THE NATURE OF STAGE DIRECTIONS

IN THE FIRST FOLIO OF SHAKESPEARE

A Thesis

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As is readily apparent to any reader of Shakespeare's folio or quarto plays, stage directions are minimal and, at times, almost entirely absent. Quite wisely, therefore, modern editors of Shakespeare have added stage directions to assist readers to an understanding of the stage action. It is not the purpose of this author to comment further upon these editorial additions; many scholars have already widely discussed and deliberated the accuracies, and inaccuracies, of these later emendations to Shakespeare's own directions. It is, rather, the intent of this author to pursue a study of the stage directions written in Shakespeare's First Folio (1623). Because there are so few stage directions printed, the matter of interpretation and definition of stage action in these plays has become a matter of scholastic concern. Naturally, the study of staging involves more than simply a direct textual study of the stage directions. One must also consider Shakespeare's life and its influence on his plays, the nature of his acting companies and actors, the physical
and psychological composition of Elizabethan audiences, and
the structure of the theatres--especially the Globe Theatre,
where most of the plays were enacted.

It is important to consider these aspects of
Shakespeare in order for the modern reader more nearly to
comprehend the historical background of the plays. A study
of the staging of Shakespeare's plays requires a thorough
knowledge of the influences affecting the production. For
this reason, the present author initiates this study with an
"Introduction to Shakespeare's First Folio," which summarizes
the major aspects of Shakespearean background directly related
to the problems of staging the plays in the Renaissance. It
is hoped that this brief summary will help to establish, for
the modern reader, something of the Elizabethan "set of mind"
which contributed to the ways and methods of Shakespearean
theatres and staging.

Although many scholars have pursued the problem of
staging, their conclusions have been varied. It is the con-
tention of this author that part of the reason for the lack
of agreement has been a failure of most scholars to catalogue
the stage directions in an orderly manner and, thereby, survey
them through the process of categorical analysis. With this
purpose, then, the present author has carefully catalogued all printed stage directions of Shakespeare's First Folio. These directions have then been assembled into three categories: entrances, exits (or exeunts) and descriptive directions other than entrance or exit (description of character, stage properties, music, and so forth). Each type of direction next has been analyzed and studied in each play in which it occurs. Directions implicit within the dialogue of the plays, of course, significantly contribute to the understanding of the staging suggested by the printed directions. Not surprisingly, this close analysis of each category of stage directions has revealed that Shakespeare wrote his stage directions so that a consistency in the staging of the plays occurred. Throughout his plays, Shakespeare persistently used specific stage directions to signal a certain type of stage action. This mode of staging has become obscure and indefinite to modern readers of the plays, however, because readers have failed to recognize the actual significance of the directions which Shakespeare does employ. Although Sir Walter W. Greg and Sir E. K. Chambers have catalogued the stage directions and studied them by individual type, scholars have yet been unable to recognize much of
the actual regularity of action which Shakespeare denoted in each type of stage directions; for each type of direction seems to key not only the stated action, but also other actions which were assumed to accompany those actions which were expressed. A stated direction denoted not only that specific action but also a "stereotype" set of actions as well. To Shakespeare and his Elizabethan actors, these abbreviated directions were simply an accepted and understood means of economy in printing. To modern readers, they have become a source of confusion in interpretation; the blame for this confusion is usually charged to Shakespeare's "gross omissions" of stage business. As is demonstrated in this paper, however, the "omissions" are merely condensations which have, in the course of time, become obscured and lost but which are, indeed, the keys to reopening the door of understanding Shakespeare's stage imagery.

For helpful suggestions relevant to this study, the present author would like to express appreciation to the faculty of the Graduate School of English at the Kansas State Teachers College. To Dr. Charles Walton, the author expresses gratitude for the initial inspiration for this study. She is also grateful to Dr. Walton for his
scholarly suggestions for emendations. The author thanks Dr. James Hoy for his advice regarding the format of appendices to this study and as the second reader of the thesis.

As scholars are able to share and exchange ideas and experiences in learning, they will progress to a more complete pursuit of knowledge. With the intent of presenting a new understanding of Shakespeare's staging, this author submits this thesis.

November 8, 1972

Joan E. VanSickle
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INTRODUCTION

The First Folio of Shakespeare was printed in 1623, seven years after Shakespeare's death. The thirty-six plays therein were probably collected and published in honor of William Shakespeare by his friends. Compiled from various quartos, prompt copies, and foul papers, the Folio is at least an attempt to preserve the works of the Elizabethan playwright. Naturally, one must assume that, at the time of their publication in the First Folio, many of the plays had suffered emendations by printers, compositors, prompters, actors, scribes. The nature and extent of these emendations are still a matter of scholastic investigation. Similarly, modern scholars are still surveying the problems of Shakespeare's life and its influence on his plays, the nature of his acting companies and actors, the physical and psychological composition of Elizabethan audiences, and of course, the perpetual enigma of the construction of the playhouses. As is readily apparent, each of these above-mentioned considerations is of primary concern to the modern scholar intent upon the pursuit
of a more enlightened comprehension of the nature of Shakespeare's drama. Shakespeare had to write his plays to be molded around the abilities of the actors in his acting company; he had to manipulate dramatic dialogue and action so that it would appeal to his Elizabethan audience; he had to anticipate audience response to actors on the stage and the degree of interaction with them. It is for this reason that the present author provides this introductory background material to promote the reader's awareness of some of the difficulties arising from a study of stage directions of the Folio plays.

Because Shakespeare wrote many of his plays for specific events and for designated actors, these were a direct influence on the staging of the plays. Since Shakespeare knew most of the actors in his acting company, he wrote parts to fit their acting abilities. Few written stage directions were necessary because Shakespeare himself could be present to explain his staging intentions. Primitive printing methods of the Renaissance created significant errors and misreadings of the plays. Modern readers deserve to be alerted to some of the consequences and effects of these printing problems because of their importance to staging, for that which is deleted
from print is often just as valuable as that which is included. The present author recognizes that each of these above-mentioned problems is an extensive topic of study in itself; but this author also delegates mention of these problems as part of the process of discovering the staging of Shakespeare's plays. Because much detailed knowledge of the Renaissance stage has been unavailable to modern readers, it is necessary to reconstruct, as much as possible, a simulation of the Renaissance "set of mind." For example, it is generally known that printing methods of the seventeenth century were quite elementary, and, therefore, many errors in printing occurred. These errors were accepted by Elizabethans, because they knew no better way. Printing errors, however, frequently altered manuscripts so that significant lines and meanings were deleted or changed. An understanding of the manner of Elizabethan printing methods assists the reader in recognizing some of the problems confronted by the scholar of Shakespearean staging.

A Printing and Editorial Considerations

In regard to the printing of Shakespeare's plays, printers' errors were generally cheerfully accepted by
Elizabethans unless they altered the meaning of plays. Plays were considered unimportant matter, and, therefore, much carelessness was tolerated in their reproduction. Innumerable errors were possible because of unsophisticated printing presses and methods of printing, lack of standardization of spelling, misreading of manuscripts, and so forth. In spite of the methods, the plays were preserved.

The assimilation and printing of the First Folio was set by formes; that is, the First Folio was not printed by successive pages, but by quires, three once-folded sheets of paper, one inside another:

\begin{center}
\begin{tabular}{ccc}
I. & II. & III. \\
1/2 & 3/4 & 5/6 \\
11 & 9 & 7 \\
12 & 10 & 8 \\
\end{tabular}
\end{center}

The pages were printed from the inside to the outside (i.e., II, II, then I last). In this manner, pages 6 and 7 might have been set, then 5 and 8, then 4 and 9, and so on until

\footnote{Reprinted from Charlton Hinman (ed.), The Norton Facsimile of The First Folio of Shakespeare, p. xvi.}
1 and 12 had been set.² The implication which Hinman deduces from the forme setting process is that "casting off" of copy must have been required. Since pages were not printed successively, then the compositor was left merely to calculations to judge the amount of copy required for each page. Naturally compositors made errors. Often they overestimated the amount of copy for a page and, therefore, in order to print, they had to "cast off" copy.³ Neither were compositors always scholarly in the choices of unnecessary copy. Because of casting off, many Folio errors are caused from lack of accuracy and precision of compositors rather than errors because of bad quartos. Hinman cites an example of omission by casting off in the Folio version of Antony and Cleopatra V.ii.3238-3242.⁴ Two successive speeches by


³Loc. cit.

⁴All references to Shakespeare's First Folio of 1623 are taken from Charlton Hinman (ed.), The Norton Facsimile of The First Folio of Shakespeare. Because lines of Folio plays are numbered consecutively throughout each play, not scene by scene, references are designated by play, act, scene, and Folio line number, when appropriate. For more general citations, only play, act, and scene are designated. The abbreviations used for plays are those officially sanctioned by Shakespeare Quarterly.
Proculeius (Pro.) suggest that something was meant to divide the speeches but was omitted. An important bit of stage business, Cleopatra's capture, is missing. Also, the page is the first in its quire and is crowded, with no white lines separating printed lines. The first page in a quire is most likely to have been a victim of errors of printing miscalculations. Therefore, Hinman believes directions indicating Cleopatra's seizure were omitted by the printing error of inexact casting-off.  

For a book to be printed, three steps were necessary to "copyright" the book. 6 To register a book, an author had to obtain licence, approval of ecclesiastical or official authorities; warrant, permission of the Warden; and entry in the Hall Book, the record of the "hands" under which the licence and warrant were issued. 7 The printer-publisher of Shakespeare's First Folio is believed to have been Jaggard,

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5 Ibid., p. xvii.

6 Copyrighting, in the sense of an author's rights to his work, was unknown until after 1700.

7 Walter W. Greg, The Shakespeare First Folio, p. 29. (For further explanation of registration of books, consult this book by Greg.)
for he had previously published handbills and other materials of the plays. Evidently, Shakespeare's actors recognized the dramatic value of the plays and took the initiative to have them published in folio form as a monument to Shakespeare. Eighteen plays, published in the First Folio, do not exist in any previous quarto.

The margin for errors in the First Folio is tremendous. Many of the plays travelled from author's hand to bookkeeper to transcriber to prompter to compositor. (Of the two compositors, designated as "A" and "B," of the Folio, compositor A was more careful and attentive to quartos than B.) In each instance of changing hands, there was possibility for several (or many) emendations, omissions, additions, and errors.

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8 Ibid., p. 10.

9 Plays first published in the Folio of 1623 (in Folio order) are Tmp., TGV, MM, Err., AYL, Shr., AWW, TN, WT, Jn., lH6, H8, Cor., Tim., JC, Mac., Ant., Cym. This list is compiled from Hinman's Introduction to the Norton Facsimile of the First Folio of Shakespeare, pp. xiv - xv.

10 Alice Walker, Textual Problems of the First Folio, p. 6.

11 Loc. cit.
Most plays of the Folio were assembled from "foul papers" or from "prompt-books." "Foul papers" were an author's manuscript (or rough draft) of a play as he wished it to stand, but it was not so tidy that it could be used as a prompt book. Characteristic of foul papers are

(1) loose ends and false starts and unresolved confusions in the text, which sometimes reveal themselves as duplications in print,
(2) inconsistency in the designations of characters in directions and prefixes alike,
(3) occasionally the substitution of the name of an actor, when the part is written with a particular performer in view, and
(4) the appearance of indefinite and permissive stage directions, and occasionally of explanatory glosses on the text.\(^{12}\)

The "prompt-book" is the "cleaned-up" copy of a play from the last draft; it is the official "book" of the play used to direct performances. There is no evidence that Shakespeare provided clean copies or prompt-books; these were normally prepared by a scribe. Characteristic of prompt-books are

\(^{12}\)Greg, op. cit., p. 142.
The appearance of actors' names duplicating those of (usually minor) characters,
possibly the general appearance of directions a few lines too early, and
warnings for actors or properties to be in readiness.13

Therefore, because prompt-books often contain omissions and are once removed from the author, they are considered less authoritative than foul papers.

The haphazardous state of the Folio copy of Timon of Athens is probably due to its having been printed from an unfinished, or rough draft, foul paper.14 In this case, the unsatisfactory state of the text is due to errors of composition rather than from errors of other sources, such as a "bad text," generally considered to be memorial reconstruction by actors, or perhaps the "shorthand theory." The "shorthand theory," now much abandoned, contends that unscrupulous booksellers sent shorthand writers to theatres to take down notes of as much of plays as they could. Greg discredits

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13 Loc. cit.
this theory altogether. Pirated plays of this sort, if indeed it were possible to take shorthand in this manner, would contain many inaccuracies. The theory is interesting, however, and has produced much speculation.

