

SCREW YOUR COURAGE TO THE STICKING PLACE
(A REPLICATION OF A MONOLOGUE [WITH SCENE] FROM *THE TRAGEDIE OF
MACBETH*, ACT I, SCENE VII, LINES 38 – 83)



[Figure 1: Anonymous. *Lady Macbeth*. Oil on wood. C. 1987. Photographed by Thomas Sires, 2022.¹

¹ Note: the painting was a gift made using me as a model.

ID No. 012871MR

Entry Level:

Masterwork

Category & Division:

Performance: European Theatrical

Title of Entry:

Screw Your Courage to the Sticking Place

Country/region item from in period:

England

Date of performance:

20 April 1610 CE

Intended setting:

The Globe Theatre, London

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My Thanks to ...

Mistress Aibhilin inghean Daibhidh, for her assistance and advice on my documentation, and her review of my Gulf Wars project, including the suggestion of adding an initial abstract. Her advice has made the documentation in its present form possible.

Maestra Ambra Michelli, for her time and advice in the organization of this piece. She is a great supporter of the arts and me, and although her time is precious, she generously donated some to the creation of this piece.

Honorable Lady Birna Isleifsdottir, who took the time to review and comment upon this work, and gave me excellent information as a librarian.

Despotissa Eirene Agapia apo Mytilene, the guide and friend who made helpful and welcome suggestions on improving my performance and shared her acumen with an eager student.

Master Ibrahim ibn Abih al Thaalibi for his turn in the titular role at the last moment.

Duchess Islay Elspeth of Glen Meara for her role in my life as patroness in all things artistic, peer offering wisdom and guidance and dear, dear friend who bolsters me with the treasure of her amity.

Countess Marcia Dulicitia, for the time she took to review my Gulf Wars project with me, and the immeasurable value of her encouragement and support, and excellent suggestion of adding a summary to the different sections. Her guidance shaped the format of this entry.

Thomas Alistair the Wanderer, for his general assistance with research, taking of and editing the picture for the cover art, and advice for technical aspects of my documentation.

To others who have assisted me

My gratitude is extended to all who have done so much for me in the creation of this presentation. As always, my work could not be completed without the help of others who have been most gracious in their assistance and sharing of knowledge. There are too many to list, and I apologize to those I have not mentioned individually; please know that it is not lack of appreciation. Thank you.



Summary of Performance

In this monologue/scene from Shakespeare's *Macbeth*, Macbeth is chastised by his ambitious wife for going back on his word to kill King Duncan. The role of Lady Macbeth will be played by a woman, rather than a boy as was done in period, and emulate the performance at the Globe Theatre. Macbeth will be played by a man, **but he is not part of the project**, only there for cue lines to make the monologue more understandable, as his words spur on portions of it.

The piece will utilize period acting techniques, including larger gestures than seen in modern works. Stage directions are not included in the scene, so I will employ gestures indicated in similar writings.

Original Pronunciation, said to be akin to modern Scottish, Irish, and Australian accents², will be used. While the period technique dictates rapid delivery of lines, the speech will be slowed slightly because if done too quickly the modern audience's understanding of the thick accent might be affected.

Clothing indicative of the Elizabethan period will be worn. Makeup will appear as in period, apart from using modern makeup rather than its poisonous contemporary. Macbeth will be played by Master Ibrahim ibn Abih al Thaalibi.

² Ben Crystal. "Pt 5: Shakespeare's accent - Speaking the bright and beautiful English of Shakespeare." *Shakespeare on Toast*. 2014. Accessed November 16, 2022. <https://www.youtube.com/watch?v=y2QYGEwM1Sk>.

My Presentation

Acting Style

I will incorporate actions described in the section entitled **Gestures**, and many of my acting choices will be overt, staying true to the style of the period. The blocking³ not indicated in the script is selected using the knowledge that actors of the time made bold acting choices in such a venue, as well as to utilize situations and emotions of the characters. Using my best estimation of what the blocking might have been to suit the scene, I have blocked accordingly:

- From this time/Such I account thy love.
I will raise my finger.
- Art thou afeard/ To be the same in thine own act and valor/ As thou art in desire?
This will be said mockingly.
- Letting “I dare not” wait upon “I would,”
I will gesture palm up with one hand, and then clench the other.
- That made you break this enterprise to me?
I will make a quick breaking movement.
- then you were a man;
I will point at him.
- Nor time nor place/Did then adhere,
I will hold my hands out pleadingly.
- and that their fitness now/Does unmake you.
I will say this with disgust.
- I would, while it was smiling in my face,
I will pretend to hold and look down at the “baby”.

³ A word used in theatre, meaning directed movement, i.e., “MacDuff enters with Macbeth’s head” or “Tybalt stabs Mercutio”).

- And dashed the brains out,
I will throw the “baby” to the ground.
- We fail?
I will move closer to him. I will also take 4 beats as indicated by Shakespeare’s meter in which I will gather myself for the next line.
- But screw your courage to the sticking place
I will place my hand on Macbeth’s chest.
- When in swinish sleep/Their drenchèd natures lies as in a death,
I will laugh before saying this, gleeful at the proposed situation.

Vocal Style

My pronunciation considers the suggestions in this section, and I will do my best to emulate the OP as heard in interviews mentioned later with both David and Ben Crystal. The pitch of my voice will be lower than is natural. My pace will not be as rapid as indicated by contemporaneous sources, but more so than is typically heard in a modern play. My projection will suit the venue in which I find myself acting in this piece, for if I am in an area where there are other people, then I would not wish to disturb them with the type of loudness needed for an outdoor amphitheatre.

Atmosphere

The scene will be set as if performing at the Globe amphitheatre and shall utilize no props or furniture.

I will wear Renaissance garb of the upper class.

My makeup will emulate that of the period style of pale skin, rosy cheeks and lips, and bright eyes. The makeup I use is modern and of professional quality, since period makeup contains lead, mercury, and belladonna. Macbeth will wear no makeup.

Concessions

Acting Performance

Casting:

I am portraying a role in a Renaissance play although I am a woman.

Acting Style.

While adhering to the pace, gestures, and acting style as indicated by contemporaneous scholars, I will tailor my performance accordingly so that nuances comprehensible to a modern audience will be performed with clarity, and the overt gestures will not unintentionally cause humor where none should be found.

Blocking:

My blocking will be adjusted to suit my venue.

Vocal Performance

Pace:

I will perform the piece at a slightly rapid tempo, rather than at a breakneck speed, to impart the nuances and meaning of the scene.

Pronunciation:

I will use the accent scholars agree to be the nearest approximation of the period as found in the recordings at the British Library and online on Ben Crystal's YouTube site, Original Pronunciation. My projection will be adjusted for the current venue.

Atmosphere

Theatre:

I will adjust my blocking to suit the performance area given to me but envision the Globe as my venue.

Costuming:

I am wearing a court dress.

Makeup:

The makeup I use is modern and of professional quality, since period makeup contains lead, mercury, and belladonna. I chose a Renaissance-style look, as indicated by research.

Hair:

My hair is covered by a French hood.

Introduction

Source of Inspiration

I have always enjoyed the role of Lady Macbeth as an actress and find this monologue exciting in her manipulateness and vitriol, a challenge for me to portray. It also allows me to take on a seminal scene, well-known and examined, and breathe fresh life and my interpretation into it while adhering to the tenets necessary to recreate the piece according to research. Additionally, I have furthered my studies of Original Pronunciation, and believe I have a better grasp of the accent and want to improve my execution each time I perform.

General Information

The Tragedie of Macbeth was written between 1606–07 CE and published in the *First Folio* of 1623 CE from a playbook or a transcript of one. Some portions of the original text are corrupted or missing from the published edition. The play is the shortest of Shakespeare's tragedies, and has no subplots, differentiating it from his others. Shakespeare borrowed heavily from several tales in Raphael Holinshed's *Chronicles of England, Scotlande, and Irelande*, a widespread history of the British Isles.⁴

Lady Macbeth was most likely played by John Rice, a boy actor with the King's Men at the Globe Theatre,⁵ as the only eyewitness account of *Macbeth* in

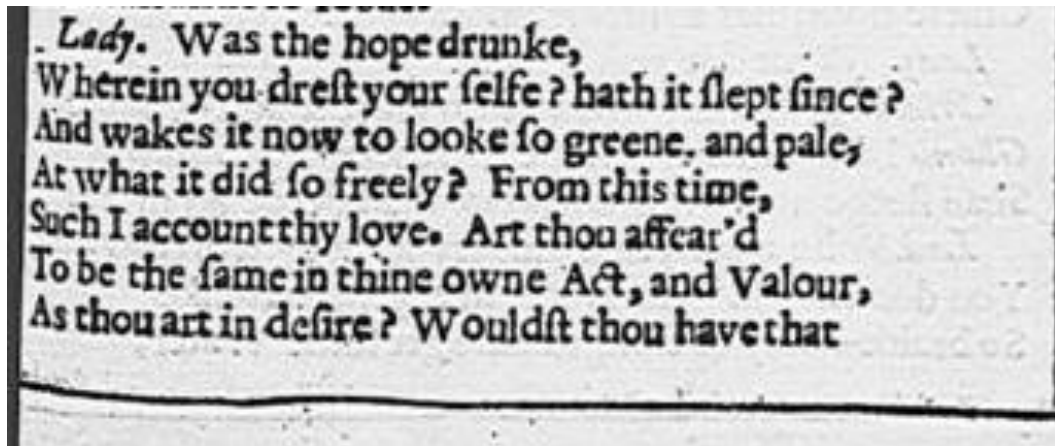
⁴ Raphael Holinshed. *Chronicles of England, Scotlande and Irelande*. (London: Lucas Harrifon, 1577).

⁵ Nicholas Brooke, ed. "Macbeth." *The Oxford Shakespeare*. (Oxford: Oxford University Press, 2008).

Shakespeare's lifetime was recorded by Simon Forman, who saw a performance at the Globe on 20 April 1610 CE.⁶ It was perhaps performed at Court before King James in August or December 1606 CE.⁷

a. *Facsimile*

**The Tragedie of Macbeth
Act I, Scene vii**



⁶Simon Foreman. The Booke of Plaies and Notes therof p formans for Common Pollicie. 1610-1611. It has been argued by scholars that Foreman's description of this and other plays are lacking in important details, but it can be argued that he only wrote upon that which caught his interest.

⁷ "Macbeth Dates and Sources". *Royal Shakespeare Company*. Accessed October 14, 2022. <https://www.rsc.org.uk/macbeth/about-the-play/dates-and-sources>.

Which thou esteem'st the Ornament of Life,
 And live a Coward in thine owne Esteeme?
 Letting I dare not, wait upon I would,
 Like the poore Cat i'th'Addage.

Macb. Prethee peace:
 I dare doe all that may become a man,
 Who dares no more, is none.

Lady. What beast was't then
 That made you break this enterprize to me?
 When you durst doe it, then you were a man:
 And to be more then what you were, you would
 Be so much more the man. Nor time, nor place
 Did then adhere, and yet you would make both:
 They have made themselves, and that their fittesse now
 Do's unmake you. I have given Sucke, and know
 How tender tis to love the Babe that milkes me,
 I would, while it was smyling in my face,
 Have pluckt my Nipple from his bonelesse Gummes,
 And dasht the Branes out, had I but so sworne
 As you have done to this.

Macb. If we should faile?

Lady. We faile?
 But screw your courage to the sticking place,
 And we'll not faile: when *Duncan* is a sleepe,
 (Whereto the rather shall his dayes hard Iourney
 Soundly invite him) his two Chamberlaines
 Will I with Wine, and Waffell, so convince,
 That Memory, the Warder of the Braine,
 Shall be a Fume, and the Receit of Reason
 A Lymbecke onely. when in Swinish sleepe,
 Their drenched Natures lye as in a Death,
 What cannot you and I performe upon
 Th'unguarded *Duncan*? What not put upon
 His spongy Officers? who shall beare the guilt
 Of our great quell.

Macb. Bring forth Men-Children onely:
 For thy undaunted Mettle should compose
 Nothing but Males. Will it not be receiv'd,
 When we have match'd with blood the

[Figure 2: Facsimile of the scene]⁸

Full Title: Shakespeare, William. "The Tragedie of Macbeth". Act I, Scene vii.
Folio: First
Published: London
Printer: Tho. Cotes for Iohn Smethwick
Owned By: State Library of New South Wales

⁸ William Shakespeare. *Mr. VVilliam Shakespeares comedies, histories, and tragedies. :* Published according to the true originall copies. London: Printed by Tho. Cotes, for Iohn Smethwick, and are to be sold at his shop in Saint Dunstons Church-yard, 1632. Accessed October 13, 2022.
https://internetshakespeare.uvic.ca/Library/facsimile/book/SLNSW_F2/743/?work=mac&zoom=800. Figure 2.

b. *Transcription and Translation*

I worked from the facsimile; however, I created a transcription, translation, and the scene in modern English for review. These can be found in **Appendix B** on page 71.

Scene Synopsis

After Macbeth ruminates over the motives of why it is a terrible thing to kill his liege lord, Duncan, ultimately choosing not to do so, Lady Macbeth mocks him incessantly and offers a plan for Duncan's murder. Macbeth is so moved by her passion that he agrees to carry out her wishes.⁹

⁹ See **Appendix A** on page 69 for a full synopsis of the play.

Acting Performance

Casting

It has been noted historically that the role was played by John Rice, a boy player in the Lord Chamberlain's Men.¹⁰

Gestures

Summary

Gestures were large and often indicated what was being said. Stock gestures were described in primary sources.

Primary sources indicate that gestures used in Shakespeare's time differed from those used in immediately prior theatrical styles, mostly found as condemnations in reviews and treatises of the use of overtly indicative movements, such as pointing to one's eye when saying "I" or "see".

An example of gestures used in a play by an actor is found in *Henry VII*, Act 3, Scene ii, Lines 146 – 154, wherein Norfolk describes Cardinal Wolsey's actions to the King:

NORFOLK, My lord, we have
Stood here observing him. Some strange commotion
Is in his brain. **He bites his lip, and starts,
Stops on a sudden, looks upon the ground,
Then lays his finger on his temple, straight
Springs out into fast gait, then stops again,
Strikes his breast hard, and anon he casts
His eye against the moon.**¹¹ [*Emphasis mine*]

¹⁰ Malone. *The Plays and Poems of William Shakespeare*.

¹¹ William Shakespeare. *Henry VIII*. Barbara Mowat, Paul Werstine, Michael Poston, Rebecca Niles, eds. (Washington, DC: Folger Shakespeare Library, n.d.). Accessed September 6, 2021. <https://shakespeare.folger.edu/shakespeares-works/henry-viii/act-3-scene-2/>.

Here Wolsey can be pictured moving in starts and fits, contorting his face and making overt gestures such as striking his chest, running suddenly and then stopping, to indicate his thought process and state of mind. These gestures are assumed and are not usually used in modern performances. Such an affectation may feel unnatural to today's actors but was part of the play in which some venues thousands attended.

Found in the preface to *The Cyprian Conqueror or the Faithless Relic*, written by an unknown countryman about 1633 CE, the actors are instructed on how to perform:

The other parts of the action, is in ye gesture, which must be various, as required, as in a sorrowfull parte, ye head must hang downe; in a proud, ye head must bee lofty; in an amourous, closed eies, hanging downe lookes, & crossed armes, in a hastie, fuming, & scratching ye head &c.¹² ...

The instruction calls for what is known as “Indicative” acting, which means the emotion felt is designated by a gesture. For instance, to follow the quote's instructions, if the actor is sorrowful, their head must hang down; if, in a hurry, they scratch their head and fume. Thus, there were stock gestures known to the performers of this time which were called into use.

¹² Anonymous. “Preface.” *The Cyprian Conqueror or the Faithless Relic*. BM. MS. Sloane 3709. (British Library, 1633). Translated: The other parts of action, is in your gesture, which must be various, as required, as in a sorrowful part, your head must hang down; in a proud character, your head must be raised; in an amorous moment, closed eyes, hanging down looks, and crossed arms, and in a time where your character is in a hurry, fuming, and scratching your head &c. ...

