

## Findings from the Globe 1998 Season

[Pauline Kiernan MA, D.Phil \(Oxon.\)](#)

### *The Honest Whore*

**A version of Thomas Dekker's two plays by Jack Shepherd and Mark Rylance**

#### **'The Honest Whore' (Part One)**

For the purposes of this report, the title of the production is given in quotation marks to suggest that it is a version of Dekker's play. Because this is a version and because Dekker's play is not widely known, I have quoted passages - some at length - throughout the following Findings.

#### **Persons**

- Gaspaparo Trebatzi, Duke of Milan
- Hippolito, in love with Infelice
- Matheo, his friend
- Castruchio
- Pioratto
- Fluello
- Candido, a line draper
- Fustigo, brother to Candido's wife
- George, journeyman to Candido
- Doctor Benedict
- Friar Anselmo
- Roger, servant to Bellafront
- Sweeper, acted by Towne (DOCTOR BENEDICT)
- Servant to Hippolito

#### **1. AND 2. APPRENTICES TO CANDIDO (Act. 1 Sc.2 AND Act 2 Sc.1**

- Friar Anselmo/Duke
- Infelice, daughter to the Duke
- Bellafront, the honest whore
- Viola, wife to Candido
- Mistress Fingerlock, a bawd (PLAYED BY INFELICE)
- MADMAN 1 (George)
- Madman 2 (Fustigo)
- Madman 3 (Doctor Benedict)
- OFFICERS (Act 2 Sc.1 Castruchio)
- Officers (Act.2 Sc.5 Castruchio, Pioratto, Fluello)
- Duke's servants (Act. 1 Sc.1 AND Act 1 Sc.3 Fustigo)

#### **'The Honest Whore' (Part Two)**

- Duke of Milan
- Hippolito, husband to Infelice
- Matheo, husband to Bellafront
- Lodovico Sforza, a knight, a famous character
- Beraldo
- Carolo
- Astolfo
- Orlando Friscobaldi, father to Bellafront
- Candid, a line-drapeer
- Bots, a pander
- Master of Bridewell
- Infelice, wife to Hippolito and daughter to the Duke
- Mistress Horseleach, a Bawd
- Penelope Whore-hound, A Whore
- Catryna Bountinall, A Whore
- Beadles

## The text

Mark Rylance and Jack Shepherd adapted and conflated the two plays into one; the interval placed at the juncture of the two original plays.

## Cuts/changes / additions

For details of the conflated version it is advisable first to consult the editions of the original plays that were used and the version written by Mark Rylance and Jack Shepherd. The original texts were printed as: *The Honest Whore with The Humours of the Patient Man, and the Longing Wife* (London, 1604) and *The Second Part of the Honest Whore, with the humours of the Patient Man, the Impatient Wife: the Honest Whore. persuaded by strong arguments to turne Curtizan again; her brave refusing of those Arguments. And lastly, the Comicall Passages of an Italian Bridewell, where the Scaene ends* (London, 1630). The version produced by Mark Rylance and Jack Shepherd is termed the 'Globe version' in this report. Director Jack Shepherd said:

*The Honest Whore* was written in two parts, seventeen years apart, and the total running time was somewhere in the region of seven hours. Clearly we weren't going to be able to produce the whole thing on the same night. Either we could put on part one and forget about the sequel, or produce both in a drastically cut down form. Once we'd decided on the latter course of action, Mark Rylance and I then started cutting and adapting the text. Broadly speaking, I supplied the basic outline and Mark the painstaking detail. Naturally enough, the play we have ended with has many more scenes than is usual in Jacobean drama; the consequent broad sweep of narrative is reminiscent of a twentieth century epic play by Andre Obey, say, or Brecht.

## The 'Globe' version

## **An important note about the 'Globe' version written by Jack Shepherd and Mark Rylance:**

Because the texts of the original plays underwent considerable changes, I have included in the following report, certain key scenes, reproducing the rehearsal script as it was first given to the actors. Several changes were also made to this script through the rehearsal process. These further changes are given under the section 'Rehearsing the Play' in the chronological order they were made.

## **The structure of the 'Globe version' of the plays shown in scenes**

Part one Part two

- Funeral Bellafront's Petition
- Pennyworth of linen Mattheo Returns
- Infelice's Awakening A New Servant
- Bellafront and the Boys Hippolito's Visit
- A Brother Beaten Penelope Whorehound
- Roger and the Bawd Mattheo sells his wife's dress
- Bellafront's Transformation Catryna
- Candido Committed Mattheo Meets Dad
- Monday Meditation War of Words
- Viola Regrets The Arrest Betrayal/Madmen/Peace Bridewell Prison

## **Research Work on the Play**

The production was to be set in modern times, not in the original period. The finished play that was performed is more accurately termed 'a version of Thomas Dekker's *The Honest Whore*'. A copy of the rehearsal playscript was annotated for unfamiliar words and sexual puns by Research Fellow Pauline Kiernan for the company to consult.

The production was to be set in the 1950s but, as with most plays written in the past, it was helpful to gain an understanding of the social and sexual mores of Jacobean London. One week before opening large cuts were made to the rehearsal script (see below).

## **Rehearsing the Play**

Rehearsals began on 9 June 1998.

Jack Shepherd stressed that the play was to be modernised, and that improvisation work would be emphasised during the early stages of the rehearsals. The visitors to the brothel were to be young men that would be recognisable today, speaking naturalistically, in *non sequiturs* etc.

Act 2 Scene 1: 'A Brother Beaten' (Originally 1.2 and 3.1). The setting is Candido's shop in a public square. The shop run by Candido and his wife was

imagined as a 1950s drapers' store in the north of England. Kathy Pogson (Viola) spoke about the shop she had known as a child, to give the actors some detailed realism. The rolls of fabric, she pointed out, were stored up high on shelves around the shop. There was a large table for measuring and cutting the fabric, and all the staff would be poised, ready with paper and pencils, to take the customers' orders.

For Act 2 Scene 2 'Roger and Bawd' (Originally 3.2) improvisation exercises were carried out to establish the relationship. This is the scene where the Bawd finds Roger starving in the street ('I ha not eaten one good meale this three and thirty dayes') who tells her that his mistress (Bellafront) has given up being a whore. The Research Fellow pointed out that the sum of money which the Bawd says Bellafront could have been paid 'twenty pound a night...in good gold' was a huge amount - at the time the average man's daily wage was ten pence.

Act 2 Scene 3 'Bellafront's Transformation' (Originally 3.2) This is one of the most striking scenes of the play, where Bellafront tells the punters that 'I am not as I was'. When they refuse to believe her, she tells Matheo (the man who first raped her and led her to prostitution) to leave and prompts him to utter the play's title:

**Bellafront:** Why are you not gone to, Signior *Matheo*  
I pray depart my house: you may beleeeue me,  
In troth I haue no part of Harlot in me.

**Matheo** How's this?

**Bellafront** Indeed I loue you not: but hate you worse  
Then any man, because you were the first  
Gaued money for my soule; you brake the Ice,  
Which after turnd a puddle: I was led  
By your temptation to be miserable:

**Matheo** Ist possible, to be impossible, an honest whore! I haue  
heard many honest wenches turne strumpets with a wet finger;  
but for a Harlot to turne honest is one of *Hercules* labours:  
come, I hope thou doost but iest.

