

## EASY STEPS TO SPEAKING THE KING'S ENGLISH AT THE TEXAS RENAISSANCE FESTIVAL

Welcome to the Texas Renaissance Festival (or welcome back)! This brief guide will help take the fear and confusion out of speaking The King's English during your festival day. Please take a few minutes to read it. We think you'll soon discover that you don't have to be Shakespeare to sound like him!

---

### It's Just English, Only A Lot More So...

---

Look for ways to replace one *ordinary* word with three or more *flowery, fantastical phrases*. Dust off those \$5 vocabulary words from Miss Grundy's Speech Class. Use them all. All together. All the time.

- o I want a beer.  
*My gullet is ablaze with a raging wild fire that only a goodly draft of the King's ale can quench.*
- o Wanna get a steak-on-a-stick?  
*Shall we beat a path to yonder good stall and wrap our lips 'round about a tender, juicy morsel of skewered beef?*

---

### With Modern Verb Contractions Eliminated...

---

King Henry's subjects contracted verbs very differently. So, first, make a concerted effort to wipe *all* modern verb contractions from your speech (*can't, won't, ain't, didn't, it's*, etc.). Then, explore **List 2** for easy period contractions and add one or two per week.

- o I can't find your jacket. It's gone.  
*I cannot find your doublet. 'Tis vanished.*
- o I didn't bring it. It wasn't cold this morning.  
*I did not think to bring it. 'Twas not so cold this morn.*

---

### And Modern Slang Changed to Period Expressions...

---

Listen to yourself. The slang expressions jump right out and pin you to a specific time, place and class (that's what 'in-speak' is for). So replace modern slang with period expressions. Start with "the basics" from **List 1**; then explore **List 2**.

- o Okay, Y'all. That's cool.  
*Verily, good gentles all. 'Tis most wondrous agreeable.*
- o Jeez! We're really late!  
*By the arrows of St. Sebastian! We are grievously behind the hour!*

---

### Plus A Little Do-Be-Do-Be-Do...

---

Next, stick *do* or *did* in before almost any verb. And replace almost any version of the verb *to be* (*am, are, is*, etc.) with just *be*. Then, check **List 2** and start experimenting with period forms of *do* (*dost, doth*, etc.) and *be* (*art, wast, wert*, etc.).

- o I say you are the prettiest girl at the fair.  
*I do say you be the fairest maiden at the festival.*
- o He sighs and smiles and says that you're really cute!  
*He doth sigh, and doth smile, and doth say that thou art passing fair!*

---

### And Structural Trick or Two.

---

These period tricks of word order will take you far.

- o "**Do You?**" Questions: Cut "do" and put the main verb first.  
Do you know? . . . . . *Know you? Knowest thou?*  
Do you like/want? . . . . . *Like you? Likest thou?*
- o **Negative Answers:** The "not" goes after the verb (think "Wayne's World")  
I don't know . . . . . *I know not/I know it not*  
I don't like/want . . . . . *I like not/I like it not*

---

### Pick an Accent (and a Character) You Can Live With.

---

Cultured or commoner? English, Irish, French, German or Italian? Your character determines your accent. The best (and fastest) way to get the accent you want is to rent (rent first, then buy) a movie that features characters with the accent you're going for (check **List 2** for some examples). Watch that movie, parroting the accented dialogue aloud, until you can spout the whole thing almost by heart. Then, go one step further. Talk back to it, aloud, in accent, using period expressions from **The Lists**. You'll be amazed at how quickly your brain, ear and tongue catch on!

---

### Give It An Enthusiastic Go.

---

Take it a step at a time. Start by choosing a basic vocabulary of words and phrases from **List 1**. *Write them down*. Make them yours! Then, add more from **List 2**. Relax! Have fun! We're all in this together! At TRF, the emphasis is on delivering period atmosphere with authority, energy and enthusiasm. Our primary goal is first-class, professional-quality entertainment with an historic flair, rather than strictly authentic historic re-enactment.

