



SHAKESPEARE IN LOVE

STUDY **FILM** GUIDE
EDUCATION



Teachers' Notes

The 'Shakespeare in Love' study guide is aimed at students of GCSE English and Drama and A Level English and Theatre Studies. Marc Norman and Tom Stoppard's lively interpretation of Shakespeare's creation of 'Romeo and Juliet' is viewed against a detailed historical look at life, love and entertainment in sixteenth century England. This guide focuses on: the interweaving of fact and fiction; love and marriage in the sixteenth century; writing for stage and screen; the nature of comedy.

Before viewing the film students may find it useful to carry out the following:



Write down a list of expectations they have about a film based around Shakespeare's life and plays.



Read the section on Shakespeare's London.



Familiarize themselves with Shakespeare's 'Romeo and Juliet' and 'Twelfth Night'.

Synopsis

'Shakespeare in Love', a fast-moving romantic comedy set in London in 1593 follows the trials and tribulations of Will Shakespeare, a struggling young playwright, suffering from a dreadful bout of writer's block. No matter how hard he tries he just can't seem to make any headway with his latest work - Romeo and Ethel, the Pirate's Daughter - somehow even the title doesn't sound quite right. But then he meets and falls instantly in love with the startlingly beautiful young Viola who, desperate to become an actress, disguises herself as a man to audition for his play. Inspired by love, his creative powers are unleashed as his great love story, Romeo and Juliet is brought to life for the first time.

UK release date: 29th January 1999

Certificate: TBC

Running time: 123 minutes



Fact, Fiction and Fun



'Shakespeare in Love' is a romantic comedy about a year in Shakespeare's life.

In reality we know very few facts about Shakespeare as a person and building a picture is rather like trying to create a jigsaw with many pieces missing.

Since he is probably the best known playwright in the world and his plays have been performed more or less continuously for over four hundred years, Shakespeare and his works have acquired a certain reverent distance which quite often makes us forget that, in his time his plays were enjoyed by all levels of society.

The film script of 'Shakespeare in Love' was co-written by Marc Norman and the playwright Tom Stoppard who have created a new work by taking some of the accepted facts of Shakespeare's life and times and juggling them with aspects, ideas and actual words from Shakespeare's plays, (in particular 'Romeo and Juliet'). A story is brought into being which is not a true story of Shakespeare's life, but which is fun because it plays with the facts and links them together through the idea of love, in life and on stage and screen.

Tom Stoppard says of the film.

"As with all fiction involving historical characters the story is taking place in a parallel world. One is making a fairy tale out of the life of a genius who lived. It's rather helpful to the people who are telling the story that so little is known about William Shakespeare because it means that you can use quite a lot without contradicting other things that might have been known about him. So this fiction which exists in the parallel world of the filmmaker's imagination coalesces with the historical Shakespeare without contradicting him."



1. What reference to other Shakespeare plays do you recognise in each of the following?

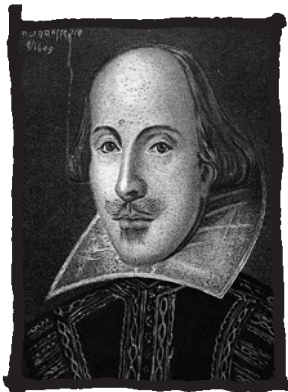
- a) storylines b) characters c) language
- d) props (which you would normally associate with a certain Shakespeare play)

2. Draw up a flow chart of events in 'Shakespeare in Love' that relate directly to 'Romeo and Juliet'. How has the order been changed?

3. a) What contemporaries of Shakespeare's can you identify from the film?

b) Does the way in which they have been represented in the film correlate with your knowledge of them from other sources? If there are differences explain why you think this has come about.

c) Look at the representations of Marlowe and Shakespeare from the film in comparison to historical sources. Why you think they have been represented in this way for a modern audience?



William Shakespeare



Christopher Marlowe



4. Look at the chronology of Shakespeare's life given in Appendix I, pages 10-11. Which events are mentioned in the film?

5. How does the film compare with the list of expectations which you drew up before you went to see the film?





Shakespeare's London



William Shakespeare came to London some time after 1585. The first reference that we have of him is in a pamphlet written by the playwright Robert Greene in 1592 and called 'Greene's Groatsworth of Wit'. In this pamphlet Greene wrote: "for there is an upstart crow beautified with our feathers, that with his Tygers hart wrapt in a Player's hide supposes he is as well able to bombast out a blank verse as the best of you and being as absolute Johannes factotum is in his own conceit the only Shakescene in the country."