In rehearsal the dialogue was given powerful force when Bellafront (Lilo Baur) asks Matheo (Clarence Smith) to make an honest woman of her and it reached its brittle climax in the expression of the age-old male double standard:

**Bell.** Will you vouchsafe me but due recompence,  
To marry with me?

**Math.** How, marry with a Punck, a Cockatrice, a Harlot?  
mary foh, Ile be burnt thorow the nose first.

In Part Two the scenes which take place in the home of the now-married Bellafront and Matheo were to be deliberately domestic in atmosphere, with a dining table and chairs, a pile of washing, an imagined 'kitchen sink' in the discovery space, saucepans and other domestic props. Improvisation exercises were used extensively for characters to establish their relationships. Director Shepherd suggested that the actors should approach their words as a pressure-cooker; to suppress the thought, build it up, and allow it to come out eventually as language. 'It's a releasing of your inner state. Speaking has to come from the heart'.

Props were introduced into the rehearsal room at an early stage of rehearsing this scene. Bellafront's place has a sofa, a table etc. The emphasis was on creating the demi-monde world of Bellafront and her Boys.

#### Act 2 Scene 4 'Hippollito's Monday Meditation' (Originally 4.1)

Hippollito thinks on his 'dead' Infelice's beauty in Petrarchan imagery, and instructs his servant to allow no woman's voice 'to pierce through that dore'. Bellafront, disguised like a Page, is announced. She takes off her disguise, and begs him to return her love. Hippollito admonishes his servant: 'Thou hast let in a women in mans shape'. In the following scene, Act 2 Scene 5 'Candido Committed' (originally 4.3) Viola has her husband Candido taken to the lunatic asylum to try his patience to what she believes will be the utmost limit, and this is followed by the Doctor admitting to Hippollito that he counterfeited Infelice's death: He had given her a sleeping draught to make her seem dead. Act 3 Scene 1 'Viola Regrets' (Originally 5.1) Candido's wife begins to feel guilty about having her husband committed, and is followed by Act 3 Scene 2A (Originally 5.2) in which Infelicio and Matheo have arrived at the Abbey. In Act 3 Scene 2B 'Dukes and Madmen' (Originally 5.2) the audience as well as the visitors on the stage, are given a conducted tour of the asylum where the madmen utter the kind of disturbing language of the insane that seems to make little sense and yet suggests a heightened awareness of reality. There was much improvisation for this scene, so that the actors could find ways of fully inhabiting the mind and body of the inmates. The play's theme is taken up by one of the madmen who keeps shouting 'All these are whoremongers, and lay with my wife: whore, whore, whore, whore, whore'

He accuses fellow inmates and even the asylum's doctor, of having sex with his wife:

Gaffer shoemaker, you puld on my wives pumps,  
and then crept into her pantofles: lye there, lye there,  
- this was her Tailer, - you cut out her loose-bodied  
gowne, and put in a yard more then I allowed her,  
lye there by the shoemaker: O, maister Doctor!  
are you here: you gave me purgation, and then you  
crept into my wives chamber, to feele her pulses,  
and you said, and she sayd, and her mayd said,  
that you went pit a pat - pit a pat - pit a pat, -  
Doctor Ile put you anon into my wives vrinall:

Doctor - Tailor - Shoemaker, so! Lye with my wife again now...'

Act 3 Scene 2C 'Unmasked peace and Marriage' (Originally 5.2). 'Enter Bellafront mad'. She condemns Matheo for the second time in the play for raping her, and her obsessive anxiety about this suggests it is the reason she has gone mad.

**Bell.** I had a fine iewell once, a very fine iewell and that naughty man [meaning Matheo] stoale it away from me, a very fine iewell.

**Duke** What iewell pretty maide

**Bell.** Maide nays that's a lie, O twas a very rich iewell, calde a Maidenhead, and had not you it leer.

**Math.** Out you mad Asse away.

**Duke** Had he thy Maiden-head? He shall make amends and marry thee.

**Math.** I thinke I rifled her of some such paltry lewell.

**Duke** Did you? Then mary her, you see the wrong Has led her spirits into a lunacie.

Matheo's reply recalls his earlier, though different, reason for not marrying Bellafront:

**Math.** How, marry her my Lord? sfoot marry a mad-woman:

**Duke** Nay then, father *Anselmo* here shall do his best, To bring her to her wits, and will you then?

**Math.** I cannot tell, I may choose.

**Duke** Nay then law shall compell: I tell you sir, So much her hard fate moues me: you should not breath Vnder this ayre, vnlesse you married her.

**Math.** Well then, when her wits stand in their right place, ile Mary her.

**Bell.** Thou didst first turne my soule black, Now make it white agen, I doe protest, Ime pure as fire now, chaste as Cynthias brest.

When Hippolito agrees: 'I durst be sworne *Matheo*, she's indeed'. Matheo says:

Cony-catcht, guld, must I saile in your flie-boate  
Because I helpt to reare your maine-mast first:  
Plague found you fort, - tis well. God giue us ioy.

The scene with a repentant Viola arriving at Bedlam to take (a forgiving and still patient) Candido home, Act 3 Sc, 2B (originally 5.20 ends the first part of this version of 'The Honest Whore')

## **Part Two**

Act 3 Scene 3 'Bellafront's Petition' (Originally 1.1)

Gallants around town greet one another, one referring to the sweet morning as 'a morning to tempt love from his Ningle Ganimed.' Bellafront enters with a petition to save Matheo who has been arrested for killing a man, and the gallants discuss her as having been 'more common than Tobacco: this is she that had the name of the Honest Whore'.

Act 4 Scene 1A 'Matheo's Release and New Servant' (Originally 2.1)

Bellafront's father, Orlando Friscabaldo, arrives in disguise to offer his services to Bellafront. Act 4 Scene 1B 'Hippollito's Visit' (Originally 2.1) Hippolito has ordered Matheo's release from prison and comes to offer him money if it 'runne low'. When Hippolito leaves, Matheo challenges Bellafront about her relationship with Hippolito.

Act 4 Scene 2 'Penelope Whore-Hound' (Originally 5.2. lines 311-341. She is under arrest and asks the gallants to bail her out. Act 4 Scene 3 'Infelice's Diamond' (Originally 3.1) This scene - kept in from the Dekker play - was, for me, the revelation of the play. Infelice finds out about Hippollito's passion for Bellafront, and the dialogue that ensues between husband and wife is one of the most powerful, dramatically nuanced encounters of any play. Interestingly, but not so surprisingly, as with so much Renaissance drama, the scene transcends the centuries and strikes audiences today as distinctly 'modern' in its disturbing dissection of marital infidelity.

It is a fine piece of dramatic writing, which I rate amongst the best scenes between husband and wife in world drama:

**Infelice (feigning)** Are you so close, you Bawd, you pandring slaue?

**Hippolito** How now? why Infelice? what's your quarrell?

**Infel.** Out of my sight, base varlet, get thee gone.

**Hip.** What, growne a fighter? prethee what's the matter?

**Infel.** If you'll needs know it was about the clocke:  
How workes the day, my Lord, (pray) by your watch?

*Hip.* Lest you cuffe me, Ile tell you presently:  
I am neere two.

