

MAR GREGORIOS COLLEGE OF ARTS & SCIENCE

Block No.8, College Road, Mogappair West, Chennai – 37

Affiliated to the University of Madras
Approved by the Government of Tamil Nadu
An ISO 9001:2015 Certified Institution



DEPARTMENT OF ENGLISH

SUBJECT NAME: SHAKESPEARE

SUBJECT CODE: AG21B

SEMESTER: I

PREPARED BY: PROF. SANDHYA M

SHAKESPEARE

Objectives:

- To expose the students to the vitality and robustness of drama in the Elizabethan Age as exemplified in Shakespeare
- To appreciate Shakespearean language and its influence in the making of modern English

Learning Outcomes:

After doing this course the students will be able to

- recollect features of Elizabethan theatre along with Shakespeare's life and works
- identify the generic diversity in Shakespearean plays and describe significant features of Shakespearean oeuvre
- Analyse prominent themes in Shakespearean plays appreciate Shakespearean language, literary elements and conventions
- Synthesize acquired knowledge to critique his plays and enact important scenes from Shakespeare's plays.

UNIT 1: History

Henry IV Part 1 - [For Annotations: Act I-Scene 1; Act II Scene 4; Act III-Scenes 1&3; ActIV - Scene1; Act V Scene 4

Shakespeare's Histories – Historical Sources-Common Features- Language Reflection of the English social class

UNIT 2: Comedy

Twelfth Night - [For Annotations: Act I - Scenes 1 & 2; Act II - Scenes 1& 4; Act III -Scene2; Act IV - Scene 2]

Shakespearean Comedies - Sources- Common features- Comedy through language Themes- Complex Plots-Mistaken Identities- Fools and Clowns- Use of songs-Dramatic devices

UNIT 3: Tragedy

Macbeth

[For Annotations: Act I - Scenes 1, 3 & 5; Act 2 - Scenes 1& 2; Act III - Scenes 2 & 4; Act IV - Scene 1; Act V - Scenes 1& 8]

Shakespearean Tragedies- Sources-Elements of Shakespearean Tragedies – Themes – Language- Dramatic Aspects-Tragedy and Modern Dramatists

UNIT 4: Tragicomedy

The Tempest [For Annotations: Act I - Scene 2; Act 2 - Scene 2; Act III - Scene 1; Act IV -Scene 1; Act V - Scene 1]

Shakespearean Tragicomedy- genre of play-dramatic elements- characters Functions- Influence on the Romantics and on 19th & 20th century dramatists

UNIT 5: Shakespeare's Theatre

5.1 Playhouses and the Globe Theatre – Staging of the Play-Audience-Actors, Costumes- Influences

Prescribed Texts:

- i) Henry IV, Part II The Philip Weller Annotated Shakespeare, Orient BlackSwan, 2014
- ii) Twelfth Night The Philip Weller Annotated Shakespeare, Orient BlackSwan, 2014
- iii) Macbeth The Philip Weller Annotated Shakespeare, Orient BlackSwan, 2014
- iv) The Tempest The Philip Weller Annotated Shakespeare, Orient BlackSwan, 2014

BOOKS & WEB SOURCES FOR FURTHER REFERENCE

- Birch, Dinah. ed. “William Shakespeare” The Oxford Companion to English Literature. OUP
- Dobson, Michael. & Stanley Wells eds. "Shakespeare, William" in The Oxford Companion to Shakespeare. ➤ Kurian Anna, *Shakespeare*, Orient Blackswan,2016
- Leggatt, Alexander. The Cambridge Companion to Shakespearean Comedy, 2002.

➤ Michael Neill, David Schalkwyk. The Oxford Handbook of Shakespearean Tragedy, 2016. ➤ Clapp, Larry. A Complete Critical Analysis of Shakespearean Plays: With A Reference To Elizabethan Theatre (Reprint) Hardcover – 1993 by (Author)

➤ <https://www.britannica.com>

➤ www.encyclopedia.com

➤ <https://www.britannica.com/art/chronicle-play>

➤ <https://www.thoughtco.com/shakespeare-histories-plays-2985246>

➤ <https://www.thoughtco.com/how-to-identify-a-shakespeare-comedy-2985155>

➤ <https://www.britannica.com/art/tragedy-literature/Shakespeares-tragic-art>

➤ <https://www.thoughtco.com/introducing-shakespeare-tragedies-2985293>

➤ <https://www.britannica.com/art/tragedy-literature/Tragedy-and-modern-drama>

➤ <https://www.britannica.com/art/tragicomedy>

➤ <https://www.britannica.com/topic/Globe-Theatre/images-videos>



UNIT –I

1.1 Henry IV Part 1 - [For Annotations: Act I-Scene 1; Act II Scene 4; Act III-Scenes 1&3; Act IV - Scene1; Act V Scene 4

ACT 1, SCENE 1

(1.1.1) Enter the KING [HENRY], LORD JOHN OF LANCASTER, EARL of WESTMORELAND, [SIR WALTER BLUNT,] with others.

King Henry receives the bad news that in the ongoing civil war, Mortimer has been captured by the wild Welch man Glendower, and the good news that Hotspur has defeated his Scots foes and captured the Earl of Fife. King Henry praises Harry Hotspur and wishes that he were his son, rather than his own Harry, who is stained by "riot and dishonor." However, the King is disturbed that Hotspur refuses to hand over all of his prisoners. An advisor, Westmoreland, tells the King that Hotspur's uncle Worcester is the one responsible for that bit of mischief. The King replies that his next business is to confront Hotspur about the prisoners.

ACT 2, SCENE 4

(2.4.1) Enter PRINCE and POINS.

The Prince has been drinking with the staff and wants Poins to help him while away the time until Falstaff arrives by having a little fun with Francis, a waiter's assistant with a limited vocabulary. Poins continually calls, "Francis" from another room while the Prince bombards him with questions and absurdities, which has the expected result: Francis' total confusion. The Prince also makes fun of Hotspur who he says can kill a few dozen Scotsmen before lunch, wash his hands and say to his wife, "Fie upon this quiet life. I want work!"

(2.4.112) Enter FALSTAFF, [GADSHILL, BARDOLPH, and PETO; FRANCIS following with wine].

Falstaff (along with the rest of the thieves) enters and the real fun begins when the Prince pulls out of Falstaff several versions of the robbery where the number of opponents ranges from two to one hundred. The Prince catches Falstaff in a lie when he says the uniforms were green, but that it was too dark to see his hand. Finally, the Prince reveals that he has witnessed the actual robbery plus robbing the robbers of their booty. The joking and bantering between Falstaff and the Prince continue with both playing various parts, which everyone enjoys, while a summons for the Prince arrives from King Henry. Later the sheriff comes to the house looking

for Falstaff as a robbery suspect and Prince Henry says he will send Falstaff to see him tomorrow.

ACT 3, SCENE 1

(3.1.1) Enter HOTSPUR, WORCESTER, LORD MORTIMER, OWEN GLENDOWER.

At a strategy meeting of the rebels, Glendower says that an earthquake occurred when he was born, and Hotspur expresses his disbelief; Glendower elaborates upon the events of his birth, declaring, "I am not in the roll of common men." Mortimer tries to moderate Hotspur's retorts, saying "Peace, cousin Percy; you will make him mad." They get out the map of their future spoils which divides the land equally among Glendower, Mortimer and Hotspur. Hotspur complains about the terrain of his part and Glendower replies that he will not allow any changes to the map. Mortimer admonishes Hotspur, "Fie, cousin Percy! how you cross my father!" Hotspur says that his claims to greatness got on his nerves. Mortimer replies that his father thinks highly of Hotspur, as no other man would have gotten away with his impertinence. Worcester agrees with Mortimer; Hotspur admits they are right.

(2.4.189) Enter GLENDOWER with the LADIES.

The wives enter with Glendower. Mortimer's wife does not speak English and Mortimer does not speak Welsh, so Glendower translates for his son, telling him not to spoil her with compliments, as she will lose her mind contemplating his imminent departure for battle. She tells him to put his head in her lap while she sings him a Welsh song. Hotspur urges his own wife to sing to him, but Kate flatly refuses, even though he is to leave for battle within two hours.

ACT 3, SCENE 3

(3.3.1) Enter FALSTAFF and BARDOLPH.

Falstaff jokes about how thin he has become since the heist, then Bardolph suggests that Falstaff has so wasted away that he may not have long to live, and so begins much more hilarious bantering about drinking and fatness. The Hostess enters to defend the honor of her establishment, denying that she or anyone else who works there has robbed Falstaff, which changes the focus of Falstaff's mockery to the hostess's womanhood and honesty.

(3.3.87) Enter the PRINCE marching [with PETO,] and FALSTAFF meets him playing on his truncheon like a fife.

Prince Henry arrives and chides Falstaff for calling an honest woman a liar and promises Mistress Quickly that he will cover Falstaff's debts. He then commands Bardolph to deliver two letters—one to his brother, John of Lancaster, and the other to Westmoreland. The Prince then commands Falstaff to meet him tomorrow and declaims, "The land is burning; Percy stands on high; / And either we or they must lower lie."

ACT 4, SCENE 1

(4.1.1) Enter HOTSPUR, WORCESTER, and DOUGLAS.

Hotspur and the Earl of Douglas are complimenting one another, to seal their pre-battle bond to one another. A messenger enters with a letter from Hotspur's father which says that he is too ill for battle, and that no one but himself can lead his forces, but that Hotspur should proceed because the king already knows of the revolt. The Earl of Worcester is worried about their numbers and what others will think if Hotspur's father does not support their effort. Hotspur and the Earl of Douglas tell him not to worry. Hotspur's cousin Vernon comes in with opposition troop strength numbers, adding that Prince Henry and his bunch are "as full of spirit as the month of May." They stop his discourse, but he has more bad news: Glendower is delayed. With their reduced forces they will potentially face forty thousand opponents. Hotspur concludes, "Doomsday is near; die all, die merrily."

ACT 5, SCENE 4

(5.4.1) Alarm. Excursions. Enter the KING, the PRINCE [wounded], LORD JOHN OF LANCASTER, and EARL OF WESTMORELAND.

The King is concerned because the Prince is wounded and tells him to withdraw from the battle. He tells the Prince's younger brother, John of Lancaster, to also withdraw from the battle, but Lancaster wishes to keep on fighting, and protests, "Not I, my lord, unless I did bleed too." The King then asks Westmoreland to accompany his son, but the Prince says his wound is only a "shallow scratch," unimportant on this urgent battlefield. As soon as Lancaster and Westmoreland leave for battle, the Prince and the King compliment Lancaster's spirit; Prince Henry declares his brother "Lends mettle to us all!" as he exits to battle.

(5.4.24) [Enter DOUGLAS.]