It is understood by this reference that by 1592 Shakespeare was already established as both a player and a playwright.



During Elizabeth's reign the population of London doubled due to the influx of people dispossessed of their land by the enclosure system and forced to seek a living in the city. Religious refugees from France and the Netherlands also thronged to London. The City was crammed north of the Thames river inside a wall of rough stone and tile capped by brick and stone battlements which ran in a semi-circle from Fleet ditch in the west to the Tower in the east. The wall was broken by seven gates and on the south side the only entrance was across the Thames by London Bridge above the archway of which hung heads of traitors stuck on poles by way of a warning to incomers.

London was a city of contrast with hundreds of gabled houses, merchants' mansions and walled gardens and beautiful churches, whilst the poor of London crowded into slum tenements made from timber, mud and plaster and built on any available space. In back alleys, the projecting upper storeys blocked out sunlight. Rubbish and excrement from the many markets in London clogged the channels in the street and ravens hovered about slaughter houses. The town ditch outside the walls was a source of infection with the black rat multiplying and spreading the plague-carrying flea.

The many parishes of London were run by vestry holders who performed many roles including churchwardens, constables and surveyors whilst the city itself was governed by the Lord Mayor and Common Council.

The city as distinct from the court at Westminster was secular, commercial and industrious. It was organised into twenty-six wards with their aldermen selected by the Livery Companies. The Organisation of Guilds and City Companies was very strong and the Lord Mayor was selected from one of the twelve major companies in turn.



Whilst Queen Elizabeth and her courtiers loved watching plays and were patrons of the playing companies, the City Fathers disapproved both on the grounds that they encouraged working people to idleness and taking time off from their work, that they gave rise to immoral behaviour and particularly influenced women! Moreover since thousands of people gathered together in a small space the Council considered the playhouses to be unhealthy places which spread the plague.

It was therefore forbidden for plays to be performed within the city precincts and so the playhouses developed outside the city walls in the suburbs which were expanding rapidly, particularly along Bishopsgate to Shoreditch and south of the river Thames in Southwark.

Tasks

1. How is the contrast between the life of the rich and poor in sixteenth century London conveyed in the film?
2. How realistic a portrayal of sixteenth century London do you think the film gives?



Playhouses

Much of the action of the film takes place in the Rose theatre. Historical excavations and research into documents of the period have helped our understanding of Elizabethan Theatre.

Elizabethan Theatre

In 1576, James Burbage a leading member of a prominent troupe of players, the Earl of Leicester's Men borrowed capital from his brother-in-law, the grocer John Brayne to build the first permanent playhouse at Shoreditch. He called it The Theatre. The following year The Curtain playhouse came into being close by in Shoreditch (now known as the East End). James Burbage was the father of Cuthbert and Richard Burbage.

Ten years later Philip Henslowe built the Rose playhouse across the river in Bankside. Bankside was already established as a place for entertainment with its bear-baiting pits, brothels, bull-fighting arenas and inns.

Philip Henslowe, a famous theatre manager of the time, left a diary from which we have learnt much about the organisation of theatre companies, the props they used, the plays performed and the playwrights who wrote for them in addition to the construction of the theatre itself. For example we know from Henslowe's diary that the Rose was built with a timber frame sat on brick foundations.



In 1989 Imry Merchant Developers began building in the area in which the Rose was built and the remains of the Rose theatre were discovered. These remains revealed two phases of the theatre's construction, the original building in 1587 and a second phase of reconstruction which is also suggested in Philip Henslowe's diary when he speaks of "such charges as I have layd owt abowte my play howsse". The Rose



held sixteen hundred people and was full on most days on which it was open.

We know from sources such as these, that these early playing companies were co-operatives where some of the actors were sharers in the company which meant that they collected payments, planned the repertoire, hired other actors, organised backstage activities, ordered props and costumes, employed musicians, supervisors and storekeepers and commissioned and purchased new plays.

The main company usually consisted of a handful of regular players with boy apprentices who played all the female roles and journeymen players who were employed for particular pieces. In England it was forbidden for women to appear on the stage on grounds of immorality.

The person who controlled the performances of plays on behalf of the government was the Master of Revels. In the 1590s this was a man called Edmund Tilney. Playhouses could be closed for many reasons, among them outbreaks of the plague, sedition and immorality which would certainly have included women appearing on stage.