Plays were printed from a combined number of sources when entire copies were absent. In his article, Musgrove analytically studies Measure for Measure and concludes that various scenes from the play were written from a composite of sources originally unrelated. He finds vast evidences of "patchwork" in the opening scenes, II.i. and III.i. An example of the history of a play from authorial hand to Folio publication is presented by Adams in his study of Titus Andronicus. Adams bases his assumptions about Shakespeare's revisions upon Greg in The Shakespeare First Folio, pp. 203-209, specifically:

(1) that the newly revised prompt-book of 1594 may have contained a leaf that was not among Shakespeare's foul papers when these were supplied as copy for Q1,

15 Greg, The Shakespeare First Folio, p. 72.

(2) that between 1600 and 1611 this prompt-book was replaced—"destruction through constant use . . . would be likely enough in the case of a manuscript that had been through the hands of four different companies,"

(3) that the substituted prompt-book was an annotated copy of Q2, and

(4) that the Folio was printed from a copy of Q3 corrected by a scribe who manifestly had access to the second prompt-book, and may have had access to the original. 17

Even if the prompt-book were damaged beyond use, it would probably be retained, if only because of the licence.

Referring to possible differences in sources, Johnson quotes Pope and Upton as saying that The Two Gentlemen of Verona differ in manner and style from any other of Shakespeare's plays:

> It is observable (I know not for what cause) that the stile of this comedy is less figurative, and more natural and unaffected than the greater part of this author's, tho' supposed to be one of the first he wrote. 18


Critics today generally concur that Shakespeare only assisted in the writing of three plays: Henry VIII, Pericles, The Two Noble Kinsmen. Only H8 was admitted to the Folio, probably for the purpose of "rounding out" the history plays. H8 is the only one of the plays in which the Welsh language is employed; it also has a more elaborate and specific attention to stage directions. Therefore, it is believed to have been written in collaboration with another author, perhaps Fletcher. The other thirty-five plays of the Folio are assumed to have been written entirely by Shakespeare, unaided.

Only six quartos used by William Jaggard in his First Folio are considered corrupt. These were the two "Contention" plays known as 2 & 3 Henry VI (1594 and 1595), Romeo and Juliet (1597), Henry V (1600), The Merry Wives of

19 Another example of variant diction in the Folio is Othello's language. Philip A. Smith, "Othello's Diction," SQ, IX (1958), 428-430, observes that Othello's speech is deliberately made to sound foreign, for it lacks the idioms and colloquialisms of native speech. Rather, the diction is careful and precise, lacking the accents of the familiar language of Iago, Roderigo, or Cassio. Othello's diction is less flexible.
Windsor (1602), and Hamlet (1603).\textsuperscript{20} Another play which should also be included is probably a debased version of The Taming of the Shrew (1594) which, not published until long after its first composition, may represent in its directions such varied conditions of stage tradition that they are of little value for any one period or stage.\textsuperscript{21} Except for several instances which seem to provide inferior readings within plays, most other copy for the Folio is considered to be highly respectable and authoritative.

Most stage directions in the Folio are clearly the work of Shakespeare.\textsuperscript{22} At times, the bookkeeper modifies or supplements these directions, but it was not his duty to change them.\textsuperscript{23} Shakespeare commonly wrote descriptive stage notations which were of no real help to a prompter, but

\textsuperscript{20} Hinman, The Norton Facsimile of the First Folio of Shakespeare, p. xii.

\textsuperscript{21} George F. Reynolds, Some Principles of Elizabethan Staging, p. 4.

\textsuperscript{22} Greg, The Shakespeare First Folio, p. 121.

\textsuperscript{23} Loc. cit.
which portray a scene as the author himself imagined it. Possibly, the literary appeal of some directions was not directed necessarily toward the actor, but toward the reader, since the play was generally read to the company and approved before being accepted.²⁴ The more lucid and vivid the reading, the better the chances for its acceptance.

Differentiation between directions written by the author or inserted by a bookkeeper is not always clear. For example, the author's directions can usually be identified by several means: the author frequently offers indefinite directions (such as "several," "two or three," "Enter all"), and directions peculiar to the author often merely contemplate possibilities of action and effect.²⁵ Bookkeepers' directions can usually be identified more easily than the author's; for the bookkeeper tends to mark entries a few lines before they are required by the text, and his repetition of stage directions points to prompt copy notations while repetition in text points to foul papers.²⁶

²⁴Greg, The Shakespeare First Folio, p. 124.
²⁵Ibid., pp. 135-137.
²⁶Ibid., p. 138.
Shakespeare seems to observe a carelessness in attention to details in directions and dialogue. For example, he may write, "Enter King and Lords," without clarifying which of two kings in a play he meant or without naming the three specific noblemen who accompanied him. Even "Exit" becomes misleading at times, when actually several characters depart while others remain.

With reference to R. B. McKerrow's study of editorial methods for Shakespeare in Prolegomena for the Oxford Shakespeare, 1939, Bowers makes several observations:

(1) . . . so far as we have information in no case did a Shakespeare play get into print in a form he might have intended if he had been printing the play as literature.

(2) Plays considered to have been written in "final form before modification for acting" are considered to be those printed from author's fair copy, and somewhat close in plays printed from foul papers.

(3) Plays printed from transcripts of prompt copy must present something like the final form Shakespeare intended a play to take for stage presentation.27

27Fredson Bowers, "McKerrow's Editorial Principles for Shakespeare Reconsidered," SQ, VI (1955), 316-317. The three observations made by Bowers are a combination of direct quotation and condensation by the present author.
Shakespeare did not write his plays for reading as literature; he wrote them to be acted on the stage. Because they exist for the modern reader as literature, problems of printing and editorial methods become apparent.

B

Shakespeare as Playwright

Shakespeare wrote his plays for performance on the stage. His total aim was to please his audience and thereby make money. But he was also popular. In his own time, he was just as popular as he has remained ever since.

Shakespeare is one of the few classical writers who enjoyed acceptance and acclaim during his lifetime, rather than

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28Since his aim was to sell plays, Shakespeare, of course, wrote what the audience liked—catchy phrases, witty puns, bits of irony. Therefore, this present author agrees with Dean Frye, "Reading Shakespeare Backwards," SQ, XVII (Winter, 1966), 20, that it is somewhat ridiculous to analyze (or even try to compare) examples of iterative imagery. Although these may be evident, they are of subsidiary consideration because, if they exist, it is because the audience liked the line. If the audience were pleased with a line, why should not the author use it repeatedly?

29Louis Marder, His Exits and Entrances: The Story of Shakespeare's Reputation, p. 7.
posthumously. He was a writer and an actor who enjoyed popular acclaim on stage and off.

Shakespeare, according to Chambers, is to be looked for in several acting companies during his life as a dramatist. He initially was in William Strange's Company, where his first assignment was the writing, or re-writing, of _Henry VI_ in early spring, 1592. At about the same date, close stylistic similarities of _2 & 3 Henry VI_ suggest Shakespeare's authorship. He also rewrote _Titus Andronicus_ and _The Comedy of Errors_ (or _The Jealous Comedy_). During 1592-3, he revised _The Contention_ for Pembroke's Company and completed _Richard III_. _The Taming of the Shrew_ had also been written because, in 1593, Sussex's Men took over the plays of the bankrupt Pembroke. From here, he may have gone to the Lord Chamberlain's Company. Another contention is that, in 1594, Shakespeare went directly from Strange's to the Chamberlain's. At the death of Queen Elizabeth, the patronage of the court of King James supported Shakespeare's

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31 Ibid., p. 130.
Company, and it became known as the King's Men. Shakespeare wrote for this company until his death in 1616.

Shakespeare's Actors

In a commission authorizing the licence of Shakespeare's acting company, nine actors are individually named: "Lawrence Fletcher, William Shakespeare, Richard Burbage, Augustyn Phillippes, Iohn Heninges, Henrie Condell, William Sly, Robert Armyn, Richard Cowly." Also, included in a general reference were "the rest of theire Associates." Eight of these nine players were also principal actors in the Lord Chamberlain's Company, and only Thomas Pope is not included, while Lawrence Fletcher seems to be a new addition.

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32 Chambers, II, 208.

33 Loc. cit.

34 Some other actors listed by Hardin Craig (ed.), The Complete Works of Shakespeare, p. 56, are Will Kemp, John Edmans, and Robert Goffe, who appears to have been a boy actor.
Lord Chamberlain's Company emerged in 1594, resulting from the plague-stricken mimes.\textsuperscript{35} The Company passed under royal patronage in 1603.\textsuperscript{36} After its founding in 1594, the Company evidently travelled at times, for it is found at Marlborough in September, 1594; but, henceforward, it seems not to have travelled during the remainder of Elizabeth's reign.\textsuperscript{37} From its beginning, Lord Chamberlain's Men enjoyed the support and patronage of the Queen (and later King James) and played frequently at Court.\textsuperscript{38} In 1598, the London Privy Council restricted the number of acting companies in the city to two—the Admiral's Men at the Rose Playhouse, and the Lord Chamberlain's Company at the Theatre.\textsuperscript{39} A dispute over the leasing of the Theatre soon resulted in the construction of the Globe, across the Thames.\textsuperscript{40} At the death

\textsuperscript{35}Chambers, II, 193-194.
\textsuperscript{36}Loc. cit.
\textsuperscript{37}Loc. cit.
\textsuperscript{38}Chambers, II, \textit{op. cit.}, 194.
\textsuperscript{39}Ibid., p. 198.
\textsuperscript{40}Ibid., p. 200.
of Queen Elizabeth, March 24, 1603, the acting company of Lord Chamberlain's Men passed to the sovereign patronage of King James I. Chambers discovered evidence of the change: "A contemporary panegyrist records the graciousness of James in taking to him the late Lord Chamberlaines servants, now the Kings acters." Thus, the Lord Chamberlain's Company became the King's Men and continued under that name throughout Shakespeare's life.

In Shakespeare's era, no two performances of any one play were ever given consecutively. Rehearsals usually lasted approximately three weeks, and the plays were written so that characters fit the capacities of specific players. Since much of the plays was written in blank verse, the actors, of course, were trained in reading blank verse and had not the difficulty in reading blank verse that modern actors seem to find. Actors even improvised lines of blank

\[\text{Ibid.}, \text{ p. 208.}\]
\[\text{Loc. cit. Chambers discovered this statement in a book by G. Dugdale, Time Triumphant (1604), sig. B.}\]
\[\text{W. J. Lawrence, Old Theatre Days and Ways, p. 25.}\]
\[\text{Ibid.}, \text{ p. 54.}\]
verse, at times, leading some scholars to observe that Shakespeare was somewhat influenced by techniques of the Commedia dell' Arte. The Commedia dell' Arte scenarios were characterized by their acting technique of improvisation in dialogue.45 Shakespeare quite possibly imitated the idea of improvisation in his plays upon the open stage where a constant movement and action were necessary. No author could ever supply, without cumbersome awkwardness, enough stage directions to accompany the actors' dialogue. Therefore, Shakespeare probably relied upon the actors' own ingenuity for sustaining his movement and dialogue.

Through a careful analysis of the early pre-Globe plays, Ringler determines that all of these early plays could have been conveniently produced with a cast of sixteen.46 Shakespeare's later plays--all plays written after the move to the Globe in 1599--can also be cast with sixteen speaking parts, but some of these require an additional six

45 Richard Southern, The Open Stage, p. 85.

or seven masquers or dancers. Gradually, Shakespeare's company increased to thirty-five men and an unknown number of boys, including musicians and stagekeepers.

Women actresses were unknown on the Elizabethan stage. Female characters were played by boy actors, because the psychology of audiences was such that "the boy-actresses were accepted without question." Expressing doubt regarding the convincing talent and acting abilities of boys playing women's parts, Lee states:

Such a fact seems convincing testimony, not to the ability of Elizabethan or Jacobean boys—the nature of boys is a pretty permanent factor in human society—but to the superior imaginative faculty of adult Elizabethan or Jacobean playgoers.

Naturally, Lee's statement does not go unchallenged by the scholastic world, and Professor Baker substantially supports the argument for the superior acting abilities of youths,

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47 Ibid., p. 126. In Henry VIII, generally considered to have been written in collaboration, a different method appears.

48 Ibid., p. 126.


50 Sidney Lee, Shakespeare and the Modern Stage, p. 19.
when the reader acknowledges "evidence as to their exceeding skill and realizes how long, thorough, and varied" the training of a boy actor would be. In addition, the testimony of the plays themselves should offer support. A few women in the plays offer complex characterization. A talented boy actor must have played the part of the faithful Desdemona in Othello or of the ambitious Lady Macbeth in Macbeth.

Because the theatre was small, the audience could closely observe the facial expressions and gestures of actors as they spoke. Emotional expressions were intrinsic within the text of an actor's part; there was no necessity for elaborate extraneous setting which would have detracted from the effectiveness of the dialogue. Shakespeare as a playwright created mood and atmosphere within the text of his plays. The overall effect of Elizabethan staging was much more aural than the aural-visual competition within twentieth century plays. Construction of Shakespeare's stage and principles of his acting required and achieved an

51George Pierce Baker, The Development of Shakespeare as a Dramatist, pp. 56-57.
uninterrupted flow of action. The open outer stage permitted players to move on and off stage freely. Also, since there was little or no scenery on Shakespeare's stage, Shakespeare incorporated full descriptions of places and scenes within the dialogue. Thus, the unfolding of the drama being acted out on the stage became the entire function of the plays. Actors did not have to compete with elaborate staging and scenery to achieve dramatic effect. The full attention of the audience was directed upon the actors, and the actors were the integral part of the drama.

