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THE DESIGN AND SUPERVISION OF THE SETTINGS
FOR A PRODUCTION OF MAXWELL ANDERSON'S
ELIZABETH THE QUEEN

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PART ONE: DESIGNING THE SETTING

CHAPTER I

DETERMINING AN APPROACH TO THE SCENE

DESIGN OF ELIZABETH THE QUEEN

This thesis is presented to record the efforts expended in designing and supervising the execution of the settings for Maxwell Anderson's Elizabeth the Queen produced in Fairchild Theatre, May 18, 19, and 20, 1950. It includes the course of creative work from the historical research through planning and construction to the final production.

The play was chosen for a design thesis because it created problems in three areas. First, because of its historical nature, a great deal of research in architecture, costumes, and furnishings of the period was required. Second, an analysis of the play for the style, mood, and tone of the production offered a challenge. Finally, the practical problems involved were sufficient to test the skill of the designer.

The historical research and an analysis of the style, mood, and tone are included in Chapter I. The practical problems involved, the solution to those problems, and a description of how the various requirements set forth in the first chapter were satisfied are included in Chapter II. These two chapters make up Part One, Designing the

Setting. Part Two includes the script with the necessary cues, original sketches, and plans for the production. Part Three contains plans for the actual performance, a record of the technical work during the performances, and the critical reception.

One of the essential demands to be met in a design approach to a production of Elizabeth the Queen was the form of those visual elements that best described the historical period. Another factor to be decided was the style best suited to the production. After these two problems were determined, the designer could begin to work with visual requirements of the scenery that were more closely dependent upon the director's interpretation of the script. The historical forms will be discussed first followed by an analysis of the determinants of style and other requirements of the script.

I. HISTORICAL FORMS

There were two factors to consider in selecting the architectural details of the plays: the characteristics of the specific buildings in which the play was set, and the characteristic architectural and decorative details of Elizabeth's reign (1558-1603).

Two buildings were designated by the author as settings in the script and both of them were constructed in a

period prior to that of Elizabeth.¹ Five out of the six scenes in the first two acts of Elizabeth the Queen took place in Whitehall Palace. The last act took place in the Tower of London.

The Tower exists today, and is maintained primarily for its historical interest. It overlooks the north bank of the River Thames below the center of London. Essentially, the structure is characteristic of Norman architecture, although it has been added to and modified to some degree since the time of William the Conqueror.²

The Tower of London (A.D. 1061-90), built by Bishop Gundulf for William I, assumed, only after successive reigns, its complete form as a concentric castle, with successive lines of fortifications--a plan derived, it is suggested, from Saracenic models. Here the rectangular keep of four storeys, 92 ft. in height, stands in the center of an inner bailey, surrounded by a wall with thirteen towers, which is, in its turn, enclosed by an outer bailey and wall with eight towers and an encircling moat.³

During the eleventh and twelfth centuries, the feudal system necessitated permanent strongholds for the feudal lords, and therefore, castles like the Tower were most

¹ Maxwell Anderson, Elizabeth the Queen (New York: Samuel French, Incorporated, 1934), 129 pp.

² Esther Singleton, Turrets, Towers, and Temples (New York: Dodd, Mead and Company, 1909), pp. 12-13.

³ Banister Fletcher, A History of Architecture (New York: Charles Scribner's Sons, 1929), p. 307.

important buildings. The Norman Conquest inaugurated a great new era for England. The fusion of the Normans with the Anglo-Saxons brought about an English architecture as well as an English people. The first examples of architecture in England were these castles.

Sir Banister Fletcher stated in A History of Architecture, "Castles were built with little regard for domestic comfort and often retained their fortified character until the fifteenth century."⁴ According to the illustrations found in the same text there appeared to be very little change in the Tower of London as late as the year 1918.

The Tower was constructed almost entirely of massive walls of stone masonry. These walls were surmounted by crenelated or battlemented parapets. Originally this use of notches or embrasures at the top of walls was a necessary formation for warfare. They were places from which arrows or other missiles could be fired. The old stone battlemented walls were one of the outstanding features of the Tower.⁵

The uses of the Tower at the time of Elizabeth were summarized by Stow thus:

⁴ Ibid., p. 302.

⁵ Singleton, op. cit., p. 11.

This tower is a Citadell, to defende or command the Cities: a royall place for assemblies, and treaties. A Prison of Estate, for the most daungerous offenders: the onely place of coynage for all England at this time: the armorie for warlike provisions: the Treasurie of the ornaments and jewels of the crowne, and generall conservator of the most Records of the Kings court of justice at Westminster.⁶

Obviously, the Tower was a place of great royal activity, and was one of the most important government buildings of the time. Important historical events had been a part of it since the beginning of England.

The central portion of the Tower, called the keep, was the heart of the building. Walls and fortifications were constructed around the keep for protection. This particular keep was named the White Tower. In this building were contained the banqueting hall, presence chamber, and chapel.

From the reign of Stephen down to that of Henry of Richmond, Caesar's Tower (the great Norman keep, now called the White Tower) was the main part of the royal palace; and for that large interval of time, the story of the White Tower is in some sort that of our English society as well as our English kings.⁷

Drawings found in A History of Architecture, illustrated frequent use of the pointed segmental arch in the

⁶ Shakespeare's England (Oxford: Clarendon Press, 1920), Vol. II, p. 157.

⁷ Singleton, op. cit., p. 14.

Tower. This arch was similar to the Gothic arch. (See Fig. 1.) Although it was not typically Norman, it was used frequently in other buildings of that period such as Windsor Castle and Westminster Hall.

In summary, the important characteristics of the Tower were the massive walls, the battlemented parapets, the frequent use of towers, and the pointed segmental arches. The following quotation described well the effect of the castle.

Seen from the hill outside, the Tower appears to be white with age and wrinkled by remorse. The home of our stoutest kings, the grave of our noblest knights, the scene of our gayest revels, the field of our darkest crimes, that edifice speaks at once to the eye and to the soul. Grey keep, green tree, black gate, and frowning battlement, stand out, apart from all objects far and near them, menacing, picturesque, enchaining; working on the senses like a spell; and calling us away from our daily mood into a world of romance, like that which we find painted in light and shadow on Shakespeare's page.⁸

The information available for accurate details of Whitehall was scarce. The building was completely destroyed except for a few cellar rooms beneath more modern building.⁹ One illustration of the old palace was obtained and so a great portion of this investigation was

⁸ Ibid., p. 11.

⁹ Shakespeare's England, op. cit., p. 162.

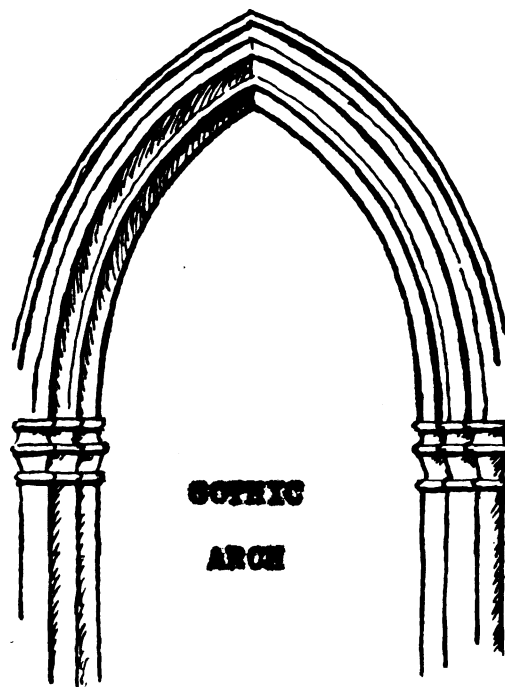
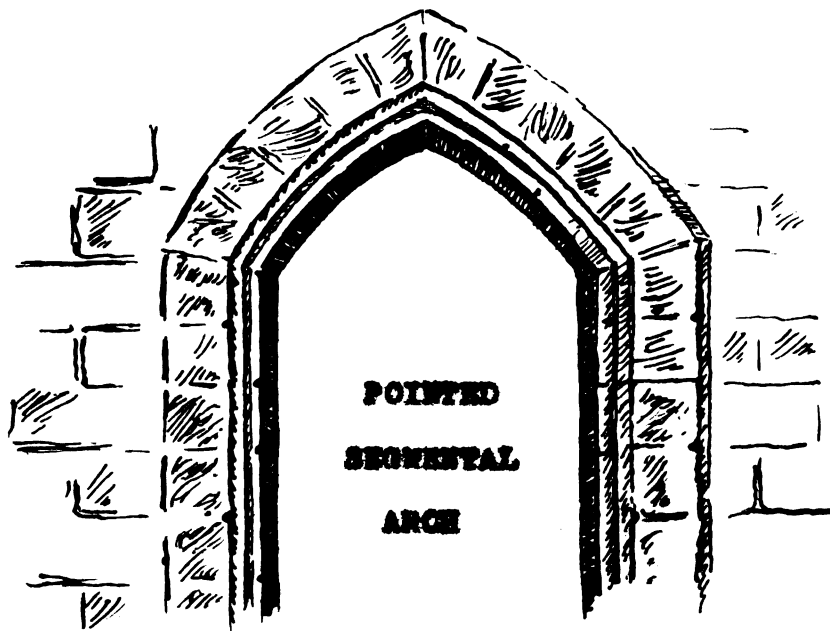


FIGURE 1

COMPARISON OF TYPES OF ARCHES

dependent upon it.

The palace was built by Cardinal Wolsey in the early sixteenth century as a residence hall. The time of its construction still places it in the Medieval period, but about four hundred years after the Tower. This was the Tudor period. It was given to Henry VIII when England seceded from the Roman Catholic Church. Wolsey owned many other such buildings and they all came to the same consequence.¹⁰

The new social conditions in the early part of the sixteenth century had made the feudal castle obsolete; the large palatial dwellings were built as residences as they no longer fulfilled any function of warfare. Tudor mansions were generally built on a quadrangular court from which many rooms were entered directly. The orientation of Whitehall was different, however, in having no regular plan.¹¹

The chief town palace was that indifferently known as Westminster or Whitehall. This had originally belonged to the see of York, and had been taken over and enlarged by Henry the Eighth, upon the fall of Wolsey. It covered some scores of acres with a medley of buildings arranged in no very coherent plan.¹²

The facade of Whitehall was composed of two large octagonal towers four stories in height. Between the towers

¹⁰ Fletcher, op. cit., p. 379.

¹¹ Shakespeare's England, op. cit., Vol. 1, p. 89.

¹² Loc. cit.

on the ground floor was a large gateway opening into an inner court. It was built of large stones. The tops of the towers and the area between them were decorated with crenellations.

Under the changed conditions such features as battlemented parapets and fortified gateways were retained for ornament rather than defense, while the addition of numerous ornamented chimneys is evidence of the increased comfort within.¹³

The illustration of Whitehall Palace mentioned earlier appeared much as the gatehouses to other buildings of that period such as Hampton Court Palace and the gateway of St. John's College. Hampton Court might well be used for information related to Whitehall for it was a building that had much of the same history.

Hampton Court Palace is one of the most remarkable and interesting domestic buildings in this country, and much of it remains as built by Cardinal Wolsey (A.D. 1515-30). Filled with gorgeous furniture and tapestries, the palace seems to have excited so much royal envy that the Cardinal made it over to Henry VIII, who added north and south wings (S.D. 1532-36), but the eastern portion was pulled down by Sir Christopher Wren and rebuilt in the Renaissance style.¹⁴

The tapestries will be alluded to later as a characteristic of the Elizabethan age. The original part of

¹³ Fletcher, op. cit., p. 379.

¹⁴ Ibid., p. 380.

Hampton Court, as built by Wolsey, appeared to have been laid out around two large courts. This was a plan adopted in earlier times as a means of protection. Encircling the whole building was a deep moat. Access was gained into the palace over a bridge and through a gatehouse into the Pass Court. The various means of defense found in the earlier castles can be traced down to this building. To guard the main entrance, two large towers were placed on either side of the entrance both in the court and on the outside of the building. The formation of these four towers around the gate was called the gatehouse. The gatehouse at Hampton Court Palace showed a transition from the military architecture of the Normans to the residential building of the Elizabethans; the gatehouse of Hampton Court was inadequate for defending the gate but was used effectively as a formal decorative scheme in the facade.¹⁵

The palace was constructed mainly of red brick with some stone used at the corners and around the openings as trimming. Numerous tall, elaborate chimney stacks rising above the roof tops indicated the desire for greater comfort. Windows were placed on the outside wall without consideration of being possible passages for aggression.

¹⁵ Loc. cit.

As a possession of Henry VIII, Hampton Court received a number of additions. The most significant of these was the Great Hall off the Clock Court. Windows extended the whole length of the hall on both sides with one high oriel or bay window. Between the windows on the exterior, the wall was strengthened by tall pointed buttresses. The roof was supported by an elaborately carved system of wooden beams. The walls below the windows were covered with tapestries, while the end walls were completely panelled. The total appearance of the hall was one of the most richly decorated rooms of the age.¹⁶

With Tudor architecture came a new form of arch which evidently resulted from a desire to make the various ribs in the oblong vaulting compartments of naves reach the same height. This arch was a variation on the Gothic arch, compressed down into a flattened point with sharp bends at the haunches. The arch is now commonly called a Tudor arch.¹⁷ (See Fig. 2.)

There were certain persistencies of architectural detail in Whitehall that were found in the Tower. Gateways were still flanked by towers or turrets. Crenellations were

¹⁶ Shakespeare's England, op. cit., p. 84.

¹⁷ Fletcher, op. cit., p. 412.

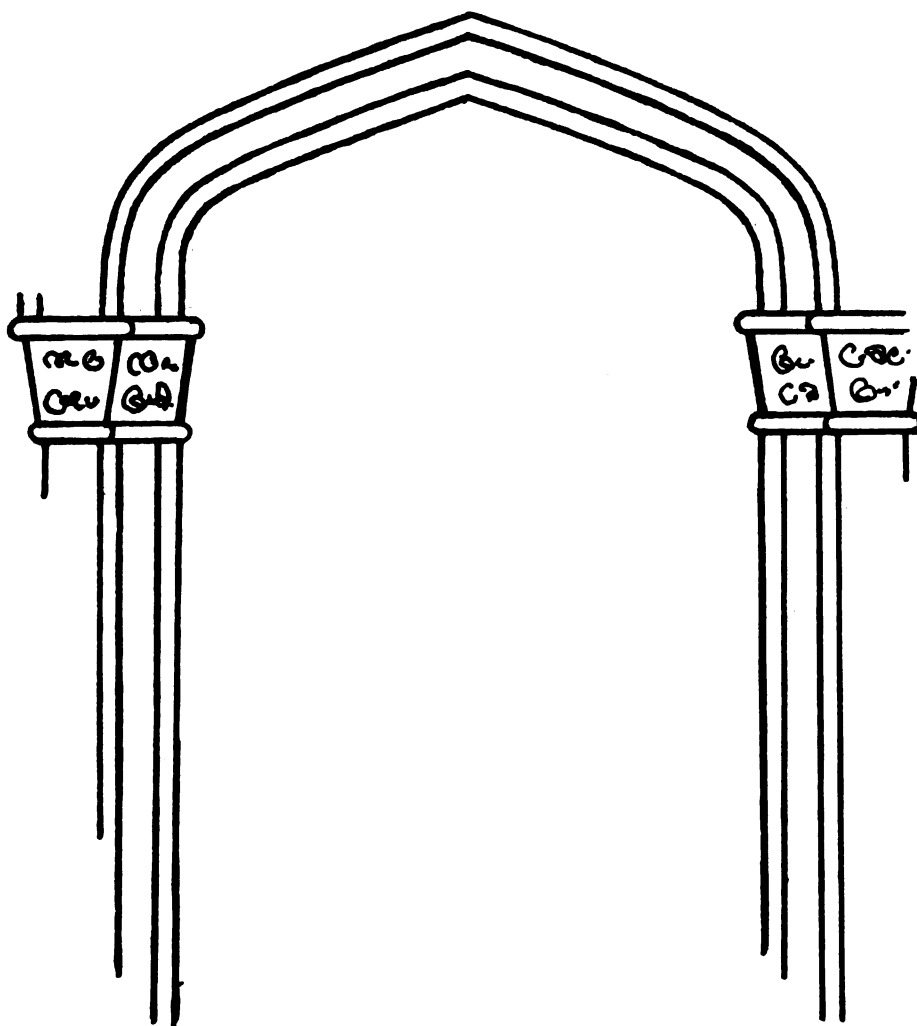


FIGURE 2

THE TUDOR ARCH

used; only their function was limited to decoration in the Elizabethan period. The building material common to both buildings was stone.

The reign of the Norman kings and their predecessors to the time of Henry VIII was one of very little security. The number of castles was indication enough of the unsettled times of the Normans. The Crusades were a record of more unpeaceful times. Then came the Hundred Years War with Crecy, Poitiers, Agincourt, and the Siege of Orleans. Finally, the War of the Roses, during the last half of the fifteenth century, ended for the English people the insecurity of warfare. During this war, Englishmen began to cultivate their land and live a free life. The guilds became an important part of socio-economic life with an increase in trade both foreign and at home. This was the beginning of the economic prosperity that developed in the Elizabethan era.¹⁸

The accession of Henry VII, 1485, established the Tudor house and the development of political institutions. The decline of the clergy as the one great profession, the suppression of the monasteries, and the fall of the nobility in importance were paralleled with the establishment of

¹⁸ Ibid., p. 316.

lawyers, medical men, wealthy merchants, and yeomen, with the spread of education, and with the strengthening of the monarchy and the House of Commons. This was a period of modern methods of life and government. This was the Tudor period and Elizabeth was the last of the Tudors.¹⁹

Henry VIII introduced foreign artists into England. Cardinal Wolsey supplied new impetus for building. England settled down to a rich and peaceful existence and Elizabeth, daughter of Henry VIII, became queen. With the money received from agriculture and trade, the landed gentry built palatial country mansions as a means of displaying their wealth. This was the building period that reached its peak and began to decline in the reign of Elizabeth.²⁰

The aim of the Elizabethan builders was to make houses both comfortable and stately. To achieve the first object, they included a greater number of rooms with a variety of purposes. For the second, the general plan was made more regular and symmetrical.²¹

The increase of rooms led to a greater size of the total building; houses reached palatial dimensions. This

¹⁹ Ibid., p. 317.

²⁰ Ibid., p. 701.

²¹ Shakespeare's England, op. cit., Vol. II, p. 54.

additional space also facilitated some of the many tours of Elizabeth throughout England. Often the mansions were built with this idea in mind, for Elizabeth made frequent visits to be entertained by her courtiers.²²

For the first time continental architecture had a definite influence on English building. The Renaissance feeling for classical detail and symmetry was beginning to be used by the English builders. Up to this time, England had always retained its Gothic character. Gothic details were still maintained, however, for the workmen and artisans were not accustomed to this new style. The Elizabethan architecture, therefore, became a result of Renaissance details on Gothic construction.²³

There were three general plans that developed and obtained popularity at this time: the H shape; the E shape; and a plan built around two central courts. All of these plans were essentially the same. The H plan was simply a matter of extending the wings of the E on both sides and the other plan consisted of closing the ends of the H together.²⁴

²² *Ibid.*, Vol. II, p. 57.

²³ *Ibid.*, Vol. II, p. 52.

²⁴ *Ibid.*, Vol. II, p. 53.

The facades of the Elizabethan buildings attained a greater feeling of organization and planning. Penetration became a matter of good appearance rather than merely need for light. A facade in this period consisted of a wall of windows interrupted by projecting bays at well planned intervals. Window decoration was also embellished with classic columns and pediments.²⁵

The materials used became more refined also. No longer were the rough-cut ponderous stones used; a smoother and more finished surface treatment was utilized. Brick was used more often and sometimes in combination with stone.

Peace and prosperity brought the large Elizabethan mansions, as well as the rich furnishings and tapestries which ornamented the interiors. One outstanding feature of the interiors was the complexity and quantity of wood paneling and wainscoting used. This very elaborate decoration of the walls was carried out on the ceiling with complicated moulded plaster decorations.

Many interiors are pageants in woodwork, plaster, and stone, which were influenced by the contemporary love for spectacles in which the learning, the craftsmanship, and imagination of the age were expended in the production of so much transitory magnificence.²⁶

²⁵ Ibid., Vol. II, p. 56.

²⁶ W. Jourdain, English Decoration and Furniture of the Early Renaissance (London: B. T. Eastford, Limited, 1924), p. 3.

Tapestries were also frequently used as part of wall decoration, especially among royalty. Percy Macquoid described the frequency of wall tapestries in Shakespeare's England.

Tapestry, both figures and verdure, was imported in great quantities from Flanders throughout the sixteenth century; and the accumulation of it in this country towards the close of Elizabeth's reign was very great. The royal collection alone was enormous, and selections from it were in constant requisition for various functions. On the occasion of the royal visit to Cambridge in 1564, King's College Chapel was entirely hung with the Queen's Arras', and in 1613, on the occasion of the marriage of the Princess Elizabeth to the Palgrave at Whitehall, the temporary banquetting-hall for the extra accommodation of the guests was hung with tapestry representing the fight between the English and Spanish fleets. Estienne Perlin, writing in 1558, remarks that the English make great use of tapestry and painted cloths, and that there were few houses in which some would not be found.²⁷

Windows were developed to an extreme in this era. There was no longer the necessity of protection as there was before. Rooms were opened to the outdoors through windows. These windows formed whole walls sometimes and were frequently used in lofty bays.²⁸

Increased comfort in these mansions could be exemplified in the provision of fireplaces for heating. Frequently

²⁷ Shakespeare's England, op. cit., Vol. II, p. 129.

²⁸ Ibid., p. 65.

a fireplace was built in every room of the manor.²⁹ They were elaborate features of the various halls.

There was a feeling yet for the vertical line in Elizabethan architecture. This feeling was carried down from the Medieval times. The architecture of the English Renaissance was still closely connected with the earlier Gothic architecture. The geographical isolation of England from the continent had retarded the influence of the Italian Renaissance architecture. "...the vertical idea", says Mr. Gatch, "was preserved in the steep gables, in the lofty chimney-stacks, in turrets, and (to a certain extent) in the shape of the windows."³⁰

Furniture of the Middle Ages was of little importance. People displayed their wealth in the quantity and quality of their plate rather than furniture. There was a scarcity of chairs. Stools and forms were used in their place. The carving and tool work on Medieval English furniture was of a definite Gothic character. The large rooms were extremely bare of furniture, having just the essential pieces.³¹

The early Renaissance or Elizabethan times brought a greater abundance of furniture, which followed generally the

²⁹ Fletcher, op. cit., p. 691.

³⁰ Shakespeare's England, op. cit., Vol. II, p. 66.

³¹ Jourdain, op. cit., pp. 129-96.

same developments of the architecture. Decoration became more elaborate. Very fancy leather turning for legs and rungs became widely popular. Gothic influence in carving still lingered.³²

The general character of the furniture was dependent upon the strong rectangular lines. Straight chair backs, large bulbous table legs and deep carved panels were found frequently. Usually the chairs were made of oak. Exceptions were found in the furniture imported from the continent where walnut was more plentiful. Gilding, and inlays of bone, ivory, and other woods were popular forms of decoration. Upholstering was being used for the first time and was found on the more expensive furniture of the period. The X-framed chair of Henry VIII's time was again becoming popular, although it had never been completely forgotten.³³

As the Elizabethans' displayed their wealth in their homes, so did they display it in their dress. The innovations in the costume of this period were extreme ones. The bulky clothing of Henry VIII went to the opposite extreme of close fitting garments that accentuated narrow waists and

³² Loc. cit.

³³ Ibid., p. 190.

long legs.³⁴ Rather than conforming to the figure they tended to force it into another shape.

At the time of Henry VIII, costume took on a square shape. Large gathers of material at the shoulders and gowns that hung straight from these puffs to the thigh concealed the body. The customary covering for legs and hips was the upper and nether hose. Low flat hats accentuated the square effect of the body clothing. Women's clothing carried out horizontal lines, but not to as great an extent. Square necklines and straight waists with slightly trailing gowns were characteristic of the period.³⁵

With the influence of the Spanish method of padding or bombasting and the general desire for display, Elizabethan costumes took on an entirely different character. These new extremes were fashionable in men's clothing earlier than in women's. The earlier doublet became close fitting and smoothly padded to a long pointed waist in front. The sleeves were close fitting. The upper hose were padded out and raised sometimes up to the hips. Tall, narrow hats were worn as an attempt to narrow and lengthen the

³⁴ Lucy Barton, Historic Costume for the Stage (Boston: Walter H. Baker Company, 1938), p. 211.

³⁵ Francis M. Kelly and Randolph Schwabe, Historic Costume (New York: Charles Scribner's Sons, 1929), p. 29.

appearance of the head.³⁶

Women followed the trend by narrowing and lengthening the bodice and padding or extending the hips with the farthingale. The large tapering mutton-leg sleeve became popular. Skirts were raised to ankle length. One distinctive feminine feature was the high standing collar ruff. This was used by men too, but not to as great an extent and it usually fitted completely around the neck.

This abnormal costume remained in fashion with slight modifications through the greater part of Shakespeare's life; it was rigid and artificial in appearance, as it gave no expression to the lines and grace of woman's form. The wearers, indeed, resembled nothing so much as a trussed chicken set upon a bell.³⁷

The coiffure of the women most generally consisted of taking the hair straight back from the forehead and dressing it over a pad. Pearls and jewelled ornaments were commonly interwoven through the hair and the hair was most often dyed red or auburn in royalty.

True golden hair was held in the highest estimation, but naturally all shades of auburn and red were favored in a court whose Queen set the fashion by her own Tudor tresses, supplementing them as they faded with various wigs of these tints.³⁸

³⁶ Barton, op. cit., p. 211.

³⁷ Shakespeare's England, op. cit., Vol. II, p. 98.

³⁸ Ibid., Vol II, p. 98.

II. DETERMINANTS OF STYLE

When realizing the historical forms that described the period and the environment of the locale, the designer had to find the most appropriate mode or style of expressing those forms in accordance with the playwright, the play, and the director. Defining style is difficult because of the many variations and combinations of styles used today. Style was defined by Sheldon Cheney as:

. . . an intangible, almost indescribable thing that is added to a picture or a work of architecture or a stage setting out of the artists creative talent, a sustained decorative treatment that lies in his individual manner of conception and working, a quality that distinguishes his solution of a given problem from the solution of any other artist. . . . a harmony of the settings with the essential spirit or 'tone' of the play. . . .³⁹

In determining a style of production appropriate to Elizabeth the Queen, the factors that held the most significance to the designer were its tragic form, its poetic nature, and its romantic overtones. As a tragedy, Elizabeth the Queen required a somberness of tone throughout the production. The blank verse form of the lines created a mood that demanded a non-realistic approach.⁴⁰ The romanticized

³⁹ Sheldon Cheney, Stage Decoration (New York: The John Day Company, 1928), p. 47.

⁴⁰ John Cassner, Producing the Play (New York: The Dryden Press, 1941), p. 440.

plot of the play exacted a somewhat idealized conception.⁴¹

In consideration of the tragic form of the play, the designer was left some freedom. Not until the last act did the play become absolute tragedy. In treating the first two acts it was unnecessary to emphasize as greatly the somberness or starkness of the last act. In deviating from the somber tragic environment, however, it had to be established that the drama was serious if not tragic. The last act approached high tragedy.⁴² This setting, therefore, demanded bleakness and bareness.

Poetic speech is not natural or real and so demands a special type of approach on the actor's part. The scenery, then, if it is to be appropriate to a poetic production, should demand a special approach from the designer.⁴³ The poetic nature of Elizabeth the Queen called for an unrealistic setting. It should not, however, be unreal to the point of distortion, but it should be extremely simple in detail.⁴⁴ The realism should be suggested rather than

⁴¹ Hubert C. Effner, Samuel Selden, and Hunton D. Sellman, Modern Theatre Practice (New York: Appleton-Century-Crofts, Inc., 1946), p. 71.

⁴² Barrett H. Clark, Maxwell Anderson (New York: Samuel French, 1933), p. 50.

⁴³ Cassner, op. cit., p. 440.

⁴⁴ Loc. cit.

faithfully represented.

The romanticized dialogue of Elizabeth the Queen made certain demands on the style of the setting. The heightened idealistic speech of the following lines of Essex was indicative of the idealism demanded of the setting.

If we had met some other how we might have been
happy--
But there's been an empire between us! I am to die--
Let us say that--let us begin with that--
For then I can tell you that if there's been no
empire
And even now, if you were not Queen and I were not
pretender,
That god who searches heaven and earth and hell
For two who are perfect lovers could end his search
With you and me. Remember--I am to die--
And so I can tell you truly, out of all the earth
That I'm to leave, there's nothing I'm very loath
To leave save you. Yet if I live I'll be
Your death or you'll be mine.⁴⁵

For the settings to be appropriate to this style of writing, they too had to be idealized. They had to represent an environment of "far away and long ago"; a place where the historical quality would be suggested without showing unattractive details.⁴⁶

The settings for Elizabeth the Queen had to show some indication that the play was tragedy not comedy; that it was not realistic but poetic and unreal. They should represent

⁴⁵ Maxwell Anderson, Elizabeth the Queen (New York: Samuel French, 1930), p. 112.

⁴⁶ Heffner, Selden, and Sellman, op. cit., p. 71.

a picturesque idealized environment. One other factor that determined the style of the total production was the division of the play into three acts and seven scenes. One of the main problems in producing romantic drama is fluidity. The numerous scenes in Elizabeth the Queen had to be designed so that they would shift in a minimum amount of time; "the episodes must flow so freely and continuously that theatre magic will be insured."⁴⁷

These were the general demands on the style of the production of Elizabeth the Queen. Other requirements were made within the individual scenes.

Act I, Scene I. This scene takes place in the entrance hall to the Palace at Whitehall. The room is a waiting room before the council chamber. It is a large, spacious, and impersonal room where courtiers of all kinds meet and wait to be presented to the Queen. As the opening scene, it should establish the play as a tragedy and help to create interest while the expository material is presented. The furnishings should include only those pieces essential for its function as a waiting room and those necessary for the action of the scene. It should be decorated formally with no particular friendliness or warmth.

⁴⁷ Gassner, op. cit., p. 61.

Lighting can be used effectively to describe the romantic tenor of the play in this scene. A wide variation of intensity can add depth and give the quality of unreality needed. A variation in the color of light used would also serve to place the scene in the romantic mood. As a tragedy, the lighting should be relatively low in average intensity.

The costumes may have a wide variety of color without destroying the illusion in a romantic drama.⁴³ Essex's opposition to Cecil and Raleigh should be set off by establishing the types of colors used in their costumes. Bold reds and blues would be descriptive of the personality of Essex while elegant rich colors would be more appropriate in both Cecil's and Raleigh's clothes.⁴⁹

Act I, Scene II. This scene takes place in the Queen's study, a private antechamber in the Palace at Whitehall. Elizabeth and Essex show their love for each other for the first time making this the most intimate scene of the play. The warm mood in this scene should be brought out in the scenery. A window would help to gain an effect of nearness to nature. Furnishings and decorations would add the necessary warmth and color to the scene.