Women did however attend the theatre although this was not formally approved. In fact, every level of society went to the plays including apprentices, law students, craftsmen, pickpockets, ballad sellers, merchants and nobility.

It cost one penny to stand in the yard of the playhouse and a further penny for a seat in one of the covered galleries. A cushion to make watching the play more comfortable cost a further penny and a seat in the lords' room cost approximately sixpence.



1. A modern film shows us close-ups of the actors' faces on a screen, whereas in the Elizabethan playhouse the actors were surrounded by a live audience of 2000 - 3000 without sound or lighting technology. What differences do you think this makes to the way an actor performs?

2. Note any moments in the film when you are conscious that the character is 'playing' for an Elizabethan audience. How is the difference in acting shown? What film techniques have been used to give this impression?





Players and Playwrights



The film deals with Shakespeare's life as an actor and playwright. Shakespeare acted with The Lord Chamberlain's Men which subsequently became The King's Men for about nineteen years, but it is through his genius as a playwright that we know of him.

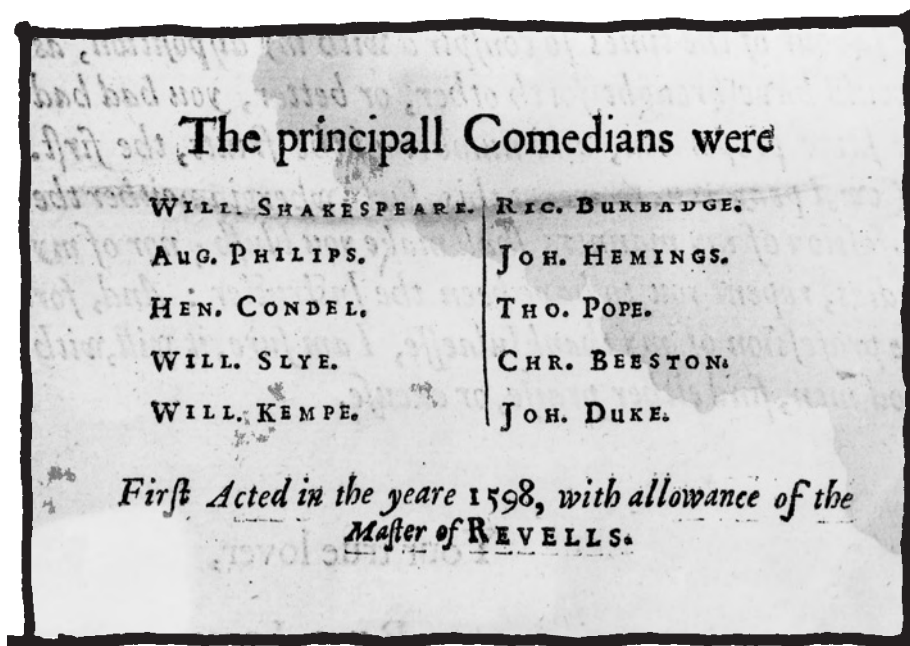
Although the play scripts were among the theatre companies' most valuable assets, playwrights did not earn a great deal unless they were also sharers in a company. In order to become a sharer it was necessary to buy a share in the company. Philip Henslowe employed a number of 'poets' as they were still called then, to write for the company of The Lord Admiral's Men but they were not sharers.

This company performed plays by Christopher Marlowe and possibly Shakespeare. Other important playwrights of the period include John Lyly, Thomas Kyd, Ben Jonson, John Webster and Thomas Nashe.

Two companies of players became more important than any others in the 1590s. These were The Lord Admiral's Men run by Philip Henslowe, the chief actor of which was Edward Alleyn and later the Lord Chamberlain's Men, of which the Burbage brothers Cuthbert and Richard, and Shakespeare were sharers. Richard Burbage was the chief tragedian of this company and played parts such as Richard III, King Lear, and Hamlet. There was great rivalry between the playing companies but also collaboration.