The Earl of Douglas appears and asks the king if he is another counterfeit king. King Henry replies that The Douglas just got lucky, happening along when he is alone, and immediately challenges him to battle. As they fight, Prince Henry arrives and takes over the battle for his father, and chases away The Douglas. King Henry is pleased, saying that Prince Henry does care for his King's life— contrary to rumor. The Prince decries those who have said he cared not for his father's life, pointing out that if he had not intervened the Douglas would have killed him— all he would have had to do was watch, so prince and king are reconciled.

(5.4.58) Enter HOTSPUR.

Hotspur appears as King Henry exits, insulting the Prince, who declares, "Two stars keep not their motion in one sphere" and Hotspur retorts that "the hour has come / To end the one of us." They fight and Hotspur falls, saying that "brittle life" is easier given up than the titles the Prince has won of him, and that these thoughts hurt more than his deadly wounds, "But thought's the slave of life, and life time's fool . . ." The Prince finishes Hotspur's dying sentence for him and

then mourns Hotspur's life, saying "When that this body did contain a spirit, / A kingdom for it was too small a bound."

(5.4.101) He spieth Falstaff on the ground.

Next the Prince spots Falstaff, who's feigning death in order to avoid a fight with The Douglas. The Prince mourns the loss of his fat friend and leaves. Falstaff arises after the Prince has left, excusing himself by declaring, "The better part of valour is discretion; in the which better part I have saved my life." After more witticisms, he decides to stab dead Hotspur and claim his slaying for himself. The Prince, returning with John of Lancaster, is much surprised to see Falstaff alive and puzzled by his account of Hotspur's death, but he doesn't expose Falstaff's lie, saying to Lancaster, "The trumpet sounds retreat; the day is ours. / Come, brother, let us to the highest of the field, / To see what friends are living, who are dead."

1.2. Shakespeare's Histories – Historical Sources-Common Features- Language Reflection of the English social class

Many of Shakespeare's plays have historical elements, but only certain plays are categorized as true Shakespeare histories. Works like "Macbeth" and "Hamlet," for example, are historical in setting but are more correctly classified as Shakespearean tragedies. The same is true for the Roman plays ("Julius Caesar," "Antony and Cleopatra," and "Coriolanus"), which all recall historical sources but are not technically history plays.

So, if many plays seem historical but only a few truly are, what makes a Shakespeare history?

Sources of Shakespeare's History Plays

Shakespeare pulled inspiration for his plays from a number of sources, but most of the English history plays are based on Raphael Holinshed's "Chronicles." Shakespeare was known for borrowing heavily from earlier writers, and he was not alone in this. Holinshed's works, published in 1577 and 1587, were key references for Shakespeare and his contemporaries, including Christopher Marlowe.

Were Shakespeare's Histories Accurate?

Not exactly. Even though they were a great inspiration for Shakespeare, Holinshed's works were not particularly historically accurate; instead, they are considered mostly fictional works of entertainment. However, this is only part of the reason why you shouldn't use "**Henry VIII**" to study for your history test. In writing the history plays, Shakespeare was not attempting to render an accurate picture of the past. Rather, he was writing for the entertainment of his theater audience and therefore molded historical events to suit their interests.

If produced in the modern-day, Shakespeare's (and Holinshed's) writings would probably be described as "based on historical events" with a disclaimer that they were edited for dramatic purposes.

Common Features of the Shakespeare Histories

The Shakespeare histories share a number of things in common. First, most are set in times of medieval English history. The Shakespeare histories dramatize the **Hundred Years War** with France, giving us the Henry Tetralogy, "Richard II," "Richard III," and "King John"—many of which feature the same characters at different ages.

Second, in all his histories, Shakespeare provides social commentary through his characters and plots. Really, the history plays say more about Shakespeare's own time than the medieval society in which they are set.

For example, Shakespeare cast King Henry V as an everyman hero to exploit the growing sense of patriotism in England. Yet, his depiction of this character is not necessarily historically accurate. There's not much evidence that Henry V had the rebellious youth that Shakespeare depicts, but the Bard wrote him that way to make his desired commentary.

Social Class in Shakespeare's Histories

Despite seeming to focus on the nobility, Shakespeare's history plays often offer a view of society that cuts right across the class system. They present us with all kinds of characters, from lowly beggars to members of the monarchy, and it is not uncommon for characters from both ends of the social strata to play scenes together. Most memorable is Henry V and Falstaff, who turns up in a number of the history plays.

What Are Shakespeare's History Plays?

Shakespeare wrote 10 histories. While these plays are distinct in subject matter, they are not in style. Unlike other plays that can be categorized into genres, the histories all provide an equal measure of tragedy and comedy.

The 10 plays classified as histories are as follows:

- "Henry IV, Part I"
- "Henry IV, Part II"
- "Henry V"
- "Henry VI, Part I"
- "Henry VI, Part II"
- "Henry VI, Part III"
- "Henry VIII"
- "King John"
- "Richard II"
- "Richard III"

UNIT 2: Comedy

Twelfth Night - [For Annotations: Act I - Scenes 1 & 2; Act II - Scenes 1& 4; Act III -Scene 2; Act IV - Scene 2]

ACT 1, Scene 1:

Enter DUKE ORSINO, CURIO, and other Lords; Musicians attending (1.1.1) — Duke Orsino, hopelessly in love with the Lady Olivia, asks for music and laments his state.

Enter VALENTINE (1.1.22) — Valentine, who has been sent to the Lady Olivia to plead for Duke Orsino, returns with the news that he was refused permission to speak with her. He tells the Duke that Lady Olivia has determined to spend seven years in mourning for her dead brother. Duke Orsino is encouraged; he reasons that if she loves the memory of her brother so much, when she loves a living man she will love totally. Duke Orsino exits, going to a bower where he may meditate on love and the Lady Olivia.

ACT 1, Scene 2:

Enter VIOLA, a Captain, and Sailors (1.2.1) — Viola, shipwrecked and believing her brother may be drowned, lands on the coast of Illyria and decides to disguise herself and go into the service of Duke Orsino.

ACT 2, Scene 1:

Enter ANTONIO and SEBASTIAN (2.1.1) — Antonio pleads to be allowed to be Sebastian's servant, but Sebastian, headed towards Count Orsino's court, is determined to go it alone. In the course of their conversation we learn that Antonio has saved Sebastian's life, and that Sebastian has a twin sister who is drowned.

Exit SEBASTIAN (2.1.44) — Antonio expresses great admiration and concern for Sebastian. He decides to follow him, despite the fact that he has many enemies in Orsino's court.

ACT 2, Scene 4:

Enter DUKE ORSINO, VIOLA, CURIO, and others (2.4.1) — Duke Orsino asks to hear a song he heard the night before, but is told by Curio that the Clown, who was supposed to sing the song, is not present. The Duke sends Curio to find the Clown. (In this scene Curio mentions the Clown's name: Feste.)

Exit CURIO. Music plays (2.4.15) — Duke Orsino talks to Cesario (Viola in disguise) about love. The Duke says that all true lovers are, as he is, careless of everything except thoughts of their beloved. The Duke then asks if Cesario has not found someone to love. Cesario says he has, and the Duke questions him about her. Cesario says that the woman looks like the Duke and is about his age, whereupon the Duke declares that she's too old for Cesario, because the woman should always be younger than the man. This is because men's love is more "giddy and unfirm" than woman's, and if the woman is older than the man his affections might stray.

Enter CURIO and Clown (2.4.42) — Duke Orsino asks for the song and describes it as expressing innocent truth. When the Clown sings the song we find that it is the lament of one who is dying because a "fair cruel maid" will not love him. The Duke tips the Clown and dismisses him. The Clown makes a few foolish-wise remarks about the Duke's melodramatic love melancholy, then leaves.

Exit Clown (2.4.79) — The Duke sends everyone else out of earshot so that he can talk to Cesario (Viola in disguise) alone, and then gives Cesario another message to deliver to the Lady Olivia. Cesario asks what he's going to do if the lady just cannot love him. The Duke answers that he can't accept that answer. Cesario then asks what would happen if the shoe were on the other foot, if there was a woman who loved Orsino, and whom he could not love. Orsino doesn't exactly answer the question; instead, he goes on about how no woman could love as he does. Cesario replies that women's love is equal to men's. As an example of this, he tells the story of his sister, who loved a man, never told her love, and pined away. (The "sister" is fictitious. Viola, as Cesario, is speaking about what might happen to herself.) Cesario, understanding that the Duke won't give up his pursuit of Lady Olivia, asks if he should go back to her and try again; Duke Orsino says he should.

ACT 3, Scene 2:

Enter SIR TOBY BELCH, SIR ANDREW, and FABIAN (3.2.1) — Sir Andrew is sulky because he's observed Olivia pay a lot more attention to Cesario than to him. Fabian and Sir Toby persuade Sir Andrew that Olivia is doing that on purpose, to incite him to make a bold move to capture her heart. They also persuade Sir Andrew that the bold move should be to challenge Cesario to a duel. Sir Toby promises to deliver the letter of challenge personally. Sir Andrew, inspired, stalks off to write the letter.

Exit SIR ANDREW (3.2.53) — Fabian asks Sir Toby if he'll actually deliver Sir Andrew's letter. Sir Toby replies that he will, and that a lot of fun will ensue, because both parties are cowards who couldn't be pulled into a fight with wagon-ropes. (We also learn that Sir Toby has been conning money out of Sir Andrew.)

Enter MARIA (3.2.66) — Maria enters with the news that Malvolio is now about to make an

ass of himself by approaching Olivia in yellow stockings, cross-gartered, and with his face wrinkled in smiles. Sir Toby, Fabian, and Maria all run off to see the fun.

ACT 4, Scene 2:

Enter MARIA and Clown (4.2.1) — At Maria's urging, the Clown puts on a gown and false beard in order to pretend to be Sir Topas, a priest visiting Malvolio. (The practical joke played on Malvolio has proceeded to the point at which Malvolio has been locked in a dark room because he is considered to be mad.)

Exit MARIA (4.2.4) — Alone, the Clown comments that he is not really suited to the role.

Enter SIR TOBY BELCH and MARIA (4.2.11) — The Clown teases Malvolio by pretending to be Sir Topas, a priest who is sure that Malvolio is possessed by a devil. Sir Toby approves of the Clown's performance, but tells him that he would like to find a way to get Malvolio released from his confinement, as he (Sir Toby) is already in a lot of trouble with Olivia. Sir Toby leaves, taking Maria with him.

Exeunt SIR TOBY BELCH and MARIA (4.2.72) — In his own voice—not that of "Sir Topas"—the Clown begins a song. Malvolio recognizes the voice of the Clown and pleads his case. Malvolio says that he is sane, but the Clown uses the voice of "Sir Topas" to reprimand himself for talking to a madman. After this is over, Malvolio asks the Clown for some light, ink, and paper, so that he can write a letter to Olivia. The Clown teases Malvolio some more by asking him about his madness, but he does agree to bring writing materials. The Clown ends the scene by singing a song suitable for a madman.

