AN ACTRESS'S APPROACH TO THE PROBLEMS INVOLVED IN THE CHARACTERIZATION OF QUEEN ELIZABETH AS DEPICTED IN MAXWELL ANDERSON'S *ELIZABETH THE QUEEN*

by

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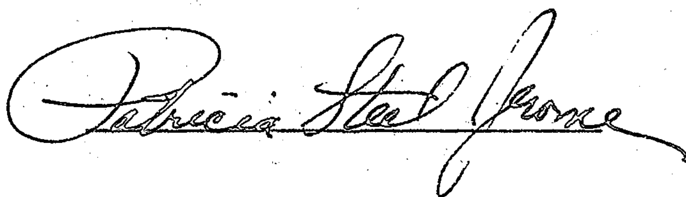

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AN ACTRESS'S APPROACH TO THE PROBLEMS INVOLVED IN THE CHARACTERIZATION OF QUEEN ELIZABETH AS DEPICTED IN MAXWELL ANDERSON'S <u>ELIZABETH THE QUEEN</u>

INTRODUCTION

The present study is not to be considered as an historical or biographical study of the life and reign of Elizabeth Tudor; nor is it to be considered as a critical comparison of Maxwell Anderson's play and the actual history of the Elizabeth and Essex relationship. It is limited to an actress's approach to the problems involved in the characterization of Elizabeth as depicted in Maxwell Anderson's <u>Elizabeth The Queen</u>. With this purpose in mind, the investigator has referred frequently to the play script, and has attempted to confine this study of history, biography, letters, and other relative data to those which pertain directly or connotatively to an understanding of the character of Elizabeth in Maxwell Anderson's play script.

There are some direct and indirect references in the play concerning Elizabeth's ancestors. For instance, Essex says to Elizabeth:

> .... It's this same ancient
> Unprofitable niggardliness that pinches pennies
> And wastes a world of treasure! (1)

and:

> You're your father's daughter.
> I'll swear to that. I can tell by your inconstancy. (2)

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1) Anderson, Maxwell. <u>Elizabeth The Queen</u>. Act I. Scene II.
2) Ibid.

It became apparent to me as I read the play that one who is to portray an historical character of such regal magnitude as Elizabeth Tudor must have a general yet accurate knowledge of Elizabeth's ancestry and heritage. The genealogical table, reproduced in Chapter One, shows the English Monarchy from Edward III to the reign of Elizabeth, and the rather devious Tudor claim to the throne.(1) The remainder of the first chapter is composed of explanatory notes on the above-mentioned table and a study of certain governmental innovations created during the rule of Henry VII and Henry VIII that greatly influenced the political scene during the reign of Elizabeth.

The second chapter is devoted to a study of the young Elizabeth, and includes some of the events which may have influenced her later character. For example, the simplicity of her early wardrobe and other personal items may have influenced her extreme extravagance, later, in dress. Also included in this chapter are those events of Elizabeth's early life which Maxwell Anderson has mentioned in the play script. For instance, it is advantageous for an actress to know something about the execution of Elizabeth's mother, Anne Boleyn, in order to understand Elizabeth's line:

> I am my mother's daughter.
> I, too, can walk the path my mother walked. (2)

Similarly, the actress's knowledge of Elizabeth's early years, and the multi-marriages of Henry VIII would aid in the interpretation of this line spoken by Elizabeth:

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1) Reproduced by permission of Prof. Fairfax Proudfit Walkup
2) Anderson, Maxwell. Elizabeth The Queen. Act II. Scene III

"I had bad bringing up.
I was never sure who my mother was going to be
Next day, and it shook my nerves." (1)

The education of Elizabeth, her accomplishments as a linguist, and her interest in the arts are of intrinsic worth to an actress's approach to the character of Elizabeth, and are therefore included in this chapter. At one point in the second act, Elizabeth and Cecil harangue each other in Latin, and Elizabeth imperiously exclaims, "Nay, I can bang you in Latin too!"(2) Throughout the play, Maxwell Anderson makes allusion to Elizabeth as a patron of the arts. The scene in the second act with Burbage and Hemmings is especially indicative of this.(3)

The purpose of the foregoing preliminary research into the background and life of Queen Elizabeth is to aid in the concepts of the third and most important chapter of the present study, which is the actress's exposition and interpretation of the character of Elizabeth based on the play script - in other words, the actress's philosophy of the character.

I beg that this be considered an individual's analysis of the character for presentation on the stage. There are probably as many interpretations of Elizabeth in Elizabeth The Queen as there are actresses to portray the role. With this precept in mind, I have attempted to include each characteristic of Elizabeth; I have shown her relationship to the other important persons in the play; I have traced the effect of a given situation upon the intellectual and emotional life of the character; and I have taken under consideration the production features necessary to her

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1) Anderson, Maxwell. Elizabeth the Queen. Act I, Scene II
2) Ibid., Act I, Scene III
3) Ibid.

characterization, including pictures of make-up, with appropriate research into Elizabeth's appearance; pictures of her costumes, with appropriate research into same; and pictures of the setting - all of which are important in creating an effect in the play.

The next chapter, Chapter Four, deals with the play in rehearsal and certain observations of the actress and director that aided in the establishment of the character of Elizabeth. This chapter includes the summary, which could also be called a defense. I have noted and explained some modifications that were made in the characterization during the course of production due to direction, adjustments to other characters in the play, and other technical difficulties.

The bibliography could perhaps be sufficiently selective. But I have chosen to include all sources consulted, since the limitations of the present study demand a much wider acquaintance with source material than the works cited within the body of this investigation would indicate.

Wherever possible, the investigator has attempted to consult the original source, but in the event that these sources have been unavailable, the secondary source has been used and noted as such.

CHAPTER I

ELIZABETH'S HERITAGE

PARTIAL GENEOLOGICAL TABLE - ELIZABETH TUDOR

DESCENDANTS OF EDWARD III, SHOWING YORK, LANCASTER AND TUDOR HOUSES

EDWARD III AND PHILIPPA OF HAINAULT (Ancestor of 29 kings)

Lionel, Duke of Clarence

Philippa-Edmund Mortimer
(Earl of March)

Roger Mortimer
(Earl of March)

Eleanor Anne Mortimer - Richard, Earl of Cambridge
(Son of Edmund, Duke of York)

Richard, Duke of York

Edward IV
(1461-83)

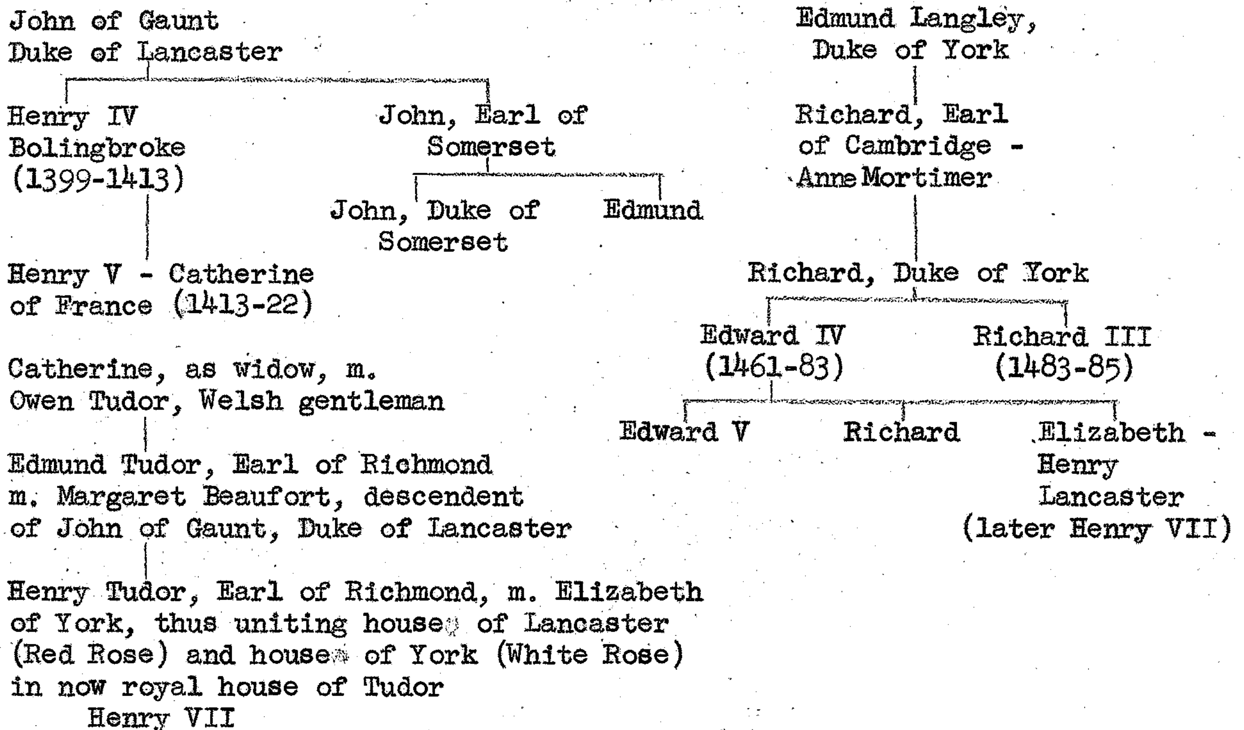
Richard III
(d. 1485)

Elizabeth of York-Henry Lancaster (Tudor)
(Later Henry VII)

Henry VIII (6 wives)
(1509-47)

Elizabeth
(1558-1603)

Wives of Henry VIII
1) Catherine of Aragon - Divorced (Mary)
2) Ann Boleyn - Beheaded (Elizabeth)
3) Jane Seymour - Died (Edward VI)
4) Ann of Cleves - Divorced
5) Catherine Howard - Beheaded
6) Catherine Parr - Outlived



The foregoing table shows the line of descent from Edward III, the subsequent English Monarchy to the reign of Elizabeth, and the Tudor claim to the throne of England. The War of the Roses was a fight between the York faction (the white rose) and the Lancaster faction (the red rose) for rights of succession to the throne. It is necessary to note the claims of these respective factions in order to acknowledge Elizabeth's ancestry and to understand the innovations created as a result of the War of the Roses.

The York claim, derived from the fifth son of Edward III - Edmund Langley, Duke of York - was strengthened by the marriage of Richard, Earl of Cambridge, with Eleanor Anne Mortimer, thereby uniting the claim of the

third son of Edward III - Lionel, Duke of Clarence - with the already strong York ancestry.

The Tudor claim, on the other hand, was derived rather deviously from the fourth son of Edward III - John of Gaunt, Duke of Lancaster. This deviation is due to the marriage of Henry V's widow - Catherine of France - to a Welsh gentleman named Owen Tudor; and the marriage of their son - Edmund Tudor, Earl of Richmond - to Margaret Beaufort. After the coronation and first Parliament of his rule, Henry Tudor married Elizabeth of York and thereby put an end to the feud of York and Lancaster. C. E. Moberly points out that the reason for Henry's delay in this strategic marriage was that he did not want to be "a mere King Consort; if he married Elizabeth of York, the daughter of Edward IV, he would not owe his title to her"(1). Henry Hallam throws away any argument on the ascendancy, saying, "If the original consent of the nation, if three descents of the crown, if repeated acts of Parliament, if oaths of allegiance from the whole kingdom, and more particularly from those who now advanced a contrary pretension, if undisturbed, unquestioned possession during sixty years, could not secure the reigning family against a mere defect in their genealogy, when were the people to expect tranquility?"(2)

The aftermath of the War of the Roses was chaotic and disastrous for the noble class. Many of the noble families, important in checking the absolute power of the King, were reduced to inconsequence through the bloody battles of the War of the Roses. Shakespeare immortalized their

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1) C. E. Moberly, The Early Tudors (New York, 1900), p. 21
2) Henry Hallam, View of the State of Europe During the Mid Ages (New York, 1904) II, p. 725

destruction in Henry VI, Part III, when King Henry says:

> Woe above woe! grief more than common grief!
> O that my death would stay these ruthful deeds!
> O, pity, pity, gentle heaven, pity!
> The red rose and the white are on his face,
> The fatal colours of our striving houses:
> The one his purple blood right well resembles;
> The other his pale cheeks, methinks, presenteth;
> Wither one rose, and let the other flourish;
> If you contend, a thousand lives must wither.(1)

It was now possible for a King of arrogant nature to take over the reins of government and build a new system under a rule of absolute monarchy. That is what Henry VII proceeded to do. The composition of the Privy Council, "as the great executive and judicial organ of their (Tudor) will,"(2) is of particular interest to the present study because of its comparable existence during the reign of Elizabeth, and because its existence composes a prominant part of Maxwell Anderson's play.(3)

Before the advent of Henry VII the Privy Council was made up of feudal Lords, who exercised considerable power over the Royal prerogative. Due to the depletion of the noble families because of the wars for succession, Henry VII appointed his own Privy Councillors from the gentleman class and, in effect, created a new nobility. This Council (Henry VII's) was not dependent on the favor of the King. This gave Henry VII a temporal power that continued in a modified manner throughout the reign of Elizabeth. For example, when Elizabeth was consulted by her council about a marriage with the French Prince, the Duke of Anjou, she replied: "I am a sovereign

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1) Shakespeare, King Henry the Sixth, Part III, Act II, Scene VI
2) Life Under the Tudors, ed. J. E. Morpurgo (London, 1950), p. 32
3) Elizabeth The Queen. Act I, Scene III, and Act II, Scene III, take place in the Council chamber.

Queen and do not depend on my Council, but they on me, who hold their lives and heads in my hands, and they dare only do what I wish."(1) This despotic quality in Elizabeth is observed by Maxwell Anderson, when he has the Queen say:

> 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, your standing here eye to eye
> With me, you 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? (2)

With the accession of Henry VIII, the absolute power of the deceased King passed on to his son. J. S. Brewer states that "The old feudal nobility, scarred and broken by the civil broils of the last century, had never recovered that haughty independence which had once successfully defied the royal authority. Their spirit had fallen with their power; and the small remnant that survived remembered too well the unbending rule of Henry VII to venture on fresh rebellions."(3) However, the ecclesiastical power over the sovereign was still considerable. Henry VIII supported Wolsey in his appointment as Cardinal, and Wolsey held first place in Henry's Privy Council. It is asserted that "before a single measure was submitted to the Privy Council, it was shaped by Wolsey's hand; he managed it unaided and alone when it had passed their approval."(4)

The fall of Wolsey and Henry's break with the established church was

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1) Frederick Chamberlin, The Sayings of Queen Elizabeth (London, 1923), p. 137
2) Maxwell Anderson, Elizabeth The Queen, Act III.
3) J. S. Brewer, The Reign of King Henry VIII (London, 1884), p. 7
4) Ibid., p. 257.

occasioned by Henry VIII's intended divorce from Queen Catherine of Aragon. Henry, as late as 1521, had been known to the Roman World as "Defender of the faith" because of a book on the Seven Sacraments he had written in answer to Luther's "Babylonish Captivity." But the English King's appetite appears to have been stronger than his conscience. The Pope refused to allow Henry's divorce from Catherine, "who was past her forty-first year - and a bit dumpy and dowdy,"(1) in order that Henry might marry Ann Boleyn. Cardinal Wolsey, who was unable to bring about the King's will in this matter, fell out of favor and was tried under the articles of Praemunire. He was condemned to life imprisonment and forfeited all of his property and goods to the royal treasury. The act of Supremacy which went into effect in 1535 created Henry's authority over the church, so that church and state of England were under one despotic governor - the King.

