

of 1603 but her successor, King James, was equally fond of the theatre. He decided to take one acting company under his special patronage, naturally choosing the most prominent one for the honor, and from that time forward the Lord Chamberlain's company was known as the King's Men.

The membership of the company did not remain quite the same, since from time to time there were gaps that had to be filled. Kempe left to join a rival organization, Bryan took a court position, Pope and Phillipps died within a year of each other, not long after James came to the throne. But Burbage, Heminges, and Shakespeare remained and with them the continuity of the original company. The new actors who joined the company might not have quite the stature of the men who had formed it, but they were evidently men of experience, courtesy, and good sense, and the company as a whole went on maintaining its astonishing record of personal friendship.

This record was an unusual one for the period, since the Elizabethans were a hot-tempered group of people and notably quick to feel insulted. When Ben Jonson killed a fellow actor in a duel, the incident was considered unfortunate but not surprising. If an Elizabethan did not face the point of a dagger every few years he could confidently expect to face litigation, and a nervous, exacting trade like the theatre spawned a multitude of lawsuits. Burbage and Shakespeare and Heminges had their normal share of litigation, but Burbage's lawsuits were mostly inherited from his father, Shakespeare's were outside the theatre, and Heminges's were the result of acting as the financial manager of the company and serving as its representative against the outside world. The three men never quarreled with each other, and neither did the other members of the company. It would not be correct to say that they treated each other like brothers, since the courts of Westminster were full of brothers squabbling. They treated each other as loved friends. The members of the company left legacies to each other, appointed each other executors of their wills, and even left their children and apprentices to each other's care.

There was a persistent legend in London, in non-theatrical circles at least, that actors were loose-lived Bohemian fellows who indulged in taverns and dice. Possibly this description fitted a few minor actors,

but it did not fit the men of Shakespeare's company. They were hard-working men, sober taxpayers, and good citizens, and most of them brought up large families. John Heminges had a household of fourteen children in his comfortable home on the west side of town, and his close neighbor and good friend Henry Condell had a household of nine. Richard Burbage lived all his life in his father's old parish in the suburbs, where he brought up seven children, and when thieves broke into his house their loot included five children's aprons. One of his neighbors was his fellow actor Richard Cowley, who played the role of Verges in "Much Ado About Nothing," and Cowley had four children. Augustine Phillipps had five, and although Thomas Pope remained a bachelor he was not a

lonely one. With the help of a competent housekeeper he brought up a series of fatherless children, and when he wrote his will he made careful provision for the eleven-month-old baby that was the latest addition to his household. One of the few members of the company who had no settled home was William Shakespeare, since his wife had not accompanied him to London. He lived in a series of hired lodgings, but he seems to have been treated in them as a member of the family. When Shakespeare lived with the Mountjoy family, on the west side of town, Mrs. Mountjoy trusted her lodger so completely that she enlisted his help in marrying off her only child.

MEANWHILE the King's Men continued their prosperous career at the Globe. Richard Burbage was now the uncontested head of the London stage and had been particularly effective in the title roles of "Othello" and "King Lear." John Heminges, in the

Your Literary I. Q.

By Howard Collins

SHAKESPEAREAN CHARACTERS DOWN THE ALPHABET

Helen Pettigrew, of Charleston, Ark., offers a bit of doggerel about some outstanding male characters from Shakespeare's plays. Allowing four points for each answer, a score of sixty is par, seventy-two is very good, and eighty or better is excellent. Answers on page 32.

- A is for, an old man and weary. ("As You Like It")
- B is for, who made a feast eerie. ("Macbeth")
- C is for, who looked hungry and lean. ("Julius Caesar")
- D is for, a king of great mein. ("Macbeth")
- E is for, who was afterwards king. ("King Richard III")
- F is for, a tipsy old thing. ("King Henry IV")
- G is for, a duchess, his wife. ("King Henry V")
- H is for, aweary of life. ("Hamlet")
- I is for, a sly, crafty bad man. ("Othello")
- J is for, a cynical, sad man. ("As You Like It")
- K is for, who was blunt and outspoken. ("King Lear")
- L is for, old, sinned against, broken. ("King Lear")
- M is for, an ambitious thane. ("Macbeth")
- N is for, one of Falstaff's gay train. ("Merry Wives of Windsor")
- O is for, magical fairy. ("A Midsummer Night's Dream")
- P is for, so elfish and airy. ("A Midsummer Night's Dream")
- Q is for, with the edible name. ("A Midsummer Night's Dream")
- R is for, Juliet's flame. ("Romeo and Juliet")
- S is for, who wanted revenge. ("The Merchant of Venice")
- T is for, with fair-weather friends. ("Timon of Athens")
- U is for, a priest he was, too. ("King Richard III")
- V is for, who's in Much Ado. ("Much Ado About Nothing")
- W is for, who had a great fall. ("King Henry VIII")
- X is unknown—he's not mentioned at all.
- Y is for, whose rose was not red. ("King Henry VI")
- Z we'll let stand for the last letter, zed.

meantime, had taken over the difficult task of paymaster for the company and was in control of all income and disbursements. In the early days, when the finances of the company were less complicated, various members of the company had acted as paymaster, and Burbage, Shakespeare, and Kempe had done it jointly the year the organization came into existence. But Heminges must have been an unusually trustworthy man, with a good head for business, and in time he took the full responsibility for the company's finances. He did not, of course, give up acting on this account.

Nor did Shakespeare give up his acting merely because he wrote plays. He was by this time one of the most popular playwrights in London, but there is no evidence that he let this interfere with his normal responsibilities as a working member of the company. The King's Men put on a tragedy of Ben Jonson's in 1603 and

Shakespeare's name stands at the head of the list of those who acted in it, with Burbage's next to it and Heminges and Condell just below.

Five years later Shakespeare joined with a group of his fellow actors, including Burbage, Heminges, and Condell, in the ownership of shares in a small indoor theatre called the Blackfriars. Shakespeare must have done some acting at the Blackfriars also, since Cuthbert Burbage later testified that "men players, which were Heminges, Condell, Shakespeare . . ." had appeared in the new theatre.

Not long after the Blackfriars purchase, Shakespeare retired and went to live at his house in Warwickshire. He traveled up to London frequently and he wrote one more play for the King's Men. But his active life in the theatre was finished, and in 1616 he died.

Shakespeare remembered in his will the three men who were all

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