CAPITOLO

10

The Playhouse and Marlowe

"Cut is the branch that might have grown full straight, / And burned is Apollo's laurel-bough" — Christopher Marlowe, Doctor Faustus, Epilogue (A-text, 1604)

OBIETTIVI

1. I can explain how the London playhouses were born, who worked and watched in them, and who controlled and attacked them.
2. I can describe the University Wits and Marlowe's plays, and define blank verse, the soliloquy and the overreacher.
3. I can read and analyse three passages from *Doctor Faustus* and scan a line of blank verse.
4. I can use perfect and passive infinitives and *-ing* forms, verbs of perception and expressions with *-ing*.
5. I can give and support opinions about a performance and write a review.
6. I can compare the Elizabethan playhouse with the Italian Renaissance theatre.

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English 3 · Parte III · The English Renaissance · versione 1.0
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In the 1560s London had no theatre building at all. Actors performed in inn-yards, in great halls, at court and in the street, and then moved on. Thirty years later the city had several large playhouses, thousands of people paid every week to stand or sit in them, and a young man from Canterbury had shown what English verse could do on a stage. This chapter tells how that happened, in the years just before Shakespeare became famous.

You will read three passages from Christopher Marlowe's *Doctor Faustus*, the story of a scholar who sells his soul to the devil, and you will learn the verse in which most of the great plays of the age were written. In the Language section you complete the picture of gerunds and infinitives that you began in English 2; in Skills you go backstage with Sam's drama group and learn to write a review of a performance.

10.1 History and Society: from Inn-Yard to Playhouse

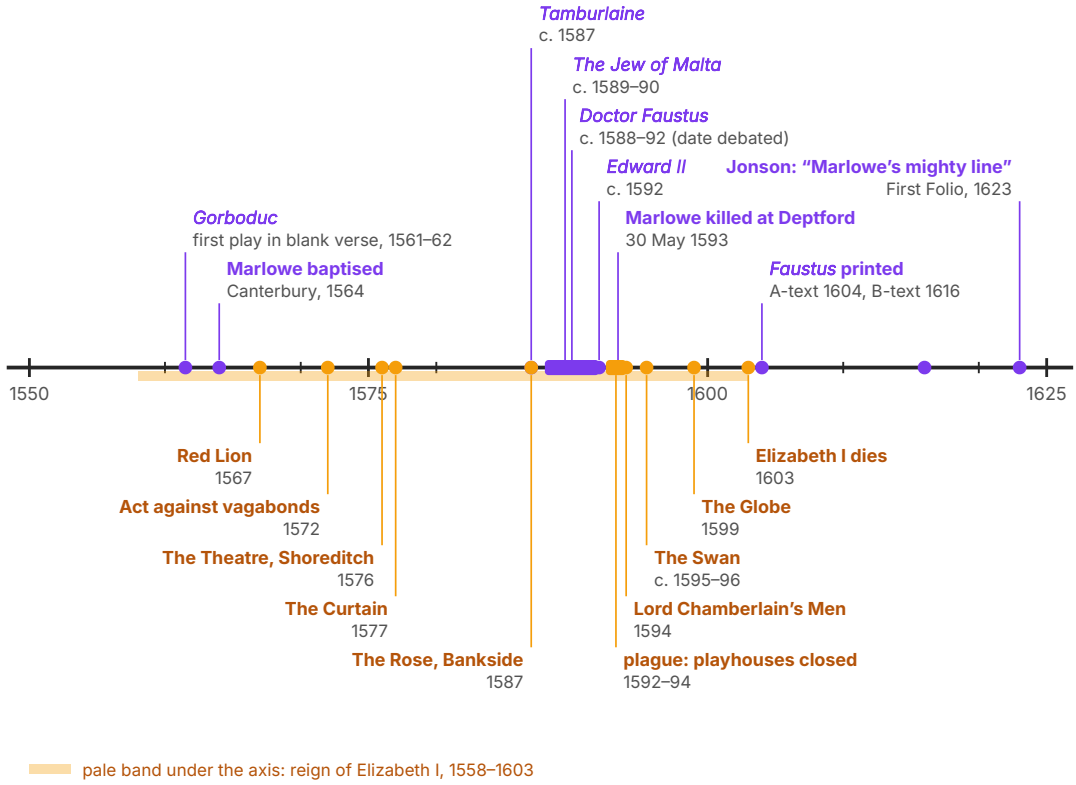


Figura 10.1 Playhouses and plays, 1550–1625: a proportional timeline (major ticks every 25 years, minor ticks every 10). Amber: history and theatre buildings; violet: literature. Bars show periods, dots single events. The dates of Marlowe's plays are approximate (c.).

The timeline (Figura 10.1) shows how quickly it all happened: in barely thirty years London passed from inn-yards to the Globe.

10.1.1 Before the playhouses

In chapter 7 you met the drama of the Middle Ages: mystery plays performed by town guilds on pageant wagons, and morality plays such as *Everyman*. In the 16th century these religious plays slowly disappeared, partly because the Protestant Reformation distrusted them. Plays did not disappear, however. Small groups of professional actors travelled from town to town with a cart, a few costumes and a handful of scripts. They performed in the halls of great houses, in town halls and, very often, in the courtyards of inns. An **inn-yard** was the open courtyard of an

inn, surrounded by galleries: the actors set up a stage at one end, the audience stood in the yard or watched from the galleries, and the innkeeper sold drink. Remember this shape: the first playhouses copied it.

Travelling actors had a bad reputation. A law of 1572, the Act for the punishment of vagabonds, treated wandering players as vagrants who could be arrested and whipped — unless they served a nobleman. Actors therefore organised themselves in **playing companies**, groups of actors who worked together and shared costs and profits, under the name and protection of a powerful patron: Leicester's Men served the Earl of Leicester, the Admiral's Men the Lord Admiral. The patron gave his name and his livery (his colours); the actors earned their living from the public.

10.1.2 The first playhouses

In 1567 a grocer, John Brayne, built the Red Lion in Stepney, east of the City: a stage and galleries in the yard of a farmhouse. It is the first purpose-built playhouse we know of in England, but it seems to have been used for a single summer. Nine years later Brayne tried again with his brother-in-law, the actor and carpenter James Burbage. In 1576 they opened The Theatre in Shoreditch, just north of the City wall. Its name says everything: there was no other building of its kind. A second **playhouse** — the word the Elizabethans used for a building made for plays — the Curtain, opened nearby in 1577.

Why outside the City? The Lord Mayor and the aldermen of London disliked plays: crowds spread the plague, apprentices skipped work, and the authorities feared riots. In the 1570s the City repeatedly banned plays in times of plague and tried to drive the players out. But its power stopped at the wall. North of the wall, in Shoreditch, and south of the river, in Southwark, other authorities were in charge, and there the playhouses grew (Figura 10.2). On Bankside, the south bank of the Thames, Philip Henslowe built the Rose in 1587, Francis Langley the Swan in about 1595–96, and in 1599 the Lord Chamberlain's Men built the Globe with the timbers of The Theatre (English 2, Unit 10). The audience crossed London Bridge or took a boat.

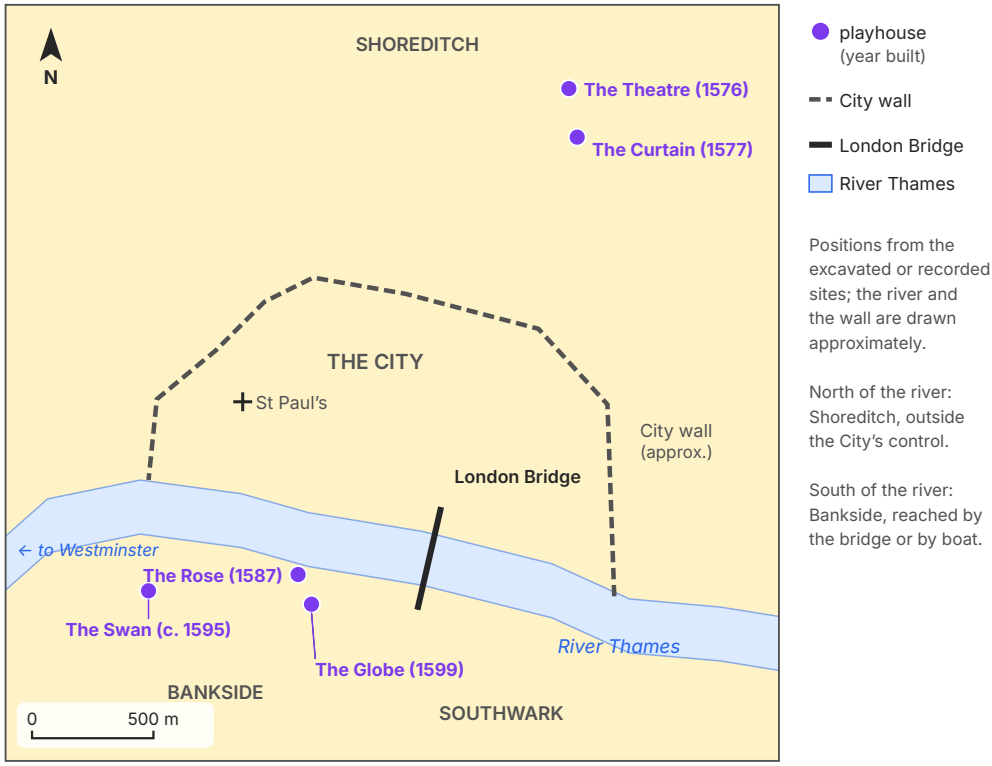


Figura 10.2 London around 1600: the City inside its wall, the playhouses of Shoreditch to the north and of Bankside to the south. Positions are approximate and based on excavated or recorded sites (the remains of the Rose were found in 1989); London Bridge stood a little east of today's bridge. The Red Lion (1567) lay further east, beyond the edge of this map.