---

### Practice Aloud. Just Do It.

---

This is *absolutely essential*. Read aloud from Shakespeare's *Romeo & Juliet* or *Twelfth Night*; or from *The King James Bible*. Talk to yourself, your pet, the wind. Constantly. In the car. In the shower. Drive all your friends nuts. *If you do not practice, your performance level and your enjoyment of the festival will be seriously impaired.*

---

### And Make Them Remember Your Name!

---

Half your communications with patrons are *greetings, introductions and goodbyes*. If the patrons hear The King's English in these situations, they'll swear they heard *nothing but*. Be sure your character's standard greeting, introduction and farewell are both *memorable* and memorized!

## LIST #1: THE BASICS (Pick Some Favorites & Make Them Yours!)

### FORMS OF ADDRESS

- o Use *High* and *Middle Class* forms of address with patrons or participants. Use *Peasant* and *Familiar/Insulting* forms only with participants.
- o It's almost always appropriate to put *Kind*, *Good* or *Worthy* in front of whichever form of address you choose.

*Kind Milord*      *Good Master*      *Worthy Goodman*  
*Good Milady*      *Worthy Mistress*      *Kind Goodwife*

- o Further customize *Master/Mistress* by adding names, professions or physical characteristics.

*Good Master Tailor*      *Wise Master Graybeard*  
*Good Mistress Weaver*      *Good Mistress Crimson Kirtle*

#### Forms of Address For Men

<u>High Class</u>	<u>Middle Class</u>	<u>Peasant</u>
<i>Milord</i>	<i>Master</i>	<i>Goodman</i>
<i>Your Lordship</i>	<i>Sir</i>	

#### Forms of Address For Women

<u>High Class</u>	<u>Middle Class</u>	<u>Peasant</u>
<i>Milady</i>	<i>Mistress</i>	<i>Mistress</i>
<i>Your Ladyship</i>	<i>Madam</i>	<i>Goodwife</i>
<i>Gracious Lady</i>		<i>Good Wench</i>

#### Unisex Forms of Address (Good for Groups)

<u>High Class</u>	<u>Middle Class</u>	<u>Peasant</u>
<i>Your Grace(s)</i>	<i>Good Gentle(s)</i>	<i>Good Gentle(s)</i>
<i>Your Worship(s)</i>	<i>Your Honor(s)</i>	<i>Friends</i>
		<i>Neighbors</i>

#### Forms of Address for Children

<u>Girls</u>	<u>Boys</u>
<i>Fair Maiden</i>	<i>Young Master</i>
<i>Young Mistress</i>	<i>Young Squire</i>
<i>Young Lass</i>	<i>Young Sir</i>
	<i>Lad</i>

#### Familiar/Insulting Forms of Address

<u>Women</u>	<u>Men</u>
<i>Sweeting</i>	<i>Mate</i>
<i>Grammer (grandmother)</i>	<i>Gaffer (grandfather)</i>
<i>Cousin (or Coz)</i>	<i>Cousin (or Coz)</i>
<i>Baggage</i>	<i>Sirrah</i>
<i>Hussy</i>	<i>Knave</i>
<i>Ale-wife</i>	<i>Poxy Rogue</i>
<i>Strumpet</i>	<i>Coxcomb</i>
<i>Doxy</i>	<i>Jack-A-Napes</i>

#### Forms of Address for Royals & High Nobility

King Henry VIII . . . . . *Your Majesty*  
 Queens, Royal Princesses, Other Kings . . . . . *Your Highness*  
 Dukes, Duchesses, Earls, Bishops . . . . . *Your Grace, Your Worship*  
 Ambassadors, Generals . . . . . *Your Excellency*  
 Other Male Nobility . . . . . *Milord, Your Lordship*  
 Other Female Nobility . . . . . *Milady, Your Ladyship*

### GREETINGS AND PARTINGS

Simple greetings and partings include (1) an appropriate sentiment and (2) an appropriate form of address:

*Greetings and Good Day To You, Milady.*  
*Fare Thee Well and Godspeed, Good Master Blacksmith.*

Use these samples to help develop your character's own unique expressions. Try to incorporate your character's name into the leave-taking expression whenever possible!