Acting Style

Summary

Shakespeare preferred actors not to be as over-the-top as many other performers of the day. This preference is found within his works.

In admonitions found in Shakespeare's plays, his opinion of how an actor should perform is outlined and is assumedly the style in which the actors of his troupe performed. Many of his plays include references to other performers who overact when onstage. In *Richard III*, Buckingham mocks overt theatrical performances, describing them in depth:

Buck. Tut, I can counterfeit the deepe Tragedian,
Speak, and look backe, and prie¹³ on euery fide,
Tremble and flart¹⁴ at wagging of a Straw:
Intending deepe fuspition¹⁵, gaftly¹⁶ Lookes
Are at my seruice, like enforced Smiles;
And both are readie in their Offices ...¹⁷

III, v, 289 – 95.

Here Buckingham claims that he can pretend to be the great tragic actor, startling at nothing, calling forth dreadful looks at a whim. He has no respect for the performer, offhandedly claiming the talent for himself.

Buckingham's disdainful assertion that it is simple to mimic this style of acting indicates its common use. Considering the size of the Globe and

¹³ Pry.

¹⁴ Start.

¹⁵ Suspicion.

¹⁶ Ghastly.

¹⁷ William Shakespeare. *Mr. William Shakespeares Comedies, histories & tragedies, published according to the true originall copies. London, printed by Isaac Iaggard and Edward Blount, 1623 (First Folio).* (London: Isaac Iaggard and Edward Blount, 1623,) p. 190.

similar theatres, no doubt a broad style was required so the audience could understand the play's action while seated far from the stage in the gallery.

Too, in *Hamlet*, the titular character directs the actors he has hired in how to best perform the script, Hamlet calls for them to "Speak the speech ... trippingly on the tongue"¹⁸ but not to over-enunciate as many players do. He insists they "Suit the action to the word, the word to the action; with this special observance, that you o'erstep not the modesty of nature:" ...¹⁹ While he wants them to play out the emotions they are feeling, he does not want to see them so overacted that they are unbelievable.²⁰

Acting in Shakespeare's era was presentational and broke the fourth wall.²¹ However, in reviewing Shakespeare's comments concerning this practice, it is set forth that a natural portrayal was preferred, certainly in the plays which he had written. Overacting and posturing for the audience were frowned upon by the King's Men,²² and when performing a play such as *Hamlet*, the actor would be called upon to avoid false emotion and stiff proclamation, adopting a more natural style in characterization.

¹⁸ William Shakespeare. *The tragicall historie of Hamlet Prince of Denmarke by William Shakespeare. As it hath been diuerse times acted by his Highnesse seruants in the cittie of London: as also in the two vniuersities of Cambridge and Oxford, and else-where At London: (printed [by Valentine Simmes] for N. L. [Nicholas Ling] and Iohn Trundell, 1603.)* p.; 40.

¹⁹ *Ibid.*

²⁰ Full quote in **Appendix F**, page 105.

²¹ "Breaking the fourth wall" is a modern acting term that refers to a performer who acknowledges and addresses the audience. An example of this is found in the miniseries "She-Hulk" on Disney+.

²² Arlene Schulman. *All Experts.com*. 2007. Accessed March 8, 2009. <http://en.allexperts.com/q/Plays-1556/Theatre-1.htm> (link no longer available, even on the Wayback Machine (www.archive.org)).

When compared to the realism expected of today's actors, their performance would be considered indicative and unprofessional. This is to be expected, of course. There was no Method acting,²³ Meisner technique,²⁴ or Stanislavsky system,²⁵ all which demand verisimilitude from its students. That said, even today's actors must alter their performance to suit the house, and what is presented in a black box is very different from the same play performed at the Majestic Theatre in New York City.²⁶

Blocking

Blocking is often integrated into Renaissance scripts both directly and in dialogue. However, in this scene, there is no blocking indicated, so I will use my best interpretation gleaned from treatises of the time and directions found in other of Shakespeare's works to create viable movements and gestures.

²³ An acting technique developed by Lee Strasberg, in which actors are taught to utilize their own experiences and emotions when creating a character.

²⁴ An acting technique developed by Sanford Meisner, with a focus on "doing" and emotional truth.

²⁵ An acting technique developed by Константин Сергеевич Станиславский (Konstantin Stanislavsky), that was the first to treat acting as a discipline and demand realism from its performers, coining the phrase "living the part".

²⁶ The Broadway theatre where *Phantom of the Opera* is performed, which seats almost 1,700.

Vocal Performance

Pronunciation²⁷

Summary

According to linguists using the treatises of the era and rhymes in period poetry and plays, Original Pronunciation was the intonation of the time.

Despite the difficulty in establishing a standard pronunciation for Shakespeare's works at the time, the British Library has now compiled over seventy-five minutes' worth of the Bard being spoken in the accent of the period, called Original Pronunciation, or OP. Shakespearean actor Ben Crystal in an NPR interview states:

We've got three different types of data we can mine — one is the rhymes. Two-thirds of Shakespeare's 154 sonnets don't rhyme anymore. We know that the final couplet in ... Sonnet 116 ... you know it's:

*If this be error and upon me proved,
I never writ, nor no man ever loved.*

You can extrapolate those kind of rhyme schemes across the sonnets, and indeed some of the plays rhyme. That's one set of data.

They used to spell a lot more like they used to speak, so a word like film in Mercutio's Queen Mab speech is spelled philom in the folio, and we know that's a two-syllable word like phi-lom. And if you go over to Northern Ireland, and they invite you to the cinema, they'll invite you to see the 'fi-lm.' That's an Elizabethan pronunciation that's stayed with us.
...

²⁷ See **Appendix D** on page 89 for an in-depth discussion of Original Pronunciation.

There were linguists at the time, and they very kindly wrote books saying how they pronounced different words. And all of that data brings us to 90-95 percent right, which isn't bad for 400 years.²⁸

This exploration of the various sources available to the modern scholar (that of rhyme, phonetic spelling, and contemporaneous literature) allows the linguist and layperson to have a rather full understanding of OP. Having listened to several of the recordings, it is apparent that the dialect is not as thick and incomprehensible as once believed, but with the remarked upon hard 'R's, broad and slender vowels where a modern tongue might pronounce them differently, and a musicality lacking in the American Standard Accent (typically compared to a Midwestern dialect).

Another example is found from the same interviewee and his famous linguist father, Ben and David Crystal, respectively. David Crystal mentions that contemporaries of the time gave us the pronunciation of certain words and letters, such as Ben Jonson's information that the "R" was pronounced and trilled after vowels, a feature known as "rhoticity", almost an "rr" sound.²⁹ Additionally, Ben Crystal remarks that when using the OP, one feels earthy and grounded, as opposed to the normally lofty way Shakespeare is pronounced by a modern-day performer.³⁰ Ultimately, the OP pronunciation is very important

²⁸ Ben Crystal. "Shakespeare's Accent: How Did the Bard Really Sound?" *Weekend Edition Sunday*. 89.5, WMPV, National Public Radio (NPR), March 24, 2012. Video. <https://www.npr.org/2012/03/24/149160526/shakespeares-accent-how-did-the-bard-really-sound>

²⁹ Ben and David Crystal. "Hear What Shakespeare Sounded Like in the Original Pronunciation." *The Open University*. Open Culture, September 11, 2013. Accessed 3 September 3, 2021. <https://www.openculture.com/2013/09/what-shakespeare-sounded-like-to-shakespeare.html>.

³⁰ *Ibid.*

for accuracy of the script. That said, if an actor is not able to do such a dialect, saying it in their native manner is better than trying to force an accent and do it poorly.

Use of Language

Summary

There are nuances, puns, and slang lost to the modern ear, which the actor must research and bring out for their audience so that these phrases can be appreciated.

Although most of Shakespeare's writings are comprehensible by a modern reader, at times witticisms, meanings, and pertinent knowledge are difficult for today's audience to understand because of the separation of centuries of an evolving language. Additionally, some well-known behaviors during this period are foreign to us.

An example is found in an exchange in *Hamlet* between Osric and the title character where the prince urges his companion to replace his hat, typically worn either for protection from the sun or to maintain the warmth of the head. As explained in *The Shakespearean Stage* by Andrew Gur, Hamlet's request that Osric replaces his hat usually is misunderstood, as it indicates more than respect.

Hamlet, having been too much 'in the sun', denies this ('No, believe me, 'tis very cold, the wind in northerly'), an equally good reason for keeping his own hat on; and when Osric hastens to agree, catches him up on it ('But yet, methinks, it is very sultry and hot for my complexion'). He keeps his hat on with both reasons, Hamlet is not just making Osric look like a fool. Hats were doffed

(put off) as a gesture of respect. At the end of the gesture, they went back on the head. **Only a courtier in the presense of the king would keep his hat in his hand. For Osric to keep his hat off in Hamlet's presense was excessively deferential ... and Hamlet ensures the excess is made apparent.** [*Emphasis mine*] ³¹

In other words, Osric is paying extreme deference to Hamlet the Prince, and the fact that he does is brought to the attention of the audience by the very focus of his respect. If today's audience doesn't appreciate the nuances found in this exchange, Hamlet's mockery of his usurping uncle's vassal is missed. It is the modern actor's job to ensure that such subtleties are brought to the forefront.

Pace

Summary

As indicated in the laws of the period setting the time of plays to run, namely two to three hours, the pace of the shows was extremely rapid.

The following information was given to me by The Head of Reference of the Folger Shakespeare Library, Ms. Georgiana Ziegler:

Andrew Gurr in his classic book *The Shakespearean Stage 1574-1642* (now in its 4th edition) talks about how quickly the plays were performed at the time – with rapid speaking and no intervals. He notes: “The Lord Chamberlain had laid down the official length in a letter to the Lord Mayor of London in October 1594, when he declared that his new company, Shakespeare's, had given an undertaking ‘that where heretofore they began not their Plaies til towards Fower a clock, **they will now begin at two and have done betwene fower and five.**’” [*Emphasis mine*]³²

³¹Andrew Gurr. *The Shakespearean Stage*. (Cambridge, Cambridge University Press, 2004), pp 1 – 2.

³² *Ibid.* pp. 178-9.

As the Lord Chamberlain oversaw entertainment in London, the actors had to fit the entirety of the play within the newly allotted time slot. This would call for an almost breakneck pace.

As actors faced interruptions from the audience and were required to complete plays within two to three hours, including music and the compulsory jig following the play, the theory that lines were spoken and the play's action delivered at an expedited pace is accepted by most scholars.³³

Considering laws were set in place banning theaters from the boundaries of London and delegating performers to the suburbs, there would certainly be restrictions placed upon them in this begrudgingly allowed venue. Officials complained of the disruption and crime caused by theatergoers, including the blocking of traffic which affected the merchants in the area. No doubt, it was preferred this inconvenient entertainment be as brief as possible. Given that plays were typically prefaced by bear baiting, music, and similar diversions, and followed by the jig, the demand for shorter performances is understandable.

³³ William Allan Neilson, Ph.D. and Ashley Horace Thorndike, Ph.D. *The Facts About Shakespeare*. (New York: The MacMillan Company, 1927), p. 125.

Atmosphere

Theatres³⁴

Summary

There were several types of theatres: outdoor amphitheatres, indoor theatres, and inn-yards.

Outdoor Amphitheater

There were three types of theatres at which an actor might perform his trade. The most famous is the Globe, which was a huge outdoor amphitheater in the round.



[Figure 3 – Sketch of the Globe Theatre.]³⁵

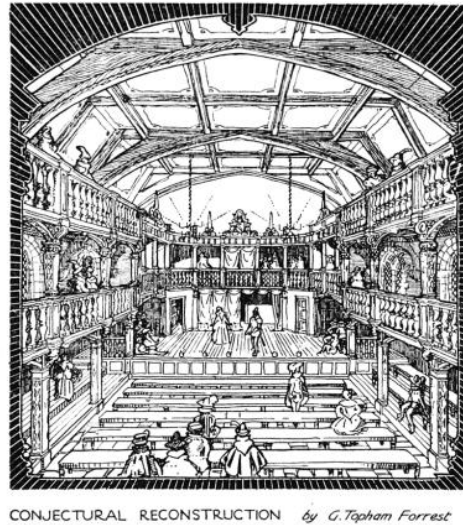
Indoor Theatres

Indoor theatres were elaborate, and more expensive to attend. The indoor candle lighting ensured that plays could be done day or night, winter or summer, and the closed venue allowed for more intimate

³⁴ A more in-depth description of the theatres of the time can be found in **Appendix G** on page 111.

³⁵ Wenceslaus Hollar. “The second Globe, preliminary sketch (c. 1638)” for *Long View of London*. (1647). <http://www.sgc.umd.edu/images/holl.gif>. Figure 3.

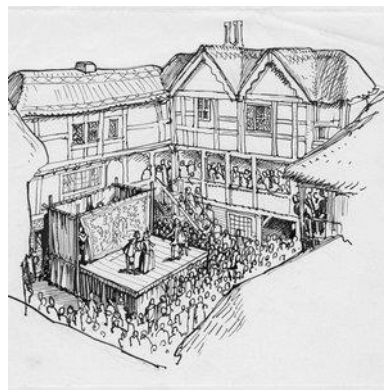
acting than was necessary at the amphitheatres. Blackfriars is a well-known indoor theatre.



[Figure 4: A conjectural reconstruction of Blackfriars Theatre]³⁶

Inns-Yards.

An Inn-yard theatre (Inn-theatre) was a literal inn with an inner courtyard which had balconies that provided a venue for the presentation of stage plays.



[Figure 5: Inn performance]³⁷

³⁶ G. Topham Forrest. "Blackfriars Theatre: Conjectural Reconstruction by G. Topham Forrest", *The Times*, (London: Times Newspaper, November 21, 1921), p. 5. Figure 4.

³⁷Walter C. Hodges, "Inn Yard Stage, c. 1585". *Shakespearean London Theatres*. Accessed December 3, 2021. <http://shalt.dmu.ac.uk/locations/cross-keys-inn-1578-94.html> Figure 5.

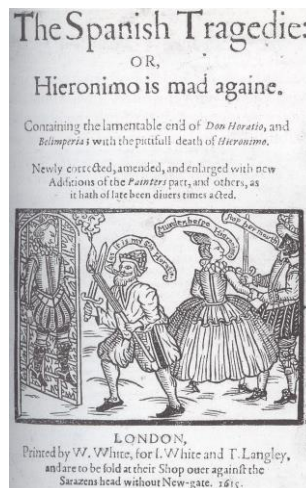
Scenery and Props

Summary

Props and furniture were used in plays, as indicated by mention in the plays themselves, or by contemporary viewers' recollections.

The common belief that the acting companies performed on a completely bare or limited stage with no scenery and minimal props is dated and erroneous. As Thomas Larque explains:

The Elizabethans did not use fixed scenery or painted backdrop ... but those who claim that the Elizabethans performed on a completely bare stage are wrong. A wide variety of furniture and props were brought onstage to set the scene ... Such ... as in *The Spanish Tragedy* where a man is spectacularly hanged by the neck from an arbour, apparently a complex wooden frame with a bench and leaves ...³⁸



[Figure 6: Sketch of hanging man from *The Spanish Tragedie*.]³⁹

³⁸ Thomas Larque. "A Lecture on Elizabethan Theatre (A lecture originally given to BTEC in Performing Arts students as part of their course in 2001)". *Shakespeare and his Critics*. accessed January 6, 2010. <http://shakespearean.org.uk/elizthea1.htm>.

³⁹ Thomas Kyd. *The Spanish Tragedie: or, Heironimo is mad againe, containing the lamentable end of Don Horatio, and Belimperia; with the pitifull death of Hieronimo. Newly corrected, amended, and enlarged with new Additions of the Painters part, and others, as it hath of late been diverse times acted*. London: Printed by W. White, for I. White, and are to be sold at their

Like any artist, acting troupes sought to entertain their audience. A crucial part of achieving this was done by creating the scene; assuming that Renaissance troupes were unable to set a scene with furniture and props is not a valid supposition. Juliet obviously had a bed, Cleopatra a throne and Titania a bower in their respective plays.

