The Creation and Re-Creation of *Cardenio*

Performing Shakespeare, Transforming Cervantes

Edited by

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Performing Spanish Culture through Flamenco: Aurality and Embodiment in the Royal Shakespeare Company's *Cardenio*

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The Royal Shakespeare Company's 2011 production of *Cardenio* presented a performance of Spanish culture constructed from a variety of cultural and temporal sources. The nature of this "lost play re-imagined" was collaborative, and the title page of *Cardenio* credits eleven men spanning five centuries whose stories, ideas, and in some cases, actual written words, all contributed to what appeared on the stage, and it further states that the production "was developed in rehearsal by the original cast." Despite these numerous contributors, the RSC most emphasized the authorial roles of Shakespeare and Cervantes in their marketing and program information, but the audience's experience with ***hispanidad*** had little to do with Cervantes's novel, and the script relied heavily on the dialogue of *Double Falsehood.*

In production, *Cardenio* drew on aural features and visual exotica to evoke a Spanish setting. The foreign ambiance was constructed outside of the text of the script through the use of flamenco dance and music, simultaneous markers of both a cultural authenticity and an imagined exoticism. Unlike prior RSC productions of Spanish Golden Age plays, *Cardenio* relegated the sounds of the Spanish language and music to the periphery, marginalizing the representation of ***hispanidad*** by invoking it primarily through an unintegrated aural landscape. I contend that the spatial and aural distinctions between Spanish flamenco and other cultural signifiers produced a cross-cultural, cross-temporal image of foreignness that resulted in an exoticized portrayal of ***hispanidad.*** A close look at how ***hispanidad*** was constructed illuminates the impact of embodiment and eclecticism on Doran's desire for an authentic Andalucía.

Director Gregory Doran's production did not establish its Spanish setting through the use of Spanish words or immediately announce the locale in

the dialogue. The only Spanish words in the production were the use of the word "fiesta" to describe the party scene, and the use of the word "Signor" twice in the last scene when Pedro refers to Don Camillo (93–4). Along with this limited use of Spanish words, the Spanish location of the action of the play was initially obscured. In the first scene, Pedro states: "This Cardenio he encountered first in France" (10), establishing the location as "not France," but not necessarily Spain. Unlike most of the RSC's previous Spanish Golden Age translations/adaptations that announced their locations immediately within the dialogue, *Cardenio* at first proclaimed its location through this opposition. Only in the third scene, after another reference to not being in France, does Don Camillo reveal that they are in Andalucía.

If the dialogue did not clearly establish a Spanish setting, casting choices did less to evoke a more specific culture. Patrick Carnegy of the *Independent* writes: "Lucy Briggs-Owen's Luscinda [was] too blondly British and commonly spoken to be convincing in a Spanish context"[1]—though Doran describes the actor portraying Cardenio, Oliver Rix, as having an "almost Mediterranean look" (Doran and Álamo, 155). Rather than through dialogue or casting choices, ***hispanidad*** was alluded to through props and staging, such as dark costuming, obscured lighting at the Catholic convent, references to horsemanship, and the baroque gates that dominated the stage in key scenes. Critic Ian Shuttleworth claims it was both the Spanish costuming and score that "add[ed] an air of authenticity that is geographical rather than dramatic."[2] The mixture of sources that contributed to these "Spanish" elements complicates Shuttleworth's reading of an "authentic" Spanish mise-en-scène.