⁴³ Heffner, Selden, and Sellman, op. cit., p. 72.

⁴⁹ Maxwell Anderson, op. cit., p. 10.

The room should be made to appear smaller for more intimacy by lighting only a portion of the stage. Warm colored light would accentuate the warm colors in the scenery. The effect should be one of a small but bright spot in the large palace.

The costumes should reflect this same warmth in mood. Elizabeth should wear a brighter and fancier costume than in the other scenes. This scene follows the previous one directly in time sequence and so Essex must wear the same costume.

Act I, Scene III. This scene takes place in the council chamber in Whitehall Palace. The councillors meet here with the Queen to decide on the affairs of state. The room should have a regal appearance with strong vertical lines and a large floor area. As the seat of the royal government, the background must indicate the wealth and impressiveness of Elizabeth's court. There must be an elevated platform for her throne and space for a long council table. More elaborate paneling and woodwork would help to bring out the wealth of detail that was common in the manors and palaces of the time. The royal colors should be used in the decorative scheme of the chamber. Gold trimming would enrich this interior.

The lighting in this scene must cover a large area because of the great number of characters on stage at one time. The council chamber scenes are the only scenes in the first two acts in which border lights might be used. The color of the light should be cold and aloof. Altogether the light in this scene should be general rather than specific and should highlight Elizabeth for emphasis.

The costumes should carry much of the color of the whole scene. Here again the visual distinction between the garb of Essex and the clothes of his rivals that was established in the first scene is important. This plan would also give unity to the stage picture. Elizabeth, Essex, Cecil, and Raleigh again should wear the same costumes as in the previous scenes due to the continuous time sequence through the first act.

Act II, Scene I. This scene takes place in Essex's tent in Ireland. It is a warm informal scene near the battleground. The respect and loyalty of the men for Essex is portrayed as well as his loss of contact with home. This close friendliness and isolation can best be indicated in the small size of the acting area, a lack of scenery in any place but in this area, and rich warm color located within the area surrounded by darkness and drabness. There should be some suggestion of the rich fabric out of which Essex's

tent might be made. The furniture and properties should show a lack of comfort and luxury that would be encountered on the battlefield; a rough, crudely built table and stool, and a wooden keg for water.

The lights should focus on the small tent and leave much of the rest of the stage in darkness. The color of the light should be warm to accent the warmth of color in the tent. The time is at night and so should have some indication of a light source. Maxwell Anderson calls for a lantern in the stage directions. The light that would be given from a lantern and the over-all mood of the scene call for low intensity and specific lighting.

Costumes in this scene should be different from the previous scenes because of the radical change in environment and activity. The colors should be drab with a liberal use of armor and buckskin doublets.

Act II, Scene II. This scene takes place in the same location as Act I, Scene II. There is not the warmth, however, that there is in the first act. Cecil and Raleigh reveal their plans to disfavor Essex and warn Bacon not to let the Queen know. Elizabeth questions Bacon on his loyalty to Essex. The greatest warmth is reached in the discussion between Elizabeth and Bacon. The general mood of the scene is much cooler.

The lighting in this scene should destroy the warmth that was supplied in the first act. Cold colors should be projected on the warm furnishings. Again the area is small and restricted in lighting intensity. The play progresses closer to the tragedy which reaches a peak in the last act. With this gradual progression, there should be an increase in the selectivity of the lighting.

Act II, Scene III. This scene takes place, as did Act I, Scene III, in the council chamber in Whitehall. The same regal appearance of the council chamber in the first act should be present here. Except for the removal of the council table the settings for both scenes are the same.

The lighting in this scene is the most important factor in providing a transition to the high tragedy of the last act. The color of the lights should become colder as the scene progresses. General lighting should be decreased in intensity with greater emphasis on specific lighting. The over-all illumination of this scene should be lower in intensity than the council chamber scene of the first act.

The costumes in this act should reflect the same contrast between Essex and the others as outlined in the first act. The Queen, however, should have a change of costume which might be of the same color as Raleigh's and Cecil's. The gown should be rich in material, but relatively plain in

style. Essex returns in the costume which he wears on the battlefield in the second scene.

Act III. This act approaches high tragedy. Because of this, the setting should reveal a decided lack of detail and color in the architecture, costumes, and furnishings. The scene takes place in the Tower of London. There may be some change in the general appearance of this scene from that of the Palace at Whitehall. The coldness and bareness of the scene can be emphasized with a greater expanse of bare stone wall.

The lighting of this scene should be lower in intensity than in the previous scenes, especially on the scenery. The setting should be made to fade out behind the figures on stage. The color of the light must be colder than before. The selectivity in the use of light is even greater in this scene than before. The specific places where the action occurs should be lighted, leaving the rest of the stage in darkness. The light on the setting should consist of reflected light from those particular acting areas.

Costumes in this scene should have as little color as possible, making use of dark and drab colors of low intensity. Elizabeth's gown should be dark with a contrasting ruff at the neck and wrists. It should be plain in style. Essex must look as though he was prepared to be executed.

His neck should be bare and his head uncovered. If he wears a jerkin or waistcoat, it should be sleeveless to expose the white sleeves of his chemise. All of his clothing except for the chemise should be in dark drab colors if not black. The costume of the Fool would be the same throughout the play. A fool's costume is customarily colorful. In this act the Fool's costume should be the only area of color; when he exits, the scene is left drab and colorless.

The make-up of all of the characters except Elizabeth would be much the same throughout the play. Essex's youth can be made to contrast strongly with the older Elizabeth by make-up. Essex can be made to look younger than the other men by leaving him clean-shaven, while they all wear beards. Elizabeth should be made-up to appear about forty-five years of age. During the course of the play the Queen should seem to age and become more haggard from the conflict so that in the last act she appears very old and tired.

CHAPTER II

THE SCENE DESIGN OF ELIZABETH THE QUEEN

Upon completion of a study of the historical forms and the determinants of style, the designer's next step was to design the setting. The design had to satisfy the demands made by the historical period and the style of the production. In addition, the setting had to meet certain requirements made by the physical theatre and the materials and equipment available. The setting for Elizabeth the Queen was designed to be presented in Fairchild Theatre. The theatre imposed few limitations once the scenery was erected on stage except, perhaps, by off-stage storage space and the height of the gridiron.

The stage floor is 32'-6" deep and 83'-0" wide. The proscenium opening is 33'-7" wide with an arched top 23'-0" above the stage at the highest point. Scenery is flown with a counterweight system of fifty lines from a gridiron 80'-0" above the stage floor. There are three wagons, 7'-0" x 10'-0", available for rolling scenery. The general physical characteristics and equipment make possible three variations in shifting scenery: flying; rolling on wagons; and running or moving individual pieces by hand.

In designing the settings needed for Elizabeth the Queen, one, two, or all three of these methods had to be

employed. Scenery must be composed of flat, easily storable pieces if it is to be flown or suspended above the stage floor. In this case the setting could not have the depth or three-dimensional quality necessary to the play. The broadness and freedom of movement demanded by the poetic drama should be expressed by plasticity and space in the setting. To run all of the scenery would have required too much time during scene shifts. Because there were seven scenes in the play, they had to be shifted rapidly or the show would have been too long and tiring for the audience. The designer chose a system of rolling the scenery on wagons. This method would allow for a more intricate use of flats and still make fast scene changes feasible. Being limited to the three wagons, the designer decided to enhance the effect of change by running small pieces in with the rolling units. Masking the offstage space and the lights was accomplished with curtains hanging from the flies. The scene shifts, then, partially employed all three methods but were fundamentally dependent upon the rolling platforms or wagons.

Because most of the scenes took place in one building and because the other building to be suggested was similar in detail, an opportunity to use some of the same parts of scenery throughout the play, was afforded. The wagons were not large enough individually to mount the quantity of

scenery that would properly represent the large palatial rooms, so each wagon could not be used alone for a whole scene. This necessitated using all of the wagons together. By placing the scenery so that both sides could be used for parts of the setting, twice as much scenery could be mounted on the same three wagons. From this, a method similar to the use of two revolving stages was evolved. The setting was erected on two wagon units that revolved for scene changes. This is illustrated in Figure 3.

The subject matter of the play suggested a mood of regal impressiveness; the Queen and her court and the royal palace were to be represented. To achieve this mood, vertical lines were accentuated. The Medieval architecture also called for this predominance of vertical lines. To strengthen the vertical effect, the designer chose to have one part of the scenery to be of exceptional height and to trim the proscenium opening as high as adequate masking of the lights and the flies would permit. One of the towers or turrets so frequently used in the design of the buildings to be represented was chosen for this tall vertical accent. It was shaped as half of an octagonal prism. Turned one way, the convex side was seen and when revolved, the inside or concave side was exposed. The tower was the dominant element around which the setting was designed.

NOTE: The heavy lines indicate the location of walls.

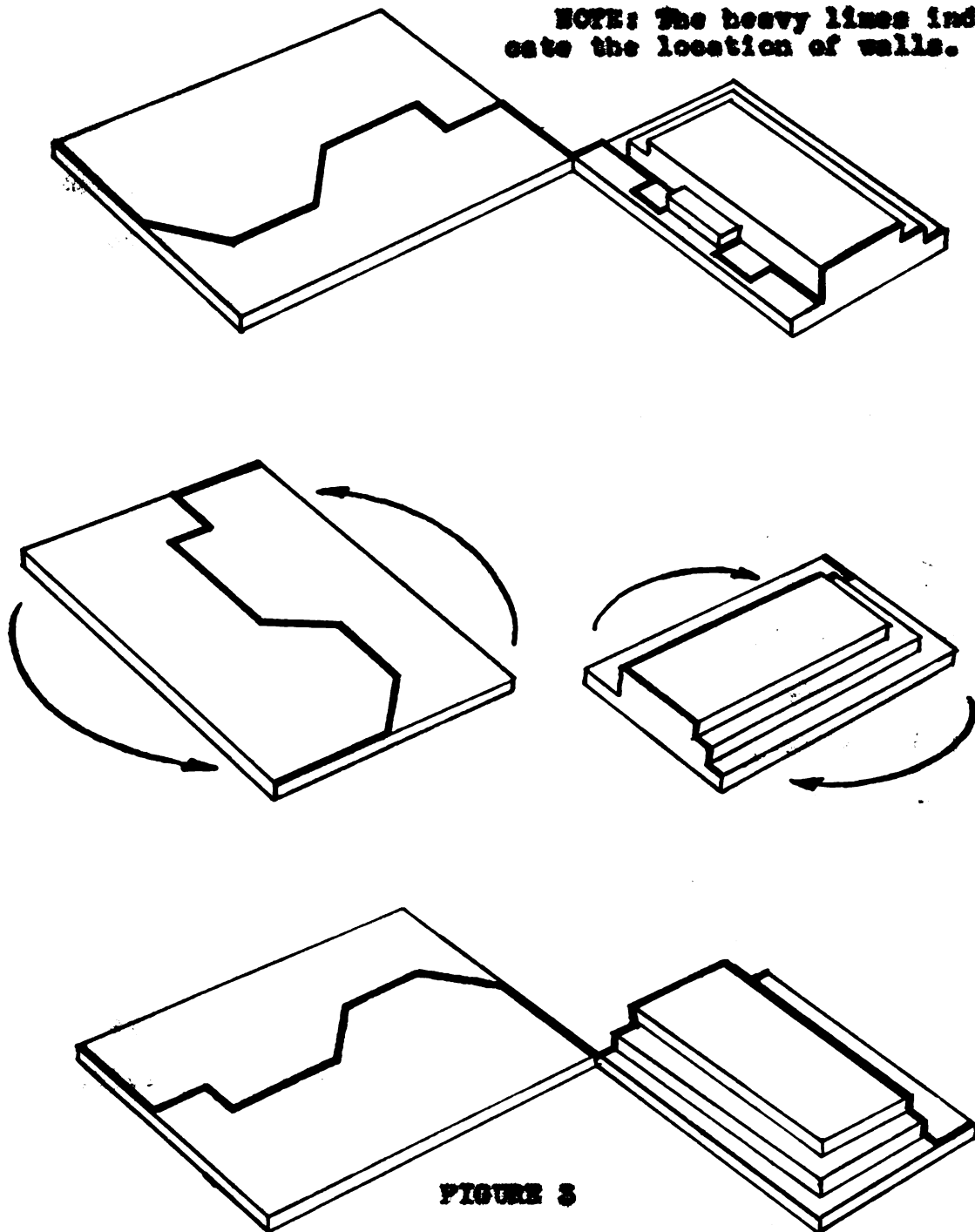


FIGURE 3

THE USE OF REVOLVING PLATFORMS

The somberness of tone called for by the tragedy of Elizabeth the Queen was executed to a great extent by the colors used. An appearance of weight and solidity also tended to indicate that the play was a tragedy. The basic units of scenery were kept to subdued shades of gray and brown. The effect of the colors was varied from scene to scene by the introduction of other colors in the smaller units that are used in individual scenes and by the costumes. At no time, however, was the color scheme allowed to become bright or light in mood. The gray areas were treated to represent stone. This was done to give weight and solidity to the setting to emphasize tragedy. The dark brown was treated as paneling to enrich the scenes in which it was used. The stone and the wood paneling were also used to establish the historical period and the locale of the setting. Historical details, such as stone battlements and pointed arch panels were also provided. Weight was supplied by numerous jogs in the walls and the illusion of heavy stone painted on them. Variations in intensity and selectivity of light helped to establish the tragedy of the play.

The use of poetic dialogue demanded a special treatment of the scenery. There was no attempt to make the setting appear exactly as Whitehall Palace or the Tower of

London. The desire was rather to create an environment for the actors that would suggest freedom from realistic and everyday speech. This freedom was expressed by making the setting open and unconfining, allowing the audience to see the space over and beyond the scenery.

This idealism was further achieved for details were simplified, and masses and shapes were arranged for an aesthetic effect. Sharp distinct detail was left to furniture and decorations while the scenery was kept suggestive and indistinct. The wood paneling and stone were only slightly highlighted and maintained a flat plain background. Stone was represented by a spattering technique of painting with just a few sharp accents. Paneling was done in large plain panels with pointed arches to suggest the period.

These are the over-all characteristics of the setting. Now, requirements of the individual scenes discussed in the first chapter shall be covered to show how they were fulfilled in the design of each scene.

Act I, Scene I. As this was the opening scene, the establishment of the time and locale of the play were important. Although the costumes and properties aided in the scene, the scenery itself played an important part at the moment the curtain was opened. The tall tower unit and a buttress were indications that the building was large and

palatial. The stone masonry indicated that the architecture was heavy and massive as a large building would be. Pointed segmental arches placed the time of its erection at a late Medieval English date. The paneling with its pointed arches also established the age of the building. The architecture maintained its English character with the ornamental battlements. A small tapestry on one wall pointed out that there was wealth and richness. The Elizabethan furniture made a more definite statement of the time of the scene. Though the building was of an earlier date, the furniture explained that it was occupied by Elizabeth and. The presence of only a few pieces of furniture placed against the wall was an indication that this room was a hall or waiting room.

The cold gray stone and the heavy mass of the tower indicated that the play was to be serious. The decorations were not sufficient to warm the mood of the room but showed only a formal attempt to dress up the hall. The small tapestry served to accentuate the bareness of the stone. The great height of the tower and a repetition of its vertical accent in the pointed buttress aided in establishing the mood of regal impressiveness.

Most of the action in this scene consisted of characters entering and crossing the room on their way to some

other part of the palace. While crossing the hall, another character would be encountered. The meeting of the various characters in the entrance hall was Anderson's method of introducing all of the primary characters in the play and present the expository material. Two wide arches were supplied on either side of the setting down stage for the entrances and exits. The whole down stage area was left unobstructed by furniture to facilitate the numerous crossings. A stool was provided in front of the tower for Bacon to sit on while talking with Essex. A bench against the wall near the stage left arch offered a place for Raleigh to place his helmet. A table was placed up stage under the small tapestry and a chair in the corner of the room to help in making the scene appear more as a hall. Another entrance just left of center on the left stage unit was used as the entrance to the council chamber.

The lighting in this scene was more general than in the following scenes because of its lightness in mood and more widely distributed action.

The costumes in this scene established the relationship between Essex and his enemies, Cecil and Raleigh. Essex wore bold red and blue while Cecil and Raleigh wore purple. Bacon was dressed in the gown of a scholar. In this scene the costumes carried most of the color.

Act I, Scene II. In this scene, the Queen's study, the action approached the nearest to a love scene of any other point in the play. The main requirement made of the scenery was warmth. To introduce warmth into this scene, the stage left wall was covered by a unit consisting of a large tapestry. The tapestry was divided so that entrances could be made through the division. This also had the effect of building up the entrance of the Queen. Warmth was also attained through the use of lighting in the scene. Amber light focused on the tapestry intensified the warm colors.

The small tapestry that was used in the first scene on the stage right wall was removed. Behind the small tapestry was a window in the scenery; this window was exposed for this scene. The reason for introducing a window into this scene was to place Essex and Elizabeth in their moment of deepest feeling for each other a little nearer to nature.

The tower was still present as a symbol of majesty, but the lower intensity of the lighting left the tower less distinct. The peak of the buttress was removed and the buttress folded up out of sight. This was done to reduce the vertical accent. The line across the top of the setting was made more evenly horizontal. The reduction of both the

lighted area and the vertical line tended to make this into a small warm nook. The small lighted area in contrast with the preceding broadly lighted setting created an illusion of isolation.

The dominant acting area in this scene was placed down stage and to the right. A furniture grouping of a table and two chairs was placed there. This was a more intimate area and was more appropriate for the action.

Essex appeared again in his red and blue costume. Elizabeth wore a gown of purple velvet, a deep warm color. The warm lights on the velvet created a feeling that was appropriate to her romantic mood.

Act I, Scene III. The wagon on which the tower was mounted was revolved for this scene to reveal the concave side of the tower. On this side there were three tall windows. The other wagon also revolved exposing a stepped platform. (See Fig. 3, page 37.) This was the largest of all the settings in the play. The feeling of regal impressiveness was especially strong in this scene and the scenery was designed to accentuate the vertical lines as much as possible. The tall windows with pointed arches enhanced this effect.

To obtain the richness of decoration that would be present in Elizabeth's council chamber most of the setting

was paneled in this scene. Above the windows was a Tudor arch decorated with rich detail in gold trim. This was representative of the hammer beam roofs of the period. The windows appeared to be made of circular leaded panes of glass. A tapestry on the wall next to the windows with Elizabeth's Royal Arms aided in enriching the color. Another colorful addition to the scene was the canopy over the Queen's throne. This was done in blue with gold trim. Again, the Royal Arms were repeated on back of the throne on the canopy. The throne was an X-framed chair especially designed for the play and was also trimmed in gold.

The whole width of the stage left wagon, 10'-0", for a depth of 5'-6" was built up into a three-stepped platform. On this dais was placed the throne. This higher level for the Queen in court was not only called for in the stage directions, but was also necessary as the proper station of the Queen. In back of the platform was a paneled wall on which was mounted a canopy that extended forward over the throne. This canopy concealed the entrance used in the first scene.

Most of the action in this scene took place in the central area between the two wagon units. A long table was placed in this area around which the councilors were seated on the up stage side. The relationship of the table with the dais where the Queen was seated enabled most of the

councillors to face the Queen without turning their backs on the audience. There were seven chairs around the table. Sufficient space between the table and the stage right wagon had to be provided to allow the actors to exit between them.

There were a large number of people on stage at one time in this scene and the colorful variety of their costumes was accounted for by making the color in the scenery relatively subdued. The costumes of the various characters were the same as in the first scene because this scene followed Scene I directly in time sequence.

Act II, Scene I. This scene took place in Ireland in Essex's headquarters tent near the battlefield. Essex's forces were cut off from their supply base and left isolated in a barren desolate land. There was a great warmth of feeling between Essex and his loyal soldiers. The warmth and isolation brought out in the script was necessary in the scenery.

The script placed all of the action within the tent. Consequently, only a small portion of the stage in this scene needed to be used. The restriction of the acting area to a smaller space contrasted strongly with the previous scenes and tended to bring out the effect of isolation. To establish this smaller acting area, a folding unit representing two walls of a tent was used. The unit was small

enough that it could be carried in and opened, as a book, on stage. The tent was the only unit of scenery used in this scene. The scenery of the preceding scenes was hidden from view by a tan colored drape lowered from the fly space above the stage. The remainder of the stage was left in darkness. The single unit of scenery in the wide expanse of darkness again supported the feeling of isolation from the more civilized environment in Act I, even though the acting areas were extremely limited.

The flat surface of the tent was painted in such a way as to represent fabric. Shading and highlights were used to give the appearance of heavy folds in the fabric. The basic color of the tent was red. The color gave warmth to the scene, appearing as a warm glowing red area. The richness of the red, in conjunction with a decorative blue border, helped to identify the tent as the type that would be expected to be owned by a man of Essex's position.

Two pieces of furniture were called for in the tent. It was necessary for these pieces to appear rough and uncomfortable as a sign of the lack of provision for comfort on the battlefield. A small table was provided to hold maps, dispatches, a lantern, a water mug, and a money bag. The legs of the table were constructed in a crude fashion so as to resemble the type of table that might be in use during the battle. The other piece of furniture was a stool used

with the table. Both the stool and the table lacked any of the familiar Renaissance decoration of the period. They were painted with a flat coat of dark brown paint.

The costumes were subdued in color. Essex was dressed in a gray leather jerkin, dark blue tights, and leather boots. His men wore steel helmets and carried pikes. A few of the soldiers were clothed in buckskin jerkins customarily worn by the fighting men of that time.

Because the scene took place at night, a minimum of light was necessary. As mentioned previously, the light was limited to the small tent area where the lantern on Essex's table acted as an imaginary source of light. Beam spot lights in the ceiling of the auditorium directed on the tent unit provided the necessary illumination. The high angle of the light made strong shadows across the faces of the actors, intensifying the dramatic action.

Act II, Scene II. This scene, like the second scene of the first act, took place in the Queen's study. In this act, however, there was no love scene. Essex had gone to Ireland and Elizabeth was left in a court full of enemies to Essex. Elizabeth's mood fluctuated from the warmth of feeling she had for Essex to the torture from the fear that he might be disloyal. Her love for her country and her love for Essex made her distraught and tense. These fluctuations

in her mood were accentuated with the character of the setting and the acting area. The physical scenery of Scene II in the second act and Scene II in the first act was essentially the same, so that a different atmosphere was given to the second act by changing the color and intensity of the light.

Where amber and pink lights were used in the first act, more blue light was introduced into the study in the second act. The large tapestry unit that was so warm and rich was cooled with blue light. The small area around the desk and chairs received the warmest light in this scene. Elizabeth became a little more woman in her talk with Bacon in this area.

Elizabeth's costume was a softer color in this scene. The brilliance was gone. Her gown was made of a soft green damask with rust colored satin trim. The sleeves were puffed and slashed full length. The general appearance was of greater femininity in this scene where Elizabeth's desire to be a woman and her desire to be Queen conflicted.

Act II, Scene III. As in Act I, Scene III, the third scene of the second act also took place in the council chamber of the palace at Whitehall. By tampering with the Queen's couriers, Cecil and Raleigh led Essex to believe that the Queen purposely neglected him and his expedition

in Ireland. Essex returned to London in this scene with armed men to find the meaning of the Queen's neglect. This was the reaction that Cecil and Raleigh expected of Essex and they in turn attempted to influence the Queen into thinking that Essex's behavior was treasonous. This scene, then, culminated the rising action precipitated by Cecil and Raleigh on one side and by Essex on the other, and provided the motivation for the ultimate execution of Lord Essex in the final act.

As a court scene, provisions for as much space as possible for the large number of courtiers who would be present on stage at the same time was essential. The council table and chairs were removed in this act as called for in the stage directions. The entire setting was left clear and unobstructed for the movements of the actors. The large platform upon which the tower was mounted created the greatest problem in the plan of this setting because it occupied too much of the critical flat floor space needed in the action of this scene.

The physical scenery of this scene was the same, except for the removal of the council table and chairs, as the council chamber in the first act. The acting areas, however, varied widely. The action in this act included nearly all of the visible stage, but was concentrated on and

and around the dais where the Queen's throne was placed.

The wide variety of costumes on the stage supplied the color for this scene. Elizabeth was dressed in the same soft colored gown of the preceding scene. Essex was dressed in the buckskin jerkin and blue tights that he wore in the first scene of this act. Cecil and Raleigh wore the same costumes as in the preceding scenes.

Because of the large amount of stage space used, the lighting had to be quite general for most of this scene. When the rest of the court had left Elizabeth and Essex together, the area in front of the dais was emphasized with stronger light, while the rest of the light was softened.

Act III. This act, the final act of the play, was the scene of Elizabeth's and Essex's last meeting in the Tower of London before Essex was beheaded for treason. As the most completely tragic scene of the play, this act demanded a slightly different approach to its design. Also, as mentioned earlier, the scene took place in another building so that a change in the character of the architecture of this scene to suit the particular mood and action was permitted.

Because of the large amount of scenery already designated for the preceding acts, the designer chose to make as little additional scenery as possible for the final act.

The two revolving units used in the previous scenes would have been too familiar to the audience to provide the proper setting for the Tower of London. With these realizations in mind, the designer decided upon using the two basic units in different positions from those used in the first two acts with a simply constructed new unit.

During the preceding acts the wagons were oriented in such a position as to form two walls of each room in the Whitehall Palace. The audience then viewed each setting as though looking diagonally across the room into one corner. In the Tower room of the third act the walls were oriented so that the audience would look directly across the room at one wall. The new unit consisted of this one wall facing the audience. The two units mounted on wagons formed the two adjoining walls on either side. (See Figure 4.)

The script called for Essex's entrance to be made from the dungeon. The stage directions placed this dungeon below the stage level. Essex entered ascending a stairway from below. Essex's entrance descending a stairway or at stage level would have been possible, but the dramatic situation made these choices ineffective. If Essex were to enter from above or at the same level, his death would not convey the impression of a doomed and defeated man. His descent to the dungeon near the final curtain echoed the

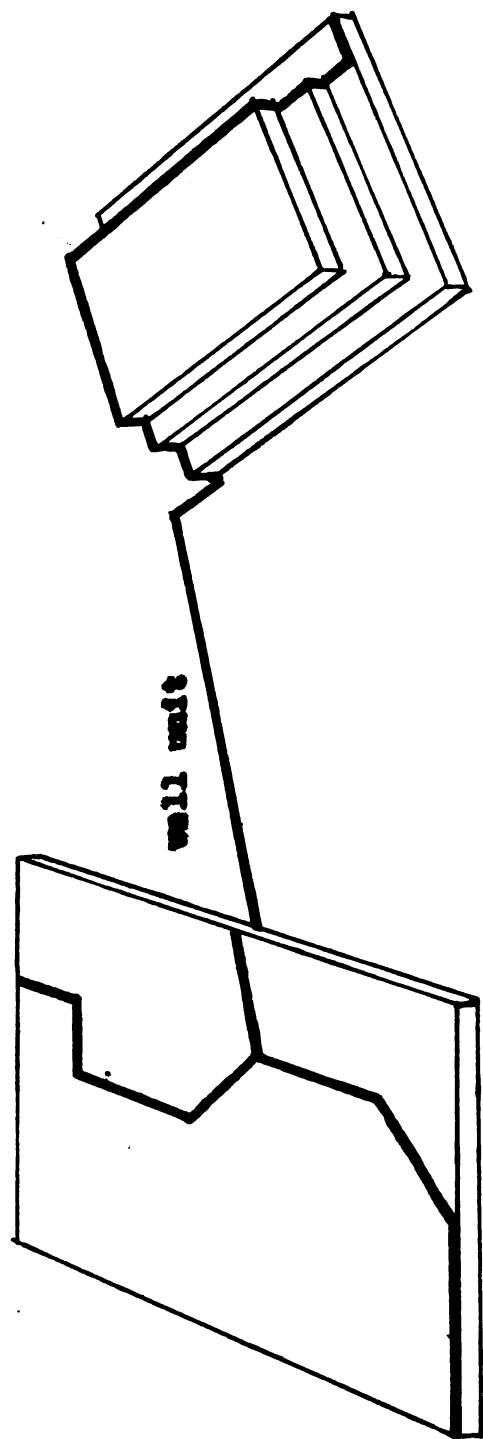


FIGURE 4

THE USE OF THE WALL UNIT BETWEEN THE TWO REVOLVING PLATFORMS

Queen's words.

"...those who are noble, free of soul,
Valiant and admirable--they go down in the prime,
Always they go down--"

By changing the position of the room with respect to the audience and adding a new unit to the setting, the designer was able to gain a sufficient amount of change in this setting from the other scenes. The arrangement of the scenery also provided an area where the players could entertain the Queen with a presentation of Sir John Falstaff.

Anderson described the setting of the last act as "A big and heavy room..." As mentioned earlier, the architectural characteristics of the Tower of London and of Whitehall Palace were much the same. The Tower, however, was built as a fortress with a need for defense against military assault. In keeping with these ideas the setting was composed almost completely of blank stone wall. The stone gave the desired effect of weight and departed slightly from the paneling of the scenes in the palace at Whitehall.

Except for the indistinct outline of stones, the wall unit was left blank. This made a large plain area to serve as a background for Essex's entrance from the dungeon. Beyond the few essential pieces of furniture, such as the Queen's throne on the dais and an old chest, the room was

empty. The bare walls of heavy gray stone created a stark barren atmosphere for the action.

The lighting in this act was of prime importance, for not only was visibility essential but a mood quality was needed. The blue border lights were used in conjunction with steel blue from the spotlights overhead. The blue light tended to blank out the walls all around, while amber light was focused on the area around the throne, the trunk, and flowed up through the trap onto Essex at the top of the stairs.

The costumes were kept as drab as possible. Elizabeth was dressed in a black gown with a dull gold ruff. Essex was clothed in a buckskin sleeveless jerkin, navy blue tights, and leather boots. The full white sleeves of his chemise were exposed. The Fool in his yellow costume was on stage for part of the scene and with his exit the last bit of color left the stage.

PART TWO: PLANNING THE DESIGN FOR PRODUCTION

CHAPTER I

THE SCRIPT OF ELIZABETH THE QUEEN SHOWING CUES AND REQUIREMENTS OF THE TECHNICAL PRODUCTION

ACT ONE

SCENE ONE

Color code for
cues:

Lighting _____
Costumes _____
Properties _____
Sound _____

Scene - An entrance hall before the palace at Whitehall. The entrance to the Council Room is closed and four GUARDS with halberds stand at either side. All the GUARDS but one stand immobile. This latter is pacing up and down the corridor. There is an off-stage call of "Change the Guard!" At this, the GUARD who is pacing comes to attention. A FIFTH GUARD enters from corridor. They salute and change places. RALEIGH enters from down R.