It is advantageous to the present study to note some of the influences of Henry VII and Henry VIII on the character and policy of Elizabeth. Elizabeth was a fervent student of history. She said on one occasion: "I am not ignorant of history, wherein it appeareth what hath fallen out for ambition of kingdoms as in Spain, Naples, Portugal and at home; and what cockings hath been between the father and the son for the same!"(2) She was not unaware of the strengths and weaknesses of her royal ancestors. The profit that Henry VII had secured by taxation, fines, and economy perhaps influenced Elizabeth's economy and policy of moderation.

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1) Theodore Maynard, Henry VIII (Milwaukee, 1949), p. 121
2) Chamberlin, The Sayings of Queen Elizabeth (London, 1923), p. 142

Elizabeth is quoted as saying in her last speech to Parliament that she "never was any greedy, scraping grasper, nor a strait fast-holding prince, nor yet a waster."(1)

In another speech to Parliament in 1593 she said, "It may be thought simplicity in me that all this time of my reign I have not fought to advance my territories and enlarge my dominions."(2) Elizabeth's attitude toward war and economy is expressed by Maxwell Anderson in this line spoken by Elizabeth:

> ...never yet has a warlike expedition
> Brought me back what it cost! (3)

The short-lived rule of Edward VI, and the extreme policies of Queen Mary, had done much to weaken the Tudor power and to cause the English subjects to lose faith in a woman as ruler. Nevertheless, the despotic nature of Elizabeth is evident even in her policies of moderation. Conyers Read asserts that "There was moreover something imperious in Elizabeth's character, inherited doubtless from her father, which took very kindly to the notion of a National Church. But it would be difficult to prove that she was in any deeper sympathy with the ideas of the reformers. She appears to have possessed little or no religious enthusiasm herself. First to last, she seems to have regarded religion as a matter of policy. From her point of view it was never an end in itself, but rather a factor to be reckoned with in the achievement of what she considered to be a greater end. She sought primarily to keep England at

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1) Chamberlin, The Sayings of Queen Elizabeth, p. 49
2) Ibid., p. 32
3) Anderson, Elizabeth The Queen, Act I, Scene II

peace without and within and to make her people prosperous and happy."(1) Maxwell Anderson expresses this characteristic policy of Elizabeth when she says to Essex:

> "I have kept the peace
> And kept my people happy and prosperous. They
> Have had time for music and poetry."(2)

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1) Conyers Read, Mr. Secretary Walsingham and the Policy of Queen Elizabeth, (Cambridge, 1925) ii, p. 271
2) Anderson, Elizabeth The Queen, Act I, Scene II

CHAPTER II

THE YOUNG ELIZABETH

The inherent qualities of Elizabeth are elementary to an understanding of Elizabeth's character. However, it is also necessary to view several of the events preceding her rule which may have influenced her character.

Elizabeth Tudor was born at Greenwich Palace on September 7, 1533. Greenwich was a favorite haunt of Henry and Anne Boleyn. In 1528, Henry persuaded Anne to "take up her permanent abode at Greenwich, where he had prepared for her a most magnificent lodging, and allowed her to keep open court, to the manifest disparagement of the Queen (Catherine)."(1)

It is possible to imagine King Henry waiting patiently for the arrival of a male heir to the throne, which had been hopefully prophesied by "physicians, astrologers, sorcerers and sorceresses."(2) Perhaps Henry's disappointment kept him from attending Elizabeth's christening at the Church of the Friars Minors at Greenwich. Agnes Strickland gives a vivid picture of the decorations for the christening, which was attended with as much pomp and ceremony as if a Prince had been born.

> All the walls between Greenwich palace and the convent of the Grey Friars were hung with arras and

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1) Brewer, Reign of King Henry VIII. V. II, p. 277
2) Philip W. Sergeant, The Life of Anne Boleyn. New York, 1924. pp. 192, 193

> the way strewn with green rushes. The church was likewise hung with arras. Gentlemen with aprons and towels about their necks guarded the font, which stood in the middle of the church; it was of silver and raised to the height of three steps, and over it was a square canopy of crimson satin fringed with gold - about it, a space railed in, covered with red say. Between the choir and chancel, a closet with a fire had been prepared lest the infant should take cold in being disrobed for the font. When all these things were ready, the child was brought into the hall of the palace, and the procession set out to the neighboring church of Grey Friars. (1)

Before three months had elapsed, Elizabeth was separated from her mother's care, and taken to Hatfield Castle under the charge of Margaret Bryan.

The ignominious trial of Anne Boleyn took place on Monday, May 15, 1536. She was accused of adultery and of incestuous behavior with her brother, Lord Rocheford. There is a question of whether or not the evidence was sufficient. Sergeant asserts that "They (the records of indictments) are written in execrable legal Latin, and, apart from their tediousness, are unfit for publication. But it may be stated that they are in no way evidence, being simply a string of statements that Anne, at such and such a date, at some place either in Middlesex or Kent, incited one of the other accused to commit adultery and that at a subsequent date the act took place."(2) Whether right or wrong, however, Queen Anne was executed four days later:

> A little before noon, being the 19th of May, she was brought to the Scaffold, where she made a short

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1) Agnes Strickland. Memoirs of Elizabeth. Philadelphia, 1853. p. 7
2) Sergeant, p. 286

> speech to a great company that came to look on the last scene of the fatal Tragedy: the chief of whom were the Dukes of Suffolk and Richmond, the Lord Chancellor, and Secretary Cromwell, with the Lord Mayor, the Sheriffs, and Aldermen of London. She said she was come to die, as she was judged by the Law; she would accuse none, nor say anything of the ground upon which she was judged. She prayed heartily for the King; and called him a most merciful and gentle Prince, and that he had been always to her, a good, gentle, sovereign lord: and if any would meddle with her cause, she required them to judge the best. And so she took her leave of them and of the world. After she had been some time in her devotions, being her last words "to Christ I commend my soul," her head was cut off by the hangman of Calais, who was brought over as more expert at beheading than any in England:....but her body was thrown into a common chest of elm tree, that was made to put arrows in, and was buried in the chapel within the Tower before twelve o'clock. (1)

The execution of Anne Boleyn had an immediate effect on the Princess Elizabeth, then at the tender age of three. Certainly, Elizabeth lost her title to the throne by being proclaimed illegitimate, and it is Ellis's conjecture that Ann Boleyn's praise of Henry VIII on the scaffold "may be in part ascribed to anxiety for the safety of her daughter."(2) This event also marked the beginning of the fear that the young and hopeful monarch was to carry through the precarious years before her coronation.

It is profitable to the present study to observe Henry's rather profuse marriages. His divorce from Catherine of Aragon and the marriage and execution of his second wife, Anne Boleyn, having been accomplished, Henry proceeded immediately to marry Lady Jane Seymour. This was a short-lived romance, since the unfortunate lady died shortly after the

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1) Henry Ellis. <u>Original Letters</u>. London, 1824. Note on Burnet, p. 65
2) Ibid., p. 66

birth of their son, later King Edward the Sixth. Hume states that Henry's happiness was not "without alloy: the queen died two days after. But a son had so long been ardently wished for by Henry, and was now become so necessary in order to prevent disputes with regard to the succession, after the acts declaring the two princesses illegitimate, that the king's affliction was drowned in his joy, and he expressed great satisfaction on the occasion."(1) Henry did not mourn her death long. He immediately began looking for another wife. After some negotiating, he finally decided on Anne of Cleves. He received a flattering picture of her by Hans Holbein, and was thereafter determined to marry her. He contracted for the marriage right away, and she was sent to England in 1540.(2) A rather humorous description of this lady is given by David Hume. "The king, impatient to be satisfied with regard to the person of his bride, came privately to Rochester, and got a sight of her. He found her big indeed and tall as he could wish, but utterly destitute both of beauty and grace - very unlike the pictures and representations which he had received; he swore she was a great Flanders mare, and declared that he never could possibly bear her any affection. The matter was worse when he found that she could speak no language but Dutch, of which he was entirely ignorant, and that the charms of her conversation were not likely to compensate for the homeliness of her person."(3) Needless to say, Henry grew increasingly weary of this match, not only because of Anne's ugliness, but also because he had grown quite fond of the Duke of Norfolk's niece,

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1) David Hume. History of England. Philadelphia, n.d. p. 612
2) Ibid., p. 26
3) Ibid., p. 26

Catherine Howard. Henry divorced Anne by stating that she had had an earlier contract to marry the Duke of Lorraine, and that "he had not inwardly given his consent to marry her" in the first place.(1)

Henry VIII's impetuousness led him shortly into another ill-fated marriage - this time with Catherine Howard, a first cousin to Anne Boleyn. Not long after the marriage, Henry was informed of the dissolute actions of the queen before her marriage, and sufficient evidence appeared to convict her of adultery also. In 1542, "Parliament proceeded to vote a bill of attainder for treason against the queen and the Viscountess of Rocheford, who had conducted her secret amours."(2) In a letter from Ottwell Johnson to his brother, a description of the execution of Queen Catherine is given, and it is apparent that unlike Anne Boleyn in her last hour, Catherine confessed her guilt.

> "On Sonday last, I se the Quene and the Lady Rotcheford suffer within the Tower, the day following, whos sowles (I doubt not) be with God, for thay made the moost godly and Christyan's end, that ever was hard tell of (I thinke) sins the worlds creation; uttering thayer lively faeth in the blode of Christe onely, and with goodly words and stedfast countenances thay desyred all christen people to take regard unto thayer worthy and just punnishment with death for thayer offences, and agenst God hainously from thayer youth upward, in breaking all his commandements, and also agenst the King's royall Majesty very daungerously: wherefor thay being justly condempned (as thay sayed) by the Lawes of the Realme and Parlement, to dye required the people (I say) to take example at them, for amendement of thayer ungodly lyves, and gladdly to obey the King in all things... (3)

Catherine Parr became Henry's sixth Queen and was fortunate enough to

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1) David Hume. History of England. Philadelphia, n.d. p. 31
2) Ibid., Vol. III, p. 39
3) Ellis's Original Letters. First Ser., V. II, pp. 128, 129

outlive him. Henry VIII died in January of 1547, after having secured the succession to the crown by an act of Parliament in 1544, in which "it had been provided that the crown should pass to Henry's son Edward, and on Edward's death without issue to his sister Mary. Should Mary prove childless it was to go to Elizabeth, the child of Anne Boleyn."(1)

There appears to be no evidence that Elizabeth was harshly treated by any one of her four stepmothers. The short-lived Lady Jane Seymour could not have troubled her, and Agnes Strickland asserts that Elizabeth was warmly befriended by Anne of Cleves, that she was treated as a royal relative by Queen Catherine Howard, and that "Catherine Parr was well acquainted with Elizabeth before she became queen, and greatly admired her wit and manners. On her marriage with the King she induced him to send for the young princess to court, and to give her an apartment in the palace of Whitehall, contiguous to her own, and bestowed particular attention on all her comforts."(2)

It seems reasonable to conclude, however, that Elizabeth _was_ a bit shaken during Henry's impulsive multi-marriages, and that this may have influenced Elizabeth's vacillations in regard to the issues of matrimony that appear frequently during her reign, and are a climactic factor in the Elizabeth and Essex relationship in _Elizabeth The Queen_.(3)

Shortly after the execution of Anne Boleyn, Elizabeth had grown needful of certain items of clothing, whether from lack of funds, or from neglect on the part of her father and his councillors. In a letter

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1) John Richard Green. _History of the English People_. London, 1890 Vol. II, p. 224
2) Agnes Strickland. _Memoirs of Elizabeth_. p. 16
3) Anderson. _Elizabeth The Queen_. Act II, Scene III (Eliz.-Essex)

from Elizabeth's guardian, Margaret Bryan, to Secretary Cromwell, she says:

> Now et es so, my Lady Elizabethe is put from that degree she was afore: and what degree she is at now, I know nat bot be herying say; therfor I know not how to order her, nor my self, or non of hars that I have the rewl of: that is, her women & har gromes: besychyng you to be good Lord to my Lady, & to al hers: And that she may have som rayment; for she hath neither gown, nor kertel, nor petecot, nor no maner of linnin for smokes, nor cerchefes, nor sleves, nor rayls, nor body-stychets, nor hancercheres, nor mofelers, nor begens. All thys har Graces Mostake, I have dreven of as long as I can, that, be my trothe, I cannot drive it no lenger: besechyng yow, my Lord, that ye wel see, that her Grace may have that es nedful for har, as my Trost es ye wel do. Beseeching you, my owen good Lord, that I may know from yow in writing, how I shal order my self; & what es the Kyngs Grace's pleser, & yowrs, that I shaldo in every thing. And what som ever it shal ples the Kyngs Grace, or your Lordship to command me at al teyms I shall folfel et, to the best of my power. (1)

There is no immediate evidence that the Lady Margaret's wishes were complied with. However, Ellis notes that among Cromwell's "Remembrances," there is an item which deals with the furthering of Elizabeth's fortunes. This item is included under the heading "Things to be Treated of in Counsail:"

> First his Highnes hathe two doughters, though not lawfull, yet Kings Doughters, and forasmoche as princes commonly conclude amyties and thinges of great importance by alliaunces, it is thought necessary that those twoo doughters shalbe made of some estimaction, withoute the which noo man wol have any greate respecte unto them.
>
> And forasmoch as the one of them (Mary) is of more age thenne the other, and more apt to make a present alliance thenne the other for want of age is, if it might please the Kinges Highnes to declare her according

1) <u>Original Letters</u>. Henry Ellis. London. Second series. Vol. II, pp. 79,80

> to his lawes whiche to her estimation is thought
> wil be a great thing, or elles otherwise to advaunce
> her to some certain living decent for such an estate,
> wherby she may be the better had in reputacion. . .
> and thenne a like direction to be taken for my Lady
> Elizabeth."(1)

Elizabeth may have been too young to attach any significance to her poor estate at this early time. In 1552, however, Ellis records a letter written by Elizabeth to the council concerning some property owned by Elizabeth and contested by a man named Smyth. Ellis notes that "This letter related to some pasture land at Woburn which the Princess Elizabeth had taken for a term of one Smyth, and was unwilling to relinquish to the Earl of Bedford, by whom, in a controversy with Smyth, it had been claimed. The lack of pasture for her provisions, she says, had been the cause of heavy charges: and she would not, God willing, forego her right untill better provided."(2)

These early restrictions on Elizabeth's provisions may have partly influenced her extravagence, later, in dress. A description of some of the dresses she wore will be found in Chapter Three of the present study.