With no stage scenery and few properties, actors had to depend upon their acting as the most important element of plays on the Elizabethan stage. Through the dramatic effectiveness of their activities, actors primarily supported themselves and the substance of the play by their own merit.

D

The Physical and Psychological Aspects of the Elizabethan Audience

When the Elizabethan playgoer went to the theatre, he

52 John Cranford Adams, "'That Virtuous Fabrick'," SQ, II (1951), 8.
paid his admission and entered the yard of the theatre. If he were poor, he paid a penny for standing-room among the groundlings in the yard of the theatre; if he were wealthier, he might be seated in a twopenny gallery; if he were both wealthy and privileged, he might take one of the "Lords' rooms" or the "gentlemen's rooms" which were probably near to, or above, the stage. The theatres were built so that the audience surrounded the stage on three sides.

Many scholars make note of the noisy Elizabethan audiences. Not at all unusual at the theatre was the noise of nutcracking. Members of the audience often made cat-calls to heckle the players. Also common were ear-splitting toy noisemakers, rattles, bells, horns, and bugles. Although the Elizabethan playgoer was in many ways uninhibited in his interference with the action of the stage, for some unknown reason, he seemed not to have the inclination to raise his voice and join the actors in

54 W. J. Lawrence, Those Nut-Cracking Elizabethans, pp. 1-8.
55 Lawrence, Old Theatre Days and Ways, pp. 164-171.
56 Ibid., p. 171.
singing. There seems to have been no audience participation in the singing on stage until the eighteenth century.

Chapter six of Dekker's *The Gull's Hornbook* offers guidelines as to "How a Gallant should behaue himselfe in a [public] Play-house." His "advice" consists of various techniques and gestures which effectively heckle the actors on a stage or disrupt a theatrical performance. To disgrace an actor, Dekker suggests playing cards, tearing them and throwing them on the stage; tossing in a blanket (if the actor "hath had a flirt at your mistris"); giving him the "bastinado in a tauerne" if in the middle of his play; affecting disgust with the play and noisily walking out of the playhouse. Dekker also suggests other actions to annoy the acting company: laughing, whistling, "mewing" at the passionate speeches, cursing, finding fault with the

57 Ibid., p. 198.


59 Loc. cit.

60 Ibid., p. 7.
All heckles would assuredly have guaranteed discomfort for actors presenting a play.

That playhouses were considered by many Elizabethans to be immoral is evidenced by Prynne, in Histriomastix, where he calls the six houses "divels chappels." The public theatre, to gain public acceptance, had to depend upon the ingenuity of its players in converting enemies. Hostility several times resulted in the destruction of galleries and scaffoldings of the theatre. Coghill suggests that the Prologue and Epilogue in Troilus and Cressida are devices which Shakespeare added to detract an audience which was expected to be hostile. The Epilogue and Prologue tend to distract the audience from the play and to start the audience laughing rather than to ridiculing the play. Although Pandarus has already been dismissed from the

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61 Ibid., p. 9.

62 Chambers, The Elizabethan Stage, II, 374.


64 Nevill Coghill, Shakespeare's Professional Skills, pp. 92-93.
play, he surreptitiously reappears to pronounce the epilogue—
which, in the Folio, is a reproduction of the final speech
that he delivers earlier. The Prologue, too, is probably a
late addendum to the play, for it balances and resembles the
Epilogue. The Prologue protects Troilus's first appearance,
and the Epilogue protects his final exit. This play has the
only Prologue and Epilogue of this nature in all of the Folio
plays. Under circumstances like these, the players were, of
course, eager to avoid hostile audiences. Under the pro-
tective sponsorship of a lord or monarch, they set about
masquerading as gentlemen of society so as to better estab-
lish themselves in London as providing a commodity desired
by the public.65

Because of all the noise and disturbance of the
audience, however, and before the days of public address
systems, the actors lost many words on the audience.66
Although this factor discouraged neither the actors nor the
spectators, it did mean that much of the effect of a play
had to be delivered through visual and aural effect. Thus,

65Bentley, op. cit., p. 55.

66Alice Venezky, Pageantry on the Shakespearean Stage, p. 63.
common to the stage was elaborate costuming, parades, processions, battles, and duels. Various vivid sound effects, flourishes, songs, and dancing announced and punctuated the stage proceedings. They advanced the action of the plot as well as provided spectacle for its own sake.

Shakespeare's audiences were accustomed to visualizing the staging. Place, scenery, setting all are insignificant in Shakespeare's plays. The Elizabethan audience, according to Thomas Raysor, expected drama to be an "imaginative illusion of reality." Audiences did not expect plays to attempt a reproduction of fact; rather, they considered the mind to be the stage, and the mind can interpret dramatic action without having specific scenes and change of stage setting. Just as a reader does not need pictures to understand a book, an audience needs no recognized scenes to understand stage action. If the stage indicates no specific place as its setting, except when necessary to the dramatic action, then the audience will require none, since, to the spectator's mind, nothing exists which is not seen. As a

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unifying element, the stage functions as the scene of action. There was little attempt to reproduce reality in scenery on the Elizabethan stage, and the audience accepted and expected to participate in a production by utilizing their imaginations to discover scenes and events. An example of Shakespeare's awareness of this custom is in Henry V when the Chorus appeals to the audience to allow their imaginations and thoughts to transfix the stage of their minds:

Thinke when we talke of Horses, that you see them Printing their proud Hoofes i' th' receiuing Earth: For 'tis your thoughts that now must deck our Kings, Carry them here and there: Jumping o're Times; Turning th' accomplishment of many yeeres Into an Howre-glasse:

(Henry V. Prologue 27 - 32)

Not only does Shakespeare acknowledge the necessity for the audience to envisualize imaginary horses, but he also requests their favor in recognizing the differences in actual time ("th' accomplishment of many yeeres") and stage

68 Loc. cit.

69 All references to Shakespeare's plays are from the First Folio facsimile by Charlton Hinman (ed.), The Norton Facsimile of the First Folio of Shakespeare. All spelling and punctuation is preserved as it is printed in the First Folio. The printing, for obvious reasons, is in modern typescript.
time ("Into an Howre-glasse"). And, then, the Chorus invites
the audience, with "humble patience" to "gently heare" and
"kindly to iudge our Play" (Henry V. Prologue 34-35). The
imagination of the audience was a recognized aspect of
Elizabethan staging.

Elizabethan drama is stage-conscious and audience-
conscious. It does not attempt to create a distance between
stage and audience with lights, curtains, stage machinery.
Dramatic artists frankly recognized the presence of both
stage and audience. Since actors on the Elizabethan stage
were surrounded by the audience, some of whom sat on the
stage, it was customary that the actors could talk directly
to the audience. Soliloquies and asides to the audience were
accepted methods of giving explanations to the audience. At
times, audiences were even directly involved in plays. Drama
became the mode of Elizabethan expression. Elizabethans
sought an audience. Drama satisfied the popular demand of
the audience to recognize its very realistic and actual

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presence. The structure of the stage and the involvement of actors with the audience was an advantage to Elizabethan actors. The audience was not forced, as modern audiences are, to be distant and removed from the drama. Shakespearean audiences could be involved in the play.

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CHAPTER I

ELIZABETHAN PLAYHOUSES, ESPECIALLY THE GLOBE

Shakespeare's plays were performed over a large number of years and at several different theatres. It is, therefore, safe to assume that the staging of his plays varied, according to the construction of the theatre at which they were performed. A complete list of plays produced in any one Elizabethan theatre is simply not available. Because material is so scarce, researchers must rely on internal evidence of the known plays to determine type of production. Evidence is still mostly unavailable, since many plays were produced in several different theatres, and there is no way to determine what specific internal evidence applies to which theatre. Even so, an investigation of available data regarding Elizabethan theatre construction is essential for a more complete understanding of the plays which Shakespeare wrote. Because his stage directions are brief, modern scholars must attempt to reconstruct the
seventeenth century theatre in order to derive a more accurate comprehension of the staging of the plays.

Significant to this study is an investigation of the nature of Elizabethan theatres, the superstructure of the Globe Theatre, and the Globe stage, because a majority of the Folio plays were probably produced at that playhouse.\(^{72}\)

It is reasonable to assume, then, that Shakespeare must have written these plays with the structure of the

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\(^{72}\) A list of the plays probably produced at the Globe Theatre is proposed by Sir E. K. Chambers, *The Elizabethan Stage, III*, 105. Using the evidence suggested by Chambers, J. W. Saunders compiles a similar list of Shakespeare's works, together with possible folio and quarto dates for all plays. The work by Saunders is "Staging at the Globe, 1599-1613," SQ, XI (1960), 402. This author has collated the work of the two men, with these results:

The following Shakespearean plays were probably produced at the Globe between 1599 and 1609 but the surviving texts were published in the 1623 Folio: JC (F 1623), TN (F 1623), AYL (F 1623), AWW (F 1623), MM (F 1623), Mac. (F 1623), Cor. (F 1623), Ant. (F 1623), Tim. (F 1623), Oth. (Q 1622).

The following are plays probably produced at both the Globe and Blackfriars between 1609 and 1613, which survive in the text of the 1623 Folio: Cym. (F 1623), WT (F 1623), Tmp. (F 1623), H8 (F 1623).

These following plays were produced at the Globe, before the Blackfriars opened, between 1599 and 1609 and survive in printed quarto texts of the same period: H5 (Q 1600), Ado (Q 1600), Wiv. (Q 1602), Ham. (Q 1603), Lr. (Q 1608), Tro. (Q 1609), Per. (Q 1609).
Globe stage in mind. An examination of the Globe's construction, therefore, is helpful in reaching a more thorough understanding of the stage business of plays performed at that playhouse. Another reason for examining one theatre in detail is that generalizations may, then, be made regarding the construction of other stages. It is necessary to remember that the Globe was a public playhouse. However, because all Elizabethan stages were so basic, staging at the Globe would also have been similar on stages in private playhouses, at court, or at rural locations of travelling companies.

J. W. Saunders enumerates four principles of investigations of staging of Elizabethan plays:

(1) . . . each investigation should be limited to the plays of one theatre at a time.73

(2) . . . it is preferable to make deductions from the staging necessities inferred from the action of the play rather than from textual references to parts of the stage.74

(3) . . . different solutions for staging problems are not necessarily exclusive,

74 Ibid., p. 403.
and all scenes of a like kind need not be forced into the same setting.\textsuperscript{75}

(4) \ldots the design of an Elizabethan playhouse was determined less by rational choice than by the accumulation of traditions.\textsuperscript{76}

In conducting an examination of Elizabethan staging, the present author has observed these principles of investigation.

A

The Nature of Elizabethan Stages

The present author supports the hypothesis that the Elizabethan public stage consisted of three basic units: a main stage, a rear stage, and a balcony or upper stage. The main stage was an open, front platform projecting into the yard of the theatre and having at least two doors. The rear stage ("discovery space") was an inner stage or curtained alcove recessed at the back of the stage and directly below the upper stage. The balcony, or upper stage, was above the main stage and connected with it by a stairway behind the

\textsuperscript{75}\textit{Loc. cit.}

\textsuperscript{76}\textit{Ibid.}, p. 405.
rear stage wall. In the medieval ages, the stage symbolically represented the Heavens (the roof or shadow, or sky of the theatre), the world (the flat stage), and Hell (the area beneath the stage.) Shakespeare's audience, too, must have acknowledged this theatre-structure symbolism, for Hamlet, when he sees the Ghost, says, "Oh all you host of Heauen! Oh Earth; what els?/ And shall I couple Hell?" (Ham. I.v.92-3). Thus, Hamlet alerts the audience to the anticipation of further events. The idea of a four-sided stage was proposed by Leslie Hotson, who suggested that the Elizabethan stage was a platform surrounded by its audience on four sides, with actors entering through trap doors from below. He proposed that Shakespeare's theatre was "in the round." Generally, however, Hotson's book has been ignored by scholars as an improbable and impractical suggestion in staging. Almost without exception, scholars accept the three-unit stage.

As for stages, there are two main types, the proscenium stage and the open stage. The proscenium, or

77 Coghill, op. cit., p. 10.
"picture-frame stage," is one which is an area separate from the audience, with a large curtailable opening, elevated above the auditorium.\textsuperscript{79} The proscenium creates a "removed" feeling from the audience. Most modern stages are proscenium types. In contrast, most Elizabethan stages were of the open stage type. The open stage was three-sided, extended into the audience, and created an atmosphere of intimacy with an audience. The open stage was "not a stage before an audience, but a stage in an audience."\textsuperscript{80} It was first an acting area; there was no scenery unless it contributed to the acting. The stage was approximately forty-five feet across, with a curtained inner stage at the back.\textsuperscript{81} It was upon this type of stage that most Elizabethan actors performed. Naturally, some problems occur on an open stage. Most important to the staging of a play is that the stage-auditorium unit must be architecturally suitable. Visually, when the actors advance to the

\textsuperscript{79}Southern, \textit{op. cit.}, p. 43.

\textsuperscript{80}Ibid., p. 42.

