

Volpone

By **Stefan Zweig**

Play no. 242

Opening show: 04/1969

Creative team

By: Ben Jonson

Hebrew By: Amos Kinan, Zvi Rosen

Directed by: David William

Music: Shlomo Gronich

Set and Costumes: Adrian Waux

Music By: Michael Segal

Lighting: Michael Liberman

Cast

Servant: Tuvia Tabi

Servant: Amnon Berenson

Servant: Haim Bashi

Mosca: Nissim Azikri

Volpone: Misha Asherov

Voltore: Baruch David

Corvino: Israel Becker

Corbaccio: Rafael Klatzkin

Canina: Ester Grinberg-Sebok

Colomba: Zipora Kerner

Leone: Nachum Buchman

Police Inspector: Asher Tsarfati

Two Policemen: Gior Zur, Itzhak Kafri

Chief Magistrate: Ari Kutai

Volpone, a confidence-trickster from the Levant, has succeeded in amassing a fortune; With the assistance of his secretary-cum-parasite, Mosca, he pretends to be in a state of mortal sickness; in this way he swindles money and property out of people by promising them all separately that they are his sole heir. Mosca provides the tactics of the enterprise, Volpone the strategy. The most regular victims are Voltore, a lawyer, Corvino, a business-man, and Corbaccio, a usurer. Canina, a successful prostitute is anxious to marry Volpone, under the impression he is impotent.

Through Volpone's agreed and cruelty there runs a vein of obsessive puritanism; he is genuinely disgusted by the hypocrisy of his victims, but his feeling only intensifies his desire to punish and humiliate them further. The action is a vicious circle. Mosca's attitude is more normal and frivolous; he is all for spending more of the fortune on having a good time, but Volpone will not be diverted from his diabolical crusade. As he has rescued Mosca from a debtor's prison, Mosca is powerless to influence him.

Their plots and deceptions grow more elaborate and outrageous. Eventually, there is a scandal. Volpone is caught trying to rape Corvino's young wife, and taken to court. With the aid of Voltore, however, justice is evaded. Volpone is acquitted, and the plaintiff, Corbaccio's son, the innocent Leone is sentenced to a flogging for contempt in court.

Thus encouraged, Volpone plots a final, supreme villainy; this time Mosca resists, realizing the risk, but Volpone, obsessed beyond reason by the intensity of his idea, over-rules him. This time, however, he goes too far. The wheel of Fortune undergoes a violent gear-change. The vicious circle is broken. Or is a new one created?