



Artwork by  
Scott McKowen

The Shakespeare Theatre of New Jersey's  
production of

# *Shakespeare in Love*

Based on the screenplay by  
Marc Norman & Tom Stoppard

Adapted for the stage by Lee Hall

Music by Paddy Cunneen

Originally produced on the West End by  
Disney Theatrical Productions and Sonia Friedman  
Productions, directed by Declan Donnellan, and  
designed by Nick Ormerod

Directed by Bonnie J. Monte

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## Know-the-Show Audience Guide

researched and written by  
the Education Department of





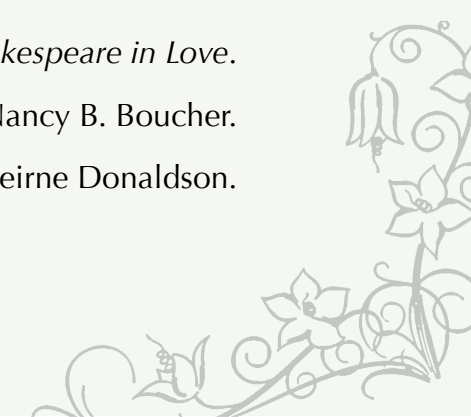
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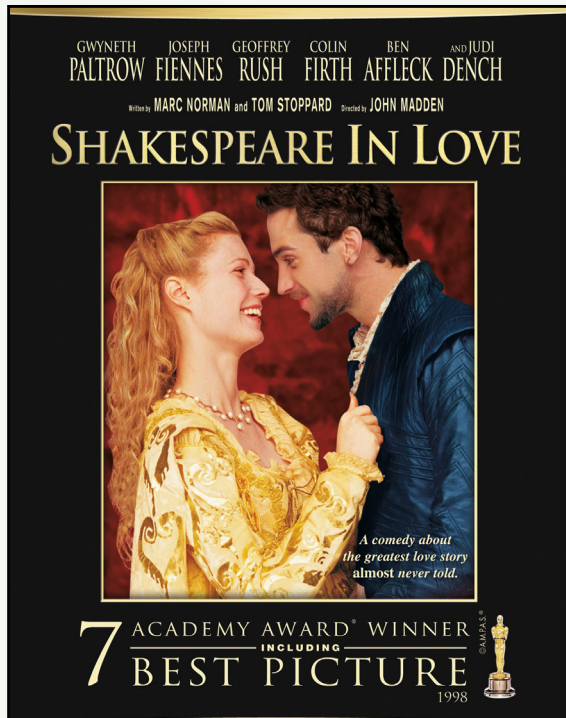


# About *Shakespeare in Love*

In the 1980s, Marc Norman had an idea to write a film about William Shakespeare starting an acting company. This seed of an idea led to a year of intense research, contemplation, and writing. In 1991, Norman completed his script, which was bought by Universal. The director, Edward Zwick, wanted some reworking done on it before production, and brought in acclaimed playwright Tom Stoppard to enhance the script. Things were going well for the film, which was set to star Julia Roberts as the poetry-loving, pants-wearing

Viola. In 1992, a mere weeks before shooting was to begin, however, the production shut down. They had been unable to find a appropriate actor to play Will — one with significant Shakespearean chops, charisma, and box-office draw. Roberts' first choice, Daniel Day Lewis, was not interested in the project. Roberts pulled out of the project, and with that, the film was put on hold.

Five years later, interest in the script arose again, and



Universal sold the screenplay to Harvey Weinstein, co-founder of Miramax. Gwyneth Paltrow (*Emma*) and a relatively unknown Joseph Fiennes starred and John Madden (*The Best Exotic Marigold Hotel*, *Miss Sloane*) directed. It won seven Academy Awards, including Best Original Screenplay, Best Picture, Best Actress (Gwyneth Paltrow) and Best Supporting Actress (Judi Dench); three Golden Globe Awards (Best Picture, Best Original Screenplay, and Best Actress); and numerous other awards, including the MTV Movie Award for Best Kiss.



In 1997, Marc Norman and Tom Stoppard received Academy Awards for their screenplay.

A decade and a half later, West End producer Sonia Friedman was looking to bring the award-winning film to the stage. After consulting with Tom Stoppard, she enlisted Lee Hall (*Billy Elliott*, *Victoria and Abdul*) to adapt the screenplay for the stage. The stage-version of *Shakespeare in Love* opened in London in June 2014 at the Noël Coward Theatre, where it was nominated for an Olivier Award for Best New Comedy. The play received its North American premiere in 2016 at the Stratford Festival in Canada.

We are pleased to be the first theatre in our region to present *Shakespeare in Love* for metro-area audiences. We hope you love it as much as we do!

Whitney Maris Brown and Jon Barker in  
The Shakespeare Theatre of New Jersey  
production of *Shakespeare in Love*, 2017.  
Photo credit: Tyler Barrett



# About The Creators



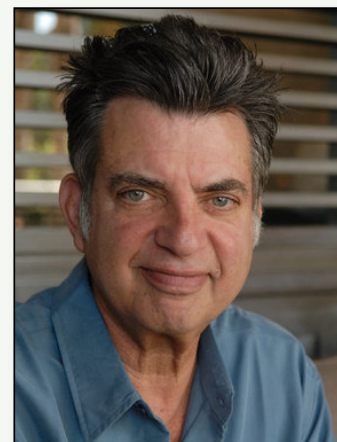
Tom Stoppard;  
Photo: Santiago Mejia,  
Special to the Chronicle

**TOM STOPPARD** (Original Screenwriter) was born Tomas Straussler in Czechoslovakia in 1937. When the Nazis invaded his hometown in 1939, his family fled to Singapore, and later moved on to Australia. His father was taken prisoner in Singapore, where he later died. The family moved to India, where his mother married a British military man named Kenneth Stoppard. After the war, the family moved to England, where young Stoppard attended secondary school. However, he never had a formal college education.