\textsuperscript{81}Ibid., p. 38.
forestage, they become "removed," or separated, from the stage picture. Thirdly, an actor cannot ignore the presence of the audience; it is there, visible, and often noisy. Fourthly, with an extended stage, spectators at the sides are able to look across the stage and see other spectators which can distract from their attention to the action on stage. Dramatically, a play written for proscenium stage cannot usually be presented on an open stage. And, finally, scenery on an open stage can never provide the illusionistic picture of actors on a stage but, rather, the open stage gives the impression that the audience is watching "real people in a fragment of the actual world."82 (This final point was traditional among Elizabethan audiences who accepted drama as an integral dimension of real life.) In addition, the open stage places more demands upon the actors. For a play to be effective, the actors must have grand, sweeping gestures, clear and perfect diction, profound emotion, and perfect unities of phrasing.

Evidently Shakespeare pioneered in the writing of plays for three stages simultaneously. J. C. Adams

82 Ibid., pp. 53-54.
demonstrates revisions in *Titus Andronicus* that indicate that Shakespeare first wrote the play for two stages but later revised it as a play for three stages, as preserved in the First Folio and Quartos of 1594, 1600, and 1611.\(^83\) The latter form of the play required a curtained rear stage. Probably *Tit.* made theatrical history as the first Elizabethan play with scenes employing three stages at once, and Shakespeare became a theatrical innovator.\(^84\) At the beginning and end of the play, three stages are used simultaneously. The opening direction places men on both the Platform and the Upper Stage:

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Flourish. Enter the Tribunes and Senators Aloft
And then enter Saturninus and his Followers at one doore, and Bassianus and his Followers at the other, with Drum & Colours. (I.i.1-4)
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Soon, at least five persons are in the Gallery when "Enter Marcus Andronicus aloft with the Crowne" (I.i.25). In the next few lines, the Platform is cleared, and at least seven appear in the Gallery; this action is not indicated by directions but by dialogue. Soon, when Titus arrives, a

\(^{83}\)Adams, "Shakespeare's Revision in Titus Andronicus," 177.

\(^{84}\)Ibid., p. 190.
great procession fills the Platform, watched over by those
in the Gallery:

Sound Drummes and Trumpets. And then enter two
of Titus Sonnes; After them, two men bearing a
Coffin couered with blacke, then two other Sonnes.
After them, Titus Andronicus, and then Tamora the
Queene of Gothes, & her two Sonnes Chiron and
Demetrius, with Aaron the Moore, and others, as
many as can bee: They set downe the Coffin, and
Titus speakes. (I.i.83-89)

Then, as Titus greets his warriors, he asks them to love
his living sons and to mourn the two sons whose bodies he
prepares to entomb:

Behold the poore remains, aliue and dead!
These that suruiue let Rome reward with loue;
These that I bring vnto their latest home,
With buriall amongst their auncestors . . .
Make way to lay them by their Bretheren.

They open the Tombe.

There greet in silence, as the dead are wont,
And sleep in peace, slain in your Countries warres:
(I.i.102-113)

At this time, all three stages are employed: the Gallery is
lined with lords and spectators; the Platform is filled with
Romans and Goths; and the rear stage is revealed as the
"Tombe" in which the coffin will be placed. At the con-
cclusion of Tit. a second three-stage scene occurs, according

85 Ibid., pp. 177-178.
to Adams. When the final "Exeunt omnes" occurs, four bodies and the captive Aaron remain on stage and again all three stages are in use: (1) Marcus, Lucius, and young Lucius are safely escaped to the upper gallery; (2) Titus and Lavinia were probably conveyed to the inner stage, after which the curtains closed, also clearing the stage of table and chairs; (3) while the body of the Emperor is ceremoniously carried from the stage through one door, the captive Aaron and the body of Tamora are dragged through the other. 86 Thus, the innovation of three simultaneous stages!

B

The Superstructure of the Globe

As Hodges is careful to submit, the nature of any reconstruction of any Elizabethan playhouse is necessarily mostly conjectural, because there are large amounts of unavailable information regarding the structure of these theatres. 87 Where knowledge quits, conjectures fill in the

86 Ibid., pp. 179-189.
87 Hodges, op. cit., p. vii.
gaps, and, therefore, such reconstructions depend largely upon hypothesis. The Globe is no different. Saunders comments, "The 'faire-fild Globe' is an elusive target for our eyes; just when we seem to have it, the picture dissolves and escapes us once more." But it is hopeful that these suggestions offered here may serve as an aid in further understanding the plays and the theatre of Shakespeare as much as is possible.

The Globe was built in 1599 and seems to have coexisted at that time with two other theatres, one unnamed and one of which must have been the Curtain. After its construction, the Chamberlain's men migrated from The Theatre to the Globe. By 1611, a traveller foreign to England records seven theatres in London, "whereof the most important is the Globe, which lies over the water." In addition to the Globe, says Chambers, the other six theatres were probably the Whitefriars, Blackfriars, Fortune, Red

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88 Saunders, op. cit., p. 420.

89 Chambers, The Elizabethan Stage, II, 364.

90 Ibid., p. 369.
Bull, Curtain, and Swan.\textsuperscript{91} By 1614, the Globe had burned to the ground, allegedly because of a fire during the production of \textit{Henry VIII} and was still under the process of reconstruction. In Stowe's \textit{Annales}, Chambers found this narration of the Globe's history:

The Globe play house on the Banks side in Southwarke, was burnt downe to the ground, in the yeare 1612. And now built vp againe in the yeare 1613, at the great charge of King Iames, and many Noble men and others. And now pulled to the ground, by Sir Matthew Brand, On Munday the 15 of April 1644, to make tenements in the room of it.\textsuperscript{92}

Six theatres were evidently in use in 1633 when Prynne, in his \textit{Histriomastix}, records six playhouses: Blackfriars, Globe, Cockpit, Salisbury Court, Fortune, and Red Bull.\textsuperscript{93} By these evidences, it is known that the Globe not only was in competition with other theatres, but that it was the best!

The outside physical appearance of the Globe was that of a wooden circular-shaped building with no roof. Whether the actual shape of the building was circular, oval, or

\textsuperscript{91}\textit{Ibid.}, p. 370.

\textsuperscript{92}\textit{Ibid.}, p. 374.

\textsuperscript{93}\textit{Loc. cit.}
polygonal really makes little difference, although a great deal of discussion has centered upon the subject among scholars. According to Delaram and Hondius maps (dated 1603-20 and 1605), a cylindrical building, believed to be the Globe, has windows at its upper half and is placed among trees and meadows. The superstructure of the Globe is described as having a round stage-house bearing a flag, a thatched roof, two stories, the upper part with windows and the lower half without, and walls of timber. There were two narrow outside doors and an external stairway. A ditch and marsh flanked the building; close by stood an alehouse. Inside, the building is believed to have been round. Most scholars agree that the playhouse was large and partly open.


95 Hodges, op. cit., p. 377.

96 Ibid., p. 434 and p. 538.

97 Ibid., p. 434.
to the weather, because it was constructed with an open roof. Indeed, in *The Winter's Tale* III.ii, Hermione laments,
"Lastly, hvrried/ Here, to this place, i' th' open ayre,
before/ I haue got strength of limit." Obviously, "i' th'
open ayre" refers to the open sky above the Globe stage.
The Globe was used as a summer house by the Chamberlain's-
King's Men, and acting was always by daylight. In describ-
ing the Globe and two other theatres, in "A Dialogue of Plays
and Players," Truman states, "The Globe, Fortune and Bull
were large Houses, and lay partly open to the Weather, and
there they alwaies Acted by Candle-light."98 The Blackfriars,
a private house, became the winter house of Shakespeare's
company. Even so, it is usually the Globe that is consid-
ered to be the theatre most patronized by Shakespeare's
company.

C

The Globe Stage

The practices of the modern stage are such that even

an amateur company considers itself naked without some properties, curtains, and lights. In contrast, Elizabethan plays could be staged without elaborate paraphernalia. Says Hodges, "The Chamberlain's Men of the Globe were well housed in their up-to-date building, but their plays and methods were such that they could be taken straight from there into the countryside, or into the Queen's banqueting hall, with hardly a change."\(^9^9\) While the modern stage demands technical equipment, the Elizabethan stage was self-contained, portable, adjustable. Audience surrounded the stage on three sides and gave the effect of people participating in the play (which they did at times). The Globe had a raised stage, and on the fourth side of the unroofed theatre (the back of the stage) was a tiring-house, a stationary structure where actors dressed, made exits and entrances. The permanent background (tiring-house) had a gallery on a higher level than the stage which produced a balcony effect.\(^1^0^0\)

\(^9^9\) Hodges, *op. cit.*, p. 11.

W. J. Lawrence suggests that there was a top and third level of the tiring-house, the garret, used for such occasions as hoisting flags, sounding thunder and storms, flashing lightning, firing cannons, ordinances, chambers, and ringing bells. Support for this theory could be found in Stowe's Annales, where he records the burning of the Globe during the production of Henry VIII:

... by negligent discharging of a peal of ordinance, close to the south-side thereof, the thatch took fire, and the wind suddenly dispersst the flame round about, and in a very short space the whole building was quite consumed, and no man hurt... 102

After the burning of the first Globe in 1612, it was reassembled in 1613, probably identical in shape and size to the original building. 103 William Shakespeare was one of the seven actors who financed and planned the theatre. 104 Adams suggests these dimensions for the theatre and its rooms:

102 Chambers, op. cit., p. 419.
103 J. Adams, "'That Virtuous Fabrick'," p. 3.
104 Loc. cit.
The Globe—a hollow octagon—13' through frame, 84' between opposite outer walls, 58' between inside walls.

Tiringhouse frame—3 stories high (first story—12', second—11', third—9'); could seat approximately 2,000 spectators.

Outer stage—chief playing area—41' at rear and narrowed to 24' at front, projected 29' from scenic wall; floor space—approximately 1,000 sq. ft.; a low wooden rail along outer edges of platform; 2 posts—24' apart, projected 17' from scenic wall and supported stage ceiling (or "shadow" or "Heavens") and occasionally served as trees, bushes, and so forth.

Largest trap door—midway between 2 posts—4' x 8' (could lower or raise chariots or trees; actors stamped foot sharply to signal lowering of trap).

Scenic wall—3 planes: middle section—24' wide; 2 side sections—12' wide.

Secondary stages—behind scenic wall in 13' depth of frame:
- first level—curtained inner stage—24' x 7' or 8'
- second level—curtained upper stage, over the study, with a balcony and over stage doors was a pair of large bay windows—24' x 7' or 8'
- third level—music gallery, flanked by storage lofts—16' x 10'

Dressingrooms, stairs, passageways—behind above-mentioned units.

Stage doors—5' wide, 9' high.

2 study trap doors—Ghosts and devils could appear through trap doors during a scene.

Floor of study provided a long, narrow trap ceiling of study provided a trap.

Superstructure of Globe—bell tower and huts above music gallery and stage ceiling which housed winches for working traps.105

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105 This material from Adams, "'That Virtuous Fabrick'," pp. 3-10, has been condensed and paraphrased by this present author.
Henslowe's *Diary* is considered an "excellent barometer to popular taste in the latter years of Elizabeth's reign."\(^{106}\) Among its pages, Henslowe records the sale of several items used in the construction of the Globe tiring-house, including "sellynge the Rome ouer the tyerhowsse," a "penthowsse shed at the tyeringe howsse doore," and "ij gystes to beare the chymne."\(^{107}\) The tiring-house was the building at the back of the stage. When a tragedy was to be staged, a trumpet sounded two or three times, and black curtains were hung at the recess.\(^{108}\) Doors to the left and right of the stage were used for entrances and exits. The curtained recess under the balcony was reserved for important entrances, or sometimes the curtains were drawn to create an inner chamber, cell, or cave. The balcony served at times as an upper stage, and in *The Tempest* it is used as a ship's high poop. Hosley proposes that the tiring-house of

\(^{106}\)Ralph J. Kaufmann (ed.), *Elizabethan Drama: Modern Essays in Criticism*, p. 10.


the Globe was basically like that of DeWitt's sketch of the Swan tiring-house, with three stage doors, each of which would open upon an inner stage or "discovery space."\textsuperscript{109} There were either two or three inner stages, each equipped with curtains and somehow separated from the main stage.