*Infel.* How two? I am scarce at one.

*Hip.* One of vs then goes false.

*Infel.* Then sure 'tis you.  
Mine goes by heauens Diall, (the Sunne) and it goes true.

*Hip.* I thinke (indeed) mine runnes somewhat too fast.

*Infel.* Set it to mine (at one) then.

*Hip.* One? 'tis past:  
'Tis past one by the Sunne.

*Infel.* Faith then belike,  
Neither your clocke nor mine does truely strike,  
And since it is vncertaine which goes true,  
Better be false at one, than false at two.

*Hip.* Y'are very pleasant, Madam.

*Infel.* Yet not merry.

*Hip.* Why *Infelice*, what should make you sad?  
And why talke you all riddle thus? I read  
Strange Comments in those margines of your lookes:  
Your cheekes of late are (like bad printed Bookes)  
So dimly charactred, I scarce can spell,  
One line in loue of them. Sure all's not well.

*Infel.* All is not well indeed, my dearest Lord,  
Locke vp thy gates of hearing, that no sound  
of what I speake may enter.

*Hip.* What means this?

*Infel.* Or if my owne tongue must my selfe betray,  
Count it a dreame, or turne thine eyes away,  
And thinke me not your wife. *She kneeles.*

*Hip.* Why doe you kneele?

*Infel.* Earth is sinnes cushion: when the sicke soule feeles  
Her selfe growing poore, then she turnes begger, cryes  
And kneeles for helpe; Hipollito (for husband  
I dare not call thee) I haue stolne that lewell

Of my chaste honour (which was onely thine)  
And giuen it to a slaue.

**Hip.** Hah?

**Infel.** On thy pillow  
Adultery and lust haue slept, thy Groome  
Hath climbed the vnlawful tree, and pluckt the sweets,  
A villaine hath vsurped a husbands sheetes.

**Hip.** Were it my fathers father (heart) Ile kill him,  
Although I take him on his death-bed gasping  
Twixt heauen and hell: a shag-haired Cur? Bold Strumpet,  
Why hangest thou on me? thinkst Ile be a Bawde  
To a Whore, because she's Noble?

**Infel.** I beg but this,  
Set not my shame out to the worlds broad eye,  
Yet let thy vengeance (like my fault) soare hye,  
So it be in darkned clowdes.

**Hip.** Darkned! my hornes  
Cannot be darkned, nor shall my reuenge.  
Could I not feed your appetite? oh women  
You were created Angels, pure and faire;  
But since the first fell, tempting Deuills you are,  
You should be mens blisse, but you proue their rods:  
Were there no Women, men might liue like gods.  
You ha beene too much downe already, rise,  
Get from my sight, and henceforth shun my bed,  
Ile with no Strumpets breath be poisoned,

**Infel.** Hippolito?

**Hip.** Tell me, didst thou baite hookes to draw him to thee.  
Or did he bewitch thee?

**Infel.** The slaue did woo me.

**Hip.** Come, how? the manner of this fight.

**Infel.** 'Twas thus, he gaue me this battery first. Oh I  
Mistake, beleeeue me, all this in beaten gold:  
Yet I held out, but at length by this was charm'd.  
What? change your Diamond wench, the act is base,  
Common, but foule, so shall not your disgrace:  
Could not I feed your appetite? Oh Men,  
You were created Angels, pure and faire,  
But since the first fell, worse then Deuills you are.

You should our shields be, but you proue our rods.  
Were there no Men, Women might liue like gods.

In performance, this moment brought cheers from the audience, who have, of course, known all along that Infelice was tricking her husband into an admission of his guilt.

**Infel.** Guilty my Lord?

**Hip.** Yes, guilty my good Lady.

Infel. Nay you may laugh, but henceforth shun my bed,  
With no whores leauings Ile be poysoned. **Exit.**

Act 4 Scene 4 'Matheo Sells His Wife's Dress' (Originally 3.2). The scene now changes to the other marital relationship in the play, and another powerful dialogue. Matheo, who has lost all his money gambling, orders his wife to turn prostitute again.

He tears her dress from her body, and tells Orlando: 'The Gowne stood me in about twenty Duckets, borrow ten of it..' Orlando leaves with the dress, and the dialogue between Bellafront and Matheo that follows is another example of superb dramatic life, and one which, again, gives the female character the best of it.

**Math.** How now little chicke, what aylest, weeping for a handfull  
of Taylors shreds? pox on them, are there not silkes enow at Mercers?

**Bell.** I care not for gay feathers, I.

**Math.** What doest care for then? why doest grieue?

**Bell.** Why do I grieue? A thousand sorrowes strike  
At one poore heart, and yet it liues. Matheo,  
Thou art a Gamester, prethee throw at all,  
Set all vpon one cast, we kneele and pray,  
And struggle for life, yet must be cast away.  
Meet misery quickly then, split all, sell all,  
And when thou hast sold all, spend it, but I beseech thee  
Build not thy mind on me to coyne thee more,  
To get it wouldst thou haue me play the whore?

**Math.** 'Twas your profession before I married you.

**Bell.** Vmh? it was indeed: if all men should be branded  
For sinnes long since laid vp, who could be saued?  
The Quarter day's at hand, how will you doe  
To pay the rent, Matheo?

**Math.** Why? doe as all of your occupation doe against Quarter daies; breake vp house, remoue, shift your lodgings, pox a your Quarters...

The scene ends with Bellafront's poignant statement: 'Like waues, my misery driues on misery'

Scene 4 Scene 5 'Catoryna Bountinall' (Originally 5.2. Lines 365-434).

The whore Catoryna Bountinall (Kathryn Pogson) strides on stage in a black satin trouser suit and high heels accompanied by gallants mocking her for protesting her honesty.

They Exeunt with singing 'Hit the Road, Jack 'in a poor

Charles Aznavore impersonation and also 'Thank Heavens for Little Girls'.

Act 4 Scene 1 'Matheo Meets His Dad' (Originally 4.1). Bellafront's father (Ralph Watson), now out of disguise, introduces himself to Matheo.

**Orl.** Th'art a Murtherer, a Cheater, Whoremonger, a Pot-hunter, a Borrowe, a Begger.

**Math.** Deare Father.

The comedy is dark. Bellafront confronts her father, pleads for his help, and is refused.

The scene is another example of Dekker's insights into the condition of women in his society. Again, as with the dialogues between Infelice and Hippolito and between Bellafront and Matheo, one is tempted to describe the scene as exhibiting a 'modern' sensibility, when in fact, we should recognise this response for the twentieth century arrogance it is. Like most English Renaissance dramatists, Dekker reveals a depth of understanding about sexual politics that we, in the twentieth century, have really only begun to fathom.

**Bell.** Is this your comfort, when so many yeeres  
You ha left me frozen to death?

**Orl.** Freeze still. Starue still.

**Bell.** Yes so I shall: I must: I must and will.  
If as you say I'm poore, relieue me then,  
Let me not sell my body to base men.  
You call me Strumpet, Heauen knows I am none:  
Your cruelty may driue me to be one:  
That cunning Bawd (Necessity) night and day  
Plots to vndoe me; driue that Hag away,

Lest being at lowest ebbe as now I am,  
I sinke for euer.