Props too were used, and for the most part indicated in the script or action. In *Richard III*, stage direction and lines list a halberd, knife, coffin, sword and ring. In line 230 – 31 of the same play, Anne tells Richard “If thou delight to view thy heinous deedes, Behold this partterne of thy butcheries.” She then points to the fact that the corpse is bleeding through its shroud.⁴⁰

This also calls for the special effect of Henry’s corpse bleeding, as Anne discovers when she pulls back the shroud:

232 Oh gentlemen see, see dead Henries woundes,
Open their congeald mouthes and bleede a fresh.⁴¹

shop over against the Sarazens head without New-gate. 1615. Edward White, 1592. Figure 6. Full quote in **Appendix F**, page 105.

Philip Edwards, Ed. *The Revels Plays*; Methuen & Co., 1959; reprinted Manchester, Manchester University Press, 1986.

⁴⁰ Cruentation or ordeal of the bier was the commonly held belief that the body of the victim would spontaneously bleed in the presence of the murderer. One of the earliest mentions on record is in the 6th century epic Germanic poem *Nibelungenlied*. In the poem, the dragon-slayer Siegfried is murdered, and his body is laid out on a bier. When his killer Hagen approaches, the victim’s wounds begin to flow. From at least the 1100s to the early 1800s, people were judged in courts across Europe and colonial America based on cruentation. (Erika Engelhaupt. “How ‘Talking’ Corpses Were Once Used to Find Murderers.” *National Geographic*. October 29, 2017. <https://www.nationalgeographic.com/science/article/how-talking-corpses-solve-murders-cruentation-ordeal-science>)

⁴¹ William, Shakespeare. *THE TRAGEDY OF King Richard the third. Containing, His treacherous Plots against his brother Clarence: the pittiefull murder of his iunocent nephewes: his tyrannicall usurpation: with the whole course of his detested life, and most deserued death. As it hath beene lately Acted by the Right honourable the Lord Chamberlaine his seruants.* AT LONDON, Printed by Valentine Sims, for Andrew Wise, welling in Paules Chuch-yard, at the Signe of the Angell. (London: Valentine Sims, 1597).

Such effects were in common use in plays of this period and provided the audience with the thrill of liberal gore. In *Cambises* by Thomas Preston, the following stage directions are found:

Cruelty. Even now I strike, his body to wound.

Strikes him in divers places.

Behold, now his blood springs out on the ground!

*A little bladder of vinegar prickt.*⁴²

There were other methods used for gore, such as paint, blood, entrails, and a variety of other animal parts. Elizabethans loved their spectacle, and the fact that so much of it appears in the plays of this period is evidence that it was almost required for the theatre companies to satisfy their spectators' whims.

Audience

Summary

The audiences were disruptive, from groundlings to nobles, most notably in the outdoor amphitheatres

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The theatregoers of today were nothing like that of the period. The actors had to overcome unruly and intrusive audience members. For instance, the groundlings had a penchant for throwing items at the stage and performers, carrying on conversations with the actors and conducting disreputable

⁴² Thomas Preston. *A lamentable tragedy mixed ful of pleasant mirth, conteyning the life of CAMBISES King of PERCIA, from the beginning of his kingdome vnto his death, his one good deed of execution, after that many wicked deeds and tirannous murders, committed by and through him, and laft of all, his odious death by Gods Justice appointed, Don in such order as fololueth.* By Thomas Preston. (John Alde, 1569).

business such as pandering. The performers also dealt with self-important and disorderly fops. Thomas Dekker outlines “How a Gallant should behave himself in a Playhouse” in *The Guls Horne-booke: Stutlorum plean sunt omnia*. He states that the man of fashion should not sit in the lord’s room, but upon the stage. There he instructs the theatre-goer to arrive during the Prologue, and “to laugh aloud in the midst of the most serious and saddest scene of the terriblest tragedy ... mew at passionate speeches; ... whew at the children’s actions ...”⁴³ All in all, the person following this advice would be more concerned about how they appear to the audience than watching the play and, being seated on the stage with the actors, were apt to steal focus.

From this, we can assert that not only the notorious groundlings would be considered ill-behaved in modern theaters, but even lords and other gallants were disruptive and rude. Difficulty lies in trying to recreate such theatregoers; today’s audiences are typically better-behaved during plays than were their Elizabethan and Jacobean counterparts.

⁴³ Thomas Dekker. “How a Gallant should behave himself in a Playhouse.” *The Guls Horne-booke: Stutlorum plean sunt omnia*. *Al Sauio meza parole, Basta*, Ch. 6. London: Imprinted at London for R.S., 1609. Edited by R. B. McKerrow. (London: De La More Press, 1904), pp. 49 – 55. Full quote in **Appendix F**, page 105.

Costuming

Summary

Costuming was usually either clothing of the era, or suggestive of the Elizabethan ideal of what would be worn in the play's indicated setting (i.e., Romans would wear tunics).

Much has been written and debated regarding costuming of plays in the Renaissance period; only one thing is certain – no one can say definitively what actors wore in every performance of the plays of this time.⁴⁴ There is evidence for the use of contemporary clothing, often donated by a patron or bought, as well as indicative costuming. Oscar Brockett notes that “most characters, regardless of the historical era in which they supposedly lived, were clothed in Elizabethan garments. Thus, by far, the majority of costumes were contemporary dress such as was worn by persons in real life ...”⁴⁵

To assist their audiences in identifying characters as soon as they entered, there were costuming conventions indicating the nature of their roles:

Strict laws were in force about what materials and types of clothes could be worn by members of each social class - laws which the actors were allowed to break onstage - so **it would be immediately obvious to the Elizabethan audience that actors wearing particular types of clothes were playing people of particular backgrounds and types.** ... Mad women, like Ophelia, wore their hair loose and mad people of both sexes had disordered clothing. Night scenes were often signaled by characters wearing nightdresses (even the Ghost of Hamlet's father appears in his

⁴⁴ Hal H. Smith. “Some Principles of Elizabethan Stage Costume”. *Journal of the Warburg and Courtauld Institutes*, Vol. 25, № 3/4. (London: The Warburg Institute, 1962), pp. 240 – 1.

⁴⁵ Oscar G. Brockett. *History of the Theatre, Fourth Ed.* (Boston: Allyn and Bacon, Inc., 1982), pp. 213-14. Full quote in **Appendix F**, page 105.

nightgown, when Hamlet is talking with his Mother in her chamber).⁴⁶
[*Emphasis mine*]

Thus, using appropriate dressing, the audience member could immediately tell if someone was a prince or a pauper, a Turk or proper Englishman, mad or appearing onstage at night.

There is a contemporaneous image in of Richard III from the production of the same name:



[Figure 7: Richard III]⁴⁷

Not only does Richard wear 16th century garments, but he also carries the royal orb and scepter and is adorned with the crown of the King.

In the same play, Anne is in mourning. Throughout the medieval and Renaissance periods, it was common for women of stature to wear what was

⁴⁶ Larque. A Lecture on Elizabethan Theatre (A lecture originally given to BTEC in Performing Arts students as part of their course in 2001).

⁴⁷ John Stow. *Annales, or a Generale Chronicle of England from Brute until the present yeare of Christ 1580*. Richard III. [1580]. (Londini [i.e. London]. Impensis Richardi Meighen, 1631 [i.e. 1632] British Library, 807.c.30), p. 824. accessed September 3, 2021. <https://archive.org/details/b30330300/page/825/mode/2up>. Figure 7.

known as “white mourning.” This portrait of Mary, Queen of Scots, in mourning for her husband Francois II, evidences this practice:



[Figure 8: Mary, Queen of Scots, in white mourning]⁴⁸

There is also further proof that actors wore clothing indicative of their roles, such as that found in a contemporaneous sketch of a performance of *Titus Andronicus*.



[Figure 9: Peacham Drawing of Titus Andronicus.]⁴⁹

⁴⁸ Frances Clouet. *Mary in deuil blanc mourning*. c. 1560 – 61. Oil on panel. 2254 × 3000. Phillip Mould Gallery, London. Figure 8.
https://es.wikipedia.org/wiki/Archivo:Studio_of_Clouet_Mary_Queen_of_Scots_in_mourning.jpg.

⁴⁹ Henry Peacham, *Peacham Drawing or Longleaf Manuscript*, drawing based on Titus Andronicus, c. 1595. Library at Marquess of Bath. Longleaf. Stephen Orgel. “Seeing Through Costume”, *Costume et déguisement dans le théâtre de Shakespeare et de ses contemporains*. (Edité par Pierre Kapitaniak et Jean-Michel Déprats, 2008), p. 87-106. Figure 9.

Tamara appears in fancy Elizabethan dress, no doubt because of her royal status, while Aaron the Moor wears what is most likely an approximation of the Elizabethan concept of Moorish costume. Titus is dressed⁰ as a Roman, and the guard beside him appears to be wearing Renaissance-style armor. The second guard is garbed in an approximation of Turkish costume. In addition to spears, all the men have rapiers. Lastly, one of the guards and Titus are wearing 16th century headwear.

It has been observed by Dover Wilson when discussing this Peacham drawing that “though the lower classes were played in ‘modern dress’, every effort was made, contrary to the assumptions of our theatrical historians, to obtain accuracy in the attire worn by patricians.”⁵⁰

Considering how many of Shakespeare’s plays deal with mistaken identity and women disguised as youths,⁵¹ alternative costumes had to be used, as plots indicated that disguises were impenetrable.

In summation, this contradictory evidence for the costuming of Renaissance plays makes it difficult to determine the exact style of costuming used. Arguably, acting troupes used what they had available or purchased, or wore costumes indicative of their perception of the clothes of the period which the play presented.

⁵⁰ J. Dover Wilson. “Titus Andronicus on the Stage in 1595.” Chapter. In *Shakespeare Survey*, edited by Allardyce Nicoll, 1:17–22. *Shakespeare Survey*. (Cambridge: Cambridge University Press, 1948). doi:10.1017/CCOL0521064147.002.

⁵¹ For example, Rosalind in *As You Like It*, Viola in *Twelfth Night* and Portia in *The Merchant of Venice*.

Makeup

Summary

Using contemporary paintings and writings to look back in time, feminine beauty was achieved with unhealthy practices. This applied to the boy actors playing women. The men too apparently powdered their faces.

Paintings and writing of this period indicate that the epitome of beauty was found in unblemished and pale skin, light colored hair, and large, sparkling eyes.



[Figure 10: A Renaissance woman.]⁵²

Another description of the quintessence of Renaissance perfection is found in Shakespeare's Sonnet No 130, albeit gleaned from the mistress' lack of any such attributes.

My mistress' eyes are nothing like the sun;
Coral is far more red than her lips' red;
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damask'd, red and white,

⁵² Titian. *La Bella*. 1536. Oil on canvas. 39 in × 30 in. Palazzo Pitti, Florence. Figure 10.

But no such roses see I in her cheeks;
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound;
I grant I never saw a goddess go;
My mistress, when she walks, treads on the ground:
And yet, by heaven, I think my love as rare
As any she belied with false compare.

His mistress has dull eyes, pale lips, tanned breasts, black-hair, and lacks the typical color in the cheek that was the epitome of beauty. However, he loves her still.

To attain this ideal standard, women subjected themselves to painful and even deadly practices. Besides using belladonna drops in their eyes to enlarge the pupils to achieve a sparkling effect, the makeup recipes give new meaning to the phrase “suffering for beauty.” Alum was used to give a reddish hue to the face, but could result in the skin burning, shriveling, and parching, as well as loss of teeth.⁵³ For the white foundation, talcum and burned tin were used,⁵⁴ also called “white lead.”⁵⁵

Giovanni Lomazzo gives a vivid description of the makeup’s effects:

The Ceruse or white lead which women use to better their complexion, is made of lead and vinegar; which mixture is naturally a great drier; and is

⁵³ Giovanni Paolo Lomazzo. *A tracte containing the artes of curious paintinge caruinge & buildinge, written first in Italian by Jo: Paul Lomatius, painter of Milan and Englished by R. H. student in physik. Printed at Oxford by Ioseph Barnes for R. H., anno Domini, M.D.XC.VIII.* (Oxford: Ioseph Barnes, 1598).

⁵⁴ Girolamo Rucelli. *The secretes of the reverende Maister Alexis of Piemount contayning excellent remedies agaynste diuers dyseases, woundes, and other accidentes : with the maner to make dystillations, parfumes, confitures, dyings, colours, fusions, and meltings : a worke wel approued, very profitable and necessary for euery man Newly corrected and amended, and also somewhat enlarged in certayne places which wanted in the first edition. translated out of French into Englishe, by William Warde.* (London: Henry Bynneman, for Iohn Wight, 1568).

⁵⁵ Thomas Tuke. *A treatise against paintng [sic] and tincturing of men and women by Tuke, Thomas.* London: Printed by Tho. Creed, and Barn. Allsope, for Edward Merchant dwelling in Pauls Church-yard, neere the Crosse, 1616. (London: Tho. Creed and Barn Allsope, 1616).

used by chirurgions to drie up moiste sores. **So that those women who use it about their faces, doe quickly become withered and gray headed**, because this dowth so mightely drie up the naturall moysture of their flesh.⁵⁶ [*Emphasis mine*]

Boy actors playing women wore the same makeup, which subjected them to the exact dangers that the women of the time faced.

... Extensive make-up was almost certainly used, particularly for the boys playing female parts ...⁵⁷

Thus, makeup was an integral part of the play, despite it having so many ill-effects upon the wearer.

Hair Styles

Summary

Using contemporaneous paintings and descriptions in treatises, men's hairstyles were relatively simple, whilst women's were elaborate and complex.

As today, hairstyles were a comment upon the person wearing them, and could be minimal or outrageously intricate. In ascertaining a proper hairstyle for a character, extant images such as contemporaneous paintings and woodcuts should be examined.

Men's

In **Appendix E**: "The Lord's Chamberlain's Men"⁵⁸ there are several paintings of various actors in the company, and their hair for the most part

⁵⁶ Lomazzo. *A tracte containing the artes of curious paintinge caruinge & building*.

⁵⁷ Larque. "A Lecture on Elizabethan Theatre."

⁵⁸ Page 95.

seems to be of a like style, that is, shoulder length with body. Such is seen in this portrait of a dashing Henry VIII in his younger days:



[Figure 11: Henry the VIII]⁵⁹

Here he can be seen wearing a flop hat, with neat jaw-length hair.

Women's

From dowager to innocent young maid, the hair is the crowning glory of any Renaissance woman. Intricate hairstyles were meant to be worn for days or weeks, but oftentimes were not seen, as the Tudor French hood and the gabled hood covered the locks almost if not completely.

⁵⁹ Meynnart Wewyck. Portrait of Henry VIII of England. c. 1509. Oil on panel. Height: 39 cm (15.3 in); Width: 25 cm (9.8 in). (Denver Art Collection: Berger Collection.) https://commons.wikimedia.org/wiki/File:HenryVIII_1509.jpg. Figure 11.



[Figure 12: Queen Catherine of Aragon in a gabled headdress]⁶⁰

However, as fashions change today from decade to decade, so too did the stylings of hair and accoutrements worn by women from the 1500's through the 1650's.

The Elizabethan era saw hairstyles characterized by high, frizzed hair and often placed over wires or pads to create a heart-shaped frame around the head. The ideal hair was fair or red in color, and preferably naturally curly as inspired by the Queen herself. First seen in England circa 1572, wigs became fashionable in the last quarter of the century.⁶¹

⁶⁰ Unknown. "Queen Catherine (of Aragon) (1485-1536)." 16th C. Oil on oak panel. 350 x 270 mm. Hardwick Hall, Derbyshire. Accessed August 11, 2020.

<http://www.nationaltrustcollections.org.uk/object/1129157>. Figure 12.

⁶¹ "Hair: the styling of society." (The Chertsey Museum. 2021.) Accessed November 8, 2022. <https://chertseymuseum.org/hair>.



[Figure 13: The Rainbow Portrait]⁶²

Hair styles were indicative of the nature of the character portrayed. A madwoman wore her hair down and long, as did a maiden. A dowager would have her hair covered, and a Queen wore a crown. In Elizabeth I's *Coronation Portrait*, her hair is worn unbound, symbolizing her purity as the Virgin Queen, falling about her shoulders and arms, and atop her head sits an elaborate crown.