Shakespearean Comedies - Sources- Common features- Comedy through language Themes-Complex Plots-Mistaken Identities- Fools and Clowns- Use of songs-Dramatic devices

Shakespeare's Language The students today live in this visual, nonverbal culture. "It's what you see, not what you say" (Berger). They are verbal in a technological way, texting, e-mailing, twittering, but not so much in face-to-face communication. Some teachers may disagree, having to deal with students who like to talk to their peers in class or in the hallways. The written word is becoming abbreviated to fit into our fast-paced lifestyle, and the appreciation for the sound of the language that the Elizabethans enjoyed is not the type of entertainment that the students are used to. Students need to get the words to say what they feel. Dr. Berger believes that there is a "hunger for verbal communication." Tens of thousands of people come to the Shakespeare Festival in subtropical Houston in the heat of August to experience Shakespeare's language. What he has to say and how the actors present his words meet a need in our culture for more verbal communication. "Much of the pleasure of Shakespeare is the pleasure of his language" (Roberts 125). The English language was in flux during the sixteenth century. It was early

Modern English, similar to the language that we speak today, not Old English, which is a Germanic language. I teach my students a little Old English when they read *Beowulf*. I pass around the *Anglo-Saxon Dictionary*, so that they can see the difference in Old English vs. Modern English. Shakespeare's English is also not the Middle English of Chaucer's day. Early Modern English evolved from Middle English that was spoken less than two hundred years before Shakespeare's time. When I teach Shakespeare, I point out the archaic words. I also have to make sure that the students understand that the Elizabethans did not speak in verse, although iambic pentameter does mimic the rhythm of speech. There are Shakespearean characters that speak in prose: the common folk, such as the clowns. Granted, there are many vocabulary words that are either no longer used today or they have a different meaning. That is why it is important to teach the vocabulary of Shakespeare and to make sure that the students understand that Shakespeare wrote in iambic pentameter, which is poetry. The Elizabethans didn't normally speak in poetry. Verse is easier to memorize due to the rhythmical pattern. The most important thing is the rhythm. Actors can absorb verse more quickly (Berger). "The verse is Shakespeare's medium because the verse is universal" (Berger). The Elizabethans loved language. It was more of a verbal than a visual society. Shakespeare's audiences loved the plays on words. Shakespeare was a master of the English language. He introduced many new words into our language. The nobility in the plays spoke in verse. The commoners, such as the clowns and the fools, spoke in prose. When a character wants to praise someone, he speaks in verse. Prose is spoken by and sometimes to commoners. Prose is not metrical. The metrics of the lines are pragmatic. The Fools and clowns speak in prose. Clowns are prosaic characters. The Fool speaks in prose, but he sings in rhyme, which is in ABCB trimeter. Shakespeare rhymed a lot in his earlier plays. His more mature plays that he wrote later had less rhyme (Berger). Rhyme punctuates the emotion of the character. Contemporary audiences must deal with the archaic words in Shakespeare's plays. There is "a more interesting dynamic when you involve the audience" (Berger). Shakespeare imbeds his direction in the language of the characters. The play is like a musical score. "You're playing Shakespeare's music; you have to play it the way he wrote it." (Berger). The text is the director. The play is led entirely by the text. It is clear that he was creating a pattern. Shakespeare created a scene with words. There were few props on the Elizabethan stage. There was no curtain; he used language to end a scene (Berger). Every word has importance. There is no subtext and there is no realism in Shakespeare. The audience must use its imagination. There are responsible texts that are loyal to the First Folio of 1623, which is considered to be the most reliable text because two of Shakespeare's actors and colleagues, John Heminge and Harry Cordell (Kastan 52), painstakingly put the Folio together using what we believe to be the actual words that Shakespeare wrote for the actors of the Chamberlain's Men (Berger). The editions are the Riverside edition, Signet Classics, and the Folger Library.

There is implied stage action in plays: What we are reading is a performance script. The dialogue is written to be spoken by actors who, at the same time, are moving, gesturing, picking up

objects, weeping, shaking their fists. Some stage action is described in what are called ‘stage directions,’ some is suggested within the dialogue itself. Learn to be alert to such signals as you stage the play in your imagination. (Roberts xxiv) The characters in Shakespeare’s plays speak what they feel. The actor says what he means and he means what he says (Berger). “The score tells you what you need to know about the characters” (Berger). You find the character through the text. Shakespeare tells the audience what the character is going to do in the dialogue of the characters. Accept ambivalence; Shakespeare writes that way. He uses the connotative meanings of words. The key to Shakespeare’s appeal is that there is “another layer of possibilities” (Berger). Music “The most striking uses of music in the comedies of Shakespeare’s maturity are to govern the romantic mood and to express the inner psychology of the characters. Twelfth Night does both those things. Music is sounding already when the play begins.” (Hartnoll 32) The Fools often sing songs that rhyme. “Rhyming is the province of clowns” (Berger). Two compelling characters are Feste in Twelfth Night and the Fool in King Lear. The Clown, Feste, in Twelfth Night and the Fool in King Lear both sing the lyrics of the same song, reminding the audience that “the rain it raineth every day” (Shakespeare, TN 5.1, KL 3.2). No source has been found for the clown’s song “which certain editions have inexplicably denounced as doggerel – we may assume that it is Shakespeare’s” (Shakespeare, TN 103). Shakespeare is known to have borrowed from himself, so there may not be any profound significance for these two particular Fools to be singing the same lyrics except for the fact that this curriculum unit is addressing these two characters and their impact on the protagonist as well as the audience. The Clowns The clowns, or fools, in Shakespeare serve a useful purpose. The tradition of the Fool was not new to Shakespeare, but evolved from a long tradition dating back to medieval times. The Fool was a nearly indispensable presence at renaissance revels...he was apart from the ordinary men, irresponsible, but adept at uttering home truths which others would be afraid or too proud to acknowledge. Shakespeare follows this tradition. As a rule, his clowns stand aside from the intrigue of the play...they stand for the instinctive nature as contrasted with culture...whenever they appear, they turn affection to ridicule. (Salingar 15-16) The Fools of Shakespeare are ironic. The Fool in King Lear ridicules yet shows total loyalty and affection to King Lear. Feste, the Clown in Twelfth Night, and the Fool in King Lear are the voices of reason. Even the Grave digger in Hamlet (called Clown in the Signet version) understands the ways of the world when he comments on the fact that Ophelia would never have gotten a Christian burial had she not been a gentlewoman. I have included the Grave digger in Hamlet, not because of his complexity, but rather to demonstrate how Shakespeare uses the Clown to serve a vital purpose in each play. The Clowns in Shakespeare’s plays are probably the most human of his characters. They also have more freedom to speak their minds than other characters in the plays. “The Fool’s function is to tell subversive truths to a court society foolish enough to think its own truths are the truth” (Calderwood 126). Feste is the only character in Twelfth Night who really knows himself. “This play is often discussed as a play of self-discovery” (Barber 147). The clowns were in touch with the audience.

They understand what is going on and they have self-knowledge as opposed to the other characters. Lear refers to his Fool as “my philosopher” (Shakespeare, KL 3.5.189). The Fool is Lear’s steadfast companion. The Fools spoke the plain truth to kings when others were reluctant to do so. The jesters, or fools, did not sugar-coat their words. “It was the nature of jesters to speak their minds when the mood overtook them, regardless of the consequences” (“Jesters”). Perhaps it is their inferior social position that kept them from being a threat. Here is another example of Shakespeare’s irony: “They [jesters] were not necessarily calculating or circumspect, and this may account for their foolishness” (“Jesters”). This is not the case in *Twelfth Night* or *King Lear*. The Fools in these plays knew exactly what they were doing and saying. It appears that Feste was in control of his thoughts and actions throughout the play, *Twelfth Night*, and *King Lear*’s fool was the voice of reason just as King Lear was abdicating his own responsibility. Clowns have been entertaining people since medieval times. The court jester played a prominent role as entertainer to kings and peasants alike. The clown’s job and purpose was to entertain people (“Jesters”). “The theatrical fools of the end of the sixteenth century were only one manifestation of a long tradition of fooling, more or less continuous since at least the Middle Ages, which evolved alongside the theater but was by no means dependent upon it” (Berry 110). Within certain limits or on certain licensed occasions (such as Carnival), double dealing and practical jokes are permissible and even admirable. This assumption...goes far back into the origins of literary comedy; without it, most European comedy as we know it would disappear (Salingar 89). “Jesters and the clowns who performed as court jesters were given great freedom of speech. Often they were only ones to speak out against the ruler’s ideas, and through their humor were able to affect policy” (“Jesters”). The “jester delivered kings facts without sugarcoating...it was the nature of jesters to speak their minds when the mood overtook them, regardless of the consequences” (“Jesters”). The clowns and fools in Shakespeare’s plays were natural philosophers. “The theatrical fools of the end of the sixteenth century were only one manifestation of a long tradition of fooling, more or less continuous since at least the Middle Ages, which evolved alongside the theater but was by no means dependent upon it” (Berry 110). Elizabethan dramatists were “concerned with presenting convincing renditions of type” (Davies 90). The clowns and fools are the outsiders. They don’t evoke the same emotions from the audience that the protagonists and antagonists do. There is a fine line between love and hate, and then there is indifference. The Fool in *King Lear* was the voice of truth, reason, and irreverence. The Fool was there in Lear’s darkest hour, yet he doesn’t notice when his Fool is gone (he is last heard in Act III). “In Shakespeare clowns often ape the gestures of kings and heroes, but only in *King Lear* are great tragic scenes shown through clowning” (Garber 243). The Fool in *King Lear* is balanced between majesty and folly (244). Licensed fools had standardized costumes, of which one noticeable item was the hat, which had sewn into it a piece or serrated red cloth to represent a cockscomb. The cock, after all is a stupid creature filled with a foolish pride and given to making senseless sounds, so that there seems to be a resemblance between cock and fool. (Asimov 17) The clowns in Shakespeare are a composite of dark and light (Berger). His humor was dark and his tragedy was, at times, light. The mature plays differ from the earlier