Curtains, hangings, tapestries decorated the stage as well as serving as a background to interior scenes and as concealment for actors. Lavish and decorative architecture, in the Elizabethan tradition, was painted gaily and hung with garlands, tapestries, and colorful banners blowing in the wind.\textsuperscript{110} In 2 Henry IV and The Merry Wives of Windsor appear words which suggest that a tapestry of the Prodigal Son might have hung in the center of the rear wall: ". . . and for thy walls, a pretty slight drollery, or the story of the Prodigal" (2H4) and "'Tis painted about with the story of the Prodigal, fresh and new." (Wiv.) "Arras" was the Elizabethan name for a decorative tapestry or curtain. The curtain projected a little from the frame and left a small


\textsuperscript{110}C. Walter Hodges, Shakespeare and the Players, p. 61.
space for the concealment of actors between the curtain and
the frame. Stage directions in plays clearly indicate that
arras curtains can be opened and closed. In twenty-nine of
thirty-six Folio plays, a stage arras is necessary for the
staging of the play. The arras served as numerous places.
It is an "arbor" in Much Ado About Nothing; a "box tree" for
Fabian, Toby, and Andrew in Twelfth Night; a "tent" in
Julius Caesar. Beds were sometimes "discovered" in this
enclosed area: Othello V.ii. "Enter Othello, and Desdemona
in her bed;" and Cymbeline II.ii. "Enter Imogen, in her Bed,
and a Lady." A "houell" is needed in King Lear III.iv. and
III.vi., as well as a tent; a "Caue in the woods" occurs in
Timon of Athens IV.iii, V.i and V.iii. and in Cymbeline
III.iii, III.vi, IV.ii, and V.ii. Simple hides in some
confined area in The Merry Wives of Windsor I.iv.; and in
Measure for Measure III.i., the Duke bids Provost to conceal
himself where he can hear what the prisoner and his sister
say. There is a "Cell" in The Tempest I.ii., III.i., IV.i.,
and V.1. Tombs are in the arras in Timon of Athens V.iii.
and Much Ado About Nothing V.iii. Since the arras curtains
could be opened and closed, the stage area was easily con-
vertible, as is readily demonstrated in these above
Another brightly ornate area of the stage must have been the "Heavens" or "shadow," which was a covering or flat roof over the playhouse secured to protect from rain and which might also easily cast a shadow upon the stage in imitation of the Heavens. 111 The "Heavens" was evidently decorated with a zodiac and stars. 112 Thus, the roof of the playhouse really did symbolically represent the Heavens.

There was certainly an upper stage in Shakespeare's theatre. One reads such directions as "above," "on the walls," "aloft" in many instances of the Folio plays. 113 In each of these instances the upper stage is certainly the front part of the tiring-house. As to whether or not there were several windows or one at the upper level, Saunders

111 Many scholars, among them Chambers, Lawrence, Graves, Jusserand, J. C. Adams, believe that the Globe must have had a flat roof or cover of some kind. J. Q. Adams, however, maintains that the Heavens were, instead, an overhanging roof of the garret.


113 The present author counts thirty-five examples of stage directions in the First Folio which indicate use of the upper stage.
states simply, "A single bay window, spanning the entire Tiring-House Front, would be the best setting for this scene . . . ." In no instance of the Folio plays is more than one window ever needed. Scholars, however, have waged controversy over the number of upper stage scenes in some plays, especially *Romeo and Juliet.* The scenes in question are the Upbraiding scene (III.v.), the Potion scene (IV.iii.), and the Lamentation scene (IV.v.). Most scholars support the upper level staging of these three scenes. Certainly, in many plays, the upper stage was necessary for the staging of the play.

What was the access to the stage? How many doors were there? How many trap doors? In stage directions,

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there are frequent references to at least two doors providing access to the stage. For example, two doors must be present in *Henry V. V. ii.*, "Enter at one doore, King Henry . . . At another, Queene Isabel, the King . . . ." There is no controversy among scholars that the Globe Theatre had at least two doors. There is controversy, however, concerning the possibility of the existence of more than two doors. This problem is further complicated, because nowhere in Shakespeare's plays is there a reference to three or more doors by a specific number. Although the word, "seueral," appears often, it is always used in the Elizabethan sense of the word as "separate."\(^{116}\) As far as can be determined, public theatres had only two doors, says Lawrence, one for general admission into the yard and one for admission of actors, stage crew, and lords into the tiring-house.\(^{117}\) On the other hand, Lawrence suggests in another book, that if a third door exists, it is placed at mid rear-stage.\(^{118}\) This

\(^{116}\) Saunders, *op. cit.* p. 405.

\(^{117}\) W. J. Lawrence, *The Elizabethan Playhouse and Other Studies*, p. 10.

\(^{118}\) Lawrence, *The Physical Conditions of the Elizabethan Public Playhouse*, p. 18.
placement of a third door could be supported by a scene which requires the suggestion of distance, as in *Hamlet* V.i. "Enter Hamlet and Horatio afarre off." A textual support for more than two doors occurs in *As You Like It*. II.iii, "Come not within these doores: within this rooфе/ The enemie of all your graces liues . . . ." In consideration of the warning, it would be ridiculous for the two actors then to exit through those very doors. Support for three doors is quite convincing. 119

Another means of entrance to the stage was through the trap doors. There were probably two trap doors, one in the floor of the rear stage and one in the outer stage. An example of the understage area which would give access to the trap doors is in *Hamlet*. The voice of the Ghost, a messenger of the Devil, comes from below, as Hamlet himself stresses, "you here this fellow in the selleredge" (I.v.151). The Ghost speaks three times, and each time, after he speaks,

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119 Several scholars admit the possibility of three doors, in addition to Lawrence and Saunders, notably E. K. Chambers, *The Elizabethan Stage*, III, 100; George F. Reynolds, *Some Principles of Elizabethan Staging*, p. 97.
Hamlet and his two companions frantically move away to a different position on stage. Each time they move, however, the voice follows them and always speaks from directly below where Hamlet stands. According to Coghill, this same device of the mobile understage Ghost voice also occurs in Twelfth Night, the play said to have been written next to Hamlet in chronology.\textsuperscript{120} Also, in several instances of the plays, a figure "Descends." The trap doors, of course, are a logical explanation of the manner of descent. Similarly, the direction of "Ascends" was also probably accomplished by means of a trap door. Staircases on stage were nonexistent, although external enclosed stairs led to the galleries.\textsuperscript{121} Therefore, there was probably a trap door in the floor of the upper stage through which characters could "Ascend."

Although scholars differ in their opinions as to the exact structure of the Globe Playhouse, they are in enough agreement that one is able to assimilate a reasonable idea of its structure. The superstructure appears to be similar

\begin{footnotesize}
\begin{enumerate}
\item Coghill, \textit{op. cit.}, p. 11.
\item R. C. Bald, "The Entrance to the Elizabethan Theatre," \textit{SQ}, III (1952), 18.
\end{enumerate}
\end{footnotesize}
to that of other Elizabethan theatres. The stage, too, was comparable to stages of other playhouses, although minor differences can be found; but the Globe was considered to be "the best." As a result of familiarity with the stages of the Globe and other Elizabethan theatres, a modern reader can much better construe an interpretation of the stage directions in the First Folio of Shakespeare. One must be acquainted with Elizabethan staging in order to understand Shakespeare's plays.
CHAPTER II

IMPLIED STAGE BUSINESS

It is a cause for modern lament that only seventeenth century audiences enjoyed the full effect of the performances of Shakespeare's plays. When the theatres closed in 1642, a chasm emerged in drama which engulfed many of the early acting traditions. The quartos and folios that survive are so brief and nonspecific in notes of stage business that modern readers seldom realize the full impact of the scenes. The stage directions are so deficient because Shakespeare himself was an actor and shareholder in his own company and, therefore, was present to furnish orally any additional interpretations of staging. Since he could supervise the casting of his plays and instruct actors in their parts, he must have felt that there was no necessity to write down all the details of production. Because actors were trained orally, they had learned to listen carefully to the spoken word; it was their business. For this reason, stage directions were
written into the dialogue of plays; thus, actors, listening to their dialogue, could determine their stage cues. Such internal directions are just as important to a modern reader's interpretation of Shakespeare's plays as they were to the Elizabethan actors' performance in the plays. Since the actors usually cued their actions from the dialogue of the plays, the reader must also imagine action according to implicit interpretation of dialogue. He must know something of the nature of implied stage directions, and he must be aware of implied dramatic conventions, and staging. The implied stage imagery of Shakespeare's plays is a necessary part of the total "image" of each play.

A

The Nature of Implied Stage Directions

Stage directions in Shakespeare's First Folio are usually minimal and are almost never a complete description of action. Instead, the stage directions merely suggest the basic action to be accomplished. The manner of the stage business is left to the interpretation of the reader through a study of the dialogue. A thorough reading of the plays
reveals mood, manner, atmosphere, hints of action. The drama of the Renaissance was built upon the philosophy and set of mind of the Elizabethan way of life. These beliefs which were intrinsic in the Elizabethan lifestyle contributed much to the stage practices. These same customs, because they are now obsolete, confuse and confound modern scholars. For example, according to Wickham, color symbolism in costuming stemmed from the conventions of heraldry and helped identify types of characters in a play.\textsuperscript{122} Music was not used for "mood" but was considered symbolical of divine harmony. Biblical and morality play characters such as Herod, Abraham, Lechery, Peace, were considered to be real characters. Therefore, the Shakespearean scholar must become familiar with Shakespeare's manner of indicating stage action. Because expressed stage directions are brief and only partially explanatory, there is a necessity for one to study carefully the dialogue for more explicit clues of stage action; the stage directions are \textit{implied} within the text. Throughout this paper, the phrase, "implied [or

\textsuperscript{122}Wickham, op. cit., p. vii.
implicit] stage directions," refers to stage directions included as an integral part of the dialogue within the plays.

Contained in the dialogue of Shakespeare's plays are approximately ten times as many directions for stage business as are in actual marginal directions. Most printed directions occur in the script too late to be of much aid to the actors. Often, stage business is ordered in dialogue, and then marginal notations confirm the direction. For example, before killing Lavinia, Titus declares, "Die, die, Lavinia, and thy shame with thee" (Titus Andronicus V.iii.2548); and, then, two lines later is the stage direction, "He kills her."

Occasionally, stage directions are inaccurate, and the dialogue marks the proper action. In 2 Henry IV, Pointz announces the arrival of Bardolfe, "Looke, looke, here comes Bardolfe" (II.ii.851); and the Prince adds, "And the Boy that I gave Falstaffe . . . ." (II.ii.852). Following the Prince's observation is a stage direction, "Enter Bardolfe;" and, although the stage direction does not include the Boy's entrance, the reader knows that the Boy enters with Bardolfe, because the Prince has commented on the Boy's appearance as well as his arrival. Another stage business printing error
occurs in this same scene when directions state: "Enter Prince Henry, Pointz, Bardolfe, and Page" (II.ii.790-791).
However, only the Prince and Pointz actually enter the stage at the beginning of this scene. As indicated above, the dialogue does not allow Bardolfe and the Page to enter until later in this same scene.

At times Shakespeare omits stage directions crucial to the meaning of the play. For example, in Othello III.iii. and IV.i., the directions, "She drops her handkerchief," and "He strikes her," are certainly implied in the dialogue and are, necessarily, vital to the progress of the action of the play. But neither Folio nor Quarto gives any directions for these actions. These directions can only be inferred from dialogue. The Folio omits the direction, "they kisse," which occurs in the quarto of Othello II.i; yet Othello's sentiments to Desdemona could not have been said without kisses. An example of a possible printing error occurs in A Midsummer Night's Dream when Demetrius answers Lysander's command to go away with, "No, no, Sir, seeme to breake loose; / Take on as you would follow, / But yet come not: you are a tame man, go" (III.ii.1287-1289). Although all of the above lines are printed as part of the dialogue, it would be
more plausible to consider only the first and last part of the speech as Demetrius's dialogue. In this form, the text would read: "No, no, Sir. You are a tame man, go!" The remaining lines, which might originally have been added by a prompter's hand, would become marginal stage directions: "Seeme to breake loose; / Take on as you would follow, / But yet come not."

To be valuable to the reader, a play must contain unmistakable textual hints or directions that indicate a definite use of staging or properties. Shakespeare provides so few stage directions that it has, thus far, been impossible for scholars to ascertain the definite staging for his plays.

In addition to providing cues for actors, another quite possible conjecture suggested by W. D. Smith is that the directions implicit within the dialogue were put there as descriptions for spectators who could not clearly see the action onstage. Smith also offers proof of the consistency of this convention throughout the entire era. Smith

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124 Smith Ibid., cites descriptions of stage business in numerous Elizabethan plays, including: Kyd's Spanish Tragedy, Jonson's Every Man in His Humour, Chapman's...
offers two categories of stage business in the plays:
(1) action which might have been partially hidden from part of the audience and which required descriptive explanatory dialogue; and (2) action which was clearly visible to the entire audience and therefore required no dialogue description. Thus, dialogue does not mention any stage business in 3 Henry VI, because it was probably visible to spectators. Only the marginal notations are given, "Takes off his crown" (IV.iii.) and "Lays his hand on his head" (IV.vi.). Again, in a scene from The Tempest II.ii., the piece of business, "Drinks," needs no reference in dialogue, because Stephano performs the action while Trinculo and Caliban lie prone on the floor. The action would be in clear view of the audience. Obviously, too, the direction in Antony and Cleopatra IV.xv., "They heaue Antony aloft to Cleopatra," requires no dialogue description, because it involves a vertical shift

(continued) Gentleman Usher, and Massinger's Maid of Honor. He also cites reference to the device in plays by Peele, Marlowe, Greene, Heywood, Middleton, Beaumont and Fletcher, Ford, Brome. He notes that the device occurs as early as in the play Cambises.

125 Ibid., p. 315.
of position from one stage level to another in full view of the audience. Similarly, the two most frequent items of stage business, exits and entrances, need no dialogue explanations because the shift of stage position is almost always clearly in view of the audience.