10.1.3 Companies, audiences and actors

By the 1590s two companies dominated London. The Admiral's Men played at the Rose; their star was Edward Alleyn, who created the great roles of Marlowe: Tamburlaine, Faustus and Barabas, the Jew of Malta. In 1594 a new company was formed under the patronage of Henry Carey, Lord Hunsdon, the Lord Chamberlain, who was responsible for entertainments at court: the Lord Chamberlain's Men. Its leading actor was Richard Burbage, James's son, and one of its sharers was William Shakespeare (chapter 11).

The audience was large and mixed. In an open-air playhouse a penny bought a place standing in the yard, among the groundlings (English 2, Unit 10); more money bought a seat in the galleries, and more again a cushion or a private room. Apprentices, servants, students, merchants and gentlemen watched the same play in the same afternoon light. No women acted on the public stage: female parts were played by **boy actors**, apprentices in their early teens

whose voices had not yet broken. There were even whole companies of boys, the choirboys of St Paul's and of the Queen's Chapel, who performed indoors for a richer audience.

10.1.4 Control and opposition

Every new play needed permission. The **Master of the Revels**, an officer of the royal household, read each script, cut whatever he found dangerous — attacks on the Queen, on foreign rulers or on religion — and licensed it for performance in exchange for a fee. From 1579 to 1610 the post was held by Edmund Tilney. The theatre was therefore free to be popular but not free to be political.

Many people hated the playhouses. Preachers and writers with Puritan sympathies called them schools of vice: in *The School of Abuse* (1579) Stephen Gosson, himself a former playwright, attacked poets and players together. The plague was an enemy too. Whenever the number of deaths rose, the Privy Council closed the playhouses, and between 1592 and 1594 they were shut for most of two years. Companies went on tour or broke up; some writers turned to poetry. When the playhouses reopened, the Elizabethan theatre entered its greatest decade. It lasted, with many interruptions, until 1642, when Parliament banned the staging of plays (next year's book).

10.2 Literature: the University Wits and Christopher Marlowe

10.2.1 Writers from the universities

The new playhouses needed new plays, many of them: a company could perform a different play almost every afternoon. In the 1580s a group of young writers with a university education — from Oxford or Cambridge — moved to London to write for the stage and for the printing presses. Later critics called them the **University Wits** (the label was coined in the 19th century by the critic George Saintsbury; the writers themselves never used it). They brought classical learning, Latin models and an ambitious style to a popular entertainment.

- **John Lyly** (c. 1554–1606) wrote elegant prose comedies for the boy companies and the court, and the prose romance *Euphues* (1578), whose artificial, balanced style became a fashion.
- **Robert Greene** (1558–1592) wrote romances and comedies such as *Friar Bacon and Friar Bungay*; a pamphlet published after his death attacks an actor-writer as an "upstart crow" — almost certainly Shakespeare (chapter 11).
- **George Peele** (1556–1596) wrote pastoral and biblical plays and the comedy *The Old Wives' Tale*.
- **Thomas Kyd** (1558–1594) did not go to university, but he is usually named with the group. His *The Spanish Tragedy* (written in the 1580s; date uncertain) was one of the greatest successes of the age.

The Spanish Tragedy created a popular genre, the **revenge tragedy**: a tragedy in which a character, often urged by a ghost, seeks revenge for a murder, delays, pretends or becomes mad, and dies in a bloody final scene. Its model was the Roman playwright Seneca, whose tragedies of crime and vengeance were read in Latin at school. Kyd added a play within the play and a hero, Hieronimo, tormented by doubt. You will meet these ingredients again in *Hamlet* (chapter 13).

10.2.2 Blank verse

Most Elizabethan plays are written in **blank verse** (in Italian *endecasillabo sciolto*, «verso sciolto» — not «verso libero»): unrhymed iambic pentameter. In chapter 6 you learnt that an iambic pentameter line has five feet, each an unstressed syllable followed by a stressed one: *da-DUM da-DUM da-DUM da-DUM da-DUM*. Chaucer rhymed his lines in pairs; blank verse keeps the rhythm and drops the rhyme. The result is close to the natural rhythm of English speech, flexible enough for a quarrel, a prayer or a joke, and it lets a sentence run on over several lines.

Blank verse arrived in English in the translation of two books of Virgil's *Aeneid* by Henry Howard, Earl of Surrey (chapter 9), and on the stage with *Gorboduc*, a tragedy by Thomas Sackville and Thomas Norton performed in 1561–62. Early blank verse was stiff: each line was a closed unit, with a pause at the end. Marlowe made it move.

> **ERRORE FREQUENTE**
>
> ✗ «*Blank verse* è il verso libero.» → ✓ Il *blank verse* è il pentametro giambico **non rimato**: ha un ritmo regolare (cinque giambi), ma non ha rima. In italiano corrisponde al verso sciolto, cioè all'endecasillabo senza rima (pensa alle traduzioni dei poemi classici). Il verso libero (*free verse*), invece, non ha né metro fisso né rima, e nascerà molto più tardi.
>
> ✗ «Marlowe ha inventato il *blank verse*.» → ✓ Lo usarono prima Surrey e gli autori di *Gorboduc*; Marlowe lo rese potente e flessibile, e lo impose al teatro.

10.2.3 Christopher Marlowe (1564–1593)

Marlowe was baptised in Canterbury on 26 February 1564, two months before Shakespeare. He was the son of a shoemaker, won a scholarship to the King's School in Canterbury and then to Corpus Christi College, Cambridge, where he took his degrees. In 1587 the university hesitated to give him his MA because of rumours about his absences, until the Queen's Privy Council wrote that he had done "good service" to the Queen. What this service was is not known; many historians think he had worked as an agent for the government. In London he became the most celebrated playwright of the late 1580s. He died in 1593, at twenty-nine.

His plays, all performed in a few years, changed English drama:

- *Tamburlaine the Great*, in two parts (c. 1587; printed 1590): a Scythian shepherd who conquers half the world by force of will and of language.

- *Doctor Faustus* (c. 1588–92; the date is debated): a German scholar who sells his soul for knowledge and power. It survives in two versions, the A-text printed in 1604 and the longer B-text printed in 1616.
- *The Jew of Malta* (c. 1589–90): Barabas, a rich merchant who takes a violent and darkly comic revenge on the Christians of Malta.
- *Edward II* (c. 1592): a history play about a weak king destroyed by his love for a favourite and by his barons.

These heroes have something in common. Each wants more than any human being can have — all the kingdoms of the earth, all knowledge, all the gold in the world — and each is destroyed. The critic Harry Levin later called this figure the **overreacher**: a hero who "reaches over" the limits set for human beings, and whose greatness and fall come from the same desire. Marlowe's overreachers speak a language as large as their ambitions: long sentences rising over many lines, the names of distant cities, gods and stars, hyperbole after hyperbole. Thirty years later Ben Jonson, in the poem he wrote for the First Folio of Shakespeare (1623), remembered "Marlowe's mighty line".

DA RICORDARE

Blank verse = unrhymed iambic pentameter (5 × da-DUM). First used by Surrey (*Aeneid*) and on stage in *Gorboduc* (1561–62); made "mighty" by Marlowe. **Marlowe:** baptised 1564, Canterbury; Cambridge; *Tamburlaine*, *Faustus*, *The Jew of Malta*, *Edward II*; killed at Deptford, 30 May 1593.

APPROFONDIMENTO

Death in Deptford. On 30 May 1593 Marlowe spent the day in a house at Deptford, on the Thames east of London, with three men: Ingram Frizer, Nicholas Skeres and Robert Poley, all linked to the world of spies and money-lenders. In the evening he was killed by a dagger wound above the eye. For more than three centuries only rumours survived: a tavern brawl, a fight over a woman, a punishment from heaven for an atheist. In 1925 the scholar Leslie Hotson found the report of the coroner's inquest in the Public Record Office (today the National Archives). According to the witnesses, Marlowe and Frizer quarrelled about the bill (the "reckoning"); Marlowe seized Frizer's dagger and wounded him, and Frizer, struggling, stabbed him. The jury decided that Frizer had acted in self-defence, and he was pardoned within a month.

Was it really an accident? The only witnesses were the three men in the room, and Marlowe was then under investigation by the Privy Council for his religious opinions. Some historians think the official account is true; others suspect a murder connected with politics. The documents do not allow a certain answer, and a good historian says so.

10.3 Texts: *Doctor Faustus*

Marlowe took his story from a German book, the *Historia von D. Johann Fausten* (Frankfurt, 1587), which was translated into English as the so-called *English Faust Book* (earliest surviving edition 1592). Faustus is a doctor of divinity at the university of Wittenberg ("Wertenberg" in the play), famous for his learning and unhappy with it. A **chorus** — here a single actor who speaks directly to the audience, as in classical drama — introduces him in the Prologue and closes the play in the Epilogue. Figura 10.3 shows the plot.