An event of consequence in Elizabeth's early life occurred as a result of the jealousy that Lord Admiral Seymour, described as "a man of insatiable ambition, arrogant, assuming, implacable,"(3) had for his brother the Protector Somerset. Seymour, in spite of the Royal favors, grants and title bestowed upon him, was envious of the power of his brother, and sought to increase his own power by attempting to marry the Lady Elizabeth. When this failed he privately contracted a marriage with

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1) Henry Ellis. Original Letters. London. Second series, Vol. II. p.123
2) Ibid., p. 210
3) Hume. Vol. III. p. 109

the widowed Queen Catherine Parr. The marriage was kept secret for a while, and Seymour was obliged to visit Catherine under cover of darkness lest their marriage be discovered before the consent of the council could be procured. Queen Catherine wrote to Lord Seymour: "Whan yt schalbe yowr pleasur to repayre hether ye must take sum payne to come erly in the mornyng, that ye may be gone agayne by seven aclocke and so I suppose ye may come without suspect."(1) The Council were obliged to sanction this marriage, although they thought it too soon after the death of King Henry.(2)

Elizabeth was fifteen years of age and living with Catherine and Lord Seymour when a scandal arose. Froude states that "Elizabeth, who had resided with Queen Catherine, and was ignorant, like the queen, of the intentions that he (Seymour) had entertained towards her, was permitted unaccountably to remain at Chelsea Palace after the marriage was discovered. The admiral abused his opportunities to inflict upon the princess an impertinent familiarity, and her attendants were scandalized at seeing him morning after morning, sometimes alone, sometimes accompanied by his wife, lounge into her room in his dressing-gown before she had risen."(3) When Queen Catherine died of childbirth in 1548, Seymour immediately began to court the Princess Elizabeth again - this time through bribing her governess, Kate Ashley, and a steward in her household, Thomas Parry. The Council imprisoned Katherine Ashley in the Tower, where an investigation of Seymour's actions took place. In a letter from Elizabeth to Protector Somerset, Elizabeth defends Katherine Ashley and proclaims her innocence of Seymour's evil intentions. It is interesting to note also that Elizabeth

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1) Ellis. First series. V. II. p. 152
2) Hume. Vol. III. p. 109
3) Froud. Vol. V. p. 131-132

made every attempt to quell the earlier rumors about Seymour and herself. She wrote:

> My Lorde I have a requeste to make unto your Grace which feare has made me omitte til this time for two causes, the one bicause I sawe that my request for rumors whiche were sprede abrode of me toke so litel place, wiche thinge what I considered I thogth I shulde litel profit in any other sute, howbeit now I understande that ther is a Proclamacion for them (for the wiche I give your Grace and therest of the counsel most humble thankes) I am the bolder to speake for a nother thinge; and the other was bicause paraventure your Lordeship and the rest of the Counsel wil thinke that I favor her ivel doinge for whome I shal speake for, wiche is for Kateryn Aschiley, that it wolde please your grace and the rest of the Counsel to be good unto her. Wiche thinge I do not to favor her in any ivel, (for that I wolde be sorye to do,) but for thes consideracions wiche folowe, the wiche hope dothe teache me in sainge that I ougth not to doute but that your Grace and the rest of the Counsel wil thinke that I do it for thre other consideracions. First, bicause that she hathe bene with me a longe time, and manye years, and hathe taken great labor and paine in brinkinge of me up in lerninge and honestie, and therfore I ougth of very dewtye speke for her, for Saint Gregorie sayeth that we ar more bounde to them that bringeth us up wel than to our parents, for our parents do that wiche is natural for them, that is bringeth us into this Worlde; but our brinkers up ar a cause to make us live wel in it. The seconde is bicause I thinke that whatsoever she hathe done in my Lorde Admirals matter as concerninge the marijnge of me, she did it bicause knowinge him to be one of the Counsel, she thogth he wolde not go about any suche thinge without he had the Counsels consent therunto; for I have harde her manye times say that she wolde never have me mary in any place without your Graces and the Counsels consente. The thirde cause is bicause that it shal and doth make men thinke that I am not clere of the dide myselfe, but that it is pardoned in me because of my youthe, bicause that she I loved so wel is in suche a place. (1)

This letter appears to be important in three ways. First, it indicates that Elizabeth at this formative age was sensitive to criticism by

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1) Ellis. Original Letters. First series, V. II. pp. 153-155

the populace, and that she would not tolerate adverse rumors to spread concerning her affairs. Secondly, she was loyal to her friends, as in the case of Katherine Ashley, as long as she could remain loyal with safety for herself. Thirdly, whether or not she had any real affection for Lord Seymour, she remained cold and aloof of any defense in his favor.

In March, 1549, Seymour was preparing for execution, and Froude states that "He employed his last days in writing to Elizabeth and Mary, urging them to conspire against his brother; that the letters might not miss their destination, he concealed them in the sole of a shoe; and when before the block, and about to kneel for the stroke of the axe, his last words were a charge to his servant to remember to deliver them."(1) The letters were discovered, however, and never delivered. The only comment that Elizabeth made when informed of the Lord Admiral's execution was "This day died a man with much wit and very little judgement."(2)

Another significant event in the life of the young Elizabeth occurred as a result of the unsuccessful Wyatt's rebellion in 1554. The revolt was disastrous for Wyatt and his accomplices, and dangerous for the Lady Elizabeth, who was said to have been implicated in the uprising. Hume states that "The Lady Elizabeth had been, during some time, treated with great harshness by her sister; and many studied instances of discouragement and disrespect had been practised against her."(3) Wyatt, upon the scaffold, cleared Elizabeth of any knowledge of the uprising. However, in the interim, Elizabeth was imprisoned in the Tower. The day after Wyatt's rebellion, Mary sent out three of her counsellors with several other gentlemen

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1) Froude. Vol. V. p. 155
2) Chamberlin. The Sayings of Queen Elizabeth. p. 3
3) Hume. Vol. III. p. 167

and "their retinue and troope of horssemen"(1) to bring Elizabeth to court for questioning. Elizabeth was very ill at the time, and when they burst into her room she asked that they give her time to recover before taking her away, to which they said:

> In deed we see it true (quoth they) that you doo saie: for which we are verie sorie: albeit we let you to vnderstand, that our commission is such, and so straineth vs, that we must needs bring you with vs, either quicke or dead. (2)

From her home at Ashridge, she was carried to court on "the queenes litter."(3) Elizabeth professed her innocence upon examination, but to no avail, and she was committed to the Tower at the insistence of Queen Mary. This occasion is described in detail by Holinshed:

> After all this, she tooke hir barge with the two foresaid lords, three of the queenes gentlewomen, and three of hir owne, hir gentleman usher, and two of hir gromes, lieng and houering vpon the water a certeine space, for they could not shoot the bridge, the barge-men being verie vnwilling to shoot the same so soone as they had because of the danger thereof: for the sterne of the boat stroke vpon the ground, the fall was so big, and the water was so shallow, that the boat being vnder the bridge, there staied againe a while. At landing, she first staied, and denied to land at those staires where all traitors and offenders customablie vsed to land, neither well could she unlesse she should go ouer hir shoo. The lords were gone out of the boat before, and asked why she came not. One of the lords went backe againe to hir, and brought word she would not come. Then said one of the lords which shall be namelesse, that she should not choose: and bicause it did then raine, he offered to hir his cloke, which she (putting it backe with hir hand with a good dash) refused. So she comming out, hauing one foot vpon the staire, said; Here landeth as true a subiect being a prisoner, as euer landed at these staires: and before thee O God I speake it, hauing none other freends but thee alone.

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1) Holinshed's Chronicles. Vol. IV. p. 122
2) Ibid.
3) Ibid., p. 123

> To whome the same lord answered againe, that if it were so, it was the better for hir. At hir landing there was a Great multitude of their seruants and warders standing in their order; what néeded all this said she? It is the vse (said some) so to be when anie prisoner came thither. And if it be (quoth she) for my cause, I beséech you that they may be dismissed. . . After this passing a little further, she sat downe vpon a cold stone, and there rested hir selfe. To whom the lieutenant then being, said; Madame, you were best to come out of the raine, for you sit unwholesomelie. She then replieng, answered againe: Better sitting here than in a worst place, for God knoweth, I know not whither you will bring me. With that hir gentleman vsher wept: she demanded of him what he meant so vncomfortablie to vse hir, seeing she tooke him to be hir comforter, and not to dismaie hir, especiallie for that she knew hir truth to be such that no man should haue cause to wéepe for hir. But forth she went into the prison. (1)

When continued examination failed to reveal Elizabeth's complicity in the rebellion, she was released from the Tower and taken to Woodstock as a prisoner, where she "wrote these verses with her diamond in a glasse window verie legiblie. . .

> Much suspected by me,
> Nothing prooued can be:
> Quoth Elizabeth prisoner. (2)

On November 17, 1558, Queen Mary died, and Elizabeth was proclaimed her successor. On the twentieth of November,(3) Elizabeth moved from Hatfield, where she was residing at the time, to the Charter House in London, and from thence to the Tower to await the coronation. Hayward states that "When shee was entred into the Tower, she thus spake to those about her: 'Some have fallen from being Princes of this land, to be prisoners in this place; I am raysed from beeing prisoner in this place, to

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1) Holinshed's Chronicles. Vol. IV. pp. 124-125
2) Ibid. 133
3) Ibid. 156

bee Prince of this land,'"(1) and when Elizabeth left the Tower by coach the day before the coronation, "she made a solemne thanksgiving to God, that he had delivered her noe lesse mercifully, noe lesse mightily from her imprisonment in that place, then he had delivered Daniell from the lyones denne: that hee had preserved her from those dangers wherwith shee was both invironed and overwhelmed, to bring her to the joye and honour of that daye."(2)

The next day, "being Sundaye, she was, with all accustomed ceremonyes, crowned in the Abbey Church at Westminster; having made demonstration of soe many Princely vertues before, that all men wer of opinione that one crowne was not sufficient to adorne them."(3)

There are a few parallels that may be made between the foregoing events in the life of the young Elizabeth and Maxwell Anderson's play script.

The characters of Seymour and Essex have some similarity. Certainly, the description that Hume gives of Seymour is true also of the character of Essex; and Elizabeth's apparent aloofness when the real intentions of Essex are discovered (4) is somewhat reminiscent of her cold treatment of Seymour, whose rash action might have lost Elizabeth's succession to the throne.

The words Elizabeth uttered to her gentleman usher when he wept while she sat on a cold stone in front of the traitor's gate of the Tower are like those that Maxwell Anderson has her say to the Fool in Act III; after

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1) Sir John Hayward. Annals of Elizabeth. pp. 10-11
2) Ibid., p. 16
3) Ibid., p. 18
4) Anderson. Elizabeth The Queen. Act III

offering him her kerchief, Elizabeth warmly says: "What good's a fool that cries when you need comfort? What's the matter?" - to which the fool answers: "Please, I don't know. You aren't like the Queen." Elizabeth quickly adds: "And you aren't like the fool. Laugh!"(1)

It seems reasonable to conclude that the adversities that Elizabeth encountered before her coronation made her even more determined to hold on to the kingdom to which she was entitled, and taught her to be cautious and suspicious of any plots that were or might have been launched against her in later years. Chamberlin records a poem composed by Elizabeth after she had successfully crushed the rebellion of the Northern Earls, Northumberland, Westmoreland, the Nortons and Nevilles:

> The doubt of future foes exiles my present joy,
> And wit me warns to shun such snares as threaten mine annoy,
> For falsehood now doth flow, and subjects' faith doth ebb,
> Which would not be if Reason ruled, or Wisdom wove the webb: (2)

Certainly, Elizabeth's fine education helped her to endure the years of hardship and bring her from "the lyones den" through the tribulations of her long, successful rule. As Hayward wrote: she was a woman "of divine witt, as well for depth of judgement, as for quick conceite and speedy expeditione; of eloquence, as sweete in utterance, soe ready and easy to come to the utterance; of wonderfull knowledge both in learning and affrayes; skilfull not only in the Latine and Greeke, but also in divers other forraine languages: None knew better the hardest art of all others, that is, of commanding men, nor could more use themselves to those

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1) Anderson. <u>Elizabeth The Queen</u>. Act III.
2) Chamberlin. <u>The Sayings of Queen Elizabeth</u>. p. 301

cares without which the royall dignity could not be supported."(1)

Elizabeth received the education of a prince, and was a thorough and exacting scholar of philosophy, history and language. On one occasion she boldly exclaimed, "I am more afraid of making a fault in my Latin than of the Kings of Spain, France, Scotland, the whole House of Guise, and all of their confederates."(2) In the Life of Ascham, Giles includes a letter written by Elizabeth's tutor, Roger Ascham, to his friend John Sturm in 1550, in which Ascham relates Elizabeth's early education as follows:

> She has just passed her sixteenth birthday, and shows such dignity and gentleness as are wonderful at her age and in her rank. Her study of true religion and learning is most energetic. Her mind has no womanly weakness, her perseverance is equal to that of a man, and her memory long keeps what it quickly picks up. She talks French and Italian as well as English: she has often talked to me readily and well in Latin, and moderately so in Greek. When she writes Greek and Latin, nothing is more beautiful than her hand-writing. She is as much delighted with music as she is skilful in the art. In adornment she is elegant rather than showy, and by her contempt of gold and head-dresses, she reminds one of Hippolyte rather than of Phaedra. She read with me almost all Cicero, and great part of Titus Livius; for she drew all her knowledge of Latin from those two authors. She used to give the morning of the day to the Greek Testament, and afterwards read select orations of Isocrates and the tragedies of Sophocles. For I thought that from those sources she might gain purity of style, and her mind derive instruction that would be of value to her to meet every contingency of life. (3)

Elizabeth's desire for study and accomplishment did not end in her youth. She was a tireless student of history - searching for a philosophy of government that would insure her realm from insurgents and foreign powers, and she gained for her subjects the peace and security that marked