#### Sample Greetings

<i>Good Day</i>	<i>Good Morrow (a.m.)</i>	<i>Well Met</i>
<i>Greetings</i>	<i>Happily Met</i>	<i>What Ho?</i>
<i>God Save Ye</i>	<i>How Now?</i>	<i>How Fare Thee?</i>

#### Sample Leave-Takings

<i>Fare thee well</i>	<i>Godspeed</i>	<i>Rest ye merry</i>
<i>I take my leave</i>	<i>I must away</i>	<i>Fair winds to thee</i>
<i>Peace be with thee</i>	<i>I shall see thee anon</i>	<i>Anon</i>

### ACHIEVE BASIC FLUENCY INSTANTLY

Here's your basic vocabulary of useful words and commonly used phrases. Once you've mastered the sound and feel of these, go on to **List 2**. You'll soon be scripting your own period perorations!

#### Basic Courtesies

Yes . . . . . *Aye*  
 No . . . . . *Nay*  
 Maybe . . . . . *Mayhap, perchance*  
 OK, sure . . . . . *Excellent, amen, well said*  
 Please . . . . . *Prithee*  
 Thank You . . . . . *Thank thee*  
 You're Welcome . . . . . *'Twas my pleasure to attend thee.*  
 Pardon Me . . . . . *I cry your mercy!*  
 Can I help you? . . . . . *How might I serve thee, friend?*  
 The restrooms are over there . . . . . *The privies be yonder.*  
 Have a good day . . . . . *Enjoy thy day full well.*

#### Easy Small Talk

What's your name? . . . . . *What be thy name?*  
 My name is . . . . . *They do call me \_\_\_\_\_.*  
 How are you? . . . . . *How dost thou? How farest thou?*  
 I'm fine, thanks. . . . . *I be most well, thank thee.*  
 Oh? What's the matter? . . . . . *Marry! What doth ail thee?*  
 No kidding! Really? . . . . . *Go to!*  
 Honest! . . . . . *By my faith/In faith!*  
 That's remarkable . . . . . *'Tis rare fantastical.*  
 I've gotta run now . . . . . *By my troth, I must away.*  
 See you later . . . . . *I shall see thee anon.*

## Telling Time

What time is it? . . . . .	How stands the hour?
It's 10 . . . . .	'Tis nigh on the hour of 10.
It's 10:15, 10:30 . . . . .	'Tis quarter past/half past the hour of 10.
It's 10:45 . . . . .	'Tis quarter 'til the hour of 11.
In a minute or so (very soon) . . . . .	'Ere thou art much older.
You're/I'm early . . . . .	Thou art/I be come betimes.
You're late . . . . .	Thou art/I be behind the hour.
You're very late . . . . .	Thou art/I be <u>grievously</u> behind the hour.*

\*This is something you hope you'll never have to say!

## Shopping and Dining

Can I take your order? . . . . .	What be thy pleasure, Milord/Milady?
Can I help you? . . . . .	How might I serve thee, Milord/Milady?
Dollars/Cents . . . . .	Pounds/pence
Wallet . . . . .	Purse
The price/bill . . . . .	The accounting/reckoning
A good bargain . . . . .	Most excellent dealing
Expensive/too expensive . . . . .	Dear/passing dear
The menu . . . . .	The bill of fare
Are you thirsty?/I am thirsty! . . . . .	Be ye parched?/I be parched!
Drink . . . . .	Quaff, sip, wet thy lips
Beer/Wine . . . . .	The King's Ale/The Queen's Spirits
Let's Party! . . . . .	Let us carouse/make merry.
He's/she's drunk . . . . .	In his/her cups; cupshot
Are you hungry?/I am hungry! . . . . .	Be ye hungered?/I be hungered!
Eat . . . . .	Sup, feast, dine
Food . . . . .	fare, victuals, sustenance
Turkey Leg . . . . .	Noble joint of fowl
Booth, shop . . . . .	Stall, stand, Sign of the ____.
Come again! . . . . .	Hüther come again!
It was good doing business with you! . . . . .	It hath been a pleasure to serve thee!