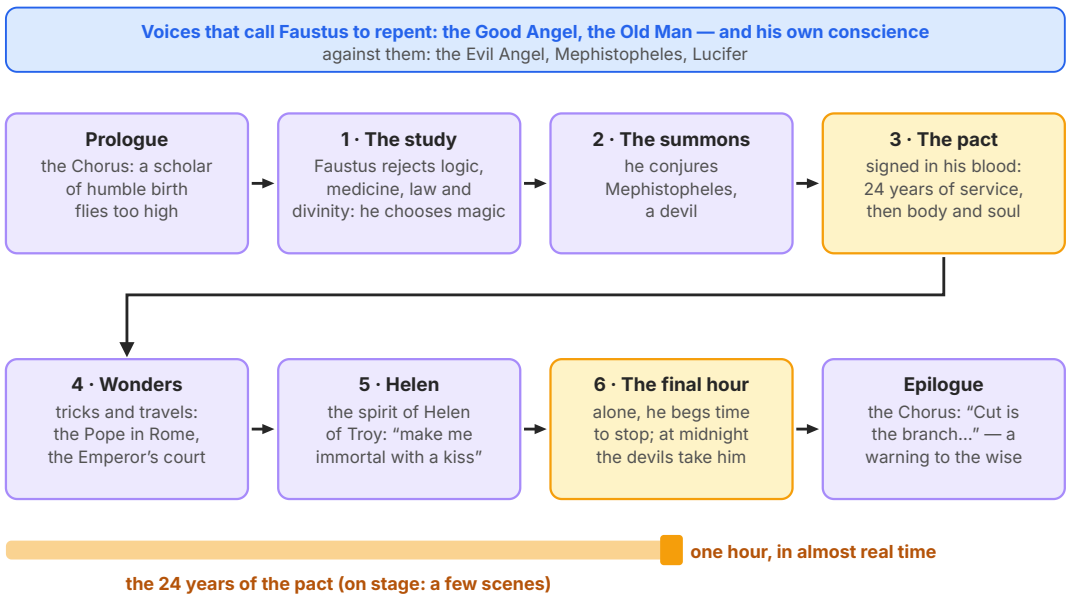


Figura 10.3 *Doctor Faustus* (A-text): the plot. The 24 years of the pact pass in a few scenes of tricks and travels; the last hour is played almost in real time. Act and scene numbers are those of modern editions: the 1604 quarto prints no divisions.

We quote the A-text, which is shorter than the B-text of 1616: the B-text adds scenes and changes words. Act and scene references are those of modern editions.

10.3.1 T1 · Christopher Marlowe, *Doctor Faustus*, Act I, scene 1: "Settle thy studies, Faustus"

Context. After the Prologue, Faustus sits alone in his study among his books. He reviews the subjects he has mastered, one by one, to decide which deserves the rest of his life. He begins with logic, the art of reasoning that he studied in Aristotle.

Tabella 10.1 T1 — *Doctor Faustus* (A-text), I.1, opening of Faustus's first speech. Text: the 1604 quarto (A-text) as edited by Alexander Dyce, Project Gutenberg eBook #779; spelling modernised by the editor, punctuation as printed there (his double hyphen printed as a dash). In l. 10 Dyce prints "that end" from the later quartos; the 1604 quarto reads "the end".

Settle thy studies, Faustus, and begin	
To sound the depth of that thou wilt profess:	
Having commenc'd, be a divine in shew,	
Yet level at the end of every art,	
And live and die in Aristotle's works.	5
Sweet Analytics, 'tis thou hast ravish'd me!	
Bene disserere est finis logices.	
Is, to dispute well, logic's chiefest end?	
Affords this art no greater miracle?	
Then read no more; thou hast attain'd that end:	10
A greater subject fitteth Faustus' wit:	

Glosses. *settle*: put in order; *sound the depth of*: measure how deep (like a sailor with a line), i.e. explore; *that thou wilt profess*: the subject you will teach; *commenc'd*: graduated (a Cambridge term); *divine*: theologian; *in shew* (show): in appearance; *level at*: aim at; *Analytics*: Aristotle's books on logic; *ravish'd*: delighted, carried away; *Bene disserere est finis logices*: "to argue well is the end of logic" (Latin, translation by the editors); *dispute*: argue in a formal debate; *chiefest*: highest; *affords*: does ... give; *fitteth*: suits; *wit*: intelligence.

Analysis

Form. The passage is a **soliloquy** (in Italian *soliloquio*): a speech in which a character alone on stage speaks his thoughts aloud, so that the audience hears what nobody else in the play can hear. Faustus even talks to himself in the second person ("Settle thy studies, Faustus") and in the third ("Faustus' wit"), as if he were both the speaker and the listener: a mind divided in two. A soliloquy is different from an **aside**, a short remark that a character makes to the audience, or to himself, while other characters are on stage and are supposed not to hear it.

Language. The speech mixes English with Latin, the language of the universities; the Latin tags are quotations of the kind every student copied into notebooks. Notice the questions in ll. 8–9: Faustus reasons like a lawyer, then dismisses logic in a single line ("Then read no more"). The rhythm is regular blank verse, but the sentences cross the line endings (enjambment, chapter 9): ll. 1–2 form one movement, "begin / To sound".

Themes. Faustus asks the right question — what is the "end", the purpose, of each art? — and finds every answer too small for him. The word *end* returns three times. The audience already knows from the Prologue where this restlessness will lead: the real "end" of Faustus is his death.

1. Where is Faustus, and what is he doing?
2. Which subject does he examine in these lines? Who is its great authority?
3. Find the line in which he decides to abandon this subject. Why does he abandon it?
4. Faustus calls himself "thou" and "Faustus". What does this tell you about his state of mind?
5. How many times does the word "end" appear? What does it mean each time?

10.3.2 T2 · Christopher Marlowe, *Doctor Faustus*, Act V, scene 1: Helen of Troy

Context. Near the end of the 24 years, Faustus asks Mephistopheles to bring him the spirit of Helen of Troy, the most beautiful woman of Greek legend, whose abduction by Paris caused the Trojan War. A moment earlier an Old Man has begged him to repent. Helen crosses the stage, and Faustus speaks.

Tabella 10.2 T2 — *Doctor Faustus* (A-text), V.1. Text: the 1604 quarto (A-text) as edited by Alexander Dyce, Project Gutenberg eBook #779; spelling modernised by the editor, punctuation as printed there (his double hyphen printed as a dash). In l. 6 Dyce prints "is" from the later quartos; the 1604 quarto reads "be".

Was this the face that launch'd a thousand ships,	
And burnt the topless towers of Ilium—	
Sweet Helen, make me immortal with a kiss.—	
[Kisses her.]	
Her lips suck forth my soul: see, where it flies!—	
Come, Helen, come, give me my soul again.	5
Here will I dwell, for heaven is in these lips,	
And all is dross that is not Helena.	

Glosses. *launch'd a thousand ships*: the Greek fleet that sailed to Troy; *topless*: so tall that their tops cannot be seen; *Ilium*: Troy (from the Greek name); *suck forth*: draw out; *dwell*: live; *dross*: waste, rubbish (the impurities removed from metal). The stage direction is not counted as a line.

Analysis

Form. These are some of the most famous lines in English, and they show the "mighty line" at work (Figura 10.4). The first two lines are perfectly regular, and their weight falls on the great

words: *face*, *ships*, *burnt*, *towers*. The dashes break the speech into exclamations, as Faustus moves from wonder to desire.

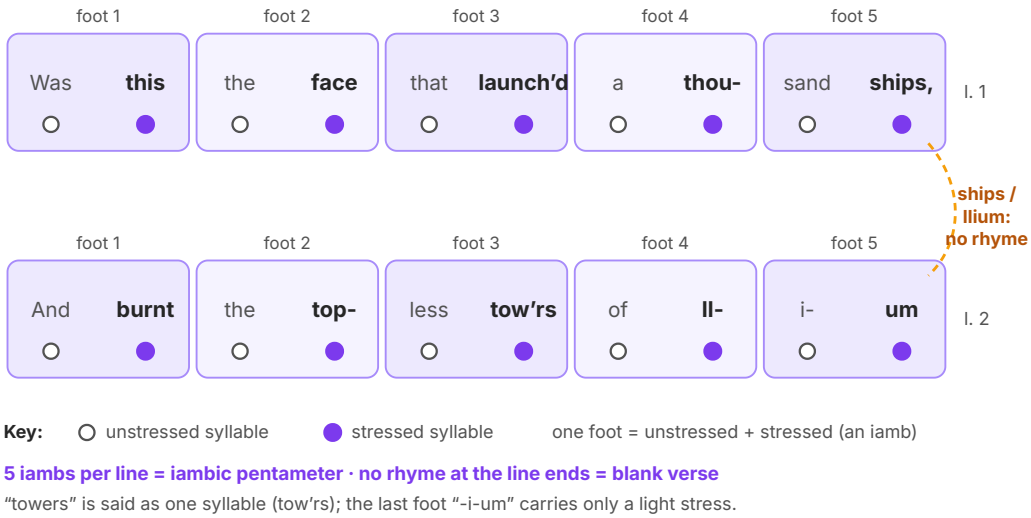


Figura 10.4 Scansion of T2, ll. 1–2: five iambs per line, no rhyme — blank verse. "Towers" is pronounced as one syllable, as often in verse of the period.

Language. The opening is a rhetorical question: Faustus does not ask for information, he expresses amazement. The image of a face that launches ships is a hyperbole and a metonymy (the face stands for the woman, the ships for the war). Then the vocabulary of religion invades the language of love: *immortal*, *soul*, *heaven*. Faustus asks a kiss to give him the immortality that only God can give.

Themes. The scene is beautiful and terrible at once. Helen is a spirit called up by a devil, so the audience of 1600 would understand that Faustus is kissing a demon in disguise. When he says that his soul "flies" into her lips, he speaks more truly than he knows: his soul really is being lost. "Heaven is in these lips" is the last step of the overreacher: he puts a human, or false, heaven in the place of the real one.

1. Who is Helen, and why does Faustus mention ships and towers?
2. Find a rhetorical question and a hyperbole in ll. 1–2.
3. Find three words from the language of religion. Why are they surprising in a love speech?
4. What happens to Faustus's soul in ll. 4–5, according to him? How might the audience understand it differently?
5. Read ll. 1–2 aloud, stressing the syllables marked in Figura 10.4. Which words carry the stress?