As always, there were critics of the elaborate hairstyles in the era, as they became grander and grander. In his "Anatomie of Abuses", Philip Stubbes complains:

Then followeth the trimming and tricking of their heds in laying out their hair to the show, which of force must be curled, frizled and crisped, laid out on wreathes & borders from one eare to an other ...⁶³

⁶² Marcus Gheeraerts the Younger. *The Rainbow Portrait*. 1600. Oil on canvas. Height: 127 cm (50 in); Width: 99.1 cm (39 in). (Hatfield House, Hertfordshire, England). Figure 13.

⁶³ Phillip Stubbes. *The anatomie of abuses contayning a discouerie, or brieve summarie of such notable vices and imperfections, as now raigne in many Christian countreyes of the worlde: but (especiallie) in a verie famous ilande called Ailgna: together, with most fearefull examples of Gods*

He goes on to mention how the hairstyles are helped to stand with wires and gives notice to the various accoutrements worn in the hair, describing such a dazzling display as to be unbelievable.⁶⁴

This said, women's hairstyles of the Elizabethan era were marvelous to view, even if ostentatious.

iudgementes, executed vpon the wicked for the same, aswell in Ailgna of late, as in other places, elsewhere. Verie godly, to be read of all true Christians, euerie where: but most needefull, to be regarded in Englande. Made dialogue-wise, by Phillip Stubbes. Seene and allowed, according to order. (London: By [John Kingston for] Richard Iones, 1. Maij. 1583). Accessed September 7, 2021. <https://quod.lib.umich.edu/e/eebo/A13086.0001.001?view=toc>.

⁶⁴ Full quote in **Appendix F**, page 105.

Conclusion

All these above-mentioned factors, from hairstyle to pronunciation, are necessary to consider when recreating a performance in the Renaissance, Elizabethan, and Jacobean periods. Not every standard can easily be achieved, such as having an unruly audience throwing cabbage⁶⁵, but with few concessions as mentioned earlier, a “close as possible” monologue, scene or play can be attained by the diligent actor.

⁶⁵ I once brought cabbage to an Art-Sci for verisimilitude, but the kind judges just ate it.

Glossary⁶⁶

Alliteration: use of the same consonant at the beginning of each stressed syllable in a line of verse.

Apron: a semi-circular area at the very edge of the stage.

Arras: a tapestry hung on the stage to conceal scenery or actors.

Aside: lines which an actor utters to the audience that additional characters onstage are unable to hear. This contrivance conveys concerns or musings to the audience yet keeps the information unknown other characters.

Blocking: set movements an actor does during performance.

Breaking the fourth wall: a modern acting term that refers to when a performer acknowledges and addresses the audience.

Chiton: A Roman garment either sleeveless and pinned, buttoned or sewn at the shoulder (Doric) or pinned, buttoned or sewn from the neck to the wrists, with the excess fabric belted at the waist (Ionic).

Fair copy: a manuscript of a play once it has been edited.

Forte voce: loud voice.

Foul papers: the original manuscript of a play, edited at a later date to create a fair copy.

Gallery: a seating area of the theatre raised above the area in which the groundlings gathered and, in the case of the Theatre, could seat up to 3,000 members of the audience.

Indicating: an acting term referring to a style where the actor “indicates” what is happening in her lines. An example would be pointing at his ear while saying, “I hear someone approach.”

Manet: a period stage direction which signifies that a character remains onstage by himself after the other actors exit.

Master of the Revels: a censor employed by the government who was responsible to ensuring all plays were devoid of any objectionable material (especially anything insulting to the monarchy or of an obscene nature) and

⁶⁶ These definitions were created by my own knowledge, along with “Writing Format – Poetry and Prose.” *Shake.....Sphere, a Comprehensive Study Guide for the World of William Shakespeare* by Michael J. Cummings. I utilized *The Shakespeare Online Glossary* as well.

make certain that the actors kept to the two-hour limitation on the length of each performance.

Mezzo forte voce: moderately loud voice.

Proscenium stage: a stage with the audience in front of the actors.

Rhoticity: the pronunciation and trilling of the consonant “r”, which occurs in Original Pronunciation. For instance, there would be times “Henry” would be spoken in three syllables: hen-err-ry.

Soliloquy: a monologue in which a character shares his feelings and thoughts only with the audience.

Solus: a period stage direction which signifies that a character appears onstage by himself.

Theatre in the Round: a stage with the audience on all sides of the actors.

Thrust Stage: a stage with audience on three sides of the actors.

Wherefore: Why.

Wot: Know.

Wroth: Wrath.

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Appendix A: Plot Synopsis of *Macbeth*

Summary: *Macbeth* is informed by a trio of witches (known commonly as the Weird Sisters) of a prophecy that he is going to be king; he and Lady Macbeth murder King Duncan and many others so he can fulfil the prophecy; both die by the end of the play – Lady Macbeth by questionable means⁶⁸ and Macbeth by fighting against Macduff.

Act I

Macbeth and Banquo, two of Scotland's King Duncan's generals, come upon the Weird Sisters, a trio of witches. The witches prophesy that Macbeth will be promoted to Thane of Cawdor and then become King of Scotland. Banquo's prophecy is that his descendants will be kings.

King Duncan names Macbeth Thane of Cawdor as a reward for his prowess in battle. The King plans to visit Macbeth's castle at Inverness that evening. Lady Macbeth receives a letter from her husband about the prophecy and his new title of Cawdor. She vehemently vows to help him become king.

Act II

Macbeth returns to his castle. He and his wife plot to kill Duncan, who has recently arrived, and wait until everyone is asleep. Lady Macbeth supplies the guards with drugged wine so Macbeth can enter and kill the King. He regrets doing this right away, but his wife chastises him into accepting his destiny.

Macduff arrives. When the visitor discovers the murder, Macbeth kills the drunken guards in a show of rage and retribution. Duncan's sons, Malcolm and Donalbain, flee the castle; but are accused of the slaying.

Act III

Macbeth is now the King of Scotland but is beset by remorse and unease. He recalls the prophecy that Banquo's descendants will inherit the throne and arranges for Banquo and his son Fleance to be killed. Banquo is murdered, but his son escapes the assassins. At his state banquet that night, Macbeth sees the ghost of Banquo and those present are concerned by his apparently insane response to the apparition. Lady Macbeth asks for privacy, but despite her best attempts, is unable to console her husband.

⁶⁸ While it is said she commits suicide, a production in which I played Lady Macbeth had Seyton killing her at her husband's behest. Seyton also killed Macduff's wife and children in the same performance.

Act IV

Macbeth, apprehensive, seeks out the witches again, who claim he will be safe until Birnam Wood marches into battle against him. He is also told he need not fear anyone born of woman. This gives Macbeth a modicum of peace, until they also prophesy that the Scottish succession will still come from Banquo's son. Macbeth embarks on a bloody siege to avoid this, slaughtering many, including Macduff's family. Macduff had gone to seek Malcolm (one of Duncan's sons who fled) at the court of the English king. Malcolm is young and unsure of himself, but Macduff, stricken with anguish and anger, convinces him to go against Macbeth with an army.

Act V

In his isolated castle at Dunsinane, Macbeth feels at ease until he is told that Malcolm's army is carrying branches and shrubbery from the Birnam Wood as camouflage for their assault, thus fulfilling the prophecy. Meanwhile, Lady Macbeth walks and talks in her sleep, revealing her indiscretions to her doctor and handmaid, who are witnessing the spectacle. She later commits suicide. As the final battle commences, Macbeth hears of Lady Macbeth's death and dismisses it⁶⁹ as he is focused on the upcoming battle.

On the field, Macduff finds and challenges Macbeth. Macbeth learns Macduff is the child of a caesarean birth and thus not born of woman⁷⁰ Although he recognizes that he is doomed, Macbeth fights his enemy. Macduff triumphs and brings the head of the traitor to Malcolm. Malcolm is crowned King of Scotland.⁷¹

⁶⁹ "She should have died hereafter."

⁷⁰ This obviously precedes the exciting "I am no man" phrase in Tolkien's *Return of the King*.

⁷¹ "Macbeth." *Shakespeare's Birthplace Trust*. (Stratford-Upon-Avon: 2022.) Accessed October 14, 2022.
<https://www.shakespeare.org.uk/explore-shakespeare/shakespeadia/shakespeares-plays/macbeth/>.

Appendix B: The Monologue (Scene)

Facsimile

Lady. Was the hope drunke,
Wherein you drest your selfe? hath it slept since?
And wakes it now to looke so greene, and pale,
At what it did so freely? From this time,
Such I account thy love. Art thou affear'd
To be the same in thine owne Act, and Valour,
As thou art in desire? Wouldst thou have that

Which thou esteem'st the Ornament of Life,
And live a Coward in thine owne Esteeme?
Letting I dare not, wait upon I would,
Like the poore Cat i'th' Addage.

Macb. Prethee peace:
I dare doe all that may become a man,
Who dares no more, is none.

Lady. What beast was't then
That made you break this enterprize to me?
When you durst doe it, then you were a man:
And to be more then what you were, you would
Be so much more the man. Nor time, nor place
Did then adhere, and yet you would make both:
They have made themselves, and that their fitteste now
Do's unmake you. I have given Sucke, and know
How tender tis to love the Babe that milkes me,
I would, while it was smyling in my face,
Have pluckt my Nipple from his bonelesse Gummes,
And dasht the Branes out, had I but so sworne
As you have done to this.

Macb. If we should faile?

Lady. We faile?
But screw your courage to the sticking place,
And we'll not faile: when *Duncan* is a sleepe,
(Whereto the rather shall his dayes hard Iourney
Soundly invite him) his two Chamberlaines
Will I with Wine, and Waffell, so convince,
That Memory, the Warder of the Braine,
Shall be a Fume, and the Receipt of Reason
A Lymbecke onely. when in Swinish sleepe,
Their drenched Natures lye as in a Death,
What cannot you and I performe upon
Th'unguarded *Duncan*? What not put upon
His spungy Officers? who shall beare the guilt
Of our great quell.

Macb. Bring forth Men-Children onely:
For thy undaunted Mettle should compose
Nothing but Males. Will it not be receiv'd,
When we have wash'd with blood the

Second Folio (New South Wales), page 743 :: Facsimile Viewer :: Internet Shakespeare Editions
(uvic.ca)

Transcription⁷²

Lady. Was the hope drunke,
Wherein you drest your selffe? Hath it slept since?
And wakes it now to looke so greene, and pale,
At what it did so freely? From this time,
Such I account thy loue. Art thou affear'd
To be the fame in thine owne Act, and Valour,
As thou art in desire? Would'ft thou haue that
Which thou esteem'ft the Ornament of Life,
And liue a Coward in thine owne Esteeme?
Letting I dare not, wait vpon I would,
Like the poore Cat i'th'Addage.

Macb. Prethee peace:
I dare doe all that may become a man,
Who dares no more, is none.

Lady. What Beaft was't then
That made you breake this enterprize to me?
When you durft doe it, then you were a man:
And to be more then what you were, you would
Be so much more the man. Nor time, nor place
Did then adhere, and yet you would make both:
They haue made themselues, and that their fitnesse now
Do's vnmake you. I haue giuen Sucke, and know
How tender 'tis to loue the Babe that milkes me,
I would, while it was smyling in my Face,
Haue pluckt my Nipple from his Bonelesse Gumme,
And dashed the Branes out, had I so sworne
As you haue done to this.

Macb. If we should faile?

Lady. We faile?
But screw your courage to the sticking place,
And wee'll not fayle: when Duncan is asleepe,
(Whereto the rather shall his dayes hard Iourney
Soundly inuite him) his two Chamberlaines
Will I with Wine, and Waffell, so conuince,
That Memorie, the Warder of the Braine,
Shall be a Fume, and the Receipt of Reason
A Lymbeck onely: when in Swinish sleepe,

⁷² Transcription, translation, and modern English are my own.

Their drenched Natures lye as in a Death,
What cannot you and I performe vpon
Th'vnguarded Duncan? What not put vpon
His spungie Officers? who fhall beare the guilt
Of our great quell.

Macb. Bring forth Men-Children onely:
For thy vndaunted Mettle should compose
Nothing but Males.

Translation

Lady. Was the hope drunk,
Wherein you dressed yourself? Hath it slept since?
And wakes it now, to look so green and pale
At what it did so freely? From this time
Such I account thy love. Art thou afeard
To be the same in thine own act and valor
As thou art in desire? Wouldst thou have that
Which thou esteem'st the ornament of life
And live a coward in thine own esteem,
Letting "I dare not" wait upon "I would,"
Like the poor cat i' th' adage?

Macb. Prithee, peace.
I dare do all that may become a man.
Who dares do more is none.

Lady. What beast was 't, then,
That made you break this enterprise to me?
When you durst do it, then you were a man;
And to be more than what you were, you would
Be so much more the man. Nor time nor place
Did then adhere, and yet you would make both.
They have made themselves, and that their fitness
now
Does unmake you. I have given suck, and know
How tender 'tis to love the babe that milks me.
I would, while it was smiling in my face,
Have plucked my nipple from his boneless gums
And dashed the brains out, had I so sworn as you
Have done to this.

Macb. If we should fail—

Lady. We fail?
But screw your courage to the sticking place
And we'll not fail. When Duncan is asleep
(Where'to the rather shall his day's hard journey
Soundly invite him), his two chamberlains
Will I with wine and wassail so convince
That memory, the warder of the brain,
Shall be a fume, and the receipt of reason
A limbeck only. When in swinish sleep
Their drenchèd natures lies as in a death,

What cannot you and I perform upon
Th' unguarded Duncan? What not put upon
His spongy officers, who shall bear the guilt
Of our great quell?

Macb. Bring forth men-children only,
For thy undaunted mettle should compose
Nothing but males.

Modern English

Lady. Was the hope drunk
Wherein you dressed yourself?⁷³ Hath it slept since?
And wakes it now, to look so green and pale
At what it did so freely? From this time
Such I account thy love. Art thou afeard
To be the same in thine own act and valor
As thou art in desire? Wouldst thou have that
Which thou esteem'st the ornament of life
And live a coward in thine own esteem,
Letting "I dare not" wait upon "I would,"
Like the poor cat i' th' adage?

Were you drunk when you assured me you would enact the prophecy? Did you sleep it off and now feel sick thinking back on what you so enthusiastically decided before? From this point forward this is how I'll measure your love to me. Are you afraid to act as bravely as you speak? Will you want the crown more than anything else in life but live considering yourself a coward You would be the proverbial cat that wants the fish but is afraid to get her feet wet.

Macb. Prithee, peace.
I dare do all that may become a man.
Who dares do more is none.

I beg you, be quiet. I dare to do everything befitting a man. Anyone who dares to do more than I do is not.

Lady. What beast was 't, then,
That made you break this enterprise to me?
When you durst do it, then you were a man;
And to be more than what you were, you would
Be so much more the man. Nor time nor place
Did then adhere, and yet you would make both.
They have made themselves, and that their fitness
now
Does unmake you. I have given suck, and know
How tender 'tis to love the babe that milks me.

⁷³ She asks whether his desire to enact the final prophecy was just drunken confidence. Lady Macbeth here picks up the play's metaphor of clothing, suggesting that "hope" is something Macbeth can take on and off, rather than intrinsic.... Lady Macbeth's attack is not levelled at an ethical persuasion, but instead uses rhetoric to illustrate Macbeth's shame and weakness, emasculating him through words. The Cherwell School Macbeth Reading Group (Emily). "Macbeth Analysis." *Fair is Foul*. (2018.) Accessed October 14, 2022.
<https://fairisfoul.wixsite.com/macbeth/blog/categories/lady-macbeth>

I would, while it was smiling in my face,
Have plucked my nipple from his boneless gums
And dashed the brains out, had I so sworn as you
Have done to this.

What monster made you go back on your promise to me? When you dared to do it, then you were a man. And to be so more than you were, you would be so much more of a man. Time nor place were not right then, but your resolve was strong. Now, the situation is perfect, but you've lost your courage. I have nursed a child, and I know how tender I feel towards the baby who drinks my milk. I would take that baby while it was smiling at me, pull my nipple out of his mouth, and smashed his brains out, if I had sworn to kill him as you have sworn to kill Duncan.