RALEIGH: Has the Queen come forth yet?

FIRST GUARD: No, Sir Walter.

RALEIGH: The Earl of Essex---is he here?

FIRST GUARD: He is---expected on the moment, my lord.

RALEIGH: When he comes, send me word. I shall be in the Outer Corridor.

FIRST GUARD: Good, my lord. (Exits R.)

(PENELOPE GRAY comes in from down L.)

RALEIGH: Greetings, lady, from my heart.

PENELOPE: (With a courtsey): Good-morrow, Lord, from my soul.

RALEIGH: I take my oath in your face that you are rushing to the window to

witness the arrival of my Lord of Essex.

PENELOPE: And in your teeth I swear I am on no such errand---but only to see the sun rise.

RALEIGH: The sun has been up this hour, my dear.

PENELOPE: The more reason to hurry, gracious knight. (Starts to cross in front of him. He stops her.)

RALEIGH: (His arm around her) Do you think to pull the bag over my head so easily, Penelope? On a day when the Earl returns every petticoat in the palace is hung with an eye to pleasing him. Yours not the least.

PENELOPE: I deny him thrice.

RALEIGH: (Pushing her away---she takes a step back) I relinquish you, lady. Run, run to the window! He will be here and you will miss him!

PENELOPE: Is there a lady would run from Sir Walter in his new silver suiting? You dazzle the eye, my lord, with your flashing panoply. It is more brilliant than the sunrise I have missed!

RALEIGH: (Looking himself over) Twit me about my armor if you will, my wench---there is no other like it in the kingdom---and not like to be.

PENELOPE: Heaven knows I have seen none like it, and none so becoming.

RALEIGH: Is there no limit to a woman's deception? Would you go so far as to appear pleased if I---(He kisses her.)

PENELOPE: And no deception. I call the gods to witness---did I not blush prettily?

RALEIGH: And meant it not at all. Tell me, did the Queen send you to look out the casement for news of her Essex, or did you come at the prompting of your own heart?

PENELOPE: Shall I tell you the truth?

RALEIGH: Verily.

PENELOPE: The truth is I cannot answer.

RALEIGH: (Quickly) Both, then?

PENELOPE: (Taking a step back) Both or one or neither.

RALEIGH: (Following her) Pie on the baggage.

PENELOPE: Is it not a virtue to be close-mouthed in the Queen's service?

RALEIGH: If you kept the rest of your person as close as your mouth what a person of virtue you would be!

PENELOPE: Indeed, my lord, I am.
(Crossing directly in front of Raleigh and courtesying.)

RALEIGH: Indeed, my lady? Have there not been certain deeds on dark nights?

PENELOPE: Sh! Under the rose.

RALEIGH: Meaning under covers----

PENELOPE: Pie on my lord, to make me out a strumpet!

RALEIGH: It is my manner of wooing, fair maid. I woo by suggestion of images----

PENELOPE: Like small boys on the closet wall----

RALEIGH: Like a soldier----

PENELOPE: Aye, a veteran---of encounters----

RALEIGH: I will have you yet, my love;
I will take lessons from this Earl----
(He puts his arms around her)

PENELOPE: Take this lesson from me, my
lord: You must learn to desire what you
would have. Much wanting makes many a
maid a wanton. You want me not---nor
I you. You wear your silver for a
queen.

CAPTAIN ARVIN: (Enters from hallway.
At entrance of corridor) Good-morrow,
Sir Walter. Is the Queen still under
canopy?

RALEIGH: I know not.

CAPTAIN ARVIN: The Earl is here and
would see her.

RALEIGH: Bid him hurry if he wishes to
find her abed as usual.

PENELOPE: (To CAPTAIN) She is dressed
and stirring, Captain, and awaits my
lord. (To Raleigh as she goes off) You
make yourself so easily disliked.

(CAPTAIN ARVIN signals to the GUARDS,
who go off. CAPTAIN ARVIN goes off.
RALEIGH is laughing as CECIL enters
from stairway)

CECIL: (Pointing up hallway) He is
here.

RALEIGH: So. The heavenly boy, clad
in the regalia of the sun, even now ex-
tracts his gallant foot from his golden
stirrup and makes shift to descend from
his heaving charger. Acclamation lifts
in every voice, tears well to every eye

---with the exception of mine, perhaps,
and yours, I hope----

CECIL: I am at a pass to welcome him,
myself. This Elizabeth of ours can be
difficult on her good days---and there
have been no good ones lately.
But in truth, I no longer
Stomach Lord Essex. Every word he speaks
Makes me feel queasy.

RALEIGH: Then why put up with him?

CECIL: (Slyly)
The Queen, my friend. What she wants,
She will have,
And she must have her Earl.

RALEIGH:
Which does she love more,
Her Earl or her kingdom?

CECIL: Which?

RALEIGH:
Then you're less sapient
Than I've always thought you, Cecil.
She loves her kingdom
More than all men, and always will. If
he could
Be made to look like a rebel, which he's
close to being---
And she could be made to believe it,
which is harder,
You'd be first man in the council.

CECIL: And you would be?

RALEIGH:
Wherever I turn he's stood
Square in my way! My life long here at
court
He's snatched honor and favor from
before my eyes----
Till his voice and walk and aspect make
me writhe---
There's a fatality in it!

CECIL:
 Had it ever occurred to you that
 If he could be sent from England---
 there might be a chance
 To come between them?

RALEIGH: Would she let him go?

CECIL:
 No---but if he could be teased
 And stung about his generalship till
 he was
 Too angry to reflect---- Let us say
 you were proposed
 As General for the next Spanish raid?

RALEIGH: (Very quickly)
 He would see it.
 And so would she.

CECIL:
 Then if you were named
 For the expedition to Ireland?

RALEIGH:
 No, I thank you.
 He'd let me go, and I'd be sunk in a bog
 This next three hundred years. I've
 seen enough
 Good men try to conquer Ireland.

CECIL:
 Then how would this be?
 He name three men for Ireland of his
 own supporters;
 He will oppose them, not wishing his
 party weakened
 At the court. Then we ask what he
 suggests
 And hint at his name for leader----

RALEIGH: Good so far.

CECIL:
 He will be angry and hint at your name;
 you will offer
 To go if he will.

RALEIGH: No. Not to Ireland.

CECIL: (Topping him)

Yes!

Do you think he'd let you go with him
and share

The military glory? It will go hard
Having once brought up his name, if we
do not manage
To ship him alone to Dublin.

RALEIGH:

We can try it, then,
Always remembering that no matter what
is said---no matter what I say or you---
I do not go. You must get me out of
that,
By Christ, for I know Ireland.

CECIL: I will.

RALEIGH: When is the council?

CECIL: At nine.

RALEIGH: You'll make these suggestions?

CECIL: Yes.

RALEIGH: At nine, then.

CECIL: Be easy.

(Two GUARDS enter from hallway with
silver armor in their arms. They come
only as far as the entrance.)

RALEIGH: And what is all this, sirrah?

FIRST MAN: Armor, my lord. From my
lord of Essex.

RALEIGH: For whom?

FIRST MAN: We know not.

RALEIGH: (Crossing to FIRST MAN) Now
by the ten thousand holy names! Am I

mistaken, Robert, or is this armor very much like my own?

CECIL: (Touching armor) Very like, I should say. Is it sterling?

RALEIGH: And the self-same pattern. Has the Earl gone lunatic?

(BACON enters and stands in doorway)

CECIL: (To RALEIGH) He means to out-shine you, perhaps.

RALEIGH: Has it come to this? Do I set the style for Essex? That would be a mad trick--to dress himself like me. (Crosses to down L. and sees Bacon.) What do you know of this, Sir Francis?

BACON: They are Greeks, my lord, bearing gifts.

RALEIGH:
To hell with your Greeks!
The devil damn him! This is some
blackguardy.
(Turns away from BACON and two more
GUARDS enter from hallway, carrying
armor.)
There's more of it!
(Still two more GUARDS enter, carrying
armor.)
Good God, it comes in bales!
I say, who's to wear this, sirrah? Who
is it for?

(ESSEX enters from hallway between the
two files of GUARDS, pushing them aside
as he does so, and crosses down to
RALEIGH, speaking as he enters.)

ESSEX:
Their name is legion, Sir Walter, Happily met---
Felicitations on your effulgence, sir!
You're more splendid than I had imagined!
News came of your silver

Even in my retreat! I was ill, and I
swear it cured me!

RALEIGH: I'm glad you're well again,
my lord.

ESSEX:
You should have heard the compliments
I've heard
Passed on you! Sir Walter's in silver!
The world has been outdone
They said---the moon has been out-mooned.

RALEIGH: You need not trouble to repeat
them.

ESSEX:
The Queen herself has admired it---the
design---
The workmanship---
And I said to myself--- The great man---
this is what we have needed---
More silver everywhere---oceans of
silver!
Sir Walter has set the style, the world
will follow.
So I sent for the silver-smiths. And
by their sweat
Here's for you, lads, tailored to every
man's measure---
Enough for the whole Queen's Guard.
Shall Raleigh wear silver alone!
Why, no---the whole court shall go
argent!

RALEIGH: (Crossing to ESSEX) Take
care, my lord. I bear insults badly.

ESSEX:
And where are you insulted?
For the Queen's service you buy you a
silver armor.
In the Queen's service I buy you a
dozen more.
A gift, my friends, each man to own his
own.
As you own yours. What insult?

RALEIGH:

Have your laugh,
Let the Queen and court laugh with you!
Since you are envious
You may have my suit. I had not thought
even Essex
Bore so petty a mind.

ESSEX:

I misunderstood you,
Perhaps, Sir Walter. I had supposed
you donned
Silver for our Queen, but I was mis-
taken---
Keep these all for yourself. The men
shall have others---
Some duller color.

RALEIGH:

I have borne much from you
Out of regard for the Queen, my Lord
of Essex---

ESSEX: And I from you---

RALEIGH: My God---

CECIL:

You have forgotten, Sir Walter,
A certain appointment---

RALEIGH: And you will bear more, by
Heaven!--

CECIL:

He is going to the Queen,
Remember. And we have an errand.

ESSEX:

You presume to protect me,
Master Secretary?

CECIL:

I protect you both, and our mistress.
There can be no quarreling here.

RALEIGH: That's very true. Let us go.
(Both bow. **RALEIGH** goes out L. **CECIL**

stops a moment, bows, then follows.)

ESSEX: (To GUARDS) Go. Follow your bright example. (The GUARDS go off.)

BACON: And this armor? What becomes of it?

ESSEX:
I have given it.
Would you have me take it back?

BACON:
There has seldom been
A man so little wise, so headstrong,
but he
Could sometime see how necessary it is
To keep friends and not make enemies
at court.
But you---God knows.

ESSEX:
Let him make friends with me.
He may need friends himself.
(Crossing toward door L.)

BACON: You are going to the Queen?

ESSEX: Yes. God help us both.

BACON: Then hear me a moment---

ESSEX: (Crossing back to BACON)
Speak, Schoolmaster Bacon,
I knew it was coming. You've been quiet
too long.

BACON:
Listen to me this once, and listen this
once
To purpose, my Lord, or it may hardly be
worth
My while ever to give you advice again
Or for you to take it. You have enough
on your hands
Without quarreling with Raleigh. You
have quarrelled with the Queen
Against my judgment---

ESSEX:
 God and the devil! Can a man
 Quarrel on order or avoid a quarrel at
 will?

BACON: Why, certainly, if he knows his
 way.

ESSEX: Not I.

BACON:
 You quarrelled with her, because she
 wished to keep peace
 And you wanted war----

ESSEX:
 We are at war with Spain!
 But such a silly, frightened, womanish
 war
 As only a woman would fight---

BACON: She is a woman and fights a
 womanish war.

ESSEX: But if we are at war, why not let
 some blood---

BACON:
 But ask yourself one question and
 answer it
 Honestly, dear Essex, and perhaps you
 will see then
 Why I speak sharply. You are my friend
 and patron.
 Where you gain I gain---where you lose
 I lose---
 And I see you riding straight to a fall
 today---
 And I'd rather your neck weren't broken.

ESSEX:
 Ask myself
 What question?

BACON:
 Ask yourself what you want:
 To retain the favor of the Queen, remain
 Her favorite, keep all that goes with
 this,

Or set yourself against her and trust
your fortune
To popular favor?

ESSEX: I'll not answer that.

BACON: Then---I have done. (Starts
off up hallway.)

ESSEX: (Stopping him, crossing back to
BACON)

Forgive me, dear friend, forgive me.
I've been ill of mind, and this silly
jackanapes
Of a Raleigh angers me with his silver
mountings
Till I forget who's my friend. You
know my answer.
In regard to the Queen. I must keep
her favor.
Only, I cannot endure---it maddens me---
her everlasting dilly-dallying.
This utter mismanagement, when a man's
hand and brain
Are needed and cannot be used.

BACON:

Let me answer for you:
You are not forthright with yourself.
The Queen
Fights wars with tergiversation and
ambiguities---
You wish to complete your record as
general,
Crush Spain, make a name like Caesar's,
Climb to the pinnacle of fame. Take care,
You are too popular already. You have
Won at Cadiz, caught the people's hearts,
Caught their voice till the streets
ring your name
Whenever you pass. You are loved better
than
The Queen. That is your danger. She
will not suffer
A subject to eclipse her; she cannot
suffer it.
Make no mistake. She will not.

ESSEX: And I must wait--hold myself
back---

BACON: Even so.

ESSEX:
Why? I come of better blood than Eliza-
beth.
My name was among the earls around King
John
Under the oak---
What the nobles have taught a king
A noble may teach a queen.

BACON: (Quickly and forcefully)
You talk treason and death.
The old order is dead, and you and your
house will die
With it if you cannot learn.

ESSEX:
So said King John
Under the oak, or wherever he was stand-
ing.
And little he got by it, as you may
recall.
What the devil's a king but a man, or a
queen but a woman?

(WARN Curtain)

BACON:
King John is dead; this is Elizabeth.
There is one man in all her kingdom
she fears, and
That man's yourself, and she has good
reason to fear you.
You're a man not easily governed, re-
bellious,
Moreover, a general, popular and acclai-
ed,
And, last, she loves you, which makes
you the more to be feared,
Whether you love her or not.

ESSEX: I do love her. I do.

BACON: My lord, a man as young as you---

ESSEX:
 If she were my mother's kitchen hag,
 Toothless and wooden-legged, she'd make
 all others
 Colorless.

BACON: You play dangerously here, my
 lord.

ESSEX:
 I've never yet loved or hated
 For policy nor a purpose. I tell you
 she's a witch---
 And has a witch's brain. I love her,
 I fear her,
 I hate her, I adore her---

BACON:
 That side of it, you must know
 For yourself.

ESSEX:
 I will walk softly---here is my hand.
 Distress yourself no more---I can carry
 myself.

BACON: Only count not too much on the
 loves of queens.

ESSEX: I'll remember. (RALPH enters
 down L. and starts to cross up to hall-
 way. He sees ESSEX and stops. He is
wearing ordinary clothes, having dis-
posed with his armor. ESSEX crosses
 to RALPH.)

What! Have you thrown your silver in
 the mud
 After your cloak, Sir Walter? Take care!
 Take care! She stepped on your cloak to
 some purpose,
 But on your armor, she might slip.

(ESSEX crosses L. and goes off.)

CURTAIN

ACT ONE

SCENE TWO

Area around Penelope lighted with greatest intensity. Pink light on tapestry is at greatest intensity during this scene.

Scene - The QUEEN'S study. It is a severe little room. In the upper L. corner is a chair. Down C. is a desk with a chair on either side. There are entrances both down L. and down R. On the desk are various state papers, some books and a deck of cards and a calendar. PENELOPE is seated on the chair L. ESSEX enters R.

PENELOPE: Good-morrow, my lord.
(She courtseys.)

ESSEX: Good-morrow, Penelope. Have I kept the Queen?

PENELOPE: Would I acknowledge Her Majesty would wait for you?

ESSEX: I commend me to your discretion.

PENELOPE: Only to my discretion?

ESSEX: Take her what message you will--- only let it be known that I am here.

PENELOPE: May I have one moment, my lord? She is not quite ready.

ESSEX: As many as you like. What is it, my dear?

PENELOPE: Do you love the Queen?

ESSEX: Is that a fair question, as between maid and man.

PENELOPE: (Very quickly) An honest question.

ESSEX: Then I will answer honestly. Yes, my dear.

PENELOPE: Dearly?

ESSEX: Yes

PENELOPE: I would you loved someone who loved you better.

ESSEX: Meaning---whom?

PENELOPE: (Not looking at him)
Meaning---no one. Myself, perhaps.
That's no one. Or---anyone who loved you better.

ESSEX: Does she not love me, sweet?

PENELOPE: She loves you, loves you not, loves you, loves you not---

ESSEX: And why do you tell me this?

PENELOPE: Because I am afraid.

ESSEX: For me?

PENELOPE: I have heard her when she thought she was alone, walk up and down her room soundlessly, night long, cursing you because she must love you and could not help herself---swearing to be even with you for this love she scorns to bear you. My lord, you anger her too much.

ESSEX: But is this not common to lovers?

PENELOPE: No. I have never cursed you. And I have good cause.

ESSEX: But if I were your lover, you would, sweet. So thank God I am not.

PENELOPE: I'll tell her you are here.
(She starts to go off, then turns and comes to him. She lifts her face to be kissed. He kisses her.) Will you be-
ware of her?

ESSEX:
 Lover, beware your lover-- That's an
 old song.
 I will beware.

PENELOPE: For I am afraid.

Bring up lights
 on tapestry
 slowly.

ESSEX: (Kisses her hand.) Thank you,
 my dear. (She goes off. Two LADIES-
 IN-WAITING enter and hold the draperies
 back.)

FIRST LADY-IN-WAITING: Her Majesty.

(ELIZABETH enters. The two LADIES-IN-
 WAITING go out.)

Lower intensity
 on tapestry and
 pick up in desk
 area.

ELIZABETH:
When we met last it was, as I remember,
 Ill-met by moonlight, sirrah.

ESSEX: (Who has knelt before her en-
 trance and who now takes her hand and
 kisses it.)
 Well-met by day,
 My Queen.

ELIZABETH:
 I had hardly hoped to see you again,
 My Lord of Essex, after what was vowed
 Forever when you left.

ESSEX:
 You are unkind
 To remind me.

ELIZABETH:
 I think I also used
 The word forever, and meant it as much,
 at least--
 Therefore, no apology. Only my Penelope
 Passed me just now with eyes and lips
 That looked the softer for kissing. I'm
 not sure
 But I'm inopportune.

ESSEX: She's a crazy child.

ELIZABETH:
 These children
 Have their little ways with each other!

ESSEX: (Rising)
 Must we begin
 With charges and counter-charges, when
 you know---

ELIZABETH:
 Do I indeed?---
 You have gone a week, at this Wanstock
 of yours---
 And a week's a long time at court.
 You forget that I
 Must live and draw breath whether I
 see you or not---
 And there are other men all fully
 Equipped for loving and being loved!
 You find Penelope charming. And as
 for me
 There's always Mountjoy---or Sir Walter---
 --the handsome,
Sir Walter, the silver-plated---

Bring in more
 amber slowly.

ESSEX:
 He'll wear no more
 Silver at your door.

ELIZABETH:
 What have you done---come, tell me.
 I knew this silver would draw fire.
 What happened?

ESSEX:
 Nothing. But the fashion's gone out.

ELIZABETH: No, but tell me!

ESSEX:
 He was unfortunate enough to be in the
 way when the upstairs crock
 Was emptied. He has gone to change
 his clothes.

ELIZABETH:
 You shall not be allowed
 To do this to him---

ESSEX: (Moving toward her)
 You shall not be allowed
 To mock me, my Queen.
 (Kisses her.)

ELIZABETH: (After the kiss)
 Isn't it strange how one man's kiss
 can grow
 To be like any other's---or a woman's
 To be like any woman's?

ESSEX:
 Not yours for me,
 No, and not mine for you, you lying
 villain,
 You villain and queen, you double-
 tongued seductress,
 You bitch of brass!

ELIZABETH:
 Silver, my dear. Let me be
 A bitch of silver. It reminds me of
 Raleigh.

ESSEX: (Releasing her angrily and cross-
 ing R.) Damn you!

ELIZABETH:
 Damn you! And double-damn you for a
 damner.
 Damn him, not me.
 Come some day when I'm in the mood.
 What's today?
 ---Thursday? Try next Wednesday---
 or any Wednesday
 Later on in the summer---Any summer
 Will do. Why are you still here?

ESSEX: (Turns toward door R.)
 Oh, God, if I could but walk out that
 door
 And stay away!

ELIZABETH: It's not locked.

ESSEX:
 But I'd come back!
 Where do you think I've been this last

week? Trying,
Trying not to be here. But you see,
I am here.

ELIZABETH: Yes, I see.

ESSEX: (In front of desk)
Why did you plague me without a word?

ELIZABETH: Why did you not come?

ESSEX:
You are a Queen, my Queen.
You had prescribed me---let it be
known I would
Not be admitted if I came.

ELIZABETH:
I may have meant it at the time.

ESSEX:
I think I have a demon, and you are it!

ELIZABETH:
~~If ever a mocking devil tortured a woman~~
You're my devil and torture me! Let us
part and quickly,
Or there'll be worse to come. Go.

ESSEX:
I tell you I will not.

ELIZABETH:
Come to me, my Essex.
(ESSEX crosses and kneels at her R.
He puts his arms around her waist.)
Let us be kind
For a moment. I will be kind. You need
not be.
You are young and strangely winning and
strangely sweet.
My heart goes out to you wherever you
are.
And something in me has drawn you.
But this same thing
That draws us together hurts and blinds
us until
We strike at one another. This has

Bring intensity
up around chair
L. Down in desk
area.

gone on
 A long while. It grows worse with the
 years. It will end badly
 Go, my dear, and do not see me again.

ESSEX:
 All this
 Is what I said when last I went away.
 Yet here I am.

ELIZABETH:
 Love someone else, my dear.
 I will forgive you.

ESSEX:
 You mean you would try to forgive me.

ELIZABETH:
 Aye, but I would.

ESSEX:
 What would you have to forgive?
 I have tried to love others. It's
 empty as ashes.

ELIZABETH:
 What others?

ESSEX:
 No one.

ELIZABETH: What others?

ESSEX: Everyone.

ELIZABETH: Everyone?

ESSEX:
 That too has been your triumph! What
 is a cry
 Of love in the night, when I am
 sick and angry
 And care not? I would rather hear
 your mocking laughter---
 Your laughter---mocking at me---de-
 fying me
 Ever to be happy---

ELIZABETH: You have done this to me!

ESSEX:

You have done this to me! You've
made it all empty
Away from you! And with you too!

ELIZABETH: And me---what of me while
you were gone?

ESSEX: (Crossing back to her and taking
her in his arms)

If we

Must quarrel when we meet, why then,
for God's sake,

Let us quarrel. At least we can quarrel
together.

ELIZABETH:

I think if we are to love we must love
and be silent---

For when we speak---

ESSEX:

I'll be silent, then.

And you shall speak---

Bring up intensity
of desk area.
Down in U.C. area.

ELIZABETH:

Shhh!

ESSEX:

If you would sometimes heed me---

ELIZABETH:

Shh!

ESSEX: (Taking cards from her and cross-
ing R. of desk and sitting. Deal cards.)

Only when I'm right---if you would
Say to yourself that even your lover
might be

Right sometimes, instead of flying
instantly

Into opposition as soon as I propose
A shift in policy!

ELIZABETH:

But you were wrong!

A campaign into Spain's pure madness,
 and to strike at Flanders
 At the same moment---think of the drain
 in men
 And the drain on the treasury, and the
 risks we'd run
 Of being unable to follow success or
 failure
 For lack of troops and money---!

ESSEX: (Turn in and look at her)
 But why lack troops---
 And why lack money?
 There's no richer country in Europe
 In men or money than England! It's
 'this same ancient
 Unprofitable niggardliness that pinches
 pennies
 And wastes a world of treasure! You
 could have all Spain,
 And Spain's dominions in the new world,
 an empire
 Of untold wealth---and you forego them
 because
 You fear to lay new taxes!

ELIZABETH:
 I have tried that---
 And never yet has a warlike expedition
 Brought me back what it cost!

ESSEX:
 You've tried half-measures---
 Raids on the Spanish coast, a few
 horsemen sent
 Into Flanders and out again, always
 defeating
 Yourself by trying too little! What I
 plead for
 Is to be bold once, just once, give
 the gods a chance
 To be kind to us---walk through this
 cobweb Philip
 And take his lazy cities with a storm
 Of troops and ships!
 If we are to trifle we might better sit
 At home forever, and rot!

ELIZABETH:
Here we sit, then,
And rot, as you put it.

ESSAY: I'm sorry---

ELIZABETH:
It seems to me
We rot to some purpose here. I have
 kept the peace
And kept my people happy and prosperous.
 They
Have had time for music and poetry---

ESSAY:
And at what a price---
What a cowardly price!

ELIZABETH:
I am no coward, either.
It requires more courage not to fight
 than to fight
When one is surrounded by hasty hot-
 heads, urging
Campaigns in all directions.

ESSAY:
Think of the name
You will leave---They will set you down
 in histories
As the weasel queen who fought and
 ran away,
Who struck one stroke, preferably in the
 back,
And then turned and ran---

ELIZABETH:
Is it my fame you think of,
Or your own, my lord? Have you not
 built your name
High enough? I gave you your chance
 at Cadiz,
And you took it, and now there's no
 name in all England
Like yours to the common people.
 When we ride in the streets
It's Essex they cheer and not their
 Queen.
What more would you have?

ESSEX:
Is it for
This hollow cheering you hold me back
from Spain?

ELIZABETH:
It's because I believe in peace, and
have no faith
In wars or what wars win.

ESSEX:
You do not fear me?

ELIZABETH:
I fear you, too! You believe yourself
fitter to be king than I to be queen!
You are flattered
By this crying of your name by fools!
You trust me no more
Than you'd trust---Penelope---or any
other woman
To be in power! You believe you'd rule
England better
Because you're a man!

ESSEX:
That last is true. I would.
It's because I love you that I can see
Wherein you fail---and why you fail and
where
You fail as sovereign here. It's because
You cannot act and think like a man.

ELIZABETH:
By God, I'll make you sorry
For those words! Act and think like
a man---!
Why should I think like a man when a
woman's thinking's wiser?
What do you plan? To take over the
kingdom, depose me?

ESSEX: (Smiling)
You are a touchy queen.

ELIZABETH:
I had bad bringing up.
I was never sure who my mother was

going to be
Next day, and it shook my nerves.

ESSEX: (Cross U. to platform)
You're your father's daughter.
I'll swear to that. I can tell by your
inconstancy.

ELIZABETH:
I wish you had need
To fear it---or at any rate that I'd
never
Let you see how much I'm yours.

ESSEX: But why?

ELIZABETH:
Tell me, my dear,
Do I tire you---do I wear upon you a
little?

ESSEX: Never.

ELIZABETH:
But you'd have to say that, you can see--
You'd have to say it, because you
wouldn't hurt me,
And because I'm your queen. And so
I'll never know
Until everyone else has known and is
laughing at me,
When I've lost you.
(He starts to speak.)
Wait, let me say this, please---
When the time
Does come, and I seem old to you---

ESSEX: (Holding her closer to him)
You are not old. I will not have you
old.

ELIZABETH: (Continues)
---and you love
Someone else, tell me, tell me the first--
Will you do that, in all kindness, in
memory
Of a great love past? No. You could
not, could not.

It's not in a man to be kind that way,
 nor in
 A woman to take it kindly. I think I'd
 kill you,
 In a first blind rage.

ESSEX: (Crossing to her)
 Kill me when I can say it.

ELIZABETH:
 Love, will you let me
 Say one more thing that will hurt you?

ESSEX: (Kisses her hand) Anything.

ELIZABETH:
 Your blood's on fire to lead a new
 command
 Now that you've won so handsomely in
 Spain,
 And when I need a general anywhere
 You'll ask to go. Don't ask it---and
 don't go.
 You're better here in London!

ESSEX: (Breaking away from her)
 Was this all you wanted?
 To make me promise this?

ELIZABETH:
 Not for myself,
 I swear it, not because I think you
 reckless
 With men and money, though I do think
 that,
 Not because you might return in too much
 triumph
 And take my kingdom from me, which I can
 imagine,
 And not because I want to keep you here
 And hate to risk you, though that's also
 true---
 But rather---and for this you must
 forgive me---
 Because you're more a poet than a gen-
 eral---
 And I fear you might fail, and lose what
 you have gained,
 If you went again.

ESSEX: (Crossing R. above chair R. of desk)

God's death! Whom would you send?

ELIZABETH: I asked you not to be angry!

ESSEX:

Not to be angry!

How do you judge a leader except by
whether

He wins or loses?

(Turn and look at her.)

Was it by chance, you think,
That I won at Cadiz?

(FALLS Curtain.)

ELIZABETH:

Very well. You shall go.

Go if you will. Only I love you, and
I say

What would be wiser.

ESSEX:

You choose the one thing I must have
And ask me not to ask it! No. For-
give me.

ELIZABETH:

I'll not say it again.

ESSEX: (Crossing to her, calmer now)

But if I'm more poet than

General, then poets, on occasion,
make better generals

Than generals do.

ELIZABETH:

You've proved it so

On more than one occasion.

(The CHIMES strike nine. There are
four offstage CALLS of "The Council
is met!")

Now we shall hear about Ireland,

If Cecil has his way. One thing remem-
ber,

You must not go to Ireland.

ESSEX:

No. That's a war
I'm content to miss.

ELIZABETH:

Thank God for that much, then. I've
been afraid
Ireland might tempt you. And will you
understand---
I'll have to oppose you on
The Spanish hostages---You'll have your
way---
But I'll have to oppose you.
Will you understand---?

ESSEX: (Taking her in his arms and
holding her close to him)
I'll play my part perfectly.

ELIZABETH:

Now what can come between us, out of
heaven or hell,
Or Spain or England?

ESSEX:

Nothing---never again.
(PENELope GRAY enters from L. She
stops in the entrance.)

PENELope: (Courtseying)
Your Majesty, the Council's met.

CURTAIN

ACT ONE

SCENE THREE

Blue light slightly higher in this scene. Lighting is general in intensity. Slight accent of blue on thrones.

Scene - The Council Chamber. It is a large room with entrances down L. and down R. respectively. Up L. in the room is a two-stepped platform, on the top of which is a chair of state. Stage C., on stage level, is a long council table with chairs. The QUEEN is seated in her throne, holding her ball and mace. ROBEY is at the R. end of table and CECIL at the L. The other COUNCILLORS are seated at the table, from L. to R., as follows: RALPH, BURLEY, FIRST EXTRA COUNCILLOR, SECOND EXTRA COUNCILLOR. The POOL sits cross-legged on a pillow on the top of the platform at the QUEEN'S L. As the curtain rises there is a general ad lib. among the COUNCILLORS which ELIZABETH interrupts with:

ELIZABETH:

Then the issue lies between the queen
And her soldiers--and your lordship
need feel no
Concern in the matter.