plays. The plays *Twelfth Night*, *King Lear*, and *Hamlet* are not formulaic, and they are considered the best of Shakespeare's plays (Berger). The wisdom of Feste in *Twelfth Night* and the Fool in *King Lear* are the domain of the clown. Feste understands far more than any other character in *Twelfth Night*, and the Fool is Lear's voice of reason when he has lost his own. Even the simple Grave digger in *Hamlet* is astute enough to realize that the only reason that Ophelia is allowed to have a Christian burial is because of her elevated social status and the privilege would not be allotted to his kind (Shakespeare, *Hamlet* 5.1). Here is an example of the moral ambiguity in *Hamlet*. Yorick was the King's jester during Hamlet's childhood (5.1). The Fool in *King Lear* is loyal to his monarch, and Feste, ironically, is the wise voice of reason in *Twelfth Night*. *King Lear* and *Hamlet* are considered to be Shakespeare's best tragedies. It is not solely the domain of Shakespeare to find comedy in tragic events. The Grave digger in *Hamlet* jokes about death as he digs a grave for an imminent funeral (5.1). The wisdom in *Twelfth Night* and *King Lear* is the domain of the clown. Feste in *Twelfth Night* understands far more than any of the other characters. The Fool in *King Lear* is the loyal, trustworthy voice of reason, and the King is mad. Irony pervades Shakespeare's plays and the clowns and fools are clarified examples. *Twelfth Night* is considered to be Shakespeare's best comedy. "Twelfth Night may be Shakespeare's most perfect comedy. It is also one of the hardest to bring off in the theatre because of its sheer kaleidoscopic range of moods" (Billington ix). "In the nineteenth-century, *Twelfth Night* was rarely off the London stage" (xii). Ironically, *Twelfth Night* was written in the same time period as *Hamlet*, which is considered to be his best tragedy. This comedy was written late in Shakespeare's career. Shakespeare's late comedies, such as *Twelfth Night*, end darkly. Shakespeare brings the audience back to the real world. There is no happily ever after, always sadness (Berger). Life has its rainstorms and "the rain it raineth every day" (5.1). *Twelfth Night* is the only comedy with two titles. The other title is *What You Will*. "Twelfth Night also seems to strike a balance between the practice of early and of late Shakespearean comedy" (Evans 440). *Twelfth Night* refers to the last night of the Christmas festivities. Fools were important festive characters throughout fourteenth and fifteenth century England, however, particularly during the Christmas season, and something of the spirit of the Feast of Fools was probably transmitted through them. (Berry 116) "Illyria is a country permeated with the spirit of the Feast of Fools, where identities are confused, 'uncivil rule' applauded...and no harm is done" ("*Twelfth Night* – Analysis of Fools"). *Twelfth Night* refers to the twelfth day after Christmas, the Epiphany. "The Elizabethan *Twelfth Night* holiday commemorating the visit of the Magi to the newborn Christ child, the secular holiday *Twelfth Night* was called 'Feast of Fools'...somewhat like our Halloween combined with our April Fool's Day" (Roberts 71). It is the day that the Christmas tree and all of the decorations come down and people get back to reality and everyday life. The festivities are over and Feste sings, "For the rain it raineth every day" (5.1). *Twelfth Night* has a seemingly happy ending with the clown singing a song. Actually the song is about rain and getting back to everyday life after the Christmas holiday. The ending is truthful, as are so many of the clown's words in this play, as well as other clowns in other plays. Life goes on and it isn't always in a comedic way. Every day

we live through struggles and darkness. Shakespeare will give the audience darkness in a comedy. Twelfth Night is “an admixture of the dark and the light” (Berger). Twelfth Night is full of shadows. Life is in a constant state of change. It is Feste’s clear wisdom that recognizes this and he accepts it, as the audience should. “The wind and the rain accompany him throughout his life” (Hollander 145). Change is growth and Twelfth Night is a play about moving on. “At the end of the scene, all exit. Only Feste, the pure fact of feasting, remains. His final song is a summation of the play in many ways at once” (145). The chief spokesman in the play for this ...realistic kind of Time is ...Feste. Feste is not only a wise fool, a man in complete intellectual and emotional control of himself, who has chosen the part of professional jester: he operates throughout the comedy as a truth-teller who reminds the other characters that holiday, by its very nature, is not eternal. It is Feste who points out to the revellers [sic] that the future is uncertain, laughter momentary, and youth “a stuff will not endure” (2.3.52) ... Feste’s account of man’s inexorable progress from a child’s holiday realm of irresponsibility and joy into age, vice, disillusionment, and death draws upon an old, didactic tradition. Its basic pessimism is informed and sweetened, however, not only by the music to which it is set, but by the tolerance and acceptance of Feste himself. Precisely because of his anonymity and aloofness in the play now ended, he can be trusted to speak for all mankind, and not simply for himself. There is nothing that can be done about those harsh facts of existence to which Feste points, any more than about the wind and the rain. They must simply be endured. Like childhood happiness, all comedies come to an end. The great and consoling difference lies in the fact that one can, after all, as Feste points out, return to the theatre: after all, as Feste points out, return to the theatre: and there, “we’ll strive to please you every day.” (Evans 440-441) Another example of Feste’s control over himself and the manipulation of other characters is that “from here on in it will be Feste who dances attendance on the revelry, singing, matching with Viola, and being paid by almost everyone for his presence” (Hollander 137-8). “In Twelfth Night, Feste plays the role of a humble clown employed by Olivia’s father playing the licensed fool of their household” (“Twelfth Night – Analysis of Fools”). Ophelia’s Fool, “Feste is a wise fool, a mature, sensible wit who is conscious of his superiority to the fools who surround him. He has little to do with the plot until the last act. His function is to indicate to the audience the foolishness of the main characters” (Quennell 76-77). Here is an example of Feste’s interchange with Mary in prison: Feste is probably hysterically laughing at what he has just been up to. ‘Nay, I’m for all waters’ may have the additional meaning that he was on the verge of losing control of himself. He is ‘for all waters’ primarily in that he represents the fluidity of revelling celebration. And finally, when all is done, ‘The rain it raineth every day,’ and Feste reverts to gnomic utterance in a full and final seriousness. Water is rain that falls to us from Heaven. The world goes on. Our revels now are ended, but the actors solidify into humanity, in this case, ‘But that’s all one, our play is done/ And we’ll strive to please you every day. (Hollander 143) Her first words are “Take the fool away.” Equally unexpected is the fool’s retort: “Do you not hear fellows? Take away the lady.” This great dame is called a fool by one of her own attendants, who then goes on to prove it: CLOWN: Good Madonna, why mourn’st thou? OLIVIA: Good fool, for my brother’s death.

CLOWN: I think his soul is in hell, Madonna. OLIVIA: I know his soul is in heaven, fool.
 CLOWN: The more fool, Madonna, to mourn for our brother's soul being in heaven. Take away the fool, gentlemen. (Honigman 125-126) Feste is the only one who can speak the truth. He tells Olivia exactly what he thinks of her. I have listed several quotations that may give a better understanding of Feste: "The Clown, Feste, seems to remain a little detached." (Hartnoll 32)

Feste...Like his song at the end of the play, "a timeless comment on the essential human situation, cleared of the blustery jollity of the drunken knights and of the over-ripe sensibility of the Duke." (33) Feste remarks about "the ease with which language can be twisted." (3.10-12; Greenblatt 56). Feste prefers to be the clown: "I wouldn't be in some of your coats for two pence." (Shakespeare, TN 3.1.30) The critic G.L. Kittredge called Feste "the merriest of Shakespeare's fools." (Levin 135) "Feste reminds us that we have merely been watching actors striving to please us, as we must strive to please each other, whatever life brings" (Edmondson 166). In his song, Feste reminds us, "like childhood happiness, all comedies come to an end. The great and consoling difference lies in the fact that one can, after all...return to the theatre: and there 'we'll strive to please you every day'" (Evans 441). Feste may be one of Shakespeare's best known fools; however, most of Shakespeare's plays have this archetype in different capacities. Feste dominates *Twelfth Night*, whereas the fool in *Hamlet*, the Grave digger, only appears in one scene in the last act of the play.



UNIT 3: Tragedy

Macbeth [For Annotations: Act I - Scenes 1, 3 & 5; Act 2 - Scenes 1& 2; Act III - Scenes2 & 4; Act IV - Scene 1; Act V - Scenes 1& 8]

Act 1, Scene 1:

The witches plan their meeting with Macbeth.

ACT 1, SCENE 3

On the heath the witches appear. They call themselves the "weird sisters" (1.3.30) and brag of their dread and magical deeds such as killing swine and cursing a sailor to waste away. Macbeth and Banquo enter. The witches hail Macbeth as Thane of Glamis, Thane of Cawdor, and "king hereafter" (1.3.47). Banquo asks Macbeth why he seems to fear this good news, then questions the witches about his own future. They say that Banquo is "lesser than Macbeth and greater" (1.3.63) because though he'll never be king, his descendants will. Macbeth asks how the witches know this information. But the witches vanish, making the two men wonder if they could have imagined the whole thing. Just then, Ross and Angus enter. They tell Macbeth that the old Thane of Cawdor was a traitor and that Duncan has made Macbeth the new Thane of Cawdor. Macbeth and Banquo are shocked. Macbeth asks Banquo if he now thinks that his children will be king. Banquo seems unsure, and comments that "instruments of darkness" sometimes tell half-truths to bring men to ruin. As Banquo talks with Ross and Angus, Macbeth ponders the prophecy. If it's evil, why would it truly predict his being made Thane of Cawdor? If it's good, why would he already be contemplating murder, a thought that makes "my seated heart knock at my ribs" (1.3.134-136)? Macbeth feels that he's losing himself, and hopes that if fate says he'll become king, he won't have to act to make it happen. Ross and Angus think Macbeth's reverie is caused by becoming Thane of Cawdor. Macbeth and Banquo agree to speak about the witches' prophecy later.

ACT 1, SCENE 5

At Inverness, Lady Macbeth reads a letter in which Macbeth tells her of the witches' prophecy. Lady Macbeth worries Macbeth is too kind and honorable to fulfill his ambition and the prophecy. She decides to question his manhood to make him act. A servant enters with news that Duncan will spend the night, then exits. Lady Macbeth says Duncan's visit will be fatal, and calls on spirits to "unsex me here... and take my milk for gall" (1.5.39-46). Macbeth enters, and says Duncan will spend the night and leave the next day. Lady Macbeth says Duncan will never see that day. She counsels Macbeth to look like an "innocent flower," but be the viper hiding beneath it (1.5.63). Macbeth remains unconvinced. Lady Macbeth tells him to leave the plan to her.