Doran sought an "authentic sense of the Iberian world of seventeenth-century Andalucía" (144), as illustrated through his writing on his experience with Spanish culture. He wrote thirty-eight blog entries over five months about his inspiration from his travels to Spain, collaboration with other practioners, and his theatre research and production process that appear on the RSC website; he included these entries in his 250-page book about his relationship to the production of *Cardenio* published the following year. Doran felt so strongly about his dramaturgical research that he was comfortable challenging the conclusions drawn by the very resources he sought as authoritative. For example, he reflects that Britain's Victoria and Albert Museum holds "this collection of Masquerade costumes, suggest[ing] that the man pictured [in an engraving] is stirring a pot" but instead decided that "we think he's playing a zambomba" (183). Doran based his conclusion on the post–World War II account of daily rural Spanish life by the British expatriate Gerald Brenan in which Brenan describes the zambomba as "an instrument that still featured in Andalucían festivities in the 1950s" (183). By prioritizing the twentieth-century account of Brenan over the historical analysis of the highly regarded V&A, Doran emphasized a more recent personal narrative of Spanish culture over the rigorous archival research of the V&A and concluded: "This sounds like a great noise for our fiesta" (183). When negotiating divergent resources for the production, Doran prioritized

those that led to an aural landscape for the production, and specifically, one that he felt would contribute to the creation of a Spanish setting that would resonate with audience members.

Music was the primary element that reinforced the Spanish setting, and it was key throughout, with nineteen pieces of original music by Paul Englishby to unite the script. The flamenco musicians consisted of singer Javier Macías, originally from Cadiz, a Spanish guitarist, a guitarist who regularly plays for the RSC, and a percussionist. Aurality figured prominently in the mood that would signal not just a Spanish setting, but also a Spanish feeling. Doran recollected the emotion that live flamenco singing produced in the preview performance, and wrote singer "Javier [Macías] opens his lungs and sings the final song, filling the air with dark sounds of *Duende*" (234). "*Duende*" signifies the passion of flamenco music, dance, and sound, and encompasses the entire feeling of the rhythm and spirit. In a 1933 lecture given in Buenos Aires, Federico García Lorca described *duende* as "a power, not a work; it is a struggle, not a thought."[3] *Duende* is not static, not something that can be captured on the page. Like theater, it is fluid and never fixed. Although the term dates back to the sixteenth century, when it indicated the spirits of the deceased that embodied a house or space, it became popularized with the emergence of flamenco dance and music in southern Spain in the first half of the nineteenth century.[4] Lorca states: "All arts are capable of the *duende*, but where it finds greatest range, naturally, is in music, dance, and spoken poetry, for these arts require a living body to interpret them, being forms that are born, die, and open their contours against an exact present" (47). It is this force, this spirit, through which the production sought to establish Spanish culture.

The flamenco leitmotif culminated when the cast performed a choreographed flamenco dance number after the close of the story as the production's finale. Reminiscent of the jig at the end of the play at the Globe, and akin to the tradition of a fin de fiesta at the end of Spanish Golden Age plays that left the audience in a festive mood, the finale was in stark contrast to the RSC's more traditional curtain call. Doran's entire cast took flamenco lessons, to prepare, and he writes:

> The entire acting company have been taking flamenco classes (even the *Macbeth* and *Merchant* company, for whom it is not directly relevant)...so they are learning about how to concentrate and focus a passion that seems to rise from the ground....But even after one session last week, the company all seem taller. (Doran and Álamo, 198)

Doran perceived that one week of dance training produced a literal physical alteration in the bodies of cast members, and figuratively, that it gave them an embodied spirit of *hispanidad*. While doubtful that it produced a physical growth spurt within one week, this emphasis on a uniform embodied alteration in stature was evident in the staging of the egalitarian dance number. The dance was an attempt for the actors, or perhaps their characters,

to embody *duende*. But interplay between people, especially between genders, is essential to this formulation, and it could not exist in this unison dance that strayed from the principles of flamenco. Anthropologist William Washabaugh describes the flamenco style as one that "plays with seminal but elusive moments of sociality, one male-centered, the other female-centered."[5] Without the interplay of male and female dancers, the gender dynamic that shapes flamenco performance was not invoked. The actors-turned-dancers appeared initially stiff though enthusiastic, all facing the audience and not feeding off each other's rhythm as they danced. Despite the commencing reserve of the actors, the finale intended to shift the embodiment of *duende* from a few select musicians to the experience of the entire cast.