Macb. If we should fail—

Lady. We fail?

But screw your courage to the sticking place
And we'll not fail. When Duncan is asleep
(Whereto the rather shall his day's hard journey
Soundly invite him), his two chamberlains
Will I with wine and wassail so convince
That memory, the warder of the brain,
Shall be a fume, and the receipt of reason
A limbeck⁷⁴ only. When in swinish sleep
Their drenchèd natures lies as in a death,
What cannot you and I perform upon
Th' unguarded Duncan? What not put upon
His spongy officers, who shall bear the guilt
Of our great quell?

We fail? Find your courage and hold onto it, and we won't fail. When Duncan is soundly asleep (which he should be quickly after his hard day's journey), I'll get his two servants so drunk with a raucous night's drinking that their memory will be affected. Their recollections will turn to vapor and their ability to reason will be lost in a distillery. When they're drunk as pigs, and dead to the world, what can't we do to the defenseless Duncan? What can't we blame on his drunken servants, who will take the blame for the murder?

⁷⁴ A distillery.

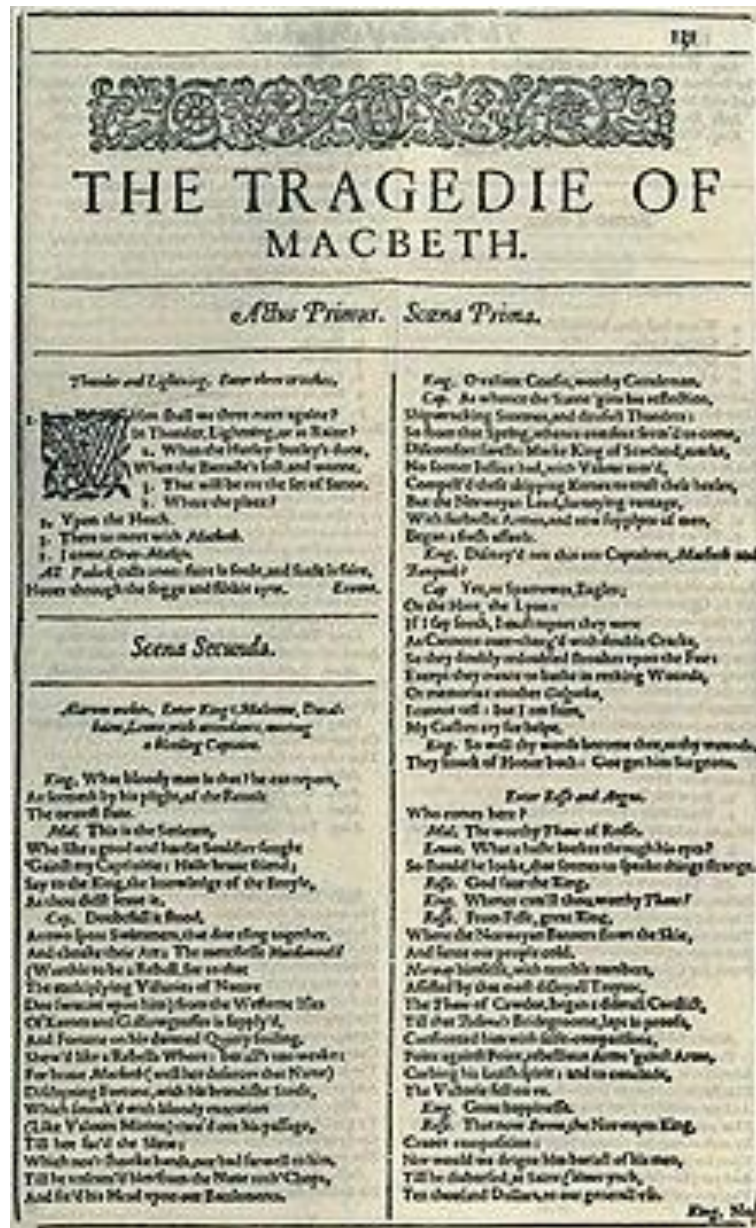
Macb. Bring forth men-children only,
For thy undaunted mettle should compose
Nothing but males.

Only have sons because your unmatched courage is worthy of male offspring.⁷⁵

⁷⁵ In this era, male children and heirs were preferred. Giving birth to a daughter often seemed a waste of a pregnancy. This quote proves that preference.

Appendix C: Contemporaneous and Scholarly Images

Macbeth, Title Page, First Folio



William Shakespeare. Title page of "The Tragedie of Macbeth." *Mr. William Shakespeares Comedies, Histories & Tragedies. (First Folio)*. London: Edward Blount and William Jaggard, 1623. Accessed October 14, 2022.

<https://commons.wikimedia.org/wiki/File:First-page-first-folio-macbeth.jpg>

Macbeth and Banquo meet the Weird Sisters

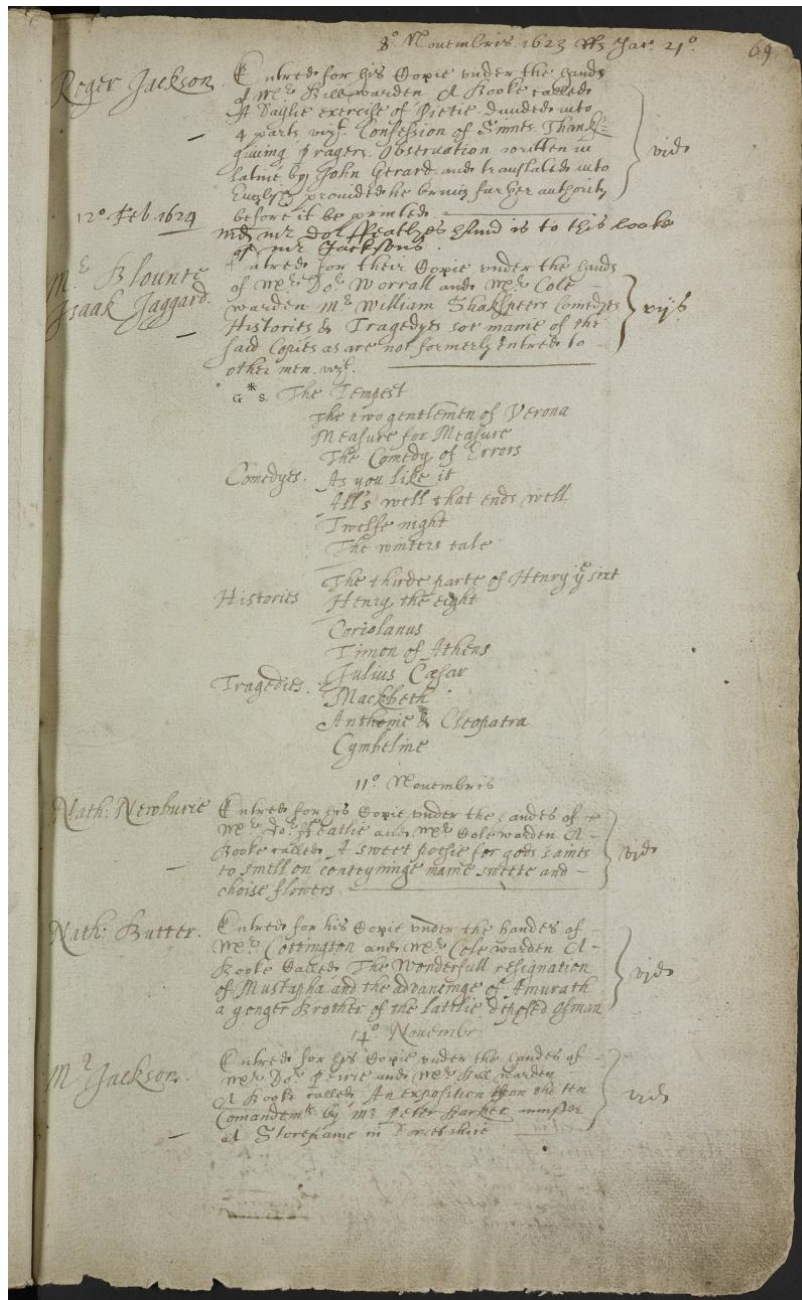
A woodcut from the Holinshed *Chronicles*



Raphael Holinshed. *Chronicles of England, Scotlande and Irelande*. London: Lucas Harrifon, 1577. Accessed October 14, 2022.

https://commons.wikimedia.org/wiki/File:Macbeth_and_Banquo_encountering_the_witches_-_Holinshed_Chronicles.gif

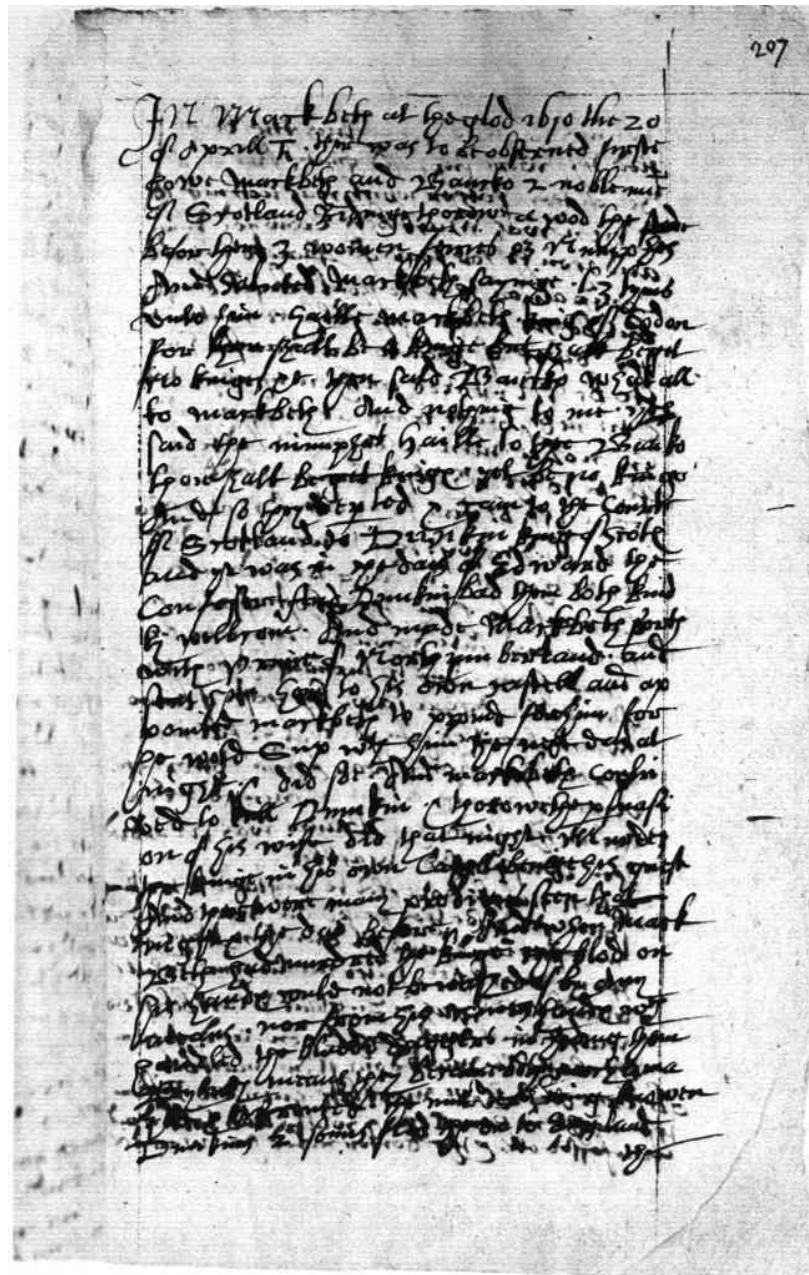
Stationers' Register entry for the First Folio (16 of Shakespeare's comedies, histories, and tragedies)



Creator: Worshipful Company of Stationers and Newspaper Makers
Title: Liber D
Date: 1620-1645
Repository: Worshipful Company of Stationers and Newspaper Makers,
London, UK
Call number and opening: Liber D, p. 69

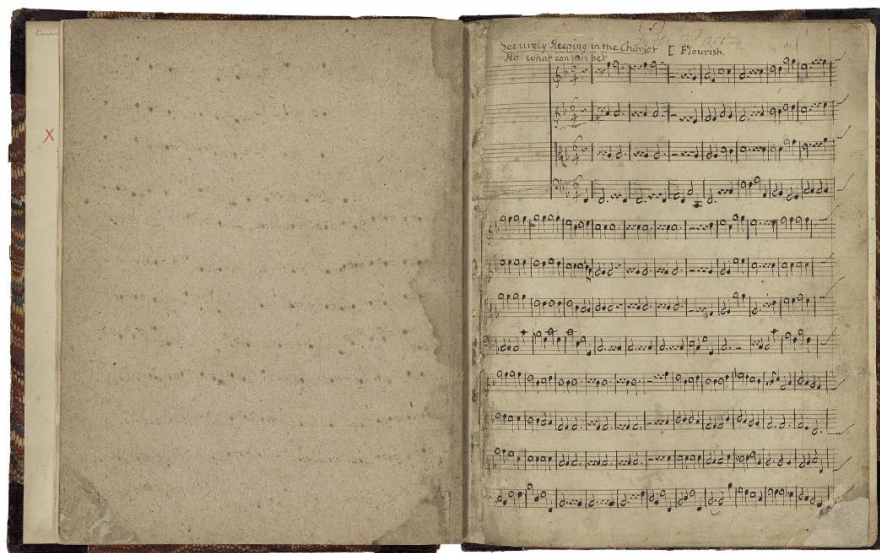
Shakespeare Documented. Accessed October 14, 2022.
<https://shakespearedocumented.folger.edu/file/liber-d-page-69>.

First page of the description of the play Macbeth that Simon Forman saw in 1610.



Simon Forman's description of a production of Macbeth at the Globe Theatre, 20 April 1610. Oxford, Bodleian Library, MS. Ashmole 208, f. 207r.