Tasks

1. Choose one of Shakespeare's fellow playwrights featured in the film 'Shakespeare in Love'. Write a short biography listing the most famous plays they wrote.
2. How does Webster's character in the film reflect the nature of his plays?
3. Look at the frontispiece from Ben Jonson's play 'Everyman in His Humour' given below and list those names that seem familiar from the film. Reference this to the list of players from The Lord Chamberlain's Men on page 5.
4. Which of today's film actors do you think will be remembered in the future? Give reasons for your choice.
5. Make a list of scenes from the film which convey:
 - a) the rivalry between the players and the playing companies
 - b) the collaboration between the players and the playing companies
7. Tom Stoppard has written several stage plays which are based on Shakespeare's works. Find out the titles and write a short biography of Tom Stoppard which includes details of these plays.



Courtesy of: The Shakespeare Birthplace Trust,
Stratford-upon-Avon





Players and Playwrights



The Workes of William Shakespeare, containing all his Comedies, Histories, and Tragedies. Truly set forth, according to their first ORIGINALL

The Names of the Principall Actors in all these Playes.



William Shakespeare.

Richard Burbadge.

John Hemmings.

Augustine Phillips.

William Kempt.

Thomas Poope.

George Bryan.

Henry Condell.

William Slye.

Richard Cowly.

John Lowine.

Samuell Crosse.

Alexander Cooke.

Samuel Gilburne.

Robert Armin.

William Ostler.

Nathan Field.

John Underwood.

Nicholas Tooley.

William Ecclestone.

Joseph Taylor.

Robert Benfield.

Robert Goughe.

Richard Robinson.

John Shancke.

John Rice.





Love and Marriage in the Sixteenth Century



Generally speaking, the situation in Elizabethan society was that marriages were arranged. Decisions about marriage were made, among those who owned property, collectively by family and kin. Many factors affected these decisions including political patronage and accumulation of wealth. Property and power were the main factors which influenced negotiations for marriage.

The third very important factor which governed marriage and family structure from the sixteenth century and indeed until the nineteenth century was the dowry system which was, more or less, a financial transaction. In England brides were not usually able to provide property in the form of land. (Shakespeare's mother, Mary Arden, was unusual in that her father had left her a house and land in his will - i.e. the house

near Stratford called Mary Arden's House.) Since the bride could not normally provide land she was expected to bring to the marriage a dowry in the form of a substantial cash sum. This was called a 'portion' and went directly to the father of the groom. In return, the father of the groom guaranteed the bride a yearly payment or annuity, called a 'jointure' if she survived her husband as a widow. Under this system, daughters were often seen as a drain on family finances although they were also thought useful for making political connections and were often judged on their potential for breeding healthy children.

In high society the patronage of royalty was, of course, highly valued and the Queen's approval to a marriage had to be sought and given. Honour was also important to men and an honourable reputation was gained through such things as military glory, achievement, keeping good faith with people, good background and good marriage conditions. An honourable reputation was sufficiently important for people to fight duels over. A man's reputation could be affected by the reputation of the woman to whom he was betrothed or married. A future bride was supposed to be a virgin and a wife to be faithful.

The Sermon of the State of Matrimony from the Elizabethan Church Book of Homilies said "Let women be subject to their husbands as to the Lord, for the husband is the head of the woman as Christ is the head of the church."

In fact many religious moralists of the time opposed arranged marriages on the grounds that they could be used to encourage parents' covetousness and could lead not only to misery, but also to adultery and crime.

Of course human behaviour was not always in line with the rules set out. William Shakespeare married Anne Hathaway in November 1582 and their first child Susanna was born in May 1583. (Anne Hathaway's cottage mentioned in the film was her family home and not her own property.)

The poets and dramatists of the period frequently wrote of more romantic love. Shakespeare wrote a sequence of sonnets about love and his plays often show us the difficulties of trying to balance the aspects of love, marriage and society's expectations.

Queen Elizabeth I was known as the Virgin Queen but there has always been discussion over her relationship with her 'favourites' at court. One of these was the Earl of Essex - Robert Devereux. We will probably never know the true facts.

'Shakespeare in Love' links the many aspects of the film through the idea of love in life and on stage. In the film Queen Elizabeth played by Dame Judi Dench sums up the question when she asks "Can a play show us the very truth and nature of love?"





Love and Marriage in the Sixteenth Century



Tasks

1. Look at the poems in Appendix II, page 12. These are:

♥ 'Silvia' - a song from 'The Two Gentlemen of Verona'
by William Shakespeare (1564-1616)

♥ 'The Passionate Shepherd to His Love' - Christopher Marlowe (1564-1593)

♥ 'Ubique' - Joshua Sylvester (1561-1618)

As you will see, these writers all lived at the same time. Make a list of the qualities which the writers appear to value in women.