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1) Hayward's Annals. Camden Society. pp. 7-8
2) Chamberlin. The Sayings of Queen Elizabeth. p. 18
3) The Whole Works of Roger Ascham. V. I., pt. 1. Giles. London. (John Russell Smith), 1865. pp. lxiii-lxiv

the success of her long and magnificent reign. Probably the greatest contemporary tribute to Elizabeth's scholarly achievements and unequalled desire for knowledge was that written by Roger Ascham in the <u>Schoolmaster</u>, when he wrote:

> It is your shame (I speak to you all, you young gentlemen of England) that one maid should go beyond you all in excellency of learning and knowledge of divers tongues. Point forth six of the best given gentlemen of this court, and all they together show not so much good will, spend not so much time, bestow not so many hours daily, orderly, and constantly, for the increase of learning and knowledge, as doth the Queen's Majesty herself. Yea, I believe, that beside her perfect readiness in Latin, Italian, French, and Spanish, she readeth here now at Windsor more Greek every day, than some prebendary of this church doth read Latin in a whole week. And that which is most praisworthy of all, within the walls of her privy chamber, she hath obtained that excellency of learning to understand, speak, and write both wittily with head, and fair with hand, as scarce one or two rare wits in both the universities have in many years reached unto. Amongst all the benefits that God hath blessed me withal, next the knowledge of Christ's true religion, I count this the greatest, that it pleased God to call me to be one poor minister in setting forward these excellent gifts of learning in this most excellent prince; whose only example if the rest of our nobility would follow, then might England be for learning and wisdom in nobility, a spectacle to all the world beside. (1)

Elizabeth was a lover of the arts. She was fond of music, and could dance, sing, and play musical instruments, of which her favorite was the virginal. Exactly how much Elizabeth excelled in these talents is somewhat difficult to calculate according to the opinion of her contemporaries, since some measure of flattery influenced these seekers of favor. Ellis records a manuscript among the Sloane volumes in the British Museum

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1) <u>The Whole Works of Roger Ascham</u>. Giles. V. III. (The Schoolmaster, Book 1) pp. 143-144

written in approximately 1603 by a gentleman in the household of Lord Burghley, in which the author states that "In matters of recreation, as singing, dancing, and playing upon instruments, she was not ignorant nor excellent: a measure which in things indifferent best beseems a Prince."(1) However, Elizabeth was quite proud of her ear for music, and once requested Tirwitt, sub-dean of the Queen's Chapel, to purchase some musical chimes for the chapel. Ellis records a letter written by Tirwitt to Lord Burghley asking reimbursement for the chimes. He wrote that they "shalbe an everlasting memori of her so longe as Englande remayneth."(2)

Elizabeth favored dramatic activity. She occasionally took part in the spectacular masque presentations at court. In Samuel Daniel's The Vision of the Twelve Goddesses, Elizabeth played the part of Pallas, the goddess of wisdom and defence.(3) She often requested royal command performances of currently successful plays. Parrott states that Elizabeth requested Shakespeare's company to play for her "on the eve of the execution of Essex."(4) Maxwell Anderson makes use of this fact, when in Act III of Elizabeth The Queen "bold Burbage" and "handsome Hemmings" enact a portion of Act II, Scene IV, of Shakespeare's King Henry the Fourth, Part I, at Elizabeth's request to see her favorite character, Falstaff, again. Anderson portrays Elizabeth as being inattentive and belligerant toward the actors and the play, while she is waiting impatiently, hoping for word from the doomed Essex just before the final hour of his execution.(5)

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1) Ellis. Original Letters. Second Ser., V. III. p. 193
2) Ibid., Third Series., V. IV. p. 65
3) The English Drama - an Anthology. Ed. Edd Winfield Parks and Richmond Croom Beatty. 1935. pp. 563-564.
4) Thomas Marc Parrott. Shakespeare. p. 20
5) Elizabeth The Queen. Act III

CHAPTER III

Elizabeth The Queen appears to be the tragedy of a woman who had always lived a double life; who, through her most fearful moments, could become the boldest, the most dominant, and the most courageous woman in history. Yet she held the bitterness and frustration within, never allowing anyone to see her true feelings, until the accumulation of unhappiness streamed out into her final tragedy - obliterating the woman, and obliterating the queen.

The character of Elizabeth involves a struggle between Elizabeth, the woman, and Elizabeth, the queen. This struggle is stated by Raleigh early in Act I of *Elizabeth The Queen*, when he says:

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

The dramatic question then arises: which, if either, of these two major characteristics shall dominate the character of Elizabeth, and thereby influence the actress's interpretation of the role?

Elizabeth's queenly characteristics, as exemplified in the play script, are her dignity, her dominance, her craftiness, and her policies of mediation and economy. Her weaker characteristics are her jealousy, her distaste for deformity - as in the case of Robert Cecil - her extravagance in dress, and her several fears - her fear of old age, her fear of Essex's popularity, and her fear of loving anyone. These characteristics do not, however, complete the character of Elizabeth, for she possesses other human traits that are apparent in both woman and queen.

In the analysis that follows, the actress has attempted to trace the intellectual and emotional traits of the character of Elizabeth throughout the several situations of the play, particularly noting transitional changes in mood, and showing Elizabeth's relationship to other important persons in the play.

Before Elizabeth's first entrance in the play, certain things said by other characters establish, in part, the character of the Queen, and set the mood in which she enters the stage. In a scene in Act I, Scene I, between Raleigh and Cecil, the latter says: "This Elizabeth of ours can be difficult on her good days - and there have been no good ones lately." Later, in the same act, Bacon, while advising Essex, says of Elizabeth:

> . . . She will not suffer
> A subject to eclipse her; she cannot suffer it.
> Make no mistake. She will not.

The most valuable line, however, affecting Elizabeth's mood upon entrance, is that spoken by Penelope just before Elizabeth enters: "I have heard her when she thought she was alone, walk up and down her room soundlessly, night long, cursing you - 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."

Elizabeth, upon entering has just passed Penelope, and no doubt she has eyed her significantly for having talked with Essex. Elizabeth is filled partly with jealousy of Penelope and partly with a seething anger toward Essex. Her voice quality, as sustained throughout the play, is low-pitched and harsh, as she speaks her first line:

> When we met last it was, as I remember,
> Ill-met by moonlight, Sirrah.

The word "ill" has a double significance in this line. First, it refers to the ill-temper that had been displayed by Essex upon their last encounter. It may also refer to a habit of Essex of becoming ill or melancholy after a particularly distasteful scene with the queen. The next line, still in the same mood, is accented with a half-contemptuous, half-cynical wit:

> "I had hardly hoped to see you again,
> My lord of Essex, after what was vowed
> Forever when you left.

Elizabeth immediately brushes aside any further discussion of the incident when she says:

> "I think I also used
> The word forever, and meant it as much, <u>at least</u> -
> Therefore, no apology.

Now Elizabeth's jealous nature appears as she recalls the scene she has recently interrupted between Penelope and Essex, when she says:

> ". . . . . 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.

When Essex tries to explain that "She's a crazy child," Elizabeth shows her contemptuous disbelief of his statement by adding: "These children have their little ways with each other!"

Elizabeth's moods are quickly changeable, and she reverts to her original anger when she says:

> "You have been 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--"

Another abrupt mood change brings out the crafty side of Elizabeth as

she attempts to excite the jealous nature of Essex, saying:

> 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--

Essex falls into Elizabeth's expected pattern immediately, and it is with conquering pleasure that she speaks the next line:

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

Almost as quickly her mood changes again, for she does not wish Essex to see her pleasure over Raleigh's misfortune, and she says with a warning emphasis: "You shall not be allowed to do this to him." When Essex courageously kisses her, she is noticeably pleased but says teasingly:

> Isn't it strange how one man's kiss can grow
> To be like any other's -

Then she thinks of Penelope again and adds: "Or a woman's to be like any woman's?"

When Essex calls her a bitch of brass she answers confidently:

> Silver, my dear. Let me be a bitch of silver.
> It reminds me of Raleigh.

Elizabeth then exhibits her superior powers of swearing. She tries to show complete sincerity in the next line, but, nevertheless, the line is delivered with an undercurrent of wit when she says, "Damn him, not me."

The following line is a very good example of Elizabeth's humor. She tells Essex, with tongue in cheek:

> 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?

When Elizabeth asks Essex why he did not come to see her and receives the answer that she had let it be known that he could not be admitted to her presence, Elizabeth makes a statement that is quite true of her character and may be considered as a tragic flaw. She says, "I may have meant it at the time." After this line there is a distinct pause and her mood changes to one of romantic love. Elizabeth forewarningly says, "Let us part and quickly or there'll be worse to come. Go." When Essex refuses she calls him to her half harshly, half distressedly, and in a very soft tone of voice says:

> 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.

This is the first indication that Elizabeth makes of the age difference between Essex and herself. This is the greatest cause of her constant fear of old age, a trait of weakness in the character, which, if built carefully from this point by the actress, can create a very dramatic moment just before the final reversal at the end of the play.

Then Elizabeth repeats the former warning:

> . . . . But this same thing
> That draws us together hurts and blinds us until
> We strike at one another. This has gone on
> A long while. It grows worse with the years. It
> will end badly.
> Go, my dear, and do not see me again.
>
> Love someone else, my dear.
> I will forgive you.

When Essex says that he has tried to love others. . . Elizabeth's mood changes to one of shock when she says, "What others!" Essex teasingly adds "no one," and Elizabeth's temper rises in intensity as she asks again:

"What others!" When Essex says "Everyone," Elizabeth shows for the first time complete wonderment when she repeats. "Everyone?"

The scene continues for a short time in a comparatively light-hearted vein as Elizabeth and Essex play cards, she peeking over his shoulder and no doubt winning the game while they carry on a conversation about their opposite theories of policy and government. Elizabeth's policies of mediation and economy are clearly defined in this scene. To Essex's entreaty for a shift in policy she confidently and abruptly says:

> 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 for lack
> of troops and money.

Elizabeth is a miser. Her treasury is carefully guarded, and she is aware of every penny she spends. She, being a lover of peace, has no desire to spend for war. Therefore, every mention of the word money that Elizabeth makes is given added emphasis. When Essex says that Elizabeth fears to make war and lay new taxes, she shows her policy of economy by saying:

> I have tried that - and never yet has a warlike
> expedition brought me back what it cost!

When Essex persists in argument Elizabeth becomes increasingly irate. Her anger rises to a pitch when she says, "Here we sit, then, and rot, as you put it." Because of her belief in her own principles, however, her temper quickly cools, and she explains to Essex as to a child in policy:

> 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 -

When Essex accuses Elizabeth of cowardice she answers to the contrary

emphatically and reprovingly instructs him:

> It requires more courage not to fight than to fight when one is surrounded by hasty hot-heads, urging campaigns in all directions.

The question of popularity arises immediately. This popularity of Essex is a cause of constant fear in Elizabeth, and a note of regret is evident when Elizabeth says, "When we ride the streets it is Essex they cheer and not their Queen." Elizabeth soon admits her fear of Essex and says foreshadowingly: "You believe yourself fitter to be king than I to be queen!" Jealousy arises in her again as she says, "You trust me no more than you'd trust - Penelope - or any other woman to be in power." Another foreshadowing of action appears when Elizabeth says, "What do you plan? To take over the kingdom, depose me?" Here Elizabeth, as she is accustomed to do, immediately changes her mood and with an admirable sense of humor says:

> "I had bad bringing up.
> I was never sure who my mother was going to be
> Next day, and it shook my nerves.

When Essex mentions Elizabeth's inconstancy, she says with a note of wishful thinking, "I wish you had need to fear it - " and very sincerely adds, "or at any rate that I'd never let you see how much I'm yours." As soon as these lines leave Elizabeth's mouth she again thinks of the great difference in age between Essex and herself and with a slightly pleading tone says, "Tell me, my dear, do I tire you - do I wear upon you a little?" Although Elizabeth would like to, she does not believe Essex's negative reply and says more to herself than to him, "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." Then to Essex, "And so I'll never know until

everyone else has known and is laughing at me When I've lost you." Elizabeth appears to answer her own question here and reveals her terrible fear that her love for Essex is stronger than his, and that his love for her is only to supply his appetite for power.

Elizabeth tries to curtail Essex's ambition to save what she feels is the inevitable ending. But when Essex refuses to stay at home she seemingly gives in to him, and warningly says, "only I love you, and I say what would be wiser."

Another major transition is made when Elizabeth hears chimes telling of the forthcoming council meeting. She says, "Now we shall hear about Ireland, if Cecil has his way." Elizabeth warns him against going to Ireland, and solicitously says, "And will you understand - I'll have to oppose you on the Spanish hostages." Here she sees Essex's perturbance and adds as an afterthought: "You'll have your way - But I'll have to oppose you. Will you understand - ?" These lines should be delivered in such a way that they will be remembered in the next scene, Scene III, for they set part of the action that takes place in the council chamber.

An entirely different aspect of Elizabeth is apparent throughout Act I, Scene III. She is now Elizabeth the Queen and at her royal best as absolute monarch - the cold, calculating ruler of men. The very first line of the scene is spoken with a broader feeling than the character has shown up to this point: "Then the issue lies between the Queen and her soldiers - and your lordship need feel no concern in the matter."

The scene begins as if a great deal of argument and debate had already preceded the curtain rise. Elizabeth's reactions and by-play with other characters on stage are most important in this scene. Elizabeth at the

rise of the curtain is talking about the Spanish hostages, and she gives in to Essex in such a way that the other members of the council are not aware of her favoritism to him. Almost immediately Cecil brings up the subject of Ireland and the Tyrone rebellion, and here Elizabeth exchanges a glance with Essex, which says, "I told you so." Again Elizabeth brings in the subject of men, money, and ships. Here as before the prominance is given to the word money. When Cecil brings up the subject of a leader, Elizabeth shows some uneasiness as indicated by her repeating the lines, "What leader?" and later, "What man? Name one."

Now comes the first evidence that Elizabeth does not like Robert Cecil. She listens to his suggestions for a leader with little patience, interrupting him often, and at the end of his suggestion says with contempt: "I ask you for one and you name a dozen, Sir Robert." Elizabeth, throughout this council scene, must carry the impression that she is seeing through the plot of the council members to involve Essex in the Irish war and indirectly is making every effort to avert their malicious intent. When Robert Cecil suggests sending Essex's supporters into Ireland to weaken his party at home, Elizabeth coolly says: "Essex, whom would you name?" She continually tries to calm Essex's anger. She re-words his first angry outburst by saying calmly: "In other words, you would rather Knollys and Mountjoy did not go?" Not only does Elizabeth wish to quell Essex, whose wild temper puts him at a disadvantage - Elizabeth says shortly, later in the scene, "Whoever makes you angry has won already, Essex" - but also she has a distaste for any quarreling in her presence, being a believer in peace. She abruptly stops the growing quarrel three times in the council scene by saying: "Is this appointment to wait for all our private

bickerings?"