## Entertainment

The show . . . . .	Pageant, spectacle, masque
The performers . . . . .	Players, maskers, gleemen
Musicians . . . . .	Minstrels
Listen to our song! . . . . .	Hearken to our tune!
The show starts very soon . . . . .	The time draweth nigh for the wondrous spectacle!
Start the game! . . . . .	Abroach the gaming!
Hurrah . . . . .	Huzzah

## Giving Directions

Where are you going? . . . . .	Whither goest thou?
Where do you want to go? . . . . .	Whither wouldst thou go?
What are you looking for? . . . . .	What seekest thou?
Do you have a map? . . . . .	Hast thou a wayfinding chart?
It's near . . . . .	'Tis nigh (rhymes with eye)
It's way over there . . . . .	'Tis far yonder.
Between . . . . .	'Twixt, 'Tween
Turn left/right when you pass that ____ . . . . .	Bend thy steps westerly/easterly 'an you pass yon tree/stall/tavern.
I don't know. Ask at an information booth. . . . .	Alack, I know not. Inquire ye at the sign of the Dragonslayer yonder.

## Let's Flirt

You look beautiful today . . . . .	Thou art most beauteous this day.
You are/she is . . . . .	Thou art/she be

very pretty . . . . .	Passing fair, Wondrous fair
a good girl . . . . .	a most worthy and dutiful maiden
You are/he is . . . . .	Thou art/he be
very handsome . . . . .	passing fair
a lusty fellow . . . . .	A proper bawcock
a hunk . . . . .	A fine strapping lad
Compliment for a Woman . . . . .	Thy beauty doth eclipse the sun!
Compliment for a Man . . . . .	Thou hast a bold eye and a ready tongue (or wit).
Shame on you . . . . .	Fie (rhymes with pie) on thee!
That fellow's not too bright . . . . .	He hath but a spoonful of brains.
Go away . . . . .	Get thee hence!

## Fashion Talk

Clothes/costume . . . . .	Raiment/Weeds
Man's or Ladies hat . . . . .	Cap
Man's or Ladies Fine Overcoat . . . . .	Surcoat/gown
Man's jacket . . . . .	Doublet
Man's vest . . . . .	Waistcoat
Man's pants . . . . .	Breeches/Trews
Fine Lady's outfit . . . . .	Dress
Lady's vest . . . . .	Bodice
Lady's skirt . . . . .	Kirtle

## BASIC TRF LANGUAGE PHRASES (MEMORIZE)

1. Good day, Milord! How dost thou? (Hello, sir. How are you?)
2. Well met, Milady! How farest thou? (Hello, m'am. How are you?)
3. I be most well, thank thee. (I'm fine. Thanks.)
4. 'Tis a most grand and glorious day, it is not? (Nice day, huh?)
5. Thy presence in our shire t'will make the King most merry. (Glad you're here.)
6. What be thy name, kind friend? (What's your name, pal?)
7. Gentle maiden, thy beauty doth eclipse the sun! (You sure are a pretty girl.)
8. How might I serve thee, Good Sir? (Can I help you?)
9. What be thy pleasure, My Lord? (What'll you have?)
10. I prithee, come sample my fine wares, Good Madam. (Hey, lady! Check out this great stuff!)
11. 'Tis a most rare bargain! Only five pounds and fifty pence! (It's just ~~\$2.50~~.) \$5.50
12. Hold a moment! Whither goest thou, Friend? (Wait a minute! Where are you going?)
13. Thou shalt find none finer in all the realm, Milady! (The best in town!)
14. It hath been a pleasure to serve thee, Fair Maiden. (Thank you for your business.)
15. Thy patronage is most appreciated, Milord. (Thanks for dining here.)
16. Enjoy thy day full well, Sweet Lady! (Have a nice day.)
17. Hither come again, Noble Sir. (Y'all come back now, hear?)
18. I shall see thee anon, Gracious Lady. (See ya later, babe.)
19. Fare thee well, Young Squire. (Good bye, boy.)
20. I be called the Good Maid/Good Fellow \_\_\_\_\_. (My name is \_\_\_\_\_.)
21. M'lord, canst thou tell me how stands the hour? (Mister, what time is it?)
22. The privies be over yonder, Milady. Make haste! (The restrooms are over there, lady. Hurry!)