Stoppard began his career in 1954 (at 17-years old) as a journalist when he was hired by the *Western Daily Press*. He later was hired as a

feature writer and humorist for the *Bristol Evening World*, where he also wrote theatre reviews. His first play, *A Walk on the Water* (1960), was televised and later produced for the stage under a new name (*Enter a Free Man*) in 1968. One of his most popular works began as a one act entitled *Rosencrantz and Guildenstern Visit King Lear* as part of the 1964 Edinburgh Fringe Festival. It was later reworked as a full-length play and received great acclaim when it was performed at the National Theatre in 1967 under the title *Rosencrantz and Guildenstern Are Dead*.

Stoppard's decades-long career spans work on stage, television, and film and includes stage productions of *Jumpers*, *Travesties*, *The Real Thing*, *Arcadia*, *The*



Marc Norman;  
Photo: Leroy Hamilton/WGA

*Invention of Love*, as well as screenplays for *Brazil*, *Indiana Jones and the Last Crusade*, and *Anna Karenina*. In 1997, he won an Academy Award with Marc Norman for their original screenplay *Shakespeare in Love*.

**MARC NORMAN** (Original Screenwriter) was born in 1941 in Los Angeles, and received his Masters in English from Berkeley. Following graduation, he pursued numerous positions in the entertainment industry at Universal Studios; mail courier, executive assistant, casting director, to name just a few. He pitched story ideas to television producer Roy Huggins, and eventually one was purchased. He later was hired to rewrite television scripts and later scripts for features. His screenplays include *Oklahoma Crude* (1973), *The Aviator* (1985), and *Cutthroat Island* (1995). He began work around 1990 on *Shakespeare in Love* (Stoppard was brought in to rewrite and co-author), for which

he won two Academy Awards — Best Screenplay and, as one of the film's producers, Best Picture.



Lee Hall;  
Photo: The Journal, Newcastle

**LEE HALL** (Adaptor) was born in 1966 in Northumberland, and schooled in Cambridge. Before his writing career took off, Hall was a fundraiser for youth theatres. He is most well known for his Academy Award nominated screenplay *Billy Elliot*, which he later adapted into a musical with Elton John, and won a Tony Award for Best Book for a Musical. Other screenwriter credits include *Pride & Prejudice*, *The Wind in the Willows*, *War Horse*, and *Victoria and Abdul*. Stage credits include *Cooking With Elvis*, *Two's Company*, and *The Pitmen Painters*.

# Shakespeare in Love

## A Short Synopsis

**Please note: Below is a full summary of the play. If you prefer not to spoil the plot, consider skipping this section.**

In the heat of the cutthroat competition between Elizabethan theatres, Philip Henslowe (owner of The Rose theatre) and Richard Burbage (owner of The Curtain theatre) both find themselves in frantic anticipation of a new play from an up-and-coming playwright, Will Shakespeare. Henslowe, who was promised the play first, is hoping for a great success so he can pay off his debts to a loan shark by the name of Fennyman. Unfortunately, Will is facing a debilitating case of writer's block as he struggles to write his next comedy, *Romeo and Ethel the Pirate's Daughter*.

During auditions for the uncompleted play, Will is stunned by a talented young performer named Thomas Kent. When Kent rushes off, Shakespeare pursues him to offer him the role of "Romeo." Little does Will know, that Kent is actually a vivacious, poetry-loving, young woman named Viola de Lesseps who has disguised herself as a young man in order to be in a play — a vocation illegal for women in Elizabethan England. Will's pursuit of Kent leads him to a wealthy estate, where a lavish ball is being hosted. Here Will finds his muse when he sees Viola for the first time. Will dances with her, not knowing that she is actually the "young man" who auditioned for him that afternoon. Viola's fiancé, Lord Wessex, a Virginia plantation owner, takes offense at the attentions

laid on Viola. When accosted and asked for his name, Will introduces himself as Christopher Marlowe, a fellow playwright. Later, Will woos Viola outside her balcony.

As rehearsals begin, and with a new spark of inspiration, Will reworks his play, introducing a new love interest for Romeo named Juliet. Eventually, Will discovers that his leading actor is also the woman he has been wooing, and they begin a passionate affair. Each moment of their affair lends inspiration to Will's new play, renamed *Romeo and Juliet*.

### BORROWING FROM THE BARD

Keep an ear out for these "soon-to-be-famous" lines that pop up in *Shakespeare in Love*:

later to appear in *Macbeth* —

"Out, damned spot"

"Tomorrow and tomorrow and tomorrow..."

"Avaunt, and quit my sight!"

later to appear in *Hamlet* —

"...that is the question"

"The play's the thing!"

