



**Shakespeare's Globe Theatre History Seminar
Stage Blood: A Roundtable**

13 July 2006

Proceedings and Conclusions

edited by

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and

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I. Proceedings

Panellists:

Dr Farah Karim-Cooper – Globe Education, Head of Courses & Research

Dr Lucy Munro – Keele University – (Chair)

Jennifer Tiramani – Theatre Designer

Tom Cornford – Director, freelance practitioner

Richard Hartley – Assistant Director, *Titus Andronicus* (Shakespeare's Globe, 2006)

Each panellist delivered a brief presentation of their ideas relating to stage blood in the early modern playhouse. Farah Karim-Cooper began by delivering the rationale for the event and outlining some contemporary evidence that may have been applicable in the Elizabeth playhouses. Lucy Munro then reviewed the table she prepared of stage directions that require stage blood. Munro pointed out that stage directions were taken from quartos and folios and not modern editions of plays and found particular conventions and circumstances in which stage blood would have been used. She did, importantly, have to distinguish between those plays that were mounted and those that were not. Next, Karim-Cooper read out comments written by Andrew Gurr, which stipulated that stage blood must have been used, but that the only real evidence we have is in the plot for *The Battle of Alcazar*. This was followed by a presentation by Jennifer Tiramani, in which she discussed the impact of stage blood on actors' clothing and described the practices of Shakespeare's Globe in past productions, with particular reference to original practice productions. Tom Cornford then spoke about the practicalities of staging blood from a directorial perspective, emphasising that uses of blood on the Shakespearean stage had to have been literal and would have had very specific functions. Finally, Richard Hartley spoke about the decision making processes of the 2006 *Titus Andronicus* design team, the impact that the use of real-effect stage blood had in the theatre space and its impact on the audience.

The presentations were followed by a short break and the seminar reconvened so that the panellists could follow up their presentations with a short discussion amongst themselves. The main conclusions drawn were that the panellists agreed that in the Renaissance period blood was represented on the stage in a realistic and not a stylistic way. It is more than likely that the material properties were animal blood, specifically calves' blood, pigs' blood or sheep's blood. It was also thought that special techniques such as the use of sponges, or the use of linen cloths and sheep's bladders or 'guts' may have been deployed to create the effect of a bleeding character or body part.

In the second hour of the seminar, the academic audience were invited to participate in the discussion. Members of the audience included scholars of theatre history and Shakespeare/Renaissance studies (including a scholar of extensive knowledge of early modern butchery and the uses of animals within studying stage blood and its uses in the early modern period, and students who are examining the relationship between bloody props and their identifiable and signifying functions within the text and on the stage), historians and members of the Tudor Group, including Ruth Goodman and Eleanor Lowe, who have made significant contributions to the Globe practice in the past, and who have considerable knowledge of material practices of the early modern period.

The discussion closes with a thank you to the speakers and the guests who attended; there was an announcement that there would be a performance of *Coriolanus* later that afternoon.

II. Stage Blood Roundtable: Rationale Farah Karim-Cooper

The question of whether or not animal blood was used on the stage is difficult to answer in the light of evidence about the expensiveness and quality of actors' costumes and their inability to launder them. In *A Dictionary of Stage Directions* Alan Dessen and Leslie Thompson remark that the word 'bloody' is 'widely used for (1) properties, (2) people; most of the *bloody* properties are **weapons** such as **swords**', daggers, poniards, knives, and other props such as handkerchiefs, napkins, shirts, a banquet, a bowl, a letter written in blood, a bloody skull, bloodied javelins. They go on to say that 'when applied to people, bloody can describe the mouth,' forehead, head/pate, face, arms and hands.

'Bleeding', the editors argue, 'is usually an equivalent to **wounded/hurt**'; for example – enter a 'bleeding captain', 'bleeding Myrmidons', more body parts bleeding, such as 'her head and face bleeding', 'his arms bleeding', and my personal favourite, 'a bleeding heart upon a knife's point'. So far, none of these directions would require an actor or actors to stain their fine clothes with pigs' blood. Instead these directions indicate that there were particularised conventions for representing blood on the early modern stage. If animal blood was in use, then it is likely that the companies avoided staining their clothing. When Caesar's body is bleeding, the actor playing him needn't worry about the blood staining his doublet if he is wearing Roman robes. In *The Devil's Charter*, although the stage directions instruct: [the Ghost of] *GISMOND di Viseli, his wounds gaping, and after him LUCRETIA, undressed, holding a dagger fixed in his bleeding bosom...*, how blood impacts upon the actor playing the ghost depends largely upon how the ghost is dressed—which may have been, again, in robes. Edmund Gayton's 1654 publication *Pleasant Notes upon Don Quixot* remarks upon a university production of a 'Spanish Tragedy' in which two 'Scholars were put out of their blacks into white robes...' to portray 'two Ghosts or Apparitions' (pp.94-50).

Even in *Titus Andronicus*, where an abundance of stage blood would be required, the staging could be crafted in a way so as to avoid staining 'gorgeous apparel': the blood 'rising and falling' between Lavivia's 'rosed lips', for example. Reginald Scot's *Discovery of Witchcraft* (1584) deconstructs contemporary suppositions about witchcraft, while describing a variety of performance tricks that have contributed to the construction of the belief in the occult and witches that had taken hold in the middle ages. Curiously, while Scot exposes the secrets behind some of the tricks, he catalogues a variety of devices that may well have been deployed in the public playhouses:

a. *To Thrust a bodkin into your head without hurt.*

Take a bodkin so made, as the haft being hollowe, the blade thereof may slip thereinto a soone as you hold the point upward: and seeme to thrust

it into your head, and so (with a little sponge in your hand) you may wring out blood or wine, making the beholders thinke the bloud or the wine (whereof you may saie you have drunke verie much) runneth out of you forehead. Then, after the countenance of paine and greefe, pull awaie your hand suddenlie, holding the point downward; and it will fall so out, as it will seeme never to have been thrust into the haft: but immediatlie thrust that bodkin into your lap or pocket, and pull out an other plaine bodkin like the same, saving in that conceipt (p.288).

He also describes a way 'To thrust a bodkin through your toong, and a knife through your arme: a pittifull sight, without hurt or danger', and 'to thrust a dagger or bodkin into your guts verie strangelie, and to recover immediatelie', which involves painting a false belly and placing it on top of the naturall bellie', which is covered in a linen cloth and a plate. He goes on to instruct,