LIST #2: ESSENTIAL GLOSSARY (Now, Start Writing Your Own Script!)

QUICK PERIOD CONTRACTIONS

<u>It's</u> a pleasure . . . . .	<u>'Tis</u> a pleasure
<u>It is</u> a pleasure . . . . .	<u>'Tis</u> a pleasure
<u>It was</u> a pleasure . . . . .	<u>'Twas</u> a pleasure
<u>It will</u> be a pleasure . . . . .	<u>'Twill</u> be a pleasure
<u>It would</u> be a pleasure . . . . .	<u>'Twould</u> be a pleasure
<u>Have you</u> seen . . . . .	<u>Hast</u> thou seen?
<u>Haven't you</u> seen . . . . .	<u>Hast</u> thou <u>not</u> seen?
<u>Can you</u> tell me . . . . .	<u>Canst</u> thou tell me?
<u>Can't you</u> tell me . . . . .	<u>Canst</u> thou <u>not</u> tell me?
<u>Could you</u> tell me . . . . .	<u>Couldst</u> thou tell me?
<u>Do you</u> know . . . . .	<u>Dost</u> thou know?
<u>Did you</u> know . . . . .	<u>Didst</u> thou know?
<u>Are you</u> hungry . . . . .	<u>Art</u> thou hungered?
<u>Were you</u> thirsty . . . . .	<u>Wert</u> thou thirsted?
<u>Will you</u> eat . . . . .	<u>Wilt</u> thou dine?
<u>Would you</u> drink . . . . .	<u>Wouldst</u> thou quaff?

THOU/THEE, THY/THINE

Use *Thou/Thee* or *Ye* (pronouns) almost anytime instead of *you*. (English majors: stuff Miss Grundy's confusing old singular/plural and respect/familiar rules. We're going for atmosphere here.)

- o *Thou* is the subject form.  
 You are beautiful . . . . . *Thou art* beauteous.  
 Can you help me? . . . . . *Canst thou assist me?*  
 Will you tell me how old you are? . . . . . *Wilt thou tell me how many years thou hast?*
- o *Thee* is the object form.  
 He loves you . . . . . *He doth love thee.*  
 He wants to kiss you . . . . . *He doth beg to kiss thee.*  
 He has lost his heart to you . . . . . *He hath lost his heart to thee.*

Use *Thy/Thine* (possessives) instead of *yours*.

- o *Thy* modifies words starting with consonants.  
 Your wallet . . . . . *Thy purse*
- o *Thine* modifies words starting with vowels. It's also used after *be* at the end of the sentence.  
 Your eyes . . . . . *Thine eyes*  
 He shall be yours . . . . . *He shall be thine.*

DO-BE-DO-BE-DO REVISITED: Do/Dost, Be/Art & More!

Remember do-be-do-be-do? Add even more painless period spice to almost any verb with these forms of *do*, *be* and *have*.

Do (Usage example: I do carouse)

<i>I <u>do</u> carouse</i>	<i>We <u>do</u> carouse</i>
<i>Thou <u>dost</u> carouse</i>	<i>Thou <u>dost</u> carouse</i>
<i>He/she/it <u>doth</u> carouse</i>	<i>They <u>do</u> carouse</i>
<i>I <u>did</u> carouse</i>	<i>We <u>did</u> carouse</i>
<i>Thou <u>didst</u> carouse</i>	<i>Thou <u>didst</u> carouse</i>
<i>He/she/it <u>did</u> carouse</i>	<i>They <u>did</u> carouse</i>

Be (Usage Example: I be merry)

<i>I <u>be</u> merry</i>	<i>We <u>be</u> merry</i>
<i>Thou <u>art</u> merry</i>	<i>Thou <u>art</u> merry</i>
<i>He/she/it <u>be</u> merry</i>	<i>They <u>be</u> merry</i>
<i>I <u>was</u> merry</i>	<i>We <u>were</u> merry</i>
<i>Thou <u>wast</u> merry</i>	<i>Thou <u>wert</u> merry</i>
<i>He/she/it <u>was</u> merry</i>	<i>They <u>were</u> merry</i>