"Angels and ministers of grace defend us"

as well as —

"O, brave new world" (*Tempest*)

"The course of true love never did run smooth" (*A Midsummer Night's Dream*)

"Out, vile jelly!" (*King Lear*)

"O, you are sick of self love" (*Twelfth Night*)

"(wardrobe) mistress, quickly!" (*Henry IV and The Merry Wives of Windsor*)

### WHAT'S IN A NAME?

The heroine of *Shakespeare in Love* is named **Viola de Lesseps**; named for the young heroine in *Twelfth Night* who disguises herself as a boy to find her way in the world and along the way finds her true love.

When disguised as a boy, Viola de Lesseps takes on the name "**Thomas Kent**." Kent is the loyal servant in Shakespeare's *King Lear* who must disguise himself as someone far below his status to serve the king.



At court, Will (in disguise) bets a petulant Wessex that a play can show the true nature of love. The wager is taken, and Queen Elizabeth offers to judge. The Queen also informs Wessex that she can tell that his betrothed has lost her heart to another man.

Back at The Rose, Richard Burbage and his men storm into rehearsal and accuse Will of double-dealing; demanding that *Romeo and Juliet* belongs to him. Will and Henslowe's men are victorious in the scuffle to save the manuscript. The ensuing celebration takes a dark turn when Viola leaves Will after hearing that the playwright has a wife and children in Stratford. News also arrives that Kit Marlowe has been killed in a bar fight across town. At the de Lesseps' estate, Wessex gloats to Viola that her playwright is dead, and she falls into despair. When Will seeks her out once more, they renew their declarations of love.

Upon discovering that a woman is in Shakespeare's acting company (something illegal in Elizabethan England), Tilney the Master of the Revels orders Henslowe's theatre closed. In a moment of brotherhood, Burbage offers up his theatre for the performance, and Will takes on the role of "Romeo." As the performance is about to start, the boy playing Juliet loses his adolescent "girl voice," and Viola (who has snuck away after her wedding to Wessex to see the premiere of Will's new play) steps into the role. The Master of the Revels attempts to have the entire company arrested for indecency, but Queen Elizabeth intercedes and supports the ruse that young Master Kent (Viola) is a boy.

In the end, Will wins the bet that love can be depicted on stage, but Viola must leave with her husband for Virginia, an ocean away from the two things she loves most in the world, the theatre and Will. Will vows to ensure that Viola lives on in his plays, and begins to pen *Twelfth Night*.

## LOVE AND MARRIAGE IN SHAKESPEARE'S DAY

Marriages in Elizabethan society (especially among the wealthy and the nobility) had more to do with financial and property negotiations than they did with love. Frequently arranged by relatives of the betrothed (and not the betrothed themselves), the selection of a suitable spouse took many factors into account, including political patronage, accumulation of wealth and property, and status or title in court.

Women were rarely able to provide property to their spouse upon marriage (Shakespeare's mother, Mary Arden, was an exception), so they were often married off with a dowry, typically a large sum of money or other valuables. This dowry was paid directly to the father of the groom at the wedding. In return, the groom guaranteed the bride an annual income or "jointure" in the event she became widowed. As a result of this system, daughters were often viewed as drains on family resources.

Reputation also played an important factor in making a good match. Men could gain a strong reputation through feats of glory in the military, being true to their word, or by having a reputable family background. A woman's reputation was typically judged by her behavior in society and her chasteness. Appearances were also very important in an England that was going through significant socio-economic changes. With the rising middle class of the 1590s, it was not uncommon to find merchant families that were far wealthier than the nobility. Many nobles were spending themselves into bankruptcy (having no regular means of income) to keep up with the "new-money" of the mercantile class. The classes soon began to blend as wealthy, titleless merchants married into the nobility to gain titles; the nobility marrying for financial gain. To maintain some control over the social integrity of the nobility, members of the higher ranks of society required approval from the Queen before they could marry any potential spouse.

### ARTISTIC LICENSE:

"(The screenwriters) have created a new work by taking some of the accepted facts of Shakespeare's life and times, and juggling them with aspects, ideas, and actual words from Shakespeare's plays. A story is brought into being which is not a true story of Shakespeare's life, but which is fun because it plays with the facts and links them together through the idea of love, in life and on stage."

-The Film Space:  
"Shakespeare on Film"

# Who's Who in the Play

## THE PLAYWRIGHTS

**WILL SHAKESPEARE\***: poet and playwright; suffering from writer's block and looking for inspiration as the play begins

**KIT MARLOWE\***: a fellow playwright; friend to Will

## THE ROSE THEATRE

**HENSLOWE\***: owner and manager of The Rose

**FENNYMAN**: loan-shark and later producer to whom Henslowe owes money

**LAMBERT** and **FREES**: Fennyman's henchmen

**RALPH**: an actor/tevern-keeper who plays the Nurse

**NOL**: an actor who plays Benvolio

**JOHN HEMINGES\***: an actor who plays Lady Capulet and Sampson

**ADAM**: an actor who plays Gregory and a servingman

**JOHN WEBSTER\***: a young street urchin with a dark sensibility, who aspires to be an actor and a writer

**WABASH**: a stammering actor; also Henslowe's tailor

**MISTRESS QUICKLY**: wardrobe mistress

## THE ADMIRAL'S MEN

**NED ALLEYN\***: the leading actor of the Admiral's Men; plays Mercutio

**SAM**: an actor who plays Juliet

**HENRY CONDELL\***: an actor who plays Tybalt

## THE CHAMBERLAIN'S MEN

**BURBAGE\***: the leading actor of the Chamberlain's Men; owner of The Curtain



Costume renderings by Nikki Delhomme, Costume Designer for Will, Viola, Wessex, and Viola as "Kent" in *Shakespeare in Love* at The Shakespeare Theatre of New Jersey.