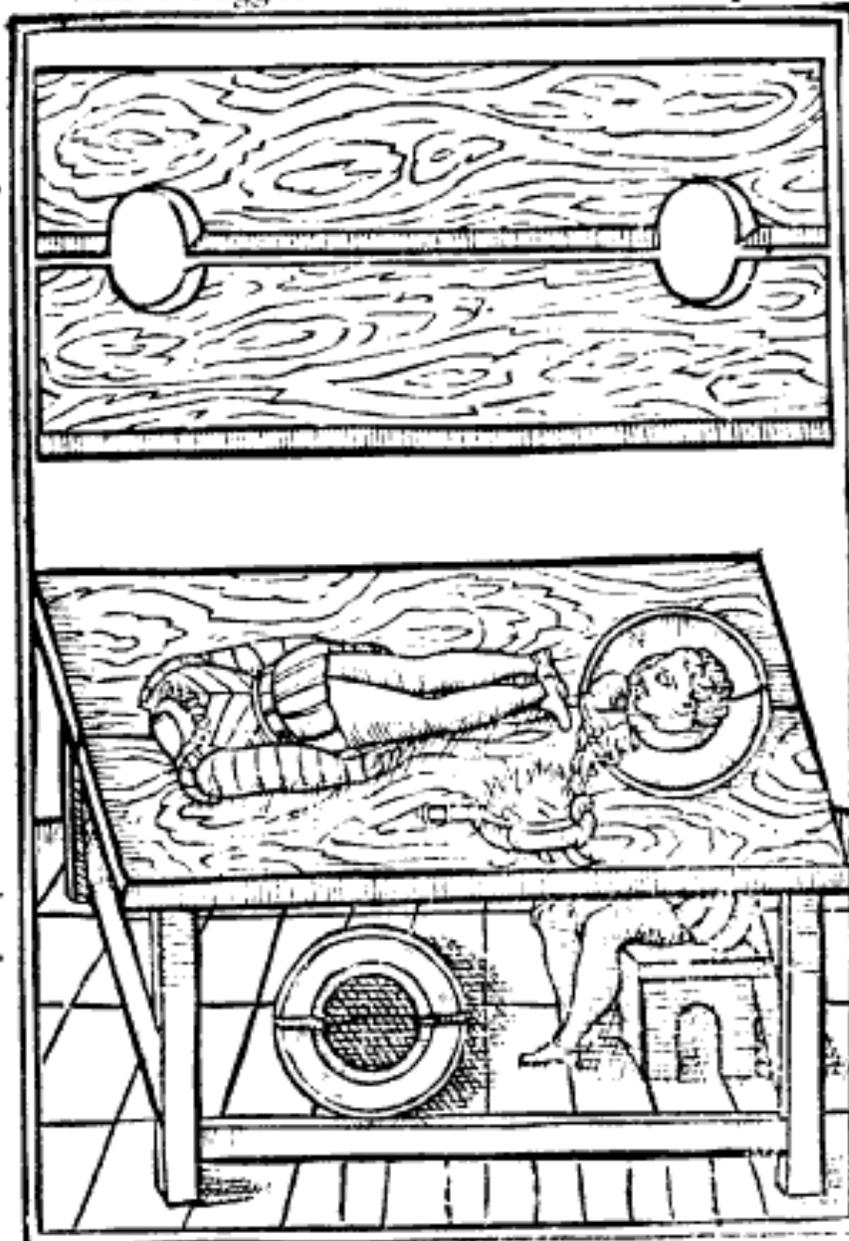
Provided always, that betwixt that plate & the false bellie you place a gut or bladder of blood, which blood must be of a calfe or of a sheepe; but in no wise of an oxe or a cow, for that will be too thicke. The thrust, or cause to be thrust into your brest a round bodkin, or the point of a dagger, so far as it may pearse through your gut or bladder: which being pulled out againe, the said blood will spin or spirit out a good distance from you... (p.291)

Animal blood is clearly the material resource for which Scot's performance tricks show a preference. In another example, which is in the handout, 'To cut off ones head, and to laie it in a platter, &c: which the jugglers call the decollation of John Baptist' (Fig. 1), Scot suggests adding to the effect by putting 'about his necke a little dough kneded with bullocks blood, which being cold will appeare like dead flesh; & being pricked with a sharp round quill, will bleed, and seeme verie strange... (p.290). This use of dough garnished with animal blood raises questions about and perhaps sheds some light upon Elizabethan playhouse practice.

What is interesting to me is the fact that in Shakespeare's day medical practitioners still seemed to be unaware, according to John Crawford Adams, that 'blood is pumped round the body by the heart, outwards through the arteries and back to the heart through the veins...the mechanics of blood flow' were explained by Galen and others as an ebb and flow of movement, as opposed to a continuous flow in one direction. While Shakespeare and his contemporaries no doubt were aware that blood could spurt out, as in this early drawing from the Life of Saint Alban below (Fig. 2), Adams reckons that 'Shakespeare's idea of the way that blood flowed in the body also conformed broadly to the accepted teaching of the time' – what impact would this have in the way that blood is staged escaping from bleeding characters?

To cut off ones head, and to laie it in a platter,
which the iugglers call the decollation of Iohn Baptist.

The forme
of y^e planks,
&c.



The order
of the acti-
on, as it is
to be thew-
ed.

What order is to be obserued fo; the practising hereof
with great admiration, read page 349, 350.

¶ The

Fig. 1: Reginald Scot, *The discoverie of witchcraft*, 1584



Fig. 2: John Lydgate, *The glorious lyfe and passion of seint Albon prothomartyr of Englande*, 1534

What other material alternatives were available to actors?

We know that paints and pigments were readily available to companies. Richard Burbage himself was a painter, and artisans' paints would have been in frequent use in playhouses such as the Rose, the Globe and the Fortune, where it is likely that the stage, scenic facade, and probably the auditorium were painted lavishly and regularly touched up. Perhaps stage blood was made of the same components that make up was? According to Lomazzo's *A Tracte Containing the artes of Curious paintinge, Caruinge, and building*, translated by physician Richard Haydocke in 1598, mixing white and black pigments creates a deep red that he describes as 'sanguine' [Cornelius Celsus, in the early 10th century attributed the Latin name 'Sanguis' to blood because, he argues, it is pleasant tasting (*Blood: Art, Power, Politics and Pathology*, ed. James Bradburne, 2002)]. White paint was made of white lead and the powder of white marble and black paint was made, as Lomazzo's tract describes, with 'burnt Ivory, the shells of *almonds* burnt'. Reds on their own are made of vermilion (which is a bright red pigment made with mercuric sulphide). Or, as Lomazzo's tract says, with red earth otherwise known as '*browne of Spaine*' (p.99).

The reason for calling a Stage Blood roundtable is to discuss some of these issues and to speculate in as informed a way as possible about the practicalities of staging blood in the Renaissance period. I don't think we'll come to any definite conclusions, but hopefully, this will be the first in a long series of discussions on the subject.

**III. Comments on staging blood,
Andrew Gurr**

(text taken from email sent to Farah Karim-Cooper on July 6, 2006)

I had taken on board Jenny Tiramani's problem with washing blood out, urine aside, and now think the only tangible evidence for real blood is in the 1602 'plot' for *The Battle Of Alcazar*, which in the marginal notes calls for, you'll remember, "3. viols / of blood / & a sheeps / gather", and later, "Dead / mens heads / & bon <es> / banquet / blood". I suspect that W.J. Lawrence and the other earlier commentators were persuaded by this note about the sheep's guts (a butcher's contribution) to believe that the vials of blood were animal blood. The fact that ox or sheep blood does not congeal like human blood validated their being kept in glass vials.

That is of course a set of conjectures, though it does give some emphasis to the audience being shown what appeared to be real human blood and guts. And the standard human reaction to blood, the sight of which makes your adrenalin flow, must have been a very attractive temptation (a red light to a bull?) There's a lot in the plays about the fake heads, of course, which I suspect must call for water-soluble paint, and the older plays do give us some hints about the fakery that went with staging blood. Janette Dillon's recent *Cambridge Introduction To Early English Theatre* has on pp.188-9 a reference to the bleeding Christ in the *Second Shepherd's Play*, and on p.205 a comment on changing views of spectacle. The relish with which Renaissance painters showed the tortured Christ and saints, where the earlier Byzantine mosaics at Ravenna show only the gentle pastoral Christ, perhaps indicates that the move always went from symbolism to realism.

It's all about the stretch of shifting incredulity that lies [sic] between the realist view of stage spectacle, and the sceptical or metadramatic scorn for brown-paper dragons. I'd buy momentary realism, like a murder that shocks till you realise it's only an actor so it can't be a real death. But I'm sure that the need to wash blood off any garment was a standard concern too, and even real blood on hands or face could all too easily stain the clothing.

IV. Stage Blood Tom Cornford

Constructing the Past – Interaction

There is a key-note for me in approaching all discussions of this nature, expressed eloquently by Edward Said.

Authenticity is also about justifying the present, you know, in relation to the past. In other words, if I say that this is the authentic, you know, I am also saying that this is the true. Well, in Christianity, people wander around looking for pieces of the true cross. So, it's always about something in the present. It's really misleading to think that authenticity is about the past. It's about the present and of how the present sees and constructs the past and what past it wants; you know, and it's necessary to have this kind of past. [...] So, it's really about a contest in the present over a construction of the past.