Have (Usage Example: I have caroused)

<i>I <u>have</u> caroused</i>	<i>We <u>have</u> caroused</i>
<i>Thou <u>hast</u> caroused</i>	<i>Thou <u>hast</u> caroused</i>
<i>He/she/it/ <u>hath</u> caroused</i>	<i>They <u>have</u> caroused</i>
<i>I <u>had</u> caroused</i>	<i>We <u>had</u> caroused</i>
<i>Thou <u>hadst</u> caroused</i>	<i>Thou <u>hadst</u> caroused</i>
<i>He/she/it <u>had</u> caroused</i>	<i>They <u>had</u> caroused</i>

FUN WITH "EST" and "ETH"

Tack *est* or *eth* to the end of an ordinary verb and turn mundane into marvelous.

<i>I <u>make</u> merry</i>	<i>We <u>make</u> merry</i>
<i>Thou <u>makest</u> merry</i>	<i>Thou <u>makest</u> merry</i>
<i>He/she/it <u>maketh</u> merry</i>	<i>They <u>make</u> merry</i>

TOWARDS MORE COLORFUL SPEECH

Build on your basic vocabulary with these colorful period words and expressions.

More Useful Verbs

Bring . . . . .	Fetch
Come here . . . . .	Approach, Stand forth
Wait, Stay . . . . .	Attend, Tarry
Go on . . . . .	Proceed, Press on
Anger, irritate . . . . .	Vex
Scold or nag . . . . .	Chide
Listen . . . . .	Heed
Hurry . . . . .	Stir thyself, Bestir thyself
Go to a specific place . . . . .	Repair to _____
Leave . . . . .	Retire
Stare . . . . .	Gawk
Love . . . . .	Fancy
Teach . . . . .	Catechize
Treat medically . . . . .	Physic

Period Professions

Fish seller . . . . .	Costermonger
Shoe Repair and Manufacturing . . . . .	Cobbler
Maker/mender of Pots and Pans . . . . .	Tinker
Barrel-Maker . . . . .	Cooper
Horseshoer . . . . .	Farrier
Surgeon/Dentist/Barber . . . . .	Barber

---

## RENAISSANCE ERA REFERENCES

---

The following is just the tip of the iceberg when it comes to the information available on the Renaissance Era. TRF's period ranges from Medieval to Elizabethan: Robin Hood, King Henry VIII and Queen Elizabeth. The Three Musketeers is too late. This year's fair is 1536.

---

### Useful Videos for Language & Period Pointers

---

*Hamlet* (Mel Gibson)  
*Henry V* (Kenneth Branagh)  
*Richard III* (Laurence Olivier)  
*Midsummer Night's Dream* (Royal Shakespeare Company)  
*Much Ado About Nothing* (Kenneth Branagh)  
*Romeo & Juliet* (Leonard Whiting and Olivia Hussey)  
*Taming of The Shrew* (Richard Burton & Liz Taylor)  
*Rosencranz & Guildenstern are Dead* (Richard Dryfuss)  
*Robin Hood* (Patrick Bergen)  
*Adventures of Robin Hood* (Errol Flynn)  
*Robin and Marion* (Sean Connery)  
*Lion in Winter* (Peter O'Toole)  
*Beckett* (Richard Burton)  
*A Man for All Seasons* (Robert Shaw)  
*Excalibur* (Nigel Terry)  
*Braveheart* (Mel Gibson)  
*Queen Margot* (recent French release/subtitled)

---

### Useful Books Out in Paperback

---

*The Six Wives of Henry VIII* (Weir; non-fiction)  
*The Autobiography of Henry VIII* (George; fiction)

---

### Films or Videos Useful For Accent Work

---

#### High-Brow English

*My Fair Lady*  
*Arthur*  
*Howard's End*  
*Upstairs/Downstairs*  
*I, Claudius*

#### Low-Brow English

*My Fair Lady*  
*Arthur*  
*Monty Python and the Holy Grail*  
*Upstairs/Downstairs*