## THE PALACE

**QUEEN ELIZABETH I\***: ruler of England; an admirer of the theatre and dogs

**EDMUND TILNEY\***: the Lord Chamberlain and Master of the Revels;

responsible for ensuring appropriate entertainment for the Queen and the censorship of questionable content in theatre

## THE DE LESSEPS ESTATE

**VIOLA DE LESSEPS**: the young lady of the house; a lover of poetry and theatre; disguises herself as "Thomas Kent" to audition for a new play by William Shakespeare.

**NURSE**: serving Viola

**SIR ROBERT DE LESSEPS**: a wealthy gentleman; father to Viola

**LORD WESSEX**: a titled gentleman who lacks money; a plantation owner; betrothed to Viola

**CATLING**: a guard at De Lesseps Hall

## CITIZENS OF LONDON

additional actors, musicians, servingmen, and citizens

\*denotes historical figures who appear in *Shakespeare in Love*. See more information about them on the next page.

# Historical Figures in *Shakespeare in Love*



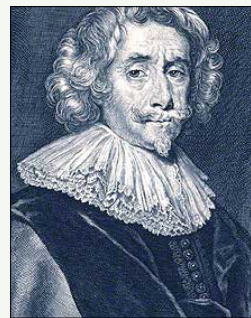
**WILLIAM SHAKESPEARE** (1564-1616) is widely recognized as the greatest English dramatist. Born in Stratford-upon-Avon, he married Anne Hathaway, the daughter of a farmer, in 1582. She was eight years his senior, and the match was considered unconventional. Their daughter Susanna was born six months later, and their twins (Hamnet and Judith) were born two years later. It is believed that Shakespeare left Stratford-upon-Avon and went to London around 1588. By 1592, he was a successful actor and playwright. He wrote 37 plays, two epic poems, and over 150 sonnets. His work was immensely popular, appealing to members of all social spheres including Queen Elizabeth I and King James I. While the plays were well-liked, Shakespeare's work was not considered by his educated contemporaries to be exceptional. By 1608, Shakespeare's involvement with theatre began to dwindle, and he spent more time at his country home in Stratford. He died at home in 1616.



**CHRISTOPHER 'KIT' MARLOWE** (1564-1593) was a celebrated playwright and contemporary of Shakespeare's. Many suspect that he was a spy for the Queen. He was stabbed and killed in a bar brawl when he was 29 years old. He is best known for *Doctor Faustus*, *Tamburlaine The Great*, *Edward II*, and *The Jew of Malta*.

**PHILIP HENSLOWE** (1550-1616) was a shrewd London businessman and a theatrical entrepreneur. He had a vast network of investments, but gained

most of his wealth as a property owner and landlord, where he gained a reputation for being unscrupulous to his poor tenants. He is important in the theatre world as the investor who built The Rose, the third major theatre in London. He partnered with Ned Alleyn and The Admiral's Men to produce shows. His diaries from the period—which included account settlements, box office records, and other memoranda—are a major source for our knowledge of the workings of Elizabethan theatre.



**JOHN WEBSTER** (1580-1634) was a respected Jacobean playwright, known for his dark and intricate depictions of the world and humanity. Approximately 13 years old at the time in which *Shakespeare in Love* is set, he is depicted as a young street urchin with a dark sensibility. Some of his better known plays include *The White Devil* and *The Duchess of Malfi*.

**EDWARD 'NED' ALLEYN** (1566-1626) was a leading Elizabethan actor and was even lauded as one of the

## FACT, FICTION, AND IMAGINATION

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

-Tom Stoppard





greatest actors of his time during the period in which *Shakespeare in Love* takes place. His reputation came from performing leading roles in Christopher Marlowe's works, including *Tamburlaine the Great* and *The Jew of Malta*. His style was considered charismatic and powerful. When he married Philip Henslowe's step-daughter, he became part-owner of—and in the end, sole proprietor of—many of Henslowe's properties, including three lucrative theatres. Later in life, he founded Dulwich College.



**RICHARD BURBAGE** (1568-1619) is considered to be the first truly great actor of English theatre, and was certainly one of the most popular and in-demand actors of his time. He was the son of John Burbage—the man who built the first playhouse in London, called The Theatre—and was involved in all aspects of the theatre from a young age. Of the 20 starring roles of the era, Burbage performed at least 13 of them, including Shakespeare's *Hamlet*, *Richard III*, *King Lear*, as well as titular roles in Marlowe's *Tamburlaine the Great* and *The Jew of Malta*. Burbage was also a theatre manager and the leading member of The Lord Chamberlain's Men (later The King's Men), where he worked alongside William Shakespeare. He also was the man behind the creation of The Blackfriars, one of London's most important theatre venues in the Elizabethan and Jacobean periods.

**JOHN HEMINGES** (1566-1630) and **HENRY CONDELL** (1576-1627) were both actors in Shakespeare's company. They are best known for gathering together Shakespeare's manuscripts to create the *First Folio*, the primary source for his plays, which was printed in 1623, seven years after the playwright's death. Half of Shakespeare's plays would have been lost completely without this volume.