10.3.3 T3 · Christopher Marlowe, *Doctor Faustus*, Act V, scene 2: the final hour

Context. The clock strikes eleven. The scholars who were with Faustus have left him, and he is alone for the last hour of his life: at midnight the devils will come for him.

Tabella 10.3 T3 — *Doctor Faustus* (A-text), V.2, the opening of the final soliloquy. Text: the 1604 quarto (A-text) as edited by Alexander Dyce, Project Gutenberg eBook #779; spelling modernised by the editor, punctuation as printed there (his double hyphen printed as a dash). The Latin line adapts Ovid, *Amores* I.13.

Ah, Faustus,	
Now hast thou but one bare hour to live,	
And then thou must be damn'd perpetually!	
Stand still, you ever-moving spheres of heaven,	
That time may cease, and midnight never come;	5
Fair Nature's eye, rise, rise again, and make	
Perpetual day; or let this hour be but	
A year, a month, a week, a natural day,	
That Faustus may repent and save his soul!	
O lente, lente currite, noctis equi!	10

Glosses. *bare*: only, mere; *perpetually*: for ever; *spheres of heaven*: the transparent spheres that, in the old picture of the universe, carried the stars and planets round the Earth; *Nature's eye*: the sun; *natural day*: a whole day of 24 hours; *O lente, lente currite, noctis equi!*: "O run slowly, slowly, horses of the night!" (translation by the editors). In Ovid's poem a lover asks the night to last longer so that he can stay with his beloved.

Analysis

Form. The soliloquy begins with a short, broken line, a sigh, then settles into blank verse. Time is everywhere: the clock strikes on stage, and the speech lasts only a few minutes of an hour that the audience feels passing. Look at l. 8: *A year, a month, a week, a natural day* — the periods shrink as Faustus bargains with time, and the list is itself a countdown.

Language. Faustus uses imperatives (*Stand still*, *rise*, *make*, *let*), but now he gives orders to the universe, which does not obey. The man who once wanted to command the elements cannot stop a clock. The Latin quotation is bitterly ironic: Ovid's lover wanted the night to last for pleasure, Faustus wants it to last because he is afraid.

Themes. Repentance is still possible, the play suggests — "That Faustus may repent and save his soul!" — yet Faustus asks for more time instead of repenting now. The theological question

(can he still be saved, or is he already lost?) has divided readers since the 16th century, and the A- and B-texts do not answer it in exactly the same way.

1. What time is it at the beginning of the scene, and what will happen at midnight?
2. Make a list of the things Faustus asks the universe to do. Can any of them happen?
3. Read l. 8 aloud. How does its structure imitate the passing of time?
4. Why is the quotation from Ovid ironic here?
5. Compare T3 with T1: how has Faustus's attitude to his own power changed?

ESEMPIO SVOLTO

Scanning a line of blank verse. Take T3, l. 4: *Stand still, you ever-moving spheres of heaven*.

1. Count the syllables: stand-still-you-ev-er-mov-ing-spheres-of-heav-en = 11.
2. Mark the natural stresses of each word, as in a dictionary: *STAND STILL you EV-er-MOV-ing SPHERES of HEAV-en*.
3. Group the syllables in pairs: *stand STILL | you EV | er MOV | ing SPHERES | of HEAV | en*. The basic pattern is iambic, but *Stand* also carries weight: the line begins with two strong beats, like an order shouted at the sky.
4. The eleventh, unstressed syllable (*-en*) is a *feminine ending*: a common variation that does not break the pentameter. (If an actor says *heav'n* as one syllable, as was also common, the line has ten.)
5. Conclusion: a regular blank-verse line with a heavy first foot and a feminine ending. The variation is not a mistake — it is how Marlowe makes the verse sound like a man speaking under pressure.

LEARNING TO LEARN

Preparing a dramatic reading. A play is written to be heard. Before you read a speech aloud to the class:

1. **Understand it first.** Paraphrase each sentence in plain English. You cannot give meaning to words you do not understand.
2. **Mark the pauses.** Draw a short line | for a short pause and a double line || for a long one. Pause at the punctuation, not at the end of every line of verse.
3. **Mark the stresses.** Underline the one or two words in each line that carry the meaning (often nouns and verbs).
4. **Choose a pace.** Fast for excitement and panic, slow for fear or wonder. Change pace when the speaker's mood changes.
5. **Rehearse standing up,** three times, then once in front of a friend.
6. **Stage fright?** It is normal. Breathe out slowly before you start, look at a point at the back of the room, and remember that the audience wants you to do well.

The same method works for an Italian, Latin or Greek text you have to recite: try it on a canto of Dante or on a passage of Virgil or Homer.

10.4 Language: Gerunds and Infinitives at B2

10.4.1 What you already know

In English 2 (Unit 10) you learnt which verbs take *-ing* (*enjoy, avoid, imagine*) and which take *to* + base form (*decide, hope, offer*); verb + object + *to* (*I want you to come*); *-ing* as a subject and after prepositions; and the change of meaning with *remember, forget, stop* and *try*. In chapter 4 you met the passive infinitive in reporting structures (*He is said to have been…*). This section completes the system.

Tabella 10.4 Recap: verb patterns (English 2, Unit 10)

Pattern	Examples
verb + *-ing*	*Faustus enjoyed debating.* · *Actors avoided touring in winter.*
verb + *to* + base form	*Burbage decided to build a playhouse.* · *The City refused to help.*
verb + object + *to*	*The Council ordered the companies to stop.* · *Ms Bennett asked us to arrive early.*
preposition + *-ing*	*He was famous for writing powerful lines.* · *Before starting, breathe out.*
remember / forget / stop / try	*I remember seeing it* (past) · *Remember to bring the props* (future)

10.4.2 Perfect and passive forms

Infinitives and *-ing* forms have tenses and voices too. A **perfect infinitive** (*to have* + past participle) and a **perfect gerund** (*having* + past participle) look back at an action earlier than the main verb. A passive infinitive (*to be* + past participle) and a passive *-ing* form (*being* + past participle) are used when the subject receives the action.

Tabella 10.5 Infinitive and -ing form: simple, perfect, passive

	Infinitive	-ing form	Example
simple	*to write*	*writing*	*Marlowe wanted to write for the stage.*
perfect	*to have written*	*having written*	*He seems to have written Faustus after Tamburlaine.* · *Faustus regrets having signed the pact.*
passive	*to be written*	*being written*	*Every play had to be licensed.* · *Actors hated being interrupted.*
perfect passive	*to have been written*	*having been written*	*The Theatre is believed to have been taken down in 1598.* · *He denied having been paid.*

- **Perfect forms** show that the action came first: *I'm glad to have seen the play* (I saw it, now I'm glad) vs *I'm glad to see you* (now). After verbs like *seem, appear, claim, pretend*: *Frizer claimed to have acted in self-defence.* After *deny, admit, regret, remember* + *-ing*, the perfect form is possible but not necessary, because the meaning already looks back: *He denied taking / having taken the dagger.*
- **Passive forms** follow the usual patterns: verb + *to be done* (*The play deserves to be seen. Nobody expects to be damned.*), verb or preposition + *being done* (*The boys were used to being laughed at. After being closed for two years, the playhouses reopened.*).
- Remember *need* + *-ing* with a passive meaning: *The costumes need washing* (= need to be washed).

GRAMMAR IN ITALIANO

Infinito e forma in -ing composti e passivi. Anche l'infinito e la forma in *-ing* hanno un «passato» e un «passivo». *to have done / having done* = azione anteriore (*avere fatto*); *to be done / being done* = passivo (*essere fatto*); *to have been done / having been done* = passivo anteriore (*essere stato fatto*).

Confronto con l'italiano. L'italiano ha le stesse forme dell'infinito: *sono contento di averlo visto* = *I'm glad to have seen it*; *odiava essere interrotto* = *he hated being interrupted*. La differenza è che l'italiano usa sempre l'infinito, mentre l'inglese sceglie fra *to* e *-ing* secondo il verbo o la preposizione che precede: *dopo essere stato chiuso* = *after being closed*, mai ✗ *after to be closed*.

10.4.3 Verbs of perception: object + base form or object + -ing

After the **verbs of perception** *see, watch, notice, hear, listen to, feel*, the object can be followed by the base form or by *-ing*, with a difference in meaning (Figura 10.5):

- object + **base form**: we perceive the **whole** action, usually short, from beginning to end: *I saw Faustus sign the pact. We heard the clock strike twelve.*
- object + **-ing**: we perceive an action **in progress**, or only part of it: *I saw the actors rehearsing* (they were rehearsing when I passed). *We could hear the groundlings shouting* (a continuing noise). Repeated actions also take *-ing*: *I heard someone knocking.*
- *smell* and *find* take only *-ing*: *I can smell something burning. They found him lying on the floor.*
- In the **passive**, the base form needs **to**: *Frizer was seen to leave the house* (active: *They saw Frizer leave*). With *-ing* nothing changes: *He was heard shouting.*

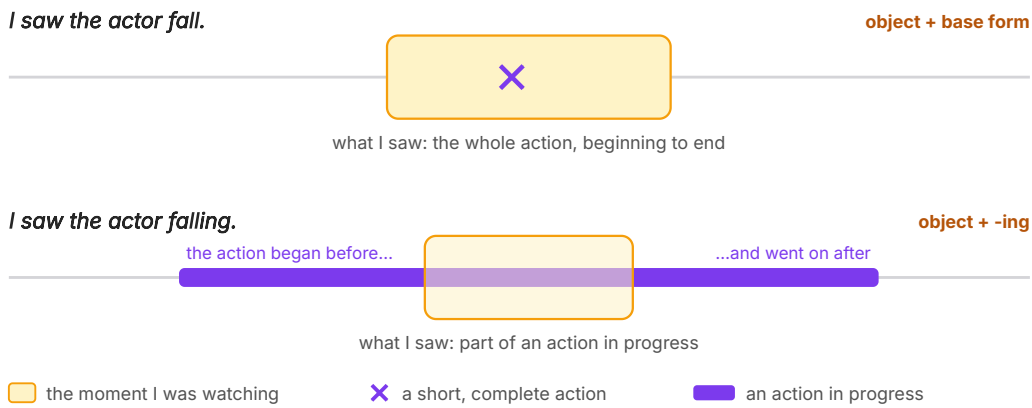


Figura 10.5 Verbs of perception. With the base form we perceive a whole, complete action; with *-ing* we perceive an action in progress that began before and continued after the moment we saw or heard it.