#### French

*Gigi*  
*A Shot in The Dark*  
*The Pink Panther*  
*A Year in Provence*

#### Italian

*The Godfather I and II*  
*Marx Brothers comedies*  
*Married to the Mob*  
*Johnny Dangerously*

---

### Films or Videos Useful For Accent Work -- Continued

---

#### Spanish

*Kiss of the Spider Woman*  
*The Princess Bride*  
*Star Trek: Wrath of Kahn*  
*1492*

#### Irish

*Darby O'Gill and the Little People*  
*The Commitments*  
*The Quiet Man*

#### German

*Schindler's List*  
*Cabaret*  
*Young Frankenstein*  
*Stalag 17*

#### East-Euro Stew

*Love You to Death*  
*Dr. Zhivago*  
*Moscow on the Hudson*  
*9 Months*  
*To Be or Not to Be*  
*Wolfman*  
*Dracula (any)*  
*From Russia with Love*  
*Ed Wood*  
*Secret of San Vittorio*

---

INSTANT KING'S ENGLISH LANGUAGE BIOGRAPHY

---

Good Day! I be called .....  
*(Thy character's name)*

son/daughter of .....  
*(Name of thy character's father)*

I do earn my keep as a .....  
*(Thy character's profession)*

in the .....  
*(Name of the wondrous shop in which thy character doth work)*

where we do sell/make the finest ..... in the land!  
*(The excellent products thou dost sell)*

I do draw the goodly folk into the shop by calling out as they do walk by: .....  
*(Thy character's Hawk Line #1)*

.....

or .....  
*(Thy character's Hawk Line #2)*

or, mayhap .....  
*(Thy character's Hawk Line #3)*

When a Fine Strapping Lad/Fair Maiden doth enter into our shop, I do greet him/her with .....

.....  
*(Thy character's Greeting #1 -- for a young man or woman)*

and praise our wares as .....  
*(Thy character's Product Description #1)*

..... Whether he/she doth make a purchase or no, I do

compliment him/her by saying .....  
*(Thy character's Compliment #1)*

so that he/she might sally forth with a smile! When he/she doth make ready to leave, I do say .....  
*(Thy character's Parting #1)*

..... in parting. When a Milord and Milady of elderly and noble bearing do enter in,

