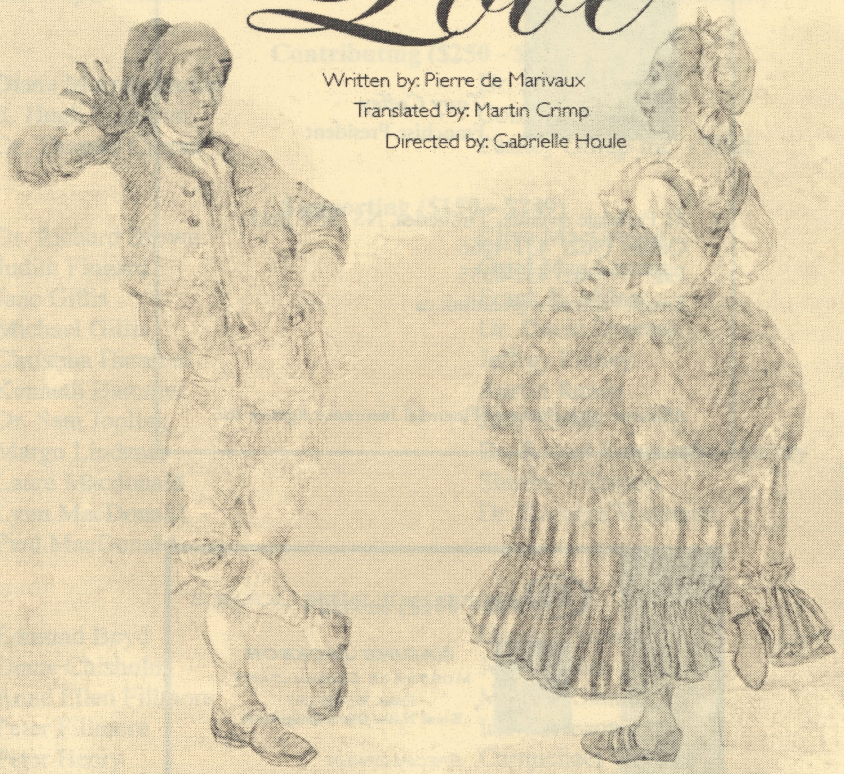
DalTheatre 2012-13 presents

the Triumph of Love

Written by: Pierre de Marivaux
Translated by: Martin Crimp
Directed by: Gabrielle Houle



March 26 - 30th 2013 at 8pm
March 27 at 1pm & March 30 at 2pm

Sir James Dunn Theatre, Dalhousie Arts Centre,
6101 University Avenue, Halifax, N.S.
$14 regular / $7 students & seniors
Tickets available at the Arts Centre Box Office: 494-3820 www.artscentre.dal.ca

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Director's Note
by Gabrielle Houle

When Pierre de Marivaux wrote *The Triumph of Love* in 1732, he did so with a particular company of actors in mind: the *Comédie Italienne,* or *Théâtre Italien.* As he created the play, he probably took into consideration the particular skills of each actor, their natural casting, specialty, proficiency in French perhaps, and even (who knows?) their popularity among the company and with the audience. The actors that you will see tonight are in their fourth and final year of the acting program at Dalhousie's Department of Theatre. They have been given a great challenge and an equally great opportunity: that of performing characters that are bigger than nature; of learning a sophisticated, flowery text typical of Marivaux; and of acting in a convoluted and fun story that was initially written for eighteenth-century actors with a French and Italian heritage. And our actors were up to the challenge! Let them take you into a world in which a princess, a prince, intellectuals, and their servants engage in a feast of love, pride, and deception. Travel to a beautiful, hidden garden in an idealized corner of the French countryside, the final destination of this season at Dalhousie Theatre.
Bon spectacle!