This attempt for the cast to embody *hispanidad* through movement occurred after the play ended, resulting in a choreographed segment that amplified the lack of integration between flamenco and the storyline of the play. When the actors danced, Macías joined them onstage, and it created a moment of his embodiment of *duende* crossing into the space of the narrative that it had not inhabited throughout the entire play. After the actors finished their dance and took their bows, *hispanidad* was returned to the musicians who performed a vocal and instrumental number, again from an elevated balcony above the stage, as the audience remained seated. Flamenco, and more importantly *duende*, was returned to its distant location away from the actors and suggested that *hispanidad* was cast as a kind of performance that could not fully be realized by the primarily Anglo actors, or through the words of the collaborative script. Instead, the spatial striation of flamenco resulted in dismantling the idea of an authentic representation of Spain, which the collaborative nature of the play itself declared from the outset.

Duende, even though temporally and spatially situated outside the play and modified in form, succeeded in rousing, to some extent, what Lorca describes as the "almost religious enthusiasm" (46) that its arrival produces. In the flamenco finale, Susan L. Fischer writes: "The audience exited exhilarated, to the sound of animated flamenco strumming" (666). I too can attest to being surrounded by audience members who were ecstatic about the flamenco music and dance. It is this zeal that marked a shift in the phenomenological experience of *Cardenio* versus other RSC productions that end with traditional bows. The affective response, of energy, applause, and enthusiasm for the flamenco finale was *Cardenio's* distinguishing impression. George Revill writes: "A good classical performance is measured by the stillness and intensity of the audience's mental concentration. A good rock concert, by contrast, is measured by the audience's physical response."[6] If many of the RSC's productions retain the deference of spectatorship that has come to be a hallmark in most modern Western theaters, *Cardenio*, through *duende*, not dialogue, evoked a contrasting affective response. Tiffany Stern notes that "as trained and responsible spectators, moreover, we tend to sit quietly and keep ourselves to ourselves: we do not physically or vocally take part in the action, so that the separation of actor from audience is complete."[7] *Cardenio* in its final moments achieved a performance of Spanish *duende* through a

fin de fiesta. *Duende* shifted from the musicians to the audience, aurally from flamenco music to the vocal response and applause of the audience. Stephen Di Benedetto claims that "to reach larger audiences we have to reach the lowest common denominator between cultures—that which is visceral,"[8] and the finale's appeal to embodied emotion successfully roused the passion of the spectators.

The flamenco music in *Cardenio* was spatially staged in accordance to Jacobean theatrical practice but served a dissimilar function in conveying plot and theme. In Jacobean theater, there were no spotlights, mood lighting, or advanced special effects, and music was typically specified in stage directions and motivated and explained by the plot. The spatial relationship between the flamenco musicians, the actors, and the audience further enervated the rhythm that is developed from personal interaction and proximity of flamenco musicians with each other and with their audience. Staging in the RSC's new Swan Theater was reminiscent of staging at the Globe, with the musicians placed on a high balcony above the stage. For most of the production, the musicians performed their music from different parts of the balconies, keeping the Spanish music separated from the Shakespearianesque dialogue below. The sounds of Spain were not only physically distanced from the actors and narrative, but also not performed for them. Macías directed his song to the audience, not the characters, performing as part of the theatrical entertainment, seemingly not integrated with the action onstage.

Spatially isolated as it may have been, the thematic qualities of the music made a more lasting impression on some critics than the dialogue. For example, Susan L. Fischer's seven-page theater review for *Shakespeare Bulletin* is almost entirely composed of details of the music in the production and offers David Johnston's English translations for the flamenco lyrics sung in Spanish. She notes moments when the music complemented the actors' emotional state, such as "the first verse from a traditional *seguidilla* (a poem with four to seven lines used in popular songs) from nineteenth-century flamenco signaled Fernando's anticlimactic attempt to stab a swooning Luscinda."[9] But she also exposes how the lyrics reinforced the action onstage. She writes: "The human emotion underlying Luscinda's distress in conveying to Cardenio news of her forced wedding was captured by the flamenco verses Macías chanted on high" (662). In the printed music in the archived prompt book, the specific instructions for the Shepherd's Song instruct both guitarists to "play gently and echo Dorotea's lines." Fischer explains this coordination between the Spanish lyrics and the English dialogue that would be imperceptible to monolingual audience members.