Edward Said, *Parallels and Paradoxes: Explorations in Music and Society*, p.126

As a director of early modern plays (among others) today, I am engaged in constructing the past for the present. It would be misleading for me to say that I am interested in the past for its own sake. In actual fact, I don't believe that anybody is, but nonetheless, the past that I want to construct has very particular criteria. Those criteria concern the creation of interaction, which happens always in the spaces between things. As Richard Schechner has said, performances can be analysed and understood only by reference to three fundamental relationships: those between the characters on stage, between the different spectators (or perhaps auditors) and between the characters and their audience. I am not, personally a fan of the phrase the much vaunted 'actor/audience relationship', it is the relationship between the characters and the audience which interests me.

Here is De Flores in *The Changeling* having just killed Alonso de Piraquo.

So, here's an undertaking well accomplish'd.
This vault serves to good use now- Ha! What's that
Threw sparkles in my eye? Oh, 'tis a diamond that
He wears upon his finger: it was well found,
Tis will approve the work. What, so fast on?
Not part in death? I'll take a speedy course then,
Finger and all shall off. So, now I'll clear
The passages from all suspects or fear.

3.2.18-26

He presents his macabre love-token to Beatrice-Joanna with the line "I could not get the ring without the finger". It's a beautiful line: the child-like simplicity of thought and language, with that uncomfortably up-turned extra syllable, "finger...", "...er"... But that only works if it's fuelled by her reaction to the thing itself. Without the blunt juxtaposition of her horror and his plainness, it's just a gag; with it, it has genuine resonance and dramatic function. The finger is necessary because it is simultaneously barely significant and extraordinarily important. De Flores is stunned by Beatrice-Joanna's reaction: "is that more than kill the whole man?" and we must see irrefutability of his position. That logic, however, must be tempered by the horror we share with Beatrice-Joanna at the gift. Without the gory relic, our reaction would not be so finely balanced between both protagonists.

Piraquo's murder may have been partially concealed, as it was probably written to be staged on the musicians' gallery, standing in for the castle walls. David Bevington has noted that the balcony is also the location for Richard Gloucester's murder of Henry VI "on the walls" of the Tower of London which lends an ironic resonance to the moment when he is offered the crown in *Richard III* "aloft" [*Action Is Eloquence*, p.103]. The balusters on the stage balcony, then, shield both the removal of Piraquo's finger and the "aspiring blood of Lancaster" as it sinks "into the ground". We might remember, as Richard accepts the crown on the spot where he shed Henry's blood a warning from *King John*: "There is no sure foundation set on blood".

The practical point, though, is that the balcony becomes the equivalent of the ubiquitous sofa upstage centre, which is always deployed to shield violence on stages today. It was used particularly clumsily recently in Antony Sher's production of *Breakfast With Mugabe* which brought to my mind Max Stafford-Clark's superior use of the same device to allow the central character in *Drummers* to rape his brother during a burglary. Of course these parallels are significantly stronger in the Elizabethan theatre where different plays were performed by the same actors wearing by and large the same costumes in the same space. The parallel between Richard Gloucester and De Flores is that the audience is placed strongly in a position of the guilty man with which we are required to empathise. De Flores' problem is practical: how to remove the ring, and his motive for so doing is sexual. The concealment of Piraquo's wounds from the audience consequently serves to focus our attention on the sexual motive for the crime and the avoidance of its discovery which will fuel the rest of the play's main plot. We do, however, need De Flores to produce a finger or something wrapped in a cloth, perhaps, from beneath the balustrade so that we react to it as Beatrice-Joanna will.

These observations might lead us into a consideration of concealment and revelation more generally, and the use of the discovery space and balcony above, but there are many occasions too when violence is deliberately and, strictly speaking, needlessly staged. Titus could easily claim to be going to fetch an axe and return having severed his own hand, Gloucester could be taken off-stage just before the blinding and pushed back on afterwards with the command to "smell his way to Dover", but in both cases, the act is staged, in fact: think of Bajazeth and Zabina braining themselves in *Tamburlaine* and the horrific fate of the Duke in *The Revenger's Tragedy*.

ZABINA

What do mine eyes behold? My husband dead?

His skull all riv'n in twain, his brains dash'd out!

[...]

She runs against the cage and brains herself.

1 Tamburlaine, 5.1.305-6 & stage direction after line 320

DUKE

O Hippolito, call treason!

HIPPOLITO

Yes, my good lord: treason, treason, treason!

[Stamping on him]

DUKE

Then I'm betrayed

[...]

My teeth are eaten out.

VINDICE

Hadst any left?

HIPPOLITO

I think but few.

VINDICE

Then those that did eat are eaten.

DUKE

O, my tongue!

[...]

Traitors, murderers!

VINDICE

What, is not thy tongue eaten out yet?

Then we'll invent a silence.

[...]

DUKE

Treason, murder!

VINDICE

Nay, faith, we'll have you hushed. Now, with thy dagger

Nail down this tongue and mine shall keep possession

About his heart, if he but gasp, he dies.

[...]

If we but wink, not brooking the foul object,

Let our two other hands tear up his lids
And make his eyes like comets shine through blood:
When the bad bleeds, then is the tragedy good.
The Revenger's Tragedy, 3.5.153-200

It would take some convincing for me to envisage an early modern theatre in which Bajazeth and Zabina are lying on the stage covered in a completely convincing mixture of blood, bone and brains. That said, placing a flesh coloured plate onto your skin is a simple way to be struck with some violence in safety. I've seen it used for characters to be burned with cigarettes and with a little practice, I see no reason why even D'Amville in *The Atheist's Tragedy*, shouldn't use a similar device to fulfil the stage direction, "As he raises up the axe strikes out his own brains" [*The Atheist's Tragedy*, 5.2.241.sd]. Language is employed to heighten the effect of Bajazeth's suicide and the Duke's tortures because it can do to the body what the body cannot do to itself, and yet, of course, the two are not disconnected. In Vindice's case, the ripping of the eyelids is only a threat, but the stamping and the nailing of the tongue to the floor must appear to be real enough. This is the black flipside of Keat's observation in a long journal letter to his brother and sister, George and Georgiana.

Writing has this disadvantage of speaking - one cannot write a wink, or a nod, or a grin, or a purse of the Lips, or a smile - O law! One can<not> put ones fingers to one's nose, or yerk ye in the ribs, or lay hold of your button in writing - but in all the most lively and titterly parts of my Letter you must not fail to imagine me as the epic poets say - now here, now there, now with my pen on my ear, now with my elbow in my mouth. O my friends you loose the action - and attitude is every thing as Fusili said when he took up his leg like a Musket to shoot a Swallow just darting behind his shoulder. And yet does not the word mum! go for ones finger beside the nose. I hope it does.

And the words "treason, treason, treason!" go for three stamps. As a director, then, I am looking for a theatre where language and physicality are one and the same, and yet where language is not weighed down by naturalism and has free rein to picture what cannot be shown. We must also remember that there is no such thing as description in a dramatic context: characters describe what they want everyone else to see, not necessarily what they see themselves. If everyone already saw what is described, the description would serve no dramatic function. Lady Anne will illustrate this point:

O gentlemen, see! Dead Henry's wounds
Open their congealed mouths and bleed afresh!
Blush, blush thou lump of foul deformity,
For 'tis thy presence that exhales his blood
from cold and empty veins where no blood dwells.
Richard III, 1.2.55-59

By converting a car-windscreen washer into a small bleeding machine, it is possible to make Henry's wounds appear to re-open spontaneously. However, the necessity to show the audience that this is what is happening will inevitably detract from the dramatic point. In fact, the absence of blood will serve to prevent the audience from the mistaken assumption that Anne's description is a motiveless portrayal of what she sees and will place the focus exactly where it should be: on the effect of her line on the gentlemen and, most importantly of all, on Richard.