Martin Crimp, Bio – Martin Crimp was born in 1956 and began writing for theatre in the 1980's. His plays include *The City* (2008), *Fewer Emergencies* (2005), *Cruel and Tender* (2004), *Face to the Wall* (2002), *The Country* (2000), *Attempts On Her Life* (1997), *The Treatment* (1993), *Getting Attention* (1992), *No One Sees the Video* (1991), *Play with Repeats* (1989), *Dealing with Clair* (1988) and *Definitely the Bahamas* (1987). He has close relationships with the Royal Court Theatre, where he was writer-in-residence in 1997, The Young Vic, and the National Theatre, which in 2007 produced the UK's first major revival of *Attempts on her Life*. His work is widely translated and has been seen on numerous European stages including the Bouffes du Nord and Théâtre National de la Colline in Paris, the Vienna Festwochen and Berlin's Schaubühne. *The Treatment* (winner of the John Whiting award) was produced by New York's Public Theater in the same year as the Royal Court premiere, and in 1998 his translation of Ionesco's *The Chairs* won a Tony Award for Best Revival of a Play. He has also translated works by Koltès, Genet, Marivaux, Molière, Chekhov and most recently *Gross und Klein* by Botho Strauss.

Pierre Carlet de Chamblain de Marivaux

Pierre Marivaux (1688-1763) is considered one of the most important French playwrights of the 18th century, writing numerous comedies for the Comédie Française and the Comédie Italienne of Paris.

His wealthy, aristocratic family moved to Limoges, where his father practiced law, the same profession for which the young Marivaux trained. In 1713, he dropped out of law school after three years of unenthusiastic study, joining the intellectual set of Parisian salon society.

Marivaux was a guest in several of the Paris salons which, during the eighteenth century, acted as focal points for debate and dissemination of ideas, and he was, therefore, ideally placed to keep abreast of the latest intellectual developments. He belonged to a circle of financiers, lawyers and men of letters whose lives centred on the salons and who inclined to a political liberalism represented by the *parlements* in their long-ignored demand for a role in the process of government. Many of the major figures in the Enlightenment were prominent in these circles, including Montesquieu, Diderot, d'Alembert, Helvetius, the abbé de Saint-Pierre and Fontenelle.

Marivaux is reputed to have been a witty conversationalist, with a somewhat contradictory personality. He was extremely good-natured but fond of saying very severe things, unhesitating in his acceptance of favours (he drew a regular annuity from Helvetius) but exceedingly touchy if he thought himself in any way slighted. He was, though, a great cultivator of sensibility and unsparingly criticized the rising *philosophes*. He took issue with the materialists for their one-dimensional view of man; he spurned an ethical system based on self-interest and the pursuit of pleasure; and in the face of rampant religious skepticism he argued for an undogmatic but conventional version of Christianity. He did address the more radical issues of contemporary thinkers like Voltaire and Rousseau but, unlike them, reasserted absolutism as the basis of political power and social cohesion and clung to the notion of the divine right of kings. Perhaps for this reason, Voltaire became his enemy and often disparaged him.

Source: Pierre de Marivaux.
http://www.en.wikipedia.org/wiki/Pierre_de_Marivaux

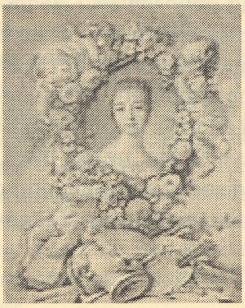
Synopsis

The philosopher Hermocrate and his maiden sister Léontine have taken to the woods to escape a frivolous, unreasoning, lovestruck society. They have raised Agis, a royal foundling, to scorn love and its distaff inspiration. Princess Léonide has glimpsed Agis reading in a forest and fallen in love with him. He also happens to be the rightful heir to the throne upon which she sits. Her aim is to win his love at any cost and, not incidentally, restore him to power.

Léonide knows how to manipulate love and its powers to her advantage; her stratagem is the quicksilver improvisation of her four identities. In the first two acts she seduces the three hermits in dazzling turns. As Phocion, the comely young scholar seeking hermitage for her philosophic aspirations, she appeals to the long-dormant vanity of the aging Léontine. Hermocrate, with his "advanced' powers of reason, discovers "Phocion's" true sex immediately, but instead of revealing her royal identity, she assumes another female guise, that of Aspasie, who trusses up the philosopher with his own logic. And after the defenseless Agis has two itchy, homoerotic encounters with young lord Phocion, she reveals a second Aspasie to him, an utter gamine who, ostensibly seeking his protection, exploits his sexual naiveté nonetheless.