In Jacobean theater, music did not override dialogue, and its inclusion clearly reinforced a character's feelings or contributed to the plot. Yet the timing of *Cardenio's* flamenco music obfuscated the verbal text at the end of some of the scenes. Doran effectively replaced some of those endings by beginning the between-scene music before a scene ended, overriding the spoken text. For example, after receiving Fernando's letter, Dorotea laments

her fallen status with: "What must I do?...The way I go,/ As yet I know not. Sorrow be my guide" (*DF* 2.2.45–6; Doran and Álamo, 36). This entire scene ends when "A sorrowful Dorotea exited to sad guitar strums."[10] Later, at the close of Act Four (Doran and Álamo, 87), when Fernando shockingly jumps out of the coffin and forces Luscinda into it as he abducts her, Macías' singing overshadowed the rhyming stanza that would have otherwise resulted in a weak ending to the scene. Doran's script ends with Fernando's lines:

> Come, "sister," this is all as it may be
> Devoutly witness, pray, my holy vow.
> I too beg converse with divinity:
> Divine Luscinda. Have I found thee now.

But these lines, and the subsequent staging of the abduction, were dwarfed by Macias' lyrics:

> Remedio
> No se alcanza, por otras sino por vos
> Remedio
> No se alcanza, reina y madre de Dios.[11]

It is through the use of flamenco music that scene and act closures were given resolution, allowing for transitions to the next geographical and emotional locales. Although "mood music or atmospheric sound,...is often critically belittled as though it is somehow cosmetic to the drama,"[12] here I am suggesting that Doran effectively utilized it not only to enhance the spoken words and the staging, but at times to supersede the dialogue onstage. Whether the music overshadowed dialogue by Shakespeare, Theobald, Doran, or any of the other authors whose words contributed to the script, Doran chose to invoke a Spanish mood over prioritizing the English dialogue.

The Spanish musical interludes do not appear in the published script, giving readers a profoundly different understanding of the setting than spectators received. In fact, the only lyrics published are found on the last page of the published script for a song called "Wood, Rocks, and Mountains." This song was composed by Robert Johnson, who was "the King's lutenist, and composer for some of Shakespeare's late plays" (Doran and Álamo, 15). Doran and Álamo printed the words to this song but explained that they used Theobald's "Fond Echo" instead because Johnson's setting "did not suit our heightened Spanish setting" (115). The published script, without any of the song lyrics from the production, does not convey the Spanish setting or feeling of the production. The Spanish locale was constructed mostly through music and vocals, but the RSC audience was not filled entirely, or most likely even mostly, with bilingual patrons who could have deciphered such lyrics while at the performance. In Shakespearian drama, "Shakespeare frequently supplies words for the songs that occur in his plays...The presence of the words to the songs shows that the actual substance of the texts

was important" (Stern, 111). Fischer's review offers an excellent clarification of the music's role in reinforcing the plot enacted on the stage below by translating the lyrics into English for the reader, but this was not necessarily the experience of the theatergoer.

Theories of sound suggest the ability to cognitively make connections without a conscious understanding of the words. Philosopher Don Ihde writes that "the foreign tongue is first a kind of music before it becomes a language; it is first pregnant with meaning before the meaning is delivered to me."[13] Ihde's contention that there is an awareness of meaning that precedes the knowledge of textual content suggests that the presentation of foreign lyrics contributed to the phenomenological understanding of what was being spoken onstage. Indeed, Di Benedetto's work on the senses concludes that performances that engage aurality to communicate are effective because "we do not need to understand the words being spoken to get a sense of what is meant" (144). Whether or not the audience consciously understood the words that Macías sang, they could perceive that they stood in for a sentiment of *hispanidad*, as well as accentuated the ambiance that the dialogue sought to establish.