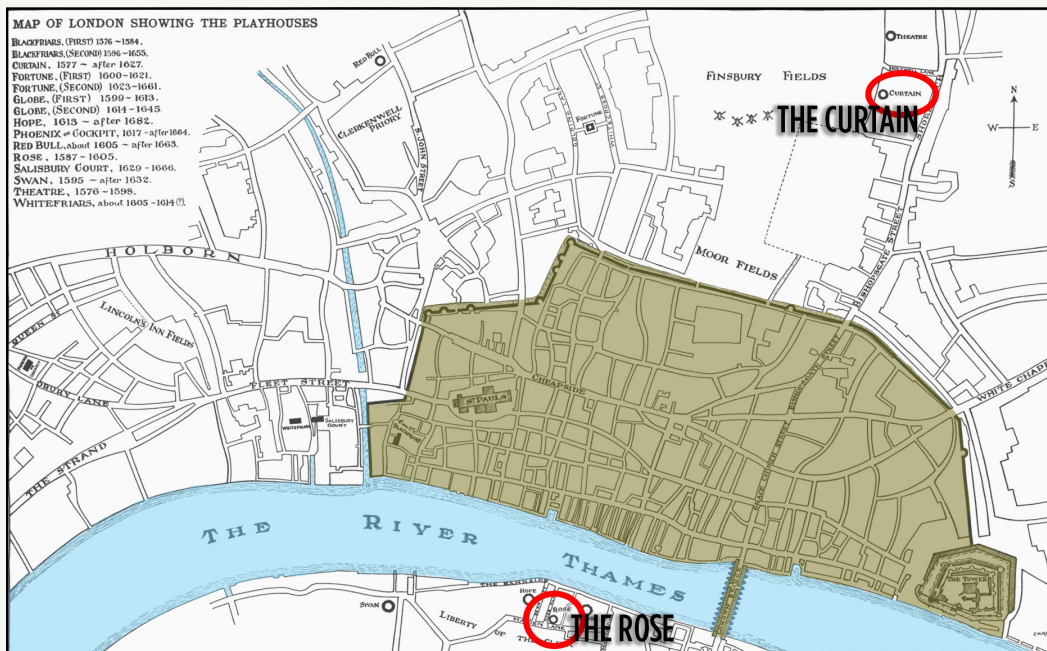
**QUEEN ELIZABETH I** (1533-1603) was queen of England from 1558-1603, and her reign was considered a golden age for English theatre. The daughter of Henry VIII and Anne Boleyn, her ascension to the throne was a contentious one, and she drew much ire when she refused to marry, becoming known as "The Virgin Queen." She seemed to be a great patron of the arts, though it is difficult to assess which plays she specifically saw. There is documentation, however, that she patronized *Love's Labour's Lost* and *The Merry Wives of Windsor*.

**LORD EDMUND TILNEY** (1536-1610) was a highly influential figure in Elizabethan theatre. During his 30-plus years as Master of the Revels he oversaw some of the most eventful years in the history of English drama—including virtually the entirety of William Shakespeare's career in London. Tilney's position initially merely made him responsible for selecting appropriate entertainments for her Majesty. His authority, however, greatly expanded over the years, as he became the censor of all dramatic art, for the court and for the general populace, in England. No play was presented without his approval, and he could close any play (or even a full theatre) if he believed the work contained morally or politically questionable material. Even as he restricted theatres however, he also proved to be one of their greatest advocates. He frequently defended the theatres from attacks from civic leaders who called for their removal. Throughout his career he also pushed for dramatic work over the formerly-popular masques, which led to more patronage overall for the newly formed theatres in London.

# Theatre

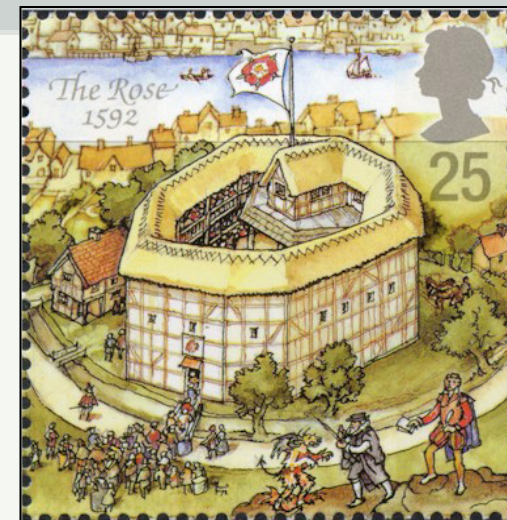
## in Shakespeare's London

London, in the late 16<sup>th</sup> and early 17<sup>th</sup> centuries, was a bustling urban center filled with a wide variety of people and cultures. Although most life centered around making a living or going to church, the main source of diversion for Londoners was the theatre. It was a form of entertainment accessible to people of all classes. The rich and the poor, the aristocrats and the beggars, all met at the theatre, and its popularity grew enormously during the Elizabethan period. Though often appealing the church or the monarchy, theatre at this time did experience a freedom that was unknown in previous generations. Evidence of this can be found in the numerous bawdy and pagan



references found in the plays of Shakespeare, Marlowe, and others.

It had taken some tenacity for theatre to thrive in London. In 1572, the city took measures to limit theatre performances in London as a measure to prevent the spread of the plague. By 1575, all players had been expelled from the walls of the city. James Burbage (father to the great Richard Burbage) saw this as an opportunity, and he built and opened London's first playhouse just north of the city limits. It was called The Theatre. Two years later, The Curtain opened nearby. The Rose was the first theatre to open on Bankside across the Thames in 1587. It was soon joined by The Swan, and later The Globe.