ACT 2, SCENE 1 AND 2

Summary

It is after midnight in Inverness. Banquo talks with his son Fleance and notices the stars aren't shining. He prays for angels to "restrain in me the cursed thoughts that nature gives way to in repose" (2.1.7-8). Macbeth enters. Banquo tells Macbeth his sleep has been troubled by dreams of the weird sisters. Macbeth claims never to think about them. But he suggests they talk about the witches soon, and adds that if Banquo supports him when the time comes he'll reward and honor Banquo for it. Banquo says he'll be receptive to what Macbeth has to say provided he loses no honor in seeking to gain more. Banquo and Fleance head off to bed. Alone, Macbeth sees a bloody dagger floating in the air. He can't grasp it, and can't decide whether it's a phantom or his imagination. "Nature seems dead" to him (2.1.50). Offstage, Lady Macbeth rings the bell to signal that Duncan's attendants are asleep. Macbeth goes to murder Duncan. Lady Macbeth waits in agitation for Macbeth to do the deed. She comments that had the sleeping Duncan not looked like her father she'd have killed him herself. Macbeth enters. He's killed Duncan and Duncan's attendants. His hands are bloodstained and he's upset that when one of the attendants said "God bless us" in his sleep, he was unable to say "Amen." He also thought he heard a voice say "Macbeth does murder sleep" (2.2.34). Lady Macbeth soothes him and tells him to wash his hands, but notices he's still carrying the daggers he used to kill Duncan. Macbeth refuses to return to the scene of the crime. Lady Macbeth, furious, runs off to plant the daggers on the attendants. A knock sounds, terrifying Macbeth. He worries that not all the water in the world could wash the blood from his hands. Lady Macbeth returns, her hands now as bloody as Macbeth's. But she's calm, and identifies the 'mysterious' knocking as someone at the south entrance. She says: "a little water clears us of this deed" (2.2.65), and tells Macbeth to go and put his nightgown on so no one will suspect them. Macbeth wishes that the knocking could wake Duncan.

ACT 3, SCENE 2 AND 4

Summary

After sending a servant to fetch Macbeth, Lady Macbeth, waits, and muses that she has what she desires but isn't happy. Macbeth enters. She asks why he spends so much time alone. Macbeth responds: "We have scorched the snake, not killed it" (3.2.15). He fears someone might try to kill him as he killed Duncan, and seems envious of Duncan's "sleep" (3.2.25). Lady Macbeth reminds him to be "bright and jovial" at the feast. Macbeth tells her to act the same. But then Macbeth moans, "O, full of scorpions is my mind, dear wife!" (3.2.37) because Banquo and Fleance are still alive. Macbeth says that before the night is through there shall be a "deed of dreadful note" (3.2.45), but adds that she's better off being innocent until she can applaud what has happened.

SCENE 4:

Summary

Macbeth bids all the lords welcome to the feast. Just at that moment, he notices that one of the murderers is standing at the door. The murderer tells Macbeth that Banquo is dead but Fleance escaped. Macbeth comforts himself that Fleance will not be a threat for quite some time. Lady Macbeth calls to Macbeth and asks him to return to the feast and sit. But Macbeth doesn't see an empty seat at the table. When Lennox gestures at a seat, saying it's empty, Macbeth sees Banquo's ghost sitting there. Macbeth alone can see the ghost. He astonishes the thanes by shouting at the empty chair. Lady Macbeth tells the thanes not to worry, that since childhood Macbeth has suffered fits. She pulls Macbeth aside and once again questions his manhood. The ghost disappears. Macbeth rambles about murders and spirits risen from the grave until Lady Macbeth reminds him of his guests. He echoes her story about his fits, then leads a toast to the missing Banquo. The ghost reappears and Macbeth, terrified, starts shouting at it. Lady Macbeth tries to play down her husband's strange behavior. The ghost again disappears. Macbeth is amazed that everyone could be so calm in the face of such sights. When Ross asks what sights,

Lady Macbeth steps in and asks the guests to leave at once. The thanes exit. Macbeth tells Lady Macbeth: "Blood will have blood" (3.4.121), and asks what Lady Macbeth makes of the fact that Macduff does not appear at the royal court. He decides to visit the weird sisters to find out more about his fate. He says: "I am in blood / Stepped in so far" (3.4.135) that turning back is as difficult as continuing on.

ACT 4, SCENE 1

Summary:

In a cavern, the weird sisters throw awful ingredients such as "eye of newt and toe of frog" (4.1.14) into a cauldron full of a boiling brew. Hecate arrives, and all dance and sing. One witch cries out "Something wicked this way comes" (4.1.62): Macbeth enters. He commands the witches to answer his questions. The witches conjure up three apparitions. First, a floating head appears and tells Macbeth to beware Macduff. Next, a bloody child appears. The child says that "no man of woman born / Shall harm Macbeth" (4.1.95-96). Finally, a child wearing a crown and holding a tree appears. It says that Macbeth will not be defeated until Great Birnam Wood marches to Dunsinane Hill. Macbeth is pleased: since forests don't march, he must be invincible! Macbeth wants to know one more thing: will Banquo's heirs have the throne? The witches perform a final conjuring. Eight kings appear walking in a line, the eighth holding a mirror, and all of them followed by Banquo's ghost. Macbeth, furious at this sign that Banquo's heirs will get the throne, demands answers. But Hecate mocks him and the witches vanish. Lennox enters. He brings word that Macduff has fled to England. In an aside, Macbeth scolds himself for failing to kill Macduff when he wanted to earlier. He vows in the future to act on every impulse, and decides to attack Macduff's castle and kill anyone connected to him: servants, wife, and children.

ACT 5, SCENE 1 AND SCENE 8:

Summary

It is night in Macbeth's castle of Dunsinane. A doctor and a gentlewoman wait. The gentlewoman called the doctor because she has seen Lady Macbeth sleepwalking the last few nights, but she refuses to say what Lady Macbeth says or does. Lady Macbeth enters, holding a candle, but asleep. Lady Macbeth keeps rubbing her hands as if to wash them while saying "out, damned spot" (5.1.30). Then Lady Macbeth seems to relive her attempt to convince Macbeth to kill Duncan, concluding with the words: "Yet who would have thought the old man to have had so much blood in him" (5.1.33-34)? The horrified doctor and gentlewoman watch as Lady Macbeth then relives conversations with Macbeth after the murder of Banquo and hears an imaginary knocking and rushes off to bed. The doctor says the disease is beyond his power to cure, and that "unnatural deeds do breed unnatural troubles" (5.1.61-62). He also says he dares not speak about what he's just witnessed.

SCENE 8: Macduff searches for Macbeth, vowing to kill him to avenge his family.

Shakespearean Tragedies- Sources-Elements of Shakespearean Tragedies – Themes – Language-Dramatic Aspects-Tragedy and Modern Dramatists

Common Features of Shakespeare's Tragedies

- **The fatal flaw:** Shakespeare's tragic heroes are all fundamentally flawed. It is this weakness that ultimately results in their downfall.
- **The bigger they are, the harder they fall:** The Shakespeare tragedies often focus on the fall of a nobleman. By presenting the audience with a man with excessive wealth or power, his eventual downfall fall is all the more tragic.
- **External pressure:** Shakespeare's tragic heroes often fall victim to external pressures. Fate, evil spirits, and manipulative characters all play a hand in the hero's downfall.

Elements of Shakespeare's Tragedies

In Shakespeare's tragedies, the main protagonist generally has a flaw that leads to his downfall. There are both internal and external struggles and often a bit of the supernatural thrown in for good measure (and tension). Often there are passages or characters that have the job of lightening the mood (comic relief), but the overall tone of the piece is quite serious.

All of Shakespeare's tragedies contain at least one more of these elements:

- A tragic hero
- A dichotomy of good and evil
- A tragic waste
- Hamartia (the hero's tragic flaw)
- Issues of fate or fortune
- Greed
- Foul revenge
- Supernatural elements
- Internal and external pressures
- The paradox of life

The Tragedies

A brief look shows that these 10 classic plays all have common themes.

1) "Antony and Cleopatra": Antony and Cleopatra's affair brings about the downfall of the Egyptian pharaohs and results in Octavius Caesar becoming the first Roman emperor. Like Romeo and Juliet, miscommunication leads to Anthony killing himself and Cleopatra later doing the same.

2) "Coriolanus": A successful Roman general is disliked by the "play Bientz" of Rome, and after losing and gaining their trust throughout the play, he is betrayed and assassinated by Aufidius, a former foe using Coriolanus to try to take over Rome. Aufidius felt like Coriolanus betrayed him in the end; thus he has Coriolanus killed.

3) "Hamlet": Prince Hamlet devotes himself to avenging his father's murder, committed by his uncle, Claudius. Hamlet's quest for revenge causes the deaths of many friends and loved ones, including his own mother. In the end, Hamlet is lured into a fight to the death with Laertes, brother of Ophelia, and is stabbed by a poisoned blade. Hamlet is able to kill his attacker, as well as his uncle Claudius, before dying himself.

4) "Julius Caesar": Julius Caesar is assassinated by his most trusted friends and advisers. They claim they fear he is becoming a tyrant, but many believe Cassius wants to take over. Cassius is

able to convince Caesar's best friend, Brutus, to be one of the conspirators in the death of Caesar. Later, Brutus and Cassius lead opposing armies into battle against each other. Seeing the futility of all they have done, Cassius and Brutus each order their own men to kill them. Octavius then orders Brutus be buried honorably, for he was the noblest of all Romans.

5) "King Lear": King Lear has divided his kingdom and given Goneril and Regan, two of his three daughters, each a part of the kingdom because the youngest daughter (Cordelia), previously his favorite, would not sing his praises at the dividing of the kingdom. Cordelia vanishes and goes to France with her husband, the prince. Lear attempts to get his two oldest daughters to take care of him, but neither wants anything to do with him. They treat him poorly, leading him to go mad and wander the moors. Meanwhile, Goneril and Regan plot to overthrow each other leading to many deaths. In the end, Cordelia returns with an army to save her father. Goneril poisons and kills Regan and later commits suicide. Cordelia's army is defeated and she is put to death. Her father dies of a broken heart after seeing her dead.

6) "Macbeth": Due to an ill-timed prophecy from the three witches, Macbeth, under the guidance of his ambitious wife, kills the king to take the crown for himself. In his increasing guilt and paranoia, he kills many people he perceives are against him. He is finally beheaded by Macduff after Macbeth had Macduff's entire family assassinated. The "evilness" of Macbeth and the Lady Macbeth's reign comes to a bloody end.

7) "Othello": Angry that he was overlooked for a promotion, Iago plots to overthrow Othello by telling lies and getting Othello to cause his own downfall. Through rumors and paranoia, Othello murders his wife, Desdemona, believing she has cheated on him. Later, the truth comes out and Othello kills himself in his grief. Iago is arrested and is ordered to be executed.

8) "Romeo and Juliet": Two star-crossed lovers, who are destined to be enemies because of the feud between their two families, fall in love. Many people try to keep them apart, and several lose their lives. The teens decide to run away together so that they can wed. To fool her family, Juliet sends a messenger with news of her "death" so they will not pursue her and Romeo. Romeo hears the rumor, believing it to be true, and when he sees Juliet's "corpse," he kills himself. Juliet wakes up and discovers her lover dead and kills herself to be with him.