A Visceral Aesthetic

Blood, then, can be a needless distraction, but nonetheless, we know that it was used, according to Dessen and Thomson's *Dictionary of Stage Directions in English Drama, 1580-1642* to stain various props and parts of bodies.

Most of the bloody properties are weapons [...] but also specified are a bloody handkerchief, napkin, shit, banquet [...]; when applied to people, bloody can describe the mouth, forehead, head, face, arms/hands [...] bleed as a verb is rare"

pp.32-33

It seems to me that blood appears mainly in three different circumstances. The first is on props. Weapons are easily cleaned and frequently bloody. Cloth is less easy to clean, but also often marked by blood.

ALSEMERO

What's this blood upon your band, De Flores?

DE FLORES

Blood? No, sure, 'twas washed since.

ALSEMERO

Since when, man?

DE FLORES

Since t'other day I got a knock

In a sword and dagger school; I think 'tis out.

ALSEMERO

Yes, 'tis almost out, but 'tis perceiv'd though.

De Flores provides evidence that blood on collars (and presumably cuffs) was not uncommon and, though washable, not always removed entirely successfully. The bloody cloth is very common and is found in, for instance, *The Spanish Tragedy*, 'Pyramus & Thisbe', *Henry VI Part 3*, *As You Like It*, *Cymbeline*, all of which exploit the prop at crucial moments. Surely the first time an audience heard that

Othello's first gift to Desdemona was a handkerchief "spotted with strawberries", alarm bells would have rung.

The second is where someone is wounded either in a duel or when they are attacked unexpectedly. I would suggest that under these circumstances, blood is usually unnecessary, either because the wound is small, or the character is concealed by the balustrade, the balcony, an arras or cloak, or because they die very quickly. Under all of these circumstances, the blood is dramatically unimportant. Simon Stephens' play *Motortown*, recently at the Royal Court, contains the following stage direction:

He pulls out his gun and presses it into the cushion against her chest. He shoots her in the chest four times. There is no scream. Not much blood is apparent at first. Just four dull thuds. She slumps over a bit. He takes another photograph with his phone.

He drags her body towards the body-bag, leaving a massive trail of blood behind her. The shots have blown her back-off. Puts in the body-bag. Zips it up. He talks to her while he's working.

In this play which is written to be performed "without décor" to an absolutely specific instruction from the writer, we suddenly have an enormous amount of blood on the stage. The blood was clearly vital to the production, initially hidden, then shockingly revealed, then mopped up with extreme care and every attempt made by the production to highlight the physical reality of it. This is the case in *Macbeth*, where the action of cleaning blood from hands has such dramatic and symbolic potency.

This is an example of the third group, where characters are marked by the blood of others, and here it seems to be almost always on their hands or face, conveniently distant from expensive doublets. When it is not, and there is more than a small amount, as in, for example, *Coriolanus*: "From face to foot he was a thing of blood" and *Henry V*: "From helmet to spur all blood he was". These characters are dressed, in the examples I have found, in military clothing and armour. The blood is important here because it is other people's. In his review of Deborah Warner's production, Stanley Wells commented on the powerful image of Lucius and his brothers cleaning their arms of Alarbus' blood on returning from their sacrifice and the emotion it released in the helpless Tamora. Caius Martius has to reassure his friends that "The blood I drop is rather physical than dangerous to me" [*Coriolanus*, 1.5.19] and "'tis not my blood wherein thou seest me masked" [*Coriolanus*, 1.8.9].

Metaphor Made Real

In the case of Caius Martius, he wished to become the sword wielded by Rome: "O me alone! make you a sword of me!" he cries as he is held aloft alongside the bloody swords of his troops. At this

point, the play's linguistic obsession with blood is made literal. This is a common feature of the plays of the period. The use of the word 'blood' in *The Changeling* exhibits a typical pattern. It signifies either nobility (Alsemero is "ennobled both in blood and mind" [Beatrice-Joanna, *The Changeling*, 4.1.5]), sexual desire ("Oh my blood! / Methinks I feel her in my arm's already" [De Flores, *The Changeling*, 2.2.146-7]), passion ("No trusting of her life with such a secret, / That cannot rule her blood to keep her promise." [Beatrice-Joanna, *The Changeling*, 4.1.6-7]), parentage ("Oh come not near me sir, I shall defile you: / I am that of your blood was ta'en from you / For your better health; look no more upon't, / But cast it to the ground regardlessly: / Let the common sewer take it from distinction." [Beatrice-Joanna, *The Changeling*, 5.3.149-153]) or, of course, guilt ("A woman dipped in blood and talk of modesty?" [De Flores, *The Changeling*, 3.4.126]). With this nexus of signification surrounding the word, the dramatic logic dictates that, like the gun placed in a drawer early in a thriller, it is only a matter of time before it appears. Shakespeare's use of the word is also more wide-ranging and extraordinary than his contemporaries'. I would particularly draw your attention to two quotations where blood seems to stand for the stuff of life itself, a body in *King John*: "This confine of blood and breath" and communication in *The Merchant of Venice*: "You have bereft me of all words, only my blood speaks to you in my veins". Like breath, blood is a potent symbol of the intangible stuff of life and, like breath which can be given form on stage through speech, it can be made tangibly present. This possibility of rooting the philosophical, emotional and medical essence of life in a tangible, visible substance may well explain the extraordinary variety in Shakespeare's use of the word. For it to have dramatic strength though, we have to see it at least from time to time.

It also seems in keeping with the circumstances of early modern theatre, so close to bear pits and the heads of criminals and traitors stuck on spikes "for daws to peck at", that the playhouse should not remain spotlessly clean. The idea that blood was represented symbolically seems to me too clean and precise and literary to fit with a form which absorbs imagery from the nearby bear pits even into the language of an aristocratic virgin who never leaves her house. Olivia asks Viola "Have you not set mine Honour at the stake, / And baited it with all th' unmuzzled thoughts / That tyrannous heart can think?"

My conclusion, therefore, is that the blood, like the language, the clothing, the stage, the actors even, is not particularly important *in itself*. Like everything on a stage, it is important where it assumes a dramatic function. Therefore, while the blood shed by a quickly dispatched victim of violence is dramatically irrelevant, the blood (and particularly the blood of others) in which characters appear daubed is vital to the success and intensity of many stage events. As ever, we must ask ourselves what is necessary to the dramatic life of the play and expend our energy in fuelling it.

**V. Thoughts from *Titus Andronicus*, Globe 2006.
Richard Hartley, Assistant Director**

Having been given a few pointers by Farah Karim-Cooper (Globe Education, Head of Courses & Research) on the general direction and premise of the discussion, I set about talking of my experience from the rehearsal room. I hope that in some way I was able to reveal some of the work behind the scenes.

There are two really famous productions of *Titus Andronicus* that represent blood on stage in very different ways, one directed by Peter Brook and the other by Deborah Warner. Both are very different, both ground-breaking. On a simple level we understood that Brook's was a vision of tragedy through stylisation, an absurdist take on the grotesque beauty of the play's events. Brook had the billowing fountain of blood that Lavinia spouts out as ribbons of red silk – striking, jarring and unreal. Warner opted for a super-naturalistic approach having wounds that glistened with seemingly fresh blood. These offered two opposing ends of the dramatic spectrum. Lucy's (Lucy Bailey, director) response to the 'blood question' was to make things real and vivid, a response echoed in the overall direction of the production, blood that would spurt and jump. And this may have been an acknowledgement to the proximity of the audience, the intimacy of the space. It certainly achieved the 'whoops' and groans from the groundlings that would be difficult to imagine coming from the stalls of the Royal Shakespeare Theatre. I see the Globe as a boisterous or at least greedy place, where plays work hard and audiences encourage bold and imaginative interpretations. The feeling of spectacle on entering the space is overpowering. In another time, this type of space echoes a spatial shape for gladiators, and within our own history, a place for bear-baiting. It's hard to decode the brain from this 'uncivilised' need. There is something powerfully alluring about a bloodletting in the Globe. To replace this with ribbons might just seem a little pathetic.