ROBEY:

When I made these promises
I spoke for your Majesty--or believed
I did.

CECIL:

My liege,
It is well known a regent may repudiate
Treaty or word of a subject officer.
The throne is not bound.

ROBEY:

If it comes to repudiation,
The throne can, of course, repudiate
what it likes.
But not without breaking faith.

ELIZABETH:

I fear we are wrong, Sir Robert;
 And what has been promised for me and
 in my name
 By my own officer, my delegate in the
 field,
 I must perform. The men may have their
 ransoms.
 The state will take its loss; for this
 one time
 Only, and this the least. In the future
 a prisoner
 Is held in the name of the state, and
 whatever price
 Is on his head belongs to the crown.
 Our action
 Here is made no precedent. What further
 Business is there before us?

CESCIL: (Rises and crosses U.C. of
 QUEEN)

There is one perpetual
 Subject, your Majesty, which we take up
 Time after time; and always leave un-
 settled,
 But which has come to a place where we
 must act
 One way or another. Tyrone's rebellion
 at Ulster---
 Is no longer a smouldering coal, but a
 running fire
 Spreading north to south. We must con-
 quer Ireland
 Finally now, or give over what we have
 won.
 Ireland's not Spain. (Sits in chair.)

ELIZABETH: I grant you.

FOOL: I also grant you.

ELIZABETH: Be quiet, Fool.

FOOL: Be quiet, Fool. (The FOOL slaps
 his own mouth.)

ELIZABETH:
 Lord Burghley,

You shall speak first. What's to be done in Ireland?

BURGHLEY: (Rising at place)
If my son is right, and I believe him to be,
We can bide our time no longer there.
They have
Some help from Spain, and will have more, no doubt.
And the central provinces are rising.
We must
Stamp out this fire or lose the Island.

ELIZABETH:
This means
Men, money, ships?

BURGHLEY: Yes, madam.

CECIL:
And more than that---
A leader. (Rises.)

ELIZABETH: What leader?

CECIL:
A Lord Protector
Of Ireland who can carry sword and fire
From one end of the bogs to the other,
and have English law
On Irish rebels till there are no rebels.
We've governed Ireland with our left
hand, so far,
And our hold is slipping. The man who
goes there
Must be one fitted to master any field--
The best we have.

ELIZABETH: What man? Name one.

CECIL:
We should send,
Unless I am wrong, a proved and able
general,
Of no less rank than Lord Howard here,
Lord Essex, Sir Walter Raleigh, Knollys,
or Mountjoy--

This is no slight matter, to keep or
lose the Island.

ELIZABETH:
I grant you that also.

FOOL:
I also grant you. Be quiet, Fool!
(He slaps his mouth.)

ELIZABETH:
I ask you for one and you name a dozen,
Sir Robert.

RALEIGH: (Rises.)
Why should one go alone, if it comes
To that? Why not two expeditions, one
To Dublin, one into Ulster, meeting
halfway?

ELIZABETH: Are there two who could work
together?

CECIL:
Knollys and Mountjoy.
They are friends and of one house.

ESSEX: Yes, of my house.

ELIZABETH: Essex, whom would you name?

ESSEX:
Why, since Sir Robert
Feels free to name my followers, I shall
feel free
To name one or two of his---

ELIZABETH:
In other words,
You would rather Knollys and Mountjoy
did not go?

ESSEX:
I would rather they stayed in England,
as Sir Robert knows.
I have need of them here. But I will
spare one of them
If Sir Robert will let Sir Francis
Vere go with him.

ELIZABETH:
Let Vere and Knollys go.

CECIL:
Lord Essex names
Sir Francis Vere because he knows full
well
I cannot spare him, my liege.

ELIZABETH:
Is this appointment
To wait for all our private bickerings?
Can we send no man of worth to Ireland,
merely
Because to do so would weaken some house
or party
Here at court?

FOOL: Your Majesty has said---

ELIZABETH: Be quiet---

FOOL: Fool!

ELIZABETH: Be quiet!

FOOL: Fool!

ELIZABETH: Be quiet!
(The FOOL forms the word "Fool" with his
lips, but makes no sound.)

CECIL:
I hope I betray no secret, Sir Walter,
If I tell the council that I spoke with
you
Before the session, and asked you if you
would go
Into Ireland if the Queen requested it--
and that you said
Yes, should the Queen desire it.

BURGHLEY: That would answer.

CECIL:
But I believe, and Sir Walter believes,
there should be
More than one hand in this---that if
he goes

Lord Essex should go with him.

ELIZABETH: With him?

ESSEX:
In what
Capacity?

CECIL:
Leading an equal command. Two generals
Of coeval power, landing north and south
And meeting to crush Tyrone.

ESSEX:
Would you set up
Two Lord Protectors in Ireland?

CECIL:
It was my thought that we name
Raleigh as Lord Protector.

ESSEX: And I under him?

CECIL:
Since the Azores adventure
Which my Lord Essex led, and which
came off
A little lamer than could be wished,
but in which
Sir Walter showed to very great advantage,
It has seemed to me that Raleigh should
receive
First place if he served in this.

ESSEX: (Rises.)
This is deliberate,
An insult planned!

CECIL:
It is no insult, my lord,
But plain truth. I speak for the good
of the state.

ESSEX:
You lie! You have never spoken here or
elsewhere
For any cause but your own!

ELIZABETH: No more of this!

ESSEX:

Good God!

Am I to swallow this from a clerk, a
pen-pusher---

To be told I may have second place, for
the good of the state?

CECIL:

Were you not wrong at the Azores?

ESSEX: No, by God! And you know it!

ELIZABETH:

Whoever makes you angry has won
Already, Essex!

ESSEX: They have planned this!

CECIL: (Lifted. As though the matter
is settled. Sits.)

I say no more.

Raleigh will go to Ireland as Lord
Protector

And go alone, if the Queen asks it of
him,

And since you will not go.

ESSEX:

I have not said

I would not go. But if I were to go I
would go

Alone, as Lord Protector!

ELIZABETH:

That you will not.

I have some word in this.

ESSEX:

If this pet rat,

Lord Cecil, wishes to know my mind about
him,

And it seems he does, he shall have it!

How he first crept

Into favor here I know not, but the pal-
ace is riddled

With his spying and burrowing and

crawling underground!
 He has filled the court with his rat
 friends, very gentle
 white, squeaking, courteous folk, who
 show their teeth
 Only when angered; who smile at you,
 speak you fair
 And spend their nights gnawing the
 floors and chairs
 Out from under us all!

ELIZABETH: My lord!

ESSEX:

I am

Not the gnawing kind, nor will I speak
 fair

To those who don't mean me well---no,
 nor to those

To whom I mean no good! I say frankly
 here,

Yes, to their faces, that Cecil and
 Walter Raleigh

Have made themselves my enemies because
 They cannot brook greatness or power in
 any but

Themselves! And I say this to them---
 and to the world---

I, too, have been ambitious, as all men
 are

Who bear a noble mind, but if I rise
 I hope it will be by my own effort, and
 not by dragging

Better men down through intrigue!

BURGHLEY: Intrigue, my lord?

RALEIGH: Better men, my lord?

ESSEX:

I admit

Sir Walter Raleigh's skill as a general,
 And Cecil's statecraft! I could work
 with them freely

And cheerfully, but every time I turn
 My back they draw their knives!

ELIZABETH: My lord! My lord!

ESSEX:
 When Cecil left England
 I guarded his interests as I would my
 own
 Because he asked me to!---but when I
 left,
 And left my affairs in his hands---on
 my return
 I found my plans and my friends out in
 the rain
 Along with the London beggars!

CECIL: I did my best---

ESSEX: Yes. For yourself! For the
 good of the state!

RALEIGH: (Rises.)
 If Lord Essex wishes
 To say he is my enemy, very well---
 He is my enemy.

ESSEX:
 But you were mine first---
 And I call on God to witness you would
 be my friend
 Still, if I'd had my way! I take it
 hard
 (RALEIGH sits)
 That here, in the Queen's council,
 where there should be
 Magnanimous minds if anywhere, there
 are still
 No trust or friendship!
 (ESSEX sits)

ELIZABETH:
 I take it hard that you
 Should quarrel before me.

ESSEX:
 Would you have us quarrel
 Behind your back? It suits them all
 too well
 To quarrel in secret and knife men down
 in the dark!

BURGHLEY: (Rises)
 This is fantastic, my lord. There has

been no kniving.
 Let us come to a decision. We were
 discussing
 The Irish protectorate. (Sits)

CECIL:
 And as for Ireland,
 I am willing to leave that in Lord
 Essex's hands.
 To do as he decides.

ESSEX:
 Let Sir Walter Raleigh go
 To Ireland as Protector! And be damned
 to Ireland!

CECIL: (Insidiously)
 As the Queen wishes.
 It is a task both difficult and danger-
 ous.
 I cannot blame Lord Essex for refusing
 to risk his fame there.

ESSEX: (Rises)
 There speaks the white rat again!
 Yet even a rat should know I have never
 refused
 A task out of fear! I said I would not
 go
 As second in command!

CECIL:
 Then would you go
 As Lord Protector?

ELIZABETH:
 You have named your man---
 Sir Walter Raleigh.

RALEIGH:
 With your Majesty's gracious permission
 I'll go if Essex goes.

ESSEX:
 Is Sir Walter
 Afraid to go alone?

RALEIGH:
 I don't care for it---

And neither does our Essex!

ESSEX:

Why, what is this
That hangs over Ireland? Is it haunted,
this Ireland?
Is it a kind of hell where men are damned
If they set foot on it? I've never seen
the place,
But if it's a country like any other
countries, with people
Like any other people in it, it's nothing to be
Afraid of, more than France or Wales or
Flanders
Or anywhere else!

CECIL:

We hear you say so.

ESSEX: (Impetuously)

If I
Am challenged to go to Ireland,
Then, Christ, I'll go!
Give me what men and horse I need, and
put me
In absolute charge, and if I fail to
bring
This Tyrone's head back with me and put
the rebellion
To sleep forever, take my sword from me
And break it---- I'll never use it again!

ELIZABETH: Will you listen---?

ESSEX: (Crosses to ELIZABETH)

They've challenged me!

ELIZABETH:

If you volunteer
To go to Ireland there is none to stop
you.

ESSEX:

Your Majesty, I can see that Raleigh and
Cecil have set themselves
To bait me into Ireland! They know and
I know

That Ireland has been deadly to any
 captain
 Who risked his fortunes there; moreover
 once
 I'm gone they think to strip me here at
 home,
 Ruin me both ways! And I say to them
 "Try it!"
 Since this is a challenge, I go,
 And will return, by God, none of a
 problem
 To Cecils and Saleighs then when I went!

BURGHLEY:
 If Essex will go,
 It solves our problem, Your Majesty.
 We could hardly refuse that offer.
 (The FOOL rises and approaches ESSEX)

ELIZABETH: No.

FOOL: (Touching ESSEX)
 My lord! My lord!

ESSEX: (Turning suddenly with an in-
 stinctive motion that sweeps the FOOL
 to the floor) You touch me for a fool!

FOOL: Do not go to Ireland!

ESSEX: (Impatiently) You too?

FOOL:
 Because, my lord, I come from Ireland.
 All the best fools come from Ireland,
 but only
 A very great fool will go there.

ESSEX: (About to strike FOOL again)
 Faugh!

ELIZABETH:
 No! Break up the council, my lords.
 We meet tomorrow.

BURGHLEY: Then there is no decision?

ESSEX: Yes! It is decided.

Bring lights down
in all areas ex-
cept center and
platform.

ELIZABETH: Yes, Go to Ireland. Go to
hell.

(All, except ELIZABETH and ESSEX, file
out silently.)

You should have had
The Fool's brain and be yours! You would
have bettered
By the exchange.

ESSEX: I thank you kindly, lady.

ELIZABETH:
What malicious star
Danced in my sky when you were born?

ESSEX:
What malicious star danced
Over Ireland, you should ask.

ELIZABETH:
You are a child in council. I saw them
start
To draw you into this, and tried to warn
you---
But it was no use.

ESSEX:
They drew me into nothing.
I saw their purpose and topped it with
my own.
Let them believe they've sunk me.

ELIZABETH:
You will withdraw.
I'll countermand this.

ESSEX:
And let them laugh at me?

ELIZABETH:
Better they should laugh
A little now than laugh at you forever.

ESSEX: And why not win in Ireland?

ELIZABETH:
No man wins there.
You're so dazzled

With the chance to lead an army you'd
follow the devil
In an assault on heaven.

ESSEX:
That's one thing
The devil doesn't know,
Heaven is always taken by storm.

ELIZABETH:
I thought so as you said it
Only something here in my breast con-
stricts---
Is it the heart grows heavy?
I must let you go---
And I'll never see you again.

ESSEX: (Taking a step toward the throne)
Mistrust all these
Forebodings. When they prove correct
we remember them.
But when they're wrong we forget them.
They mean nothing.
Remember this when I return and all
turns out well.
That you felt all would turn out badly.

ELIZABETH: Come touch me, tell me all
will happen well.

ESSEX: (Crossing to her and taking her
in his arms)
And so it will.

ELIZABETH: Do you want to go?

ESSEX:
Why, yes---
And no.
(He kisses her)
I've said I would and I will.

ELIZABETH:
It's not yet
Too late.
Remember, if you lose, that will divide
us---
And if you win, that will divide us too.

(WARN Curtain.)

ESSEX:
I'll win, and it will not divide us.
Is it so hard
To believe in me?

ELIZABETH:
No--- I'll believe in you---
And even forgive you if you need it.
Here.
My father gave me this ring---and told
me if ever
He lost his temper with me, to bring it
to him
And he'd forgive me. And so it saved
my life---
Long after, when he'd forgotten, long
after, when
One time he was angry.

ESSEX:
Darling, if ever
You're angry, rings won't help.

ELIZABETH:
Yes, but it would.
I'd think of you as you are now, and
it would.
Take it.

ESSEX:
I have no pledge from you. I'll take it.
To remember you in absence.

ELIZABETH:
Take it for a better reason. Take it
because
The years are long, and full of sharp,
wearing days
That wear out what we are and what we
have been
And change us into people we do not know
Living among strangers. Lest you and I
who love
Should wake some morning strangers and
enemies
In an alien world, far off; take my ring,
my lover.

ESSEX: (Kneeling)
You fear
You will not always love me?

ELIZABETH:
No, that you
Will not love me, and will not let me
love you.

CURTAIN

ACT TWO

SCENE ONE

Beam lights in
center area only.
Amber lights
higher in inten-
sity.

Scene - The interior of ESSEX'S tent in Ireland. ESSEX is seated back of the camp table. This table is L.C. Dispatches and maps, a money bag, and a mug of water are on the table. R.C. in front of the tent is a tying post with ropes. There is also a lighted lantern on the table. There are two TRUMPET CALLS off stage. ESSEX rises with dispatches in his hand. He paces back and forth in front of table. As he reaches R.C. he calls:

ESSEX: Marvel!---Marvel!---
(Crosses to L.C. MARVEL enters from down R.)
There have been no other losses?

MARVEL: Only at the landing.

ESSEX: There was ambush there.

MARVEL: Yes, my lord.

ESSEX:
It's not losses we should fear now.
Though we have lost more than I should
like to think of.
It's going on against a retreating
enemy,
Venturing further from our base
When we are not supplied.
This country's barren---festering with
fever bogs.
There are no roads---no food.
I think we have been forgotten in London.
Nay, worse than forgotten.

MARVEL:
My lord, if I may make so bold,
There must be some reason for such
strange policy.
The Queen has written.

ESSEX: Aye. She has written. "Lord Essex will confine his invasions to the near coast. Lord Essex will prepare to shorten his campaign." And that is all. If she had wished Tyrone to win she could not have done better. In the name of God can one fight thus?

MARVEL: (Taking a step toward ESSEX)
My lord.

ESSEX: (Pushing him away)
Stand away from me.
We all smell putrid here.
Has the valley been cleared of the
corpses?

MARVEL: Yes, my lord.

ESSEX: What is this stench?
(ESSEX crosses to back of table; takes
a sip of water from the mug; sits; feels
nauseous; rises and spits out the water,
leaning over the table as though vomit-
ing.)
Even the water stinks.
(After a slight pause he sits again.)
How many did you say lost at the landing?

MARVEL: Thirty or so. Not many.

ESSEX:
There's thirty less to wonder
Whether they'll see their wives again.

MARVEL: My lord.
The men have not been paid.

ESSEX:
Are they muttering?
My revenue's been stopped.
Let them know that.
If we face Tyrone again it's because
Southampton
Has gone my surety. This is not the
Queen's war.
Not now. Are they deserting?

MARVEL:
They want one thing: to follow you to
London.

ESSEX: And why to London?

MARVEL:
Forgive my saying this---
They wish to make you King.

ESSEX: (After a pause)
Have they forgotten the Queen?

MARVEL: They are willing to forget her.

ESSEX: But I am not. We wait here.

MARVEL: We cannot wait longer without
supplies.

ESSEX: Word will come. We wait here---
until---

MARVEL: Shall I give this out?

ESSEX: Yes.

(A MAN-AT-ARMS enters down R.)

MAN-AT-ARMS: There is a courier from
the Queen, my lord.

ESSEX: At last, then.

MARVEL: (Anticipating good news) You
will see him at once?

ESSEX: Yes. (MARVEL starts to go off
R.) Wait. (MARVEL stops.) Bring him
in and stay here while I read the dis-
patches. If I give orders to torture
or kill him---You understand?

MARVEL: You will not torture him?

ESSEX: Am I not tortured? (MARVEL
starts to protest, but instead goes off
R. To the MAN-AT-ARMS, who has taken

his place upstage of the tying post)
You too, sirrah. You hear this?

NAK-AT-ARMS: Yes, my lord.

ESSEX: Good.

(The COURIER enters down R., followed by MARVEL. He crosses to between table and post and falls to his knees. MARVEL takes a position downstage of post.)

COURIER: My Lord of Essex?

ESSEX: Yes.

COURIER: I come from the Queen.

ESSEX: When did you leave London?

COURIER: Four days ago, my lord. We were delayed.

ESSEX: What delayed you?

COURIER: Thieves.

ESSEX: And they took what from you?

COURIER: Our horses and money.

ESSEX: And letters?---

COURIER: Were returned to me untouched.

ESSEX: Where did this take place?

COURIER: This side of the ford. There were four armed men against us two.

ESSEX: (Grabbing the dispatches) Give me the letters. (There is only one dispatch which Essex reads briefly.) This is all?

COURIER: Yes, my Lord.

ESSEX: You are sure you lost nothing?

COURIER: Indeed, yes, my Lord. There was but one missive and the seal was returned unbroken. The outthroats told us they cared the less about our letters for they could not read.

ESSEX: You are a clever liar, sirrah, and you are the third liar who has come that same road to me from London. You are the third liar to tell this same tale. You shall pay for being the third.

COURIER: My Lord, I have not lied to you.

ESSEX: Take his weapons from him, Lieutenant. (MARVEL obeys.) Set him against the post there. (MARVEL and the WAX-AT-ARMS place him against the post.) Not so gently. Take out his eyes first and then his lying tongue.

COURIER: Your Lordship does not mean this.

ESSEX: (Crossing to COURIER, he slowly wrenches his arm backwards) And why not? We shall break him to pieces--- but slowly with infinite delicacy.

COURIER: No, no, no, no! Oh, my Lord! My Lord!

ESSEX: What are you waiting for?

MARVEL: We must tie him to the post first, sir.

ESSEX: Then tie him! (They do so.)

COURIER: My Lord. I have not lied to you. There was but one dispatch. There was but one---

ESSEX: We know too well what you have done, sirrah. We need no evidence of that. What we ask is that you tell us

who set you on---and your accomplices.
 Tell us this and I want no more of you.
 You shall have your freedom---and this--
 (Indicates the money bag)

COURIER: My Lord, if I knew----

ESSEX: Truss him up and cut him open.
 (They complete their binding)

COURIER:
 My Lord, I am not a coward, though it
 may seem to you
 I am, for I have cried out---but I cried
 out
 Not so much for pain or fear of pain
 But to know this was Lord Essex, whom I
 have loved
 And who tortures innocent men.

ESSEX: (To MARVEL) Have you no knife?

(MARVEL takes the knife he has taken
 from the COURIER and during the next
 speech prepares to cut out the COURIER'S
 tongue. ESSEX places his hands over
 COURIER'S face as though to open his
 mouth.)

COURIER:
 Come, then. I am innocent. If my Lord
 Essex
 Is as I have believed him, he will not
 hurt me;
 If he will hurt me, then he is not as I
 And many thousands have believed him,
 who have loved him,
 And I shall not mind much dying.

(ESSEX pushes MARVEL'S knife away and
 releases the COURIER.)

ESSEX: Let him go. (MARVEL and MAR-AT
 ARMS unbind him. COURIER falls to the
 ground.) I thought my letters had been
 tampered with. You'd tell me if it were
 so.

COURIER:

My honored Lord.

By all the faith I have, and most of
it's yours,

I'd rather serve you well and lose in
doing it

Than serve you badly and gain. If some-
thing I've done

Has crossed you or worked you ill I'm
enough punished

Only knowing it.

ESSEX: This letter came
From the Queen's hands?

COURIER:

It is as I received it
From the Queen's hands.

ESSEX: There was no other?

COURIER: No other.

ESSEX: Then go.

COURIER: I have brought misfortune---

ESSEX: You have done well. We break
camp tomorrow for London. Go. Take
that news with you. They'll welcome you
outside. Remain with my guard and re-
turn with us. (COURIER salutes and goes
off R., followed by MAN-AT-ARMS.)

MARVEL: (Taking a step toward ESSEX,
who has crossed to back of table)
We march tomorrow?

(HORN Curtain)

ESSEX: Yes.

MARVEL: Under orders from her Majesty?

ESSEX: No. (He reads the dispatch.)
"Lord Essex is required to disperse his
men and return to the capital straight-
way on his own recognizance, to give

himself up." (Looking up) To give himself up.

MARVEL: And nothing but this?

ESSEX:
There is a limit to my humiliation.
Give out the necessary orders.
We embark at daybreak.

MARVEL: Yes, my Lord.

ESSEX:
And it is
As well it falls out this way!

MARVEL:
By right of power and popular voice
It is your kingdom--this England.

ESSEX:
More mine than hers,
As she shall learn. It is quite as
well.

MARVEL:
There is victory in your path,
My Lord. The London citizens will rise
At the first breath of your name.

ESSEX:
And I am glad for England.
She has lain fellow in fear too long.
Her hills shall have a spring of victory.
Go, then.
(MARVEL goes off down R.)
And for this order,
I received it not.
(Tears the order to pieces.)

(A TRUMPET is heard off stage.)

CURTAIN

ACT TWO

SCENE TWO

Low intensity with
area around chair
up R. and desk
area accented.

Scene - The QUEEN'S Study. PENNELOPE
is sitting on chair up R., reading.
The FOOL enters L. She does not see
him.

FOOL: Sh! Make no noise.

PENNELOPE: What do you mean?

FOOL: Silence! Quiet!

PENNELOPE: I am silent, Fool.

FOOL: You silent? And even as you say
it you are talking!

PENNELOPE: You began it.

FOOL: Began what?

PENNELOPE: Talking.

FOOL: Oh, no. Talking began long be-
fore my time. It was a woman began it.

PENNELOPE: Her name?

FOOL: Penelope, I should judge.

PENNELOPE: Fool.

FOOL: (Warmly) No, for with this same
Penelope began also beauty and courage
and tenderness and faith--all that a
man could desire or a woman offer--and
all that this early Penelope began has
a later Penelope completed.

PENNELOPE: It lacked only this--that
the court fool should make love to me
now.

FOOL: (Kneels beside her) I am sorry

to have been laggard. But truly I have never found you alone before.

PENELOPE: (Pushing him away) How lucky I've been!

FOOL: Are you angered?

PENELOPE: At what?

FOOL: At my loving you.

PENELOPE: (Laughing) I've learned to bear nearly everything.

FOOL: (Mysteriously) A lover's absence.

PENELOPE: Among other things.

FOOL: (Leaning toward her) The presence of suitors undesired?

PENELOPE: (Again pushing him away) That, too.

FOOL: (Rising and crossing R.) I am not a suitor, my lady. I ask nothing. I know where your heart lies. It is with my Lord Essex in Ireland. I do not love you.

PENELOPE: Good.

FOOL: (Crossing to her and kneeling) I lied to you. I do love you.

PENELOPE: (Very tenderly) I am sorry.

FOOL: You will not laugh at me?

PENELOPE: No.

FOOL: Then there is yet some divinity in the world---while a woman can still be sorry for one who loves her without return.

PENELOPE: A woman is sadly aware that

when a man loves her it makes a fool of him.

FOOL: And if a fool should love a woman---would it not make a man of him?

PENELOPE: (Quickly) No, but doubly a fool, I fear.

FOOL: (Quickly) And the women---how of the woman?

PENELOPE: They have been fools too.

FOOL: (Very mysterious and sinister) The more fool I, I tried to save Lord Essex from Ireland---but he needs must go---the more fool he.

PENELOPE: (Rising) Let us not talk of that.

FOOL: (A step toward her) May I kiss you?

PENELOPE: No.

FOOL: (Pleadingly) Your hand?

PENELOPE: Yes.

FOOL: (Kneels and kisses her hand) I thank you.

PENELOPE: (Puts her arms around him as she would a crazy child) The more fool you, poor boy.

Bring up blue at stage right entrance.

CECIL: (Enters R.) This is hardly a seemly pastime, Mistress Gray.

(The FOOL laughs and exits L., repeating: "This is hardly a seemly pastime, Mistress Gray.")

PENELOPE: And are you now the judge of what is seemly, Sir Robert?

CECIL: The Queen is expecting Master Bacon here?

PENNYCOPPE: I am set to wait for him.

CECIL: You will not be needed.

Cut down all
embers.

PENNYCOPPE: Excellent. (Goes out L. after an elaborate curtsy. RALEIGH enters R.)

CECIL: This Bacon keeps himself close. I have been unable to speak with him. She has this news?

RALEIGH: Yes.

CECIL: She believes it?

RALEIGH: Beyond question. (BACON enters from up R., his book in his hand.)

CECIL: Good-morrow, Master Bacon.

BACON: And to you, my Lords.

CECIL: I have sent everywhere for you, sir, this three hours---and perhaps it was not altogether by accident that I could not find you.

BACON: I was not at home. You must forgive me.

CECIL: You are here to see the Queen?

BACON: (Bowing) The Queen has also been good enough to send for me.

CECIL: It was my wish to speak with you first---and it is my opinion that it will be better for all of us if I do so now---late as it is.

BACON: I am but barely on time, gentlemen.

CECIL: You need answer one question only. (CECIL motions BACON to sit. He

does so in chair up R. CECIL sits chair L. of desk. RALEIGH crosses to above desk.) You have been in correspondence with Lord Essex in Ireland?

BACON: Perhaps.

CECIL: The Queen has this morning received news warning her that Lord Essex is allied with the Irish rebels and is even now leading his army back to England to usurp her throne. Had you heard this?

BACON: No.

CECIL: Do you credit it?

BACON: It is your own scheme, I believe.

CECIL: That Essex should rebel against the Queen?

BACON: Even so.

RALEIGH: You accuse us of treason?

BACON: If the Queen were aware of certain matters she would herself accuse you of treason.

CECIL: What matters?

BACON: (Feeding his book) I prefer that the Queen should question me.

CECIL: Look to yourself, Master Bacon. We know what the Queen will ask you and we know what you may answer.

RALEIGH: Come, there's no time for this. Take your head out of your book, and if you've any interest in living longer keep it out. (To CECIL.) Speak it out with him.

CECIL: Softly, softly. In brief, if

you intend to accuse any man of the suppression of letters---(BACON snaps book closed) written by Essex to the Queen, or of the suppression of letters sent by the Queen to Essex, you will be unable to prove these assertions and you will argue yourself very neatly into the Tower.

BACON: My Lord---I had no such business in mind.

RALEIGH: What then?---

BACON: I hope I can keep my own counsel. The truth is, my Lords, you are desperate men. You have over-reached yourselves, and if word of it gets to the royal ears you are done.

RALEIGH: We shall drag a few down with us if we are done, though, and you the first.

CECIL: You have but a poor estimate of me, Master Bacon. If you go in to the Queen and reveal to her that her letters to Essex have not reached him---as you mean to do---the Queen will then send for me, and I will send for Lord Essex's last letter to you, containing a plan for the capture of the city of London. It will interest you to know that I have read that letter and you are learned enough in the law to realize in what light you will stand as a witness should the Queen see it.

BACON: I think it is true, though, that if I go down I shall also drag a few with me, including those here present.

CECIL: I am not so sure of that, either. I am not unready for that contingency. But to be frank with you.

BACON: Ah! Frank! Frank!

CECIL: It would be easier for both you and us if you were on our side.

BACON: (Opening his book) You must expect a man to side with his friends.

CECIL: And a man's friends---who are they?

BACON: Who?

CECIL: Those who can help him to what he wants.

BACON: Not always.

CECIL: (Threatening) When he is wise. You have served Lord Essex well and I believe he has made you promises. But the moment Lord Essex enters England in rebellion, he is doomed, and his friends with him.

BACON: (Closing book quietly) One word from the Queen to him---one word from him to the Queen---one word from me revealing that their letters have been intercepted---and there can be no talk of rebellion. Your machinations have been so direct, so childish, so simple---and so simply exposed---that I wonder at you!

CECIL: My friend, he has spoken and written so rashly, has given so many handles for overthrow, that a child could trip him.

RALEIGH: (In anger) We have news this morning that Lord Essex has already landed in England and set up his standard here. He is a rebel.

CECIL: (Quickly topping RALEIGH) And when a man is once a rebel, do you think there will be any careful inquiry into how he happened to become one?

BACON: (Puzzled) Essex in England!

RALEIGH: (Quickly) In England. And has neglected to disband his army.

CECIL: (As quickly)
You speak of explanations between the
Queen and Essex.
Unless you betray us,
There will be no explanations. They are
at war now.
They will never meet again.

BACON: That is, if your plans succeed.

CECIL: (Rising)
Very well, then. You have chosen your
master.
I have done with you.

BACON: (Not moving, but a quick glance
to door L.)
And if she learns nothing from me?
(CECIL and RALEIGH exchange glances.)

CECIL: (Very obsequious) Then---what-
ever you have been promised, whatever
you have desired, that you shall have.
(BACON rises, takes a step down and
bows. CECIL bows and continues.) There
is no place in the courts you could not
fill. You shall have your choice. If
you need excuse, no one should know
better than you that this Essex is not
only a danger to our state but also to
you.