When Essex's temper rises she attempts to calm him with a brief: "No more of this!" and later says to Essex most pointedly: "I take it hard that you should quarrel before me." Her several attempts to calm him proving unsuccessful, she gives up in utter disgust when she says, "Yes. Go to Ireland. Go to hell!" But Elizabeth is persistent in her wishes, and when indirect persuasion fails to impress Essex, she uses her last trump card to dissuade him by threatening to use her royal prerogative. She says, "You will withdraw. I'll countermand this." When this challenge has a rebellious effect on Essex, Elizabeth gives him up to his own intention with a last appeal to his love for her: "It's not yet too late. Remember, if you lose that will divide us - If you win, that will divide us too."

It is apparent now more than ever that Elizabeth is terrified of the outcome, and she makes the hopeful offering of the ring her father had given her, which, as she says, "saved my life - Long after, when he'd forgotten, long after, when one time he was angry." The scene ends with Elizabeth in a melancholic despair, and when Essex asks her if she fears she will not always love him, she answers after a reflective pause: "No, that you will not let me, and will not let me love you."

Elizabeth enters again in Act II, Scene II. Certain things have transpired in the interim that affect Elizabeth's mood at the time of her entrance. Essex has gone to Ireland, and months have passed with no word from him. She does not know that her letters to him and his letters to her have been tampered with, but she suspects that members of her court have more knowledge of Essex's position than they have told her. She has had little sleep, pacing her room and trying to understand the terrible silence from Essex. Probably their last words to each other have been running through her mind over and over again, when Essex said: "Is it so hard to believe in me?" and her hopeful answer, "No - I'll believe in you." She has probably cursed him many times in her sleep, wishing she had never loved him.

In the hope of receiving more intelligence concerning Essex, she has sent for Lord Bacon, who is supposedly Essex's faithful servant, but unknown to her, has entered into league with the conspirators. Elizabeth has been impatiently awaiting the arrival of Bacon. We hear her angry words off-stage, shortly after Bacon's arrival, "Why was I not told?" Her small eyes dart about the room and rest piercingly on the person of Robert Cecil, and she says contemptuously: "Is this an antechamber, Sir Robert? Am I never to look out of my room without seeing you?" There is a note of extreme sarcasm in this and her following line, as she interrupts and dismisses Cecil with, "You need not pause to explain why you came. I am weary of your face!"

The scene which follows with Bacon shows predominately the crafty and shrewd Elizabeth. Her first lines to him are delivered without a glance in his direction. She says, "I have heard that you are a shrewd

man, Master Bacon." "I have heard it, And in a sort I believe it. Tell me one thing - " Here she looks directly into his eyes as she asks, "Are you Cecil's friend?" Elizabeth is trying to discover if Bacon is still a loyal friend of Essex. If he is, she feels he will tell her the truth about Essex, whereas all others have lied to her. She does this by threatening him with imprisonment if he admits to being a follower of Essex. But Bacon is apparently as crafty as Elizabeth, and he lies to her without flinching. When Bacon insists that he is Essex's friend, Elizabeth, as if she were quite alone in the room, says:

> If that
> Were true - if there were only
> The sound of one honest voice!
> I must rule England,
> And they say he is 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!

She recalls their last scene together when she says:

> "He cannot, cannot fail me!
> Me - both woman and queen.

Then, as if despairingly answering her own statement, she adds, "But I have written him my love/ And he has not answered." She looks quickly at Bacon and asks suspiciously, "What do you know of this?" Then she pleads with him, "Answer me truly, truly - bitter or not/ And you shall not lose!" When Bacon says: "He has not answered?" Elizabeth repeats the words as if it were as difficult to say them as it had been for her to believe them all this time. The next line is delivered as if all the wrath that she had felt while composing her last letter to Essex were welling up within her: "I have ordered him to disband/ His forces and return. I have cut off all / Revenue and supplies." Elizabeth reaches a height of

vehemence when she says, "He has rebelled, then?" and disbelievingly adds, "I wrote him lovingly."

All of the queenly qualities of Elizabeth return as her mood changes to one of determination, when she says, "No. It cannot be. It will not be." This mood continues, as she says, "He had my letters. That could not go wrong."

Here an abrupt change of mood takes place. Elizabeth's eyes meet Bacon's, and she stares at him suspiciously for a moment, then says, "Did he not have my letters?" She notices a slight look of evasion on Bacon's face, and without giving him time to think she quickly says, "You would know that. You would know if he had not." Again she eyes him suspiciously. "You've had word from him?" When Bacon answers in the affirmative, Elizabeth's anger, mixed with jealousy and suspicion rises to fury, as she says: "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!" Elizabeth's anger is uncontrollable as she says: "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!"

The mental strain of days finally seems to shake her, and she whispers out her fear, "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." These lines are delivered so that they imitate the sound of monotonous pacing.

Elizabeth is imaginatively in her room again. She is unaware of Bacon's presence as she reenacts the mental agony she has experienced:

"The world goes by all shadows, / And there are voices, all echoes till he speaks - / And there's no light till his presence makes a light / There in that room." The conflict within Elizabeth is apparent as she says, "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!" Elizabeth's courage rises in intensity as her fear increases, and her queenly qualities burst through her disparagement when with great magnificence she says:

> 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!

Then the climactic lines are said by Elizabeth with all the determination that she can muster: "That I will never, never, / Never say. I'm not broken yet!" By this time Elizabeth is planning the last test for Essex as she tells Bacon, "He walks on quicksand. Avoid him."

But Elizabeth has no trust for Master Bacon, and in nearly the same breath that she tells Bacon that she trusts him, she sends Captain Armin to keep a watch on him. Looking in the direction in which Bacon has just left, she says, with the slightest curve of a smile on her face, "I wish to know all he knows."

Elizabeth sets the scene for Essex's last trial and foresees any countermoves by her enemies by ordering Captain Armin to admit Lord Essex to her presence when he arrives in force. The courage of the queen is again evident when she says, "Be ready for danger - and if need be - death." Elizabeth does not hear or see the caperings of the fool and her ladies in waiting. She is deep in thought of what is to come and what has passed between Essex and herself. She is filled with regret, too, for having let him go on his mission to Ireland. Above all, she is still saying to herself - Which comes first, Essex or my kingdom, both vital to my life. How can I break his rebellious nature?

Days have passed between Act II, Scene II and Scene III. The early dialogue between Burghley and Cecil points out that Elizabeth has done nothing to stop Essex's rebellion, and Essex has nearly entered the city. Elizabeth has been locked in her room and will admit no one. Cecil says:

> I've not seen her. She'll see no one.
> She's been shut up for days alone.

When Elizabeth enters, she appears very self-confident. She begins the day by sarcastically squelching Burghley's ego, saying, "Is it true, then, my dear Burghley, that you have taken to attending the theatre?" Elizabeth remains cool and strangely confident throughout this scene. She pretends not to notice or be bothered with any comments on the rebellion when she says, "Who is there here who fears a rebellion against me? I do not. . . How long think you it will last after I have looked on it and after it has looked on me?"

When Cecil persists in urging her to take steps to stop Essex, Elizabeth in a burst of queenly fury says: "Stay where you are - all of

you! . . . This court wriggles like a mess of eels. Stay where you are. There is to be no guard posted! There are to be no steps taken! None!" Here Elizabeth has an opportunity to exhibit her superior scholarship by answering Cecil in Latin.

Elizabeth, to show her contempt for the advice of her councillors, busies herself in a conversation with the fool, who, through his fooling, makes the mistake of alluding to Elizabeth and Essex. This noticeably displeases Elizabeth, and she says sarcastically, "I have a distaste for this fooling."

Elizabeth's jealousy for Penelope begins to rise again. In this short scene Elizabeth's quickly changing moods are evident. She jokes with the fool and steps on him at nearly the same instant. She decides to have Penelope and the fool whipped and in the next sentence says, "Nay, leave them here, leave them, knaves - leave them!" When she gets a bewildered silence instead of response, she displays again her vocabulary of swear words, saying vehemently, "Damn you, do you hear me! You beef-witted bastards!" After this outburst she says very gently and calmly, "And now let us have entertainment, gentle Lords! Let us be merry! The players are here! Let us have a play."

This entire scene and the one following is an attempt of Elizabeth to appear untouched by worry. She goes out of her way to seem confident and queenly. She has already thought out the steps that Essex could take in his rebellion. She is aware that he can be easily led and that she will be reasonably safe if he proves rebellious to her, and she wishes to find out for herself if Essex has <u>truly</u> failed her.

Elizabeth is haughty and filled with apparent disregard of danger; the

more frightened and somber her court becomes the more exhilarated and courageous Elizabeth becomes. When a herald announces that rebels have broken into a wine cellar and threaten to turn prisoners loose at Fleet Prison, Elizabeth scornfully says, "Not they. If they've broken into the wine-cellar they'll get no farther. We're a marvelous people, we English, but we cannot hold liquor." Elizabeth's irony and bitterness are keen throughout this scene, especially when she speaks of what the people are crying in the streets: "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!"

As the tension of the scene rises, Elizabeth appears more and more calm. At the most crucial moment, and as Essex enters the palace, she spends some time ironically abusing the actors, Burbage and Hemmings, for putting on Richard II. Burghley considers this a rebellious play, and Elizabeth considers it a waste of money and effort. She tells Burbage, "If you played King Richard with that pot-belly it was treason indeed." To show her scorn of Burghley's idea that Richard was a dangerous play, Elizabeth requests another performance of the play: "Play it again at my request this afternoon, and you shall have ten pounds for it." She then says, "Be ready to play Sir John Falstaff for me at the end of the week." This line is important in setting the last act scene, when the players play a scene from Henry IV, Part I, on the eve of Essex's execution.

When Cecil informs Elizabeth that the town is in an uprising, Elizabeth answers him as if she were deep in other thoughts. She warns him of her impatience when she interrupts him with, "Little man, little man, let me alone!" Her temper rises as Burghley and Cecil insist on her taking

steps to stop Essex from entering, and her temper hits a peak as she says, "Stand back, my Lords. Let him enter." There is a pause here, as Elizabeth says in a calculatedly calm voice: "You come with a file of soldiers at your back, my Lord of Essex." Elizabeth's eyes do not leave Essex throughout her questioning. The questions she asks him are calmly asked, but there is an undercurrent of intensive sarcasm behind each thought she presents to him.

Elizabeth's anger mounts as Essex questions her knowledge of warfare, and she quickly contains herself as she says, "Oh, yes - / Oh, indeed. And who paid them then. I believe / Your supplies were cut off?" Elizabeth already knows the answers that Essex will give to her questions, and she asks them with measured deliberation. She asks: "You were engaged in subduing the rebels, then, / When I summoned you home?" and, "You were not by chance / Joined with the rebels?" and, "You held no parleys / With our friend Tyrone?" But Elizabeth has little control of her temper, and she bursts forth with:

> Your plan! Your plan! Why did you write 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?

When Essex informs Elizabeth that he had written and received no answer, her question, "You wrote me?" is hardly audible, and her disbelief rises as she says, "and had no letters from me?" As Elizabeth says this line, and as Essex answers negatively, she sharply glances at Burghley and Cecil and angrily draws breath as she says, "Before God, / If the couriers were tampered with there shall be / Some necks stretched here!" She commandingly adds, "My lords, I wish to speak / With Lord Essex here alone! / Leave us."

When Cecil dares to speak up again Elizabeth interrupts him with a thundering, "Leave us!"

There is a pause as the room is emptied, leaving Essex and Elizabeth alone. There is a pause, too, as Elizabeth asks the question that she has been waiting to ask for a long time. "What did you write me?" She can hardly believe now what she had partly suspected for some time, and almost helplessly answers, "But is this true!" She thinks of Burghley and Cecil and, especially, of Bacon when she says: "Someone has lied and will pay with his life if this is true! Before God and hell - someone will pay for this!"

There is an immediate transition as Elizabeth the Queen disappears and Elizabeth the woman takes over, as she says, "I wrote - my love - / God keep you safe - I know not - and then, not hearing, / I wrote God knows what madness - ." Elizabeth is still undecided when she says, "Can we ever - / believe again? / Can it be as it used to be? / . . . Is it all, all as before?" Essex's reassurance puts Elizabeth in a state of elation, and her next lines express Elizabeth's warmest feelings:

> We have so few years.
> Let us make them doubly sweet, these years we have -
> Be gracious with each other -
> Sway a little to left or right if we must to stay together -
> Never distrust each other.

At the height of her greatest happiness, when she is ready to trust again in Essex, she catches a look of dissatisfaction on his face, and her old fear begins to rise again, as she says, "Nay. What is this doubt in your brow?"

The moment Elizabeth sees the frown of doubt on Essex's countenance, she becomes more and more reserved and noticeably taller in stature. Every muscle of her body stiffens as she commands him in an ominously quiet tone

of voice: "Speak what you will." When Essex attacks her throne, saying, "but if this were a freer time, if there were elections," Elizabeth is at once astounded and horrified. Her features, however, appear mask-like as she says: "We are equal. I have made you so." From this moment on Elizabeth grows colder to Essex. As her distrust arises, and as she resists his rebellious entreaty for power, Elizabeth becomes the queen again. The revelation that Essex would go so far as to take her prisoner rouses the first cloud of anger on Elizabeth's face, and in a burst of fury she says: "This is your friendship! This is your love!"

Elizabeth knows now that Essex is quite lost to her. The realization of all her fears of his inconstancy falls upon her consciousness like the blow of a hammer. The dreadful truth that had been but a suspicion in her mind until this time looms into view, and almost mournfully she says:

> Now I know at least
> What it was you wanted. You wanted my kingdom.
> You have it.
> Make the best of it.

Then the calculating queen appears, as Elizabeth says, "And so shall I. / What are your plans?" Elizabeth, while alone in her room, had thought of the possibility of this direful meeting with Essex. Much as a chess player sits and speculates for moves and countermoves, Elizabeth had planned to check the ambition of Essex if it should become necessary to do so.

Elizabeth is already looking bravely ahead to Essex's next possible move, as she says: "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." When Essex says the word "power," Elizabeth's anger rises again. This power-madness in Essex is the

very reason for his downfall and is the inciting factor of the conflict within Elizabeth between her kingdom and her love for Essex. She answers him angrily:

> 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 thousand halberds.