I do happen to think that a space like the Globe responds well to large gestures and both a stylistic and naturalist approach could work. However, *Titus* is a play with so many implausibly violent acts that the 'real' seems to suit best. It keeps the play just about grounded and gives the characters true and believable stakes in the action. As an audience we have to believe that the killing of Alarbus, while in many ways a symbolic act, is actually performed. Shakespeare guides us here by the entrance of Titus' sons holding aloft the entrails of the butchered Alarbus. Without the reality of that act and the other counter-acts the narrative may struggle to engage both the characters' actions and the audience's attention. The reality of these terrible deeds is the engine for revenge.

This season's production of *Titus* was a crazy, grotesque and nightmarish world, but always believable, always just about real and 'real' blood would and could only speak in that same language.

VI. Transcript of seminar discussion
edited by Farah Karim-Cooper

Ruth Goodman (audience): comments upon the masculine nature of blood and its relationship to male actors. She also points out the significance of humoral theory to the Elizabethan audiences and argues that the sanguine humour and its correspondence to blood was significant in the enactment of tragedy on the early modern stage. Goodman also notes that the material presence of blood on the early modern stage would complement the 'airy fairy' metaphorical resonances of the imagery by grounding the audience in the play.

Guest 1 (audience): suggests that Elizabethan and Jacobean audiences would have expected a degree of realism as blood and death were ever present realities in their own lives and culture.

Tom Cornford (panellist): responds to Guest 1's comment by drawing attention to the medieval and early modern traditions of staging symbols in a realistic way, e.g. Virtue would be personified in conflict with Vice. Cornford goes on to say that rarely, if never, on the early modern stage would the opposite happen: staging realism symbolically.

Kevin De Ornellas (audience): sheds light upon the material realities of blood that would have been present in the streets of early modern London. Animals and blood were ubiquitous 400 years ago. He goes on to criticise Professor Gurr's statement that audiences present a 'universal' response to blood. On the contrary, according to De Ornellas, we have no idea how Elizabethans responded to blood, but we can be sure that it was a very different response from our own, based on the cultural differences inherent in our attitudes to violence.

Farah Karim-Cooper (panellist): asks Kevin how easy it would have been for theatre companies to gain access to animal blood.

Kevin De Ornellas (audience): describes early modern butchery and argues that it was carried out on the streets; people would have witnessed animals being slaughtered, and therefore, blood would have been easily obtained.

Guest 1 (audience): agrees and adds bear-baiting as another example of the relationship Elizabethans had to beasts.

Ruth Goodman: says, in response to blood being obtained by theatre companies, that it is important to remember that it takes only 30 seconds before the consistency of the blood changes as it comes out of a beast's neck.

Rachel Willie (audience): is fascinated by the discussion of realism of stage conventions and wonders what relationship such realism has to the inherent theatricality of a play-text.

Jenny Tiramani (panellist): stresses that our idea of realistic is not the same as the Elizabethan view. She cites as an example the availability of false eyebrows made of mouse skin in Elizabethan London and suggests that we would never find the use of mouse skin as acceptable today, and that if they had the same attitude towards animals, theatricality and realism in Shakespeare's day, then companies would never have been able to get their actors to wear false beards.

Guest 1 (audience): questions the ability of the actors to control audience response.

Jenny Tiramani (panellist): argues that a *good actor is* able to pull an audience back from a ridiculous or humorous moment. It is difficult, but is possible with the good will of an audience. Jenny cites Mark Rylance's performance in the Globe production of *Antony and Cleopatra* in 1999.

Boika Sokolova (audience): asks about the psychological impact of blood on the stage as being different from the impact 'stage' blood has made on an audience. She argues that we are used to blood in a very different way and cites the example of film and television and the potential these media have of desensitising culture.

Jenny Tiramani (audience): agrees that it is what we are used to, but cites an example of a Passolini film showed in London (Soho) in the 1970s that was so bloody, audience members were vomiting. She goes on to argue against Richard Hartley's suggestion that the blood in the Globe's 2006 *Titus Andronicus* caused people to faint. Jenny points out that people faint at the Globe in comedies too, and have done for years; she says it is due to a lack of oxygen because it is difficult to ventilate the building.

Tom Cornford (panellist): agrees with Jenny that fainting is due to a number of factors other than blood or violence on the stage, including movement. He suggests that modern actors do not move around the stage enough and so the audience members' heads are consequently, often stationary – movement on stage instigates movement in the audience, breath and blood flow which should minimise fainting.

Eleanor Lowe (audience): comments about our reaction to blood as spectators. She argues that the sight of blood is not necessarily the issue for Elizabethans and Jacobean, but rather the implications of the blood: that something very serious or tragic has occurred. Lowe then poses the question, is there a difference between pre-theatrical texts and those texts of plays that have been acted?

Lucy Munro (panellist/chair): answers that there is a very strong distinction. Of more playhouse manuscripts were extant, then we would have a different if not more comprehensive view. Munro

suggests that it very much depends upon the dramatist. An amateur dramatist writes far more detailed stage directions than a professional dramatist, who would be very familiar with the playhouses or more experienced working with the companies.

Eleanor Lowe (audience): cites Dessen and argues that certain props may have served as shorthand; instantly there would be recognition on the part of a spectator.

Lucy Munro (panellist/chair): agrees with Lowe and points to Marston who has more detailed stage directions, although he was involved in the publication of his plays.

Jane Kingsley-Smith (audience): mentions Ford's *The Broken Heart* as an example of a play that would require a particular convention or device for the appearance of blood over a sustained period. How would it be made realistic? Would the use of tubes be used, for example? Kingsley-Smith points out that blood-letting was considered healthy in the early modern period and that this line of thinking would have been transferred into the playhouses. Blood on the stage or bleeding on the stage, would result in a purging of the corrupted stage after the representation of tragic violence.

Jenny Tiramani (panellist): asks what the stage directions in *The Broken Heart* say.

Guest 2 (audience): discusses the Galenic theories and points out that the Galenic notion of purging is intrinsic to early modern tragedy. Blood-shed means that tragedy is good; the groundlings would have wanted blood as a symbol of justice. What is also crucial in such representations is the enactment of the perpetual cycle of death – blood means death, but also life – actors die, but get up and perform the same cycle of death the next night.

Guest 2 goes on to recall a quotation from Dekker about soldiers outside playhouses and playgoers had to determine which soldiers were real and which were acting. The soldiers indicate that they shed their blood to buy peace – hence blood becomes a commodity.

[This concept of blood translates into a material commodity – in terms of its use as a property on the early modern stage – blood literally bought and sold for theatrical use – (FK-C)]

Jenny Tiramani (panellist): argues that if an audience has been told that a character is a truthful character, his/her language would be adequate and that sometimes a material or realistic representation of the character's words would be unnecessary.

*The discussion returns to Ford's play, *The Broken Heart*

Lucy Munro (panellist/chair): there is not much else in the play in terms of blood-letting.

Guest 2 (audience): responds by saying that Penthea is blood-letting internally by starving herself – it is a blood-letting that is difficult to see.

Tom Cornford (panellist): notes the presence of blood in texts where it can only be inferred on stage, so it is not always seen; e.g. in *Richard II*: 'but now the blood of 20,000 men was in my cheeks'.

Joanna Cheatham (audience): asks the panel about the effect of stage blood upon the audience; it is a pleasurable sensation. As popular entertainment, plays may deploy blood in a gratuitous way to draw in an audience.

Jenny Tiramani (panellist): cites a Revels Account, and then argues that actors would have to find specific solutions for the use of blood and ways for the devices to be repeated each performance. It is difficult and expensive.