Music from Macbeth



COLLECTION NAME:
LUNA: Folger Digital Image Collection
Record
Digital Image File Name:
94303
Source Call Number:
W.b.537
Source Creator:
Leveridge, Richard, 1670 or 71-1758.
Source Title:
[Macbeth] Music in Macbeth [manuscript].
Source Created or Published:
copied ca. 1725
Physical Description:
front endleaf 3v || p. 176

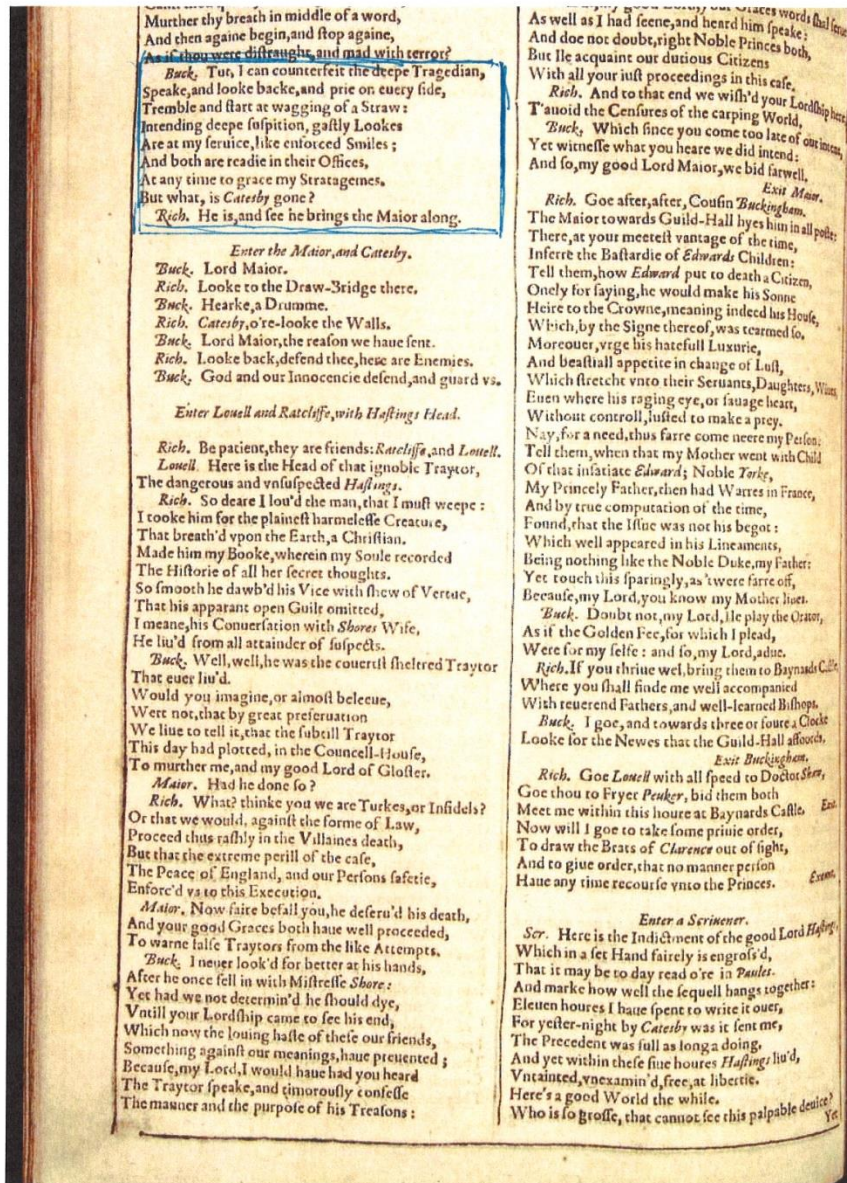
⁷⁶ Accessed November 8, 2022.
https://luna.folger.edu/luna/servlet/detail/FOLGERCM1~6~6~1124738~181667:-Macbeth--Music-in-Macbeth--manuscr%3Fsort%3Dcall_number%252Cmpsortorder1%252Ccd_title%252Cimprint?qvq=w4s:/what%2F%255BMacbeth%255D%2BMusic%2Bin%2BMacbeth%2B%255Bmanuscript%255D.;q:Macbeth;sort:call_number%2Cmpsortorder1%2Ccd_title%2Cimprint&mi=4&trs=69

Posthumous Portrait of Macbeth, King of Scotland



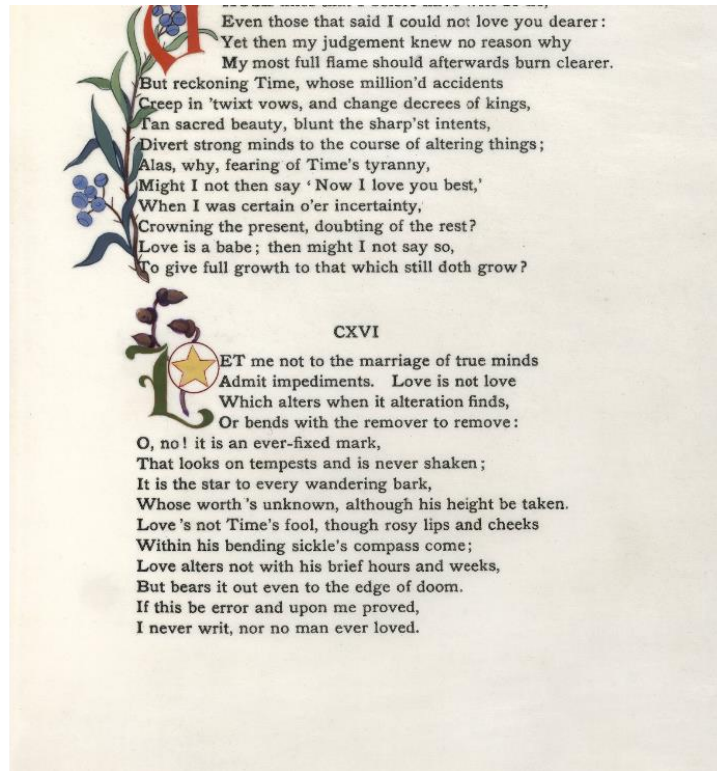
A 17th century CE portrait of Macbeth Macfinlay, king of Scotland (r. 1040-1057 CE) by Jacob Jacobsz de Wet II. (Royal Collection). Accessed October 14, 2022. <https://www.worldhistory.org/image/13158/posthumous-portrait-of-macbeth-king-of-scotland/>.

Richard III Quote



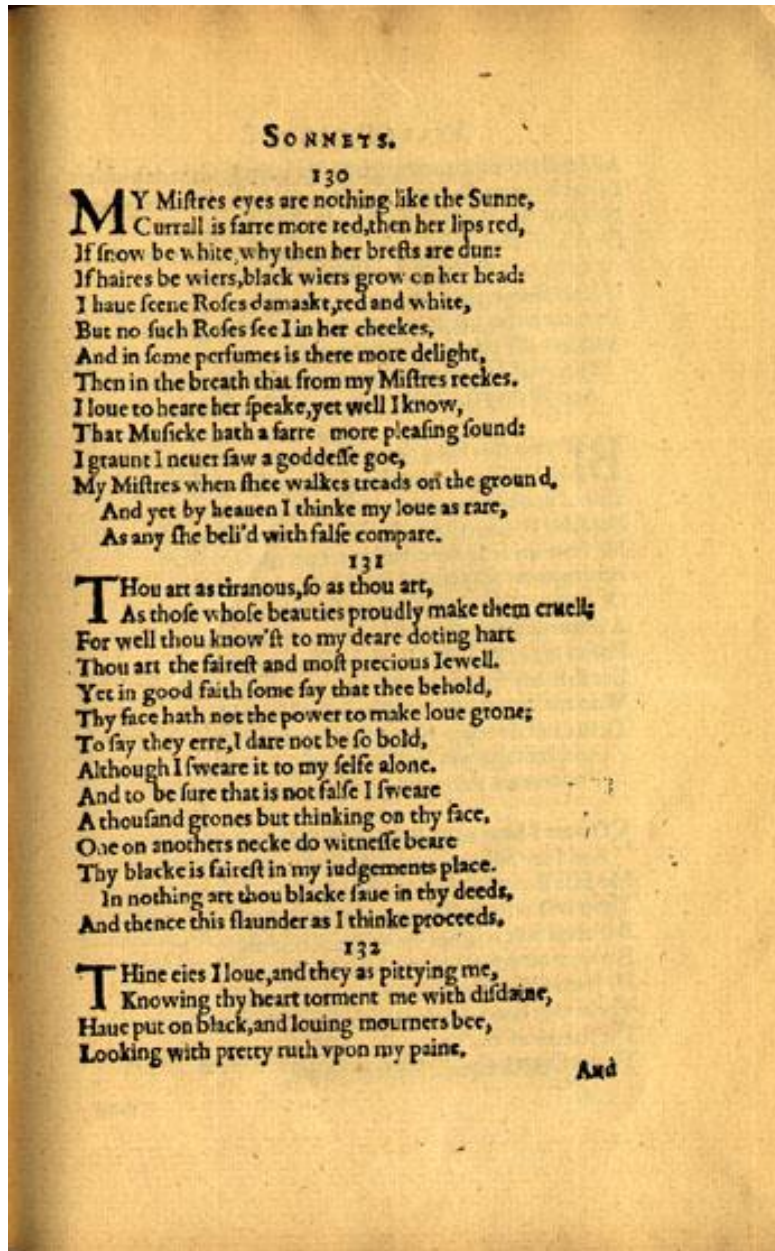
Shakespeare, William. *Mr. William Shakespeares Comedies, histories & tragedies, published according to the true originall copies*. London, printed by Isaac Iaggard and Edward Blount, 1623 (First Folio). London: Isaac Iaggard and Edward Blount, 1623, p. 190.

Sonnet 116



"Sonnet 116." *Sonnets ... Illuminated by Ross Turner*. George D. Sproul, 1901.

Sonnet 130



Shakespeare, William. "Sonnet 130." *SHAKE-SPEARES SONNETS. Neuer before Imprinted. At London, By G. Eld for T.T and are to be solde by William Aspley.* London: G. Eld, 1609, p. 59.

Appendix D: An Exploration of the Pronunciation of the Language of Shakespeare's Day

Although it is almost impossible to ascertain exact speech inflections and pronunciations used during this period, several treatises address this issue. One of the most reputable is *The Cambridge History of English and American Literature in Eighteen Volumes*. Referencing the works of contemporary scholars who saw the necessity of preserving the purity of their language, the editors Ward and Waller made observations based upon these sources.

As the editors put forth, some of the stylistic pronunciations of the Elizabethan era were:

... [R] was strongly trilled, for “fire” and “hire” appear in Shakespeare as dissyllabic; “Henry” and “angry” as trisyllabic; and, again, the pronunciation of gh (as f) seems to have been more frequent than at a later date, when, however, we have it in words such as “laugh” and “draught.” ... “after” is found riming with “daughter.”

The Middle English open [char] (seen in “leaf” and “heat”) retained the fifteenth century sound (heard in “pail”), ... but it was frequently shortened in closed syllables, particularly before dentals ... In the spellings “indide” (indeed), “quin” (queen), “bin” (been), the classical [char] stands for this later sound of the Middle English close [char]. Middle English open [char] (seen in “goad” and “stone”) also retained its fifteenth century value (heard in “pole”), and, to this, the word “one” is no exception. The modern pronunciation of this word, as if with an initial w, was certainly not usual in Elizabethan times, and this is suggested by such forms as “such an one,” “th’one,” and, also, by Shakespeare’s rime of “one” with “Scone.”⁷⁷

⁷⁷ A.W. Ward and A.R. Waller, ed. “XX. The Language from Chaucer to Shakespeare; § 10. Elizabethan pronunciation”. *The Cambridge History of English and American Literature: An*

Ms. Zeigler indicated regional accents would affect pronunciation.

Finding a “contemporary” accent is not easy, as there is not full agreement as to what the Elizabethans actually sounded like. Also, many of them, Shakespeare included, would have spoken with the accent of their particular part of England. A man from Warwickshire would not sound like a Londoner.

Despite the difficulty in establishing a standard pronunciation for Shakespeare’s works at the time, the British Library has now compiled over 75 minutes’ worth of the Bard being spoken in the accent of the period, called the Original Pronunciation, or OP. Ben Crystal in an NPR interview says:

We’ve got three different types of data we can mine — one is the rhymes. Two-thirds of Shakespeare’s 154 sonnets don’t rhyme anymore. We know that the final couplet in ... Sonnet 116 ... you know it’s:

*If this be error and upon me proved,
I never writ, nor no man ever loved.*

You can extrapolate those kind of rhyme schemes across the sonnets, and indeed some of the plays rhyme. That’s one set of data.

They used to spell a lot more like they used to speak, so a word like film in Mercutio’s Queen Mab speech is spelled philom in the folio, and we know that’s a two syllable word like phi-lom. And if you go over to Northern Ireland, and they invite you to the cinema, they’ll invite you to see the ‘fi-lm.’ That’s an Elizabethan pronunciation that’s stayed with us.
...

There were linguists at the time, and they very kindly wrote books saying how they pronounced different words. And all of that data brings us to 90-95 percent right, which isn’t bad for 400 years.⁷⁸

Encyclopedia in Eighteen Volumes, Volume III: English RENASCENCE AND REFORMATION. (New York: Putnam, 1907-1921).

⁷⁸Ben Crystal. “Shakespeare’s Accent: How Did the Bard Really Sound?” *Weekend Edition Sunday*. 89.5, WMPV, National Public Radio (NPR), March 24, 2012.
<https://www.npr.org/2012/03/24/149160526/shakespeares-accent-how-did-the-bard-really-sound>

Having listened to several of the recordings, it is apparent that the dialect is not as thick and incomprehensible as once believed, but with the remarked upon hard ‘R’s, broad and slender vowels where a modern tongue might speak them differently, and a musicality lacking in the American Standard Accent (which is typically compared to Midwestern).

Shakespeare’s English is called by scholars Early Modern English (not, “Old English,” an entirely different, and much older language). David Crystal dates his Shakespearean Early Modern to around 1600. He cites three important kinds of evidence that guide us toward recovering early modern’s original pronunciation (or “OP”).⁷⁹ namely contemporaneous observers, rhymes and puns, and spellings.

It should be noted that in a textbook on the same subject, fellow linguist Charles Barber bookends the period for OP roughly between 1500 and 1700.⁸⁰

The playwright and author Ben Johnson in his *The English Grammar* made notice of the hard “**R**” used, referring to it playfully as a dog sound (i.e., “rr”). He said: “It is the dogs letter, and hurreth in the sound; the tongue striking the inner palate, with a trembling about the teeth. It is sounded firm in the beginning of the words, and more liquid in the middle and ends; as in

⁷⁹Ben and David Crystal. “Hear What Shakespeare Sounded Like in the Original Pronunciation.” *The Open University*. Open Culture, September 11, 2013. <https://www.openculture.com/2013/09/what-shakespeare-sounded-like-to-shakespeare.html>

⁸⁰ Charles Barber. *Early Modern English*. (Edinburgh University Press; 2nd edition, May 1, 1997).

rarer, riper.”⁸¹ Additionally, he delineates the short sounding “O”, proving the point made in Sonnet 116:

In the short time more flat, and akin to *u*; as

*cosen, dosen, mother, brother, love, proven.*⁸²

V⁸³

Is sounded with a narrower and mean compass, and some depression of the middle of the tongue, and is like our *i*, a letter* of double power. As a vowel it soundeth thin and sharp, as in *use*) thick and flat, as in *us*.

It never endeth any word for the nakedness, but yieldeth to the termination of the diphthong *ew*, as in *new*, *trew*, *knew*, &c, or the qualifying *e*, as in *sue*, *due*, and the like.

When it leadeth a silent* vowel in a syllabe, it is a consonant’, as in *save*, *reve*, *prove*, *love*, &c. Which double force is not the unsteadfastness of our tongue, or uncertainty of our writing, but fallen upon us from the Latin.⁸⁴

Interesting is the aspirated “wh” sound, which Jonson describes as

W

Is but the *V* geminated in full sound, and though it have the seat of a consonant with us, the power is always vowelish, even where it leads the vowel in any syllabe; as, if you mark it, pronounce the two *uu*, like the Greek *ov*, quick in passage, and these words,

ov-ine, ov-ant, ov-ood, ov-ast, sov-ing, sou-am
will sound, *wine, want, wood, wast, swing, swam*.

So put the aspiration afore, and these words
hov-at, hov-ich, hov-eel, hov-ether.
*will be what, which, wheel, whether.*⁸⁵

⁸¹ Ben Jonson. *The English Grammar*. 1640. Alice Vinton Waite, Ed. (New York, Sturgis & Walton Company).

⁸² *Ibid.*, pg. 17.

⁸³ Also used for “u”.

⁸⁴ Jonson, *The English Grammar*. p. 20.

⁸⁵ *Ibid.*, p. 22.

Many of the consonants are similar to today's pronunciation, but with a few alterations, such as found in “**T**” when it is followed by the vowel “**I**”. Then the “**T**” takes on an “**S**” sound, such as action, generation, corruption, or faction (pronounce ac-sion, gen-e-ra-sion, etc. in Britain).⁸⁶

Jonson waits until p. 61 to begin addressing the myriad of uses of the letter “**H**”.

Whether it be a letter or no, hath been much examined by the ancients, and by some too much of the Greek party condemned, and thrown out of the alphabet, as an aspirate merely, and in request only before vowels in the beginning of words, and after x, where it added a strong spirit which the Welsh retain after many consonants. But be it a letter, or spirit, we have great use of it in our tongue, both before and after vowels. And though I dare not say she is (as I have heard one call her) the queen-mother of consonants) yet she is the life and quickening of them.

What her powers are before vowels and diphthongs, will appear in *hall, heal, hill, hot, how, hew, holiday, &c.*

In some it is written, but sounded without power as *host, honest, humble'*, where the vowel is heard without the aspiration ; as *ost, onest, umble.*

After the vowel it sounds ; as in ah, and oh.⁸⁷

He also expounds upon diphthongs in Chapter V after completing the pronunciation of the alphabet, but these are for the most part like to ours today.