2. Discuss the attitudes of Viola de Lessep's father and Lord Wessex towards marriage. How does this reflect Juliet's position in Shakespeare's play 'Romeo and Juliet'?
3. How is our attitude towards the character of Wessex shaped by the film?
4. Look at the extract from the film script given below. List as many jokes as you can find in the scene which revolve around the rules of sixteenth century love, marriage and misunderstandings.

Shock and horror. QUEEN ELIZABETH is the only person amused.

QUEEN

Fifty pounds! A very worthy sum on a very worthy question. Can a play show us the very truth and nature of love? I bear witness to the wager, and will be the judge of it as occasion arises.

(which wins a scatter of applause.
She gathers her skirts and stands)

I have not seen anything to settle it yet.

(she moves away, everybody
bowing and scraping)

So - the fireworks will be soothing after the excitements of Lady Viola's audience.

(and now she is next to WESSEX
who is bowing low. Intimately to him)

Have her then, but you are a lordly fool. She has been plucked since I saw her last, and not by you. It takes a woman to know it.

The QUEEN passes by, and as WESSEX comes vertical again we see his face a mask of furious realisation.

WESSEX

(to himself)

Marlowe!

He stalks off in a rage, blindly lashing out and overthrowing a servant girl's tray of refreshments. WILL has been watching.

5. Discuss the attitude of Queen Elizabeth in the film towards Viola and Will's love.
6. How does the film explore the truth and nature of love?
7. Did you expect the film to end in the way that it does? Explain your reasons.
8. Find out the rules of formal debating and debate one of the following:
 - a) The dowry system is a good system for a working society.
 - b) Sexual attraction matters more in romantic love than in marriage.
 - c) Can a play show us the very nature of true love?





Writing for Stage and Screen



As a writer, Tom Stoppard doesn't see any comparison between the two processes of writing a play and writing a film script. He says:

“**T**hey have almost nothing in common ... with plays I begin with absolutely nothing and all of it is mine. I have got nowhere else to go. Whereas although I've got my name on a handful of films, in every case they are films adapted from someone else's work, not original work, so one is a craftsman of a certain kind, one is there to serve the true author of the piece who is the director and that situation is almost the reverse of working in the theatre.

With a play you are listening to the audience and deciding whether you have succeeded in doing what you want to do. It shades off in the movie world where you begin to do what the audience wants you to do.

The challenge with plays and films is much more to do with dynamics and structure and when a film is put together and shown to an audience it is always the pacing and the structure which needs the adjustment. With films you are manipulating tape and I have to say that I love the post-production. I love the power one can have over the raw material.

In 'Shakespeare in Love' the film and the script have stayed closer together, partly because John Madden is a director who likes to involve the writer very closely at every stage.”



Photograph: J. Hunkin



1. Make a list of the differences between watching a live performance at *The Rose* and watching a film.
2. Look at the passage from 'Romeo and Juliet' Act I Scene V given in Appendix III page 13 and compare it with the extract from the film script given in Appendix IV page 14.
3. a) On the film script, underline the text which has been taken directly from 'Romeo and Juliet'.
b) Look at the directions for action and say how these have been used to convey the relationship between Viola de Lesseps and Will Shakespeare the playwright.
c) How would you use camerawork in this scene to highlight the intimacy between the two characters?
4. Take an episode or incident from any novel you have been reading and write the scene as a film script with dialogue and directions for action and setting.





Should we approach Shakespeare with a sense of fun?



Much of the comedy and wit in the film are brought to us by the way in which the film producers make the story convincing whilst at the same time making us aware of the different media perspectives and juxtaposing period and modern perspectives.

Tom Stoppard:

“One of the things which was enjoyable was to be able to occupy some ground between contemporary, colloquial dialogue and Shakespeare’s lines. The characters never quite break into mock Elizabethan but there is a period quality to some of the writing. I like the fact that this is occasionally disrupted by an anachronism which is true of the kind of jokes the film includes.



Some of them are modern jokes, chestnuts. It (the film) is not a period reconstruction in language.

It is said there is no tragedy, Shakespearian or otherwise which doesn’t have a vein of irony in it and sometimes that irony breaks out into humour. You write in a forward direction, just pulling in what seems appropriate at any given



moment and amusing yourself in the hope that the result will amuse an audience and keep an audience interested.”