Act 5 Scene 2 'The War of Words' (Originally 4.1. Lines 236-400). Another confrontation scene. This time it is Hippolito trying to get Bellafront to agree to his desires.

**Hip.** It is my fate to be bewitched by those eyes.

**Bell.** Fate? your folly.  
Your hand, Ile offer you faire play: When first  
We met i'th'lists together, you remember  
You were a common Rebell; with one parlee  
I won you to come in.

**Bell.** You did.

**Math.** Ile try  
If now I can beate downe this Chastity  
with the same Ordnance; will you yeeld this Fort,  
If with the power of Argument now (as then)  
I get of you the conquest: as before  
I turnd you honest, now to turne you whore,  
By force of strong persvasion?

**Bell.** If you can,  
I yeeld.

The dialogue continues with long speeches from both characters. A substantial cut was made to Bellafront's lines.

Act 5. Sc.3 'The Arrest' (Originally 4.3.)

Candido is persuaded to drink alcohol to a whore's health.

Act 5. Sc. 4 'Ludovico Kindles Hipollito' (Originally 5.1)

An eighteen-line scene in which Hipollito is told that he 'shall see your Puncke amongst her back-friends, there you may haue her at your will...'

Act 5. Sc.5 'Bridewell Prison' (Originally 5.2)

The denouement: when Matheo is brought before the Duke on a charge of robbery, Matheo says that his wife 'set the robbery, I perform'd it; she spur'd me on, I gallop'd away'. Matheo accuses Hipollito of sleeping with his wife. Orlando persuades Hipollito to mend his ways, and Candido comes on stage to confirm once again that 'A Patient man's a Patterne for a King'.

### **Cuts and changes to the script**

During the second and third weeks of the rehearsal period, reinstatements and cuts were made. One week before the production opened, there were several substantial cuts made to the rehearsal script. The aim was to achieve a shorter performance time as well as to clear up possible difficulties with the plot and with the audience's understanding of Elizabethan vocabulary, and to streamline the play in order to make the story clearer. Among significant cuts and reinstated passages were:

The director thought it would be advisable to cut the Bedlam scene - 3.2. (originally 5.2) - altogether. Some of the actors felt that this would be a significant loss to the play overall, pointing out that very often in a play there would be parts which did not necessarily relate directly to the main plot, but which were important for the general 'feel' of the play. One actor said that he thought it would be better to credit what Dekker put in the play. The Bedlam scene was, he said, an example of a playwright taking the play 'off the boil', so to speak, which enabled the audience to be given time to digest the events on stage. The scene was reinstated. At the beginning of the second half, in Act 3 Scene 3 (Originally Part Two: 1.1) where the boys meet the traitor, was cut out. A decision was made to cut Ludovico's line: 'A morning to tempt love from his Ningle Ganimed' as being classical allusions which the director felt would not be understood by modern audiences. There were large cuts, and some reinstating, made to Bellafront's speeches in her confrontation scene with Hipollitio - Act.5 Sc. 2 'War of Words' (originally 4.1. Lines 236-400). In Act 1 Sc: three lines were reinstated 'Art not ashamed to empty all these eyes/ Of funerall teares (a debt due to the dead, as mirth is to liuing.' In Act 1 Sc 2 'A Pennyworth of Linen' (Originally transposed from 1.4 and 1.5): a substantial reinstatement

**Candido.** Well, giue me leaue to answeere for that,  
We are set to please our customers,  
Their humours and their fancies: - offend none:  
We get by many, if we leese by one.  
May be his minde stood to no more then that,  
A penworth serues him, mongst trades tis found,  
Deny a pennorth, it may crosse a pound.

**Wife.** O y'are a godly patient Woodcocke, are you not now?  
See what your patience comes too: euery one sadles you, and rydes  
you, youle be shortly the common stone-horse of Myllan: a  
womans well holp't vp with such a meacocke, I had rather haue  
a husband that would swaddle me thrice a day, then such a one,  
that will guld twice in halfe an hour, Oh I could burne all the  
wares in my shop for anger.

**Cand.** George call him in, let the world say what it can,  
Nothing can driue me from a patient man.

More cuts were are follows:

**Fluello.** Sblood, Ile cary away the beaker then.

**Cand.** The beaker! Oh! that at your pleasure sit.

**Flu.** Now by this drinke I will.

**Castruchio.** Pledge him, heele do't else.

**Cand.** Thats as you please, tis very good.

**Flu.** Nay it doth please me, and as you say, tis a very good one:  
Farewell Signior *Candido*.

**Piorootto.** Farewell *Candido*.

**Cand.** Y'are welcome, gentlemen.

**Cast.** Heart not mou'd yet.

**George.** I told you before mistresse, they were all cheaters.

**Wife.** Why foole, why husband, why madman, I hope you will  
not let 'em sneake away so with a siluver and gilt beaker, the best in  
the house too.

**Cand.** Pray let your tongue still, all will be well:  
Make no great stir, in this opinion rest,  
The losse of Millions could not moue my brest.  
Gentlemen, now tis vpon eating time,  
Pray part not hence, but dyne with me to day.

**Cast.** I neuer heard a courtier yet say nay  
To such a motion. Ile not be the first.

**Plo.** Nor I.

**Flu.** Nor I.

**Cand.** The constable shall beare you company.

Act 1 Sc. 3 "Infelice's Awakening" (Originally 1.3. and 1.4) Reinstatement:

**Duke.** Hipollito is nobly borne; a man,  
Did not mine enemies blood boile in his veines,  
Whom I would court to be my sonne in law?

Substantial Cut:

**Doctor.** Lady.

**Infelice.** Ha.

**Duke** Girle.

Why *Infelice*, how ist now ha, speak?

**Infel.** I'me wel, what makes this Doctor heere? I'm well.

**Duke** Thou wert not so euen now, sicknes pale hand  
Laid hold on thee euen in the midst of feasting;  
And when a cup crownde with thy louers health  
Had toucht thy lips, a sencible cold dew  
Stood on they cheekes, as if that death had wept  
To see such beautie alter.

**Infe.** I remember.

I sate at banquet, but felt no such change.

**Duke.** Thou hast forgot then how a messenger  
Came wildely in with this vnsauorie newes  
That he was dead.

**Infe.** What messenger? whoes dead?

**Duke.** *Hipollito*, alacke, wring not thy hands.

**Infe.** I saw no messenger, heard no such newes.

**Doct.** Trust me you did sweete Lady.

**Duke.** La you now.

**Seruant.** Yes indeede Madam.

**Duke.** La you now, tis well, good knaues.

**Infe.** You ha slaine him, and now you'le murder mee.

**Duke.** Good *Infelice* vexe not thus thy selfe.

**Infe.** Tis most vntrue, O most vnnaturall father!

**Duke.** And we had much to do by Arts best cunning,  
To fetch life back again.

**Doct.** Most certaine Lady.

**Duke.** Sweate we not all? had we not much to do?

**Seru.** yes indeede my Lord, much.

**Duke.** Death drew such fearefull pictures in thy face,  
That were *Hipollito* aliue agen,  
I'de kneele and woo the noble gentleman  
To be thy husband: now I sore repent  
My sharpenes to him, and his family;  
Nay, do not weepe for him, we all must die;  
Doctor, this place where she so oft hath seene  
His liuely presence, hurts her, does it not?