Diphthongs are the complexions or couplings of vowels, when the two letters send forth a joint sound, so as in one syllable both sounds be heard ;

as in **Ai**, or Ay,
aid, maid, said, pay, day, way

⁸⁶ *Ibid.* p. 54.

⁸⁷ *Ibid.* p. 61.

Au, or **Aw**,
audience, author, aunt, law, saw, draw.

Ea,
earl, pearl, meat, seat, sea, ilea. To which add *yea* and *plea* ; and you have at one view all our words of this termination.

Ei,
sleight, streight, weight, theirs, peint, feint.

Ew,
few, strew, dew, anew.

Oi, or **Oy**,
point, joint, soil, coil, joy, toy, boy.

Oo
good, food, mood, brood, &c.

Ou, or **Ow**,
rout, stout, how, now, bow, low.

Vi, or **Vy**,
buye, or buie ; juice, or juyce.

These nine are all I would observe ; for to mention more, were but to perplex the reader. The *Oa*, and *Ee*, will be better supplied in our orthography by the accenting *e* in the end ; as in

brode, lode, cote, bote, queue, sene.

Neither is the double **ee** to be thought on, but in derivatives; as *trees*, *sees*, and the like, where it is as two syllables. As for **eo**, it is found but in three words in our tongue,

yeoman, people, jeopard.

Which were truer written,

yeman, peple, jepard.

And thus much shall suffice for the diphthongs.

The triphthong is of a complexion rather to be feared than loved, and would fright the young grammarian to see him : I therefore let him pass, and make haste to the notion—⁸⁸

Just to delineate the differences in today's pronunciations of diphthongs, please note that in OP *said* rhymes with *maid*, *good* with *food* and *low* with *bow*.

Although it does not pertain to the difference in pronunciation, Jonson's breakdown of "Q" and why it is followed by a "U" is fascinating and amusing. He is displeased with the letter's very existence.

Q

Is a letter we might very well spare in our alphabet, if we would but use the serviceable k as he should be, and restore him to the right of reputation he had with our forefathers. For the English Saxons knew not this halting Q, with her waiting woman u after her ; but exprest

quail | kuail
quest | kuest
quick | kuick
quill | kuill

Till custom, under the excuse of expressing enfranchised words with us, intreated her into our language, in

quality, quantity, quarrel, quintessence, &c.

And hath now given her the best of k's possessions.⁸⁹

Ultimately, this Grammar is a treasure-trove of jewels with which to ascertain how things were pronounced with a good sense of surety. As a linguist, David Crystal has utilized his skill to guide his actor son, Ben, in pronouncing Shakespeare as it was done in the Bard's own time.

⁸⁸ *Ibid.* pp. 68-9.

⁸⁹ *Ibid.* p. 48.

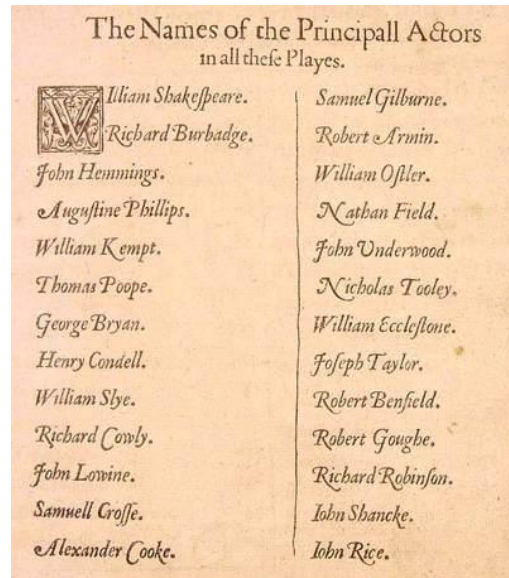
Appendix E: The Lord's Chamberlain's Men

One of the most well-known and studied playing company, as they were referred to in this time, was The Lord's Chamberlain's Men, later The King's Men,⁹⁰ their popularity no doubt established because of the presence of William Shakespeare as playwright and actor, in addition to their patronage by the Queen and King of England respectively. The names of the principal performers are found in the *First Folio*, which contains most of Shakespeare's plays, and were printed from fair rather than foul copies.⁹¹ The twentieth-century scholar T. W. Baldwin developed a hypothesis that the King's Men assigned specific actors to specific stock roles: Taylor played "hero" parts, Lowin played "tyrant" parts, etc. In Baldwin's schema, Benfield's specialty lay in "dignitary" roles.⁹² In examining extant artwork from the period, it is an interesting task to try and match the actor with the role.

⁹⁰ Following the ascension of James I subsequent to Elizabeth I's death.

⁹¹ Foul papers were constructed usually from the actor's memory and the prompt book, which included blocking. Fair copies came directly from the playwright. Because of this, there are varying versions of several plays, such as found in Juliet's "O Come Vial" monologue, which is much shorter in the Quarto than it is in the Folio.

⁹² T. W. Baldwin, *Organisation and Personnel of the Shakespearean Company*. (Princeton, Princeton University Press, 1927).



[The Actors from the Preface to *The First Folio* (1623), p. 13]⁹³

William Shakespeare was the author of thirty-nine plays, 154 sonnets, and three narrative poems, as well as an actor. It is also assumed that Shakespeare played many roles in a variety of his own plays, including King Duncan in *Macbeth*, Adam in *As You Like It*, the Ghost of Hamlet's father in *Hamlet* and King Henry in *Henry IV*.

⁹³ William Shakespeare. *Mr. William Shakespeares Comedies, histories & tragedies, published according to the true originall copies*. First Folio. (London, printed by Isaac Jaggard and Edward Blount, 1623), p. 13.



[The Chandos Portrait]⁹⁴

Richard Burbage was the leading actor in the Lord Chamberlain's - King's Men, playing the dramatic leads, including Richard III, Hamlet, Lear and Othello.



[Portrait of actor Richard Burbage]⁹⁵

John Hemmings. His first definite appearance with the Chamberlain's Men is 1596, though he was probably with the troupe from its inception.

⁹⁴ John Taylor. *The Chandos Portrait*. 1600's. Oil on canvas. 55.2 cm × 43.8 cm. (London: The National Portrait Gallery).

⁹⁵ Anonymous. *Portrait of actor Richard Burbage*. Oil on canvas, 30.3 x 26.2 cm. (Dulwich Picture Gallery). <http://www.dulwichpicturegallery.org.uk>.

Augustine Phillips was one of the first English actors to achieve wealth and a degree of social status using his trade.

William Kemp[t]. Kemp specialized in broad clowning, and his parts included Peter in *Romeo and Juliet*, Bottom in *A Midsummer Night's Dream* and Dogberry in *Much Ado About Nothing*.

Thomas Po[o]pe. His physique and acting style suited the comic characters such as Sir Toby Belch in *Twelfth Night* and Falstaff in all of *Henry IV, Part 1* and *Part 2*, and *The Merry Wives of Windsor*; he is also speculated to have performed in more serious roles, such as Mercutio in *Romeo and Juliet*, and Shylock in *The Merchant of Venice*.

George Bryan is generally believed to have been one of the original members and sharers in the Lord Chamberlain's Men when that company was re-constituted in 1594.

Henry Condell. His first definite appearance as an actor is in Ben Jonson's *Every Man in His Humour* with the Chamberlain's Men.

William Sly[e] is included in the troupe's surviving cast lists for the next few years, for *Every Man in His Humour* (1598), *Every Man Out of His Humour* (1599), and *Sejanus* (1603). He, along with a few other of the King's Men including Burbage, played himself in the brief Induction to Marston's *The Malcontent*, which scene has him quoting Osric's lines from *Hamlet*, which leads to the supposition that he played that character when the play was produced.



[Actor, possibly William Sly, by unknown artist]⁹⁶

Richard Cowly played Verges in *Much Ado About Nothing*.

John Lowin[e]. Lowin's name is mentioned in the lists for 21 dramas in the 25 cast lists added to plays in the second Beaumont and Fletcher folio of 1679. Lowin originated the title role in Shakespeare and Fletcher's *Henry VIII*.



[John Lowin]⁹⁷

Samuel[l] Crosse was listed among the 26 “principal actors” of Shakespeare's plays in the *First Folio*.

⁹⁶ Unknown. *A Portrait of an Actor*. 17th C. (Dulwich Picture Gallery, London).

⁹⁷ Unknown. *John Lowin*. Oil on canvas. 1640. H 76 x W 65 cm. (Oxford: The Ashmolean Museum of Art and Archaeology).

Alexander Cooke is listed as a “principle tragedian” in the plot for Ben Jonson’s *Sejanus* (1603) which indicates that he was a young actor in a prominent female role, most likely Agrippina⁹⁸. He became a shareholder in the King’s Men in 1604 when the number of shareholders was expanded to twelve. He was also cast in *Volpone* (1605), in which he may have been Lady Would-be; Jonson’s *The Alchemist* (1610); *Catiline* (1611) and Beaumont and Fletcher’s *The Captain* (c. 1612).

Samuel Gilburne. was listed among the 26 “principal actors” of Shakespeare’s plays in the *First Folio*.

Robert Armin was a comic actor, and possibly played the parts of Amiens or Touchstone in *As You Like It*, the Fool in *King Lear* and Feste in *Twelfth Night*.

William Ostler began his career in the Children of the Chapel troupe and joined the King’s Men most likely in 1608.

Nathan Field, who joined in 1617 played Voltore in *Volpone* and Face in *The Alchemist*. Edmond Malone made the supposition that Field played women’s roles with the company.⁹⁹

⁹⁸ F. E. Halliday, *A Shakespeare Companion*. 1564-1964, (Baltimore: Penguin, 1964), pp. 114–15.

⁹⁹ Edmund Malone. *The Plays and Poems of William Shakespeare*. H. Baldwin, 1790.



[Portrait identified as Nathan Field]¹⁰⁰

John Underwood is mentioned in the casts of 18 dramas in the 25 cast lists added to plays in the second Beaumont and Fletcher folio of 1679.

Nicholas Tooley most likely acted with the Chamberlain's Men, though his first definite appearance is with the King's Men as a legate in Augustine Phillipps' will (1605).

William Ecclestone is mentioned in the casts of 12 dramas in the 25 cast lists added to plays in the second Beaumont and Fletcher folio of 1679.

Joseph Taylor. The successor to Richard Burbage, he "acted Hamlet incomparably well"¹⁰¹ and was recommended for his Iago in *Othello*.

Robert Benfield is mentioned in the casts of 12 dramas in the 25 cast lists added to plays in the second Beaumont and Fletcher folio of 1679.

¹⁰⁰ Unknown. *Portrait identified in Cartwright's inventory as Nathan Field, 1587-1619/20, London actor and member of the King's Men.* c. 1615.

¹⁰¹ James Wright. *Historia Histrionica: An historical account of the English stage shewing the ancient use, improvement, and perfection of dramattick representations in this nation. In a dialogue of plays and players*, (London: printed by G. Groom for the bookseller William Hawes, 1699).

Robert Gough[e] was one of the boy actors in Shakespeare's plays, and he performed the role of Juliet opposite Richard Burbage in the first stage performances of *Romeo and Juliet*.¹⁰²

Richard Robinson started out as a boy player with the company.

John Shan[c]k[e], a leading comedian in the King's Men during the 1620s and 1630s, also instructed the boy actors.

John Rice, the last-named on the list; a boy player.

In reviewing this list, especially with a focus on the extant primary images, it is easy to ascertain the afore-mentioned "type" of actor and make general assumptions as to which roles they played. When following performance practice, young men can play girls and woman and remain true to the period.¹⁰³

¹⁰² Jay Halio, *Romeo and Juliet: A Guide to the Play*, (Westport: Greenwood Press, 1998), p.97.

¹⁰³ The majority of this information is taken from E. K. Chamber's *The Elizabethan Stage. 4 Volumes*. (Oxford, Clarendon Press), 1923 and Andrew Gurr's *The Shakespeare Company 1594–1642*. (Cambridge, Cambridge University Press, 2004).

Appendix F: Full Quotes

From ***Acting Styles***:

Description of how an actor should perform from Shakespeare's Hamlet.

Hamlet. Speak the speech, I pray you, as I pronounc'd it to you, trippingly on the tongue. But if you mouth it, as many of our players do, I had as live the town crier spoke my lines. Nor do not saw the air too much with your hand, thus, but use all gently; for in the very torrent, tempest, and (as I may say) whirlwind of your passion, you must acquire and beget a temperance that may give it smoothness. O, it offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings, who (for the most part) are capable of nothing but inexplicable dumb shows and noise. I would have such a fellow whipp'd for o'erdoing Termagant. It out-herods Herod. Pray you avoid it.

First Player. I warrant your honour.

Hamlet. Be not too tame neither; but let your own discretion be your tutor. Suit the action to the word, the word to the action; with this special observance, that you o'erstep not the modesty of nature: for anything so overdone is from the purpose of playing, whose end, both at the first and now, was and is, to hold, as 'twere, the mirror up to nature; to show Virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure. Now this overdone, or come tardy off, though it make the unskilful laugh, cannot but make the judicious grieve; the censure of the which one must in your allowance o'erweigh a whole theatre of others. O, there be players that I have seen play, and heard others praise, and that highly (not to speak it profanely), that, neither having the accent of Christians, nor the gait of Christian, pagan, nor man, have so strutted and bellowed that I have thought some of Nature's journeymen had made men, and not made them well, they imitated humanity so abominably.

First Player. I hope we have reform'd that indifferently with us, sir.

Hamlet. O, reform it altogether! And let those that play your clowns speak no more than is set down for them. For there be of them that will themselves laugh, to set on some quantity of barren spectators to laugh too, though in the meantime some necessary question of the play be then to be considered. That's villainous and shows a

most pitiful ambition in the fool that uses it. Go make you ready.¹⁰⁴

III, ii, 1.

From ***Theatres***:

Detailed description of the Swan Theatre.

... The platform it shows is supported near the front on two rough, solid beams, concealed by no “paling.” Half-way, or rather more than halfway, towards the back, two very solid turned pillars, resting on heavy square bases and with capitals above, stand on the stage, at a distance from each other of nearly its whole breadth, and support the front edge of a pentroof, which seems to project over the stage to a much smaller distance than the position of the pillars would indicate. ... Behind the pillars, under the pentroof and right at the back of the stage, rises a wall with two large arched doors, each about halfway between the centre of the back wall and its outer extremity. On the wall, between the doors, the draughtsman has written *mimorum aedes*,¹⁰⁵ indicating that this is the “actors’ house.” At some distance above the tops of the doors, the wall is broken by a gallery, in which sit what may be musicians, or actors taking part in the play, but what certainly seem to be spectators; and, above the gallery again, the wall rises to the point where the upper edge of the pentroof starts. Above the level of the pentroof, there appears another story, of equal or nearly equal width with the wall of the tirehouse. There are two windows in it, facing the auditorium, and, in a little doorway open in the side, on the (spectator’s) right, a man, either holding a flag or blowing a trumpet, stands on the upper edge of the pentroof (which must be supposed to turn the corner of the building on both sides). The roof of this upper story, apparently, is thatched, and from the summit on the (spectator’s) right flies the flag bearing the sign of the house, a swan. Near the front of the stage, an actor in woman’s dress is sitting on a bench; behind the bench stands another, also in woman’s dress: while, from the corner on the (spectator’s) left, an actor, bearing a long spear or staff, is striding

¹⁰⁴ William Shakespeare. *The tragicall historie of Hamlet Prince of Denmarke by William Shakespeare. As it hath been diuerse times acted by his Highnesse seruants in the cittie of London: as also in the two vniuersities of Cambridge and Oxford, and else-where At London: (printed [by Valentine Simmes] for N. L. [Nicholas Ling] and Iohn Trundell, 1603.)* p.; 40.

¹⁰⁵ The doors where the stage was entered and behind which the actors changed costumes.

along the front of the stage towards the centre. There are no hangings of any kind visible in any part of the drawing.¹⁰⁶

From **Scenery and Props**

Description of how the actors would dress their stage with props and furniture.