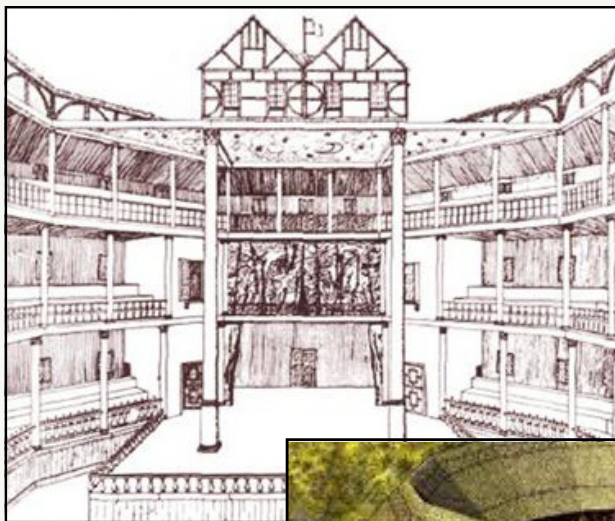


### THEATRE DESIGN

These theatres all shared a similar design. They were round or polygonal in shape with three levels of galleried seating around the perimeter for seated audiences. The stage extended into the "pit" or "yard" (the open-air space at the center of the building.) Poorer audiences, known as 'groundlings,' could pay a penny to stand in the yard to see a performance. The gentry sat on benches in the gallery seating on the perimeter or even on stage, so as to be seen by the audiences. The audiences, which regularly reached 3,000, were very boisterous. It was not a quiet event, and was often filled with drunkenness, heckling, and sometimes even brawls. Actors required great skill and stamina to grab and maintain an audience's attention.



If an audience did not like a play, they could become quite rowdy, and were known to throw apple cores and the like on stage to show their displeasure. The Queen would never attend a performance in one of the playhouses. Rather, the players would be summoned to court to perform in one of the halls in the palace.



ABOVE:  
Interior of  
The Curtain.

RIGHT:  
Cutaway rendering  
of The Rose theatre.



### THEATRE RIVALRY

The competition between rival theatre companies was great. Not only would they need to pull audiences away from other local entertainments (bear- or bull-baiting, cock-fights), brothels, taverns, and gambling, but they also needed to ensure a repertory of popular pieces to keep up with the (often) six performances per week. Each theatre was looking for the next big hit. Actors and playwrights would frequently freelance with the handful of theatres, though some actors

joined together to form more formal troupes, like The Admiral's Men or The Lord Chamberlain's Men, named for their respective patrons.

### ATTENDING THE THEATRE

Performances were typically performed at two o'clock in the afternoon to take advantage of the sunlight, as there was no artificial lighting. Performances typically lasted about three hours and included a dumb-show in the beginning (a silent depiction of the events about to transpire) and ended with a bergamask dance involving the entire company. The playhouses were also at the mercy of the weather, since they were open-air. Flags would be flown above the theatres on Bankside to inform audiences that a play was to be presented that day.

Elizabethan audiences would go to the theatre to "hear a play," not "see a play" as modern audiences say. The theatrical experience was all-together different. There was limited or no scenic elements used in performances. Rather the audience was expected to use its imagination, guided by the playwright's words and the actors' performances. Only necessary props that helped guide the story were utilized (swords for fights, etc).

All roles in England were performed by men in Shakespeare's day, as it was considered immoral and indecent for women to appear on stage. Women's roles were frequently





performed by boys or young men. The young lovers were often portrayed by teens before their voices changed. Even the iconic roles of Juliet, Rosalind, and Lady Macbeth, were first performed by men.

Costumes in Shakespeare's day were primarily made up of contemporary clothing that helped to denote the character's status. Clothing was frequently donated to theatres by their patrons. Wigs, dresses, and stage make-up were used for men playing women's roles.

### THE STATUS OF ACTORS

Despite their popularity, actors maintained a relatively low social status, sometimes no better than a common beggar or rogue. Most performers were forced to earn a living doing trade work. The aristocracy's desire for entertainment, however, did spur the development of numerous new theatre pieces. Often a nobleman would become a patron to an artist or company of actors, providing for their financial needs and sheltering them to some degree from official sanctions. In return, the company would adopt the name of the patron. Shakespeare's acting company was originally named "Lord Chamberlain's Men" after their patron Henry Carey, the Lord Chamberlain. Later, under the patronage of King James I, they were known as "The King's Men," an unprecedented honor at the time.

### CONTINUED CHALLENGES

Despite the flourishing of the arts at this time, London was sometimes a desolate place. Outbreaks of the Black Plague (the bubonic plague) frequently erupted, killing thousands of citizens. Theatres, shops, and the government all shut down during these times in hopes of preventing the spread of the disease. Elizabethans were unaware that

the disease was being spread by the flea and rat populations, which well outnumbered the human population of London at that time.

This renaissance in theatre was short-lived. This relative artistic license and freedom of expression made theatre extremely unpopular among certain members of society. In 1642, the Puritans closed down all the theatres in England. Two years later, The Globe was demolished. Not until the reign of Charles II (1660-1685) was the theatre restored to the status it held in Shakespeare's day.

#### A ROLE BY ANY OTHER NAME

Nowadays, when actors are cast in a play, they typically receive a copy of the full script to review and from which to rehearse.