Increase inten-
sity on tapestry
entrance.

BACON: If I need excuse I shall find
one for myself. (PENELOPE is heard off
stage.)

PENELOPE: Yes, Your Majesty, he is
here.

ELIZABETH: Why was I not told?
Is this an ante-chamber, Sir Robert? Am
I never to look out of my room without
seeing you?

Bring down intensity on tapestry.
Blue light should remain intense enough to cool red tapestry.

CECIL: Your pardon, your Majesty. I---

ELIZABETH: You need not pause to explain why you came. I am weary of your face!

CECIL: Yes, your Majesty. (CECIL and RALEIGH bow and go off R.)

ELIZABETH: I have heard that you are a shrewd man, Master Bacon.

BACON: Flattery, Majesty, flattery.

ELIZABETH:
I have heard it,
And in a sort I believe it. Tell me one thing---
Are you Cecil's friend?

BACON: I have never been.

ELIZABETH:
He's a shrewd man; he's
A man to make a friend of if you'd stand well
In the court, sir.

BACON: It may be.

ELIZABETH:
Why are you not
His friend then?

BACON: We are not on the same side.

ELIZABETH: You follow Lord Essex.

BACON: Since I have known him.

ELIZABETH:
There's
A dangerous man to follow.

BACON: Lord Essex?

ELIZABETH: Lord Essex.

BACON:
I am sorry, madam,
If I have displeased you.

ELIZABETH:
You have displeased me.

BACON:
I repeat, then---
I am sorry. (He bows.)

ELIZABETH:
Good. You will change, then? You will
forget
This Essex of yours?

BACON: If you ask it---if there is
reason---

ELIZABETH:
There is reason! He has taken up arms
Against me in England.

BACON: Are you sure of this?

ELIZABETH: Is it so hard to believe?

BACON: Without proofs it is. You have
proofs?

ELIZABETH:
Proof good enough. You know the punish-
ment
For treason! From what I have heard
Of late both you and Essex should re-
member
That punishment.

BACON:
Madam, for myself I have
No need to fear.

ELIZABETH: You reassure me, Master
Bacon.

BACON:
And if Lord Essex has
I am more than mistaken in him.

ELIZABETH:
But all friends of Essex
Go straightway to the Tower.
Are you still his friend?

BACON: (Sows)
Yes, Majesty.

ELIZABETH:
I am sorry for it.

BACON: (Crosses R. of her)
That is all, your Majesty?

ELIZABETH: Why, no. You do not believe
me?

BACON: Madam!

ELIZABETH: And why do you not believe
me?

BACON:
Madam, if you intend to place me
in the Tower---would I not be there?---
and no talk about it.

ELIZABETH:
You are shrewd indeed. Perhaps too
shrewd!

BACON: (With absolute conviction)
I am Essex's friend.

ELIZABETH:
If that
were true---if there were only
The sound of one honest voice!
I must rule England,
And they say he is a rebel to me---and
day and night,
Waking, sleeping, in council, there is
still always
One thing crying out in me over and
again---
I hear it crying! He cannot,
Cannot fail me!
He---both woman and queen.

But I have written him my love
And he has not answered. What do you
know of this?

BACON:
Nothing!

ELIZABETH:
Answer me truly, truly---bitter or not.
And you shall not lose!

BACON: He has not answered?

ELIZABETH: He has not answered.

BACON: (Beginning to consciously lie)
If I
Knew why I would know much. Have you
angered him---
Sent arbitrary orders?

ELIZABETH:
I have ordered him to disband
His forces and return. I have cut off
all
Revenue and supplies.

BACON:
But Madam---
To send a popular leader out with an
army
And then check him suddenly, heap
disgrace upon him---
He has great pride.

ELIZABETH:
He has rebelled, then?
I wrote him lovingly.

BACON:
And he answered nothing?

ELIZABETH: Nothing.

BACON: That could not be excused.

ELIZABETH: No. It cannot be. It will
not be.

BACON:

Madam, I fear
I have turned you against him!

ELIZABETH: No, no! I needed that!

BACON:

And if there were something wrong---
Some misunderstanding---

ELIZABETH:

No, no---don't try comfort now---
He had my letters. That could not go
wrong.
Did he not have my letters?

BACON: How could it well be otherwise?

ELIZABETH:

You would know that. You would know if
he had not.
You've had word from him?

BACON: (Very tentative) Yes.

ELIZABETH:

Yes. He has written you,
But not me! Or are you traitor to him
also---?
I think you are! I think you lie to me!
Damn you! I am
Encompassed by lies! I think you, too,
betray him---
But subtly, with infinite craft, making
me believe
First that you would not wrong him!
No, no---I'm gone mad
Pacing my room, pacing the room of my
mind.
They say a woman's mind is an airless
room,
Sunless and airless, where she must walk
alone,
Saying he loves me, loves me, loves me
not,
And has never loved me. The world goes
by all shadows,
And there are voices, all echoes till he

Increase blue and
decrease amber
until all warmth
is gone at end of
scene.

speaks---
And there's no light till his presence
makes a light
There in that room. But I am a Queen.
Where I walk
Is a hall of torture, where the curious
gods bring all
Their racks and gyves, and stretch me
Till I cry out. They watch me with eyes
of iron.
Waiting to hear what I cry! I am crying
now---
Listen, you gods of iron! He never
loved me---
He wanted my kingdom only---
Loose me and let me go! I am still
Queen---
That I have! That he will not take from
me.
I shall be Queen, and walk his room no
more.
He thought to break me down by not
answering---
Break me until I'd say, I'm yours, I'm
all yours---what I am
And have, all yours! That I will never,
never,
Never say. I'm not broken yet.

BACON: Nor will be, Majesty.

ELIZABETH:
He must not follow him.
We must forget him.
Break him as he would break us,
Bow that bright head.
I shall be as I was.
See him no more, my friend.
He walks on quicksand. Avoid him.

BACON: (Bowing) Yes, Majesty.

ELIZABETH:
Go now. Go. You have done well. I
trust you.

(BACON bows and goes off R. After a
moment ELIZABETH claps her hands twice

and ARVIN enters R.)

ELIZABETH:
Captain Armin, keep a watch on Master
Pacon.
On his house and his correspondence.
I wish to know all he knows.

ARVIN: Yes, Your Majesty. (Bows and
takes a step back.)

ELIZABETH:
Wait. I have found you true of word,
And sure of hand. Moreover you can keep
counsel----
What we say now is forever secret be-
tween us.
Between us two---not one other.

ARVIN: I'll hold it so.

ELIZABETH:
It is reported there is an army risen
Against me----

ARVIN: God forbid.

ELIZABETH:
It is so reported. The rebellion I
speak of's
The force Lord Essex has brought back
from Ireland.
I wish to make this preparation for it.
Whatever orders
You receive from your superiors, what-
ever broils
Occur, Lord Essex is to have free access
to my presence here.
Those are my orders.

ARVIN:
You would be a hostage
If he were in command.

ELIZABETH:
I will risk that.

ARVIN: There would be danger to your
person, madam.

ELIZABETH: Be ready for danger---and if need be---death.

(Motions ARN H to go off. He does so, R. There is a sudden burst of girls' LAUGHTER off L. and TRESSA runs in, pulling the FOOL, who is carrying a silk smock. MARY and ELLEN follow, all laughing.)

(BARE Curtain)

Ambers up slightly at stage left entrance.

FOOL:
Help! Salvage! Men-at-arms to the rescue!
I am boarded by pirates!

MARY: Thief! Thief! Stop, thief!

ELLEN: Kill the dirty thief! Fall on him!

TRESSA: Can a maid not keep a silk smock?

(These lines are all said as they enter. The FOOL falls and ELLEN sits on him.)

ELLEN: I have him now!

FOOL:
If you sit on me in that fashion,
darling,
You will regret it. There will be
issue.

ELLEN: What issue?

FOOL: Twins! Seven or eight.

(They ALL laugh. TRESSA sees ELIZABETH. They all become conscious of her presence at the same time and get up in confusion.)

TRESSA: (Terrified) We are sorry, your Majesty.

ELLEN: What is it? She seems not to see.

MARY: It's not like her to strike us.

TERESA: We'll be whipped.

POOL: No, no. She strikes instantly or not at all.

Ambers out.

(They ALL go out L., tiptoeing.)

CURTAIN

ACT TWO

SCENE THREE

Lighting is generally blue--slightly more intense than ambers.

Scene - The Council Chamber. The same as Act One, Scene Three, with the table and chairs cleared. CECIL is down R. and BUNCHLEY at his L. They are in heated conversation.

BUNCHLEY:
Then you have pulled more down about
your ears
Than you thought for here.

CECIL: We have.

BUNCHLEY:
I will do what I can.
I had never thought you so rash.

CECIL:
Who could foresee
That she'd make no move against a rebel?
She's known
As well as I that he was in England.
She's known
As well as I that he was still at the
head
Of his expedition, coming this way by
forced marches
In the teeth of her orders. This constitutes civil war,
And he's nearly upon us, yet there's no
preparation
To counter him.

BUNCHLEY: But how does she defend this?

CECIL:
I've not seen her. She'll see no one.
She's been shut up
For days alone.

BUNCHLEY:
She will listen to me in this.
She must listen to me.

CECIL:
 Only lend your voice
 Along with mine. We must make this a
 war
 Whether she wants it or not.

(BACON enters R.)
 What's the news now?

BACON:
 He was nearer than you thought. He
 encamped last night
 Not far from the city, and comes openly
 down the river
 With his whole force.

CECIL: He's upon us, then!

BACON: So the report runs.

BURCHLEY: (Quickly) Son, we must see
 her.

CECIL: She's obdurate.

BURCHLEY:
 And I say make another attempt
 Before it's too late. If he once steps
 foot in this palace,
 If they ever meet, it's more than I can
 do to save you.

BACON: Why do you think so?

CECIL: You should be aware of that.

(The FOOL sidles in from L. and listens)

BACON:
 Then if they meet, you think to be
 accused
 Of treasonous practices? From the first
 day on, my friend,
 There has been but one treason in the
 world---
 It's to be on the losing side. Whoever
 wins,
 Be on that side and whatever you've done
 is forgiven

You have never aided Essex that I remember.

CECIL: But if they meet, and are friends---

BACON:
Then they meet and are friends---
But do not be so doubtful of the outcome.

(Two GUARDS enter R. and cross up to either side of throne. They are followed by ARMIN.)

CECIL: What is this, Captain?

ARMIN:
We do not know, my Lord,
A guard is ordered for the throne.

CECIL:
Why, good,
She may come out of her cell.

(TRESSA and MARY enter from down L.)

TRESSA:
It is said
The French Ambassadors will be received.

MARY: Today---and here?

TRESSA: Why, yes.

RALEIGH: (Enters down R. and crosses to CECIL) She will hold court this morning?

CECIL: It seems so, Yes.

RALEIGH: (To CECIL and BURGHLEY) This is no day for assemblies. Essex is leading his army here.

(ELLEN and PENNELOPE enter L.)

BURGHLEY: He's a madman.

ELLEN: You hear?

PENELOPE: Wait! Wait!

RALEIGH: You have seen her?

POOL: Not he! But I have seen her.
Why does nobody question me?

CECIL: She has sent out word that she
will speak with no one.

RALEIGH: Is there no officer who can
order out troops without her sanction?

CECIL: Could we find precedent for
that?

BACON: None that I know of.

TRESSA: Is it true, Sir Francis, that
we are at war?

BACON: No, madam----

TRESSA: This news of Essex----

PENELOPE: Is it a sign of danger that
an English general should return with
his army to the English capital?

BACON: She speaks sense, this Mistress
Penelope.

RALEIGH: It will be a sign of danger,
perhaps, if the courtyard runs with
blood before evening.

BACON: I will personally drink all the
blood that runs in the courtyard before
evening.

PENELOPE: (To the Girls) And I will
eat all that Sir Walter kills.

RALEIGH: (To BACON) Are you mad also?

BACON: I think not.

FOOL: (Crossing down to BACON) Mad? Not me. We read the heavens. Ah, there have been signs and wonders! The weathercock on the steeple clapped his wings at midnight and crew thrice! That was for betrayal! Many wise men have asked this cock to tell them who is betrayed and by whom, but he is wise in the manner of weathercocks and will say nothing! And here is another portent, too---

RALEIGH: (Pushing the FOOL aside and crossing R. to BUNSTLE) Stop your babble!

FOOL: (Continuing) The little gargoyle over the font gushed with good white wine all night, and none there to drink it---and the conduits throughout Southwark ran with red Burgundy! Some say it was blood, but it is well known it was Burgundy--- You will find the same under any scaffold! Ask her Majesty---she will tell you.

ARMIN: (Entering R.) My lord, there are two fellows here who ask for audience with the Queen.

CECIL: Who are they?

ARMIN: Players, my Lord.

FOOL: (To his bauble) Players, ducky, players!

CECIL: Tell them to wait.

(ARMIN goes out. A COURIER enters R.)

COURIER: (To BUNSTLE) My lord, I am also back to bring you certain news from London. Lord Essex's house in the Strand is an armed camp. It is brimming with warlike nobles, going and coming.

(RALPH, after whispering with CECIL, goes out R.)

FOOL: Huh, huh! It is much more likely to be brimming with drunken nobles going and coming brim full!

CECIL: (To COURIER) Go. (COURIER goes out R.)

(There is an offstage CALL of "Make way for her Majesty, the Queen!" This is repeated three times.)

Bring intensity up at stage L. for Elizabeth's entrance.

CECIL: Quiet. (The MEN all bow and the WOMEN curtsy. Two COUNCILORS enter and take their places at either side of entrance down L. The two extra COUNCILORS enter from R. and take places R.)

ELIZABETH: Is it true, then, my dear Burghley, that you have taken to attending the theatre?

BURGHLEY: No, madam.

ELIZABETH: It was not you, then, who forbade the performance of RICHARD II without asking my advice?

BURGHLEY: It was, madam.

Increase intensity at throne.

ELIZABETH: On what ground?

BURGHLEY: Your Majesty, the play is treasonous. It shows the deposition of a king, and its performance was procured by rebels.

ELIZABETH: Rebels? What rebels?

BURGHLEY: I know not, madam. I have sent for the players to discover that.

ELIZABETH: You have sent for them?

BURGHLEY: Aye, madam---and they are here.

ELIZABETH: They will laugh at you, dear Burghley.

BURGHLEY: Others have laughed at me, Majesty.

ELIZABETH: They will laugh at you, sir, and you will deserve it. Is my kingdom so shaky that we dare not listen to a true history? Are my people so easily led that the sight of a king deposed in play will send them running hither to pull the Queen out of her chair? Have we not passion plays in every little town showing the murder of our Lord? You are nervous, dear Burghley. Let these children play their plays.

CECIL: Your Majesty, I fear they are not all children, and that they mean to do harm.

ELIZABETH: Let them do all the harm they can. Are we too stupid to see that to prohibit a rebellious play is to proclaim our fear of rebellion? Who is there here who fears a rebellion against me? I do not.

CECIL: It is dangerous to let these mutterings grow, dear Queen.

ELIZABETH: It is dangerous to touch them. Let them mutter, if they will. Let them cry out. Let them run the streets, these children. And when they have worn themselves weary running and crying "Up with Essex! Down with Elizabeth!" and got themselves drunk on mutual pledges, they will go to bed, sleep soundly and wake up wiser.

CECIL: (Crossing up to front of platform) Madam, I entreat you earnestly that you speak with me alone for a moment---

ELIZABETH: I received that request from

you earlier in the day, sir---and answered it----

BURGHLEY: But if your Majesty were aware of the nature of this business-----

ELIZABETH: I am aware. Lord Essex is on his way hither. (ALL look around at each other.) I shall be glad to see him. Let him bring his revolution here. How long think you it will last after I have looked on it, and after it has looked on me?

COUNCIL: Madam, I beseech you---let me take charge of this! (BURGHLEY starts off.)

ELIZABETH: Stay where you are---all of you! You, Lord Burghley, you too! I will have no slipping away. This court wriggles like a mass of eels. Stay where you are. (BURGHLEY stops.) There is to be no guard posted! There are to be no steps taken! None!

COUNCIL: Majestas, adsunt legati de curia Galliae. Placetne eos recipere antequam--

ELIZABETH: Nay, bang me not in Latin! Let the French ambassadors wait. (The POOL laughs and lies prone in front of ELIZABETH.) You sirrah---I hear that you have fallen in love. Do you wish to be whipped?

POOL: I would rather have been whipped, madam, much rather.

ELIZABETH: Why?

POOL: It would hurt less.

ELIZABETH: Good. You shall be whipped.

POOL: (Picking himself up) Madam, if you can whip it out of me I will give you my lucky penny.

ELIZABETH: You shall be whipped and keep your penny.

FOOL: You would better take it, Majesty.

ELIZABETH: Your penny?

FOOL: Yes, Majesty, to buy a whip with for yourself!

ELIZABETH: A whip!

FOOL: Nay, you had perhaps better buy several! But in truth, dear Queen, I have not fallen in love, only a pretty little strumpet has fallen in love with me and I beg leave that we be allowed to marry. (Bows elaborately)

ELIZABETH: Is she of the court?

FOOL: Yes, madam.

ELIZABETH: What, are there strumpets here at court?

FOOL: Oh, they are all strumpets here at court. Some are here because they are strumpets and some are strumpets because they are here, but strumpets they all are.

ELIZABETH: Which is it you wish to marry?

FOOL: I feel sure it was one of them, Majesty, but it was dark at the time--- and in truth I gave her my word of honor in the dark that I would make an honest woman of her by daylight. It is thus that most marriages are made. (FOOL has come up to throne quite close to ELIZABETH)

ELIZABETH: How, Fool?

FOOL: In the dark, my lady. Quite in

the dark.

ELIZABETH: (To ARMIN) Take this fool, Captain, and put him in the dark for three days with but little bread and water. I have a distaste for this fooling. (ARMIN signals GUARDS who cross and take POOL)

POOL: No, no, madam.

ELIZABETH: I am tired of your strumpets! And let him not see his lady Penelope meanwhile. You will be sure of that, mistress?

PENELOPE: I have no desire to see him.

ELIZABETH: Whom do you desire to see?

PENELOPE: No one, your Majesty.

ELIZABETH: You lie! This Mistress Gray, take her too! Let her have bread and water! (ARMIN signals GUARDS who cross and take PENELOPE. They drag her and the POOL toward door L.)

PENELOPE: Your Majesty---what is this?

ELIZABETH: I am weary to death of you! I am weary of all men and women, but more of you than any! You have written. You have had letters! I say, take her out of my sight! Whip them first, whip them both! Nay, leave them here, leave them, knaves---leave them! Damn you, do you hear me! You are too quick to obey orders. You beef-witted bastards! And now let us have entertainment, gentle lords! Let us be merry! The players are here! Let us have a play!

HERALD: (Runs in to ELIZABETH from down R. without ceremony, calling out as he comes) Your Majesty, your Majesty! Lord Scroop sends me from the city to tell you there is a rising in

London! There is a mob rising in the city!

ELIZABETH: What---are you playing RICHARD II for us?

HERALD: No, no, your Majesty! A great number of people came through Fleet Street---and they have sacked a grocer's and broken into a wine-merchant's cellar! It is said they will break into Fleet Prison and set all free---

ELIZABETH: Not they. If they've broken into a wine-cellar they'll get no farther. We're a marvelous people, we English, but we cannot hold liquor. Now if they were Scotch one might worry. What are they saying, these wine-drinkers?

HERALD: I cannot tell you that, your Majesty.

ELIZABETH: Are they not crying "Up with Essex." "Down with Elizabeth!"

HERALD: Yes, madam!

ELIZABETH: Why, surely. What else would they be crying? "Up with Essex! Viva!" "Down with Elizabeth! A bas!" "The Queen is dead. Long live the King." If I were there I would cry it myself. It has a marvelous ring! "Up with Essex!" "Down with Elizabeth!"

BURCHLEY: What are we to do, Madam?

ELIZABETH: What is the Lord Mayor doing about all this, sirrah?

HERALD: Nothing, Madam.

ELIZABETH: How like a Lord Mayor, and how sensible. That's the first principle of government. Never do anything. Let the others make all the mistakes. Oo,

sirrah!

(RALEIGH enters R., pushing the HERALD aside as he does so. HERALD goes off R.)

RALEIGH: (Crossing to throne) Majesty, Lord Essex is landing from the river with a complement of soldiers. As captain of Your Majesty's guard, I ask authority to act immediately. I alone will be responsible if he enters here.

ELIZABETH: No, Sir Walter, I alone will be responsible.

RALEIGH: I have permission to go?

ELIZABETH: No, you have not. I take enormous pleasure in your presence here. Where are the players? I would speak with the players. (BURBAGE and HEWINGS enter down R.) Ah, yes, bold Burbage and handsome Hewings. Well, my masters, I hear you have come to me to have your noses slit and your thumbs branded.

BURBAGE: (Both are kneeling)
Only if unavoidable, your Majesty.

ELIZABETH: You have put on a play, I believe.

BURBAGE: Fany, your Majesty.

ELIZABETH: You have revived the old play of RICHARD II, including in it the deposition scene which was censored on its first presentation, and you have done this to foster treasonous projects.

BURBAGE: No, your Majesty, I swear it.

ELIZABETH: You have not played this play?

BURBAGE: But not to foster treason, that I swear.

ELIZABETH: If you played King Richard with that pot-belly, it was treason indeed. Then for what purpose did you play this play?

BURBAGE: To make money.

ELIZABETH: What? On an old play?

BURBAGE: We were paid in advance.

ELIZABETH: Always an advantage. And what fool paid you in advance?

BURBAGE: My Lord Southampton.

BUNCHLEY: You see? A friend of Essex.

ELIZABETH: You, Master Hewings, have much too handsome a nose for slitting, yet you say nothing.

HEWINGS: There is only this to say, Your Majesty, that we knew nothing of any traitorous intent in the matter.

ELIZABETH: How much were you paid for the revival of Richard?

HEWINGS: Three pounds, Your Majesty.

ELIZABETH: If you act no better than you lie, it was not worth thrifence. But the Thespian itch is on me. I too am suddenly become a patron of the drama. Play it again this afternoon, my masters. Play it again at my request this afternoon and you shall have ten pounds for it. Lord Cecil, pay Master Burbage ten pounds from the Royal Exchequer for one performance of RICHARD and let it stand in the records. And tell Lord Southampton when you see him that I paid ten to his three. And when you have all of this treason out of your systems, be ready to play Sir John Falstaff for me at the end of the week. I should like to see your Falstaff again, sir.
(The PLAYERS bow and go off R.)

CECIL: (Crossing up to first step of throne at her R.) You are mad, Your Majesty! This is a rebellion. Half the town is in uprising!

ELIZABETH: I know, I know.

CECIL: Madam---

ELIZABETH: Little man, little man, let me alone!

CECIL: This much I must tell you. If you take no steps both you and your kingdom are at the mercy of the Earl.

ELIZABETH: What are you trying to save here---my kingdom or your hides?

BURGHLEY: Madam, must we remain unprotected from the waterside?

ELIZABETH: Yes.

CECIL: I took the liberty of ordering a guard posted along the river.

ELIZABETH: You posted a guard against my orders? If I had wanted a guard at the water I would have placed one there myself!

(A sudden snarl of angry VOICES breaks in on the conference.)

VOICES: Way for Lord Essex.

Who has given these orders?

The Queen---defend the Queen.

Not the Queen, by God---

An Essex!

Stand back, fellow!

(RALEIGH, BURGHLEY, CECIL, etc. make a

move to guard the entrance. ELIZABETH stops them with:)

Ambers up with
Essex's entrance.

ELIZABETH: Stand back, my Lords. Let him enter.
(ESSEX appears in the doorway down R. He enters the room, followed by MARVEL and four MEN-AT-ARMS. These latter stand in the entrance R. with their pikes pointed into the Council Chamber.) You come with a file of soldiers at your back, my Lord of Essex.

ESSEX: Do I need them, your Majesty?

ELIZABETH: No.

ESSEX: You have your orders, Marvel. Stay with your men. (The SOLDIERS and MARVEL file out R.) They told me you would not see me.

ELIZABETH: They were wrong. I will see you. It seems you are in rebellion. State your grievance, if you have grievance. For myself, I have a great affection for rebels, being one myself much of the time.

ESSEX:
As to my being a rebel, that's for you to judge,
But being newly arrived from Ireland,
and bearing news
Of your subjects there, I venture to come to see you.

ELIZABETH: And your army?---You have an army with you?

ESSEX: I have brought my men home to London.

ELIZABETH:
You received
My orders, no doubt, directing you to disband?

ESSEX:
I did. But is your Majesty not aware
that
An army turned loose
Becomes a mob?

ELIZABETH:
And you tell me this? You are informed
in these matters
But I am not.

ESSEX:
Indeed, that is quite true---
I do know about armies---and you do not.

ELIZABETH:
Oh, yes---
Oh, indeed. And who paid them then? I
believe
Your supplies were cut off?

ESSEX: I have paid them.

ELIZABETH:
They are then
In your service?

ESSEX:
In my service and therefore
Devoted yours.

ELIZABETH: And Ireland? How of Ireland?

ESSEX:
I could have conquered Ireland had you
given me time.
I left it worse than I found it.

ELIZABETH:
An honest answer,
At any rate.

ESSEX:
Why should I lie? The fault,
If any, was yours. To conquer Ireland
requires
More than the months you gave me.
Years, perhaps.

ELIZABETH:
You were engaged in subduing the rebels,
then,
When I summoned you home?

ESSEX: Just so.

ELIZABETH:
You were not, by chance,
Joined with the rebels?

ESSEX: Never.

ELIZABETH:
You held no parleys
With our friend Tyrone?

ESSEX: I did. It was part of my plan.

ELIZABETH:
Your plan! Your plan! Why did you
write me nothing
Of this, your plan? Am I a witch to
find out
What happens on the far side of the
Irish sea
Without being told?

ESSEX: I wrote you---

ELIZABETH:
Masterly letters,
Brief, to the point, wasting no words,
In short, nothing.

ESSEX:
I know not what your Majesty means
By that. I wrote you fully, and in
answer
Received no reply.

ELIZABETH: You wrote me?

ESSEX: Many times.

ELIZABETH: And had no letters from me?

ESSEX: None.

ELIZABETH:
 Before God,
 If the couriers were tampered with there
 shall be
 Some necks stretched here! My Lords, I
 wish to speak
 With Lord Essex here alone!
 Leave us.

CECIL:
 Dear Queen,
 Do you think it safe----

ELIZABETH:
 Leave us!
 (The room is silently emptied.)
 What did you write me?

ESSEX:
 I wrote you my love---for I thought you
 loved me then---
 And then I pled with you not to bring
 me home
 In the midst of my mission---and then at
 last angrily---
 For I had not heard---but always to say
 I loved you---
 Always.

ELIZABETH: But is this true?

ESSEX: Would I lie?

ELIZABETH:
 Someone
 Has lied and will pay with his life if
 this is true!---
 Before God and hell---someone will pay
 for this!

ESSEX: What did you write to me?

ELIZABETH:
 I wrote---my love---
 God keep you safe---I know not---and
 then, not hearing,
 I wrote God knows what madness---as to a
 rebel---

Thinking you no longer mine---faithless!
Thinking!

ESSEX:
I would I had known--- I was in torment-
I---forgive me---(Cross and kneel before
her.)

ELIZABETH:
You should never have gone away.
God, how I've hated you!--
Planned to put you to torture!

ESSEX: (Rises) I have been in torture.
(Starts to take her in his arms.)

ELIZABETH:
Not yet--- I can't breathe yet--- I
can't breathe---
Or think or believe---
Can we ever---
Believe again?
Can it be as it used to be?

ESSEX: We can make it so.

ELIZABETH:
Come, kill me if you will. Put your
arms round me---
If you love me. Do you still love me?

ESSEX: (Kneels before her, his arms
around her waist) Yes.

ELIZABETH:
Yes, yes---
If this were false, then, then truly---
then I should die.
I thought because I was older---you see-
someone else---

ESSEX: No one---never a breath---

ELIZABETH: Is it all, all as before?

ESSEX: We have not changed?

ELIZABETH:
No. Yes, a little, perhaps.

They have changed us a little.

EDMUND:

Not I. I have not changed.
Sweet, think back, all those months,
All those hideous months!
No word, no love,
And when word did come, it was to make
me prisoner.
Christ! I have pride!
And though I came here in defiance, I
came truly to find you
Who have been lost from me.

ELIZABETH:

Do you ask forgiveness?
It is all forgiven.

EDMUND: (Rising and taking her in his arms)

Then hell's vanished---and here's heaven
Eisen out of it---a little heaven of
years
In the midst of desolate centuries.

ELIZABETH:

We have so few years.
Let us make them doubly sweet, these
years we have---
Be gracious with each other---away a
little
To left or right if we must to stay to-
gether---
Never distrust each other---nay, distrust
All others, when they whisper. Let us
make this our pact
Now, for the fates are desperate to part
us
And the very gods envy this happiness
We pluck out of loss and death.

EDMUND: (Crosses up to ELIZABETH)

If two stand shoulder to shoulder
against the gods,
Happy together, the gods themselves are
helpless
Against them, while they stand so.
(He kisses her.)

ELIZABETH:
 Love, I will be
 Your servant. Command me. What would
 you have?

ESSEX: Why, nothing---

ELIZABETH:
 Take this my world, my present in your
 hands!
 You shall stand back of my chair and
 together we
 Shall build an England to make the old
 world wonder
 And the new world worship.
 Nay. What is this doubt in your brow?

ESSEX:
 I am troubled to be dishonest.
 I have brought my armies here to the
 palace
 And though it's all true what we have
 said---
 So letters---utter agony over long
 months---
 It is something in myself that has made
 we do this.
 Not Cecil---not--- No one but myself.

ELIZABETH: Speak what you will.

ESSEX:
 If you had but shown anger I could have
 spoken
 Easily. It's not easy now.
 But speak I must. Oh, I've thought much
 of this,
 Thinking of you and me. And I say this
 now
 In all friendliness and love---
 The throne is yours by right of descent
 and by
 possession---but if this were a freer
 time,
 If there were elections,
 I should carry the country before me.
 And this being true,
 And we being equal in love, should we

not be equal
In power as well?

ELIZABETH: We are equal. I have made
you so.

ESSEX:
Yes, but still it's all yours---yours to
grant me now
Or take away.

ELIZABETH: How could this well be other-
wise?

ESSEX:
Am I not---and I say this too in all
love---
As worthy to be King as you to be Queen?
Must you be sovereign alone?

ELIZABETH:
You are young in policy,
My Essex, if you do not know that if I
Should grant high place to you now it
would show ill to the Kingdom---
It would be believed that you had forced
this on me,
Would be called a revolution. It would
undermine
All confidence. What is built up for
years
In people's minds blows away like this-
tledown
When such things get abroad.