The musicians' exceptional skill captured a portion of the sonic quality of flamenco, but the required consistency needed for a season at the RSC did not allow for the spontaneous interplay typically involved in flamenco performance. Doran recalls how Macías was nervous to be part of the show because "he openly admits he is unused to repeating himself. As a flamenco singer, no two performances are the same. He must be moved in the moment to express what he feels... But we all think it is worth the risk" (224). Having an improvisational artist adhere to a script allowed for consistency across performances, but did not stylistically represent the interpersonal and improvisational nature inherent to flamenco. Ron Picard writes: "Like highly trained athletic teams, flamenco singers, guitarists, and dancers play off of one another's improvisations. Their performance is a work in process as they continuously call and respond to each other."[14] Only during the finale, after the actors' bows, were the musicians instructed to ad lib, distancing the improvisational nature of flamenco from the music within the production. Yet the finale's success in invoking *duende* occurred after the play's varied presentation of Spanish culture throughout. The authenticity that Doran sought onstage was founded in international resources from various time periods, and although Fischer celebrates *Cardenio* as "a theatrical *tour de force* of intertextuality, interlingualism, and interculturality" (666), in at least two key aural moments the means of integrating multitudinous sources led to misrepresentations of the very Spanish culture the production wished to celebrate.

Doran's *Cardenio* opened the possibility for an exoticized portrayal of *hispanidad* because of the wide-ranging sources for Spanish culture, the spatial separation of the key aural signifier, and the cast's attempt to embody flamenco outside the frame of the play. Timothy D. Taylor, in *Beyond Exoticism*, a seminal work in ethnomusicology that applies new historicism to the study of musical influences in history, explores the notion of exoticism

in music as "manifestations of an awareness of racial, ethnic, and cultural Others captured in sound."[15] Doran's production embraced the depiction of the exotic Other, of Spanish culture, through these various applications of aural expression. In both the fiesta and mountain scenes, the international and cross-temporal sources of aural sounds crafted a non-British, but not necessarily Spanish, locale. In fact, they destabilized the depiction of Spain that the flamenco music had established throughout.

The first is the one dance number staged within the play itself. The fiesta scene was inspired by a heterogeneous group of resources and ultimately produced a risqué scene attributed to Spanish culture. Staging of the fiesta scene was inspired by photographs of Spanish festivals by a contemporary photographer, Brenan's accounts, an early-nineteenth-century Goya painting, and the writing of a sixteenth-century Bavarian theologian. The scene's depiction became a striking display of actors on stilts, bawdy blocking, and "unspeakable acts" that Doran concluded might "earn the show an X certificate" (185). Inspired by the scene in Strindberg's *Miss Julie* in which Miss Julie and Jean have sex while the peasants perform a dance, Doran wanted to create a "dangerous chaotic riot, during which the masked revelers [sic] echo what is happening in Dorotea's room." He succeeded, but "the trashy frippery and glistering apparel" (185) that was incorporated to entertain a modern British audience did not produce a seventeenth-century Andalucían festival, but rather an exotic fiesta constructed of elements from Bavarian counter-reformation thinking, Swedish theater, British early anthropology, and a painting from the Spanish Romantic period, which were meant to conjure a Spanish fiesta.