9) "Timon of Athens": Timon is a kind, friendly Athenian nobleman who has many friends because of his generosity. Unfortunately, that generosity eventually causes him to go into debt. He asks his friends to help him financially, but they all refuse. Timon invites his friends over for a banquet where he serves them only water and denounces them; Timon then goes to live in a cave outside of Athens, where he finds a stash of gold. An Athenian army general, Alcibiades, who has been banished from Athens for other reasons, finds Timon. Timon offers Alcibiades gold, which the general uses to bribe the army to march on Athens. A band of pirates also visits Timon, who offers them gold to attack Athens, which they do. Timon even sends his faithful servant away and ends up alone.

10) “Titus Andronicus”: After a successful 10-year war campaign, Titus Andronicus is betrayed by the new emperor, Saturninus, who marries Tamora, Queen of the Goths, and despises Titus for killing her sons and capturing her. Titus’s remaining children are framed, murdered, or raped, and Titus is sent into hiding. He later cooks up a revenge plot in which he kills Tamora’s remaining two sons and causes the deaths of his daughter, Tamora, Saturninus, and himself. By the end of the play, only four people remain alive: Lucius (Titus’s only surviving child), young Lucius (Lucius’s son), Marcus (Titus’s brother), and Aaron the Moor (Tamora’s former lover). Erin is put to death and Lucius becomes the new emperor of Rome.



UNIT 4: Tragicomedy

The Tempest [For Annotations: Act I - Scene 2; Act 2 - Scene 2; Act III - Scene 1; ActIV - Scene 1; Act V - Scene 1]

ACT 1, SCENE 2:

(1.2.1) Enter PROSPERO and MIRANDA.

Miranda pities those on the ship, but her father Prospero tells her that there's no harm done, and then tells her the story of how the two of them came to be on their island: twelve years before, his brother Antonio, with the aid of Alonso, king of Naples, stole the Dukedom of Milan from Prospero—who was "rapt in secret studies"—and put Prospero and Miranda out to sea in a boat which drifted to the island. They survived only because Gonzalo provided them with food and water. Now a storm has brought a ship to their island carrying those who betrayed Prospero. Prospero puts on his magic robes and charms Miranda to sleep.

(1.2.187) Enter ARIEL.

Prospero calls for "my Ariel" and the spirit appears, offering to do anything Prospero asks, "be't to fly, / To swim, to dive into the fire, to ride / On the curl'd clouds." Prospero asks if Ariel has performed the task he has given him. Ariel says that he has, that he has created a spectacular storm of fire. (What Ariel describes is known as "St. Elmo's fire," which is a natural phenomenon, though in Shakespeare's time it was thought to be magical.)

Prospero continues to question Ariel, and asks how those on the ship reacted to the storm. Ariel reports that "Not a soul / But felt a fever of the mad and play'd / Some tricks of desperation." All of the passengers jumped ship and swam for it. By his magic, Ariel brought them all safely to shore, with not a blemish on their clothes. As for the sailors, they were brought safely to harbor, and then charmed to sleep.

Prospero praises Ariel for following instructions, then tells him that there is more work to be done. At this, Ariel complains that Prospero promised him his liberty. Prospero responds by telling Ariel that the term of his servitude is not yet up and reminds him of all that he has done for him.

As Prospero speaks we learn the back-story of Ariel. When the "foul witch Sycorax" was banished to the uninhabited island, Ariel was her servant. On the island, because Ariel was "a spirit too delicate / To act her earthy and abhorr'd commands," Sycorax imprisoned Ariel within

a "cloven pine," then died, leaving Ariel to howl for twelve years, with only Caliban, the inhuman son of Sycorax, for company.

Finally Prospero wrings out of Ariel an acknowledgement of his debt of gratitude. Prospero then issues a threat and a promise to Ariel. If Ariel complains any more, Prospero will imprison him within an oak, but if Ariel does everything asked of him "gently" Prospero will grant him freedom within two days. (As it turns out, Prospero gives Ariel his freedom much sooner, four hours later, at the end of the play.)

Ariel promises to be good, and Prospero gives further instructions: he is make himself "like a nymph o' the sea" and return, invisible to all but Prospero.

(1.2.305) Exit Ariel.

Prospero awakens Miranda from her sleep and tells her they must visit the slave Caliban. Prospero calls for Caliban to come out of his cave. Caliban yells back that there's already enough fire wood. As Prospero waits for Caliban, Ariel enters, "*like a water-nymph*" and receives whispered instructions from Prospero. Ariel promises "it shall be done," and flies away.

(1.2.187) Enter CALIBAN.

Prospero again calls for Caliban, "Thou poisonous slave," and Caliban appears, cursing both Prospero and Miranda. In response, Prospero promises that Caliban will be punished with "cramps" and "pinches."

To this, Caliban makes reply which gives us the back-story of his relationship with Prospero. According to Caliban, Prospero stole the island from him. It was Caliban's, "by Sycorax my mother," but Prospero betrayed him. When Prospero arrived at the island, Caliban says, "Thou strokedst me and madest much of me, wouldst . . . teach me how / To name the bigger light, and how the less, / That burn by day and night." In other words, Prospero showed apparent affection for Caliban and taught him the names of the sun and moon. In return, Caliban taught Prospero how to survive on the island, showed him "the fresh springs, brine-pits, barren place and fertile," but Caliban curses himself for doing so, because before Prospero came Caliban was, in his own words, "mine own king," and now Prospero has confined him "In this hard rock" and keeps him away from the rest of the island.

Prospero's side of the story is that he treated Caliban with humane kindness, teaching him how to speak, until Caliban tried to rape Miranda. Caliban answers with more defiance, saying "O ho, O ho! would't had been done!" But when Prospero orders Caliban to fetch more firewood, Caliban must obey, because he knows that Prospero's magic is strong enough to control a devil.

(1.2.375) Exit CALIBAN. Enter FERDINAND; and ARIEL, invisible, playing and singing. Ariel sings Ferdinand ashore with an invitation to dance and a magical evocation of the drowning of his father.

When Miranda sees Ferdinand, she believes him to be a beautiful spirit; when Ferdinand sees Miranda, he believes her to be a goddess. They are instantly in love, and Ferdinand proposes marriage, which is Prospero's plan, but he tells himself (and us) that "this swift business / I must uneasy make, lest too light winning / Make the prize light." Therefore, Prospero accuses Ferdinand of being a traitor who intends to take control of the island from him, and tells him that he is now a prisoner. Ferdinand tries to resist, and draws his sword, but Prospero charms the sword from his hand. Miranda pleads for Ferdinand, but Prospero tells her that she only thinks that he's good and beautiful because she has seen no other man except Caliban.

Prospero leads away Ferdinand, who tells himself that he must obey, because Prospero's charms have made him weak and because the prospect of seeing Miranda is liberty enough for him.

As Ferdinand is being led away, Miranda tells him that her father is "of a better nature, sir, / Than he appears by speech," and Prospero thanks Ariel and promises the spirit freedom as long as Ariel performs his other tasks as well as he as performed this one.

ACT 2, SCENE 2:

(2.2.1) Enter CALIBAN with a burden of wood. A noise of thunder heard.

Caliban is carrying a load of firewood and cursing Prospero. He complains that the spirits at Prospero's command—appearing in the forms of apes, hedgehogs, and adders—are driving him crazy.

(2.2.14) Enter TRINCULO.

Seeing Trinculo, Caliban believes him to be another spirit come to punish him and throws himself on the ground, hoping he won't be noticed. Trinculo, a foolish servant who was on the ship with Alonso, is afraid that another storm is coming. Looking about for a place to hide, he discovers Caliban, whom he at first believes to be a fish, because he has "a very ancient and fish-like smell." Trinculo investigates a little and decides that Caliban must be an islander who has been struck by thunderbolt. Then he hears thunder and hides under Caliban's cloak.

(2.2.42) Enter STEPHANO, singing, [a bottle in his hand].

Stephano, drunk and singing a rowdy song, stumbles upon a wonder—a cloak with four legs protruding from it. He decides it must be a four-legged monster, sick with the ague. On his part, Caliban is sure that Stephano must be another of Prospero's spirits, come to torment him.

Stephano tells himself that if he can keep the strange monster alive, it will be a valuable prize, therefore he determines to give it a drink. As he is giving it (Caliban) a drink, the other head

(Trinculo) of the monster calls his name, so Stephano concludes that the monster must be a devil.

After more comic confusion, Caliban, under the influence of Stephano's wine, regards Stephano as some kind of great god. He offers to be Stephano's slave, kiss his foot, and serve him with wood, water, and food. Though Trinculo scoffs, Stephano grandly consents to be king of the island. Caliban is delighted. He leads the way, singing a drunken song about how he is free because he has a new master.

ACT 3, SCENE 1:

(3.1.1) Enter FERDINAND, bearing a log.

Ferdinand has the task of piling up "some thousands" of logs, but reflects that the presence of Miranda makes the task easy, because she "quicken[s] what's dead / And makes my labors pleasures."

(3.1.15) Enter MIRANDA; and PROSPERO [at a distance, unseen].

Miranda rushes in, full of sympathy for Ferdinand. She pleads with him to set down his log and rest. He answers that he can't stop his work because it will be dark before he has completed his assigned task. Miranda replies with an offer to do his work while he rests; she even asks for the log that he is carrying at the moment. Ferdinand says that he would rather break his back than have Miranda undergo the "dishonour" of doing his work while he sits "lazy by."

Unseen and unheard by Ferdinand and Miranda, Prospero comments, "Poor worm, thou art infected!" He is affectionately mocking his daughter's concern for Ferdinand, and it is apparent that he approves of the budding love between the young people.

Ferdinand asks Miranda her name and she blurts it out, even though her father has told her not to tell. Upon hearing her name, "Miranda," Ferdinand makes an eloquent speech about how she deserves the name because she is truly admirable. Miranda replies with a speech in which she declares that she cannot imagine anyone she would like better than Ferdinand. After this, in a rapture of wonder, both declare their love for each other and engage themselves to each other.

(3.1.92) Exeunt [FERDINAND and MIRANDA severally].

Miranda leaves, promising to return in a half-hour; Ferdinand carries off his log; and Prospero, rejoicing at their happiness, says that he will go study, because "For yet ere supper-time must I perform / Much business appertaining." Later (Act 4, Scene 1), we see the "business appertaining"; it is a display of spirits in the shape of goddesses, nymphs and reapers, singing and dancing in celebration of the union of Ferdinand and Miranda.

ACT 4, SCENE 1

(4.1.1) Enter PROSPERO, FERDINAND, and MIRANDA.

Prospero gives Miranda's hand in marriage to Ferdinand. He praises his daughter as a "rich gift" and warns Ferdinand that if he should "break her virgin-knot" before the marriage ceremony they will never have a happy marriage. Ferdinand promises that his honor will never be melted by lust. Hearing this, Prospero tells Ferdinand to sit and talk with his bride-to-be, then calls for Ariel.

(4.1.34) Enter ARIEL.

