contrives, till the deformed bear-whelp / Adultery, be licked into the act." - Bassanes

Earwig: flatterer

"That gaudy earwig" - Bassanes

Branched: made to branch into a cuckold's horns; a cuckold is a man whose wife has been unfaithful

"And stroke the head / Which they have branched" - Bassanes

Stewed: (1) confined in close or ill-ventilated quarters, (2) be sent to a stew (brothel)

"I'll be stewed first" - Grausis

Tympany: a swelling or tumor; i.e. his cuckold's horns

"A tympany swells in my head already" - Bassanes

Wagtails and jays: birds associated with wanton women; jays are also chatters

"How they flutter / Wagtails and jays together!" - Bassanes



John Keating and Philip Goodwin in *The Broken Heart*, photo by Gerry Goodstein

Act 2, scene 2

Gnaws a passage: refers to the belief that young vipers gnawed their way out of their mothers' bodies

"Ambition? 'Tis of viper's breed, it gnaws / A passage through the womb that gave it motion." - Ithocles

Seeled: with sewn eyelids

"Ambition, like a seeled dove" - Ithocles

Argos: a state northeast of Sparta

Presence lobby: anteroom of a reception chamber

"She sits i'th' presence lobby fast asleep, sir." - Groneas

Act 2, scene 3

Tendering: (1) offering; (2) cherishing

"And yet, must best appear / In tendering thy freedom" - Penthea

Politic French: cunning falsehoods

"I'll tear my veil of politic French off" - Orgilus

In humours: in a bad mood

"Now y'are in humours." - Grausis

Act 3, scene 1

Disposed: betrothed

"Euphrania is disposed to Prophilus" - Orgilus

FURTHER EXPLORATION: GLOSSARY OF TERMS AND PLACES

Aspect: appearance

"I have observed a growth in thy aspect" - Tecnicus

Delphos: the site of the oracle, a priestess of Apollo who prophesied the future

Act 3, scene 2

Myrtle: a plant held sacred to Venus and an emblem of love

"Pure turtles crowned with myrtle" - Ithocles

Stygian banks: the shores of the River Styx, which souls crossed to reach the land of the dead in Greek mythology

"Death waits to waft me to the Stygian banks" - Ithocles

Franks: enclosures where boars (signifying animal lust) were fattened

"To one that franks his lust / In swine-security of bestial incest." - Bassanes

Touch-hole: a term of abuse; literally, the ignition hole in the breech of a gun

"Well-said, old touch-hole." - Lemophil

Pandora's box: in Greek mythology, a box containing all human ills; these were released when Pandora opened it

Juno: queen of the gods in Greek mythology and goddess of marriage; punished unfaithful wives

Act 3, scene 3

Phoebus: the sun god in Greek mythology and, as Apollo, god of reason and patron of music and poetry

Act 3, scene 4

Familiar: witch's attendant spirit

"A familiar that posts i'th' air for your intelligence?" - Crotolon

Act 3, scene 5

Fold of lead: lead coffin

"That remedy... must be a fold of lead" - Penthea

Act 4, scene 1

After-wit: knowledge gained after the event

"After-wit, like bankrupts' debts, stand tallied / Without all possibilities of payment." - Ithocles

Spaniel: a person displaying devotion or obsequiousness

"Follow, spaniel; / I'll force 'ee to a fawning else." - Ithocles

Ixion: king of the Lapiths in Greek mythology; when carried to heaven by Jupiter, Ixion attempted to seduce Juno, but Jupiter substituted a cloud in her place and banished him to eternal punishment

Act 4, scene 2

Garland of goodwill: a popular collection of ballads

"Thou art the very honeycomb of honesty / The garland of goodwill." - Grausis and Phulas

Sirens: creatures in Greek mythology, part woman and part bird, who sang to lure sailors to destruction

"Sure if we were all sirens, we should sing pitifully" - Penthea

Etna: a volcano in northeast Sicily

Points and bride-laces: needle-lace to adorn clothes, and pieces of gold, silk, or other lace used to bind up sprigs of rosemary at weddings

"We shall have points and bride-laces." - Penthea

Pleurisy: excess

"Let that fullness / Whose pleurisy hath fevered faith and modesty" - Penthea

Augury thing: the spirit of foreboding

"See, uncle, th'augury thing returns again" - Ithocles

Act 4, scene 3

Loose for strait: loose for tight, i.e. after pregnancy

"Tis but honest change / Of fashion in the garment, loose for strait" - Orgilus

Act 4, scene 4

Phaethon: son of the sun god in Greek mythology; when he drove his father's chariot recklessly, endangering the earth, Jupiter struck him with a thunderbolt and hurled him from heaven.