Lucy Munro (panellist/chair): argues that there are reasons why the repertory of the Admiral's Men (as evidenced in the Henslowe papers) indicates the staging of a bloody tragedy on one night, followed by four or five nights of comedy.

VII. Conclusions and Findings Farah Karim-Cooper and Lucy Munro

- Animal blood is likely to have been used in the early modern playhouses (as evidenced in the plot of *The Battle of Alcazar* and in the examples of performance tricks found in Reginald Scot's *The Discoverie of Witchcraft* (1584). In early modern London, animal blood would have been readily available due to the prevalence of butchery in the streets of London. However, other possible material resources available include: vermilion, vinegar (referred to in Preston's *Cambises*) and wine (referred to in Scot). Philip Butterworth's *Magic on the Early Modern Stage* mentions paint being used in mystery plays.
- The need to preserve/protect expensive costumes conditioned companies to develop particular conventions and devices for using stage blood in a controllable manner.
- Stage blood may have been used differently and may have had a different effect in the indoor playhouses. For example, in the dimly lit indoor theatres the colour of blood may not have had the same impact, but the candlelight shining in the blood would have created a glistening effect (this effect has been noted at Blackfriars in Staunton, Virginia during a production of Ford's *'Tis Pity She's a Whore* and in Martin White's reconstructed Cockpit at Bristol). In *Macbeth*, Duncan's blood is described: 'His silvery flesh laced with his golden blood'. Here the blood is not necessarily red, but it certainly glistens. Silver and gold effect can be achieved with paints, gold and silver foil, or even dusted pearl.
- Conventions seem to have developed in the way that blood is used on the stage. In the majority of stage directions, characters or objects have blood applied to them prior to entry. In injuries that take place on stage, effects seem to be easily controllable, involving small groups of characters (for instance, in Chettle and Munday's *Downfall of Robert, Earl of Huntingdon*, 'Smite him, hee bleedes'; in *The Fair Maid of Bristow*, 'Heere he stabs his arme, and blodies Sentloes face'; and in Killigrew's *The Princess*, 'Bragadine shoots, Virgil puts his hand to his eye, with a bloody sponge and the blood runs down'). The more extravagant effects are often found in plays that seem not to have been performed; for instance, Francis Jacques' *The Queen of Corsica* and T.B's *The Rebellion of Naples*.
- By the standards of the early modern period, effects seem to have been realistic rather than stylised. However, realistically bloodied objects or body parts frequently take on a symbolic function (for instance, the bloody child in *Macbeth*, the entry of 'Auarice and Homicide bloody' in *The Two Lamentable Tragedies*, and in Barnes' *The Devil's Charter*, the entry of 'Gismind Viselli, his wounds gaping and after him Lucrece vndrest, holding a dagger fix't in his bleeding bosome')

- It is difficult to assess the emotive impact of blood upon early modern spectators. Some suggest that spectators may have been more affected by stage blood because of the prevalence of violence, death and blood in early modern society, while others suggest that exposure to such violence and to public executions may have had a desensitising effect. It is important to remember that a theatre audience of 3,000 people would not react in a singular or monolithic fashion.
- Even modern dress productions at Shakespeare's Globe, for example, *Titus Andronicus* 2006, can shed light upon early modern practice.
- It has also been noted that the development of stage techniques across the years suggests there is a danger in applying a unified solution for the entire period (1576-1642).

VIII. Appendix: Stage Blood in Stage Directions

Lucy Munro

Directions for Characters to be 'Bloody'/'Bleeding'

Dramatist	Title	Date	Company	Published	Stage Direction
Unknown	<i>Alarvm For London, Or The Siedge Of Antwerpe. With the ventrous actes and valorous deeds of the lame Soldier</i>	1599	Chamberlain's	1602	<i>Alarum and excursions, enter Stumpe and Captaine, bloody and wounded.</i>
Yarrington (?)	<i>Two Lamentable Tragedies. The one, of the murther of Maister Beech a Chaundler in Thames-streete, and his boye, done by Thomas Merry. The other of a young childe murthered n a Wood by two Ruffins, with the consent of his Vnckle</i>	1594-8	Admiral's (?)	1601	<i>Enter Auarice and Homicide bloody.</i>
Unknown	<i>Looke about you</i>	1598-1600	Admiral's	1600	<i>Enter Block bleeding, Gloster with him.</i>
Chapman	<i>Caesar And Pompey: A Roman Tragedy, declaring their Vvarres</i>	c. 1599-1607?	unacted?	1631	<i>Enter Pompey bleeding. [...] Enter the two Lentuli and Demetrius bleeding, and kneele about Cornelia.</i>
Shakespeare	<i>The Tragedie Of Macbeth</i>	1605-6	King's	1623	<i>Alarum within. Enter King Malcome, Donalbaine, Lenox with attendants, meeting a bleeding Captaine. [...] 2 Apparition, a Bloody Childe.</i>
Wilkins	<i>The Miseries Of Inforst Mariage</i>	1605-6	King's	1607	<i>Enter Butler bleeding.</i>
Barnes	<i>The Divils Charter: A Tragædie Containing The Life And Death Of Pope Alexander The Sixt</i>	1606	King's	1607	<i>He bringeth from the same doore Gismond Viselli, his wounds gaping and after him Lucrece vndrest, holding a dagger fix't in his bleeding bosome: they vanish.</i>

Unknown	<i>A York-Shire Tragedy, Not so New, as Lamentable and True</i>	1606	King's	1608	<i>Enter Husband with the Boy bleeding.</i>
Heywood	<i>The Rape Of Lvcrece, A true Roman Tragedy</i>	1606-8	Queen Anna's	1608	<i>Alarum, Tarquin and Tullia slaine. Alarum, Brutus all bloody.</i>
Shakespeare	<i>The Tragedy of Coriolanus</i>	c. 1609	King's	1623	<i>Enter Martius bleeding, assaulted by the Enemy. [...] A flourish. Cornets. Enter Tullus Auffidius bloudie, with two or three Souldiors.</i>
Heywood	<i>The Iron Age: Contayning the Rape of Hellen: The siege of Troy: The Combate betwixt Hector and Aiax: Hector and Troilus slayne by Achilles: Achilles slaine by Paris: Aiax and Vlisses contend for the Armour of Achilles: The Death of Aiax, &c</i>	c. 1612?	Queen Anna's	1632	<i>Achilles discovered in his Tent, about him his bleeding Mermidons, himselfe wounded, and with him Vilisses.</i>
Fisher	<i>Fvimvs Troes Æneid. 2. The Trve Troianes, Being A Story Of The Britaines Valour At The Romanes First Invasion</i>	1625	Magdalen College, Oxford	1633	<i>Enter Mandubrace wounded and bloody, with Androg. young son.</i>
Unknown	<i>Tom a Lincoln</i>	Jacobean?	unknown	MS	<i>A flourish enter the people wth palmes in their hands crying the Red Rose Knight; hee himselfe after him all bloody: bearing in one hand his sword wth the Dragons head on the points, in the other the sprig of gold his 3 followers.</i>
W., J.	<i>The Valiant Scot</i>	Caroline?	unknown	1637	<i>Enter Wallace all bloody.</i>
Heywood	<i>The Fair Maid Of The West. Or, A Girle Worth Gold. The Second Part</i>	c. 1631	Queen Henrietta Maria's	1631	<i>Enter Ruffman bleeding.</i>
Shirley	<i>The Yovng Admirall</i>	1633	Queen Henrietta Maria's	1637	<i>Enter Pazzorello bloody.</i>
Kirke	<i>The Seven Champions of Christendome</i>	c. 1635 (?)	Prince Charles'	1638	<i>Enter foole bloody.</i>

Killigrew, Henry	<i>The Conspiracy A Tragedy</i>	1635	King's	1638	<i>Voyces are heard within, Treason, Treason, save the Prince, Treason. Timens, Coracinus, Argestes, returne bloody, and others.</i>
Unknown	<i>The Wasp Or Subject's Precedent</i>	c. 1636	King's Revels	MS	Enter Deuon w th Archib. bleeding.
Rawlins	<i>The Rebellion: A Tragedy</i>	c. 1636	King's Revels	1640	<i>Alarum. Enter a Souldier bloody.</i>
Suckling	<i>The Goblins A Comedy</i>	c. 1638	King's	1646	Enter <i>Torcular</i> , weak with bleeding. [...] Enter <i>Samorat</i> , <i>Orsabin</i> bleeding.
Shirley	<i>The Cardinal, A Tragedie</i>	1641	King's	1653	<i>Enter Columbo, four Masquers, bring in Alvarez dead, in one of their habits, and having laid him down, Exeunt. [...] [Columbo points to the body, they unvizard it, & find Alvar. bleeding.</i>
B., T.	<i>The Rebellion Of Naples, Or The Tragedy Of Massenello</i>	closet	closet	1649	...by ones, and by couples, bleeding and led. Two Bandits drop...