Prospero praises Ariel for his work and gives the spirit another job: he is to bring the other spirits to present a magic show for Ferdinand and Miranda. Ariel promises to do it immediately, and asks Prospero, "Do you love me, master?" Prospero says he loves Ariel "dearly," and tells him to return only at his call. Then, after warning Ferdinand once again to be "abstemious," he calls for Ariel, bids Ferdinand and Miranda be silent, and begins the show.

(4.1.60) Soft music. Enter IRIS.

With lovely poetry, evoking the richness of the natural world, Iris, goddess of the rainbow and messenger of Juno, calls to Ceres, goddess of abundance, announcing that Juno has summoned her to come to "this grass-plot." As Juno descends from the sky, Ceres enters and asks why she has been summoned. Iris replies that they have "A contract of true love to celebrate."

Ceres asks if Venus or Cupid, whom she abhors, are coming with Juno. Iris replies that both Venus and Cupid have been sent away, making it clear that the "true love" to be celebrated is married love, not infatuation or lust.

Juno approaches and joins Ceres in singing a song of blessing on Ferdinand and Miranda. The song promises "Honour, riches, marriage-blessing, . . . Earth's increase, foison plenty / Barns and garners never empty."

Ferdinand exclaims that this is a "majestic vision" and asks Prospero if the goddesses are "spirits." Prospero answers that they are indeed spirits, which he has summoned to portray his imaginative vision. Ferdinand says that such a wife and father-in-law "Makes this place Paradise," but Prospero enjoins him to be silent, because the goddesses have something more to show.

In the name of Juno, Iris calls forth Naiads, nymphs of wandering brooks, to "help to celebrate / A contract of true love." The nymphs enter, and then Iris calls forth "You sunburnt sicklemen," human reapers, to join with the nymphs in a country dance.

(4.1.139) Enter certain REAPERS, properly habited: they join with the Nymphs in a graceful dance, towards the end whereof Prospero starts suddenly, and speaks; after which, to a strange, hollow, and confused noise, they heavily vanish.

The dance, a graceful vision of the union of the spirit and body, dissolves when Prospero

suddenly remembers that Stephano, Trinculo, and Caliban are about to come to murder him. Prospero dismisses all of the spirits and struggles to control his anger.

Ferdinand and Miranda wonder at Prospero's passion. Prospero recognizes that his anger has dismayed Ferdinand and delivers a speech of reassurance which contains some of the most famous lines of the play. He tells Ferdinand that the vision has melted away, and, like the vision, all the glories of the world and "the great globe itself" will dissolve, because "We are such stuff / As dreams are made on, and our little life / Is rounded with a sleep." Thus, while foretelling the end of the world, Prospero portrays the world as the imaginative vision of a another magician, perhaps a divine one.

Prospero then asks Ferdinand and Miranda to retire into his cell while he walks to calm down. As Ferdinand and Miranda are leaving, Prospero calls for Ariel.

(4.1.165) Enter Ariel.

Prospero tells Ariel that they must prepare to deal with Caliban, and asks where Ariel left him and the other two rascals. Ariel reports that he led them, while they were still drunk, into "the filthy-mantled pool beyond your cell."

Prospero praises Ariel and gives him another task, to bring some flashy clothing and hang it on a line near Prospero's cell. Ariel immediately flies away, and Prospero reflects that Caliban is "A devil, a born devil, on whose nature / Nurture can never stick." In a moment, Ariel returns with the "*glistering apparel*" and hangs it on a line.

(4.1.194) Enter CALIBAN, STEPHANO, and TRINCULO, all wet.

Caliban is intent on the murder of Prospero, and advises Stephano and Trinculo to be very quiet, because they are now approaching Prospero's cell. However, Stephano and Trinculo, still drunk, have no ears for Caliban's advice; they are outraged that music of the invisible "fairy" has lead them into a stinking pond. They blame Caliban, and ignore him when he tries to keep their minds focused on the murder of Prospero. Stephano declares that he is determined to go back to the pond and recover his lost bottle of liquor, but Caliban manages to stop him by addressing him as "my king," pointing out the mouth of Prospero's cell, and promising that once he murders Prospero, he will be king of the island forever, and that he, Caliban, will be "For aye thy foot-licker."

Just as Caliban's words begin to penetrate Stephano's mind, Trinculo sees the gaudy clothes and shouts, "O king Stephano! O peer! O worthy Stephano! look what a wardrobe here is for thee!" At this, both Stephano and Trinculo start snatching clothes and throwing them to Caliban to carry for them. Caliban is disgusted by their foolishness, but they have forgotten about anything but the fancy clothes.

(4.1.255) A noise of hunters heard. Enter divers SPIRITS, in shape of dogs and hounds, hunting them about; Prospero and Ariel setting them on.

After Prospero's spirits chase away the three villains, Prospero tells Ariel to further punish them with cramps, convulsions, and pinches. Then he informs Ariel that he will soon be free, after a little more service.

ACT 5, SCENE 1

(5.1.1) Enter PROSPERO in his magic robes, and ARIEL.

Prospero says that now his grand plan is about to be accomplished, and asks Ariel about Alonso and his followers. Ariel replies that he has done just as Prospero has asked, charmed Alonso, Antonio, and Sebastian into a state of immobility. The rest are "mourning over them, / Brimful of sorrow and dismay." Gonzalo weeps for pity, and even Ariel believes that the three noblemen deserve pity. Upon hearing this, Prospero declares that "with my nobler reason 'gainst my fury / Do I take part," and sends Ariel to lift the charge and bring Alonso and the rest to him.

(5.1.33) Exit [ARIEL].

Prospero, speaking to all of the invisible spirits that he has magically commanded, declares that his last request is some music while he lifts the charm from the three noblemen. After that, he will break his magic staff, and drown his books in the sea.

(5.1.58) Here enters ARIEL before; then ALONSO, with a frantic gesture, attended by GONZALO; SEBASTIAN and ANTONIO in like manner, attended by ADRIAN and FRANCISCO. They all enter the circle which Prospero had made, and there stand charmed; which PROSPERO observing, speaks.

Prospero speaks of the good done for him by Gonzalo and the wrong done to him by Antonio and Alonso, then observes that they are still emerging from the charm and do not hear him. He has Ariel fetch his hat and rapier from his cell, then removes his magic robes, puts on the hat, straps on the rapier, and becomes the Duke of Milan, not a magician.

Ariel sings merrily of his coming freedom, and Prospero gives him another chore: to bring the master and the boatswain of the ship to him. Exclaiming "I drink the air before me," Ariel is off.

(5.1.104) Exit [Ariel].

Prospero welcomes Alonso and announces that he is Prospero, Duke of Milan. Alonso, now free of the charm, resigns all rights to Prospero's dukedom and begs Prospero's pardon.

Prospero embraces Gonzalo and welcomes everyone, including Antonio and Sebastian, though he tells them (in a quick aside) that he could prove to Alonso that they are traitors. He also says to them that for now he will "tell no tales." This implied threat apparently works; Antonio and Sebastian don't say a word.

Alonso asks how it is that they could have met Prospero on the island, where just three hours before he lost his son. Prospero responds by saying that he has just lost a child, too: his daughter. Alonso exclaims, "O heavens, that they were living both in Naples, / The king and queen there!" At this, Prospero announces that he has a wonder to show, and he brings Alonso to the entrance of his cell.

Prospero reveals Ferdinand and Miranda, who are playing chess. To everyone but Prospero all is miraculous. Alonso has found his son who he thought was drowned; Ferdinand has found his

father who he thought dead; Miranda sees a crowd of people and says, "How many goodly creatures are there here! / How beauteous mankind is! O brave new world, / That has such people isn't!" Alonso asks Ferdinand who Miranda is, and finds, to his joy, that he now has a daughter, as well as a son.

(5.1.216) Enter ARIEL, with the MASTER and BOATSWAIN amazedly following.

Gonzalo questions the Boatswain, who reports that the ship, which they had thought would be wrecked, is in excellent shape, and he, along with the rest of the crew, found themselves asleep on the ship when they heard strange noises, awoke, and were brought, as in a dream, to the presence of Prospero, Alonso, and the rest.

Quietly, Prospero congratulates Ariel on his good work, again promises him his freedom, and sends him to bring Caliban, Stephano, and Trinculo.

(5.1.256) Enter ARIEL, driving in CALIBAN, STEPHANO and TRINCULO, in their stolen apparel.

Stephano and Trinculo are still drunk, and Caliban is afraid that Prospero will punish him. Sebastian and Antonio make jokes about Caliban, and Prospero explains to Alonso that Caliban, "this demi-devil," plotted with the other two to murder him, but no one is punished. Prospero merely commands Caliban to lead away the other two. Caliban seems to have changed his attitude towards Prospero; he says, "Ay, that I will; and I'll be wise hereafter / And seek for grace."

After the three rascals are gone, Prospero tells Alonso what's next. Everyone will stay with Prospero for the night, and Prospero will tell his story. In the morning they'll leave for Naples, where the wedding of Ferdinand and Miranda will take place.

After that Prospero will resume his rule over Milan. He promises Alonso "calm seas" and "auspicious gales," then says his last words to Ariel: "My Ariel, chick, / That is thy charge: then to the elements / Be free, and fare thou well!"

EPILOGUE

(Epilogue.1) SPOKEN BY PROSPERO.

Prospero asks the audience for applause and good will. He prays for their help, saying that he can return to Milan only if they applaud to show that they are pleased. If they are pleased, and willing to believe that Prospero will return to Milan and live happily, then it will happen.

Shakespearean Tragicomedy-

genre of play-dramatic elements- characters Functions-Influence on the

Romantics and on 19th & 20th century dramatists

Tragicomedy, dramatic work incorporating both tragic and comic elements. When coined by the Roman dramatist Plautus in the 2nd century BC, the word denoted a play in which gods and men, masters and slaves reverse the roles traditionally assigned to them, gods and heroes acting in comic burlesque and slaves adopting tragic dignity. This startling innovation may be seen in Plautus' *Amphitryon*.