In toto, Princess Léonide is the brainiest, as well as the most diabolical female in Marivaux's theatre. A patent flair for dishonesty and an overt penchant for cruelty made her a woman too problematically powerful for eighteenth-century theatrical convention, yet made her a fascinating heroine more than two hundred years later.

Source: Magruder, James. "Introduction". *Three French Comedies.* Trans. James Magruder. New Haven & London: Yale UP, 1996.



17th & 18th Century French Gardens

In the 17th century, French gardens were constructed in a style that emphasized the control and manipulation of nature. Garden architects attempted to create large gardens with many sections creating an overall geometrical design. The control of nature was apparent in three very popular aspects of French gardens: aviaries, menageries and fountains. The inclusion of these aspects in private gardens was a statement of wealth, as well as an easy way to entertain guests. In the garden of Tuileries, Marie de Medici kept an aviary where the bird's cages were covered with branches so that visitors could be entertained by the bird concert while enjoying the illusion of being in a wild forest. Since zoos were not yet a formal institution in 17th century France, many menageries contained wild and exotic animals.

Water was another very important aspect of French gardens. The theory of the French garden was the formal subordination of nature to reason and order with a simultaneous romantic awareness of nature's freedom. Water was the perfect metaphor for this practice. Architects could alter the flow of water and could manipulate it in the form of fountains and pools; however, water always maintained a certain level of freedom with the light and images it reflected. These reflections also played into the idea of French gardens as a step out of reality and into an almost dream-like atmosphere.

However, in the 18th century, the style of French gardens began to change towards a freer, more natural view. England gave birth to a style of gardens that focused on the rediscovery of nature, which then gained popularity in France for its connection to Rousseau's ideals of natural escapes within the city. In France, this style became known as *le jardin paysager* or the landscape garden. Thus began the trend of gardens as an area for bourgeois strolling.

Source: Pleasures and Pastimes of the Bourgeosie.
hrrp://www.mtholyoke.edu/courses/rschwart/hist255-s01/pleasure/

Marivaudage

Marivaudage is a term frequently applied, with varying degrees of derogation, to the flirtatious, bantering tone characteristic of Marivaux's dialogue. It was employed by his contemporaries to describe what they considered his predilection for reading profundity into trivialities, his hair-splitting efforts at delicate distinction, and his undue straining for wit and originality. It implied a double criticism, both of subject matter and style. Voltaire found in his plays "much metaphysics and little naturalness". Jamieson offers the following explanation of this "singularity" of manner: "Marivaux's 'unique' mode of expression results not only from his singularities of feeling but from his attempts to reproduce realistically the hidden and devious paths of the emotional life he saw about him, to explain the motives for conduct of a formal and self-conscious society hovering on the verge of a new freedom in feeling and behaviour" (158).

In more recent times, and in theatrical parlance, 'marivaudage' has also come to mean a light-weight love intrigue without much substance and a precious style of behaviour, almost synonymous with 'minaudage' (affected simpering). Theatre practitioners in France must take part of the blame for spreading this view of the word and thus fostering a distorted image of Marivaux, since too many productions of his plays have simply striven towards elegance, glamour and 'good taste'.

Marivaudage abuses metaphor somewhat, and delights to turn off a metaphor in an unexpected and bizarre fashion. Sometimes a familiar phrase is used where dignified language would be expected, sometimes the reverse. The play's fantastic embroidery of language has a certain charm, and suits the somewhat unreal gallantry and sensibility which it describes and exhibits.

Sources

Jamieson, Ruth Kirby. *Marivaux: A Study in Sensibility.* New York: Octagon Books, 1969.

Marivaux, Pierre. *Marivaux Plays.* Introduction by Claude Schumacher. London: Methuen World Dramatists, 1988.

Marivaux and the Italians

At the beginning of the 18th century, the French theatre was dominated by two companies: the Comedie Francaise and the Comedie Italienne. Marivaux wrote exclusively for these two companies, but while the 'Italian' productions of his plays were very successful, those staged by the Comedie Francaise were virtually all failures.