**Doct.** Doubtlesse my lord it does.

**Duke** It does, it does.  
Therefore sweete girle thou shalt to *Bergamo*

**Infe.** Euen where you will, in any place theres woe.

**Duke.** Cast off this sorrow. In girle, and prepare  
This night to ride away to *Bergamo*.

**Infe.** O most vnhappie maid.

**Exit**

**Duke.** Follow her close.  
No words that she was buried on your life;  
Ile hang you if you name a funeral.

**Seru.** Ile speake Greeke my Lord, ere I speake that deadly word.  
or Ile speake Welch, which is harder than Greek.

**Exit**

**Duke.** Away, look to her; Doctor Benedict,

**(Duke and Doctor left on their own)**

**Doct.** My honoured Lord-

**Duke.** Hmh

**Doct.** I do beseeche your grace to bury deepe,  
This wicked act of mine.

**Duke.** Nay, nay, for that,  
Doctor looke to you toot: me it shall not moue,  
Thei'r curst that ill doe, not that ill do loue.

**Doct.** You throw an angry forehead on my face,  
But be you pleased, backward thus for to looke,  
That for your good, this euill I vnderooke-

**Duke.** I, I, we conster so.

**Doct.** And only for your loue.

**Duke.** Confest: tis true.  
No matter Doctor, cause ile feare sleepe,  
I banish thee for euer from my court.  
This principle is olde but true as fate,  
Kings may loue treason, but the traitor hate.

**Exit**

**Doct.** Ist so: nay then Duke, your stale principle  
with one as stale, the Doctor thus shall quit,  
He fals himselfe that digs another pit.

Act 1 Sc. 4 'Bellafront and the Boys' (originally 2.1). Reinstatement:

**Roger.** Bastard wine, for if it had bin truly begotten, it wud not ha  
bin ashamde to come in, hers six shillings to pay for nursing the  
bastard.

**Bell.** A company of rookes! O good sweete Roger, run to the  
Poulters and buy me some fine Larkes.

**Rog.** No woodcocks?

**Bell.** Yes faith a couple, if they be not deare.

**Rog.** Ile buy but one, theres one already here.

Reinstatement:

**Bell.** O by my soule!  
Not I: therein ile prove an honest whore.

Cut:

**Hip.** Then if your gracious blood  
Be not all wasted, I shall assay to doo't.  
Lend me your silence, and attention .

Act 2 Sc. 3 'Bellafront's Transformation' (Originally 3.2)

Reinstatement:

**Bell.** I pray seek out some other that will fall,  
or rather (I pray) seeke out none at all.

Act 3 Sc 2A 'The Friar's Faith, The Friend's Betrayal' (Originally 5.2)

Reinstatement:

**Anselmo.** You press me to an act, both full of danger,  
And full of happiness, yet I behold  
Such comfortable beams break through these clouds,  
By this blest marriage, that I will tie fast  
The holy wedding knot.

**Hip.** Tush, fear not the duke.

**Ans.** O son,  
Wisely to fear: is to be free from fear,

Act 3 Sc 2C 'Unmasked Peace and Marriage' (originally 5.2)

Reinstatement:

**Wife.** Oh I beseech you pardon my offence  
Deliver forth my husband good lord.

A line changed from:

**Duke.** Haue I your husband?

To:

**Duke.** Who is her husband?

Reinstatement:

**Duke.** Thou giu'st it liuely colours: who dare say  
He's mad, whose words march in so good aray?  
Come therefore you shall teach our court to shine,  
So calme a spirit is worth a golden mine.

## **Part Two**

Act 4 Scene 1A 'Matheo's Release and New Servant' (Originally 2.1)

Reinstatement:

**Math.** How much is the money sayst thou?

**Orl.** About twenty pounds sir.

**Math.** Twenty pounds? Let me see: that shall bring me in, about ten percentumn...

**Orl.** No no, if I may haue meat to my mouth,  
and rags to my backe, and a flocke-bed to snort vpon, when I die,  
the longer liuer take all.

Act 5. Sc 3 'The Arrest' (Originally 4.3)

Reinstatement:

**Math.** and indeed have such: fetch down, *Pacheco*.

Order of entrances changed:

From:

**Enter Orlando with Lawnes**

**Enter Master of Bridewell**

To:

**Enter Orlando with Lawnes**

as before, but ten lines of dialogue ('**Math.** Hast been at gallows?' to '**Cand.** I'lle rather stay, than go so: stop your bowl') separates this entrance from **Enter Master of Bridewell**

### **First time on Stage Rehearsal 28 July 1998**

For the opening: a table and chair and a sofa on stage. Enter Infelice. Tried out different entrances across the stage. Decided on enter stage left, walks round the stage left pillar and across the 'front' of the stage and sits on the chair.

I wrote in my notebook: 'The naturalistic treatment of the stage seems to work quite well. Intimate, interior scenes have an intensity one would not have imagined, although I had begun to think the bright daylight 'exposes' emotion on this stage. Obviously, there is no audience for this rehearsal, how will this scene play when the auditorium is full?'

Different blocking arrangements were experimented with. Diagonals, as I expected, are effective. As noted of last season's productions, medium to long diagonals have a pronounced benefit for intimate dialogue. The scene between Infelice (Sonia Ritter) and Hipollito (Mark Rylance) (Act 4, Sc.3 - originally 3.10, 'Infelice's diamond') discussed above, worked well with a medium diagonal blocking. At its climax, the confrontation scene took off as though electrically charged at every public performance - some members of the audience in many

of the performances cheered Infelice on her line: 'Were there no Men, Women might liue like gods'.

### **Public performances. Started on Saturday 1 August 1998**

As one would expect, the presence of an audience made tense domestic moments of the play more intense. Actors commented, after the first previews, on the palpable effect of playgoers on their performances, and the production did seem to receive a significant boost once it was on stage with an audience. Some playgoers found it difficult to follow the plot, and obviously, the fact that two plays had been conflated into one probably created or added to, the problems of comprehension. What surprised many people, though, is how, relatively, it played quite well on stage. The comedy in the plot with Candido and Viola was brought out, and the plots of the main protagonists had moments of effective dramatic life. Several actors and commentators felt that the company had done quite a good job on a very difficult play.

### **Interviews**

**Lilo Baur** Jessica, *The Merchant of Venice*, Bellafront, *The Honest Whore*

**Neil D'Souza** Salerio, *The Merchant of Venice*, Doctor Benedict, Sweeper, Servant to Hippolito, Master of Bridewell, Madman 3, *The Honest Whore*

What is different about this space is, of course, the fact that there were no lights. The audience's eyes - The audience wasn't going to be an invisible force. We can see them and they can see us. It demanded something different. The first time in front of the audience I didn't really know how to play the space, to get the precise timing right, until the second play (*The Honest Whore*). It doesn't matter how much people tell you, nothing really prepares you for that stage.