The second involved a scene in which a conflation of European pastoral culture and various animal sounds attempted to shape a specific Spanish culture. In the mountain scene, Silbo, an ancient means of communication between shepherds, coincided with British dialogue and Dorotea's song in Spanish. Yet Silbo, the lingua franca of call and response from the period that is akin in sound to yodeling, is not composed of Spanish words or specific to Spain, causing the established aural frame to be disrupted. Although Dorotea sang in Spanish, gesturing to the Spanish setting, in order to embellish the aural landscape, Doran wrote in his blog: "We add some dog barks, I bring in some copper sheep bells I bought on my travels somewhere (which have been hanging in my study so long I can't remember where I got them!), the actors refine their Silbo technique, and the Sierra Mountains begin to emerge in our imaginations."[16] These diverse, exotic sonic qualities created an indistinct mountain ambience that Doran concluded would depict the Spanish Sierra Mountains. Although historically accurate to the period and dramaturgically useful in distinguishing the shift in location from court to country, the specificity of the location was not enhanced or reflected by the auditory choices, a marked distinction from the use of aurality throughout most of the production.

Exoticism was heightened further in the staging of the finale dance. Fischer notes that the order of the dancers' entrance into participation of

the finale dance was in reverse hierarchy of the character's status, "first a servant's solo, then in prescribed order shepherds, maids, lovers, fathers, and the flamenco singer" (666). Fischer gives the singer a higher status than the characters. Yet the servant who started the dance number was the only black actor in the cast, and although his steps, aided by the music, became quickly identifiable as flamenco, the flamenco dance became a striking outside element to the play that had just been viewed. The entire cast stood behind him, watching, and it resonated as a misplaced racially marked moment. Only when the remainder of the cast joined the dance, and all of the bodies moved in unison, did the embodiment of a foreign dance begin to become integrated across the characters and actors onstage. In this final moment when flamenco music and dance were generated from the first-floor stage, the audience gained intimate access to embodied *duende.*

Cardenio's use of flamenco differed from prior RSC Spanish Golden Age productions, though flamenco music and dance have historically functioned as key cultural signifiers for the RSC's depiction of *hispanidad.* The RSC produced three Golden Age plays between 1990 and 2001, all of which depended on flamenco music and dance as markers of their Spanish settings. Danny Boyle's 1990–1991 production of Tirso de Molina's *The Last Days of Don Juan*, Laurence Boswell's 1995–1996 production of Calderón's *The Painter of Dishonour,* and Jonathan Munby's 2001 production of Lope de Vega's *Madness in Valencia* all integrated flamenco dance movements and music into the productions and did not relegate them to the periphery. In *The Last Days of Don Juan*, flamenco stances and gestures enhanced the sexualized *hispanidad* of the Marquis de Mota. Spanish dialogue aligned the Spanish language with lower-class characters and the pastoral when actors ad-libbed Spanish phrases in a wedding scene of country peasants. In Boswell's and Munby's productions, the casts performed flamenco dances as part of the action within the plot, and the casts also sang in Spanish.[17] While Spanish language and dance were used for both sexualized and lower characters, they were also integrated into the larger worlds of the productions and established more cohesive Spanish settings.

Following these separate productions, the RSC's 2004–2005 Spanish Golden Age Season included four productions of full-length plays and one radio-style staged reading. Unlike Doran's re-imagining seven years later, these adaptation/translations used Spanish phrases and flamenco dance within the plays to nod to their own theatricality, signaling a self-awareness of the performance of the exotic through Spanish music, dance, and language. In Boswell's production of Lope's *The Dog in the Manger* it was Tristan's performance of a dance to flamenco guitar music, with a resounding "¡Ole!" at the end that was performed for the audience, not another character onstage. In Nancy Meckler's production of Sor Juana Inés De La Cruz's *The House of Desires,* Leonor constantly used the phrase "¡Dios Mio!" as a comedic expression in an aside to the audience and to acknowledge plot turns. Likewise, Spanish flamenco music played as Castaño waved to the audience and said "¡Hola!" during a slapstick cross-dressing number. In these two shows, these

colloquial Spanish phrases were incorporated into the performances to break the fourth wall in humorous scenes, aligning Spanish with comedy and a break from the narrative.