Elizabeth's voice softens as she says, "Shall I tell you why? Because I wished to keep peace between us!" Then she adds in disgust, "And for that, I am your prisoner." Elizabeth's womanly pride is deeply injured now. She makes every effort to hide this from Essex. She answers his attempts to calm her by saying, "Let's have no more pretending. / You do not love me - no - nor want me. . . . / If you wanted me, would you rise and strike at me with an army?"

As Elizabeth speaks her words of denunciation to Essex she appears to grow older. It is hopelessly difficult for her to draw a line between her kingdom and her love, as she says, "This is your Kingdom - / But I - I am not yours." She continually looks for a way out of this situation with one thing in mind - that she must rule England. Essex falls into her desperate trap and tells her that if she would promise to share the kingdom with him he would set her free. Elizabeth distrustfully says, "I'll believe that / When it happens." There is a pause after Essex's entreaty that if Elizabeth will promise him, he will believe her. Then she says with a tone of cautious anxiety, "Then I promise. / You shall share the realm with me. / As I am Queen, I promise it." As Essex dismisses the guard, Elizabeth watches him fixedly. As Essex's elation rises, her composure increases. When Essex says, "This is our last quarrel," Elizabeth answers, "Yes - our

last." But these words sound as if she were saying that Essex has just signed his death warrant.

Elizabeth is filled with anxiety. She is tense and uneasy, and stands like a statue always watching Essex, as she says disbelievingly, "Have you kept your word indeed? / . . . If I clapped my hands would my guard / Come now - or yours?" Even when her guards appear she insures her next move by asking the guards, "The palace has been returned? / It is in our hands?" There is a long pause as Elizabeth's regal confidence returns. She stands looking piercingly at Essex, as she says emphatically:

> I have ruled England a long time, my Essex,
> And I have found that he who would rule must be
> Quite friendless, without mercy - without love.

Elizabeth then says with tremendously decisive quality, "Arrest Lord Essex. / Arrest Lord Essex! Take him to the Tower - / And keep him safe." There is no trace of softness in Elizabeth's character at this point. She is determined and takes the vital step of dooming Essex without hesitation. She has now lost all trust for him, as she says, "I trusted you. / And learned from you that no one can be trusted. / I will remember that." Essex warns Elizabeth to be careful what she does. Elizabeth, with the studied meter of a metronome, answers, "I shall take care."

The time lapse between Acts Two and Three is not clearly stated in the play. However, enough time has elapsed to include Essex's trial, his subsequent condemantion, and his imprisonment in the Tower.

Act Three opens in the Queen's apartments in the Tower, within an hour of the execution of Essex. Penelope says to the Fool early in the act: "The clock's struck five. He's to die at six." In the conversation between these characters it is also discovered that Elizabeth has been awake all night, waiting for Essex to send her the ring and to ask her forgiveness. Elizabeth has been in a frightful mood composed of anxiety and distress. She has been cruel to her ladies-in-waiting. Elizabeth's angry words are heard off-stage: "Penelope, have the players come yet? . . . These cheating grooms! I'll have them carbonadoed for this dallying!"

As Elizabeth enters the room, her countenance belies the harsh words she has just spoken. She appears haggard from loss of sleep and constant worry, and seems even older in appearance than when last seen. She says to Penelope in a soft and sharply contrasting tone of voice, "Bring me the little book of prayers from the window-sill." Elizabeth's attitude seems ever-changing throughout the early part of this act. But one thought alone dominates her mind - Essex. Her command to Penelope to bring her the prayer book is Elizabeth's first admission of her need for comfort.

The character of Elizabeth reveals tenderness and sincerity in the short scene with Penelope that follows, and it is indicative that Elizabeth needs companionship at this moment. This is hopeless, however, because Elizabeth cannot trust Penelope's intent in trying to save Essex. When Penelope insists that Essex truly loved Elizabeth, she answers

hopelessly, "You tell me this because you want to save him." Elizabeth does not hear Penelope's further entreaty. She is deep in melancholy, as she says, "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." A degree of hope returns to Elizabeth, as she says, "Will he speak, think you? Will he send to me?" When Penelope answers negatively, Elizabeth sinks deeper into despair as she says, "You see, this is the end of me . . . Oh, I shall live. I shall walk about and give orders - a horrible while - "

Elizabeth can find no relief from worry and fear in prayer, so, notwithstanding Penelope's entreaties to her to save Essex and to send for him, Elizabeth calls for the players: "Where are the players? I sent for the players hours ago. / Mary! Tressa!" This fury on the part of Elizabeth is all external. It is a show created by her to hide the confusion and hurt that she is experiencing within. The commands that follow are forced, and said as if she were trying to keep from thinking of the execution of Essex. When she discovers that the players have not come, she calls for her Fool to comfort her. The Fool cries as Elizabeth speaks to him with an almost maternal tenderness, and Elizabeth says with an external dominance, "What is it now? What good's a fool that cries / When you need comfort?"

In the entire scene with the players, Elizabeth is distracted. Her attention is constantly on the trap door that separates Essex's cell from her apartments; she notices only the chimes which intermittently beat out the quarter and half hour. Her anxiety for word from him causes her to dislike the play and the players - including her favorite character,

Falstaff. She tells the players, "Come, come - This is not to the purpose. I had thought this witty." She does not see or hear the players except glare at them occasionally and tell them distractedly to "Go on! Go on!" Elizabeth does hear one of Burbage's lines: "Was it for me to kill the heir-apparent?" and she attacks them furiously, as she says, "Who are these strangers? What is this interlude? It's a vile play and you play it vilely. Begone!" Then Elizabeth hears the chimes again and says, as if she herself were the condemned, "Again the half-hour - "

When Cecil enters, Elizabeth immediately thinks that he has come with word from Essex. Her countenance brightens with hope as she says to Penelope, "Was I not wise to wait? He has spoken first!" Cecil, however, does not bring the news that Elizabeth had expected. He asks, instead, for the use of the Queen's guard to quiet a crowd that has gathered outside to protest the execution of Essex. There is a pause, as Elizabeth returns to her former state of despair. She scans the person of Cecil with a critical contempt, as she says: "It's your day, Cecil. / I daresay you know that. The snake-in-the-grass / Endures," Then Elizabeth thinks of Essex as she says, "and those who are noble, free of soul, / Valiant and admirable - they go down in the prime, / Always they go down - " She looks at Cecil again, and adds in disgust, "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." In a burst of fury she says, "Take my guard. Take it." Then, as if talking to herself, she says, "I thought you brought word from - " Elizabeth sees now the uselessness of waiting any longer, and with sudden decision she aays, "Go, call Lord Essex from his cell / And bring him thither!" When Cecil presumes to contradict her command, she says with

even more conviction and anxiety, "Bring him here, I say." Elizabeth is a proud and haughty person. It is a most difficult decision for her to make, not only because she, as Queen, has shown her weakness to a subject, but also because she has admitted that her love for him is stronger than her prerogative as Queen.

A transition reveals humility in the character of Elizabeth. She sends her fool away, and tells Penelope to leave her, fearing that Essex will compare Penelope's youth and beauty with her own aged haggardness. Elizabeth tells Penelope, "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." As Elizabeth anxiously awaits the appearance of Essex, she attempts to regain her composure. She is not quite successful, however, and her disturbance is evident as she says to him, "Are you / So set on dying? / . . . You must have known / I never meant you to die." When Elizabeth sees that Essex has every intention of going to his death without flinching, she realizes that she must tell him first how much she has missed him, and these words are difficult for her to say:

> 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 is complacent now, and although he is in a hopeless position, he knows that he no longer needs to retain her favor. Elizabeth makes one last desperate attempt to get the truth from Essex, as she says:

> It's true 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?

As Essex begins to speak, Elizabeth interrupts him with, "No, no - one moment - / This is an hour for truth, if there's ever truth - " As Elizabeth says the following lines, she searches Essex's face, hoping that he will deny her words:

> 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."

When Essex agrees with her, and deigns no comment on the subject, Elizabeth is at once stunned and confused, as she says, "It is true? / It is true then?"

When Elizabeth hears Essex tell her that he used to love her and that he has longed for her through his grim days of imprisonment, her courage returns, as she says, "You did love me? / . . . And still do? / . . . Then why did you not send my ring?" As Essex offers to give the ring to Elizabeth, all the torment that she has gone through comes back to her mind:

> 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,
> And the chimes beating out the hours.

Elizabeth waits eagerly for this reconciliation with Essex. She tells him that she will keep her promise to forgive him even after all that has happened. When Essex says that he would attack her throne again if he were free and if he were given his place in the state once more, Elizabeth's voice rises in fury and disbelief: "Again? / You'd play that game again?" Essex's cool refusal of pardon is difficult for Elizabeth to believe.

When he speaks his warning to Elizabeth with sincerity and humility, Elizabeth is stunned. She knows now that Essex always loved her. When Essex entreats her to let him go to his death, Elizabeth makes one last desperate attempt to save him from the headsman, as she says, "You have an hour yet. / It's but struck five." When she cannot have her way, she finally breaks and says, "It cannot go this way!" In spite of the tremendous love she has for Essex, she still holds on to her power as Queen, as she says, with intense regality:

> "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, you 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
> Ran 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!

Almost as quickly as Elizabeth has turned upon Essex, she weakens as he speaks his love for her, and Elizabeth the woman conquers her queenly nature as she says, "Give me the ring. / . . . Give me the ring. I'd rather you killed me / Than I killed you!" When Essex refuses to give her the ring, saying, "It's better / That I should die young, than live long and rule, / And rule not well." Elizabeth answers him almost inaudibly, "Aye, I should know that."

A transition occurs in which we see Elizabeth change to a broken old woman, as she says,

> 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 -

Then she pleads hopelessly with Essex: "Why could you not have loved me enough to give me / Your love and let me keep as I was?" The final dramatic reversal occurs as Essex leaves for execution, and Elizabeth in a fit of desperation shouts after him, "Lord Essex! / Take my kingdom. It is yours!" Her call echoes into nothing as she sits on her throne, "stricken rigid and aged."

It has been stated in the introduction to the present analysis that the actress has considered the character of Elizabeth to involve a struggle between Elizabeth the woman and Elizabeth the queen; and that the dramatic question to be answered through analysis of the character of Elizabeth is: which, if either, of these two major characteristics shall dominate the character of Elizabeth, and thereby influence the actress's interpretation of the role? It is the actress's interpretation, therefore, that the greater tragedy in the character of Elizabeth can be achieved by presenting these two major characteristics in as perfect a balance as possible. Elizabeth cannot make a choice between Essex and her kingdom. She must have both to live. It is quite possible that if she had given in to Essex, she would have been as unhappy to lose her power as she was to lose her love.

CHAPTER III

ELIZABETH"S APPEARANCE

It is difficult to arrive at a true description of Elizabeth Tudor. She appears to have been the subject of great flattery by the courtiers, poets, and playwrights of the period, as has been shown; and later attempts to describe the virgin queen's physical appearance have been, in general, based upon the surviving portraits of her. Accurate descriptions of Elizabeth in the late years of her life are particularly rare to discover. As Sir John Harington wrote, "There is almost none that wayted in Queen Elizabeths court, and observed any thing, but can tell, that it pleased her much to seeme and to be thought, and to be told that she looked younge. The majestie and gravitie of the scepter, borne 44 yeare, could not alter that nature of a woman in her."(1) Harington states also that when Bishop Anthony Rudd made a comment about the "Infirmities of Age" in one of his sermons, Elizabeth "was so far from giving him thanks, or good countenance, that she said plainly, 'he should have kept his arithmetick for himselfe; but I see (said she) that the greatest clerks are not the wisest men,' and so went away for the time discontented."(2)

Among Elizabeth's most effusive flatterers were the noblemen whose homes she visited while making her many progresses throughout the English countryside. In 1575 she was entertained at Kenilworth. After a ceremonious arrival, Laneham records a dialogue in praise of the Queen between

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1) Sir John Harington. Nugae Antiquae. Vol. II, p. 215
2) Ibid., p. 217

a voice and its echo, as follows:

> "Why then, I dezire thee hartily sho mee what Majestie have we heer: a King or a Queen?" "A Queen!" (quothe Echo). "A Queen!" sayez hee, pauzing and wisely viewing a while; "Noow full certeynlie seemez thy tale to be true."
>
> And proceeding by this maner of Dialog, with an earnest beholding her Highnss a while, recounts he first hoow justly that foormer reports agree with hiz present sight touching cumly proportion of body, the prinsly grace of prezenz, the graciouz giftz of nature, with the rare and singular qualities of both body and mind in her majesty conjoyn'd and so apparent at ey. (1)

In 1591, Elizabeth visited the Earl of Hertford at Elvetham, and upon arrival there was greeted by a poet clad all in green. Six maidens preceded her elegant entrance strewing flowers along her path and singing:

> With fragrant flowers we strew the way
> And make this our chief holiday:
> For though this clime were blest of yore,
> Yet it was never proud before.
> O beauteous Queen of second Troy,
> Accept of our unfeigned joy.
>
> Now th' air is sweeter than sweet balm,
> And satyrs dance about the palm:
> Now earth with verdure newly dight,
> Gives perfect sign of her delight.
> O beauteous Queen of second Troy,
> Accept of our unfeigned joy.
>
> Now birds record new harmony,
> And trees do whistle melody:
> Now everything that nature breeds,
> Doth clad itself in pleasant weeds.
> O beauteous Queen of second Troy,
> Accept of our unfeigned joy. (2)

John Lyly, if his Cynthia in Endymion may be construed as an

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1) Account of the Queen's Entertainment at Killingworth Castle, 1575 Laneham. p. 13

2) An Elizabethan Journal: being a record of those things most talked of during the years 1591-1594. pp. 55-56

allegorical Elizabeth, speaks of her as "a Mistress of ripe years and infinite virtues, great honors and unspeakable beauty."(1) Edmund Spenser immortalized her in his "Faery Queene," and speaks of her as if she "beareth two persons, the one a most royall queene or empresse, the other of a most vertuous and beautiful lady."(2)

There are, however, several descriptions of Elizabeth in her early years and during the first few years of her reign. In a report by the Venetian ambassador, Giovanni Michele, to England in 1557, Elizabeth is described as "a lady of great elegance both of body and mind, although her face may rather be called pleasing than beautiful; she is tall and well made; her complexion fine, though rather sallow; her eyes, but above all her hands, which she takes care not to conceal, are of superior beauty."(3) There is evidence that Elizabeth was aware that she was not beautiful. In a letter to Edward VI, she presented him with a portrait of herself and wrote: "For the face, I graunt, I might wel blusche to offer, but the mynde I shal neuer be ashamed to present. For thoghth from the grace of the pictur the coulers may fade by time, may giue by wether, may be spotted by chance; yet the other nor time with her swift winges shal ouertake, nor the mistie cloudes with ther loweringes may darken, or chance with her slipery fote may ouerthrow."(4)

At the time of Elizabeth's accession, Green states that "Her figure was commanding, her face long but queenly and intelligent, her eyes quick and

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1) Endymion, written 1585
2) "Prefatory Letter to Sir Walter Raleigh on the Faerie Queene." Edmund Spenser. 1589. Reprinted in Harvard Classics. V. 39, p. 63
3) Ellis. Original Letters. second series. V. II, p. 237. Translated from original report of Sig. Giovanni Michele
4) Ibid. first series. V. II, p. 147

fine."(1) Sir John Hayward wrote in his annals that "Shee was a Lady, upon whom nature had bestowed, and well placed, many of her fayrest favores; of stature meane, slender, streight, and amiably composed; of such state in her carriage, as every motione of her seemed to beare majesty: her haire was inclined to pale yellow, her foreheade large and faire, a seemeing sete for princely grace; her eyes lively and sweete, but short-sighted; her nose somewhat rising in the middest; the whole compasse of her countenance somewhat long, but yet of admirable beauty, not so much in that which is tearmed the flower of youth, as in a most delightfull compositione of majesty and modesty in equall mixture."(2)

In the comparison between several of the many existing portraits of the Queen - that by Gwillim Stretes in 1559 (3), another by an unknown artist painted somewhere between the years 1560-70 (4), by a portrait of her attributed to Federigo Zuccaro in 1570 (5), and by some of the later portraits of her between the years 1578-85 (6) - it is possible to see certain of Elizabeth's features that remain true in spite of the artist's flattery of her. Her forehead is so high as to have the effect of a receding hair line. This has much to do with creating her unusually long facial line. Her eyes, though widely spaced, appear narrowly set because of this elongated line. This aspect of Elizabeth's appearance will be discussed further in the make-up section of Chapter IV of the present study.