ESSEX:
But is this your reason,
Or have you another? Would you trust me
as King?

ELIZABETH: No.

ESSEX:
And are you reluctant still to give up
Your prerogatives?

ELIZABETH: Yes.

ESSEX: (Stepping away)
 Then now, when the country is mine, the
 court in my hands,
 You my prisoner, I must send my men
 away,
 Disband my army, give back your Kingdom
 to you,
 And know I have been King for a moment
 only
 And never will be again?

ELIZABETH: I am your prisoner?

ESSEX:
 The palace and the city are in my hands.
 This England is mine now for the taking.

ELIZABETH:
 This is your friendship!
 This is your love!

ESSEX: (Stepping up to level of throne)
 As water finds its level, so power goes
 To him who can use it and soon or late
 the name
 Of King follows where power is.

ELIZABETH:
 Now I do know at least
 What it was you wanted. You wanted my
 Kingdom.
 You have it.
 Make the best of it. And so shall I.
 What are your plans?

ESSEX: I have none.

ELIZABETH:
 The Tower, the block----
 You could hardly take a queen prisoner
 and have no thought
 Of her destiny.
 I am my mother's daughter.
 I, too, can walk the path my mother
 walked.

ESSEX: These are heroics. You know
 you are free as air.

ELIZABETH: If I do as you ask.

ESSEX:

Is it so hard to share your power with
your love?
I could have all---and I offer to share
with you.

ELIZABETH:

Why all this talk of power?
No army opposed you when
Your troops came the road from Ireland.
No guard was set
To stop your entrance here now that you
have come to see me with your thou-
sand halberds.
Shall I tell you why? Because I wished
to keep peace between us!
And for that, I am your prisoner.

ESSEX: Still my dear prisoner.

ELIZABETH:

Let's have no more pretending.
You do not love me---no---nor want me.

ESSEX: (Crosses and takes hold of her
arms)

God knows I want you. I have wanted
power---
Believed myself fitted to hold it---
But not without you.

ELIZABETH:

If you wanted me, would you rise and
strike
At me with an army?
Never. You'd have come
To me quietly, and we'd have talked of
it together
As lovers should---and we'd both have
our way---
And none the wiser---but not---to take
the palace,
Hold me prisoner---no---what you truly
wanted you've taken---
And that is all you shall have. This is
your Kingdom---
But I---I am not yours.

ESSEX: (Taking hold of her again)
But I am yours
And always have been.

ELIZABETH:
If I could have given freely.
But not to a victor. Put me where I
will do least harm.

ESSEX:
I cannot, could not, will not.
I ask one word from you. Give me this
one word---and
These soldiers shall leave and you shall
be free.

ELIZABETH:
I'll believe that
When it happens.

ESSEX: I'll believe you when you prom-
ise.

ELIZABETH:
Then I promise.
You shall share the realm with me.
As I am Queen, I promise it.

ESSEX: (Crosses to her, kisses her
hand, then crosses R.)
Then this is my answer.
(He calls.)
Marvel!---Marvel!
(MARVEL enters down R.)
Carry out the order of release. Dismiss
my guard---
Return the palace into the Queen's hand.
Retire with all our forces to the
Strand,
Release all prisoners. Release the
Queen's guard
And send them to their stations.
(MARVEL goes off R.)
The palace will be
Returned as quickly as taken.
This is our last quarrel.

ELIZABETH: Yes---our last.

MARVEL'S VOICE: (Off stage) Form for retired!

ANOTHER VOICE: Form for retired!

A MORE DISTANT VOICE: Form for retired!

A VOICE: (In the distance) Ready to march!

ANOTHER VOICE: Ready to march!

ANOTHER: All ready.

ANOTHER: Ready, Captain.

(There is a sound of TRAMPING offstage.)

MARVEL: (Enters down R.) The order is obeyed, my Lord.

ESSEX: Follow your men.

MARVEL: Yes, my Lord. (Goes out R.)

ESSEX: (Crossing to ELIZABETH)
It is as I planned. They are leaving
the palace.
Now let us talk no more of this tonight-
(Kneels at her R.)
Let us forget this matter of thrones and
kingdoms
And be but you and me for awhile.

ELIZABETH:
Yes---yes---
Let us forget.
Have you kept your word indeed?

ESSEX: I have kept my word.

ELIZABETH:
If I clapped my hands would my guard
Come now---or yours?

ESSEX: Yours only. Shall I call them?

ELIZABETH: No---I'll call them.

(ARMIN and four GUARDS with halberds enter down R.)

To be sure I have a guard

Once more.

(To ARMIN)

The palace has been returned? It is in our hands?

ARMIN: Yes, Majesty.

ELIZABETH:

I have ruled England a long time, my
Essex,

And I have found that he who would rule
must be

Quite friendless, without mercy---with-
out love.

Arrest Lord Essex.

Arrest Lord Essex! Take him to the
Tower---

And keep him safe.

ESSEX: Is this a jest?

ELIZABETH:

I never

Jest when I play for kingdoms, my Lord
of Essex.

ESSEX: I trusted you.

ELIZABETH:

I trusted you.

And learned from you that no one can be
trusted.

I will remember that.

ESSEX:

Lest that should be all

You ever have to remember, your Majesty,
Take care what you do.

ELIZABETH: I shall take care.

(ESSEX unsheaths his sword, breaks it
across his knee, flings it at the foot

Fade out ember of the throne, turns and walks out
as curtain closes. between the two files of GUARDS. ARMIN
follows them out R.)

CURTAIN

ACT THREE

The general illumination is made up of steel blue from the bridge and blue border lights. Specific lighting is accomplished with amber in the area around the throne and around the chest down R.

Scene - The QUEEN'S apartments in the Tower. A big and heavy room with a raised stone platform up L. on which stands a regal chair. On the platform to the left of the chair is a cushion. Up R. is a low chest. There is a trap down C. in which is a large iron ring. The trap is closed. It is dawn. The light filtering through the windows. The FOOL is dozing on the floor below the chest. ELLEN is leaning against the wall R., sobbing. TRESSA enters down L. and goes to ELLEN.

TRESSA:
Come back quickly, dear, quickly.
She is sorry she hurt you.
She will have no one else read to her.

ELLEN: (Sobbing)
I can't read now.
I'm---I don't mind if she strikes me---
Only it wasn't my fault.
We're all so weary.

TRESSA: (Comforting her) She's sorry--

FOOL: (In a daze, counting the GIRLS)
One, two, there should be three---

MARY: (Off stage) Ellen!

FOOL: Three!

MARY: (In doorway L.) Ellen! She wants you at once.

FOOL: Where am I?

MARY: Yes---and what are you doing there?

FOOL: Trying to sleep.

MARY: Sleep? In the Tower?

FOOL:

Come and help me.

I've heard that you are perfect at lying down.

(The GIRLS ignore him and go off L. The CHIME rings five. The FOOL counts the hour on his hand, then remembering his breakfast, crosses to above chest, where there is a platter with a capon on it. He crosses then to platform and sits on the first step at Right of chair. PEN- ELOPE enters L. and crosses to C. She is staring at the trap. As she approaches the FOOL he speaks.)

FOOL: Penelope! (She sits L. of FOOL on step.) Have you slept?

PENELOPE: No.

FOOL: Then you should break your fast. Are you hungry?

PENELOPE: No. I can't eat.

FOOL: (Showing her his capon) Look--- breakfast. I brought it yesterday from Whitehall.

PENELOPE: Eat it, then.

FOOL: You won't have any?

PENELOPE: No.

FOOL: (Putting the platter on the platform)

I'm not hungry either.

PENELOPE: Eat it, poor fool.

FOOL: I don't want it. I brought it for you.

PENELOPE: I know. But eat it. (Sobs slightly)

FOOL: Why should you weep?

PENELOPE: God knows. He never wept for me.

FOOL: The Earl's not dead yet, remember.

PENELOPE: No.

FOOL: (Reassuringly) And she'll never let it happen.

PENELOPE: (Looking off L.) The clock's struck five. He's to die at six.

FOOL: Why has she not sent to him?

PENELOPE: We were awake all night. She's been waiting for word from him. (The FOOL crosses and puts his ear to trap. He is lying prone over the trap.) But he's as silent as if he wanted to die.

FOOL: (Listening) He's silent. Will she let them kill him if he says nothing?

PENELOPE: She wants him to beg her pardon---or something like that.

FOOL: Would you beg her pardon if you were he? (Rising to a sitting position)

PENELOPE: No.

FOOL: (Full of meaning) Then he won't. For I think he's as proud as you.

PENELOPE: He's not said a word or sent a message since his arrest.

FOOL: (Crosses and sits R. of PENELOPE) And the Queen has not slept?

PENELOPE: No.

FOOL: Nor you?

PENELOPE: No.

FOOL: God help these women! (Puts his head in her lap.)

PENELOPE: (Very emotional) She says she gave him a ring once. If he ever wanted forgiveness he was to send the ring. And he sits there stubbornly with the ring on his finger. Oh, God, will nothing happen?

ELIZABETH: Penelope, have the players come yet?

PENELOPE: (Who has crossed to door L.) Not yet your Majesty.

ELIZABETH: These cheating grooms! I'll have them carbonadoed for his dallying! Bring me the little book of prayers from the window-sill. (PENELOPE starts to go.)

No. Leave it. (PENELOPE stops.)

The gods of men are sillier than their kings and queens---and emptier and more powerless. There is no god but death. Did I not tell you to bring me the book?

PENELOPE: (Calling off L.) Yes your Majesty. The book of prayer. (ELLEN hands the book through the doorway.)

ELIZABETH: Go gnaw your bones elsewhere. (FOOL crosses to below chest.)

Come here, my dear. (PENELOPE crosses up and sits on platform R. of Elizabeth, handing her the book.) I heard the clock strike five.

PENELOPE: Yes. I heard it.

ELIZABETH: Do you love him well, my dear?

PENELOPE: Yes, your Majesty.

ELIZABETH: I love him. He has never loved me.

PENELOPE: (Facing front) Yes, yes. He does love you. I've been jealous of you.

ELIZABETH: Of me? Poor child.

PENELOPE: (Leaning toward her) But he loved you---and never me at all.

ELIZABETH: How do you know?

PENELOPE: He told me.

ELIZABETH: What did he say?

PENELOPE: He said, "I love her dearly." I wanted him for myself, and I warned him against you. He laughed at me. He said, "I love her very dearly." (Says this sobbing.)

ELIZABETH: You tell me this because you want to save him.

PENELOPE: No, dear Queen, it's true.

ELIZABETH: This is the end of me. It comes late. I've been a long time learning. But I've learned it now. Life is bitter. Nobody dies happy, queen or no. Will he speak, think you? Will he send to me?

PENELOPE: No, not now.

ELIZABETH: You see, this is the end of me.

PENELOPE: (Still sobbing) No, no.

ELIZABETH: Oh, I shall live. I shall walk about and give orders---a horrible while---a horrible old hag--- We humbly beseech thee, O Father, mercifully to look upon our infirmities, and for the glory of Thy namesake turn from

us those evils that we must righteously have deserved. A grant that in all our troubles we may put our whole trust in Thy mercy. And evermore.

PENELOPE: (Speaking through the prayer)
You must send for him.
He's as proud as you are.
He'll say nothing. You must send for him. Bring him here.

(The CHIME rings the quarter-hour.)

ELIZABETH:
Where are the players? I sent for the
players hours ago!
Mary! Tressa!
God's head. I'm bestially served!
Ellen!
(ELLEN appears in the L. doorway.)
Find out if the players are here.

ELLEN: Yes, madam.

ELIZABETH:
Be quick.
(ELLEN goes off L.)
Where's my fool?

FOOL: Here, madam.

ELIZABETH:
Where are you when I need you?
Look at the calf! (He starts to speak)
Say nothing! You're funny enough
The way you are with your capon in your
mouth!
Eat! Let me see you.

FOOL: I don't seem to be hungry.

ELIZABETH: Eat, I say!

FOOL: Yes, madam. (Tries to eat.)

ELIZABETH:
Now wipe your fingers.
Here, take my napkins, child.

(He takes it, making no move to use it)
Come here! You're disgusting. Can you
not clean your face?

FOOL: With this?

ELIZABETH:

Aye, with that. Why do you make mouths
at it? It's clean.

(He takes the kerchief and then starts
to cry.)

What is it now? What good's a fool that
cries

When you need comfort? What's the mat-
ter?

FOOL: (Still sobbing) Please, I don't
know. You aren't like the Queen.

ELIZABETH:

And you aren't like the fool. Laugh!

(He tries to laugh---partially succeeds---
then the idea of a song comes to him and
he sings the following:)

FOOL:

May, the merry month,
month of May
Meg and I and Mary
kissing 'neath the hay.
Mora, Ean, and Kelly,
all the live-long day.
May, the merry-month,
month of May.

ELLEN: The players, Madam.

ELIZABETH: Let them come in.
(ELLEN goes out L.)

PENELOPE: (Crossing up to ELIZABETH'S
R.) The time's grown short. Will you
send for him?

ELIZABETH: No.

PENELOPE: He won't come. You'll let it
go too long watching the players.

ELIZABETH: The players--the players!

PENELOPE: You should eat a little something first.

ELIZABETH: No, bring them in.

Bring in ambers
in center area.

(BURBAGE, HEWINGS and POINS enter L.,
bow and cross to stage R.)

BURBAGE: Your Majesty.

(BURBAGE and HEWINGS are made up as
Falstaff and Prince Henry. POINS is
carrying a barrel and a candlestick--
and enters last. The FOOL follows him
and tries to see what the barrel contains.
The FOOL then goes and sits at
L. of ELIZABETH. PENELOPE is at her R.
HEWINGS has crossed to down R. POINS
is sitting on his barrel down L.C.
BURBAGE is between them, facing ELIZABETH.)

ELIZABETH:
You're late, my masters. Be quick!
If ever you played play now. This is my
bad
Quarter of an hour.

PENELOPE: Plesse---please!

ELIZABETH: Begin, Falstaff! "I call
thee coward! I'll see thee damned 'ere
I call thee coward!"

BURBAGE: I call thee coward! I'll see
thee damned 'ere I call thee coward;
but I would give a thousand pound I
could run as fast as thou canst.

HEWINGS: What's the matter?

BURBAGE: What's the matter! There be
four of us here have ta'en a thousand
pound this morning.

HEWINGS: Where is it, Jack, where is it?

BURBAGE: Where is it! Taken from us it is! A hundred upon poor four of us.

HEMMINGES: What? Fought ye with them all?

BURBAGE: All! I know not what ye call all; but if I fought not with fifty of them I'm a bunch of radish.

(They ALL laugh, excepting ELIZABETH and PENNELOPE.)

ELIZABETH: Come, come--- This is not to the purpose. I had thought this witty.

BURBAGE: (Bowing) Madam, 'tis writ by Master Shakespeare---not by us---

ELIZABETH: Go on! Go on!

HEMMINGES: Fray God, you have not murdered some of them.

BURBAGE: Nay, that's past praying for. I have peppered two of them; two I'm sure I have paid---two rogues in buckram suits. I tell thee what, Hal---If I tell thee a lie, spit in my face---call me horse. Thou knowest my old word;---here I lay, and thus I bore my point. (Draws his sword.) Four rogues in buckram let drive at me---

ELIZABETH: Was that the chime, Penelope?

HEMMINGES: (Continuing, not having heard ELIZABETH'S interruption) What, four? Thou said but two even now.

BURBAGE: Four, Hal. I told thee four.

POINS: Ay, ay. He said four.

BURBAGE: These four came all afront, and mainly thrust at me; but I followed me close, came in foot and hand, and with a thought seven of the eleven I

paid.

HEMINGS: O monstrous! Eleven buckram men grown out of two!

BURBAGE: Away, you starveling, you elf-skin, you dried nest's tongue---you sheath, you bow-case, you vile standing tuck---

HEMINGS: Well, breathe awhile, and then do it again: and when thou hast tired thyself in base comparisons, hear me speak but this.

POINS: Mark, Jack.

HEMINGS: We two say you four set on four---

(As ELIZABETH crosses down R. the PLAYERS cross to stage L. BURBAGE upstage, HEMINGS C., POINS downstage---all facing ELIZABETH.)

ELIZABETH: Go on! Go on!

BURBAGE and POINS: (Prompting HEMINGS) Then did we two---Then did we two---

HEMINGS: Then did we two set on you four and with a word out-faced you from your prize. What starting-hole canst thou now find to hide thee from this open and apparent shame? (HEMINGS and POINS laugh. There is a dead pause.)

ELIZABETH: Go on! Go on!

POINS: Come, let us hear, Jack: what trick hast thou now?

BURBAGE: By the Lord, I know ye as well as he that made ye. Why hear ye, my masters; was it for me to kill the heir-apparent? (HEMINGS and POINS laugh.)

ELIZABETH: Who are these strangers?

What is this interlude? It's a vile play
and you play it vilely. Begone! (They
bow and go out. FOINS forgets his barrel
and candlestick. She calls to him.)
Take your trappings and go! (They leave.
ELIZABETH starts to cross L. when the
CHIME rings.) Again the half-hour---
(CECIL enters down L.) Was I not wise
to wait? He has spoken first! (To
CECIL): Yes?

CECIL: Your Majesty, a citizen rabble
has gathered to protest the execution of
Essex. The Captain begs permission to
use your guard. There's no other force
at hand to disperse them.

ELIZABETH:
It's your day, Cecil.
I daresay you know that. The snake-in-
the-grass
Endures, and those who are noble, free
of soul,
Valiant and admirable---they go down in
the prime,
Always they go down.

CECIL:
Madam, the guard
Is needed at once---

ELIZABETH:
Aye---the snake mind is best---
One by one you outlast them. To the end
Of time it will be so---the rats inherit
the earth.
Take my guard. Take it. I thought you
brought word from---
Go, call Lord Essex from his cell
And bring him thither!

CECIL:
Lord Essex is prepared for execution.
The priest has been sent to him.

ELIZABETH:
Bring him here, I say.
(CECIL bows, crosses and knocks twice

Flood light throws
amber light from
below through trap
to throne.

on the trap with his stick. The trap
is opened from below by one of the
GUARDS and CECIL goes down. POOL starts
to sing, "May, May."
Go out from me, Pool---
(POOL goes off L.)

Look here in my face, Penelope. He is
so young.

Do not be here when he comes--- Do you
mind? You'll look so young.

PENELOPE:

Yes, madam---but you---
You're beautiful.

ELIZABETH:

Still? I was once---
You'd not believe it now.

PENELOPE:

Oh, yes---
You're always beautiful. You've always
been.

ELIZABETH: Go now. He'll come.

(PENELOPE bows out L. After a moment
ESSEX enters from the trap.)

ESSEX:

You sent for me
Or so they said.

ELIZABETH:

Yes.

ESSEX:

It would have been kinder
To leave me with my thoughts till the
 are come down
And ended them. You spoil me for death.

ELIZABETH:

Are you
So set on dying?

ESSEX:

I can't say I care for it.

This blood that beats in us has a way
 of wanting
 To keep right on. But if one is to die
 It's well to go straight toward it.

ELIZABETH:
 You must have known
 I never meant you to die.

ESSEX:
 I am under sentence
 From your Majesty's courts. There's no
 appeal that
 I know of.
 I am found guilty of treason on good
 evidence,
 And cannot deny it. This treason, I
 believe,
 Is punishable with death.

ELIZABETH:
 God knows I am proud---
 And bitter, too---bitter at you with
 much cause,
 But I have sent for you. I have spoken
 first.
 Will you make me tell you first how much
 I've longed for you? It's hard for me.

ESSEX:
 My dear,
 You can tell me so gracefully, for you
 Have nothing to gain or lose by me---
 but I
 Have life and love to gain, and I find
 it less
 Fitting to speak like a lover, lest you
 suppose
 I do it to save my head.

ELIZABETH:
 It's true that you never
 Loved me, isn't it? You were ambitious,
 and I
 Loved you, and it was the nearest way to
 power,
 And you took the nearest way?
 (ESSEX starts to speak.)

No, no---one moment---
 This is an hour for truth, if there's
 ever truth---
 I'm older than you---but a queen; it was
 natural
 You'd flatter me, speak me fair, and I
 believed you.
 I'm sorry I believed you. Sorry for you
 More than for me.

ESSEX:
 Why, yes---that's true enough.
 How may I go? This dying sticks in my
 mind,
 And makes me poor company, I fear.

ELIZABETH:
 It is true.
 It is true, then?

ESSEX:
 If you wish to make me tell you
 How much I used to love you,
 How much I have longed for you, very
 well, I will say it.
 That's a small victory to win over me
 now,
 But take it with the rest.

ELIZABETH: You did love me?

ESSEX: Yes.

ELIZABETH: And still do?

ESSEX: Yes. You should know that, I
 think.

ELIZABETH: Then why did you not send the
 ring?

ESSEX:
 I had thought to wear it
 As far as my grave, but take it.
 (Starts to remove it from his finger.)

ELIZABETH:
 I'd have forgiven

All that had passed, at any hour, day
 or night,
 Since I last saw you. I have waited
 late at night,
 Thinking tonight the ring will come,
 But the nights went by
 Somehow, like the days, and it never
 came,
 Till the last day came, and here it is
 the last morning.
 (The CHIME rings the quarter hour.)
 And the chimes beating out the hours.

ESSEX:

Dear, if I thought---
 But I could not have sent it.

ELIZABETH: Why?

ESSEX:

If I'd tried
 To hold you to a promise you could not
 keep
 And you had refused me, I should have
 died much more
 Unhappy than I am now.

ELIZABETH:

I'd have kept my promise.
 I'd keep it now.

ESSEX: If I offered you this ring?

ELIZABETH: Yes---even now.

ESSEX:

You would set me free,
 Cede back my estates to me, love me as
 before,
 Give me my place in the state?

ELIZABETH: All as it was.

ESSEX: And what would happen to your
 throne?

ELIZABETH:

My throne?
 Nothing.

ESSEX: Yes, for I'd try to take it from you.

ELIZABETH:
Again?
You'd play that game again?

ESSEX:
The games one plays
Are not the games one chooses always. I
Am still a popular idol of a sort.
There are mutterings over my imprisonment,
Even as it is---and if you should set me
free
And confess your weakness by overlooking
treason,
The storm that broke over you before
Would be nothing to the storm that would
break over you then. As for myself,
I played for power and lost, but if I had
Another chance I think I'd play and win.

ELIZABETH: Why do you say this?

ESSEX:
I say it because it's true.
I have loved you, love you now, but I
know myself.
If I were to win you over and take my
place
As before, it would gall me. I have a
weakness
For being first wherever I am. I refuse
To take pardon from you without warning
you
Of this. And once you know it, pardon
becomes
Impossible.

ELIZABETH:
You do this for me?

ESSEX:
Yes,
And partly for England, too.
I've lost conceit of myself a little. A
life

In prison's very quiet. It leads to
 thinking.
 You govern England better than I should.
 I'd lead her into wars, make a great
 name,
 Perhaps, like Henry Fifth, and leave a
 legacy
 Of debts and bloodshed after me. You
 will leave
 Peace, happiness, something secure. A
 woman governs
 Better than a man, being a natural
 coward.
 A coward rules best.

ELIZABETH: Still bitter.

ESSEX:
 Perhaps a little.
 It's a bitter belief to swallow, but I
 believe it.
 You were right all the time.
 And now, may I go?
 The headsman comes sharp on the hour.

ELIZABETH:
 You have an hour yet.
 It's but struck five.

ESSEX: It struck five some time since.

ELIZABETH: It cannot go this way!

ESSEX:
 Aye, but it has
 And will. There's no way out. I've
 thought of it
 Every way. Speak frankly. Could you
 forgive me
 And keep your throne?

ELIZABETH: No.

ESSEX:
 Are you ready to give
 Your crown up to me?

ELIZABETH:
 No. It's all I have.

Why, who am I
 To stand here paltering with a rebel
 noble!
 I am Elizabeth, daughter of a king,
 And you are my subject!
 What does this mean, you standing here
 eye to eye
 With me, your liege? You whom I made,
 and gave you
 All that you have, you, an upstart,
 defying
 Me to grant pardon, lest you should sweep
 me from power
 And take my place from me? I tell you
 if Christ his blood
 Has streaming from the heavens for a
 sign
 That I should stay my hand, you'd die
 for this,
 You pretender to a throne upon which you
 have
 No claim, you pretender to a heart, who
 have been
 Hollow and heartless and faithless to
 the end!

ESSEX:

If we had met some other how we might
 have been happy---
 But there's been an empire between us!
 I am to die---
 Let us say that---let us begin with
 that---
 For then I can tell you that if there'd
 been no empire
 And even now, if you were not Queen and
 I were not pretender,
 That god who searches heaven and earth
 and hell
 For two who are perfect lovers could
 end his search
 With you and me. Remember---I am to
 die---
 And so I can tell you truly, out of all
 the earth
 That I'm to leave, there's nothing I'm
 very loath
 To leave save you. Yet if I live I'll
 be

Your death or you'll be mine.

ELIZABETH:

Give me the ring.

ESSEX: (Turning his back to her)
No.

ELIZABETH:

Give me the ring. I'd rather you
killed me
Than I killed you.

ESSEX:

It's better
That I should die young, than live long
and rule,
And rule not well.

ELIZABETH: Aye, I should know that.

ESSEX: Is it not?

ELIZABETH: Yes.

ESSEX: Goodbye, then.

ELIZABETH:

Then I'm old, I'm old!
I could be young with you, but now I'm
old.
I know now how it will be without you.
The sun
Will be empty and circle round an empty
earth---
And I will be queen of emptiness and
death---
Why could you not have loved me enough
to give me
Your love and let me keep as I was?

ESSEX:

I know not.
I only know I could not.

Fade out embers and (ESSEX crosses to trap, stops for a
then all fade out. moment and then disappears down the
stairs.)

ELIZABETH:
Lord Essex!
Take my kingdom. It is yours.

(DANE has appeared in the Tower windows.
After a moment there is the muffled
sound of DRUMS. The CHIME rings six.)

CURTAIN

CHAPTER II

THE SCENERY

DESIGNS

FLOOR PLANS

CONSTRUCTION DRAWINGS

PAINTER'S ELEVATIONS

SHIFT SCHEDULE

DESIGN3

FIGURE 5

ACT I, SCENE I

ENTRANCE HALL BEFORE THE PALACE AT WHITEHALL

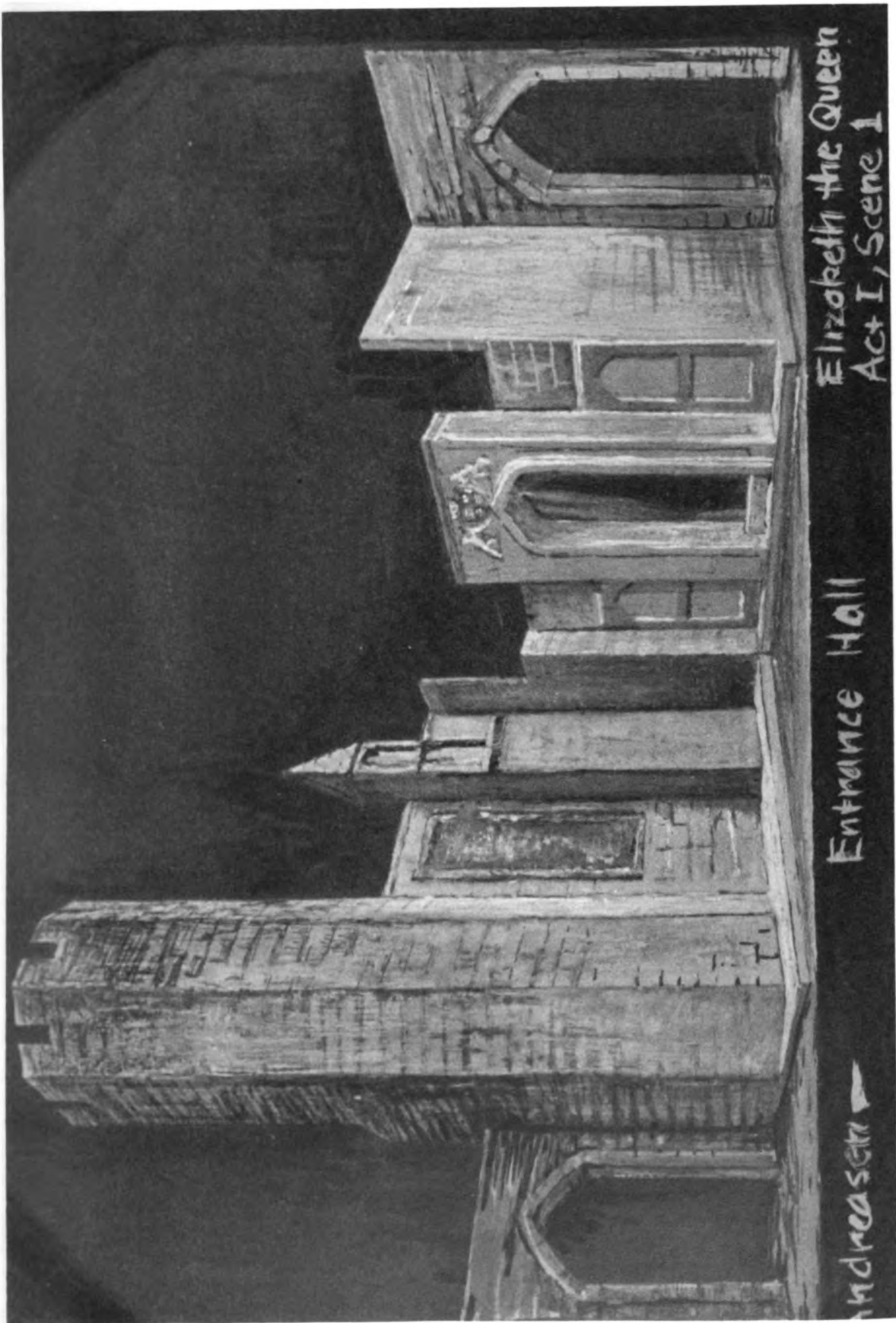
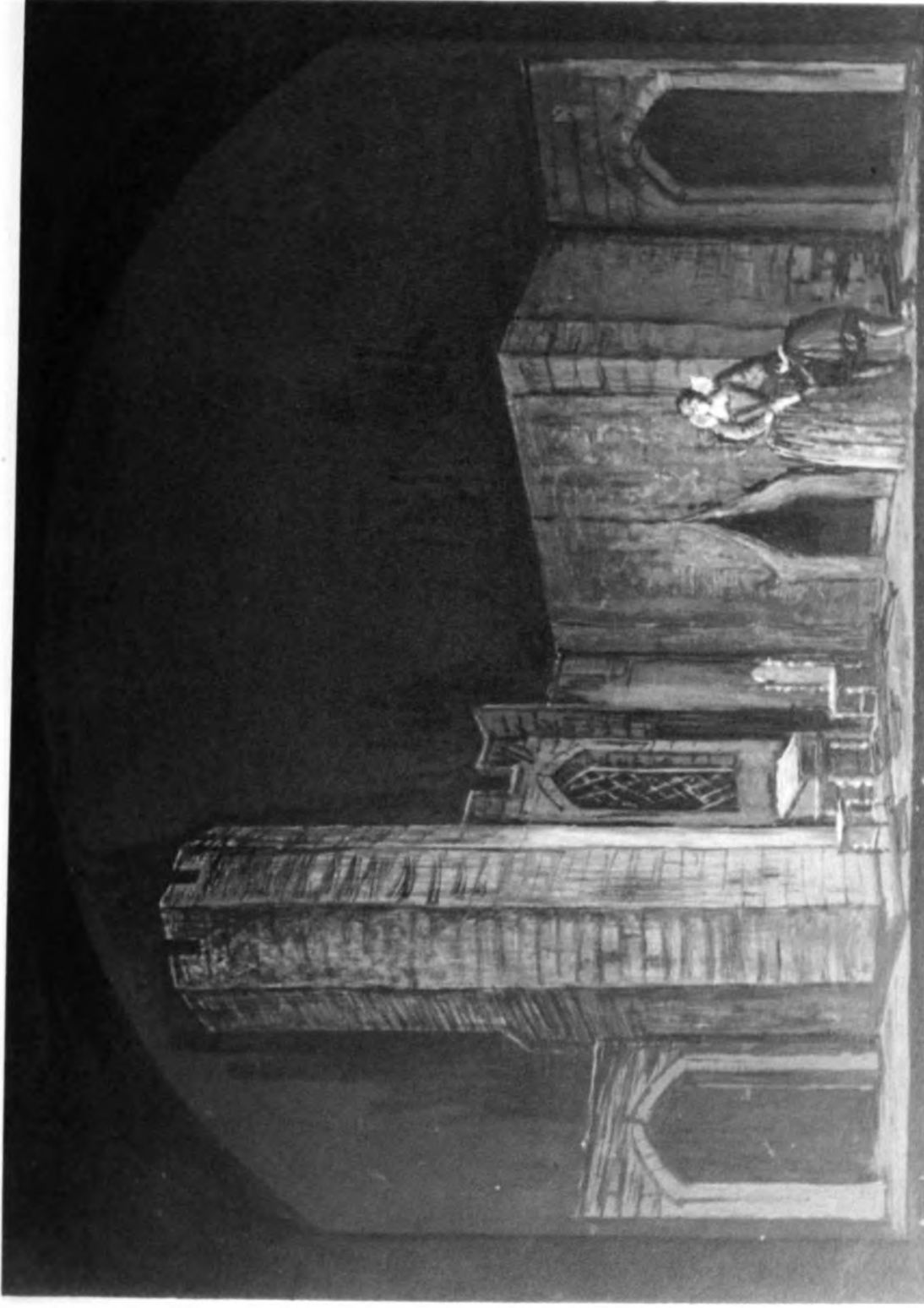