Determined: elapsed

"Some few short minutes determined" - Orgilus



Annika Boras and Jacob Fishel in *The Broken Heart*, photo by Gerry Goodstein

Act 5, scene 1

Doublers: the sharp turns a hare makes to deceive hounds. If they crossed a person's path it was an unlucky omen

"The doublers of a hare... are not so boding mischief as thy crossing / My meditations." - Bassanes

Virgin bays: laurel trees; there was a superstition that lightning could not harm them

"The virgin bays shall not withstand the lightning / With a more careless danger" - Bassanes

Act 5, scene 2

Habiliment: trappings

"Habiliment to steer a kingdom" - Orgilus

Fillet: bind with a narrow strip of cloth above the selected place to distend the vein

"Quick, fillet both these arms." - Orgilus

Pair-royal: three-of-a-kind (card game)

"On a pair-royal do I wait in death" - Orgilus

Act 5, scene 3

Consort: (1) fellowship; (2) harmony

"And with these keep consort" - Bassanes

Counsels: secret designs

"The counsels of the gods are never known" - Nearchus

*Glossary definitions and text from the Oxford edition of *The Broken Heart* in *'Tis Pity She's a Whore and Other Plays*. Ed. Marion Lomax. Oxford: Oxford University Press, 1995.

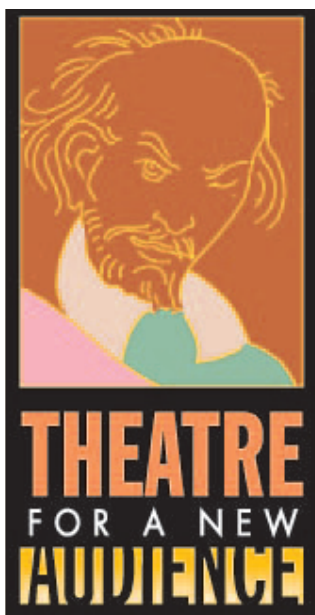
FURTHER EXPLORATION: RESOURCES

BIBLIOGRAPHY

- Carsaniga, Giovanni M. "The Truth' in John Ford's *The Broken Heart*." *Comparative Literature* 10.4 (1958): 344-48. Print.
- Ford, John, and Marion Lomax. Introduction. *The Lover's Melancholy ; The Broken Heart ; 'Tis Pity She's a Whore ; Perkin Warbeck*. Oxford: Oxford University Press, 1995. Print.
- Gurr, Andrew. "Singing through the Chatter: Ford and Contemporary Theatrical Fashion." *John Ford: Critical Re-visions*. Ed. Michael Neill. Cambridge: Cambridge University Press, 1988. Print.
- Gurr, Andrew. *Playgoing in Shakespeare's London*. 3rd Edition. Cambridge: Cambridge University Press, 2004. Print.
- Gurr, Andrew. *The Shakespeare Company: 1594-1642*. Cambridge: Cambridge University Press, 2004. Print
- Gurr, Andrew. *The Shakespearean Stage: 1574-1642*. 3rd Edition. Cambridge: Cambridge University Press, 1992. Print.
- Hawkins, Harriet. "Mortality, Morality, and Modernity in *The Broken Heart*: Some Dramatic and Critical Counter-Arguments." *John Ford: Critical Re-visions*. Ed. Michael Neill. Cambridge: Cambridge University Press, 1988. Print.
- "Iain Glen - *The Broken Heart*." IainGlen.com. *Iain Glen Official Website*. Iain Glen Stage & Screen. Web. 12 Jan. 2012. <http://www.iainglen.com/the-broken-heart.php>
- McDonald, Charles O. "The Design of John Ford's *The Broken Heart*: A Study in the Development of Caroline Sensibility." *Studies in Philology* 1st ser. 59.2 (1962): 141-61. Print.
- McLuskie, Kathleen. "'Language and Matter with a Fit of Mirth': Dramatic Constructions in the Plays of John Ford." *John Ford: Critical Re-visions*. Ed. Michael Neill. Cambridge: Cambridge University Press, 1988. Print.
- Madelaine, Richard. "'Sensationalism' and 'Melodrama' in Ford's Plays." *John Ford: Critical Re-visions*. Ed. Michael Neill. Cambridge: Cambridge University Press, 1988. Print.
- Neill, Michael. "Ford's Unbroken Art: The Moral Design of *The Broken Heart*" *The Modern Language Review* 75.2 (1980): 249-68. Print.
- Stavig, Mark. "Shakespearean and Jacobean Patterns in *'Tis Pity She's a Whore*." *Concord in Discord: The Plays of John Ford*. Ed. Donald Anderson. New York, NY: AMS, 1987. Print.
- Warren, Roger. "Ford in Performance." *John Ford: Critical Re-visions*. Ed. Michael Neill. Cambridge: Cambridge University Press, 1988. Print.