Property identifications are another means of informing those in the audience who could not see the properties or the stage easily. Often dramatic effectiveness as well as practical function is served. Macbeth's appropriate outcry to the three witches, "Why sinks that cauldron?" (Macbeth IV.i.), informed spectators, who could not see it, that the cauldron was sinking, probably through a trap door. Probably the arrangement of the playhouse alone justified such speeches.

That which pertains to stage properties also pertains to items of stage business performed without them. In King Lear, for example, the blinding of Gloucester was probably partially hidden from view of part of the audience by groups of spectators. Thus, the descriptive comments in the

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126 Smith, Ibid., p. 312. Smith counted 572 property identifications—which is a goodly number.
dialogue, accompanying the action, are necessary (Lear III. vii.). Similarly, in Macbeth, when Lady Macbeth begins wringing her hands while sleepwalking, the attending doctor draws attention to her action with, "What is it she does now?" and, then, he continues to describe her action, "Look how she rubs her hands" (V.i.). Similarly, Shakespeare's dialogue often alludes to gestures, facial expressions, and crying.

The Elizabethan audience was trained to rely on the spoken word for its information. Dramatists had to fulfill the expectations of verbal display. Thus, actors were frequently quite frank in "telling" the audience something. Thorndike proposes that "pure narrative" is the main function of servants and messengers in the plays. These "connecting" scenes and expository speeches are merely means of informing the audience of what has occurred.

In the actual production of plays, Margaret Webster finds the directions for stage business in the dialogue much

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127 Ashley H. Thorndike, Shakespeare's Theatre, p. 400.
more helpful than marginal notations. 128 Shakespeare seems to have included directions only when they are essential to the progression of the play. Certainly, a modern reader of the plays must be able to supplement lines by imagined stage business.

B

Implied Dramatic Conventions

Within the action and dialogue of his plays, Shakespeare employed various conventions which served as universal clues to staging. Letters read in plays tend to provide information that foretells bad tidings. Soliloquies serve as a type of direct address to the audience in which an actor can explain events of the plot and thereby unify the structure of the drama. Various stage conventions require periods of silence and, in themselves, become useful stage techniques. Moreover, even sound effects sometimes are not indicated by stage directions but are signalled by dialogue

128 Margaret Webster, Shakespeare Without Tears, pp. 43-45.
Establishing the proper atmosphere is often important and often directed by implied directions within the dialogue. Music, too, establishes atmosphere and is a time and unity device. Even scene division and stage scene locations are mostly determined by dialogue.

Shakespeare frequently employs the staging device of the delivery of letters as a forecast of danger or bad tidings. In I Henry IV, each time a letter is delivered, it consistently bodes ill tidings. In II.iii, the following direction occurs, "Enter Hotspur, solus, reading a letter." The letter bears ill news of a lord's refusal to participate in the conspiracy. In IV.i., "Enter a Messenger with letters," more bad tidings arrive--Hotspur's father has been sick and unable to gather together forces to unite with Hotspur's. Again, bad news. Therefore, the audience (or reader) is prepared for disaster in the last act when a messenger enters with letters for Hotspur: "Messenger. My lord, here are letters for you." In each of these instances, the imagery reinforces the dialogue and creates a premonition of disaster. In Julius Caesar, forged letters to Brutus are delivered by Lucius and prophecy disaster (I.ii.). In Love's Labors Lost, ill tidings for Costard occur in the letter from
Don Adriano de Armado revealing that Costard had been seen with a wench and was, therefore, subject to the king's penalty (I.i.217-280).

In *2 Henry IV*.II.ii, stage directions are not used to indicate the reading of a letter. Instead, the content of the letter is set in italic type which the reader can easily distinguish from the main dialogue. Also, Bardolfe has told the Prince that, "There's a Letter for you" (II.ii.881). Later, before Pointz begins reading he says, "Letter" (II.ii.891). After an interruption, the Prince again reminds, "But to the Letter" (II.ii.899). In this sequence of dialogue, the reader is well aware of the presence of the letter without having had benefit of explicit stage directions. Throughout the plays, the stage imagery reinforces the spoken lines. At times, it even cues action when no stated directions are provided. Staging was possible because the images of the dialogue consistently denoted established action cues throughout the plays.

Letter-reading, proclamations, and a kind of precis of events is common in early Shakespeare, but more rare in the later works. In the later works, it is the soliloquy which becomes the strong unifying structural device of plays.
as well as the theme-emphasizer. A soliloquy, as defined by Samuel Johnson, is "a discourse made by one in solitude to himself." These soliloquies were usually in direct address to the audience and linked the succession of scenes. Soliloquies establish a character's moral dilemma in relation to his interpretation of public judgment. Soliloquies serve a duel function, according to Langbaum: to represent a character's inner thoughts and motives and to express the moral meaning of the play. Soliloquies often expressed intense emotional passion. In addition to revealing the emotional passion of an actor, the soliloquies also describe the physical and facial attitudes of an actor. Actors' facial expressions and gestures were extremely important in conveying to the audience appropriate emotion, and they were probably much more intense than modern methods of depicting emotion. The poet wrote the following soliloquy in Hamlet

129 Coghill, op. cit., p. 133.
130 Samuel Johnson in Coghill, Shakespeare's Professional Skills, p. 128.
132 Thorndike, op. cit., p. 403.
II.ii., knowing that daylight would clearly illuminate the actor's face so that facial expression would emphasize his poetry:

... this Player heere,
... all his visage warm'd;
Teares in his eyes, distraction in's Aspect,
A broken voyce, and his whole Function suiting
With Formes, to his Conceit? ...

(Hamlet II.ii.1591-1597)

In this soliloquy, Hamlet recalls the passion of an actor playing a part. Writing for an open stage and for one where the audience was close to the actors, Shakespeare included descriptions of detailed facial expression and speaking manner for the Player in this passage. Although Hamlet laments his inability to express his own strong emotional conflict in this soliloquy, his facial attitude must reflect some of the tortured contradictions of his soul. No explicit stage directions "cue" Hamlet nor the Player, but Hamlet's dialogue implies much direction of stage business, both for him and for the Player.

Silence, too, is a dramatic device in Shakespeare's plays. Smith cites three, and possibly four, stage directions in Shakespeare's plays which indicate
silence. Hamlet's dumb show for the court (Hamlet III.ii. 1990) requires no dialogue during its performance. Pantomimes in Cymbeline (V.iii.3029; V.iv.3065 and 3126) and The Tempest (III.iii.1535, 1583, 1616; IV.i.1805 and V.i.2009) require periods of silence, but they perform a definite thematic function in the plays. Reading, whispering, marching, fighting—all imply no dialogue and a period of silence, although there certainly is action continuing on the stage.

A line break in a single pentameter line is often a subtle indication of brief pauses in dialogue. An abstract from the Shakespeare Jahrbuch suggests that the break in the pentameter line signifies a pause for action.

When Juliet says, "Come hither, Nurse, / What is yond

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133 Warren Smith, "New Light on Stage Directions in Shakespeare," SQ, VI (Autumn, 1955), 174. [The directions cited by Smith include: 'Holds her by the hand silent' (Coriolanus V.iii.3539); 'They walk and speak not' (I Henry VI V.ii.2439); 'Enter Warwick, Clarence, Oxford, Somerset, and French Souldiers, silent all' (3 Henry VI IV.iii.2246); and possibly 'Silence' in The Winter's Tale (III.ii.1185), although many modern editors consider 'Silence' to be a part of the dialogue.]

134 Reference from an abstract of "Some Instances of Line-Division in the First Folio," Shakespeare Jahrbuch, XCII (1956), 184-196. --The abstract was reprinted in The Shakespeare Newsletter (September, 1957), 33.
"Gentleman?" (Romeo and Juliet I.v.710-711), the line break marks a brief pause in Juliet's speech to permit the nurse time to move over to Juliet. The Jahrbuch cites a similar instance of the broken pentameter line to indicate pause in Othello when Othello says, "Give me your hand. / This hand is moist my Lady" (III.iv.2178-2179). The line break creates a pause for Desdemona obediently to give her hand to Othello. A plausible explanation is that the line breaks in the single pentameter line of the First Folio indicates a brief pause. Shakespeare frequently uses punctuation devices to indicate brief pauses within the dialogue of a character. These pauses may be either for dramatic effect (as in Mark Antony's speech in Julius Caesar, when he brokenly utters, "Beare with me, / My heart is in the Coffin there with Caesar, / And I must pawse, till it come back to me," III. ii.1642-1644), or pauses for action.

At Juliet's tomb, Romeo's speech indicates that there must be pauses for action as he talks, although there are no stage directions indicating action. When Romeo requests of Peter, "Give me that Mattocke, & the wrenching Iron" (Romeo and Juliet V.iii.2875), no written direction says "Peter gives tools to Romeo," but Romeo's dialogue certainly implies
that this action takes place. After receiving the tools, Romeo then gives Peter a letter and specific orders for its delivery. Then, using the crow bar, Romeo begins trying to pry open the tomb, pausing now and then during his work to speak further to Peter. After Romeo asks Peter for the light, a colon [:] appears five times in his speech (Romeo and Juliet, V.iii.2878-2892). If the colon specifies a pause, then Romeo must utter brief statements and, then, work for a short time before he speaks, again. Since each statement between colons (except for two "ring" speeches) is disconnected, probably Romeo talks and, then, pauses as he works.

Punctuational devices other than the colon are also used to signify short pauses in speeches. A "long dash" often indicates a hesitation in speech or an interruption of dialogue. Panthion, in The Two Gentlemen of Verona, is trying to convince Launce to board the boat, but as he speaks, there is a "long dash" (---) which interrupts him:

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135Richard Flatter, in Shakespeare's Producing Hand, p. 146, discusses Shakespeare's use of the colon as a "summing up" function which often indicates a gesture.
"... and in loosing thy service:-----why dost thou stop my mouth?" (II.iii.638). From the dialogue's context, as Panthion says, "and in loosing thy service," Launce claps his hand over Panthion's mouth to stop him from speaking. Of course, there is a pause in Panthion's speech as Launce stops him. In this play, the dash indicates a pause and allows time for necessary action. In addition to a pause for action, a dash frequently seems to indicate no more than a dramatic pause in the course of the dialogue.

Concerning the stated directions for sound effects, Shakespeare is somewhat more explicit than he is with most other stage business. As with any other element of production, sounds must be considered as an integral part of the play, according to Shirley, contributing to the atmosphere, "influencing the action, adding to the sense of irony or contrast, and sometimes even suggesting actions that cannot be staged." At times, sound effects, too, are not heralded by stated stage directions.

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Characters may simply announce that they hear a sound. In *Love's Labors Lost*, for example, the stage direction, "Sound," occurs. Then, the Boy gives a further clue as to the nature of the sound: "The Trompet sounds, be maskt, the maskers come" (LLL V.i.ii.2048-2050). In *Hamlet*, as Barnardo the Centinel (sic) relieves Francisco of guard duty, he notes the time, "'Tis now strook twelve, get thee to bed Francisco" (I.ii.11). Probably a clock is striking as Barnardo and Francisco exchange greetings, although there is no explicit direction. The sound is "implied" as being heard off-stage.

C

Implied Staging

A playwright has a certain obligation to his audience to follow a time sequence. He is also obliged to keep his audience informed as to clock and calendar changes as the play progresses. The playwright achieves this delicate balance of actual time and stage time in several ways: (1) he must be consistent; (2) he must compress the "real" time action of his story into the length of a theatrical performance; (3) he must make very short scenes represent
long periods of time; and (4) he must "pace" the play so that it achieves a balance of "slow" and "rapid" rhythm. 137 In most of his plays, Shakespeare carefully follows the rule of consistency in dramatic time. It is of interest to note that Romeo and Juliet contains no less than 103 references that inform the audience of the calendar date or clock-time of action. 138 A play that indicates contrast to the carefully followed time sequence of Romeo and Juliet is the seeming timelessness of The Tempest. To Prospero, time is completely irrelevant. Even in The Tempest, however, Time is significant as an Idea—the relativity of present, past, and future time in effecting a harmonious existence.

The acting time of Elizabethan plays seems to have been between two and three hours. The prologues of Romeo and Juliet and Henry VIII indicate "two hours' traffic" and "two short hours." Three hours was probably a maximum time. Knowing stage time assists scholars in deciding about


138 Ibid., p. 364.
continuous acting time in public theatres. Whereas songs and dances often provided inter-act entertainment at private theatres, such as the Blackfriar’s, public theatres probably acted continuously and, then, finished their plays with songs and dances. Because the playing time was usually in the afternoons, the acting was limited to daylight hours. With natural lighting and performances that did not start until two or three o’clock in the afternoon, there was no possibility for extending a performance longer than two or three hours.\textsuperscript{139} At the conclusion of the program, the actors called for dances and permitted audiences their choice of jigs.\textsuperscript{140} The “two hour traffic of the stage” was probably a practical necessity since evening would bring darkness, and there was no artificial lighting. Also, the supper hour for Elizabethans was six o’clock.\textsuperscript{141} Therefore, most plays probably did not exceed 140 minutes in outdoor theatres like the Globe.