Tasks

1. What elements did you find amusing in the film?

Why did you find them amusing? You may like to consider the following:

♥ the visual nature of the comedy

♥ the language

♥ intertextual referencing

♥ modern-day parallels

2. Look at ‘Romeo and Juliet’ Act II, Scene ii and Act III, Scene v. Consider the scenes which allude to these in the film. Make a note of any comic effects which are contained in the film’s language and action.

3. Write a short comic scene between Viola de Lesseps and any other character featuring one of the elements of comedy listed in task 1. Include directions for the action and setting as you would for a film script. (You may wish to refer to the extracts of screenplay within this study guide to help you lay out your scene correctly.)



As we have mentioned previously we often forget that Shakespeare’s plays in his time were enjoyed by all ages and all levels of society. Tom Stoppard sees ‘Shakespeare in Love’ as having the same breadth of appeal: “I don’t think that, except in the case of how much time you may have had to read or gain knowledge about certain things, the values which are entertainment values divide into values for young or middle-aged or old people. They are simply human.”

Task

Do you agree with Tom Stoppard’s comments that entertainment values are not age-related? Are they defined by other factors? Explain your reasoning.





Appendix 1



BRIEF CHRONOLOGY OF SHAKESPEARE'S LIFE AS FAR AS IT IS KNOWN.

- 1556 Robert Arden dies and leaves his daughter Mary property in his will.
- 1557 John Shakespeare marries Mary Arden.
- 1558 Elizabeth I crowned Queen.
- 1564 Shakespeare is born and baptised.
- 1576 The first public playhouse is built in London.
- 1579 Shakespeare's father gets into financial difficulties.
- 1582 Shakespeare marries Anne Hathaway in November by special licence.
- 1583 Shakespeare's daughter Susanna is born.
- 1585 Twins, Hamnet and Judith are born to Anne and William Shakespeare.
- 1589-90 probable dates for *Henry VI Part I*.
- 1590-91 probable dates for *Henry VI Part II and III*.
- 1591 The first reference to Shakespeare in London's literary world.
- 1592-93 *Richard III* & poem *Venus and Adonis*.
- 1592 *The Comedy of Errors*.
- 1593-4 Poem, *The Rape of Lucrece*.
- Plays *Titus Andronicus*, *The Taming of the Shrew*.
- 1593-1599 Sonnets.
- 1593 Christopher Marlowe fatally stabbed in a tavern brawl in Deptford.
- 1594 *The Two Gentlemen of Verona*.
- 1594-95 *Love's Labour's Lost*.
- 1594-96 *King John*.
- 1595 *Richard II*.
- 1595-96 *Romeo and Juliet* and *A Midsummer Night's Dream*.
- 1596 Shakespeare's son Hamnet dies.
- The Shakespeare family are granted a coat of arms.
- The Globe Theatre is built. *The Merry Wives of Windsor*.
- 1596-97 *The Merchant of Venice*, *Henry IV Part I*.
- 1598 *Henry IV Part II*.



Appendix 1



- 1598-99 *Much Ado About Nothing.*
- 1599 The Globe opens, *Henry V, As You Like It, Julius Caesar.*
- 1600 John Shakespeare dies.
- 1600-1601 Hamlet, poem, *The Phoenix and Turtle.*
- 1601 *Twelfth Night, Troilus and Cressida.*
- 1602 -03 *All's Well That Ends Well.*
- 1603 Queen Elizabeth dies. James I becomes patron to the Lord Chamberlain's Men and they become known as the King's Men.
- Shakespeare makes his last recorded performance in a play by Ben Jonson.
- 1604 *Measure for Measure, Othello.*
- 1605 *King Lear.*
- 1606 *Macbeth.*
- 1607 *Antony and Cleopatra.*
- Shakespeare's daughter Susanna, marries Dr John Hall.
- 1608 Shakespeare's granddaughter Elizabeth Hall is born.
- Shakespeare's mother Mary dies.
- 1607-8 *Coriolanus, Timon of Athens, Pericles.*
- 1608 The opening of Blackfriars Playhouse.
- 1609-10 *Cymbeline.*
- 1610 Shakespeare returns to New Place in Stratford.
- 1610-11 *The Winter's Tale.*
- 1611 *The Tempest.*
- 1612-13 *Henry VIII.*
- 1612 The Globe Theatre burns down.
- The Two Noble Kinsmen.*
- 1616 Shakespeare writes his will in March and dies in April.
- 1623 Hemming and Condell collect all Shakespeare's plays together and publish them.