In the Renaissance, tragicomedy became a genre of play that mixed tragic elements into drama that was mainly comic. The Italian writer Battista Guarini defined tragicomedy as having most of tragedy's elements—*e.g.*, a certain gravity of diction, the depiction of important public events, and the arousal of compassion—but never carrying the action to tragedy's conclusion, and judiciously including such comic elements as low-born characters, laughter, and jests. Central to this kind of tragicomedy were danger, reversal, and a happy ending. Despite its affront to the strict Neoclassicism of the day, which forbade the mixing of genres, tragicomedy flourished, especially in England, whose writers largely ignored the edicts of Neoclassicism. John Fletcher provides a good example of the genre in *The Faithful Shepherdess* (c. 1608), itself a reworking of Guarini's *Il pastor fido*, first published in 1590. Notable examples of tragicomedy by William Shakespeare are *The Merchant of Venice* (1596–97), *The Winter's Tale* (1610–11), and *The Tempest* (1611–12). Nineteenth-century Romantic writers espoused Shakespeare's use of tragicomedy in the belief that his plays closely mirrored nature, and they used him as a model for their works. The dramas of Georg Büchner, Victor Hugo, and Christian Dietrich Grabbe reflect his influence. With the advent of realism later in the 19th century, tragicomedy underwent yet another revision. Still intermingling the two elements, comic interludes now highlighted the ironic counterpoints inherent in a play, making the tragedy seem even more devastating. Such works as Henrik Ibsen's *Ghosts* (1881) and *The Wild Duck* (1884) reflect this technique. George Bernard Shaw said of Ibsen's work that it established tragicomedy as a more meaningful and serious entertainment than tragedy. Anton Chekhov's tragicomedies include *Uncle Vanya* (1897) and *The Cherry Orchard* (1904). Modern tragicomedy is sometimes used synonymously with Absurdist drama, which suggest that laughter is the only response left to man when he is faced with the tragic emptiness and meaninglessness of existence. Examples of this modern type of tragicomedy are Samuel Beckett's *Endgame* (1958) and Harold Pinter's *The Dumb-Waiter* (1960).

UNIT 5: Shakespeare's Theatre

There were two different types of playhouse in London during Shakespeare's time. There were outdoor playhouses, also known as 'amphitheatres' or 'public' playhouses, and indoor playhouses, also known as 'halls' or 'private' playhouses. These were very different theatres that attracted different types of audiences.

The Globe Theatre

The original Globe was an Elizabethan theatre which opened in Autumn 1599 in Southwark, on the south bank of the Thames, in an area now known as Bankside. It was one of several major theatres that were located in the area, the others being the Swan, the Rose and The Hope. The Globe was the principal playhouse of the Lord Chamberlain's Men (who would become the King's Men in 1603). Most of Shakespeare's post-1599 plays were staged at the Globe, including Julius Caesar, Macbeth, Othello, King Lear and Hamlet.

The Globe was owned by many actors, who (except for one) were also shareholders in the Lord Chamberlain's Men. Two of the six Globe shareholders, Richard Burbage and his brother Cuthbert Burbage, owned double shares of the whole, or 25% each; the other four men, Shakespeare, John Heminges, Augustine Phillips, and Thomas Pope, owned a single share, or 12.5%. (Originally William Kempe was intended to be the seventh partner, but he sold out his share to the four minority sharers, leaving them with more than the originally planned 10%). These initial proportions changed over time, as new sharers were added. Shakespeare's share diminished from 1/8 to 1/14, or roughly 7%, over the course of his career.

The Globe was built in 1599 using timber from an earlier theatre, The Theatre, that had been built by Richard Burbage's father, James Burbage, in Shoreditch in 1576. The Burbages originally had a 20-year lease of the site on which the Theatre was built. When the lease ran out, they dismantled The Theatre beam by beam and transported it over the Thames to reconstruct it as The Globe.

On June 29, 1613, the Globe Theatre went up in flames during a performance of Henry the Eighth. A theatrical cannon, set off during the performance, misfired, igniting the wooden beams and thatching. According to one of the few surviving documents of the event, no one was hurt except a man who put out his burning breeches with a bottle of ale.

Like all the other theatres in London, the Globe was closed down by the Puritans in 1642. It was

destroyed in 1644 to make room for tenements. Its exact location remained unknown until remnants of its foundations were discovered in 1989 beneath the car park of Anchor Terrace on Park Street (the shape of the foundations are replicated in the surface of the car park). There may be further remains beneath Anchor Terrace, but the 18th century terrace is listed and therefore cannot be disturbed by archaeologists.

The first playhouse, the Red Lion, was built in 1567 by John Brayne. He converted the Red Lion Inn, in Stepney, outside the city walls. There is little evidence of how successful it was, but the demand must have been there, because many more playhouses opened between the 1570s and the 1620s. In 1576 Brayne and James Burbage built the Theatre, just outside the city walls. Burbage was an actor with the Earl of Leicester's Men, who played in the Theatre for its first two years. Newington Butts theatre was built to the south in the same year. In 1577 the Curtain was built near the Theatre. After this, five more theatres were built and companies also performed regularly in the yards of several London inns. Not all theatres had performances of plays regularly and some theatres were also used for other types of entertainment. Shakespeare's company played at the Theatre, the Curtain and then the Globe. They also played at Court for Queen Elizabeth I and then later for King James I, toured and (after 1609) during the winter played at the Blackfriars indoor theatre. Most playhouses had a brick base with timber-framed walls. The gaps between the timbers were filled with sticks, hair and plaster. The roofs were made from thatch or tile.

Layout of the Globe

The Globe's actual dimensions are unknown, but its shape and size can be approximated from scholarly inquiry over the last two centuries. The evidence suggests that it was a three-story, open-air amphitheatre between 97 and 102 feet (29.6 - 31.1m) in diameter that could house up to 3,000 spectators. The Globe is shown as round on Wenceslas Hollar's sketch of the building, later incorporated into his engraved "Long View" of London in 1647. However, in 1997-98, the uncovering of a small part of the Globe's foundation suggested that it was a polygon of 20 (or possibly 18) sides.

At the base of the stage, there was an area called the pit, (or, harking back to the old inn-yards, yard) where, for a penny, people (the "groundlings") would stand to watch the performance. Groundlings would eat hazelnuts during performances — during the excavation of the Globe nutshells were found preserved in the dirt — or oranges. Around the yard were three levels of stadium-style seats, which were more expensive than standing room

A rectangular stage platform, also known as an 'apron stage', thrust out into the middle of the open-air yard. The stage measured approximately 43 feet (13.1m) in width, 27 feet (8.2m) in depth and was raised about 5 feet (1.52m) off the ground. On this stage, there was a trap door for

use by performers to enter from the "cellarage" area beneath the stage. There may have been other trap doors around the stage.

Large columns on either side of the stage supported a roof over the rear portion of the stage. The ceiling under this roof was called the "heavens," and may have been painted with clouds and the sky.[citation needed] A trap door in the heavens enabled performers to descend using some form of rope and harness.

The back wall of the stage had two or three doors on the main level, with a curtained inner stage in the center and a balcony above it. The doors entered into the "tiring house" (backstage area) where the actors dressed and awaited their entrances. The balcony housed the musicians and could also be used for scenes requiring an upper space, such as the balcony scene in *Romeo and Juliet*.

All outdoor playhouses had:

- a central yard that was open to the sky;
- a raised stage sticking out into the yard;
- a roof over the stage, which was called 'the heavens', although the first Rose theatre (1587-92) may not have had one;
- a tiring house behind the stage with a backstage area, where actors dressed and waited to come on. Above this were lords' rooms, rooms for storage, and a room level with 'the heavens' to work the special effects from;
- galleried seating all around the yard, on several levels, which was roofed.

Playhouses were sometimes built by businessmen who saw the rising popularity of the touring acting companies that played in the yards of inns and other open spaces around the city. They had money to spare, while the acting companies did not. So a businessman leased some land, built a playhouse and leased it to acting companies for a set number of years. The company paid the playhouse owner a share of the takings; usually half the income from galleries.

Globe

Theatre

Costumes

The Globe Theatre Costumes were fabulous - sumptuous materials, vivid colors and extremely costly. The costumes did not always reflect the correct period of the Play. The Globe actors generally wore the dress of their own time. Some were specifically made for the actors and some were donated by rich patrons. The Globe plays had to be produced in a great hurry in order to ensure a rapid turnover of new material and performances for the insatiable Elizabethan audience and to beat the competition from rival theatres. Not enough time was available to build up a ready made store of costumes which reflected the correct period of the play. The costumes in a play, such as *Julius Caesar*, would have been easier to develop as togas are relatively easy to

make. In this instance a combination of Roman clothes and Elizabethan clothing might well have been seen together.

Globe Theatre Costumes
 Elizabethans were forbidden to wear clothes indicating a high status... To understand the impact of the costumes worn during the time of William Shakespeare it is necessary to learn a little of the laws which determined the clothes which were worn during the Elizabethan Era. The Elizabethan period dominated by the Class structure. Elizabethans were not allowed to wear whatever they liked! It did not matter how rich they were - the fabric, and even the style of their clothes were dictated by their rank or status. These strict rules were enforced by English Laws about clothing which were called Sumptuary Laws. They were designed to limit the expenditure on clothes - and to maintain the social structure of the Elizabethan Class system! Lower Class Elizabethans were not able to wear the latest fashions. Fashionable clothes would only be seen at a distance, when wealthy nobles or were in view! Costumes in the Elizabethan Theatre would therefore double as a fashion show! It was illegal to wear items of clothing which indicated a high rank or status. This would have been disastrous for clothing actors in appropriate costumes relative to a King or noble. These English Sumptuary Laws were strictly obeyed and the penalties for violating Sumptuary Laws could be harsh - fines, the loss of property, title and even life! Elizabethan men and women therefore only wore clothes that they were allowed to wear - by Law! But like the Laws of today there was the usual 'get out' clause! The upper classes wanted to maintain the elite class system but they also wanted to enjoy the new form of entertainment that the Theatre had to offer!

Globe Theatre Costumes - the Sumptuary Laws and the Globe Actors

The English Sumptuary Law of 1574 (The Statutes of Apparel) contained the following clause:

" Note also that the meaning of this order is not to prohibit a servant from wearing any cognizance of his master, or henchmen, heralds, pursuivants at arms; runners at jousts, tourneys, or such martial feats, and such as wear apparel given them by the Queen, and such as shall have license from the Queen for the same."

The above 'get out' clause applied to the Globe actors (and their costumes). Acting Troupes had to be licensed. Licenses were granted by the Queen to the aristocracy for the maintenance of troupes of players - such troupes included the Earl of Leicester's Men, Lord Strange's Men, Chamberlain's Men and the Admiral's Men. And these licensed Acting troupes were allowed to flout the strict Sumptuary Laws.

Globe Theatre Costumes - Character recognition
 Elizabethans understood the meaning of different colored clothing in relation to position and status. This concept is totally alien in our modern age where we are allowed freedom of choice. However, we would recognise that purple was the color associated with royalty during the days of the Roman Emperors. But nearly every color of clothing had its own meaning in relation to

status and rank during the Elizabethan era! And these meanings were totally understood by the audience. The colors, materials and styles of the Globe Theatre costumes therefore conveyed an enormous amount of information as soon as the actor walked on to the stage! As soon as a character walked on the stage the fabric and color of his clothing would indicate the role of the character he was playing. The character and rank of an actor wearing a Globe Theatre costume made of velvets, furs, silks or lace would be instantly recognised as a member of the Upper Class. Cottons and taffeta would indicate a much lower status.