GRAMMAR IN ITALIANO

Verbi di percezione. *see / watch / hear / feel / notice* + complemento + forma base = azione completa (*l'ho visto cadere*); + *-ing* = azione in corso (*l'ho visto mentre cadeva*, *l'ho sentito che urlava*). Al passivo la forma base vuole *to*: *he was seen to fall*.

Confronto con l'italiano. L'italiano usa l'infinito in tutti e due i casi (*l'ho visto firmare*, *li ho sentiti provare*) e, per l'azione in corso, una relativa o un gerundio: *li ho visti che provavano*. In inglese la scelta tra forma base e *-ing* cambia il significato, quindi chiediti sempre: ho visto tutta l'azione o solo un momento?

ERRORE FREQUENTE

✗ *I saw him to fall.* → ✓ *I saw him fall.* (attivo: niente *to*) · ✗ *He was seen fall.* → ✓ *He was seen to fall.* (passivo: *to* obbligatorio)

✗ *I heard them to sing.* → ✓ *I heard them sing / singing.* · ✗ *I can smell something burn.* → ✓ *I can smell something burning.*

10.4.4 Useful expressions with -ing, and adjectives with to

Some fixed expressions are always followed by *-ing*:

- *It's no use / It's no good* + *-ing* (= it is useless): *It's no use asking the clock to stop.*
- *There's no point (in)* + *-ing*: *There's no point in repenting tomorrow.*
- *It's (not) worth* + *-ing / be worth* + *-ing*: *The Rose site is worth visiting. Is the B-text worth reading?*
- *can't help* + *-ing* (= can't stop yourself): *I couldn't help laughing.*
- *have difficulty / trouble (in)* + *-ing*; *spend / waste time* + *-ing*; *be busy* + *-ing*: *Faustus spends 24 years playing tricks.*

After many adjectives we use *to* + base form. With *easy, hard, difficult, impossible, nice, pleasant, dangerous* the subject of the sentence is often the **object** of the infinitive, so there is no other object after the verb: *Marlowe's lines are easy to remember* (= it is easy to remember Marlowe's lines; ✗ *easy to remember them*). Remember also *the first / the last / the only* + *to* (chapter 5): *Marlowe was the first to use blank verse with real power*, and *too / enough* + *to*: *He was too proud to repent.*

GRAMMAR IN ITALIANO

Espressioni + -ing e aggettivi + to. *It's no use / there's no point (in) / it's worth / can't help* sono sempre seguiti da *-ing*: *è inutile chiedere = it's no use asking*; *vale la pena di visitarlo = it's worth visiting*; *non ho potuto fare a meno di ridere = I couldn't help laughing*.

Confronto con l'italiano. Come in italiano (*un testo facile da leggere*), dopo *easy / hard / difficult* il soggetto è anche il complemento dell'infinito, che quindi resta senza oggetto: *this text is easy to read*, non ✗ *easy to read it*.

ERRORE FREQUENTE

✗ *It's worth to see.* → ✓ *It's worth seeing.* · ✗ *It's no use to cry.* → ✓ *It's no use crying.* · ✗ *I couldn't help to laugh.* → ✓ *I couldn't help laughing.*

✗ *Shakespeare is difficult to understand him.* → ✓ *Shakespeare is difficult to understand.* · ✗ *He denied to have taken it.* → ✓ *He denied having taken (taking) it.*

10.5 Skills: Talking and Writing about a Performance

10.5.1 Vocabulary: the theatre

You already know *audience, cast, director, script, rehearsal, review* (English 2, Unit 10). Tabella 10.6 adds the words you need to talk about a play and its staging.

Tabella 10.6 The theatre: key words

Word	Meaning	Example
playwright	a person who writes plays (*wright* = maker, as in *shipwright*)	*Marlowe was the most famous playwright of the 1580s.*
stage	the raised area where the actors perform	*The stage went out into the yard.*
act / scene	the main parts of a play / the smaller parts of an act	*Act V, scene 2 is set in Faustus's study.*
soliloquy / aside	a speech alone on stage / a short remark to the audience	*The final soliloquy lasts about five minutes.*
rehearse	practise a play before the performance	*We rehearsed the Helen scene twice.*
applause	the noise of people clapping (uncountable)	*The applause went on for minutes.*
set	the scenery and furniture on stage	*Callum designed the set: a desk, books and a clock.*
props	short for *properties*: objects used by actors on stage	*The props were a dagger, a book and a skull.*
lighting / sound	the lights and sound effects of a show	*The lighting turned red at midnight.*
performance	one occasion when a play is acted; also how an actor acts	*Sam gave a powerful performance.*

Collocations: *put on* (stage) *a play*, *play the part of*, *give a performance*, *learn your lines*, *the curtain rises / falls*, *a standing ovation* (the audience stands to applaud), *a full house* (every seat taken).

Word formation: -er / -ee / -ant

In English 2 (Unit 5) you met *employer / employee*. The suffix **-er** (or **-or**) names the person who **does** the action; **-ee** names the person who **receives** it, and it is stressed: *employEE*. The suffix **-ant** (or **-ent**) also names a person who does something, often in a formal or official role.

Tabella 10.7 Nouns with -er, -ee and -ant

Verb	-er (does it)	-ee (receives it)	-ant / -ent (does it)
train	trainer	trainee	—
interview	interviewer	interviewee	—
pay	payer	payee	—
attend	—	—	attendant (a helper or guard)
assist	—	—	assistant
participate	—	—	participant
apply	—	—	applicant
serve	server	—	servant
reside	—	—	resident

10.5.2 Listening: Backstage

Sam's sixth-form drama group is putting on *Faustus in an Hour*, a shortened version of the play, at Hillside Academy. Sam plays Faustus, his classmate Priya plays Mephistopheles, Callum has designed the set, and the drama teacher, Ms Bennett, directs. Giulia's class will watch the dress rehearsal on the Literature Trail live stream. Listen (books closed) while your teacher and classmates read the script (Tabella 10.8), then answer the questions in the exercises.

Tabella 10.8 Listening script — Backstage

Ms Bennett	Right, everyone, twenty minutes to the dress rehearsal. Callum, is the set ready?
Callum	Almost. The desk is on, the books are on, and the clock is working. I'd like to have tested the red light again, though. Yesterday it came on two seconds late.
Ms Bennett	It's worth checking. Do it now, while the stage is empty. Sam, how are you feeling?
Sam	Terrified. I can't stop thinking about the Latin line. Last night I heard myself saying "currite lente" instead of "lente currite".
Priya	Nobody in the audience will notice. Well, maybe Mrs Hill.
Sam	That's exactly what worries me.
Ms Bennett	Sam, it's no use worrying about one word. Remember what we said: the last speech is a countdown. Faustus is too frightened to think in straight lines. If you get a word wrong, keep going. Panic is in character.
Priya	And I promise not to laugh this time. At yesterday's rehearsal I saw you trip over the rug, and I couldn't help laughing.

Callum	The rug has been taped down. Nobody will be seen to fall tonight. I hope.
Ms Bennett	Priya, one thing about Mephistopheles. I'd like him to be quieter. When he says that hell has no limits, he isn't threatening Faustus. He's sad. He has seen heaven and lost it.
Priya	So less shouting, more… regret?
Ms Bennett	Exactly. Let the audience feel sorry for a devil. That's what makes the play so hard to forget.
Sam	Ms Bennett, can I ask something? Giulia says her class will be watching. Does it matter that it's only a dress rehearsal?
Ms Bennett	Not at all. I'd rather they saw us working than a perfect show. And they've read the Helen speech in class, so they'll be listening carefully.
Callum	Light test! Sam, stand on your mark… Now. Clock strikes, red light. Perfect timing.
Sam	I could feel the light coming on behind me. That's scary.
Ms Bennett	Good. Use that. Places, everyone. And phones off — I don't want to hear anything ringing at midnight, except the clock.

10.5.3 Speaking: expressing and supporting opinions about a performance

When you talk about a play or a show you have seen, a bare opinion (*It was good*) is not enough at B2. Give a clear opinion, support it with a precise example from the performance, and react to other people's views, agreeing or disagreeing politely.

Tabella 10.9 Useful language — opinions about a performance

Function	Phrases
Giving an opinion	*What struck me most was… · For me, the highlight was… · I wasn't entirely convinced by…*
Supporting it	*For example, in the scene where… · You could see that… when… · The moment when… really showed…*
Talking about acting	*He played Faustus as… · Her performance was understated / over the top · He really brought the character to life.*
Talking about staging	*The set was simple but effective. · The lighting created… · The pace dropped in the middle.*
Agreeing / disagreeing	*I see what you mean, but… · That's a fair point, although… · I couldn't agree more. · I'm not so sure about that.*
Concluding	*All in all… · Despite a few weak moments, it's well worth seeing.*

1. **Pair work: a performance you remember.** Tell your partner about a play, concert, musical or school show you have seen. Give two opinions and support each with a precise moment. Your partner asks two follow-up questions.

