

Without sweat or endeavour; treason, felony,
Sword, pike, knife, gun, or need of any engine,
Would I not have: but nature should bring forth,
Of its own kind, all foison, all abundance,
25 To feed my innocent people.

SEBASTIAN No marrying 'mong his subjects?
ANTONIO None, man, all idle: whores and knaves.
GONZALO I would with such perfection govern, sir,
T' excel the golden age.

Vocabulary and explanations

1 **Had I plantation** ...: if this was my colony – 2f. **nettle, dock, mallow**: tough weeds which make planting crops or vegetables difficult – 5 **want of**: not having – 6 **common-wealth**: state – 6f. **by contraries execute all things**: do

everything the other way round – 7 **traffic**: trade – 11 **bound**: boundaries between pieces of land – 11 **tilth**: farmland – 21 **felony**: crime – 24 **foison**: plenty

TASKS

- 1 Explain in your own words exactly how Gonzalo imagines his ideal island.
- 2 Explain the reference to the 'golden age' (l. 29).
- 3 What is the effect of juxtaposing Gonzalo's vision with Antonio and Sebastian's comments?
- 4 Relate this text to the tradition of imagining utopias.

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Marc Norman and Tom Stoppard

Filming Shakespeare – Will and Viola's Balcony Scene*

Tom Stoppard achieved success as a playwright with *Rosencrantz and Guildenstern Are Dead* (1967), in which two minor characters from *Hamlet* take the lead. In collaboration with Marc Norman he wrote the screenplay for the Oscar-winning Hollywood film *Shakespeare in Love*, designed to 'demystify Shakespeare' by showing how young Will might have come to write *Romeo and Juliet*, but paradoxically revealing the opposite: the deep mystery of Shakespeare and of the nature of inspiration. At the beginning of the film, Will is suffering from writer's block. He needs to find a muse to start writing the comedy for which the actors are already auditioning. In pursuit of a boy actor called Thomas Kent who has impressed him, Will has met and fallen in love with the rich heiress Viola de Lesseps at a ball (unaware that they are one and the same person). – Tom Stoppard and Mark Norman, *Shakespeare in Love*.

- 1 **42. EXT. DE LESSEPS' GARDEN/VIOLA'S BALCONY. NIGHT.**
There is a lighted window on the balcony. VIOLA, dressed for bed, and the NURSE pass across the light-
5 *ed space.*
WILL is in the garden. He sees her. The light in the room is extinguished. WILL sighs. Then VIOLA comes out onto the balcony in the moonlight. WILL gasps. He watches her. VIOLA sighs dreamily.
10 **VIOLA** Romeo, Romeo ... a young man of Verona.
A comedy. By William Shakespeare.



Gwyneth Paltrow (Viola) ...

WILL reckons that's a good enough cue. He comes out of hiding, and approaches the balcony.

WILL [whispers] My lady!

15 **VIOLA** [gasps] Who is there?

WILL Will Shakespeare!

The **NURSE** calls "Madam!" from inside the room.

VIOLA Anon, good nurse. Anon. [to Will] Master Shakespeare?!

20 **WILL** The same, alas.

VIOLA Oh but why "alas"?

WILL A lowly player.

VIOLA Alas indeed, for I thought you the highest poet of my esteem and a writer of plays that capture my heart.

25 **WILL** Oh – I am him too!

The **NURSE** calls again.

VIOLA [to **NURSE**] Anon, anon! [to **WILL**] I will come again.

30 She goes inside for a moment.

WILL [to himself] Oh, I am fortune's fool, I will be punished for this!

VIOLA returns. **WILL** comes forward again.

WILL Oh my lady, my love!

35 **VIOLA** If they find you here they will kill you.

WILL You can bring them with a word.

VIOLA Oh, not for the world!

The **NURSE** calls her again: "Madam!"

VIOLA Anon, nurse!

But she goes inside. **WILL** looks around and sees that there is, as ever, a convenient tree. He starts to climb up toward the balcony. When his head is nearly level, a soft figure comes once more onto the balcony. **WILL** pops his head over the parapet and is face to face with the **NURSE**. The **NURSE** gives a yell. **WILL** falls out of the tree. 40 45

43. EXT. DE LESSEPSE' HOUSE. NIGHT.

Male voices shout to each other inside the house, candle flames appear in different windows, the garden door is flung open, revealing **SIR ROBERT** with candelabra in one hand and sword in the other. 50

By this time **WILL** is on top of the garden wall and he drops safely out of sight. He could not have written it better.

44. INT. WILL'S ROOM. DAWN.

WILL is burning the midnight oil – literally and metaphorically. His quill has already covered a dozen sheets. He is inspired. 55



... and Joseph Fiennes (*Will*) in *Shakespeare in Love*

Vocabulary and explanations

Intro: to audition (v.): to do a short performance so that someone can judge if an actor or singer etc. is good enough – **50 Sir Robert**: Sir Robert de Lesseps, Viola's father – **50 candelabra** (n.): used here as singular, but really plu-

ral of candelabrum, a holder for several candles – **56 to burn the midnight oil**: to work late into the night (originally using a candle or oil lamp) – **57 quill** (n.): pen made out of a feather

AWARENESS

- 1 Watch the balcony scene in the films of *Romeo and Juliet* directed by Franco Zeffirelli and Baz Luhrmann.
- 2 How do they compare with what might be seen in a production of the play in the theatre?
- 3 What is a 'muse'? Find out about famous muses. Find and listen carefully to Paul Simon's song "Cecilia" and try to discover what it is about.

COMPREHENSION

- 4 Try to sum up in a single sentence what is shown in this scene.

ANALYSIS

- 5 Compare this scene to the balcony scene in *Romeo and Juliet*. Make a table showing which things are the same and which are different. Is it clear that the audience should immediately recognize the similarities?