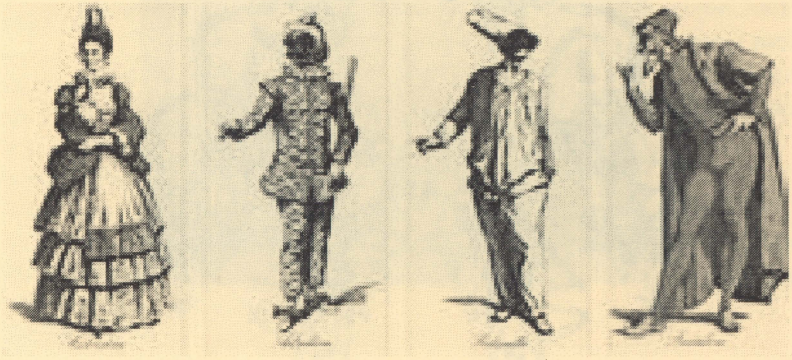
During the 17th century, Italian *commedia dell'arte* actors were deeply appreciated by their French audiences. Originally they performed in Italian, first because they did not speak French and second because the actors of the Hôtel de Bourgogne had a monopoly on French acting and did not allow competition from foreign colleagues. This obligation to perform in a language which only a minority of their spectators could understand made the Italians develop a very physical style of acting and kept alive the acrobatic tradition of the *commedia dell'arte.* Then, in 1684, Louis XIV granted them permission to perform in French with disastrous consequences. They soon got into trouble for their risqué performances and were exiled in 1697.

After twenty years they returned, but soon came to realize that they had to reinvent themselves in order to survive. They needed a new repertoire and new writers in French, and in Marivaux they found their future. In the theatrical cacophony of 1720's Paris, Marivaux and the Italians forged a completely new and distinctive kind of comedy that brought their respective traditions into an unlikely but wonderfully harmonious union.

Sources

Marivaux, Pierre. *Marivaux Plays.* Introduction by Claude Schumacher. London: Methuen World Dramatists, 1988.

Wadsworth, Stephen. Trans. *Marivaux: Three Plays.* Lyme, N.H.: Smith & Kraus, 1999.



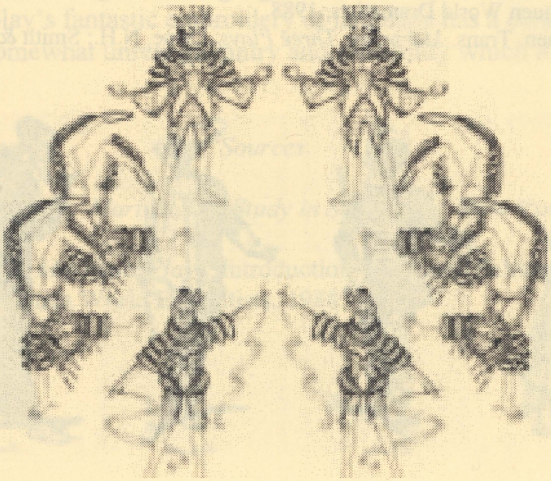
Creative Team

Director	Gabrielle Houle
Assistant Director	Laura Vingoe-Cram
Set & Prop Designer	John C. Dinning
Assistant Set and Prop Designer	Heather Orr
Costume Designer	John Pennoyer
Lighting Designer	Bruce MacLennan
Voice & Speech Coach	Susan Stackhouse
Dramaturge	Sharon Mitchell

Cast

Léonide/Phocion	Maggie Hammel
Corine/Hermidas	Erin Johnston
Arlequin	Hugh Cape
Dimas 1	Gillian Clark
Dimas 2	Elspeth Bullock
Agis	Cody Lockett
Léontine	Jenn Provost
Hermocrate	Phil Demers