\textsuperscript{139}Lawrence, \textit{The Elizabethan Playhouse and Other Studies}, p. 85.

\textsuperscript{140}Loc. cit.

\textsuperscript{141}Williams, \textit{op. cit.}, p. 273.
In Elizabethan drama, scene division is structural and act division is conventional. In all of the Folio plays, only one reference is made to act division: "They sleepe all the Act" (A Midsommer Nights Dreame III.ii.1507). Because this is the sole reference to act division in Folio stage directions, this direction may have been added by a prompter.

The Shakespearean stage, of course, had no modern devices of indicating scene stage. There could be no "fade-out" or "dissolve." Scene changes nonessential to dramatic action did not occur. An empty stage was one of the most obvious techniques of indicating place change or time lapse. Raysor also suggests other Shakespearean methods used to indicate an interval of time by intervening action: choruses (as in Henry V), sub-plots (as in King Lear or Measure for Measure), scenes elaborating emotion (as the prolonged grief of Richard's mother and wife in Richard III), additional exposition (as in Romeo and

Other "time-consuming" stage devices that Raysor suggests are political executions in historical plays or the appearance of a clown (as in Othello) to permit the escape of some characters from the stage. The function of the interval scenes is plausible only for the continuous performance structure, such as was usual at the Globe. It is important that the reader recognize these interval scenes in order to aid the understanding of the plays. Such scenes, or "conventions," also perform a useful function in a play in addition to being mere tradition. They are useful in permitting time to pass in addition to the allegorical function. These scenes also help to establish mood and atmosphere, reasons for character action, or a foreshadowing of plot.

143 An example of additional exposition occurs in Romeo and Juliet when Capulet makes joyful plans with Paris for the wedding (IV.iv.). The scene allows time to pass before the discovery of Juliet's body. The scene with the musicians permits further time to elapse for Juliet's drugged sleep.

144 Raysor, op. cit., pp. 197-209.

145 Harley Granville-Barker, Prefaces to Shakespeare, Second series, pp. 204-205.
A disparity between private and public playhouses was the employment of music for inter-act entertainment. Performing indoors, the private theatres, such as the Blackfriars, assembled vocal and instrumental preludes which sometimes lasted an hour.\textsuperscript{146} Inter-act songs and dances were common in private theatres and children's theatres. Children were often first trained in music and secondly trained in acting.\textsuperscript{147} Songs allow brief passages of time to elapse.

While some stage action must be performed, songs fill the time lapse. For example, in \textit{As You Like It}, Amiens's song provides definite movement in the play by describing man-kind's indebtedness to nature and its elements. The song is a kind of parallel to the alienated, forsaken conditions of the banished duke and his company as well as the alienation of Orlando and his man, Adam. In addition, the song is of technical asset to the play; it provides stage action while Orlando and Adam, famished from deprivation of food during their wanderings, dine at the Duke's table (\textit{AYLI} II.vii.). Also, during the song, obviously Orlando and the Duke are

\begin{footnotesize}
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\item[146]Lawrence, \textit{op. cit.}, p. 80.
\item[147]\textit{Loc. cit.}
\end{enumerate}
\end{footnotesize}
seen to converse, silently, to discover identity. These actors must make mock conversation during the song, for at its conclusion, the Duke has learned of Orlando's condition, because he says, "If that you were the good Sir Rowland's son, / As you have whisper'd faithfully you were . . . ." (II.vii.). Thus, the song prevents actual repetition of knowledge with which the audience is already familiar.

Because of the descriptive nature of the dialogue in Shakespeare's plays, much of the stage action is implied internally. Elaborate stage directions are unnecessary. But to understand the exact action necessary in the dialogue requires a study of the Elizabethan "set of mind." More specifically, modern readers must study Elizabethan theatrical practices and traditions, for the playwrights seem to have written plays to be performed by actors accustomed to an established routine of staging that required only skeletal acting directions of a specific nature.
CHAPTER III

PRINTED STAGE DIRECTIONS

IN THE FIRST FOLIO

Most scholars minimize or ignore the importance of stage directions in the First Folio. Most stage business, they say, can be inferred from the dialogue of the play. Although most stage action can be determined from the dialogue, it does not offer exact details of the manner or method of the action, or the exact properties used, the manner of departure, manner of dress, and other details important in staging. Admittedly, most stage directions

148 "Stage directions," in this work, are regarded as the express notations for stage business included in the text of the Folio. Almost without exception, stage directions are set with itallic type in the Folio and are usually printed at the left or right margins of the text or in lines centrally located, which are separated from the dialogue by spaces or by indentation. An exception to this otherwise regular order is the scattering of the "Knock" stage directions within the text of the Porter's speech in Macbeth II.iii.744-761.
offer only minor information in addition to that included in
dialogue. These details, however, are significant for
further understanding of the Elizabethan theatre and
staging.

In the seventeenth century, the English preferred
order and regularity in their world. Drama, too, reflected
this philosophy because of its highly structured patterns of
order. Tillyard states that drama characterizes the
Elizabethan age and "that its extravagant sentiments are
repetitions and not novelties; that it may after all have
its own, if queer, regulation."\textsuperscript{149} It is the contention of
the present author that, however abbreviated the stage
directions in Shakespeare's plays, they are at least con-
sistent in the manner of abbreviation. These minimal direc-
tions can be assigned to a few basic categories, each
indicating a pattern of unstated actions represented by the
skeletal directions. These abbreviated directions serve as
"signals" for a pattern of stage action. Since Shakespeare
worked with his own acting company, he could orally inform

\textsuperscript{149}E. M. W. Tillyard, \textit{The Elizabethan World Picture},
p. 9.
his actors as to the entire pattern of action expected from each skeletal type of direction. Actors must have proceeded somewhat in the old-style impromptu manner of the Commedia dell' Arte. Certainly, then, there was order in Shakespearean drama founded upon the tradition of established patterns of action. For example, the simple direction, "Play" (Hamlet V.ii.3774), is a minimal direction that merely suggests the complex pattern of swordplay that must follow between Hamlet and Laertes as they strive to satisfy an audience that loves excitement and physical displays of violence on stage. As another example, the direction, "Sennet," too, indicated much more than simply a random toot on a trumpet; it was a trumpet call used as a signal for ceremonial processions—a fanfare of trumpets accompanying the spectacular entry of royalty and attendants, in authentic and splendid array.

Thus, drama, indeed, had a patterned regularity and order, not only in abstract philosophy but also in actual stage actions. From these details of action, one can answer such questions about Elizabethan staging as: What stage properties were common? What musical instruments were used? What does "orchestra" mean? Why is so much duelling common?
Why are family relationships, nationalities, occupations so often mentioned in stage directions?

The language in which Shakespeare wrote was that of the theatre, the language of a man well acquainted with the theatre. He curbed his visual imagination to function within the confines of a playhouse. His use of stage terminology reflects his familiarity with acting.¹⁵⁰ He writes, says Greg, "'within' for what to the audience is without, ... characters enter at several 'doors,' though they may be meeting in a forest (Midsummer Night's Dream II.i. "Enter a Fairie at one doore, and Robin goodfellow at another"), or 'above' or 'aloft,' that is, on the balcony, whether they appear at a window, on the walls of a town, or on a crag or hill. And authors no less than producers demand music and noises off."¹⁵¹

For the purposes of this paper, the present author has classified the stage directions of the First Folio and assigned them to three general categories: entrances, exits, entrances, exits, entrances, exits.

¹⁵⁰Greg, The Shakespeare First Folio, p. 122.
¹⁵¹Loc. cit.
and those directions independent of any type of entrance or exit.\textsuperscript{152} The entrances and exits are discussed first, followed by a consideration of classifications of the other directions.\textsuperscript{153} More than seven-tenths of the total stage directions in the plays include only directions for exits or entrances with no other stage business indicated. Only one-seventh of the total directions indicate business which does not include any exit or entrance from the stage. Of Shakespeare's plays, tragedies and histories have more stage directions than comedies (See Appendix A).

\textsuperscript{152}This classification has also been used by W. W. Greg, \textit{Dramatic Documents from the Elizabethan Playhouses}, p. 238, and by E. K. Chambers, \textit{The Elizabethan Stage}, in four volumes.

\textsuperscript{153}In the thirty-six plays of \textit{The Norton Facsimile of The First Folio of Shakespeare}, this author counts a few more than 4100 printed stage directions. Of these 4100 directions, approximately 3500 are directions which direct exits or entrances. There are 1200 notations indicating some type of stage business as well as directing exits and entrances. Only a few less than 600 stated stage directions indicate stage business which does not include exits or entrances. (See Appendices A, B, and C of this paper for further details and tabulations.)
The Folio Entrances

Most entrances in Shakespeare's First Folio merely state the names of those persons approaching the stage. "Enter," as defined by Reynolds, designates an entrance or a discovery. An entrance is simply an actor going on-stage. A discovery is implied in the banquet scene of Titus Andronicus which starts, "An Bnaket [sic]. Enter Andronicus, Marcus, Lauinia, and the Boy" (III.ii.1504). The audience "discovers" the banquet scene already in progress on the stage, perhaps behind drawn curtains or in a small room or alcove on the stage.

Whether Shakespeare employed entrance announcements (or announcements heralded by sound effects) as a device for dramatic effectiveness or as a purely stagecraft device, the conclusion yet remains that the convention was beautifully adapted to the physical construction of the Elizabethan

154 George F. Reynolds, On Shakespeare's Stage, pp. 8-9.
outer platform stage. Shakespeare used several devices to inform players of a stage entrance. Instead of the modern device of a "door slam," the playwright, in numerous instances, provided the offstage signals of "a sennet," "Sound a Trumpet," "Flourish," and so on. Generally, these particular signals designated the approach of royalty or people of rank. A Flourish is a fanfare of trumpets as a showiness or ostentation to call attention to something. This direction occurs most often in History plays and Tragedies. Although the direction often occurs at the beginning or end of a scene, numerous instances occur within scenes. In Henry V, eight instances of "Flourish" signal the entrance of characters—Chorus, the King and his lords, the town. In the three Henry VI plays, the Flourish often accompanies a direction for "Exit" or "Exeunt." Cornets usually seem to be reserved to herald the arrival of a king,


156 All definitions of the Elizabethan terminology in the plays is taken from the Oxford English Dictionary and collated with internal evidence of the plays.
as in *All's Well That Ends Well* I.ii. The direction "Sennet" always heralds the approach or departure of a procession; it is a series of notes sounded on a trumpet to signal ceremonial entrances and exits. Twelve instances of "Sennet" are directed in the Folio, and only in History and Tragedy plays.

The directions, "Drums and Colours" and "Trumpets," signify the arrival or departure of military parades. The most frequent occurrence of "Drums and Colours" in any one play is in *3 Henry VI*, V.i., in which the direction is printed four times in one scene. The notation "Drums," alone, means to summon, gather, or enlist by beating a drum. Another military direction in the plays is "Excursion," which, in Shakespearean stage terms, means a movement of soldiers across the stage, as if in a military sortie or raid.

Elizabethans loved pageantry and spectacle in drama. Processions on stage became a chief means of satisfying the

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157 The twelve instances of "Sennet" are found in these Folio plays: *H V.V.ii.3366; 2H6 I.iii.487; 3H6 I.i.233; R3 III.i.1735 and IV.ii.2588; H8 II.iv.1332; Cor. II.i.1059; JC I.ii.115; I.ii.316; *Mac.* III.i.992; *Lr.* I.i.37; *Ant.* II.vii.1351.
audience clamor for such spectacle. Processional entries, says Venezky, were employed to supply any of several dramatic effects. After a military triumph or for a coronation, a processional entry of a hero or royalty might be staged (1) "to provide visual appeal," (2) "to increase moments of tension," (as in MM or AWW), or (3) "to represent symbolically the height of fortune of a proud hero who was later to fall" (as in Tit., Cor., and JC). Sometimes, for contrast, the procession was muted for special effects (as in R2 and R3). Generally, however, processionals were heartily announced by flourishes of trumpets or cornets, sennets, drums, or drums and colours.

Sound signals vary, according to the type of procession. Throughout the plays, a mostly consistent system of announcement is followed: (1) Ceremonial processions are announced by a sennet or a flourish of trumpets or cornets; (2) sounds of battle are signified by alarums and tuckets; (3) military parades are preceded by drums and colours or


159 Loc. cit.
trumpets. Of interest is the fact that, of 450 entrance announcements of all types in the plays, only eight are emitted in addition to these offstage sound effects.\textsuperscript{160}

If a sound announcement is not given for the passing of processions, the announcement is made orally.\textsuperscript{161} The announcement is sometimes made by a herald, as in \textit{Coriolanus}, where a herald precedes the jubilant parade to broadcast Marcius' triumphs. In \textit{All's Well That Ends Well}, the widow hears "a march afar" and cries, "Hark you! they come this way" (III.v.). After hearing a tucket, she declares that the troops "are gone a contrary way. Hark! you may know by their trumpets" (III.vi.).