2. **Group discussion.** Ms Bennett wants Mephistopheles to be sad, not frightening. Would you play him like that? Discuss in groups of three, using the phrases for agreeing and disagreeing, and report your conclusion to the class.

10.5.4 Writing: a review of a play or performance

At B2 a review does more than say *I liked it*. It gives the reader the context (what, who, where), a short summary without spoilers, a description and evaluation of the acting and staging with precise examples, and a recommendation. Here is Giulia's review of Hillside's dress rehearsal for the Literature Trail blog.

Tabella 10.10 Model text — a review of a performance

Faustus in an Hour — Hillside Academy Drama, Bristol (seen on the Literature Trail live stream)
by Giulia Ferraro · ★★★★☆

Can you squeeze one of the darkest plays of the Elizabethan age into sixty minutes? Hillside's sixth-form drama group thinks you can, and for most of the evening they prove it.

The production cuts Marlowe's *Doctor Faustus* to its essentials: a brilliant scholar, bored with all human knowledge, signs a pact with the devil and gets twenty-four years of power. What he does with them, and how they end, I will leave you to discover.

What struck me most was the contrast between the two leads. Sam Taylor plays Faustus as a restless student who cannot sit still, which makes his final soliloquy, spoken almost without moving, all the more shocking. Priya Shah's Mephistopheles, on the other hand, never raises her voice. Watching her quietly remember the heaven she has lost, I couldn't help feeling sorry for a devil.

The staging is simple but effective. Callum Reid's set is just a desk, a pile of books and a large clock, and the red light that comes on at midnight is worth waiting for. The only weak point is the comic middle section, where the pace drops and the jokes feel too long.

All in all, it is a bold and intelligent production. If you think old plays are hard to enjoy, this is the show to change your mind.

Structure. Title with the details of the production and a rating → a hook (a question) and context → a summary in the present simple, stopping before the ending → evaluation of the acting, with one precise example for each actor → evaluation of the staging, with one positive and one negative point → recommendation. **Language.** Present tenses for the play; precise adjectives (*restless, bold, intelligent*); contrast linkers (*on the other hand*); this chapter's grammar (*Watching her … I couldn't help feeling; worth waiting for; hard to enjoy*).

Checklist. ✓ title, place, company and rating · ✓ a hook in the first sentence · ✓ a summary with no spoilers · ✓ at least two precise examples from the performance · ✓ a balanced judgement (strengths and one weakness) · ✓ a clear recommendation · ✓ 180–250 words · ✓ a neutral-to-informal register suited to a blog or school magazine.

Task. Write a review (180–250 words) of a play, a musical, an opera, a concert or a school show you have seen, live or streamed, for the Literature Trail blog. Follow the structure and the checklist. Research tip: many theatres publish their programme and photos online; check names and dates on the theatre's official site, not on a fan page.

10.6 Connections: Theatre in Renaissance Italy

While Marlowe's plays filled the open-air playhouses of London, Italy had a theatre that was older, more learned and very different. In the courts of Ferrara, Urbino, Florence and Rome, Renaissance writers revived the comedy of Plautus and Terence: the **commedia erudita** ("learned comedy"), written in Italian by humanists, set in a city street, with five acts, clever servants, old fathers, young lovers and many tricks. Ludovico Ariosto's *La Cassaria* was performed at the court of Ferrara in 1508; Niccolò Machiavelli's *La Mandragola*, written in the 1510s and printed in 1524, is a cynical masterpiece set in contemporary Florence. In its Prologue an actor points at the painted scenery behind him:

> *Vedete l'apparato,*
> *Qual or vi si dimostra:*
> *Questa è Firenze vostra,*
> *Un'altra volta sarà Roma, o Pisa,*
> *Cosa da smascellarsi delle risa.*
>
> — Niccolò Machiavelli, *La Mandragola*, Prologo, vv. 7–11 (text from it.wikisource, *Opere di Niccolò Machiavelli*, vol. VI)

("See the scenery that is shown to you now: this is your Florence; another time it will be Rome, or Pisa — enough to make you split your sides laughing" — translation by the editors.) An Italian comedy needed an *apparato*, a painted set showing a real city. The Elizabethan stage had almost none: a bare platform, a few props, and words. When Faustus calls up Helen or speaks to the stars, the audience sees them only through his verse.

The most striking example of the difference still stands in Vicenza. The **Teatro Olimpico**, designed by Andrea Palladio for the Accademia Olimpica, was begun in 1580; Palladio died a few months later and Vincenzo Scamozzi completed it. It opened on 3 March 1585 with Sophocles' *Oedipus the King* in Italian. It is a roofed theatre inspired by Roman models, with a curved tier of stepped seats and a stage front decorated with columns and statues; behind its openings Scamozzi built streets in perspective that seem to run far into the distance — the oldest stage set to survive. Compare it with the Rose, opened two years later on Bankside: wooden, open to the sky, crowded with groundlings, and built to make money.

Marlowe's Faustus did not stay in England. English actors took the play to Germany; puppet shows kept the story alive; Goethe turned it into his great dramatic poem *Faust* (Part One, 1808). In Italy Arrigo Boito made Mephistopheles the hero of his opera *Mefistofele* (Milan, 1868).

COLLEGAMENTI

Physics, Greek and Latin: how did a crowd of two thousand people or more hear an actor without a microphone? Sound travels through air at about 343 m/s (at 20 °C). In a yard about 30 m across, the voice reaches the farthest spectator in less than a tenth of a second (30 ÷ 343 ≈ 0.09 s). Time is not the problem; loudness is: outdoors, sound spreads in all directions and grows weaker with distance. An open-air playhouse helped the actor in three ways. The audience surrounded the stage on three sides, so nobody was very far away. The wooden galleries and the roof over the stage reflected part of the sound back towards the audience instead of letting it escape. And the actors were trained to speak clearly, at a steady pace, putting the stress where the verse put it: blank verse is also a technique for being heard.

The problem was much older than the Globe. The Greek word *théatron* means "a place for watching", but the Greeks built their theatres to be heard as well: the theatre of Epidaurus, from the 4th century BC, seats more than twelve thousand people on a hillside, and visitors still test its acoustics from the top rows. In the 1st century BC the Roman architect Vitruvius, in Book V of his *De architectura*, described the voice as moving in circles, like the waves made by a stone thrown into still water, and told builders to choose a site where the voice would carry clearly.

Try it: how long does sound take to cross a classroom 9 m long? What about a football pitch (about 100 m)? Why can you see a ball being kicked at the far end of a stadium before you hear it?

1. Look at the Mandragola lines again. What does the Prologue tell the audience about the set? How would a Shakespearean actor give the same information without scenery?
2. Find photos of the Teatro Olimpico and of the reconstructed Globe on the official websites. List three differences.
3. Which modern version of the Faust story do you know (a film, an opera, a song, a comic)? Is the hero an overreacher?

SINTESI

- Before the playhouses, travelling companies performed in halls and inn-yards; the 1572 Act against vagabonds pushed actors to serve a noble patron.
- The first playhouses: the Red Lion (1567), The Theatre (1576) and the Curtain (1577) in Shoreditch; the Rose (1587), the Swan (c. 1595–96) and the Globe (1599) on Bankside — outside the control of the City of London.
- Companies such as the Admiral's Men (Edward Alleyn) and the Lord Chamberlain's Men (1594) played to large, mixed audiences; boy actors played the female parts.
- The Master of the Revels licensed and censored plays; Puritan writers attacked the stage; plague closed the playhouses, notably in 1592–94.
- The University Wits (Lyly, Greene, Peele; Kyd usually counted with them) wrote for the new stage; Kyd's *The Spanish Tragedy* created the revenge tragedy.
- Blank verse is unrhymed iambic pentameter (Surrey, *Gorboduc*); Marlowe made it powerful — Jonson's "mighty line".
- Marlowe (1564–1593): *Tamburlaine*, *Doctor Faustus*, *The Jew of Malta*, *Edward II*; his heroes are overreachers; he was killed at Deptford, and the circumstances are still debated.
- T1: Faustus's first soliloquy reviews and rejects human learning; T2: the Helen speech joins beauty, desire and damnation; T3: in the final hour Faustus tries in vain to stop time.
- Infinitives and *-ing* forms have perfect (*to have done, having done*) and passive (*to be done, being done*) forms.
- Verbs of perception + object + base form (whole action) or + *-ing* (action in progress); passive *was seen to* + base form.
- *It's no use / there's no point / it's worth / can't help* + *-ing*; *easy / hard to* + base form with no object.
- Italy had the learned *commedia erudita* and painted perspective sets (Teatro Olimpico, 1585); England had a bare stage and the power of verse.

ESERCIZI

History and Literature

1. ● Why were the first London playhouses built in Shoreditch and on Bankside?
   - **A.** Because the land there was free.
   - **B.** Because the Queen lived there.
   - **C.** Because the river made the sound better.
   - **D.** Because the City of London had no authority there.

2. ● Who licensed plays and could censor them?
   - **A.** The Master of the Revels.
   - **B.** The Lord Mayor of London.
   - **C.** The Archbishop of Canterbury.
   - **D.** The owner of the playhouse.

3. ● True or false? Correct the false statements. a The Theatre was the first purpose-built playhouse we know of in England. b Female parts were played by boys. c Blank verse has no regular rhythm. d *Doctor Faustus* survives in two versions, printed in 1604 and 1616. e Marlowe was a student at Oxford. f The playhouses were closed for most of 1592–94 because of the plague.