Note: The show is 90 minutes long without intermission



Production Team

Producer	Rob McClure
Publicity	Gini Cornell
Stage Manager	Josh Rankin
Assistant Stage Manager	Brandon Randall
Stage Management Instructor	MJ MacLeod
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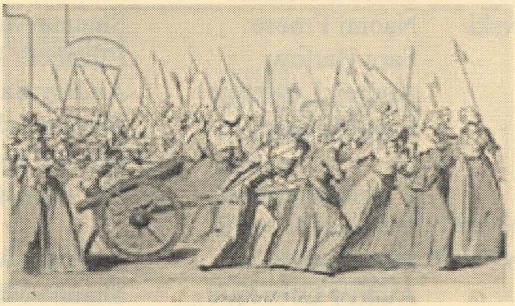
Head Dresser	Kim Milligan
Props Instructor	Melinda Robb
Scenic Construction Instructor	Torin Buzek
Head Scenic Painter	Ellen Gibling
Scenic Painters	Carolena Charles
	Edward Cortejos
	Wai Wan (Liesl) Low
	Valeska Meyer
Head Stage Carpenter	Jack Welsh
Scenic Carpentry Crew	Janelle Dorey
	Mary Hartley
	Valeska Meyer
	Kara Vogler
Head of Props	Jordan Hames
Props Crew	Vekisha Drummond
	Olivia McGinn
	Cassandra Thorbjorsen
Head of Lighting	Veronica Blinkhorn
Lighting Crew	Carolena Charles
	Elizabeth Wile
Lighting/Sound	Christian Niles



Costume Team

Cutters

For Léonide (alias Phocion)	Emlyn Murray, Eliza West
For Léonide (Act III)	Tessa Higney, K. MacDonald
For Corine (alias Hermidas)	Holly Anderson, Kayla Fells
	Marissa Hoodikoff
For Arlequin	Lillian Glidden-Gaudet
	Karen MacDonald
For Dimas 1	Kelsey MacDonald
	Peryn Westerhof Nyman
	Kelsey Stanger
For Dimas 2	Marissa Hoodikoff
	Rachel Leal
For Agis	Ashley Perry, Anna Skanes
For Léontine	Karen MacDonald
	Desirée Morin
For Léontine (Act III)	Nikki Kravshik
	Sinéad O'Rafferty-Swain
For Hermocrate	Hayley Duffett
	Jeska Grue, Julia Stott

Stitchers

Alex Boos	Laura Delchiaro	Jonathan Munro
Natalia Chaykowski	Naomi Froese	Shauna Murphy
Chelsea Conn	Sara Harlow	Elizabeth Perry
Jessica Copp	Audrey Levesque	Audrey Sawyer
Breese Dampsy	Kim Milligan	Martha Schram
		Brooke Tascona

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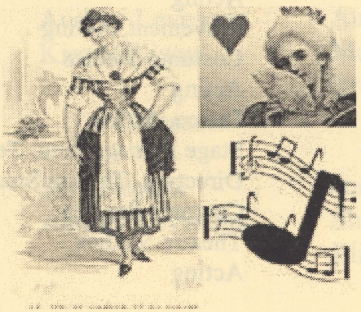

Portrait Miniatures in the 17th & 18th Centuries

Portrait miniatures first appeared in the 1520's at the French and English courts. They had realistic colour, usually executed in gouache, watercolour or enamel. The first miniaturists used watercolour to paint on stretched vellum. During the second half of the 17th century, vitreous enamel painted on copper became increasingly popular. In the 18th century, miniatures were painted with watercolour on ivory. As small in size as 40 mm x 30 mm, they were often used as personal mementos or as jewellery or snuff box covers.

Portrait miniatures were especially valuable in introducing people to each other over distances; a nobleman proposing the marriage of his daughter might send a courier with her portrait to visit potential suitors. Soldiers and sailors might carry miniatures of their loved ones while travelling, or a wife might keep one of her husband while he was away.

Miniatures were particularly useful to the monarchy. They were small enough to be given personally, sometimes in a public ceremony, as a sign of the monarch's favour. But since a miniature could be presented unframed, the person receiving it often had the expense of providing a suitable locket.

Source: Victoria & Albert Museum. http://www.vam.ac.uk/content/

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