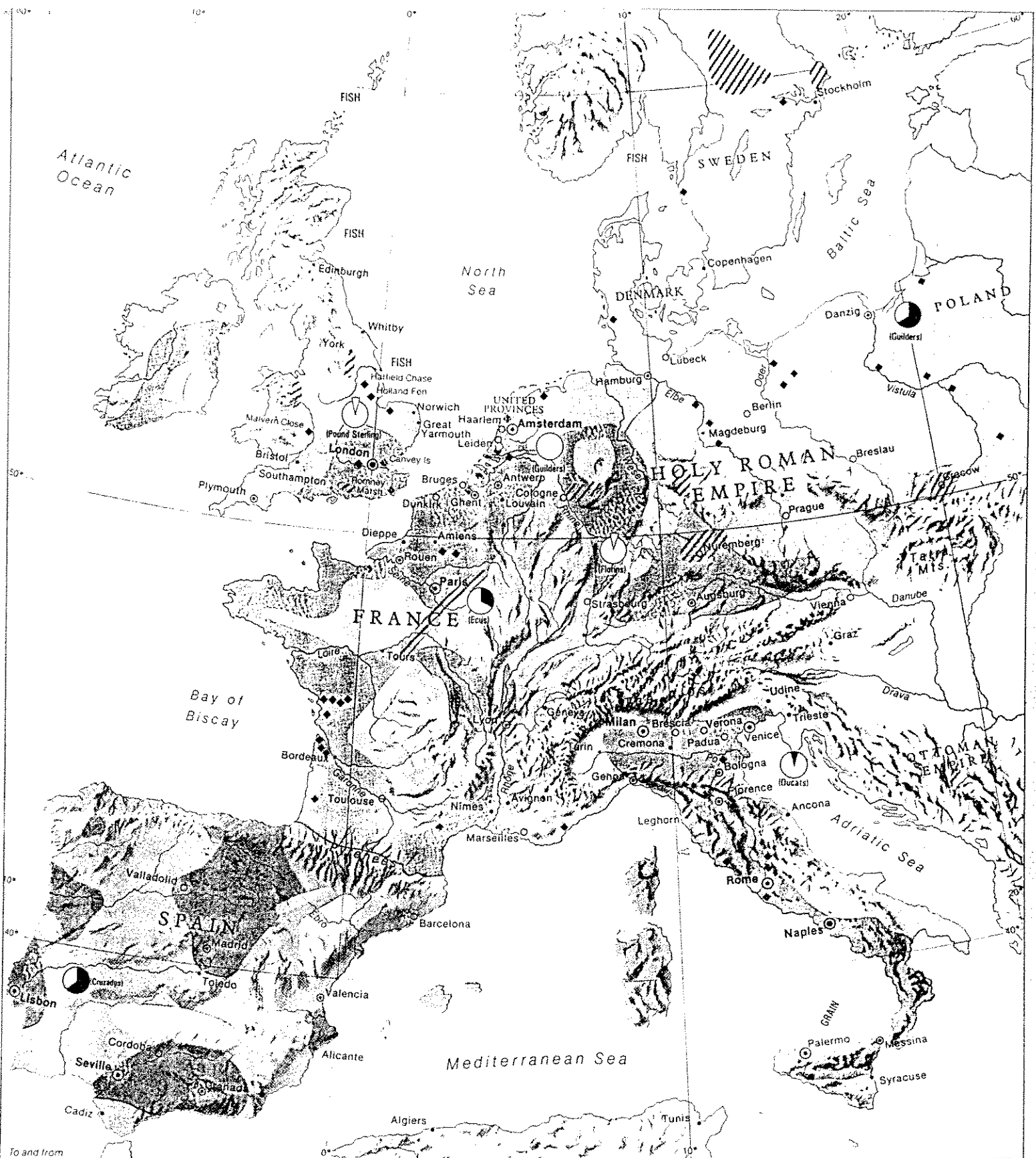
I do greet them with .....  
*(Thy character's Greeting #2 -- for an older man, woman or couple)*

and praise our wares unto them as .....  
*(Thy character's Product Description #2)*

..... I do compliment their esteemed judgement

by saying .....  
*(Thy character's Compliment #2)*





**POPULATION OF SELECTED TOWNS 1600**

- over 250,000
- 80-120,000
- 50-70,000
- 30-40,000
- other towns

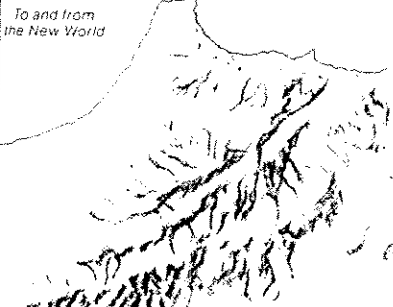
**POPULATION DENSITIES c. 1620 (per sq. km.)**

rising population	Over 40 inhabitants
stable population	20-40 ..
declining population	5-20 ..
	Under 5 ..

**Legend:**

- ▨ Areas of cloth production
- ▧ Areas of metal production
- ◆ Areas drained by Dutch engineers in the seventeenth century
- Trade routes
- ◐ Movement of exchange rates of major European currencies against the Dutch guilders on the Amsterdam market across the century, 1609-1700/9. For France and Portugal, the base year is 1619.
- ◑ devaluation
- ◒ evaluation

**Scale:** 0 to 400 km / 0 to 200 miles





## Domestic uprisings

After the invasion which secured the throne for Henry VII in 1485, there was little domestic campaigning in England during the Tudor period. The earl of Lincoln's invasion from Ireland in 1487, and the Scottish incursion which ended at Flodden in 1513 were the most significant. The Cornish march on London in 1497 was dramatic, but never a serious threat. The most important rebellion, the Pilgrimage of Grace in 1536-7, the Kildare revolt of 1534, and the risings of 1549, were extremely shapeless in military terms. Mousehold Heath and Sampford Courtenay in the later years were hardly battles. The Pilgrimage of Grace produced no military engagement, and the majority of the fighting in the Scots war of 1542-51 was on Scottish soil.