4. ●● Match the authors (1–5) with the works (a–e) and the dates (i–v). 1 Thomas Kyd · 2 John Lyly · 3 Christopher Marlowe · 4 Thomas Sackville and Thomas Norton · 5 Stephen Gosson — a *Gorboduc* · b *The School of Abuse* · c *Euphues* · d *Tamburlaine* · e *The Spanish Tragedy* — i 1561–62 · ii 1578 · iii 1579 · iv 1580s (uncertain) · v c. 1587

5. ●● Complete the timeline with the playhouses and events in the box: *the Curtain · the Globe · the Red Lion · the Rose · The Theatre · the Lord Chamberlain's Men formed*. a 1567 · b 1576 · c 1577 · d 1587 · e 1594 · f 1599

6. ●● Explain each term in one or two sentences in your own words: a inn-yard · b playing company · c revenge tragedy · d overreacher · e University Wits.

7. ●●● Answer in 40–60 words. a Why did actors need a noble patron after 1572? b Why did many people in London oppose the playhouses? c Why do we still not know for certain how Marlowe died?

Text Analysis

8. ● In T1, what is Faustus doing?
   - **A.** Teaching a class of students.
   - **B.** Writing a letter to the university.
   - **C.** Reviewing the subjects he has studied to choose his future.
   - **D.** Praying for forgiveness.

9. ●● T1. Paraphrase ll. 1–5 in modern English (two or three sentences).

10. ●● T2. Find in the passage: a a rhetorical question · b a hyperbole · c a stage direction · d two words from the language of religion · e a line in which Faustus speaks to Helen directly.

11. ●● Scansion. Copy T3, l. 2 (*Now hast thou but one bare hour to live*). Divide it into syllables, mark the stressed syllables in CAPITALS and the feet with |. Which word must be pronounced as two syllables to make a pentameter of ten syllables?

12. ●● T3. Rewrite ll. 4–9 in modern English prose, beginning: *Faustus asks the heavens to…* Use at least one infinitive and one *-ing* form.

13. ●●● Compare T1 and T3 (80–100 words). How does Faustus speak to himself in both passages? What has changed between the beginning and the end of the play?

14. ●●● Write a PEE paragraph (Point, Evidence, Explanation; 80–100 words) on this point: "In the Helen speech, love and damnation are expressed in the same words."

Language

15. ● Complete with the perfect infinitive (*to have* + past participle) of the verbs in brackets. a Marlowe seems _____ (write) *Tamburlaine* around 1587. b Frizer claimed _____ (act) in self-defence. c I'm sorry _____ (miss) your performance. d The Rose is thought _____ (hold) about 2000 people. e Faustus would like _____ (live) a different life.

16. ● Complete with the passive infinitive or the passive *-ing* form of the verbs in brackets. a Every new play had _____ (license) by the Master of the Revels. b Boy actors were used to _____ (dress) as women. c Nobody enjoys _____ (criticise) in public. d This scene deserves _____ (perform) more often. e After _____ (close) for two years, the playhouses reopened.

17. ●● Base form or *-ing*? Choose and explain the difference. a I saw Callum *test / testing* the light when I came in, so I didn't disturb him. b We heard the clock *strike / striking* twelve, then silence. c Can you smell the smoke *come / coming* from the stage? d I watched Priya *put / putting* on her make-up for half an hour. e Did you notice Sam *drop / dropping* the book? It fell right at the end.

18. ●● Rewrite in the passive. a Someone saw Sam enter the theatre at six. b People heard the groundlings shouting from the river. c Somebody saw the actor fall from the gallery. d They heard the boy sing a song in Latin.

19. ●● Rewrite the sentences with the words in brackets + *-ing*. a It is useless to ask him to repent. (it's no use) b You should see the reconstructed Globe. (worth) c It makes no sense to learn every line by heart tonight. (there's no point) d I couldn't stop myself from laughing. (couldn't help) e Faustus uses his 24 years for playing tricks. (spends)

20. ●● Rewrite with an adjective + *to*. Begin with the words given. a It is hard to forget this play. → This play… b It isn't easy to scan Marlowe's lines. → Marlowe's lines… c It is impossible to translate this pun. → This pun… d It was pleasant to watch the show. → The show…

21. ●● Find and correct the mistake in each sentence (✗). a ✗ The Globe is worth to visit. b ✗ I saw him to leave the theatre. c ✗ He was heard say that he was afraid. d ✗ This text is difficult to understand it. e ✗ She denied to have taken the props. f ✗ It's no use to cry now.

22. ●● Build sentences from the prompts. Use the correct form of the verb. a Faustus / regret / sign / the pact? (perfect gerund) b The Theatre / believe / take down / 1598 (perfect passive infinitive) c I / remember / see / a play at the Rose site (gerund) d The actors / not like / interrupt (passive gerund)

23. ●●● Translate into English. a Vale la pena di leggere il testo B. b L'ho visto uscire dal teatro, ma non l'ho sentito dire niente. c Si dice che Marlowe abbia lavorato come agente segreto. d È inutile aspettare: lo spettacolo è stato annullato.

24. ●● Listening "Backstage". Answer the questions. a What does Callum want to check, and why? b What mistake did Sam make the night before? c How does Ms Bennett want Priya to play Mephistopheles, and why? d Why does Ms Bennett not mind that the Turin class will see only a dress rehearsal? e Find in the script two verbs of perception and two expressions followed by *-ing*.

Vocabulary

25. ● Complete with the words in the box: *applause · lines · playwright · props · rehearse · set · soliloquy · stage*. Before the show we had to _____ every evening. Callum built the _____ : a desk and a huge clock. The _____ were simple — a book, a dagger, a cup. Sam had learnt all his _____ , even the Latin. When he was alone on the _____ for the final _____ , nobody moved. At the end the _____ was so loud that the _____ herself — Ms Bennett had written the shortened script — came on stage to bow.

26. ●● Complete the table with the missing nouns, then use four of them in sentences of your own. a train → the person who trains: _____ ; the person who is trained: _____ · b interview → _____ / _____ · c apply → _____ · d assist → _____ · e participate → _____ · f attend → _____

27. ●● Choose the correct verb. a The school is *putting / making* on a play in May. b Who is *playing / doing* the part of Helen? c Sam *gave / made* an excellent performance. d The audience gave the cast a standing *applause / ovation*. e It was a full *house / hall*: every seat was taken.

Writing and Speaking

28. ●● Write a review (180–250 words) of a play, musical, opera, concert or school show you have seen, for the Literature Trail blog. Follow the model, the structure and the checklist in the Writing section.

29. ●● Speaking. Listen to the script "Backstage" again (books closed), then work in pairs. Student A has seen *Faustus in an Hour* and loved it; Student B thinks the play is too old and too dark for teenagers. Discuss for two minutes, giving and supporting opinions and reacting to your partner's.

30. ●●● Dramatic reading. Prepare T3 for a dramatic reading, following the Learning to learn box: mark pauses and stresses, choose a pace, and read it to a partner. Then explain three choices you made.

Towards B2

31. ●● Multiple-choice cloze. Choose the correct answer (A, B, C or D) for each gap.
The Rose was the first playhouse (1) _____ on Bankside. For almost four centuries nobody knew exactly where it had stood. Then, in 1989, its foundations were found during the (2) _____ of an office block. Archaeologists were amazed to (3) _____ the outline of the yard and the stage, and thousands of people came to see the site, worried that it might (4) _____. Today the remains are protected, and a small theatre company (5) _____ good use of the space next to them. It is well worth (6) _____ a visit.
1 A to be built B building C having built D be built · 2 A construction B constructing C constructor D constructive · 3 A search B discover C look D explore · 4 A destroy B be destroyed C being destroyed D have destroyed · 5 A makes B does C takes D gets · 6 A pay B to pay C paid D paying

32. ●● Open cloze. Write ONE word in each gap.
Marlowe is believed (1) _____ have written *Doctor Faustus* in the late 1580s or early 1590s. The play tells the story of a scholar (2) _____ sells his soul to the devil. At the end, Faustus realises that it is no (3) _____ asking for more time. Audiences in 1600 were used to (4) _____ devils on stage, and a story told decades later says that during one performance a real devil (5) _____ among the actors. The story is probably a legend, but it is easy (6) _____ understand why it spread.

33. ●●● Word formation cloze. Use the word in brackets to form a word that fits the gap.
The (1) _____ (play) Christopher Marlowe was born in 1564; his (2) _____ (die) at the age of twenty-nine is still a mystery. His heroes are (3) _____ (ambition) men who want unlimited power. Each (4) _____ (perform) of *Faustus* depended on the actor's voice, because the stage had almost no (5) _____ (scene). Today the play is still a favourite with (6) _____ (act) and audiences alike, and its final scene rarely fails to (7) _____ (impression) — even when the (8) _____ (light) is simple.

34. ●●● Key-word transformation. Complete the second sentence so that it means the same as the first. Use the word in bold and between two and five words. a People say that Marlowe worked as a spy. **SAID** → Marlowe _____ as a spy. b It's useless to complain now. **NO** → It's _____ now. c Somebody saw him leave the house. **WAS** → He _____ the house. d I'm sorry that I didn't see the play. **REGRET** → I _____ the play. e It's easy to understand this speech. **IS** → This speech _____. f I really wanted to laugh, and I did. **HELP** → I _____.

PER APPROFONDIRE

- [NOR] S. Greenblatt (ed.), *The Norton Anthology of English Literature*, vol. B: the introduction to the 16th century and the pages on Marlowe and *Doctor Faustus* (A- and B-texts).
- [SAN] A. Sanders, *The Short Oxford History of English Literature*: the chapter on Renaissance drama, from the inn-yards to the University Wits and Marlowe.
- [ABR] M. H. Abrams, G. G. Harpham, *A Glossary of Literary Terms*: the entries on blank verse, soliloquy and revenge tragedy.
- [SWA] M. Swan, *Practical English Usage*: the entries on perfect and passive infinitives, *-ing* forms and verbs of perception.