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1) History of the English People. John Richard Green. V. II, p. 286
2) Annals of the First Four Years of the Reign of Queen Elizabeth. Sir John Hayward. ed. John Bruce. pp. 7, 8.
3) Costume and Fashion - the Tudor Period. Herbert Norris. Reproductions of portraits of Elizabeth. Plate XXVII
4) Ibid., Plate XXIX
5) Ibid., Plate XXX
6) Ibid., Plate XXXII

Elizabeth's near-sightedness is of particular interest to the present investigation. In Act I, Scene II of Elizabeth The Queen, Elizabeth and Essex play a game of cards. In spite of the rather serious dialogue they are engaged in, the scene is surfaced with bits of humorous by-play, and the knowledge of this weakness of Elizabeth may enhance the effect of this scene.(1)

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1) Anderson, Maxwell. Elizabeth the Queen. Act I, Scene II

ACT I - SCENE II

PLATE I

ACT I - SCENE III

PLATE II

ACT II - SCENE III

PLATE III

ACT III

PLATE IV

ELIZABETH'S COSTUME

Elizabeth had a magnificent taste for extreme styles in her wardrobe, and for rather unusual accessories. The gentlemen of her court, eager to please her in order to gain her favor, dressed magnificently in her presence. In 1580, Sir Philip Sidney wrote a letter to the Earl of Leicester, saying that he had a bad cold which kept him from court and that Elizabeth would probably ask for him - "but so long as she sees a silk doublett upon me her highness will think me in good cace."(1) Elizabeth did not hesitate to criticize her courtiers' dress. Harington wrote in his Breefe Notes and Remembraunces that "The Queene loveth to see me in my laste frize jerkin, and saithe tis well enoughe cutt. I will have another made liken to it. I do remember she spit on Sir Mathew's fringed clothes and said, the fooles wit was gone to ragges - Heav'n spare me from such jibinge."(2)

While Elizabeth loved to see the gentlemen of her court attired to suit her taste, she could not bear to have the women dress in such a way as to outshine her. On one occasion Strachey writes, "Lady Mary appeared one day in a particularly handsome velvet dress, with a rich border, powdered with pearl and gold. Her majesty said nothing, but next morning she had the dress abstracted from Lady Mary's wardrobe and brought to her.

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1) Royal Commission of Historical Manuscripts. Second Report. London (George Edward Eyre and William Spotteswoode), 1874. Vol. I, p. 82
2) Nugae Antiquae. Sir John Harington, Ed. Henry Harington. London (Vernor and Hood), 1804. p. 167

That evening she electrified the Court by stalking in with Lady Mary's dress upon her; the effect was grotesque; she was far taller than Lady Mary and the dress was not nearly long enough. 'Well, Ladies,' she said, 'how like you my new-fancied suit?' Then amid the gasping silence, she bore down upon Lady Mary. 'Ah, my Lady, and what think _you_? Is not this dress too short and ill-becoming?' The unfortunate girl stammered out an assent. 'Why then,' cried her Majesty, 'if it become not me, as being too fine; so it fitteth neither well'; and she marched out of the room again."(1)

Likewise, Elizabeth would not suffer a subject to criticize her taste for finery. Among Harington's _Breefe Notes and Remembraunces_ is another rather humorous incident. He writes that "One Sunday (April last) my lorde of London preachede to the Queenes Majestie, and seemede to touche on the vanitie of deckinge the bodie too finely. - Her Majestie tolde the ladies, that 'If the bishope helde more discorse on suche matters, she wolde fitte him for heaven, but he shoulde walke thither withoute a staffe, and leave his mantle behind him:' perchance the bishope hathe never soughte her Highnesse wardrobe, or he woulde have chosen another texte."(2)

The general feeling of the costumes of the Elizabethan period was one of stiffness and obesity in comparison with the graceful softness of the medieval design. As Strachey writes, "Under the serried complexities of her raiment - the huge hoop, the stiff ruff, the swollen sleeves, the

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1) _Elizabeth and Essex_. Lytton Strachey. New York (Harcourt, Brace and Company), 1929. pp. 166-167
2) Ibid.-2 pp. 170-171

powdered pearls, the spreading, gilded gauzes - the form of the woman vanished, and men saw instead an image - magnificent, portentous, self-created - an image of regality."(1)

Elizabeth, according to Planché, "possessed costumes of all countries, and is said to have left three-thousand habits in her wardrobe at her miserable death."(2) Some of these gowns were of bold design and color. From the many portraits of Elizabeth still in existence, it is possible to see some of the beautiful dresses that decked the vanity of the Queen. Norris describes one of her costumes in a portrait by Marcus Gheeraerts in 1590:

> The bodice, long hanging sleeves, and back-skirt with train are all of a rich purple velvet. The long hanging sleeves and skirt have a border consisting of two lines of gold passamayne edged with pearls both planted upon the purple velvet. Between these lines are rubies in gold mounts set alternately with pink five-petalled roses in silk embroidery with seeded gold centres. The hanging sleeves are lined with white damask; the long pointed stomacher and the large leg-of-mutton sleeves are of white satin embroidered with a beautiful design in gold and pearls. The under-skirt mounted on the wheel farthingale is of apricot satin covered with a diaper design of conventional roses and flames. The roses, alternately rose colour and green, are worked in shaded silks outlined with gold and pearls, each having a large pearl centre. The flame ornaments are worked in gold and pearls, with ruby centres. The border at the bottom of the skirt is composed of two double rows of gold passamayne enclosing a design of connected squares and ovals carried out in gold lines, the centre of each feature being alternately rubies and emeralds surrounded by pearls. A beautiful pendent jewel hung on a mauvish-pink riband is attached to the point of the stomacher, and caught up on the right side. (3)

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1) Elizabeth and Essex. Lytton Strachey. New York (Harcourt, Brace and Company), 1929. pp. 166-167
2) A Cyclopaedia of Costume. James Robinson Planché. London (Chatto and Windus), 1876, 1879. p. 179
3) Costume and Fashion - The Tudor Period. Norris. pp. 607,608

Although Elizabeth's dresses were all bountifully ornate, not all were richly colored. She was also quite fond of black. On one occasion, after attending an interview with the queen in the privy chamber, De Maisse recorded in his journal: "She looked better in health than before. She was clad in a dress of black taffeta, bound with gold, and like a robe in the Italian fashion with open sleeves and lined with crimson taffeta. She had a petticoat of white damask, girdled, and open in front, as was also her chemise, in such a manner that she often opened this dress and one could see all her belly, and even her navel . . . She had bracelets of pearl on her hands, six or seven rows of them. On her head-tire she wore a coronet of pearls, of which five or six were marvellously fair. When she raises her head she has a trick of putting both hands on her gown and opening it insomuch that all her belly can be seen."(1) The lifting of the overdress to expose the fineness of the underdress was a habit of the ladies of the period.

The materials worn by Elizabeth were of the finest velvet, cloth of gold or silver, satin damask, taffeta, brocade, silk camlet, and lace. Ermine frequently appeared on her dresses, either in strips or tassels, as seen in several of her portraits.(2) The sleeves of her costumes, stuffed and occasionally rolled high on the arm, sometimes bore slashes at intervals, allowing puffs of light-colored silken material to show through. This gave a broad-shouldered appearance to the garment and, no doubt,

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1) De Maisse Journal, ed. G. B. Harrison. Bloomsbury (The Nonesuch Press), 1931. pp. 36 and 37.
2) Norris. Engraving of Elizabeth by Cock, 1559; portrait by an Unknown Artist, 1560-70; portrait by Zuccaro, 1570.

created a startling contrast to the dark and heavily patterned material of the gown.

Elizabeth, according to Planché, wore ruffs longer and finer than any of her subjects, and, moreover, in 1579, she ordered the Privy Council to prevent her subjects from wearing "long clokes" and "excessive ruffles."(1) In earlier portraits of the Queen, she is pictured as wearing a ruff that fit closely about her throat forming a cushion about her ears and extending to the point of her chin.(2) As she grew older, however, the ruff grew nearly as wide as an umbrella over her costume and became noticeably more ornate.(3)

Portraits of Elizabeth also show the beautiful accessories that she wore. Apart from the jewels that bedecked her costumes - sometimes bordering her waist to the point of the stomacher, sometimes edging the hem of her garment, and sometimes sprinkled in patterns to adorn the design of the fabric - Elizabeth wore strands of jewels about her hair, neck, arms, and wrists. Some of her necklaces were strung on jeweled pendants and some were long strands of pearls that were draped low on her breast and looped over her heart, as in the "Darnley portrait" in 1570.(4) Elizabeth's hands, which, according to Giovanni Michele, she took care not to conceal because of their great beauty, glistened with rings set with rubies, emeralds, and pearls.(5) In a portrait attributed to Federigo Zuccaro in 1570, Elizabeth is wearing a long strand of pearls that envelopes her waist and hangs to the ornate border at the base of her skirt. At the

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1) Planche, V. II, p. 179
2) Norris. Plate XXXI
3) Norris. Plate XXXII
4) Norris. Plate XXXI
5) Ellis. Original Letters, second ser. V. II, p. 237

end of this strand is a mirror pendant. Elizabeth, in later years, discarded her mirrors, for, as Strachey writes, "She preferred not to look in her looking-glass - why should she? There was no need; she was very well aware without that of what had happened to her. She was a miserable old woman of sixty-seven. She recognized the truth - the whole truth - at last."(1)

Elizabeth is often pictured with a fan composed of ostrich feathers. In the "Darnley portrait" of 1570, she carries one that looks somewhat like a modern feather-duster.(2) In a later drawing, by Zuccaro in 1575(3), and a portrait called the "Portland" in 1580(4), the fan is pictured as having a long and decorative handle and rather flat, short ostrich feathers. In a portrait by an unknown artist dated between the years 1579-80(5), Elizabeth is holding a feathered fan in her right hand. The fan has a shorter handle and longer fan of six ostrich feathers very neatly arranged with a slight curl at the ends of the feathers.

The headdresses that Elizabeth wore are quite varied, according to her portraits. In the portrait by Zuccaro, she wears only a strand of pearls in her hair, with a pansy set rakishly on the left side of her head.(6) In the later "Darnley portrait" she wears a tiara of pearls.(7) In a portrait called "The Ermine" by Nicholas Hilliard in 1585(8), she wears an extremely high and ornately jeweled tiara half-heart shaped like the de Medici collar.(9)

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1) Strachey. Elizabeth and Essex. p. 262
2) Norris. Plate XXXI
3) Norris. Fig. 579
4) Norris. Plate XXXII C
5) Norris. Plate XXXII B
6) Norris. Plate XXX
7) Norris. Plate XXXI A
8) Norris. Plate XXXII D
9) Norris. Plate XXXII D

The study of Elizabeth's costumes is important to the present study in that it reflects the characteristics and policy of the woman and the queen, for, as Sir Walter Besant wrote, "She must be seen by her people; they must realize by ocular demonstration how great is her power and authority; they must learn it by the sight of her person glittering with jewels and all glorious with silk and velvet; by the splendour of her train; by the noble lords who attend her; by the magnificence of the entertainment she receives."(1)

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1) London In the Time of the Tudors. Sir Walter Besant. London (Adam & Charles Black), 1904, p. 85

CHAPTER IV

REHEARSAL, PERFORMANCE AND SUMMARY

Elizabeth The Queen went into rehearsal on February 18, 1953, and continued in rehearsal nineteen days from the date of the first readings to the first performance night, March 10, 1953. The rehearsal schedule posted for this production was as follows:

Date		Time		Activity
Feb. 14, 1953	-	1:00 to 5:00	-	1st reading
16	-	7:00 to 10:00	-	2nd reading (casting)
18	-	7:00 to 10:00	-	set Act I
19	-	7:00 to 10:00	-	set Act II
20	-	7:00 to 10:00	-	set Act III
21	-	1:00 to 5:00	-	Straight through
23	-	7:00 to 10:00	-	Acts I & II
24	-	7:00 to 10:00	-	Acts II & III
25	-	7:00 to 10:00	-	Straight through
26	-	7:00 to 10:00	-	Straight through
27	-	7:00 to 10:00	-	Straight through
28	-	1:00 to 5:00	-	Straight through
Mar. 2	-	7:00 to 10:00	-	Straight through
3	-	7:00 to 10:00	-	Straight through
4	-	7:00 to 10:00	-	Straight through
5	-	6:00 to 10:00	-	(Dress Parade) Straight through
6	-	6:00 to 10:30	-	1st dress rehearsal
7	-	12:00 to 5:00	-	2nd dress rehearsal
9	-	6:00 to 12:00	-	3rd dress rehearsal
10	-	7:00	-	1st performance
11	-	7:00	-	2nd performance
12	-	7:00	-	3rd performance
13	-	7:00	-	4th performance
14	-	7:00	-	5th performance
15	-	7:00	-	6th performance

During the first rehearsals, the following additions were made to the play script from an earlier version of Anderson's play:

Act One, Scene III

Scene: The councilchamber (beginning of scene)

Burghley

It is quite true we shall have an enemy
In Spain while Philip lives and his state has power
To wage war on us, but there is little he can do
Against an Island as well walled as ours.
He has tried his best, and failed. My lord of Essex
Says it costs more to fight Spain every year
In this chronic fashion than it would to throw
A challenge down, raid the Escurial
And sack the empire. With this the weight of the council
Disagrees, and we may hold it settled
That our tactics continue defensive till the queen
Rule otherwise.