Molly Yeh in *The Broken Heart*, photo by Gerry Goodstein



Staff

Founding Artistic Director: Jeffrey Horowitz
Managing Director: Dorothy Ryan
General Manager: Theresa Von Klug
Director of Development: James J. Lynes
Education Director: Katie Miller
Finance Director: Elizabeth Lees
Capital Campaign Director: Rachel Lovett
Associate Artistic Director: Arin Arbus
Associate General Manager: Lee Helms
Associate Education Director:
Carie Donnelson
Associate Finance Director:
Andrew Zimmerman
Development Associate: Daniel Bayer
Capital Associate: Elizabeth Carena
Assistant General Manager:
Courtney F. Caldwell
Associate to the Artistic Director:
Danya Taymor

About Theatre for a New Audience

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

Theatre for a New Audience Education Programs

Theatre for a New Audience is an award winning company recognized for artistic excellence. Our education programs introduce students to Shakespeare and other classics with the same artistic integrity that we apply to our productions. Through our unique and exciting methodology, students engage in hands-on learning that involves all aspects of literacy set in the context of theatre education. Our residencies are structured to address City and State Learning Standards both in English Language Arts and the Arts, the New York City DOE's Curriculum Blueprint for Teaching and Learning in Theater, and the Common Core Learning Standards for English Language Arts. Begun in 1984, our programs have served over 122,000 students, ages 9 through 18, in New York City Public Schools City-wide.

A New Home in Brooklyn

After over 30 years of being an itinerant theatre, Theatre for a New Audience has broken ground on a new home in the BAM Cultural District in Downtown Brooklyn. Scheduled to open in fall 2013, our new home will be a place to gather, learn and explore. In it, we will be able to expand our education and humanities programs to include activities on weekends, after-school and during school vacations for students; as well as lectures, seminars, workshops, and other activities for artists, scholars, adults and families.

Board of Directors

Chairman: Theodore C. Rogers
President: Jeffrey Horowitz
Vice President and Secretary:
Dorothy Ryan

Members:

Robert Arnow
Robert Ascheim, M.D.
John Berendt*
Cicely Berry, CBE, Hon. D.Lit*
Marlene Brody
Sally Brody
Zoe Caldwell*
Robert Caro*
Henry Christensen III
Merle Debuskey*
Sharon Dunn
Dr. Charlotte Frank
Richard R. Hadar
Sir Peter Hall*
Dana Ivey*
David Scott Kastan*
John J. Kerr, Jr.
Seymour H. Lesser
William Lloyd
Larry M. Loeb
Catherine Maciariello*
Robert MacNeil*
Anne Messitte
Gloria Messinger
Audrey Heffernan Meyer
Janet C. Olshansky
Henry F. Owsley
Philip R. Rotner
Mark Rylance*
Robert T. Schaffner
Daryl D. Smith
Douglas Stein*
Michael Stranahan
Julie Taymor*
Monica G.-S. Wambold
Jane Wells
Frederick Wiseman*

Emeritus:

Francine S. Ballan
Herbert Mitgang*

*Artistic Council

THEATRE FOR A NEW AUDIENCE MAJOR INSTITUTIONAL SUPPORTERS

Even with capacity audiences, box office and other earned income account for just 30% of the Theatre's \$3.5 million operating budget. The Theatre expresses its deepest thanks to the following Foundations, Corporations and Government Agencies for their generous support of the Theatre's Humanities, Education, and Outreach programs.



NATIONAL ENDOWMENT FOR THE HUMANITIES

Theatre for a New Audience's Humanities programming receives support from the National Endowment for the Humanities. Any views, findings, conclusions or recommendations expressed in these programs do not necessarily represent those of the National Endowment for the Humanities.

Theatre for a New Audience's productions and education programs receive support from the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature; and from the New York City Department of Cultural Affairs in partnership with the City Council.



Additional support for these programs is provided by the generosity of the following Foundations and Corporations through their direct support of the Theatre's Education programs and through their general operating grants to the Theatre's Annual Fund:

Principal Benefactors

Bloomberg Philanthropies
The SHS Foundation

Leading Benefactors

Deloitte LLP
Sidney E. Frank Foundation
The Shubert Foundation, Inc.
The Harold and Mimi Steinberg Charitable Trust

Major Benefactors

The Heckscher Foundation for Children
The DuBose and Dorothy Heyward Memorial Fund
The Blanche and Irving Laurie Foundation
The Fan Fox and Leslie R. Samuels Foundation

Sustaining Benefactors

The Howard Bayne Fund
Bloomberg LP
The Gladys Kriebel Delmas Foundation
Jean and Louis Dreyfus Foundation, Inc.
The Educational Foundation of America
The Lambent Foundation

Producers Circle—The Artistic Director's Society

Axe-Houghton Foundation
The Bay and Paul Foundations
Consolidated Edison Company of New York, Inc.
The Joseph & Sally Handleman Charitable Foundation
Litowitz Foundation, Inc.
Laurie M. Tisch Illumination Fund
The McGraw-Hill Companies Inc.
Michael Tuch Foundation, Inc.

Producers Circle—Executive

Jerome and Dolores Zuckerman Gewirtz Charitable Trust
The Mnuchin Foundation

Producers Circle—Associate

Actors' Equity Foundation, Inc.
Barbara Bell Cumming Foundation
DeWitt Stern Group, Inc.
The Friars Foundation
The Irving Harris Foundation