In Simon Usher's production of Tirso de Molina's *Tamar's Revenge*, there were no overtly Spanish tropes as the story is set in the biblical House of David. But in the large countryside musical numbers, the two men who had been seated onstage throughout the show joined the production as actors and singers.[18] Music facilitated their transition from observers/stage crew to actors/singers, thus highlighting their roles both inside and outside the play. Similarly, in Mike Alfreds' production of Cervantes' *Pedro, the Great Pretender*, the largest musical number gestured to the play's theatricality. Actors cried,"¡Ole!" and "Aye, yai, yai" during the number. When cleaning the stage after the musical number, actor John Ramm as Pedro joked, "Health and safety," to the audience. It was only in this moment that he stepped outside his direct addresses as narrator of the story to that of theater employee. In all four of these plays, Spanish sounds and dance served the dual function of characterization and breaking the narrative construct as points of humor.

In the 2004–2005 season, music as cultural signifier was used not only inside the adaptations but also reinforced outside the productions through marketing for the celebration of Spanish culture. *Duende* became the connective tissue for the casts to embody *hispanidad*, and an invitation extended to the audience as well. In an effort to foster an inclusive multicultural experience, the RSC combined Siglo de Oro plays and Latino culture into a homogenizing fiesta. They advertised:

> A weekend of passionate possibility... Get into the Spanish spirit over three days of music, dance and cultural infusion at The Other Place. Feel the flamenco beat, entwine yourself in Tango, and sweat it out to Salsa! (Programme, 2004)

Music and dance were the points of entrance into this conflated Latino culture, combining Spanish flamenco, Argentine tango, and Cuban salsa into one weekend of "Spanishness." These embodied characteristics of a conflated Spanish culture even extended to Artistic Director Laurence Boswell, whom the *Independent* described as having "an appropriate bit of a Latin streak."[19] Further, they were sensualized, as the RSC advertised: "Get into the Spanish Spirit, feel lively and Latino... *Fiesta* is where the fun is. It's time to click those castanets!" (www.rsc.org.uk), playing into cultural stereotypes of Latino and Spanish passion and the idea that it could be embodied by clicking castanets. But the emphasis on embodiment and aurality to deliver a version of *hispanidad* to the audience and patrons has a long-standing tradition at the RSC.

By contrast, in Gary Taylor's 2012 *The History of Cardenio* directed by Terri Bourus, flamenco music was employed as part of an onstage ambiance. Two musicians remained onstage throughout the production, singing

and playing guitar in front of a large poster with a female flamenco dancer on it, and the musicians did not exit during intermission. When Fernando said: "Strike up, my masters" (*THOC*, 1.3), the musicians responded with music, showing an integration of flamenco into characterization that was not part of Doran's *Cardenio*. Costuming reinforced the Spanish music as Luscinda appeared in a red, ruffled flamenco dress, and later her wedding dress was a black and gold flamenco-style dress. Notably, "Wood, Rocks, and Mountains" (4.3) was sung from offstage, the voice amplified by the auditorium sound-system, displacing this temporally appropriate and Shakespeare-associated song and re-centering the onstage flamenco musicians (who accompanied the offstage voice) in their direct contact role with the action and characterization. Further, a modern dance number was performed to flamenco guitar music (5.2), revealing Taylor and Bourus's emphasis on storytelling rather than offering a presentation of a specific culture. With an ethnically diverse cast and minimal props, the production did not exoticize any particular culture. In fact, Taylor's Don Quixot and Sancho were both portrayed by African American actors, short-circuiting any association of their characters with Spanish stereotypes. Unlike Doran's production, Taylor and Bourus subverted expectations of *hispanidad* rather than attempting to reproduce them, and contrary to prior RSC productions, they did not exploit cultural clichès to break the fourth wall or as a source of humor.