The Elizabethans did not use fixed scenery or painted backdrop ... but those who claim that the Elizabethans performed on a completely bare stage are wrong. A wide variety of furniture and props were brought onstage to set the scene as necessary - ranging from simple beds, tables, chairs and thrones to whole trees, grassy banks, prop dragons, an unpleasant looking cave to represent the mouth of hell, and so forth. Such props often played a major part in the play, as in *The Spanish Tragedy* where a man is spectacularly hanged by the neck from an arbour, apparently a complex wooden frame with a bench and leaves - a scene illustrated in a published copy of the play.¹⁰⁷

From **Audience**

Thomas Dekker describes how a nobleman should behave in a playhouse.

... [L]et our gallant ... presently advance himself up to the throne of the stage; I mean not into the lord's room, which is now but the stage's suburbs; no, those boxes, by the iniquity of custom ... and much new satin is ... smothered to death in darkness. But on the very rushes where the comedy is to dance ... must our feathered estrich¹⁰⁸ ...

... Present not yourself on the stage, ... until the quaking Prologue ... is ready to give the trumpets their cue ... It shall crown you with rich commendation, to laugh aloud in the midst of the most serious and saddest scene of the terriblest tragedy, and to let that clapper, your tongue, be tossed so high, that all the house may ring of it; ...

Now, sir; if the writer be a fellow that hath either epigrammed you, or hath had a flirt at your mistress ... ; you shall disgrace him

¹⁰⁶ P. Hume Brown, Thomas. Cramner. "Value of John de Witt's drawing of the Swan". *The Cambridge History of English and American Literature in 18 Volumes (1907–21), Volume VI. The Drama to 1642, Volume 2. Chapter X. The Elizabethan Theatre.* § 18, ¶ 36. A. W. Ward and A. R. Waller, eds. (New York: Putnam, 1907 – 21). <https://www.bartleby.com/216/1018.html>.

¹⁰⁷ Thomas Larque. "A Lecture on Elizabethan Theatre (A lecture originally given to BTEC in Performing Arts students as part of their course in 2001)".

¹⁰⁸ Ostrich.

worse . . . if, in the middle of his play . . . you rise with a screwed and discontented face from your stool to be gone; . . . and, . . . salute all your gentle acquaintance, . . .; and draw what troop you can from the stage after you; . . .

Marry; if either the company, or indisposition of the weather bind you to sit it out; . . . turn plain ape: take up a rush, and tickle the earnest ears of your fellow gallants, to make other fools fall a laughing; mew at passionate speeches; blare at merry; find fault with the music; whew at the children's action; whistle at the songs . . .¹⁰⁹

From **Costuming**

Description of the costumes.

... [B]ecause the actor was always of primary concern, costume was probably the most important visual element in the Elizabethan theatre. Not only was it an integral part of each individual performer's appearance, it was crucial in such mass scenes as processions, battles, ceremonies, pantomimes and masques.

The conventions that governed costuming between 1558 and 1642 differed little from those in effect during the Middle Ages. Most characters, regardless of the historical era in which they supposedly lived, were clothed in Elizabethan garments. Thus, by far the majority of costumes were contemporary dress such as was worn by persons in real life ...

The troupes bought most of their costumes. Sometimes noblemen gave them garments, and frequently servants who had been willed their masters' clothes sold it to the actors. Occasionally, the royal family made grants to the troupes to replenish their wardrobes.¹¹⁰

From **Makeup**

Recipes for different types of makeup used in period.

Of scaling or Plume-alume. This alume is a kind of stone, which seemeth as if it were made of tow; and is so hot and drie by nature, that if you

¹⁰⁹ Thomas Dekker. "How a Gallant should behave himself in a Playhouse." *The Guls Horne-booke: Stutlorum plean sunt omnia. Al Sauio meza parole, Basta, Ch. 6*. London: Imprinted at London for R.S., 1609. Edited by R. B. McKerrow. (London: De La More Press, 1904), pp. 49 – 55.

¹¹⁰ Oscar G. Brockett. *History of the Theatre, Fourth Ed.* (Boston: Allyn and Bacon, Inc., 1982), pp. 213-14.

make the weeke of a candle therewith, it is thought it will burne continually without going out: With this some use to rubbe the skinne off their face, to make it seeme red, by reason of the inflammation it procureth, but questionless it hath divers inconveniences, and therefore to be avoided...Rocke alume doth likewise hurt the face, in so much as it is a very pearcing and drying minerall, and is used in strong water for the dissolving of mettals...one droppe thereof being put upon the skinne, burneth, shriveleth, and parcheth it, with divers other inconveniences, as loosing the teeth, etc.¹¹¹

Recipe for Ceruse (white foundation): “take talcum and burned tin, heat them together in a glassmaker’s furnace for three or four days, and mix the resulting ashes with green figs or distilled viniger.”¹¹²

To make a redde colour for the face. Take red sandall finely stamped, and strong Vinegar twice distilled, then put into it as much sandal as you wil, and let it boile faire and softly, and put to it also a little rock alume stamped, and you shal have a very perfect red.¹¹³

Condemnation of the women who wore white makeup.

The ceruse or white Lead, wherewith women use to paint themselves was, without doubt, brought in use by the divell, the capitall enemie of nature, therwith to transforme humane creatures, of fair, making them ugly, enormious and abominable....a man might easily cut off a curd or cheese-cake from either of their cheeks.

¹¹¹ Giovanni Paolo Lomazzo. *A tracte containing the artes of curious paintinge caruinge & buildinge, written first in Italian by Jo: Paul Lomatius, painter of Milan and Englished by R. H. student in physik. Printed at Oxford by Ioseph Barnes for R. H., anno Domini, M.D.XC.VIII.* (Oxford: Ioseph Barnes, 1598).

¹¹² Girolamo Rucelli. *The secretes of the reverende Maister Alexis of Piemount contayning excellent remedies agaynste diuers dyseases, woundes, and other accidentes : with the maner to make dystillations, parfumes, confitures, dyings, colours, fusions, and meltings : a worke wel approued, very profitable and necessary for euery man Newly corrected and amended, and also somewhat enlarged in certayne places which wanted in the first edition. translated out of French into Englishe, by William Warde.* (London: Henry Bynneman, for Iohn Wight, 1568).

¹¹³ *Ibid.*

Condemnation of women's hairstyles of the time.

Then followeth the trimming and tricking of their heds in laying out their hair to the show, which of force must be curled, frizled and crisped, laid out on wreathes & borders from one eare to another. And lest it should fall down, it is underpropped with forks, wyres, & I can not tel what, rather like grim stern monsters, than chaste christian matrones. Then on the edges of their bolstered heir (for it standeth crested round about their frontiers, & hanging over their faces like pendices or vails with glasse windows on every side) there is layd great wreathes of gold and silver, curiously wrought & cunningly applied to the temples of their heads. And for feare of lacking any thing to set foorth their pride withal, at their heyre, thus wreathed and crested, are hanged bugles, ouches, rings, gold, silver, glasses, & such other gewgawes and trinckets besides, which, for that they be innumerable, and I unskilfull in wemens terms, I cannot easily recount.¹¹⁴

¹¹⁴ Phillip Stubbes. *The anatomie of abuses containyng a discoverie, or briefe summarie of such notable vices and imperfections, as now raigne in many Christian countreyes of the worlde: but (especiallie) in a verie famous ilande called Ailgna: together, with most fearefull examples of Gods iudgementes, executed vpon the wicked for the same, aswell in Ailgna of late, as in other places, elsewhere. Verie godly, to be read of all true Christians, euerie where: but most needefull, to be regarded in Englande. Made dialogue-wise, by Phillip Stubbes. Seene and allowed, according to order.* (London: By [John Kingston for] Richard Iones, 1. Maij. 1583). Accessed September 7, 2021. <https://quod.lib.umich.edu/e/eebo/A13086.0001.001?view=toc>.

Appendix G: Theatres of the 16th & 17th Centuries

Amphitheatres

Most familiar to the layperson are the Elizabethan outdoor amphitheatres such as the Globe and Swan. Seating was available in the galleries and the Lord boxes, and the pit was an area in which audience members could stand. In some venues, theatergoers could sit upon the stage itself, to be seen rather than to see the play.

Onstage there was an upper level used for such scenes as the balcony exchange in *Romeo and Juliet*. There was also a trapdoor through which actors would emerge, and winches were used to raise and lower the performers.

Probably the most notable image from the period is that of the Swan Theatre.

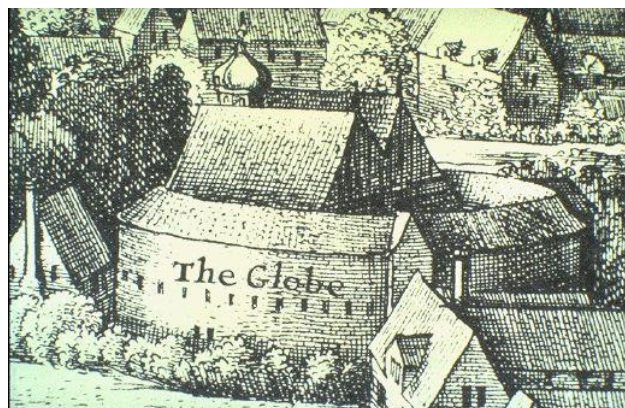


Buchelius, Arnoldus. "Sketch of the Swan Theatre." c. 1596, after the sketch sent to him by his friend Joh. de Witt. *Luminarium: Encyclopedia Project*. University of Utrecht Ms. 842, f.132r. Courtesy of the University of Utrecht Library. Accessed 8 March 2009.
<http://www.luminarium.org/encyclopedia/swan.htm>.

The importance of this image is that it is the only extant contemporary representation of the interior of an Elizabethan amphitheatre. It was drawn by John de Witt, c.1596, a Dutchman who was visiting London at the time. The drawing and accompanying description do give a general idea of the interior of an Elizabethan theatre.

A description of the drawing is found in *The Cambridge History of English and American Literature in 18 Volumes* (1907–21), Volume VI. The Drama to 1642, Part Two. X. The Elizabethan Theatre. § 18. Value of John de Witt's drawing of the Swan.¹¹⁵

The exterior of the Globe appears in Hollar's Sketch of the amphitheatre for *The Long Sketch*, which showed London's current shoreline.



Wenceslaus Hollar. "The second Globe, preliminary sketch (c. 1638)" for *Long View of London*. (1647). <http://www.sgc.umd.edu/images/holl.gif>.

¹¹⁵ Full quote in **Appendix F**, page 105.

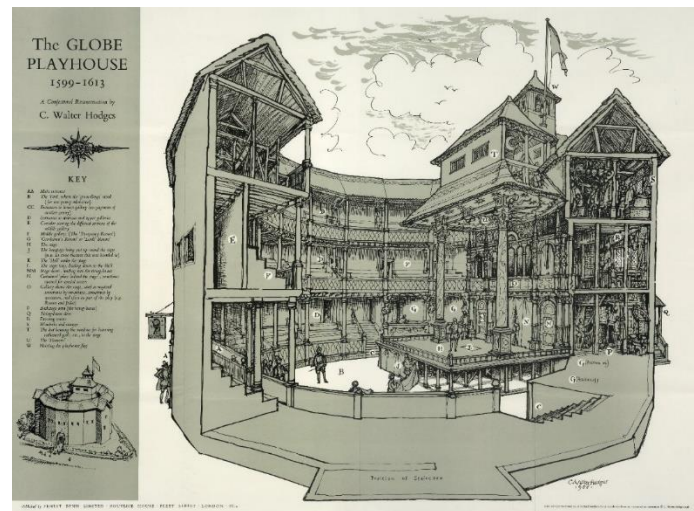
The size of the theatre compared to the buildings around it evidences that many people were entertained here, and that disruptions to the local goings-on by a large audience coming and leaving could be considerable.



Shakespeare, William. "Image of the Globe." *THE FIRST FOLIO OF SHAKESPEARE The Norton Edition Based on Folios in the Folger Shakespeare Library Collection*. W.W. Norton The Folio Society Edition limited to 1000 copies; 2nd edition. January 1, 1996.



The second Globe, preliminary sketch (c. 1638) for Hollar's 1647 *Long View of London*. <http://www.sgc.umd.edu/images/holl.gif>.



The Globe Playhouse, 1599 – 1613. A Conjectural reconstruction ... by C. Walter Hodges based on archeological and documentary evidence. 1958. <https://luna.folger.edu/luna/servlet/detail/FOLGERCM1~6~6~40370~102858:The-Globe-Playhouse,-1599-1613--A-c>.

In today's recreated Globe Theatre, a full house is still possible and often seen (even though it is smaller than the original, providing seating and standing room for 1,570 rather than the established 3,000 of Shakespeare's time).

Indoor Theatres

Indoor theatres were elaborate, and more expensive to attend. The interior lighting ensured that plays could be done day or night, winter or summer, and the closed venue allowed for more intimate acting than was possible at the amphitheatres. The first playhouse was Blackfriars, which was established in 1576; a second Blackfriars Theatre was built in 1596, at the initiation by John Burbage. It was this second Blackfriars which was known for innovative theatre, and performances there introduced the use of music between acts.

At an indoor theatre, the playgoer would find themselves surrounded by comparative luxury, without the hustle-and-bustle of the Globe or Swan.



Walters, Lindsey. The American Shakespeare Center's Blackfriars Playhouse in Staunton, Virginia. 7 January 2018.

In both images, there is not a pit for groundlings, but rather benched seating in the main house, along with the more expensive seats in the boxes and galleries.

A premiere example of an indoor theatre is the Sam Wanamaker Playhouse in London. Built based upon the blueprints by John Webb (who worked closely with Inigo Jones, famed architect and theater designer), it's a masterpiece which as closely emulates the theatre experience of the period, down to the intimate candle lighting (the Playhouse has no electricity).



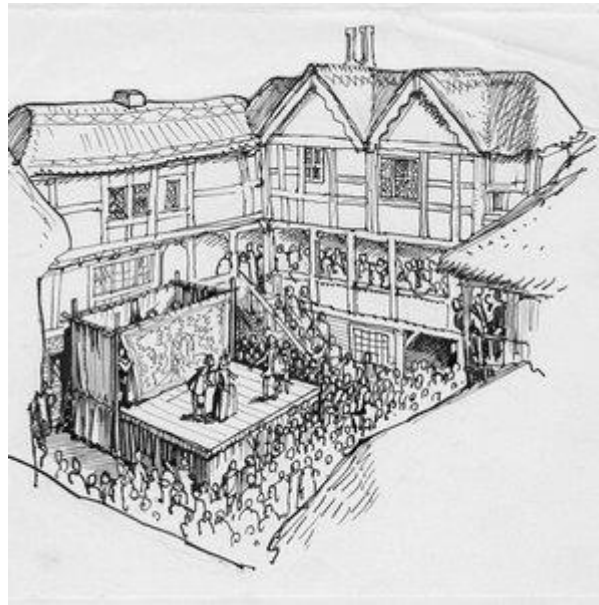
Sam Wanamaker Theatre in London, England. *Shakespeare's Globe*.
Accession date February 8, 2022.

<https://www.shakespearesglobe.com/discover/about-us/sam-wanamaker-playhouse/>

Inns-Yards.

An Inn-yard theatre (Inn-theatre) was a literal inn with an inner courtyard which had balconies that provided a venue for the presentation of

stage plays. Before building The Theatre in 1576, plays were most often, and most publicly, acted in the courtyards of inns. The venues were not as grand as the Globe or Blackfriars, but it provided an opportunity for an audience, which no actor would refuse.



Walter C. Hodges, "Inn Yard Stage, c. 1585". *Shakespearean London Theatres*. Accessed December 3, 2021. <http://shalt.dmu.ac.uk/locations/cross-keys-inn-1578-94.html>

As seen here, space is limited, and the backdrop is a simple piece of cloth, delineating nothing in specific, to create a generic area in which many scenes of differing natures could be enacted. However, it must be noted that very little of the Inn-house was known, and this reproduction is from the 19th century. From the few descriptions found, it appears apt.

These are the main types of theatres in which actors performed in the 15th and 16th centuries.