Bloody Hands/Arms

Dramatist	Title	Date	Company	Published	Stage Direction
Preston	<i>A lamentable tragedy mixed ful of pleasant mirth, conteyning the life of Cambises king of Percia</i>	c. 1561	court?	c. 1569	<i>Enter Crueltie and Murder with bloody hands.</i>
Unknown	<i>A most pleasant Comedie of Mucedorus the Kings sonne of Valentia, and Amadine, the kings daughter of Arragon</i>	c. 1591-6	unknown (later King's)	1598	<i>Enter Enuie, his armes naked besmearde with blood.</i>
S., W.	<i>The Tragedy of Locrine, the eldest Son of King Brutus</i>	c. 1591-5	unknown	1595	<i>Enter Humber alone, his hair hanging over his shoulders, his arms all bloudie, and a dart in one hand.</i>
Heywood	<i>The Second Part of King Edward the Fourth</i>	c. 1599	Derby's	1599	Enter mistress Blage and her two men, bringing in Shore alias Flud, in a chaire, his arme bleeding apace.

Marston	<i>Antonio's Reuenge. The second part of the Historie of Antonio and Mellida</i>	1601	Paul's	1602	<i>Enter Piero, vnbrac't, his armes bare, smear'd in blood, a poniard in one hand bloodie, and a torch in the other, Strotzo following him with a corde.[...] Enter Antonio, his armes bloody: a torch and a poniard.</i>
Unknown	<i>The Faire Maide of Bristovv</i>	1603-4	unknown	1605	<i>Heere he stabs his arme, and blodies Sentloes face, and pluckes out vallingers sword and blodies it, and laies it by him.</i>
Barnes	<i>The Devils Charter: A Tragædie Containing the Life and Death of Pope Alexander the sixt</i>	1606	King's	1607	<i>[...] presently the Pronotary strippeth vp Alexanders sleeue and letteth his arme blood in a saucer, and hauing taken a peece from the Pronotary, subscribeth to the parchment; deliuereth it: the remainder of the bloud, the other diuill seemeth to suppe vp [...]</i>
Fletcher	<i>The Faithful Shepherdess</i>	1607-8	Queen's Revels	c. 1609	<i>Enter Perigot with his hands bloody.</i>
Beaumont and Fletcher	<i>The Maids Tragedy</i>	1610-11	King's	1619	<i>[Her hands bloody with a knife.</i>
Webster	<i>Appius And Virginia. A Tragedy</i>	c. 1624?	unknown	1654	<i>Enter Virginius with his knife, that and his arms stript up to the elbowes all bloody; coming into the midst of the souldiers, he makes a stand.</i>
Davenant	<i>The Ivst Italian</i>	1629	King's	1636	<i>Altamont steales to Scoperta, and shews her his Armes besmeard with blood.</i>
Brome and Heywood	<i>The Late Lancashire VVitches</i>	1634	King's	1634	<i>Enter Miller (his hands and face scratcht, and bloody.</i>
Brome	<i>The Antipodes: A Comedie</i>	1638	Queen Henrietta Maria's	1640	<i>Enter Buffe woman, her head and face bleeding, and many woman, as from a Prize.</i>

Bloody Face/Head

Dramatist	Title	Date	Company	Published	Stage Direction
Shakespeare	<i>The first Part of Henry the Sixt</i>	1592	Strange's	1623	<i>Enter in skirmish with bloody Pates.</i>
Marlowe	<i>The Tragical History of the Life and Death of Doctor Faustus</i>	1592	Admirals (by 1594)	1604/1616	Enter at seuerall dores, Benuolio, Fredericke, and Martino, their heads and faces bloody, and besmear'd with mud and durt; all hauing hornes on their heads. (Q1616)
Yarlington (?)	<i>Two Lamentable Tragedies</i>	1594-8	Admiral's (?)	1601	<i>Then being in the vpper Rome Merry strickes him in the head fifteene times. [...] Merry wiped his face from blood.</i>
Heywood	<i>The Brazen Age</i>	c. 1612	Queen Anna's	1613	<i>He tugs with the Bull, and pluckes off one of his horns. Enter from the same place Achelous with his fore-head all bloody.</i>
Fletcher	<i>The Faire Maide Of The Inne</i>	1626	King's	1647	<i>Clown cries within Enter Forobosco and Clowne, his head bloody.</i>
Davenant	<i>The Tragedy Of Albovine, King Of The Lombards</i>	1626-9	unacted?	1629	<i>Pulls her to kisse him in the Chaire. Par. Let's to't like Monkeys, or the recking Goat. Rhod. Oh! oh! oh! Helpe! helpe! Both are bloody about their mouthes:</i>
Davenport	<i>King Iohn And Matilda, A Tragedy</i>	c. 1631	Queen Henrietta Maria's	1655	Enter the <i>Queene</i> , dragging in <i>Matilda</i> , her hair loose, and Face bloody. [...] <i>tears her.</i>
Hausted	<i>The Rivall Friends. A Comoedie</i>	1632	Queen's College, Cambridge	1632	<i>Ant. Love. Wise. Noddle Empty, with his head, and face all bloody.</i>
Brome and Heywood	<i>The Late Lancashire Vvitches</i>	1634	King's	1634	<i>Enter Miller (his hands and face scratcht, and bloody.</i>
Brome	<i>The Antipodes: A Comedie</i>	1638	Queen Henrietta Maria's	1640	<i>Enter Buffe woman, her head and face bleeding, and many woman, as from a Prize.</i>

Bloody Weapons

Dramatist	Title	Date	Company	Published	Stage Direction
S., W.	<i>The Tragedy of Locrine, the eldest Son of King Brutus</i>	c. 1591-5	unknown	1595	<i>Enter Atey with Thunder and Lightning, all in black, with a burning Torch in one hand, and a bloudie Sword in the other hand; and presently let there come forth a Lion running after a Bear or any other beast, then come forth an Archer, who must kill the Lion in a dumb show, and then depart. Remain Atey.</i>
Shakespeare	<i>An excellent conceited Tragedie of Romeo and Iuliet</i>	c. 1594	Chamberlain's	1597	<i>Fryer stoops and lookes on the blood and weapons. (Q1597)</i>
Unknown	<i>The Faire Maide of Bristovv</i>	1603-4	unknown	1605	<i>Heere he stabs his arme, and blodies Sentloes face, and pluckes out vallingers sword and blodies it, and laies it by him.</i>
Shakespeare	<i>M. William Shak-speare: his True Chronicle Historie of the life and death of King lear and his three Daughters</i>	1605-6	King's	1608 /1623	<i>Enter one with a bloudie knife, (Q1608)</i>
Heywood	<i>The Brazen Age</i>	c. 1612	Queen Anna's	1613	<i>The fall of the Boare being winded, Meleager with the head of the Boare, Atlanta, Nestor, Toxeus, Plexippus, Iason, Thesus, &c. with their iauellins bloudied.</i>
Goffe	<i>The Tragedy Of Orestes</i>	1617	Christ Church, Oxford	1633	<i>Enter in a dumbe shew Ægystheus, and Clytem. with their bloody daggers, looke vpon the bed, goe to it, and stab, and then make a shew of gladnes and depart.</i>
Goffe	<i>The Raging Tvrke, Or The Tragedie Of Baiazet, The Second Of That Name</i>	1618	Christ Church, Oxford	1631	<i>Enter Achomates alone, with a bloody sword in his hand.</i>
Carlell	<i>The Famous Tragedy Of Osmond The Great Turk, Otherwise Called The Noble Servant</i>	1622	King's	1657	<i>After an Alarum, and people running over the Stage; Enter Osmond, a Tartar with his Sword bloody.</i>