Appendix 11



WILLIAM SHAKESPEARE

Silvia

Who is Silvia? What is she?
That all our swains commend her?
Holy, fair, and wise is she;
The heaven such grace did lend her,
That she might admirèd be.

Is she kind as she is fair?
For beauty lives with kindness:
Love doth to her eyes repair,
To help him of his blindness;
And, being help'd, inhabits there.

Then to Silvia let us sing,
That Silvia is excelling;
She excels each mortal thing
Upon the dull earth dwelling:
To her let us garlands bring.

JOSHUA SYLVESTER

Ubique

Were I as base as is the lowly plain,
And you, my Love, as high as heaven above,
Yet should the thoughts of me, your humble swain,
Ascend to heaven in honour of my love.
Were I as high as heaven above the plain,
And you, my Love, as humble and as low
As are the deepest bottoms of the main,
Wheresoe'r you were, with you my love should go.
Were you the earth, dear Love, and I the skies,
My love should shine on you like to the Sun,
And look upon you with ten thousand eyes,
Till heaven wax'd blind, and till the world were done.
Whereso'er I am,—below, or else above you—
Whereso'er you are, my heart shall truly love you.

CHRISTOPHER MARLOW

The Passionate Shepherd to His Love

Come live with me and be my Love,
And we will all the pleasures prove
That hills and valleys, dales and fields,
Or woods or steepy mountain yields.

And we will sit upon the rocks,
And see the shepherds feed their flocks
By shallow rivers, to whose falls
Melodious birds sing madrigals.

And I will make thee beds of roses
And a thousand fragrant posies;
A cap of flowers, and a kirtle
Embroider'd all with leaves of myrtle

A gown made of the finest wool
Which from our pretty lambs we pull;
Fair-linèd slippers for the cold,
With buckles of the purest gold.

A belt of straw and ivy-buds
With coral clasps and amber studs:
And if these pleasures may thee move,
Come live with me and be my Love.

The shepherd swains shall dance and sing
For thy delight each May morning:
If these delights thy mind may move,
Then live with me and be my Love.



Appendix 111



'Romeo and Juliet' Act I Scene V

ROMEO

If I profane with my unworhiest hand
This holy shrine, the gentle sin is this.
My lips, two blushing pilgrims, ready stand
To smooth that rough touch with a tender kiss.

JULIET

Good pilgrim, you do wrong your hand too much,
Which mannerly devotion shows in this.
For saints have hands that pilgrims' hands do touch,
And palm to palm is holy palmers' kiss.

ROMEO

Have not saints lips, and holy palmers too?

JULIET

Ay, pilgrim, lips that they must use in prayer.

ROMEO

O, then, dear saint, let lips do what hands do!
They pray: grant thou, lest faith turn to despair.

JULIET

Saints do not move, though grant for prayers' sake.

ROMEO

Then move not while my prayer's effect I take.
He kisses her

Thus from my lips, by thine my sin is purged.

JULIET

Then have my lips the sin that they have took.

ROMEO

Sin from my lips? O trespass sweetly urged!
Give me my sin again.
He kisses her

JULIET

You kiss by th'book.

NURSE

Madame, your mother craves a word with you.

ROMEO

What is her mother?

NURSE

Marry, bachelor,

Her mother is the lady of the house,
And a good lady, and a wise and virtuous.





In character, VIOLA kisses SAM, demurely, but apparently not demurely enough for WILL, who gives a twitch.



Appendix IV



VIOLA AS ROMEO (Cont'd)

"Thus from my lips, by thine, my sin
is purg'd."

SAM AS JULIET

"Then have my lips the sin that they
have took."

VIOLA AS ROMEO

"Sin from my lips? O trespass sweetly
urg'd.

Give me my sin again."

VIOLA kisses SAM again. WILL gives a major twitch, which in fact catapults his body onto the stage. Everybody looks at him in surprise.

WILL

Yes... yes... er... not quite right...
it is more... let me...

(as JULIET)

"Then have my lips the sin that they
have took."

VIOLA AS ROMEO

"Sin from my lips? Oh trespass
sweetly urg'd.

Give me my sin again."

VIOLA kisses WILL. They lose themselves for a fraction of a moment. As VIOLA withdraws her lips, WILL'S lips are going for it again.

VIOLA AS ROMEO (Cont'd)

"You kiss by th' book."





For further information please contact:

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