What distinguished the RSC's *Cardenio* in its use of flamenco is that the music was spatially and culturally distinct from the onstage story. Despite the production's heavy reliance on music to convey culture, other aural Spanish signifiers such as the use of the Spanish language or a cohesive Spanish soundscape were not integrated into the performance. As a result, the foreign elements created an amalgamated unBritish culture that was put forth as a portrait of seventeenth-century Spain. Although it offered an exoticized version of *hispanidad*, *Cardenio's* transference of *duende* from the flamenco musicians to the audience was central to its affective impact. *Cardenio* did not achieve any accurate, complex, or provocative representation of Spanish culture through its script or its staging, but the production's professional Spanish musicians did allow audiences to experience what they believed was a feeling of *hispanidad*.

NOTES

1. Patrick Carnegy, "Double Toil and Trouble," *The Spectator*, Spectator.co.uk, May 1, 2011.
2. Ian Shuttleworth, "Cardenio, Swan Theatre, Stratford-upon-Avon," *Financial Times*, Ft.com, April 28, 2011.
3. Federico García Lorca, "Play and Theory of the *Duende*," *Deep Song and Other Prose*, ed. and trans. Christopher Maurer (New York: New Directions Books, 1980), 43.
4. For a detailed account of conflicting histories of the origin of flamenco see William Washabaugh, "Ironies in the History of Flamenco," *Theory Culture*

Society 12 (1995): 133–55. In summary, the style of flamenco known today was developed and professionalized in the nineteenth century, though Washabaugh claims there are three dominant and conflicting theories of its origin. The first is that flamenco was popularized as an Andalucían song style in the nineteenth and twentieth centuries, the second more substantially credits its Gitano origins from that developed during their persecution between the late fifteenth and eighteenth centuries, and the third that it served as voice of resistance across ethnicities and cultures since the late fifteenth-century (135–8).

5. William Washabaugh, *Passion, Politics and Popular Culture* (Oxford: Berg, 1996), 1.
6. George Revill, "Music and the Politics of Sound: Nationalism, Citizenship, and Auditory Space," *Environment and Planning D: Society and Space* 18 (2000): 604.
7. Tiffany Stern, *Making Shakespeare: The Pressures of Stage and Page* (New York: Routledge, 2004), 26.
8. Stephen Di Benedetto, *The Provocation of the Senses in Contemporary Theatre* (New York: Routledge, 2010), 165.
9. Susan L. Fischer, "Cardenìo," *Shakespeare Bulletin*.29.4 (Winter 2011): 663.
10. Ibid., 662.
11. Ibid., 665. Fischer offers the following translation, "Remedy,/ There is none, other than through you./ Remedy/ There is none, Queen of Heaven, Mother of God."
12. Ross Brown, *Sound: A Reader in Theatre Practice* (New York: Palgrave Macmillan, 2010), 143.
13. Don Ihde, *Listening and Voice: A Phenomenology of Sound* (Athens: Ohio University Press, 1976), 160.
14. Ron Picard, "Dancing with the Bulls: Engendering Competition in Hemingway's *The Sun Also Rises* and Silko's *Ceremony*," *Upon Further Review: Sports in American Literature*, ed. Michael Cocchiarale and Scott D. Emmert (Westport: Praeger, 2004), 150.
15. Timothy D. Taylor, *Beyond Exoticism: Western Music and the World* (Durham: Duke University Press, 2007), 2.
16. Greg Doran, "Stage Shepherds Can Be Hard to Do," www.rsc.org.uk, Blog, March 18, 2011. This detailed description is not included in Doran's book and is summarized as "sporadic research" (207).
17. To note, in Boswell's production, the musicians sang a song in English that the cast repeated in Spanish. This allowed the audience to clearly understand the meaning while the actors embodied a Spanish aurality.
18. These two men were seated onstage during the performance when performed in Madrid. In the British production, these two stage-hands did not sit onstage throughout the show, but appeared as needed to assist the characters and move props.
19. Paul Taylor, "Laurence Boswell: A Director for All Seasons," *The Independent*, Independent.co.uk, April 22, 2004.