Fisher	<i>Fvims Troes Aeneid. 2. The Trve Troianes</i>	1625	Magdalen College, Oxford	1633	<i>Enter Eulinus, Androgeus, Belinus, with bloody swords.</i>
Massinger	<i>The Roman Actor. A Tragædie</i>	1626	King's	1629	<i>A dreadfull Musicke sounding, Enter Junius Rusticus, and Palphurius Sura, with bloudie swords, they waue them ouer his head. Cæsar in his sleepe troubled, seemes to pray to the Image, they scornefully take it away.</i>
Ford	<i>Loues Sacrifice. A Tragedie</i>	1632	Queen Henrietta Maria's	1633	<i>Enter Duke, his Sword in one hand, and in the other a bloody Dagger,</i>
Heywood	<i>A Challenge For Beavtie</i>	c. 1634	King's	1636	<i>Enter Petrocella with a bloody punyard.</i>
Davenant	<i>The Fair Favorite</i>	1638	King's	1673	<i>Draws out a sword bloody.</i>
Jaques	<i>The Queene Of Corsica. A Tragædy</i>	1642	unacted?	MS	Antiope and Phocillus kneele. Phocillus Sword all Bloody.

Bloody Handkerchief/Clothing

Dramatist	Title	Date	Company	Published	Stage Direction
Kyd	<i>The Spanish Tragedie</i>	1587	Strange's	1592	<i>He draweth out a bloudie Napkin.</i>
Lyly	<i>The Woman In The Moone</i>	c. 1593	unknown	1597	He sheweth his shirt all bloody. [...] Pointing first to the head on the ground: and then to his wound.
Unknown	<i>A Warning for Faire Women</i>	c. 1598	Chamberlain's	1599	<i>Enter Anne Sanders, Anne Drewry, and Roger: Drewry hauing the bloody handkercher in her hand.</i>
Beaumont and Fletcher	<i>Cupid's Revenge</i>	1607-8	Queen's Revels	1615	<i>Enter Leucippus, Urania. Leucippus with a bloody Handkerchief.</i>

Other Bloody Props / Bloody Banquets / Ceremonies

Dramatist	Title	Date	Company	Published	Stage Direction
Peele	<i>The Battell Of Alcazar, Fovght in Barbarie</i>	1588-9	Admiral's	1594	<i>Enter to the bloudie banquet.</i>
Unknown	<i>A Warning for Faire Women</i>	c. 1598	Chamberlain's	1599	<i>Enter Tragedie with a bowle of bloud in her hand. [...] Murther settes downe her blood, and rubbes their hands.</i>
Chapman	<i>Bussy D' Ambois: A Tragedie</i>	c. 1604 and c. 1611	Queen's Revels	1608/1641	<i>Enter Montsurry like the Frier, with a Letter written in bloud. (Q1641)</i>
Heywood	<i>The Golden Age. Or The liues of Jupiter and Saturne, with the defining of the Heathen Gods</i>	c. 1610	Queen Anna's	1611	<i>Enter the Nurse and Clowne, shee swears him to secresie, and to him deliuers the child and a letter to the daughters of King Melliseus they part. Enter at one doore Saturne melancholy, with his Lords: at the other Vesta, & the Nurse who with counterfeit passion present the King a bleeding heart vpon a kniues point, and a bowle of bloud. The King departs one way in great sorrow, the Ladies the other way in great ioy.</i>
Middleton	<i>The Triumphs of Truth: A Solemnity vnparalleld for Cost, Art, and Magnificence, at the Confirmation and Establishment of that Worthy and true Nobly-minded Gentleman, Sir Thomas Middleton, Knight</i>	1613	Civic pageant	1613	<i>Error in a Chariot with his infernall Ministers attends to assault him, his Garment of Ash-colour Silke, his head rowld in a cloud, ouer which stands, an Owle, a Moale on one shoulder, a Bat on the other, all Symboles of blinde Ignorance and Darknesse, Mists hanging at his Eyes: close before him rides Enuy his Champion, eating of a humane heart, mounted on a Rhenoceros, attired in Red Silke, sutable to the bloudinesse of her manners, her left Pap bare, where a Snake fastens, her Armes halfe Naked, holding in her right hand a Dart tinted in bloud</i>

D., T.	<i>The Bloodie Banqvets. A Tragedie</i>	?	?	1639	<i>Soft Musicke. Enter the Tyrant with the Queene, her haire loose, she makes a Curtsie to the Table. Sertorio brings in the flesh with a skull all bloody, they all wonder.</i>
Shirley	<i>St. Patrick For Ireland. The first Part</i>	1639	Ogilby's Men, Dublin	1640	<i>Recorders. The Altar prepar'd with Ferochus and Endarius, as before. King Conallus, Archimagus, Priest, Ethne, Fedella, a sacrifice of Christian blood.</i>
Jaques	<i>The Queene Of Corsica. A Tragædy</i>	1642	unacted?	MS	The Image Sweats Blood

Injuries with Blood Mentioned

Dramatist	Title	Date	Company	Published	Stage Direction
Preston	<i>A lamentable tragedy mixed ful of pleasant mirth, conteyning the life of Cambises King Of Percia</i>	c. 1561	court?	c. 1569	strike him in diuers place. [...] A little bladder of Vineger prikt.
Chettle and Munday	<i>The Downfall Of Robert, Earle Of Huntington, Afterward Called Robin Hood of merrie Sherwodde: with his loue to chaste Matilda, the Lord Fitzwaters daughter, afterwardes his faire Maide Marian</i>	1598	Admiral's	1601	<i>Smite him, hee bleedes.</i>
Unknown	<i>The Faire Maide Of Bristovv.</i>	1603-4	unknown	1605	<i>Heere he stabs his arme, and blodies Sentloes face, and pluckes out vallingers sword and blodies it, and laies it by him.</i>
Goffe	<i>The Tragedy Of Orestes</i>	1617	Christ Church, Oxford	1633	<i>Stabs the child. [...] Stabs it againe, that the blood spirts in his face. Turnes it to her. [...] Fills two cups with the Heniochus childs blood: giues it them.</i>
Zouche	<i>The Sophister. A Comedy.</i>	1631	Oxford	1639	<i>Analysis lets Discourse blood.</i>

Killigrew, Thomas	<i>The Princesse</i>	c. 1635	King's	1664	<i>Bragadine shoots, Virgil puts his hand to his eye, with a bloody sponge and the blood runs down. Facertes draws his sword, and takes him in his Arms.</i>
Shirley	<i>The Polititian, A Tragedy</i>	c. 1639	Queen Henrietta Maria's	1655	<i>VVounds him. [...] He bloodies himselfe with Sueno's blood, and falls down as dead.</i>
B., T.	<i>The Rebellion of Naples, or The Tragedy of Massenello</i>	closet	closet	1649	<i>He thrusts out his head, and they cut off a false bead made of a bladder fill'd with bloud. Exeunt with his body.</i>

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