FIGURE 6

ACT I, SCENE II
ACT II, SCENE II

THE QUEEN'S STUDY



Elizabeth the Queen
Act I, Scene 2

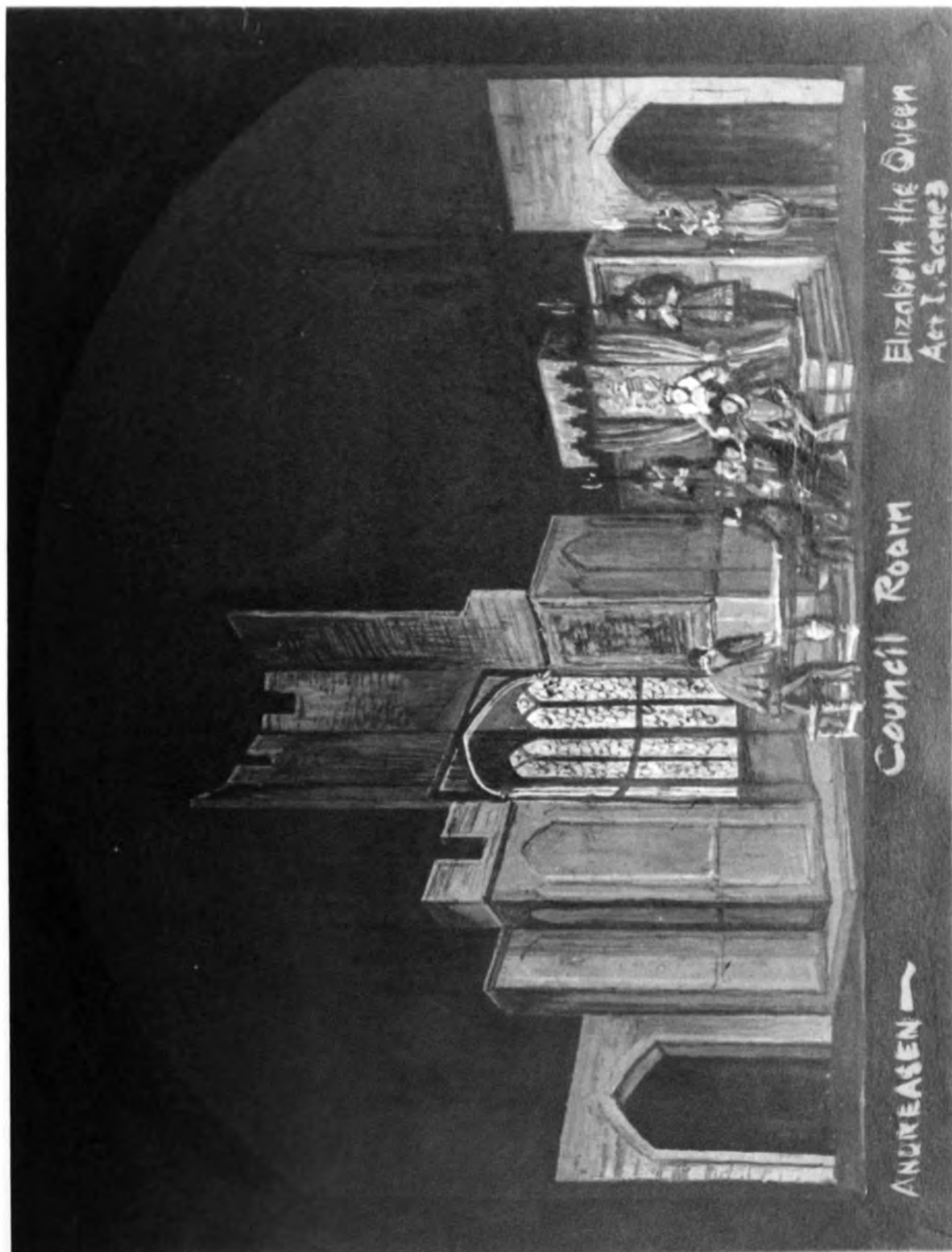
Queen's Study

Andrews

FIGURE 7

ACT I, SCENE III
ACT II, SCENE III

THE COUNCIL CHAMBER



Elizabeth the Queen
Act I, Scene 3

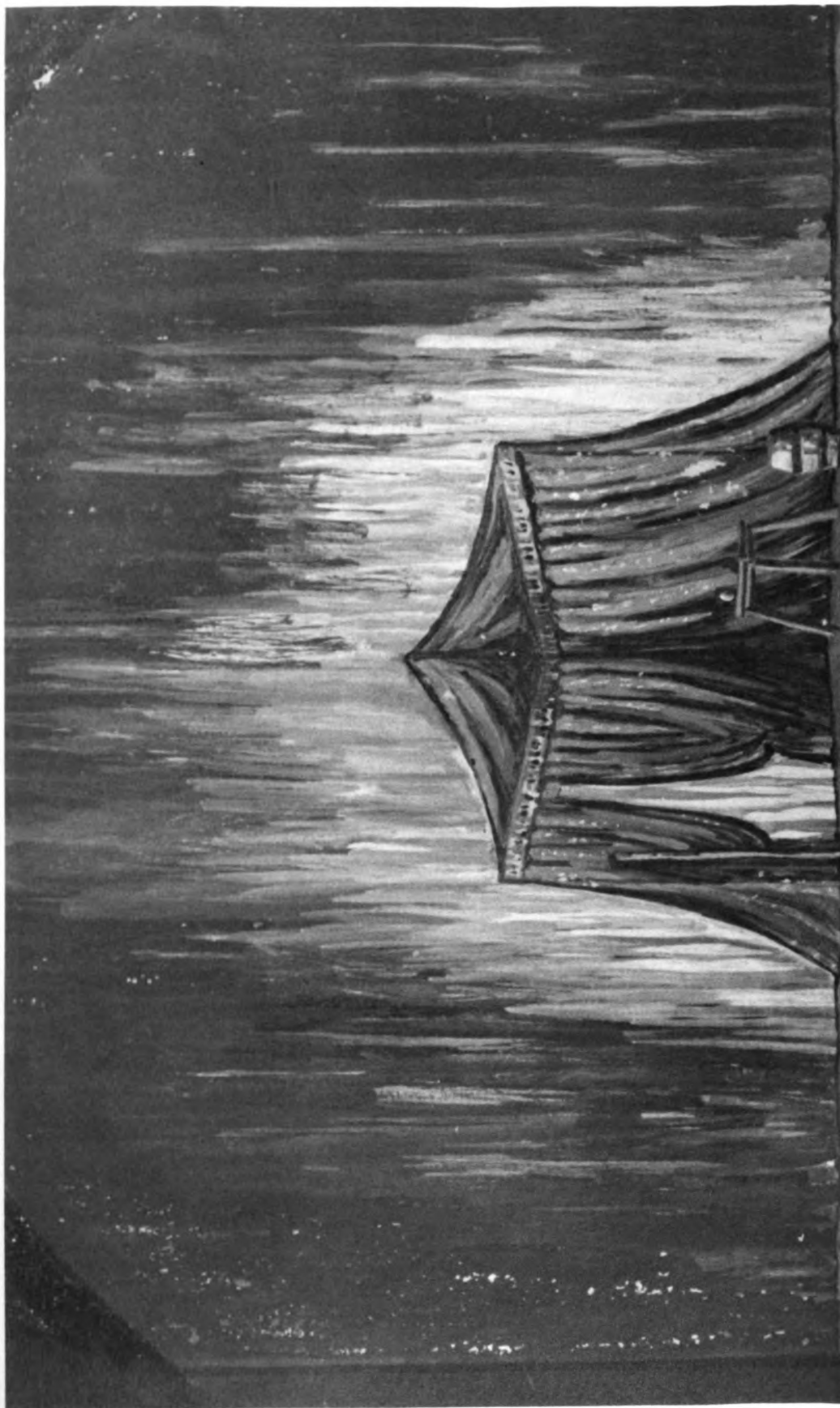
Council Room

ANDREASEN

FIGURE 8

ACT II, SCENE I

REEMX'S TENT IN IRELAND



Elizabeth the Queen
Act II, Scene I

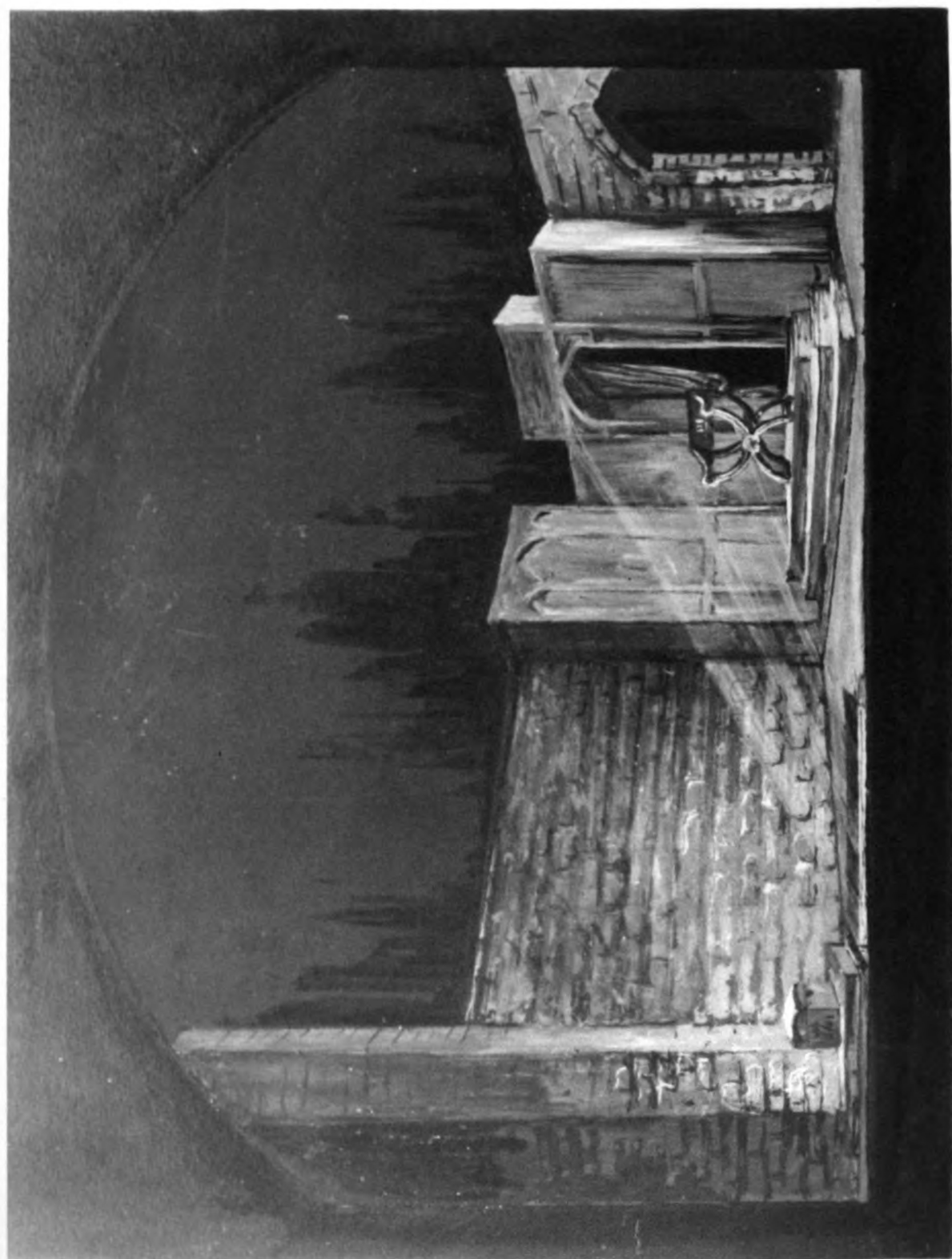
Essex' Tent

Andreasen

FIGURE 9

ACT III

THE QUEEN'S APARTMENTS IN THE TOWER



FLOOR PLANS

FIGURE 10

ACT I, SCENE I

ENTRANCE HALL BEFORE THE PALACE AT WHITEHALL

FIGURE 11

ACT I, SCENE II
ACT II, SCENE II

THE QUEEN'S STUDY

FIGURE 12

ACT I, SCENE III
ACT II, SCENE III

THE COUNCIL CHAMBER

FIGURE 13

ACT II, SCENE I

ESSEX'S TEST IN IRELAND

FIGURE 14

ACT III

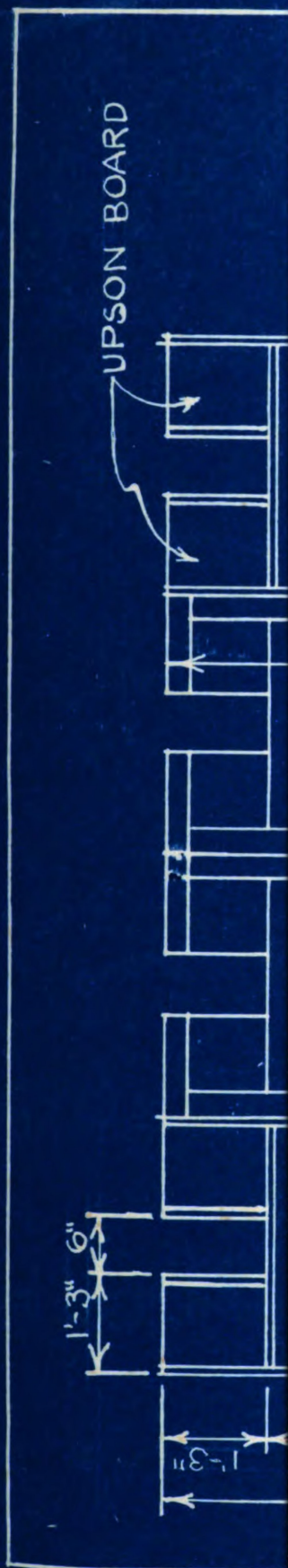
THE QUEEN'S APARTMENTS IN THE TOWER

CONSTRUCTION DRAWINGS

FIGURE 15

THE MANNER IN WHICH THE PLATS WERE PUT TOGETHER

FIGURE 16
THE TOWER FLATS



20 30-BAC

FIGURE 17
COUNCIL ROOM PLATS

FIGURE 18
ENTRANCE HALL FLATS

FIGURE 19

WALL UNIT AND OTHER DETAILS

FIGURE 20
TEXT UNIT, TAPESTRY UNIT, AND ARCHES

FIGURE 21
DETAILS OF THE CANOPY

PAINTER'S ELEVATIONS

FIGURE 22

THE TAPESTRY



"ELIZABETH THE QUEEN"
FAIRCHILD THEATRE

PAINTER'S ELEVATION
PLATE XIV-TAPESTRY-2 REQ.

DESIGNED BY: ELL SCALE: $\frac{3}{4}$ " = 1'-0"
DRAWN BY: ELL DATE: 2/24/50

FIGURE 23
STONE AND PANELING



FIGURE 24
THE CANOPY



DESIGNED BY: *E.M.* SCALE: 1"=1'-0"
DRAWN BY: *E.M.* DATE: 2/24/50

PAINTER'S ELEVATION
PLATE XVI-CANOPY

"ELIZABETH THE QUEEN"
FAIRCHILD THEATRE

FIGURE 25

THE TENT

"ELIZABETH THE QUEEN"

FAIRCHILD THEATRE

PAINTER'S ELEVATION

PLATE XVII — TENT

DESIGNED BY: *Ell* SCALE: $\frac{3}{4}$ " = 1'-0"

DRAWN BY: *Ell* DATE: 2/24/50



SHIFT SCHEDULE

TABLE I

A RECORD OF THE WORK NECESSARY TO SHIFT THE SCENERY
AND THE ASSIGNMENT OF THAT WORK TO SPECIFIC CREW MEMBERS

Crew Members	Assignments
1, 2, 3, & 4.	Check position of stage right wagon-- position #1.*
5, 6, 7, & 8.	Check position of stage left wagon-- position #1.*
9, & 10.	Hang drapes in back of tower.
11.	Hang drapes in archway, stage left.
12.	Tapestry window plug in.
1.	Peak up.
13, & 14.	Black drape in---batten #5.
13, & 14.	Black legs in---batten #24, 33, & 43.
15.	Curtain. Act I, Scene I.
15.	Curtain closed on Essex's line: "But on your armor she might slip."
13, & 14.	Black legs out---batten #43.
5, & 6.	Run tapestry unit in.
1.	Remove peak.
12.	Take out tapestry window plug.
11.	Take out archway drapes.

*This is the position of the wagons as they are in Figure 10,
page 187.

TABLE I (Continued)

A RECORD OF THE WORK NECESSARY TO SHIFT THE SCENERY
AND THE ASSIGNMENT OF THAT WORK TO SPECIFIC CREW MEMBERS

Crew Members	Assignments
13, & 14.	Black legs in---batten #43.
15.	Curtain. Act I, Scene II.
15.	Curtain closed on Councilor's line: "Your Majesty, the Council's met."
11, 12, 13, & 14.	Black legs out---batten #33, & #43.
3, & 4.	Clear stage right arch.
7, & 8.	Clear stage left arch.
9, & 10.	Remove drapes in back of tower.
5, & 6.	Take out tapestry unit.
1, 2, 3, & 4.	Revolve stage right wagon to position #2.*
5, 6, 7, & 8.	Revolve stage left wagon to position #2.*
11, & 12	Throne canopy in.
1 & 2.	Paneled window plug in.
3 & 4.	Stage right arch back in place.
7, & 8.	Stage left arch back in place.
11, 12, 13, & 14.	Black legs in---batten #33, & 43.
15.	Curtain. Act I, Scene III.

*This is the position of the wagons as they are in Figure 12,
page 191.

TABLE I (Continued)

A RECORD OF THE WORK NECESSARY TO SHIFT THE SCENERY
AND THE ASSIGNMENT OF THAT WORK TO SPECIFIC CREW MEMBERS

Crew Members	Assignments
15.	Curtain closed on Elizabeth's line: "No, that you will not let me, and will not let me love you." <u>INTERMISSION</u>
11, 12, 13, & 14.	Black legs out---batten #24, #33, & #43.
3, & 4.	Clear stage right arch.
7, & 8.	Clear stage left arch.
1, 2, 3, & 4.	Revolve stage right wagon to position #1.
5, 6, 7, & 8.	Revolve stage left wagon to position #1.
5, & 6.	Run in tapestry unit.
9, & 10.	Hang drapes in back of tower.
11, & 12.	Remove canopy.
1.	Remove paneled window plug.
1, & 2.	Run in tent unit.
3, & 4.	Replace stage right arch.
7, & 8.	Replace stage left arch.
13, & 14.	Ten drape in---batten #44.
11, 12, 13, & 14.	Black legs in---batten #24, #33, & #43.
15.	Curtain. Act II, Scene I.
15.	Curtain closed on Essex's line: "And for this order, I received it not."

TABLE I (Continued)

A RECORD OF THE WORK NECESSARY TO SHIFT THE SCENERY
AND THE ASSIGNMENT OF THAT WORK TO SPECIFIC CREW MEMBERS

Crew Members	Assignments
13, & 14.	Black legs out---batten #43.
11, & 12.	Ten drape out---batten #44.
1, & 2.	Take out tent unit.
13, & 14.	Black legs in---batten #43.
15.	Curtain. Act II, Scene II.
15.	Curtain closed on Fool's line: "No, no. She strikes instantly or not at all."
11, 12, 13, & 14.	Black legs out---batten #33, & re.
3, & 4.	Clear stage right arch.
7, & 8.	Clear stage left arch.
9, & 10.	Remove drapes in back of tower.
3, & 6.	Take out tapestry unit.
1, 2, 3, & 4.	Revolve stage right wagon to position #2.
3, 6, 7, & 8.	Revolve stage left wagon to position #2.
11, & 12.	Throne canopy in.
1, & 2.	Paneled window plug in.
3, & 4.	Stage right arch back in place.
7, & 8.	Stage left arch back in place.
11, 12, 13, & 14.	Black legs in---batten #33, & #43.

TABLE I (Continued)

A RECORD OF THE WORK NECESSARY TO SHIFT THE SCENERY
AND THE ASSIGNMENT OF THAT WORK TO SPECIFIC CREW MEMBERS

Crew Members	Assignments
15.	Curtain. Act II, Scene III.
15.	Curtain closed on Elizabeth's line: "I shall take care."
	INTERMISSION
11, 12, 13, & 14.	Black legs out---batten #24, #33, & #43.
3, & 4.	Stage right arch out.
7, & 8.	Stage left arch out.
11, & 12.	Canopy out.
1, 2, 3, & 4.	Revolve stage right wagon and move into position #3.*
5, 6, 7, & 8.	Move stage left wagon into position #3.*
13, & 14.	Roll wall unit into place.
9, & 10.	Remove trap from stage floor.
12.	Run in dungeon door.
11.	Hang drapes in archway.
9, & 10.	Hang drapes in back of tower.
7, & 8.	Stage left arch in place.
11, 12, 13, & 14.	Black legs in---batten #24, #33, & #43.

*This is the position of the wagons as they are in Figure 14,
page 195.

TABLE I (Continued)

A RECORD OF THE WORK NECESSARY TO SHIFT THE SCENERY
AND THE ASSIGNMENT OF THAT WORK TO SPECIFIC CREW MEMBERS

Crew Members	Assignments
15.	Curtain. Act III.
15.	Curtain closed as lights fade out.
1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, & 15.	Set up Act I, Scene I for next performance.

CHAPTER III

COSTUMES AND MAKE-UP

TABLE II

A LIST OF THE CHARACTERS THAT REQUIRE COSTUMES AND
THE NUMBER NEEDED FOR EACH

No. of Costumes	Character	No. of Costumes	Character
3	Queen Elizabeth	1	Captain Arwin
1	Penslope Grey	1	Captain Marvel
1	Lady Mary	1	Hemmings
1	Lady Tressa	1	Burbage
1	Lady Ellen	1	Poins
3	Lord Essex	1	First Councillor
1	Sir Walter Raleigh	1	Courier
1	Sir Robert Cecil	1	Herald
1	Sir Francis Bacon	4	Guards
1	Lord Burghley	2	Decesters
1	Lord Howard	2	Men-At-Arms
1	The Pool		