With *Honest Whore* - it's difficult to make the two plays fit into a show, and characters and scenes were taken out or put in - in the way we couldn't do with a modern playwright. I understand the need for cutting more than changing the characters, and I think we made it work. I think some audiences found it hard to understand Part Two, although they enjoyed Part One, which was a play in itself. I found Part Two quite beguiling. It was bold, and it steamed through events. Perhaps the audience was given less time to digest events. For example, the Bedlam scene was to be taken out completely because it did not relate to the plot as such, but there are always bits of a play that do not relate to the main plot, to produce tension, to take the plot 'off the boil' so to speak, to add an element that contributes to the play as a whole. The scene was put back in. I think that streamlining a play just in order to tell the story, or because for us preparing the play or for editors to think some scene is not important, is a dangerous thing to do. I think it was quite good to be in the rehearsal room, cut off from everything. Jack [Shepherd] saw it very small. You develop a truth in what you're doing. I think we could have done with a little more time in the

space at the end of the rehearsal period. The challenge was to take something intimate and introvert and open it out - the audience is part of the equation.

[Andrew French](#) Gratiano, *The Merchant of Venice*, Lodovico Sforza, *The Honest Whore*

You have to work harder in this space; to work more on the focus. It is a circle, so the sound does come back at you. Also, you have to be much sharper and more steady in the rapport with the audience - the Globe audience has such power.

I'm glad that in the two plays I did there was not too much prose. Verse is made for a space like that. The Globe is like a tiger. If you get the verse right, get the rhythm and energy into the verse, you can ride it. But if you get the verse wrong, there is no place where you feel more alone. Verse here, compels people to listen. I think with prose, things like comedy compensates for the lack of verse. Prose bounces against the air. There is no place that relies so much on the art of the ear. At the same time, everyone who comes into the theatre is amazed at the look of the place.

You can't really rehearse for the space until you are in it. The wood, the open-air, everything affects performance physically. When it is full of people it changes atmosphere literally. There is this strange spirit at the Globe of long-gone storytellers. Fletcher, Beaumont, Dekker, Shakespeare - it's so apparent they were storytellers. Some of the changes made to the words of *Honest Whore* I found quite painful, to my ear. It was an interesting attempt to do the work; to take a difficult play, then double it, then try to conflate the two plays. It is hard to match that style of work, to that style of place, the craftsmanship of those playwrights...

In some theatres you can act pretty much on your own. In the Globe you need help. It's difficult to create the play in rehearsals. The rehearsal room can't really approximate what impact you will be up against. You have to be accurate, dead disciplined in rehearsals. You have to be so strict about what you're saying, what story you are telling.

On stage, it took me three performances to learn to how to stand on the stage in relation to the audience. You have to pull the front towards you, and pull the back towards you. It's a skill. It takes a long time to learn to simply stand on that stage!

The children, when they come to see a play, really connect to the theatre. One of the great joys of my life is Shakespeare and if children are put off his plays, you've lost them forever. I have never worked harder, never worried so much about a part, never felt so much stress. It's not the easiest place to work. It is the most rewarding.

You're a better actor once you've played the space. You learn from people like Peter Gill and listening to Mark Rylance every performance, and from the audience.

People are tugging at your feet. Groundlings would actually tug at my feet while I was speaking. When it starts to rain it is like a wave moving towards you. When it's cold we play quicker and when it rains - specially when it starts to rain - voice work is harder. What's important is that there is no spotlight: *I* have to say the line and *you* have to listen, and that's even more important in the rain.

**Norbert Kentrup** Shylock, *The Merchant of Venice*

**Marcello Magni** Launcelot Gobbo, *The Merchant of Venice*, *Candido*, *The Honest Whore* Director of mask work in the productions.

I am very happy about the season going so well. Perhaps there is no need to analyse the season very critically. I feel split in terms of feelings; I am full of joy - I enjoy playing Shylock. I like working with the company, and it's wonderful to play on this stage.

However, I need to put that joy aside sometimes in order to be objective and analyse what should be discussed.

I feel very blessed that I have had the opportunity to play Shylock in the Globe,

and I am very thankful to Mark [Rylance], as he has realised Sam's wish [the late founder of the new Globe, Sam Wanamaker, expressed a wish that Kentrup would play at the Globe when it had opened]. Now I wish to write about my experience to help produce a discussion about the work and to try to help to change things and make progress for the future. This is now the tenth version of the account of my experience, and I already realise that I am not being polite enough for English people. I beg your pardon - perhaps it is the language, which is strange to me, or my German thinking?

The most amazing reality was that we only had four rehearsals on stage. The rest took place in a dark rehearsal room. Last season, this arrangement was understandable, because the Globe was still a building site. I suggested that we go on stage and I heard: no-one in England goes on stage before the last rehearsal week. There's the rub, for 350 years we have not had the Globe. Nobody knows how this space works. We have the most unique stage in the world and we have not been given the opportunity to explore it. Here lies my biggest criticism, that we didn't explore a particular stage within the 'wooden O'. Therefore, we don't play to three sides, nor is the play directed with three sides and three levels in mind, we don't include the audience; instead, most is focussed to the front like a proscenium stage.

We did much preparation (workshops, lectures, costumes, exploring the spiritual world of Shakespeare etc) but were not given enough rehearsals to experiment with the stage. I feel that it is absolutely absurd that we try to be authentic

down to the underwear, but we don't work on understanding this space that hasn't been around for 350 years. After a while, I decided that I would rehearse alone in the evening on the stage. Therefore I was able to discover more and more about my character, my relationship to the audience, and my way of acting on the Globe stage. It is important to consider the conditions which develop an artistic work on this special stage. The restrictions imposed by guided tours, technicals, and Equity requirements for a day off were, in my opinion, not helpful. It might be also worth considering whether it is necessary to open the second production a day after the first.

In the future, we should do workshops and lectures before the production, so that the actors can experiment with, and discover what the secret of the space is, and the possibilities that you have in it. We have to give this experience to the next generation, and we have to use all the information we have about playing in the Globe. The academic information, the practical information from the Education Department and from the actors who have acted in the Globe.

If you want to explore the stage you have to know what you are looking for, what you want to explore what the stage does with you, and how the stage changes the feeling and relationship between actors.

In my opinion, it is absolutely not enough to say we want to stage plays authentically, that we will not interpret, but only play with the story. Each blocking, each casting, each cut is an interpretation. If we want to direct to three sides, we always have to judge, to analyse which line is going to be directed to the other actor, which to the audience, to the yard, the upper gallery, to the gentlemen's rooms etc. We always have to decide the focus and who gets the sympathy or aggression. Like a film director, we have to decide what the shot is and from what position.

If we accept that we have to work on the stage in this manner, we have to analyse which conflicts we want to direct and which emotions we want to focus on. At some moments of the play Shylock should be hissed and booed at, but also his counterparts should be hissed and booed at during other parts of the play, The audience must decide who has the right position in the conflict, be it Portia, Antonio, Shylock or Gratiano. The production always has to judge. Although we don't play the other roles, we read them in the text. In spite of this we only play the story, not the conflict. We have to ride the horse, and not the horse ride us.