Elizabeth

You'll wait some time for that.

Burghley

But in the matter
Of the Spanish ransoms it appears to me
Lord Essex has right on his side. The English soldiers
Who brought their prisoners home from the last raid
Deserve their prize money. By immemorial custom
The ransom belongs to the taker of the prisoner
And not to the state.

Elizabeth

That I intend to change,
That same immemorial custom. I thought you had been
Informed, Lord Burghley, that it was my will
That the Spanish ransoms be paid to the treasury.

Burghley

But my Lord of Essex . . . . . .

Elizabeth

My Lord of Essex does not speak for me.
I was told this expedition into Spain
Would be paid for in booty. The cost, so far,
Has not been made up; and since there are Spanish nobles
To be ransomed, I think they should pay it.

Essex

Your Majesty,
I do not speak for myself . . . I took no prizes . . .

But only to redeem my word. I assured
My followers that they would have for their own
Whatever ransoms they earned.

Elizabeth

And by what right
Did you make this promise?

Essex

By this ancient custom
Of which Lord Burghley speaks. A custom so well
Established there's not a soldier anywhere
But takes it for granted.

Elizabeth

Your word is pledged?

Essex

It is.

Elizabeth

And if the state should confiscate these ransoms
You would make them good to the captors?

Essex

No. To speak frankly . . . No.

From this point the play proceeds as written in Act I, Scene III, in the acting edition that has been used for the actress's interpretation. It was deemed necessary to include this short excerpt from an earlier edition of the play, in order to show how Elizabeth handled the problem of the Spanish hostages that she had spoken of in the previous scene with Essex. Due to a confusion of cue and line, however, a portion of this scene was omitted on the second night of performance.

One other addition was included in this interpretation, and was also taken from an earlier edition of the play. In Act III, during a burst of

new-found pride in Elizabeth's last scene with Essex, Elizabeth says, "Why, who am I / To stand here paltering with a rebel noble! / I am Elizabeth, daughter of a king, / " The director considered it necessary to insert at this point the words "Queen of England," in order to give added emphasis to this climactic moment of the play.

Since certain additions must be included in this portion of the actress's interpretation, the actress must necessarily include certain accidental omissions that occurred during the performance nights.

The omission of two lines occurred every night of performance and is therefore considered the most outstanding error. Cecil, in Act II, Scene III, entreats Elizabeth to stop the entrance of Essex, as he says, "Madam, there are five hundred of the Royal Guard at the Tower and other troops are available. They must be posted strongly at once. There is urgent haste." Elizabeth answers ironically, "We thank you kindly, Sir Robert, but with your gracious permission, we will do nothing about this." This error, however, was unavoidable. The cue line for this retort from Elizabeth was never given, and in answer to Cecil's line, "Madam, I beseech you - let me take charge of this!" Elizabeth answered, "Stay where you are - all of you!". . . .

The two memory lapse omissions on the part of the actress occurred in the Friday night performance. Nearing the end of Act I, Elizabeth offers a ring to Essex as a token of future forgiveness and says, "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."

Univ. of Arizona Library

The phrase "And he'd forgive me" was subtracted from the line.

The second lapse occurred in Act III during the last scene between Elizabeth and Essex. Elizabeth tells Essex, "...You were ambitious, and I / Loved you, and it was the nearest way to power, / And you took the nearest way?" The following portion of the line was unwittingly omitted by the actress on Friday night: "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." To the best of the actress's knowledge these additions and omissions were the only deviations from the printed words of Maxwell Anderson.

The greatest comfort to the actress is the comparative consistency in the interpretation of Elizabeth throughout rehearsal and in the performance. There were few adjustments to be made in the actress's preconceived interpretation of the character, and the director worked constantly to maintain the individuality of this characterization.

Alterations to the over-all effect of the character were in the form of discussions between the director and the actress concerning the technical and emotional delivery of certain lines of Elizabeth. The curtain line of Act I is made up of two phrases and one thought. It was repetitious and therefore difficult to interpret effectively. It was concluded, therefore, to lift the repetitious phrase as if Elizabeth had just discovered the full meaning of her words: "No, that you / Will not let me, <u>and will not let me love you</u>." This approach was more in keeping with the character of Elizabeth than was the depressive approach that the actress had originally intended, and created an atmosphere of foreboding tragedy at

the end of Act I.

The second discussion concerned both movement and interpretation of the line near the end of Act III. As Elizabeth makes her transformation to defeat, she says, "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 - / " The actress tried two interpretations of this line. The first involved a sweeping movement from the downstage area to the throne and then back to Essex. This move gave grandiosity to the otherwise tragic implication of the line. The second, and more effective, interpretation involved no movement at the time of Elizabeth's most vivid inner emotion except a toss of the head, and a gradual transformation into old age. The simplest approach, in this case, proved to be the most effective.

The last discussion that involved a change in technique and emotion concerned Act II, Scene III, the scene between Elizabeth and Essex after his return from Ireland. The director observed that if the actress would create more warmth in the Elizabeth-Essex relationship before Elizabeth's gradual distrust of Essex arose, Elizabeth's final renunciation and arrest of Essex would be even more powerful in contrast.

Season 1952 - 53

THE COLLEGE OF FINE ARTS

. . . presents . . .

THE

Department of Dramatic Arts

. . . in . . .

Elizabeth the Queen

By

MAXWELL ANDERSON

University of Arizona
Tucson, Arizona

Herring Hall Theatre
March 10, 11, 12, 13, 14, 15

Richard A. Harvill
President of the University

John B. Crowder
Dean, College of Fine Arts

CURTAIN at 8:30

(A Member of National Theatre Conference)

PLATE V

Elizabeth the Queen

By

MAXWELL ANDERSON

DIRECTED BY PETER R. MARRONEY

Associate and Costumes	Fairfax P. Walkup
Sets Designed by	Robert C. Burroughs
Lighting Designed by	John E. Lafferty
Assistant Costumer	St. Clair Williams

CHARACTERS

Sir Walter Raleigh	Charles Simmers
Penelope Gray	Janet Stover
Captain Armin	William Bingham
Sir Robert Cecil	Peter Coulson
Francis Bacon	Douglas Cook
Lord Essex	Jarrett Jarvis
* Elizabeth	Patricia Steel Jerome
Lord Burghley	Benjamin McCoy
The Fool	Carl Busdiecker
Ellen	Eleanor Cross
Tressa	Sylvia Patania
Mary	Dionne Van Hessen
Marvel	David Meeker
A Man-at-Arms	Wayne Vasher
A Courier	Franklyn Barteau
A Captain of the Guards	Robert DeGrazia
A Courtier	Robert Dodge
A Herald	George Bloom
Burbage	David Barney
Hemmings	Max Manning
Poins	Wayne Vasher
Ladies-in-Waiting	Milli Strickland, Gloria McClintic
Councilmen	L. D. Fitzgerald, David Barney
Guards	William Crawford, Philip Morgan
Beef Eaters	Franklyn Barteau, Franklin Farrington, Norman Marcus, Carl Brunenkant
Pages	Bee Jamison, Bunny Jamison

* The enactment of this role constitutes partial fulfillment of the requirements for the Master of Arts Degree.

SYNOPSIS OF SCENES

ACT I Scene 1. An entrance hall before the Council Chamber in the palace at Whitehall.
Scene 2. The Queen's study.
Scene 3. The Council Chamber.

INTERMISSION

ACT II Scene 1. Essex's tent in Ireland.
Scene 2. The Queen's study.
Scene 3. The Council Chamber.

INTERMISSION

ACT III The Queen's apartment in the Tower.

DEPARTMENTAL STAFF

Peter R. Marroney	Head of Department
Fairfax P. Walkup	Costume Director
Robert C. Burroughs	Art Director
John E. Lafferty	Technical Director
St. Clair Williams	Assistant Costumer
Departmental Secretary	Rita Riggs
Shop Foreman	Joseph Carron

PRODUCTION STAFF

Assistant to the Director	Margaret Bryant
Stage Manager	Peggy Kellner
Promotion	Drama 227
Box Office	Rita Riggs, Susan Donohoe
House Manager	Louis Yates
Manuscript	Milli Strickland
Assistant to the Designer	Douglas Cook
Music and Sound Effects	Connie Bilardello, Noel Nevin
Armour	Jack Murray
Military Routines	Douglas Cook
Pearl Embroidery	Peggy Kellner
Elizabeth's Make-Up	Peggy Kellner
Curtain Decor	Rita Riggs, Sylvia Patania, Peggy Kellner

TECHNICAL STAFF

Assistant Stage Managers	Susan Collins, Annette Ridley
Building Crew	Jud Schultz (head), Lynne Willock, Sally Sancet, Charles Clapp, Hinton Kittrell
Paint Crew	Louis Yates (head), William Crawford, Mary Lou Simons, Gloria McClintock, Dionne Van Hessen, Max Manning
Light Crew	Hinton Kittrell (head), Susan Gurney, Susan Green, Karyl Haythorne
Properties Crew	Donna Mahon (head), Nancy Doyle, Mimi Alf, Richard McGovern, Rita Lyons, Marge Hastings, Camille Sink, Charles Clapp, LaVonne Martin
Costume Crew	Carrie Green (head), Mary Kate Zinn, Jan Pugh, Constance DesMarais, Benjamin McCoy, Freddis Pudge
Make-Up Crew	Jane Prickett (head), Barbara Blom, Sylvia Patania, Jane Donalson, Robert DeGrazia, Charles Clapp, Elizabeth Kuiper
Stage Crew	Barbara Bracco, Susan Donohoe, Eileen Dick, Rita Riggs, Joseph Carron, Jack Murray, Pat Harbin
Head Ushers	Joan Foedish, Diana Beveridge, Mary Fran Bertelson
Ushers	Laura Blackman, Clara Bryce, Joan Goede, Julie Hall, Lillian Mininni, Mary Lou Simons, June Snider, Carol Tetzlaff, Amo Summers

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TO OUR PATRONS

With this production of "ELIZABETH THE QUEEN," we bring our 1952-53 season to a close. The Department of Dramatic Arts wishes to thank you for your kind support. The Department for its 1953-54 season again will plan for your entertainment a varied and interesting program of plays, selected from the vast store of dramatic literature. *Watch for our season announcement next fall.*

PETER R. MARRONEY, Director.

The Department of Dramatic Arts, in Collaboration With the Other Departments in the College of Fine Arts, will present the Ever-Popular Musical

THE NEW MOON..by Sigmund Romberg

May 7 and 8 :: University Auditorium

The Tucson Little Theatre Will Present John Van Druten's

"BELL BOOK AND CANDLE"

at the Temple of Music and Art

March 19, 20, 21

THE ARIZONA CORRAL THEATRE

will present "THREE MEN ON A HORSE" by John Cecil Holm and George Abbott during the Festival of Arts season. Production will be held April 7 through 16 in the Santa Rita Rendezvous Room.

Announcing the Fourth Summer Season of

THE ARIZONA CORRAL THEATRE

(theatre-in-the-round)

Watch for the opening date early in June. A selection of plays will be made from the following list:

"THE MOON IS BLUE" — "STAGE DOOR"
"FOUR-POSTER" — "THE PLAY'S THE THING"
"MR. ROBERTS" — "GOOD-BYE AGAIN"
"FRONT PAGE" — "CANDLELIGHT"

TUCSON FESTIVAL OF ARTS

CALENDAR OF EVENTS

March 12 — Dorothy Maynor, University Auditorium, 8:30.

March 24 — Tucson Symphony Orchestra and Community Chorus presentation of Franz Liszt's oratorio, "The Christus," U. of A. Auditorium.

April 7 — Festival Square Dance Jamboree, 8:15, Student Union Ballroom.

April 7 through 16 — Arizona Corral Theatre presents "Three Men on a Horse," Santa Rita Rendezvous Room, 8:30.

April 8 and 9 — Gala Homecoming Concert of the Tucson Arizona Boys Chorus, U. of A. Auditorium, 8:15.

April 10 — Celebration of the Founding of San Xavier at San Xavier, 8:00.

April 11 — Annual Fiesta Parade, downtown Tucson, morning; Annual Fiesta Horse Show, Rodeo Grounds, 2:30 p.m. Mexican Fiesta, evening, County Courthouse Square.

April 12 — Second day of Fiesta Annual Horse Show, 10:30.

April 12 — J. Frank Dobie, "The Cowboy in Literature," 8:15 p.m., University of Arizona Auditorium.

April 17 — Helen Traubel, 8:30, University of Arizona Auditorium.

April 18 — The Silver and Turquoise Ball, El Conquistador Hotel, 8:00.

May 2 — Boston Symphony Orchestra Concert, U. of A. Auditorium, 8:30.

The actress is greatly indebted to the technical staff for the rich and beautifully authentic costumes, the scene designs and make-up that created, from an imagined effect, a feeling of realism for the audience and the actors. After the days of rehearsing with simulated properties and costumes, the experience of donning the finished robes of Elizabeth and stepping into a creation of Elizabethan flavor gave the actress a confidence that aided the interpretation of Elizabeth.

In conclusion, the actress's preliminary research into the background, early life, appearance and costume of Elizabeth was richly rewarding to her in creating the character of Elizabeth on stage. This research aided in the interpretation, not in a specific way, but in a general feeling for the character. In other words, it created for the actress a sympathy for the character of Elizabeth that could not have otherwise been attained.

The actress's analysis of Elizabeth included in the present study seems most inadequate in comparison with the memorable experience of actively creating the role. However, the difficulty of creating word-pictures to describe a genuine emotion seems to be the logical explanation for this inadequacy.

The creation of the character of Elizabeth was a valuable experience for the student, and a most memorable experience for the actress. The <u>investigator</u> regrets that the research into the life of Elizabeth is not all-inclusive, but the <u>actress</u> rejoices in the wealth of sympathy and understanding it afforded as an aid in the interpretation of Elizabeth in Maxwell Anderson's <u>Elizabeth The Queen</u>.

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