FIGURE 26

QUEEN ELIZABETH'S COSTUME FOR ACT I

FIGURE 26

QUEEN ELIZABETH'S COSTUME FOR ACT I



FIGURE 27

QUEEN ELIZABETH'S COSTUME FOR ACT II



FIGURE 28

ESSEX'S COSTUME FOR ACT I

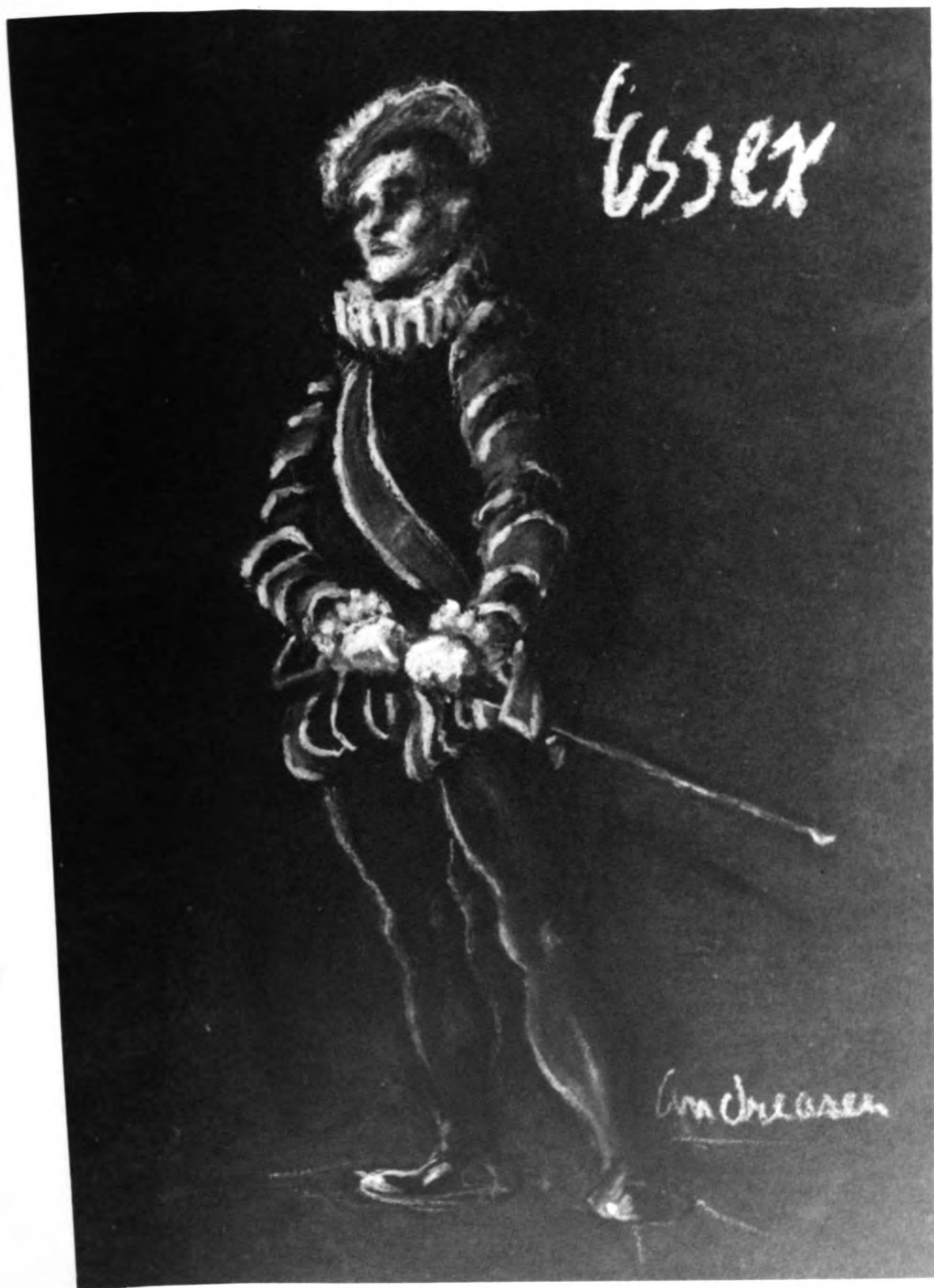


FIGURE 29
ESSEX'S COSTUME FOR ACT II

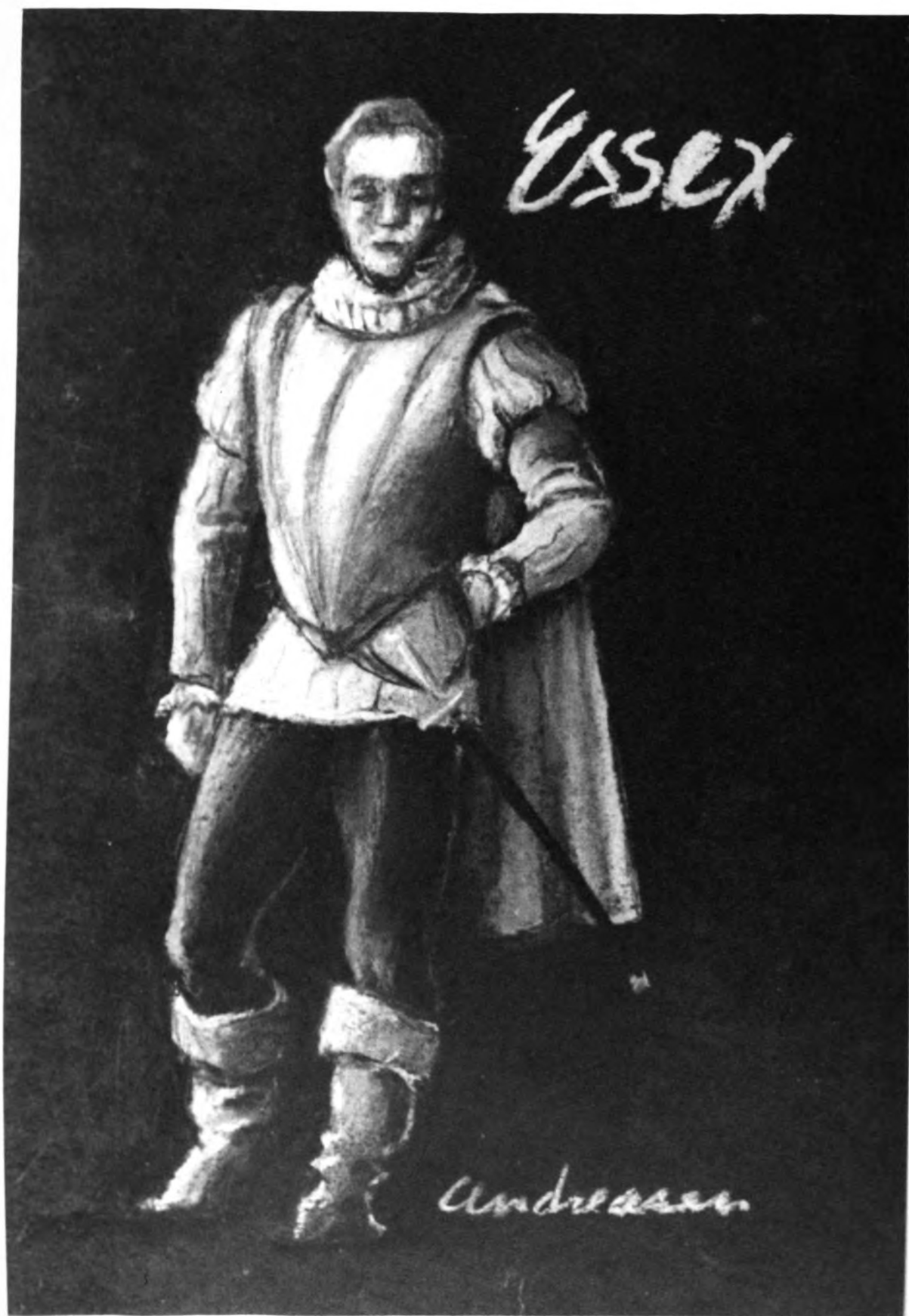


FIGURE 30
RALEIGH'S COSTUME

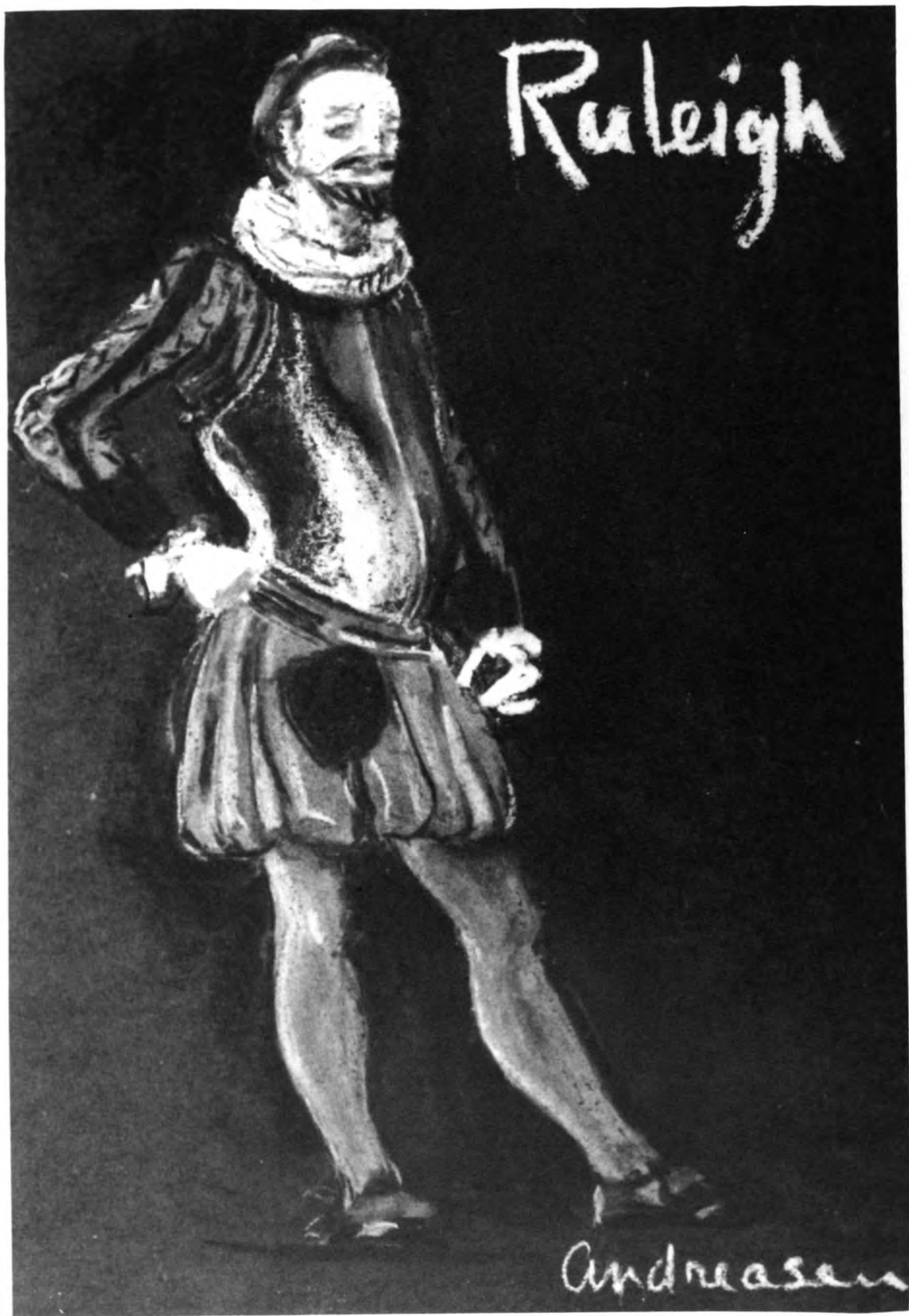


FIGURE 31

BACCHUS COSTUME

Bacon



André Lemaire

FIGURE 32

THE FOOL'S COSTUME

Fool



Amadeus

TABLE III
FURNITURE AND PROPERTY PLOT

No.	Property and its position
-----	---------------------------

ACT I

SCENE I:

- 1 Long bench down left on set.
- 1 Stool Right center on set.
- 1 Harrow table up center on set.
- 4 Pikes off right.
- 8 Suits of silver armor off right.
- 1 Book (Eacon) off right.

SCENE II:

- 1 Harrow table down center.
- 2 Chairs down center on each side of table.
- 1 Chair up center.
- 1 Down left.
- 1 Pack of playing cards on table.
- 1 Calendar on table.
- State letters on table.
- Chimes offstage.

SCENE III:

- 1 Throne up left on platform.
- 1 Long Councillor's table down center.
- 6 Small chairs around table.

TABLE III (Continued)
FURNITURE AND PROPERTY PLOT

No.	Property and its position
1	Large chair back of table.
1	Ball and mace on throne (for Elizabeth).
1	Cushion on platform (for Fool).
1	Bauble (Fool).
1	Ring (Elizabeth).
1	Ink well and quill on table.
	State papers on table.

ACT II

SCENE I:

- 1 Camp table center of tent.
- 1 Stool back of table.
- 1 Bucket of water left of table.
- 1 Water mug next to bucket.
- 1 Tying post on right side of tent.
- 1 Length of rope attached to tying post.
- 1 Money bag on table.
- 1 Folded map on table.
- 1 Lantern on table.
- 1 Knife (Marvel).
- 1 Trumpet offstage.

TABLE III (Continued)
FURNITURE AND PROPERTY LIST

No.	Property and its position
-----	---------------------------

SCENE II: (Same as Act I, Scene II, with following exceptions)

1 Silk smock off left (The Fool).

1 Book on chair down left.

SCENE III: (Same as Act I, Scene III, with following exception)

The table and chair group is struck.

2 Chairs up right.

ACT III

1 Throne on platform up left.

1 Chest down right.

1 Prop chicken with practical leg of chicken, on platform back of throne.

1 Kerchief (Elizabeth) off left.

1 Book of Prayers, off left.

1 Small nail barrel, off left.

1 Old candlestick, off left.

1 Snare drum, under stage.

1 Halberd under stage.

1 Ring (Essex).

Chimes off right.

FIGURE 33

CONSTRUCTION PLAN FOR THE TERCHE

3121

CHAPTER V

LIGHTING

FIGURE 34
MEAN LIGHT PLOT

FIGURE 35
BRIDGE LIGHT PLOT

PART THREE: THE PERFORMANCES

CHAPTER I

THE PROGRAM

FIGURE 36

THE COVER DESIGN



Elizabeth

The Queen

ANDREASEN

FIGURE 37

THE PROGRAM CREDITS

WHILE YOU'RE WAITING—

● Spring Term draws to its close and again the Department must put into mere words its heartfelt thanks to its many fine graduating seniors. Trying to find an expression of appreciation for the many services rendered—above and beyond the call of duty—is not an easy task. However, just as final curtain calls must be taken and the set struck, so the “Drama of the Class of 1950” must end, and our active association is over. These seniors have been a part of an exciting expansion program in the college and the department. We know too well that without their untiring efforts the fine records made in the clinic, the reading hours, the radio workshops and our several theaters would not have been possible. The best wishes of their Alma Mater and their Department goes to each of the seventy Speech Majors who will march into Jenison Fieldhouse on June 4.

● Our second salute goes to the Graduate Students. This program tonight degree of confusion on our “Dramatis Personae,” here are a few salient graduates will earn a part of their Masters of Arts Degrees by contributing to a Major Term Play. Miss Alexanian's portrayal of “Elizabeth” is a novel innovation in the field of graduate study and is a compliment to the School of Graduate Studies in recognizing the creative type of thesis in the Fine Arts. While Mr. Andreason's project is more often recognized as a thesis subject, the opportunity of actually designing and executing the settings is not always possible. We feel fortunate in being able to capitalize on the talents of these promising theater aspirants. The results you are seeing tonight, however, represents but a small portion of the total graduate program in the department. There are over fifty students registered for graduate study in the fields of clinic, general speech, radio, and drama.

● Our next salute is to “Elizabeth the Queen.” Lest there be some slight degree of confusion on our “Dramatis Personae,” here are a few salient facts about “Good Queen Bess.” As the play opens, Elizabeth has been on the throne of England for forty years. She is surrounded by an able group of counsellors and nobles. Lord Burleigh, her most trusted advisor, heads the list, with his crafty son, Sir Robert Cecil, a close second. Sir Walter Raleigh is one of the dashing figures of the court, in contrast to the scholarly Sir Francis Bacon. Robert Devereaux, better known as Lord Essex, is the court favorite at the moment. He was the third of Elizabeth's ardent suitors, and was for many years a frequent court visitor. He was ambitious and greedy for power. He did lead an expedition to Ireland which he mismanaged badly. He did lead a revolution against the queen and for this was captured, sent to the Tower, tried for treason, and was executed February 25, 1601. Whether Elizabeth died of grief or of old age history has never determined. This great queen failed steadily following his execution and died early in 1601 after a brilliant reign of forty-five years. Anderson has taken liberties with history but has created one of the most exciting love dramas of our theater.

● Our next salute is to you! How would you like to be assured of the same seat on the same night for our entire season of plays? In response to many requests, a season ticket sale is being instituted for next year. More information will be available during the summer and next fall the campaign will be on. Be sure we have your name and address so we may contact you then.

● Our final salute is to the future. Once again we are happy to welcome to our campus the many high school students who help make our annual High School Drama Day such an exciting adventure. Playing a special matinee just for them is an experience that the casts of the Spring Term Play eagerly anticipate. Their day is a full one ending with a special showing of “Elizabeth The Queen.” We hope this year's program is one they will long remember. Perhaps within the not too far distant future some of these young men and women will be slipping into the major roles being left vacant by those we are hailing as we write

“ ’50”

to this season. dob.

CHAPTER II

PHOTOGRAPHS OF THE PRODUCTION

SETTINGS

COSTUMES AND MAKE-UP

SETTING

FIGURE 38

ACT I, SCENE I

"I HAVE BORNE MUCH FROM YOU OUT OF REGARD
FOR THE QUEEN, MY LORD OF ESSEX--"

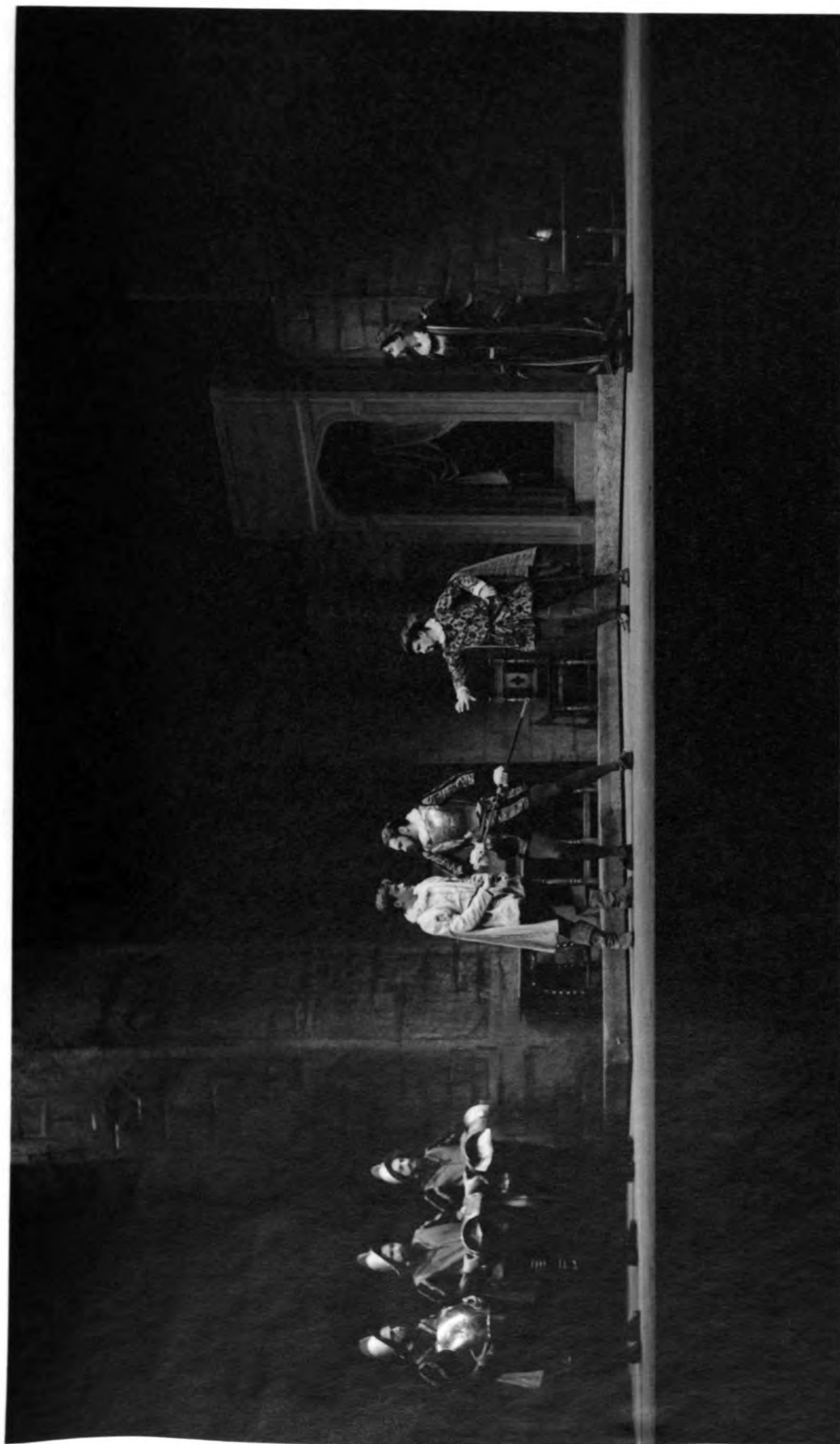


FIGURE 39

ACT I, SCENE II

"YOU BELIEVE YOU'D RULE ENGLAND BETTER
BECAUSE YOU'RE A MAN!"



FIGURE 40

ACT I, SCENE III

"I CANNOT BLAME LORD ESSEX FOR REFUSING
TO RISK HIS FAME THERE."

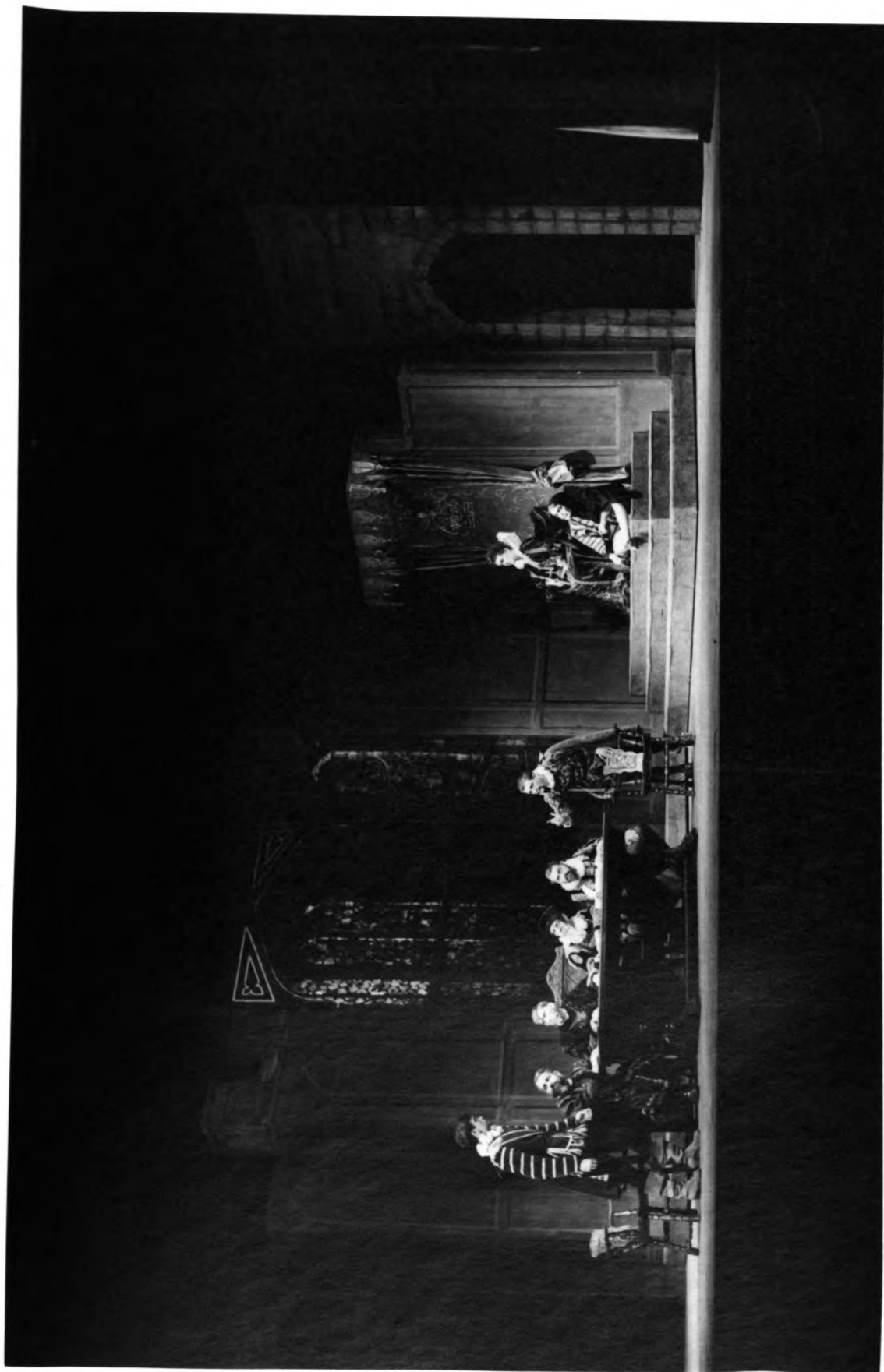


FIGURE 41

ACT II, SCENE I

"COME, THEN. I AM INNOCENT. IF MY LORD ESSEX
IS AS I HAVE BELIEVED HIM, HE WILL NOT HURT ME."

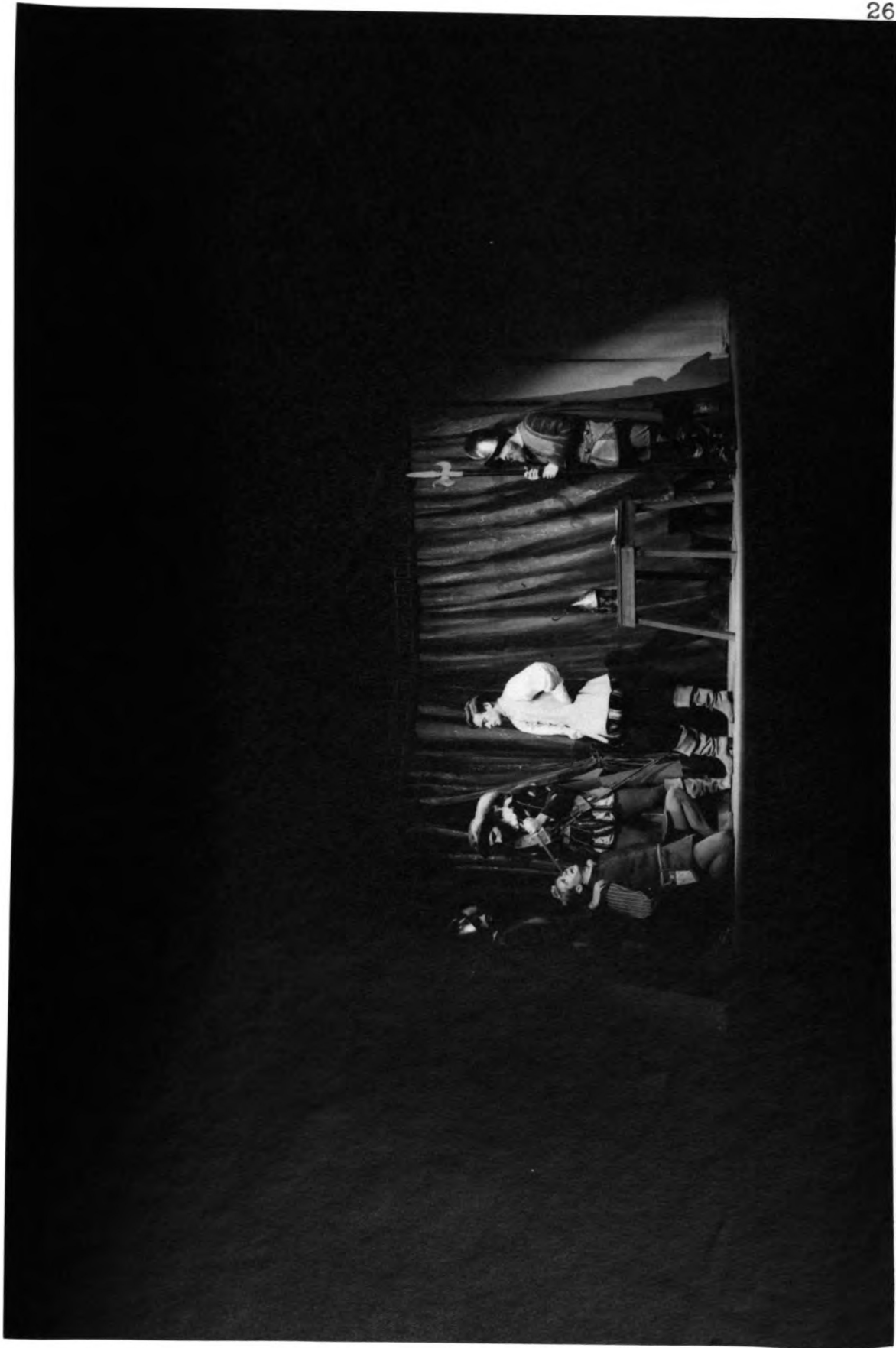


FIGURE 42

ACT II, SCENE III

"STAND BACK, MY LORDS. LET HIM ENTER."

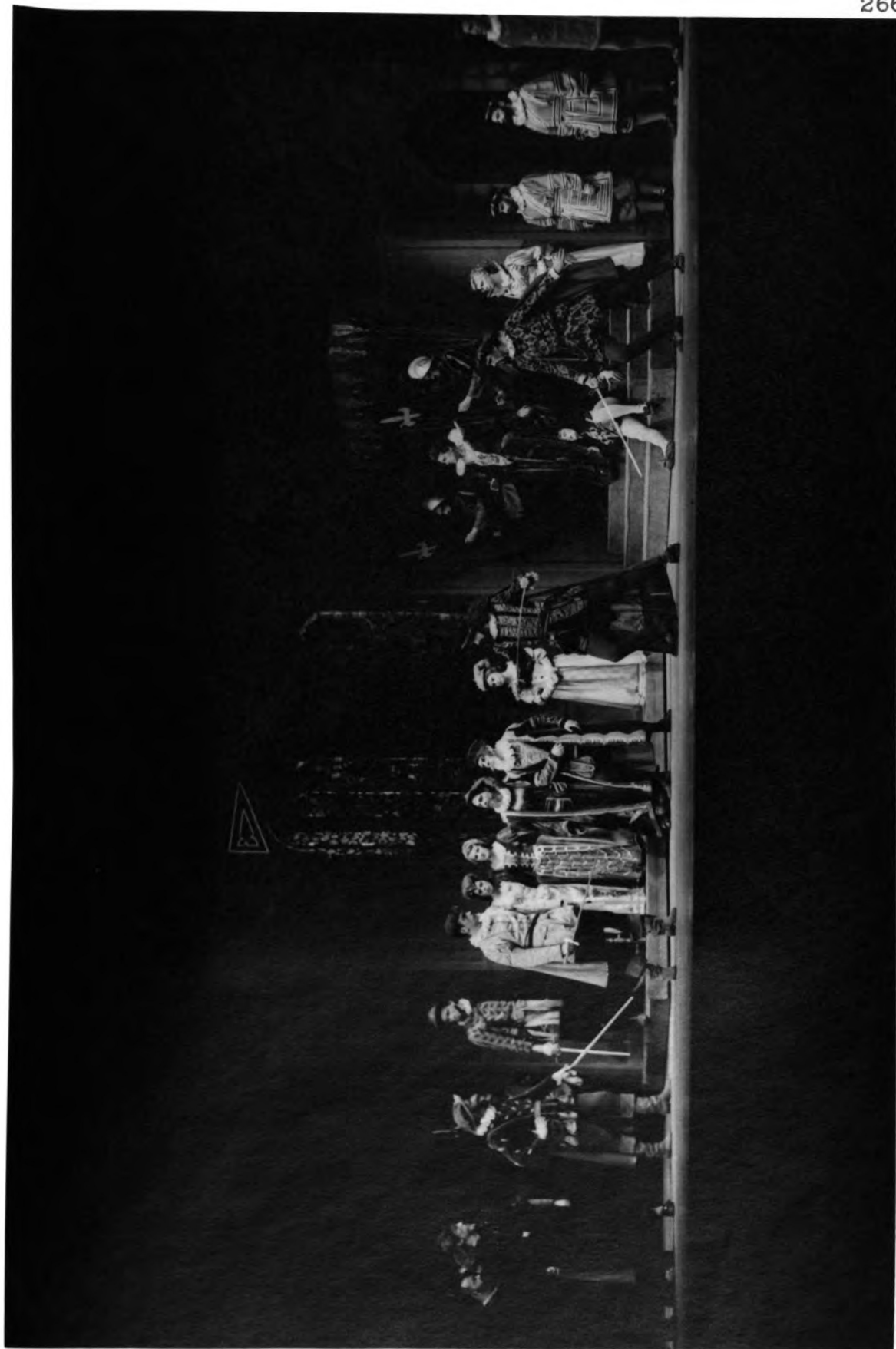


FIGURE 43

ACT III

"FOUR ROGUES IN BUCKHAM LET DRIVE AT ME--"



COSTUMES AND MAKE-UP

FIGURE 44

ELIZABETH, ACT I



FIGURE 48
ELIZABETH AND ESSEX, ACT II



FIGURE 46

ELIZABETH AND THE POOL, ACT III



FIGURE 47

DETAIL OF ELIZABETH'S COSTUME AND MAKE-UP, ACT II



FIGURE 48

ESSEX, ACT I



FIGURE 49

ESSEX, ACT II



FIGURE 50
ESSEX, ACT III



FIGURE 51

LADY TRESSA, LADY ELLEN, LADY MARY, AND PENELOPE



FIGURE 52

SIR WALTER RALEIGH



FIGURE 53

SIR FRANCIS BACON



FIGURE 54

THE POOL



FIGURE 58

BURBAGE



FIGURE 56

TWO GUARDS



FIGURE 57

A BEEFEATER

TABLE IV

A RECORD OF THE TIME AT WHICH THE CURTAIN WENT UP
AT THE BEGINNING AND DOWN AT THE END OF EACH SCENE

	WEDNESDAY			THURSDAY			FRIDAY			SATURDAY			LENGTH OF SCENE
	UP	DOWN	UP	DOWN	UP	DOWN	UP	DOWN	UP	DOWN	UP	DOWN	
ACT I													
SCENE I	8:19	8:32	8:23	8:35	2:50	2:43	8:22	8:35	8:21	8:33			13 MIN.
II	8:35	8:49	8:36	8:50	2:44	2:56	8:36	8:50	8:35	8:48			14 MIN.
III	8:52	9:05	8:52	9:05	2:59	3:12	8:52	9:05	8:50	9:03			13 MIN.
ACT II													
SCENE I	9:13	9:20	9:13	9:20	3:23	3:30	9:14	9:21	9:12	9:19			7 MIN.
II	9:22	9:37	9:22	9:37	3:31	3:48	9:22	9:38	9:20	9:36			15 MIN.
III	9:39	10:06	9:39	10:06	3:50	4:16	9:39	10:06	9:38	10:04			27 MIN.
ACT III													
	10:18	10:39	10:16	10:37	4:23	4:43	10:15	10:37	10:14	10:37			21 MIN.

TIME SHEET

CHAPTER IV

CRITICAL RECEPTION

. . . A "talky" play, it had good movement throughout with all the needed pomp and circumstance. It showed excellent direction. Settings are usually taken for granted but Edward Andreasson, [the correct spelling is Andreassen] designer, deserves a plaudit. The play continues through Saturday night.⁵⁰

⁵⁰ Drama critic's review, Lansing State Journal, May 19, 1950.

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