This was very different in Shakespeare's day, when there was typically only one full working manuscript, often kept under lock and key. A scribe would write out a cue script for each actor, which included only the actor's lines and a short cue (typically a few words) prior to each line. These cue scripts were often rolled into a cylinder or tube shape when handed out (much like a scroll), and each actor was handed his "role" (or rolled-script).

We still use the term today to refer to the character(s) and an actor has been assigned in a play.



PHOTO: Modern audiences attending a performance at The Globe Theatre in London.

# A Shakespeare Timeline

- 1558 Elizabeth I is crowned Queen of England.
- 1564 William Shakespeare is born to John Shakespeare and Mary Arden.
- 1572 In London, actors not under the protection of a patron are declared rogues and vagabonds.
- 1575 All players are expelled from London.
- 1576 The Theatre, the first public playhouse in London, opens in the northern suburbs.
- 1577 The Curtain, London's second playhouse opens.
- 1579 Publication of Sir Thomas North's English translation of Plutarch's *Lives of the Noble Grecians and Romans*. This publication was the primary source for many of Shakespeare's plays.
- 1580 Traveling players perform at Stratford-Upon-Avon.
- 1582 Shakespeare marries Anne Hathaway; their daughter, Susanna, is born six months later, and the twins Hamnet and Judith are born in 1585.
- 1587 "The Rose" theatre opens in London. Mary Queen of Scots is executed.
- 1588 The English defeat the Spanish Armada.
- 1589 Shakespeare finds work as an actor in London; lives apart from his wife for 21 years.
- 1590-91** *The Two Gentlemen of Verona; The Taming of the Shrew; Henry VI, Parts Two and Three*

- 1591 First reference to Shakespeare in London's literary world appears.\*
- 1592 Thousands die of plague in London; all theatres are closed.
- 1592-93** *Henry VI, Part One; Titus Andronicus; Richard III; The Comedy of Errors*
- 1593 Christopher Marlowe is fatally stabbed in a tavern brawl.
- 1594-95** *Love's Labour's Lost, Richard II, Romeo and Juliet, A Midsummer Night's Dream*
- 1596 Shakespeare's only son, Hamnet, dies.
- 1596 The Shakespeare family is granted a coat of arms.
- 1596-98** *King John, The Merchant of Venice, 1 Henry IV, The Merry Wives of Windsor, 2 Henry IV, Much Ado About Nothing*
- 1598 The Globe is built.
- 1598-1600** *Henry V, Julius Caesar, Hamlet, Twelfth Night*
- 1601 Shakespeare's patron is arrested for treason following the Essex rebellion. He is later pardoned.
- 1602** *Troilus and Cressida*
- 1603 Queen Elizabeth dies and is succeeded by James I. Shakespeare's theatre company becomes The King's Men.
- 1603** *Measure for Measure, Othello*
- 1604 Work begins on the King James Bible.
- 1604-06** *All's Well That Ends Well, Timon of Athens, King Lear (Q), Macbeth, Antony and Cleopatra*
- 1607-10** *Pericles, Prince of Tyre, Coriolanus, The Winter's Tale, King Lear (F), Cymbeline*

\*The first reference to William Shakespeare in London's literary world came by way of a dig at him written by Robert Greene in his pamphlet entitled *Greene's, Groats-worth of Witte, bought with a million of Repentance*:

"...for there is an **upstart Crow**, beautified with our feathers, that with his Tygers hart wrapt in a Players hyde, supposes he is as well able to bombast out a blanke verse as the best of you: and being an absolute Johannes fac totum, is in his owne conceit the onely **Shake-scene** in a country".

Greene's opening line references a line in Shakespeare's *Henry VI, part three*. Greene complains about an actor who seems to think he can write as well as university-educated men.

- 1610 Shakespeare retires to Stratford-upon-Avon.
- 1611** *The Tempest*
- 1611 The King James version of the Bible is published.
- 1613** *Henry VIII (All is True), The Two Noble Kinsmen*
- 1613 "The Globe" theatre burns down. It is rebuilt in 1614.
- 1616 Shakespeare dies in Stratford-upon-Avon.
- 1623 The first folio of Shakespeare's collected plays is published.



# Commentary & Criticism

## ABOUT THE STAGE PLAY:

"It's funny, often genuinely moving and generates a glow you could warm your hands by...by the end, this inventive and touching comedy seems like a joyous celebration of the possibilities of theatre itself...The best British comedy since *One Man, Two Guvnors* and deserves equal success."

-Review from *The Daily Telegraph*

"An absolute joy from beginning to end!"

-Review from *Daily Express*

"There's the elating sense that the material—with its rivalry between the public playhouses echoing between the Montagues and the Capulets—is reveling in its natural elements in the theatre...It makes you feel grateful to be alive."

-Review from *The Independent*

"Marvelously fluid, riotously funny, and often intensely, even startlingly poignant...This may be, in part at least, a comedy about Shakespeare falling in love; but joking aside, it could just make you fall, all over again, in love with Shakespeare."

-Review from *Chicago Tribune*

## ABOUT THE FILM:

"It restores to centrality of consciousness one of the great geniuses of our civilization. It makes us care for his greatness, for his passion, for his worth. In no uncertain terms, it tells us Willie Boy is still here."

-Stephen Hunter, *The Washington Post*

"Scene after scene engages us as cheerful groundlings, tosses us jokes, toys with our expectations, then sweeps away the boundaries between film and stage, comedy and tragedy so we're open to the power of language and the feelings behind it."