It is not enough to tell the story authentically. For me, that is both an obsession and a contradiction. I think an academic approach is the wrong way to explore a play: you need a vision and an interpretation- what we want to tell for today. If I have a German Shylock between an Indian and Chinese Solanio and Salerio, this is an interpretation. We have to use it, we don't do it enough. Perhaps this is one of the qualities of German theatre. If we have an international cast and if I illustrate Venice as a cultural melting pot, then it makes sense that the actors play in different styles, I have to look for the cultural difference and must direct these cultural differences. We have different styles of acting (how to work on the text, look for the conflicts, and create the empty space). [Sam \[Wanamaker\]](#)

and Theo [Crosby, the Globe's original architect] didn't build a TV set. What is true for an English actor is not always true for a Katakali actor, an Italian actor, a Japanese actor or a German actor. We have to think and talk about what we want to tell and expose the truths for different cultures. That was my biggest shock, experience and challenge. The American actor Sam Wanamaker and the South African architect Theo Crosby gave us all the responsibility and task to be international.

We have to think about what is 'over-acting' or 'under-acting'. The speech in *Hamlet* about how we have to act, is a conflict found in all plays. I heard very often during the rehearsals: 'You can't act like this England - that doesn't fit in with the audiences' tastes'. Therein lies the question: do we have to play to the taste of the audience, or is it our job to change their taste? I believe the Globe will change a lot.

Quite often the aim was to make it 'real'. I think this is a big problem with the theatre, because the theatre is more than real. The Globe Theatre needs a super-reality because it is an artificial space, and more than a shot from a camera. We have to search this relationship and Shakespeare's indivisible scene, and that's more than we are doing at the moment.

The most important discovery for me, during the conflicts around my way of speaking and acting during rehearsal, occurred when my colleague from the Globe's Artistic Board talked about the language and what it would be like if he had to play at the Comedie Francaise. It helped me very much because I realised that the biggest danger for the Globe would be to turn into an English version of the Comedie Francaise in France. Sam's vision, I believe, was to build an international theatre where languages is not the only formal expression. I don't know another author like Shakespeare: he wrote so exactly where we are, which conflicts and which emotions we have to play. The first thing I heard from Sam was 'Act the words - don't just say the words. Let the words act you.' Very often in rehearsals, I heard, the exact opposite.

We have to find answers during the rehearsals for these questions: How do we play? Where are we? How would we create this location? And how could we create, in an empty space with two pillars, a place that everybody can see? It is not a question of scenery or props, it is a problem to be solved by the actors. It is not enough to create the reality for the actors and the truth of the situations between the actors, ignoring the different truths of actors and audience, too. It is possible to explore different methods but it is most important that the audience can see what we want to tell. We must guide their imaginations.

A cultural problem is the problem of pantomime. I'm sure the tradition of pantomime came from this tradition of theatre and writers like Shakespeare. It is a special thing, I believe we have got from the Globe. We have to use it in a good way, and we must not exclude it because the British newspapers and some artists criticise this form of acting. Again, we have to ride the horse (although in some performances the audience rode us) and we have to find ways in which to manipulate an audience in a certain direction. To really involve the audience takes more than pantomime. It takes Shakespeare.

We have to learn the different techniques to open the 'fourth wall'. Shakespeare's theatre used this technique, so we have to learn how to encourage the audience to evolve. We have to tell more than the story. We have to open their minds up to more confusion, conflicts and chaos, to show them the spirit of Shakespeare's plays. I don't want to get into confrontations with the company or the director. I try to be polite and after a discussion - I am polite. I agree with the director. This is a quality and a problem in a situation without an ensemble. For me, from my German point of view, we do not have an ensemble situation here at the Globe. Actors and directors know each other and have their own independent positions. If we try to find Shakespeare's conflicts, we need to be able to trust others in order to be open with them. This is not the situation in the Globe at this moment. This is nobody's fault, but an honest and frank discussion about the results of the work are not enough. When I ask someone about what he/she really thinks about the work I hear only polite replies. It is a danger and difference between the cultures.

It is not only a problem for the Globe, but also a cultural problem because there aren't ensembles in England. For me, ensemble means people are contracted for two or three years, play different parts, or are not necessarily cast for a production, but instead are given time to develop as an actor. The whole company then builds the style of the theatre, the whole company carries the burden of the theatre, the relation between acting and education is closer, and every department tries to learn from one another. Actors from the Education Department would be playing, and actors from the production would be teaching. If we want to try to be authentic, then we have to have an ensemble. The British theatre system creates a problem for Shakespeare. If I only have a contract for a few months, six months in the Globe, then I have to look for work in the other part of the year in order to survive. Shakespeare, Burbage etc were shareholders! I think it could be a mix between long-contracted actors, actor teachers, guests for a season, international actors from other Shakespeare Globe Centres, with real other ways of acting and languages, and actor school (beginners).

This is not only an artistic and human progress - it has a financial point too. At the end of the season everybody is exhausted, the productions pass away and next year, the same marathon. A repertoire, combined with Education, is a much cheaper way of working.

In England, no one can understand how much freedom all these different attitudes produce in acting. So the actors are more involved, they can articulate genuine problems because people are not afraid to express themselves for fear of losing their contracts.

My friends that have seen the productions, a lot of artists from Germany, Austria, Switzerland, as well as colleagues in London, were not satisfied with the results of our productions. They say the building is saving us. I heard: 'Artistically, and how we tell the story is not enough'. We have to listen to, and recognise, these things. Sam didn't want a Museum. However, we are on the way to exploring the space and we can learn from different cultures, the different

approaches, and this wonderful 'wooden O'. It is a gift to play in the Globe. Thank you.

**Nicholas Monu** Duke of Venice/ Prince of Morocco, *The Merchant of Venice* , Roger/ Friar Anselmo/Lieutenant Bots/ First Apprentice to Candido *The Honest Whore*

It is an extra special space. It wraps itself around you like an instrument. The space itself creates its own reality, you can see the audience and the audience can see themselves. It allows for moments of quietness and stillness as well moments of loudness and bawdy. In a lot of theatres it can be easy to gauge what is being heard; in the Globe it depends on how many people are in the audience, where you are standing on the stage, what the weather's doing.

**Morris Perry** Prince of Arragon, Leonardo, *The Merchant of Venice*, Gasparo, Second Apprentice to Candido, *The Honest Whore*

I have not played anywhere like it. I've played outdoors - Ludlow has a little in common with the Globe, but it is not really comparable. The first thing to say is that the building is big. I found it terrifying to begin with. The last thing you should do on a stage like that is shout. I think it was interesting that one friend who came to see the shows and had seat tickets said she could only understand the words if the actors *didn't* speak loud. It may be a mistake to speak up... One has to find out what the demands on your voice and diction are. One has to make sure the voice is at ease, and the diction in top-form which, is of course, elementary in any theatre. It's a question of ensuring that the audience can hear everything we say. An actor has to help people understand the words. The Globe audiences were fantastic. Especially those standing - a lot of them were under 45! That's very refreshing in theatre. You could sense the groundlings were *thinking* and enjoying the wit. You have to face the fact that the standing people in front of the stage have a better experience than those at the sides. I tried emphatically to play to the sides but, I have to say, your major awareness is of the front.

It's important to get really prepared to go on stage, getting the mind right. It means getting your imagination into a state that is responsive. You probably need to be much more alert than usual. But you can't do it on your own. You notice how the audience is responding; how their heads are moving. It is the two of you: you and the audience become one.