Glossario del capitolo

Aside
a parte — a short remark to the audience that the other characters on stage do not hear.

Blank verse
verso sciolto (pentametro giambico non rimato) — unrhymed iambic pentameter; not free verse.

Boy actor
attore bambino — a boy who played female parts, since women did not act on the public stage.

Chorus
coro — in Elizabethan drama, one actor who introduces or comments on the play, speaking to the audience.

Commedia erudita
commedia erudita — Italian Renaissance comedy modelled on Plautus and Terence, with painted city scenery.

Inn-yard
cortile di locanda — the courtyard of an inn, with galleries, where travelling actors performed.

Master of the Revels
Maestro dei divertimenti di corte — the royal officer who licensed and censored plays.

Overreacher
«chi oltrepassa i limiti» — a hero who wants more than human limits allow and is destroyed by it.

Perfect gerund
forma in -ing composta — *having* + past participle: *She regrets having said it.*

Perfect infinitive
infinito passato — *to have* + past participle: *He seems to have left.*

Playhouse
teatro (edificio) — the Elizabethan word for a building made for plays: The Theatre, the Rose, the Globe.

Playing company
compagnia teatrale — a group of professional actors who worked together under a noble patron.

Playwright
drammaturgo, autore teatrale — a person who writes plays.

Props
oggetti di scena, attrezzeria — the objects actors use on stage (short for *properties*).

Revenge tragedy
tragedia di vendetta — a tragedy built on a character's revenge for a murder, on Seneca's model.

Soliloquy
soliloquio — a speech in which a character alone on stage speaks his or her thoughts aloud.

University Wits
«ingegni universitari» — a later label for university-educated writers of the 1580s: Lyly, Greene, Peele, Marlowe.

Verb of perception
verbo di percezione — *see, hear, watch, feel* + object + base form or *-ing*.

Soluzioni

1. D.

2. A.

3. a F — the Red Lion (1567) was earlier; The Theatre (1576) was the first lasting one · b T · c F — it has a regular rhythm, iambic pentameter, but no rhyme · d T · e F — he studied at Corpus Christi College, Cambridge · f T.

4. 1 e iv · 2 c ii · 3 d v · 4 a i · 5 b iii.

5. a the Red Lion · b The Theatre · c the Curtain · d the Rose · e the Lord Chamberlain's Men formed · f the Globe.

6. Model answers: a the open courtyard of an inn, with galleries, where travelling actors performed before the playhouses existed · b a group of actors who worked together, shared costs and profits, and served a powerful patron · c a tragedy in which a character seeks revenge for a murder, often after a ghost appears, and which ends in many deaths (model: Seneca; Kyd's *The Spanish Tragedy*) · d a hero who wants more than human limits allow — power, knowledge, wealth — and is destroyed by that desire (Marlowe's heroes) · e a later label for a group of writers with a university education who wrote plays and prose in London in the 1580s (Lyly, Greene, Peele, Marlowe; Kyd usually included).

7. Model answers: a The 1572 Act against vagabonds treated wandering players as vagrants who could be arrested and punished; actors who served a nobleman were protected, so companies took the name of a patron (Leicester's Men, the Admiral's Men) and could work legally. · b The City authorities thought that crowds spread the plague, kept apprentices away from work and could cause riots; Puritan preachers and writers like Gosson thought plays taught vice. · c The only account comes from the inquest of 1593, found in 1925, and it depends on the three men who were in the room; they had links to spies, and Marlowe was under investigation, so some historians doubt their story. The documents allow no certain answer.

8. C.

9. Model answer: Faustus tells himself to organise his studies and to explore deeply the subject he will teach. Now that he has graduated, he should look like a theologian, but aim at the purpose of every subject and spend his life studying Aristotle.

10. a "Was this the face that launch'd a thousand ships, / And burnt the topless towers of Ilium" (ll. 1–2) · b the face that launched a thousand ships / the topless towers (ll. 1–2) · c "[Kisses her.]" · d two of: immortal, soul, heaven · e "Sweet Helen, make me immortal with a kiss" or "Come, Helen, come, give me my soul again".

11. *hour* must count as two syllables (*hou-er*): now HAST | thou BUT | one BARE | HOU-er | to LIVE — 10 syllables, five feet: four iambs and an inverted fourth foot (*HOU-er*). In performance *one bare hour* is usually spoken with three heavy beats, to stress how little time is left.

12. Model answer: Faustus asks the heavens to stand still so that time stops and midnight never comes. He begs the sun to rise again and make the day last for ever, or at least to let the hour last a year, a month, a week or a day, so that he has time to repent and save his soul. Instead of repenting, he keeps asking for more time.

13. Model answer: In both passages Faustus speaks to himself as if he were another person ("Settle thy studies, Faustus"; "Ah, Faustus, / Now hast thou…"). At the beginning he gives himself orders confidently: he is choosing his future and believes that no subject is great enough for him. At the end he still gives orders, but to the universe, and nobody obeys; the confident scholar has become a frightened man who cannot control even one hour. The repeated ad-

dress shows a mind divided, first by ambition and then by despair.

14. Model answer: *Point:* In the Helen speech Faustus describes his love with the vocabulary of salvation, and so reveals his damnation. *Evidence:* He begs, "Sweet Helen, make me immortal with a kiss", and adds, "heaven is in these lips". *Explanation:* Words like "immortal" and "heaven" belong to religion: only God can give eternal life. Faustus transfers them to a spirit called up by a devil, so the audience understands that the kiss which promises heaven is in fact taking his soul away — "see, where it flies!". The beauty of the language makes the loss more tragic.

15. a to have written · b to have acted · c to have missed · d to have held · e to have lived.

16. a to be licensed · b being dressed · c being criticised · d to be performed · e being closed (also: having been closed).

17. a testing (in progress when I came in) · b strike (the whole action, complete) · c coming (in progress; with *smell* only *-ing*) · d putting (an action in progress, for half an hour) · e drop (a short, complete action).

18. a Sam was seen to enter the theatre at six. · b The groundlings were heard shouting from the river. · c The actor was seen to fall from the gallery. · d The boy was heard to sing a song in Latin.

19. a It's no use asking him to repent. · b The reconstructed Globe is worth seeing (It's worth seeing the reconstructed Globe). · c There's no point (in) learning every line by heart tonight. · d I couldn't help laughing. · e Faustus spends his 24 years playing tricks.

20. a This play is hard to forget. · b Marlowe's lines aren't easy to scan. · c This pun is impossible to translate. · d The show was pleasant to watch.

21. a The Globe is worth visiting. · b I saw him leave (leaving) the theatre. · c He was heard to say that he was afraid. · d This text is difficult to understand. · e She denied having taken (taking) the props. · f It's no use crying now.

22. a Does Faustus regret having signed the pact? · b The Theatre is believed to have been taken down in 1598. · c I remember seeing a play at the Rose site. · d The actors didn't like being interrupted.

23. a It's worth reading the B-text (The B-text is worth reading). · b I saw him leave (come out of) the theatre, but I didn't hear him say anything. · c Marlowe is said to have worked as a secret agent (It is said that Marlowe worked as a secret agent). · d It's no use waiting (There's no point in waiting): the show has been cancelled.

24. a The red light, because the day before it came on two seconds late. · b He said "currite lente" instead of "lente currite". · c Quieter and sad rather than threatening, because Mephistopheles has seen heaven and lost it; the audience should feel sorry for him. · d She would rather they saw the company working than a perfect show (and they have studied the Helen speech, so they will listen carefully). · e Perception: I heard myself saying; I saw you trip; I could feel the light coming on (also: to hear anything ringing; be seen to fall). -ing expressions: it's worth checking; it's no use worrying; I couldn't help laughing; I can't stop thinking.

25. rehearse · set · props · lines · stage · soliloquy · applause · playwright.

26. a trainer / trainee · b interviewer / interviewee · c applicant · d assistant · e participant · f attendant. Sentences: open.

27. a putting · b playing · c gave · d ovation · e house.

28. Model answer (about 200 words): a review following the model, e.g. of a school musical, with a title and rating, a hook, a summary without the ending, one precise example for each of two performers, one strength and one weakness of the staging, and a recommendation. Marking: content and structure (all parts of the checklist), precise examples, range of evaluative adjectives, at least two gerund/infinitive structures from this chapter, accuracy, 180–250 words.

29. Model answer (A): "What struck me most was the final hour. For example, when the clock strikes

and the red light comes on, you could see that Faustus was really terrified." (B): "I see what you mean, but I'm not so sure the play is right for teenagers. The language is hard to follow, and the middle section is a bit slow." (A): "That's a fair point, although the actors made the language clear..." Assess: clear opinions, at least one precise example each, phrases for agreeing and disagreeing, turn-taking.

30. Open. Check that the student marks pauses at the punctuation (not at every line end), slows down at ll. 4–5, speeds up through the countdown of l. 8, and gives the Latin line its own pause; the three explained choices should refer to meaning.

31. 1 A · 2 A · 3 B · 4 B · 5 A · 6 D.

32. 1 to · 2 who (that) · 3 use (good) · 4 seeing · 5 appeared (was) · 6 to.

33. 1 playwright · 2 death · 3 ambitious · 4 performance · 5 scenery · 6 actors · 7 impress · 8 lighting.

34. a is said to have worked · b no use complaining (no good complaining) · c was seen to leave (was seen leaving) · d regret not having seen (regret not seeing) · e is easy to understand · f couldn't help laughing.

Collegamenti, "Try it". $9 \div 343 \approx 0.026$ s; $100 \div 343 \approx 0.29$ s. Light travels about 300 000 km per second, so you see the kick almost at once, while its sound needs about a third of a second to reach you.