-Joe Morgenstern, *The Wall Street Journal*

"With *Shakespeare in Love*, director John Madden does for adults what Baz Luhrmann did for teens in *Romeo and Juliet* — he makes Shakespeare accessible, entertaining and fun for modern audiences. Exquisitely acted, tightly directed and impressively assembled, this lively period piece is the kind of arty gem with potentially broad appeal that Miramax certainly knows how to sell."

-Lael Loewenstein, *Variety*

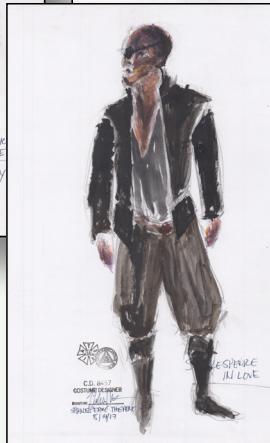
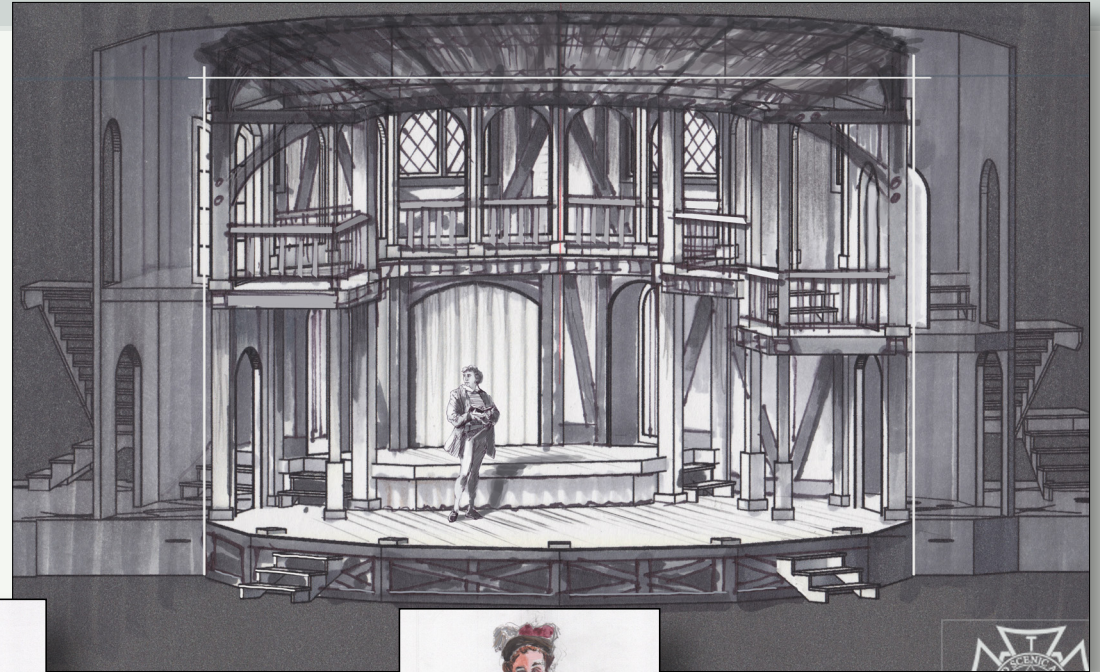
"Marc Norman and Tom Stoppard have written one of the year's smartest scripts."

-Mike Clarke,  
*USA Today*

### WHAT'S IN A NAME?

Writers of plays in Shakespeare's time were referred to as "poets" not "playwrights" as they are today.

# In this Production



Scenic rendering by Brian Clinnin and costume renderings by Nikki Delhomme for The Shakespeare Theatre of New Jersey production of *Shakespeare in Love*, 2017.



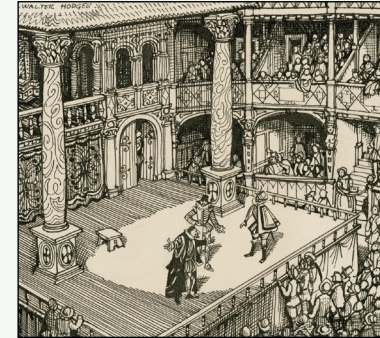
# Explore Online

Explore the life and career of an Elizabethan actor:

<http://www.shakespearesglobe.com/uploads/files/2014/01/actors.pdf>

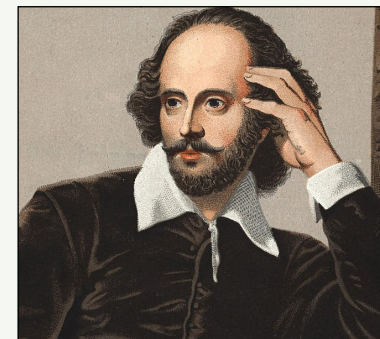
Explore Elizabethan Theatres and how they operated in the 1590s:

[www.theatrehistory.com/british/bellinger001.html](http://www.theatrehistory.com/british/bellinger001.html)



Find out more about the life and times of William Shakespeare through the Folger Shakespeare Library's interactive website:

<https://www.folger.edu/shakespeares-life>



Read about how the Academy Award-winning film transformed to the stage in this *New York Times* article about the original London production:

[https://www.nytimes.com/2014/07/22/theater/shakespeare-in-love-makes-stage-debut-in-london.html?\\_r=0](https://www.nytimes.com/2014/07/22/theater/shakespeare-in-love-makes-stage-debut-in-london.html?_r=0)