**Kathryn Pogson** Portia, *The Merchant of Venice* , Viola/ Penelope Whorehound/ Catryna Buntinall/Mistress Horseleach, *The Honest Whore*

**Sonia Ritter** Nerissa, *The Merchant of Venice*, Infelice, *The Honest Whore*

The space is obviously big, and house styles in British drama are not big. There's no lighting, no technology to help you, so you are thrown back on the plays. The words tell the audience what is small, what is big, whether it's Macbeth's castle or the horns of a snail.

You have to make the theatre space the springboard for everything else, and it is important that you do not forget that the area backstage is the last part of the circle of the Globe. In the rehearsal room, you do not have a sense of this. You need to rehearse with *those* doors, *that* stage. Although we have accurate mark-ups for the size of the stage and the position of the pillars in the rehearsal room, there are restrictions on how much you can reproduce the physical dimensions of the Globe stage and auditorium.

The acoustics change day by day, the temperature changes, so you have to learn to use the voice in the space. The rehearsal space is not the same, it does not have the intensity of the stage. After rehearsing a play in the rehearsal rooms, you have massively to adapt to the bare stage, so I think the process should happen the other way around: I feel that three weeks are needed at the beginning of the preparation period to be wholly au fait with the space. You would then understand straight away the need for flexible blocking in the rehearsal room, to make choices about blocking from trusting the Globe space and each other. You also don't know whether you are acting too much when you rehearse extensively in the studio space. I don't know until I'm on that stage. In the modern theatre we can get locked into a need to analyse, so that ideas are coming into the preparation before we let the text do its work.

Language has to be physicalised, not exaggerated, to fill the space. The old language must find a new life through physicalisation. Then the words and even ideas that are so-called obscure or considered on the fringe of our contemporary vocabulary will take flight upon the emotion. The integrity that the actors must devote themselves to is the committing to language of his/her character. The integrity of the actor to his own personality is not enough; indeed, it sometimes can obscure the character. We live in an age of enormously abstract theatre. We're afraid of the old language, but by speaking the text, rather than describing it, you make it live on stage. We need to go for the blood and muscle, not the brain; to inhabit the language. The verse, the prose - *that's* the play. It is you and the text. All the physical work which we did for *Merchant* and *Honest Whore* was invaluable. Peter Gill, who helped us with the language, showed how following the arc of the prose you could find the courage to translate the language into your body. Picking up a Shakespeare text is like going into a gymnasium - you have to flex every muscle.

**Mark Rylance** Bassanio, *The Merchant of Venice*, Hippolito, *The Honest Whore*

**Jack Shepherd** Antonio, *The Merchant of Venice*

**Clarence Smith**, Lorenzo, *The Merchant of Venice*, Matheo, *The Honest Whore*

**Ralph Watson** Old Gobbo, Tubal, *The Merchant of Venice*, Orlando Friscobaldo, Geroge, Madman 1, Servant to Hippolito, *The Honest Whore*

I have never experienced a sensation like it in the whole of my acting career.

It is the shape. It is the nature of the physical space. The other actors on stage are always backed by a set of faces, in the audience, so that actor and audience become part of the same thing. You can't play to the audience round your back; you have to play to the other actors. But you're never able to forget about the audience because they are all around you. You are already connected with them; you don't have to reach out to them.

When I spoke my first soliloquy in *Honest Whore* I found I could talk straight from the heart. In one sense, it's very easy to do this in Globe space, but in another it is difficult because it is revealing as well.

The demands of the space are enormous: you have to reach out to the other actors across this large stage. And with twenty equally 'lit' actors on stage, how do you manage to focus? At the Globe, the focus is achieved with movement. It's the actor moving from A to B, saying something, producing the energy where the eye can take a person to. You also have to energise what you say. When we were performing *Merchant* and *Honest Whore* at the same time this was particularly demanding - you were saving the energy you have to give to the words for performance. This is always true, but the size of the space means you have to produce a spark that's going to leap you forward. At the beginning there was a tendency to over-project. For the first week on stage you really need to discover the right amount. There is something in the oak that tells you how much you need to project. The building itself does a good acoustic job.

It will be interesting to see how tragedy works at the Globe. I think the original audiences accepted tableaux and static things on stage more than we would. We will be finding things in the text that we do not usually notice, such as *how* people got there. They will be no controlled lighting or tricks to get characters magically on and off the stage. The space, I'm sure, will give a more heightened reality.

**Benedict Wong** Solanio, *The Merchant of Venice*, Castruchio, *The Honest Whore*

[Robert Woods](#) Balthasar, Stephano, *The Merchant of Venice* Madman 2,  
Carolo, *The Honest Whore*

This is an Apprentice's point of view of playing the Globe:

Although I have not played professionally in any other theatre before playing the Globe, I do have enough experience in conventional theatre spaces to be able to evaluate, at least for myself, the significant differences of playing the Globe stage.

Firstly, I noticed how much the space demands vocal energy. From my first tentative attempts at filling the space during a voice class I realised just how much energy I would need to give. All subtlety of inflection disappeared. Thoughts and emotional attitudes vanished in an attempt simply to be audible.

The voice has enormous demands placed on it as there are fifteen bays on 180 degrees to hit on three levels!!! I believe only experience and continued playing in this space can enable an actor fully to take possession of it. Only by the end of the season did I feel that I could really 'play' and not just project.

This space seems to demand an incorporation of the audience and I believe that there must be a way of developing a relationship with the audience that does not pander to 'panto' acting. The moments of true union that I experienced with the audience was during bad weather when a 'knowingness' between us in relation to a shared experience developed. This goes to the heart of the matter. The actor needs to bring to his performance the awareness of being in the Globe theatre, an acknowledgement of the audience and more importantly to personalise that audience as collaborators in his character's journey. Restoration acting without the nudge and wink, so that we share all 1500 plus actors/musicians, a 'knowingness' that we are creating a theatrical experience rather than a reality. This does not mean Brechtian detachment, but it does mean telling the story rather than indulging in 'Actors - Acting'.

I believe that the audiences that come to the Globe in the future deserve better than to suffer the experimentations of new actors every year. Without an in-house company the Globe will always be a Tourist side-show and never a true theatre.

Whilst it is delightful to wear 'authentic' clothing I believe the Globe must not become an exclusive laboratory for every academic and specialist that want to try out something. We must never lose touch with the real reason to open any theatre, and that is to entertain; not ourselves, but the audience. How many of them are Shakespeare scholars? How many of them appreciated three hours on a hard wooden bench, or on their feet just to satisfy someone's curiosity about a no-interval performance? How many of them appreciated the staggering expense of making 'authentic' costumes, or painting a floor cloth at a designer's

whim. Perhaps there is a danger of everyone trying to leave their stamp on a production.

In terms of hiring directors, I think someone must stop being afraid of strong individuals with opinions. I would rather see a play with vision fail than no vision at all. The wilful and highly damaging enforcement of ideals and philosophies not shared by all has left a bad taste for me and I have not yet recovered my love of this craft to want to return to any theatre for the foreseeable future. Playing the Globe has been a privilege, but not a happy one.