For many of his entrances onto an occupied stage, Shakespeare frequently has a person onstage announce the approach of a new person by saying, "here he comes," "Look where he comes," or similar statements. Smith counts 450 entrance announcements in the Folio.\textsuperscript{162} The most obvious

\begin{footnotes}
\textsuperscript{160}The eight plays are 2H6 IV.viii; R3 IV.iv; AYL I.ii.; Ham. III.ii.; AWW III.iv.; Jr. I.ii.; Ant. I.i.; Cor. II.ii.

\textsuperscript{161}Venezky, \textit{op. cit.}, p. 27.

\textsuperscript{162}Smith, "The Elizabethan Stage and Shakespeare's Entrance Announcements," p. 405.
\end{footnotes}
function of an entrance announcement is to signal to the audience that the attention of the characters onstage has been shifted to a newcomer. This device of indicating actors' awareness of a newcomer often precipitated a smooth method for allowing actors to move about the stage in appropriate manners justified by the new arrival.\textsuperscript{163} In Titus Andronicus, for example, an announcement is made which permits those on stage some time to regroup and make room for those entering: "Captain. Romans, make way. The good Andronicus . . ." (I.i.). Because of the Captain's announcement, both he and his companions have adequate time to shift positions to prepare for the graceful entrance of such a large number of characters. A similar entrance announcement and regrouping occurs in Much Ado About Nothing II.i.

Another stage term which designates neither entrances nor exits is the direction, "Manet." This direction simply means "to remain on stage." When this notation is given, the designated character (or characters) does not leave the stage, even though directions may request others to exit or

\textsuperscript{163}\textit{Loc. cit.}
enter. Some examples of the use of "manet" are found in Richard III II.ii.1421 and in Antony and Cleopatra II.ii.880 and II.vi.1279.

The main reason for entrance announcements says Smith, was the construction of the Elizabethan stage.\textsuperscript{164} The platform was quite deep and, although permitting close association with an audience, it at times separated actors some distance from characters just entering the stage because entrance doors were some distance to the rear. By announcing an entrance, an actor could easily and without awkwardness, demonstrate awareness of a character's approach and thereby move toward him.

B

The Folio Exits

Exits are usually restricted to "Exit" or Exeunt," and direct actors to leave the stage. When the exit direction does not include the name of the character to leave the stage, usually the person is identified because the

\textsuperscript{164}Ibid., pp. 407-408.
"Exit" occurs in the righthand margin at the close of that person's dialogue. When the actor concludes his speech, he leaves the stage according to direction. "Exeunt" specifies that all or certain named characters leave the stage; "Exeunt omnes" specifies that all characters leave the stage. (See Appendix A for a tabulation of exit and entrance directions in Shakespeare's First Folio which include no stage business other than entrances and exits (or exeunts). A separate tabulation column supplies the number of stage directions in each of the plays which are directions other than entrances or exits. Disappointingly, tabulations yield few consistencies which would contribute to further proofs of the dating of the plays. Similarly, there seems to be no consistent variation in the number of directions included in plays written early or late in Shakespeare's career.

Some interesting facts do appear from this study, however. As a group, comedies have fewer stage directions than tragedies or histories. Four of the earliest plays—the three plays of Henry VI and Richard III, probably written in 1592—have more written stage directions than any of the other plays. The earliest comedy, The Taming of the Shrew, probably written in 1592, also, has more stage directions
than any other comedy. Although these early plays have more stage directions than the others, this present author finds no evidence in the remainder of the plays of a positive correlation between date of play and the number of stage directions or between theatre and number of stage directions. The Two Gentlemen of Verona, an early comedy, has no stage directions in the Folio edition, other than exits and entrances. Another early comedy, The Merry Wives of Windsor, has only one direction for stage business other than exits and entrances.

Exit directions, with almost no exceptions, are given in the Folio with no elaboration as to the manner of departure to be made. This author counts only twenty-eight examples of exit directions which give any elaboration as to the manner of departure in the plays. A few examples of the exceptions include "Exit to the Prioris" (The Comedie of Errors V.i.1503); "Runne all out" (The Comedie of Errors IV.iv.1445); "Exit pursued by a Beare" (The Winter's Tale

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165 The 1592 dates for the writing of these plays is supported by Sir E. K. Chambers, The Elizabethan Stage, II, pp. 129-131.
III.iii.1668); "Exeunt with Trumpet" (Henry VIII I.iv.749); and "Exit King, frowning upon the Cardinall . . ." (Henry VIII II.ii.2080). Certainly these examples indicate a manner of departure. A few other directions designate the destination of the departed, and some provide for the removal of stage properties (such as tables or trumpets) or corpses, yet these few examples are rare exceptions among approximately 2000 exit directions which usually are given simply as "Exit" or "Exeunt."

Dialogue in plays does provide further explanations of exit procedures. Characters in almost every play prepare the audience for their exits by some advance announcements. 166 Almost every exit in Shakespeare's plays is indicated in the dialogue in one of three ways: a direct announcement from the exiter, a request or command by another stage person, or a rhymed couplet at the conclusion of a speech by the exiter. 167

166 The only plays with less than six announcements are Hamlet, Julius Caesar, Timon of Athens, 2 Henry IV, Othello, and King John. The Merry Wives of Windsor has the most exit announcements, with 22.

Usually, these devices convey information to the reader which forecasts later events or sets the locale for forthcoming scenes, as, for example, in *Romeo and Juliet*, several exit announcements set the next locale as the Friar's cell. From his research of exit cues in Shakespeare's plays, W. D. Smith concluded that the playwright used exit cues to increase the dramatic impact of the play as well as to assist repertory actors in making exits at the right time from a bare stage. Of the almost 2000 exits in Shakespeare's plays, only eight have no implied stage cue evident.

Techniques of advance announcements of departure include announcements directly to the audience, announcements given as apostrophes, announcements to other players on the stage, and announcements by one person of a group representing the group. Characters deliver most announcements directly to the audience in soliloquy form while alone on stage. For example, Prospero indicates a planned

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169 The eight plays with no exit cue evident are 2H6 I.iii.140; R3 I.iii.297-303; LLL IV.i.127-30; H5 IV.i.64-83; Tro. V.iv.20-26; *AWW* III.ii.20; *Cym.* IV.ii.100; WT IV.iii.462-73.
form of action as well as his intention to leave the stage when he says, "Ile to my booke; / For yet ere supper time, must I performe / Much businesse appertaining" (The Tempest III.i.94-96). An example of an exit announcement as an apostrophe is Iden's speech to Cade's body in 2 Henry VI. IV.x.2985-6: "Hence will I dragge thee headlong by the heeles / Vnto a dunghill, which shall be thy graue." An example of an actor's announcement of his exit to other players is that of Cardinal Beaufort to his companions, "Ile to the Duke of Suffolke presently" (2 Henry VI I.i.178). An announcement by one person as a representative of others leaving the stage is also occasionally found in the plays. For example, Hermione's departure with Polixenes is indicated by her speech to her husband: "If you would seeke vs, / We are yours i' th' Garden: shall's attend you there?" (The Winter's Tale I.ii.259-260).

Requests and commands to exit are more frequent in Shakespeare's plays than are announcements of exit. The convention of exit requests would probably have fulfilled the expectations of the Elizabethan audience, for they would have been accustomed to the superiority demands of rank. Also, since leading parts in plays were usually assigned to
experienced actors, the stage exit requests assured the correct timing of exits by younger or inexperienced actors playing minor parts. (Entrances, too, are usually in rank order.) Usually requests for exits are made by the masters on stage. Characters are usually ordered off the stage according to rank, with the masters preceding inferiors from the stage. In Coriolanus, Titus outlines the order of exit to the senators: "Lead you on: Follow Cominius, we must followe you, right worthy you Priority" (I.i.254-55). Occasionally, however, the situations equalize characters, and for dramatic purposes, Shakespeare allows players to push precedence aside to temporarily equalize social standing, as in Much Ado About Nothing, when Don Pedro and Leonato are temporarily equals:

Leon. Please it your grace leade on? Pedro. Your hand Leonato, we will goe together. (I.i.155-156)

Inferiors are occasionally temporarily permitted to hold the upper hand in dramatic action. For example, the Nurse and the Friar, in Romeo and Juliet, are self-appointed advisors,

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and each gives exit commands to his superiors three times in the play. 171 Throughout most of Shakespeare's plays the exit requests are given by superiors, and the order of departure is according to rank.

A strong indication that the device of exit requests was a stage cue is the specification of those to leave the stage. Smith notes that nearly all exit requests specifically name characters who are to leave. 172 For example, in Henry V, Henry orders everyone but Katherine to leave: "Go uncle Exeter, / And brother Clarence, and you brother Gloucester, / Warwick, and Huntingdon, goe with the King" (V.ii.3086-87). After this command, stage directions verify Henry's request: "Exeunt omnes. Manet King and Katherine" (V.ii.3086-87). Marginal notations usually verify exit requests and commands as well as clarify indefinite requests. 173 For example, the Duke does not direct his

171 The Nurse issues exit requests to Juliet in Romeo and Juliet I.v.729-30; II.v.1390; III.ii.1792. In III.iii. 1981, she issues a request to both Romeo and Juliet. Also, on the wedding day, the Nurse orders old Capulet from the kitchen, but he refuses to leave. The friar issues exit requests in II.vi.1428; III.iii.1983; IV.v.2671-72.

172 Smith, op. cit., p. 890.

173 Loc. cit.
request to any particular person when he commands, "Go call the Abbesse hither" (Comedy of Errors V.i.1758-59). The marginal notation, "Exit one to the Abess" (V.i.1759), rather clarifies that one person is to leave to carry out the command. Requests and commands to exit are more frequent in Shakespeare's plays than announcements of exit.\textsuperscript{174} Smith suggests that exit requests as stage cues were probably necessary because Shakespeare's company played in repertory.\textsuperscript{175} Since exits are not memorized verbally, the cues for them must be implicit in the lines of dialogue. For actors playing repertory--several plays alternately--the exit requests become a necessity for proper exiting. Because stage scenery was not used, actors had to rely totally upon dialogue for stage directions.

Not so obvious as exit requests are the rhymed couplet endings at the conclusion of speeches or soliloquies to indicate exits.\textsuperscript{176} Usually, a request or command, or an

\textsuperscript{174}Ibid., p. 897. Smith counted 1,109 exits by request or command. Plays with the most exit requests are Wiv., 54 requests; R3, 53; JC, 11, and Tit., 15.

\textsuperscript{175}Ibid., p. 891.

\textsuperscript{176}Ibid., p. 892.
explicit stage cue accompanies the couplet. In these instances, according to Smith, the rhymed couplet serves as reinforcement and reminds a speaker to depart. Smith's research revealed that rhymed couplet endings to soliloquies function solely as an exit reminder to the person delivering the soliloquy when he is alone on the stage.\textsuperscript{177}

There are also a few examples of rhymed couplet endings occurring as reinforcement of an exit request delivered several lines before.\textsuperscript{178} In \textit{The Comedy of Errors}, Dromio orders the witch to leave: "Avaunt, thou witch" (IV.iii. 80); but since the witch must stay to deliver a twenty-line soliloquy, the dramatist reminds her to depart by ending her speech with a rhymed couplet. There are a few instances in the plays in which rhymed couplets end a soliloquy, and the person delivering the soliloquy fails to leave the stage. In all such instances, however, the actor is prevented from leaving by the appearance of others on stage. Shakespeare used more rhyme in the early plays than in the later ones.\textsuperscript{179}

\textsuperscript{177} Loc. cit.

\textsuperscript{178} Ibid., p. 893.

\textsuperscript{179} Craig, \textit{op. cit.}, p. 36.
Early plays, such as A Midsummer-Night's Dream and Romeo and Juliet, have many lines of rhymed verse. Whenever it is used, rhyme is always consciously employed.

The occasion of "Farewell" in the dialogue of Shakespeare's plays always is a signal for the actor to leave the stage. The dialogue is an inherent cue for "exit" unless the actor is prevented from leaving by some other action or thought. For example, in Measure for Measure, editors have long inserted additional directions when the Duke says to Provost and Claudio, "Hold you there; farewell." Editors have traditionally added directions to the effect that the Duke is disguised as a friar, that Provost conceals himself where he may overhear conversation, or that Claudio departs from the stage.

Characters in the plays seldom re-entered the stage at the beginning of a scene after appearing at the end of another scene. (Scenes in The Tempest and Romeo and Juliet are exceptions.) Shakespeare avoided this situation because there were no intermissions, and an immediate re-entry would only be confusing.180 Although re-entrances were character-

istic of private playhouses, such were seldom recognized in public theatres.\textsuperscript{181} Dramatists devised a Law of Re-entry for public playhouses, says Smith, according to which no character could appear in two consecutive acts or scenes supposedly separated by time or distance from one another unless he made his exit at least ten lines before the close of the last scene.\textsuperscript{182} The Law of Re-entry served its dramatic purpose as well as permitted actors time to cross behind the stage to the opposite side in preparation for another scene. Shakespeare observed the Law in all of his plays. One instance is representative of many more: Cleopatra leaves the stage just ten lines before the end of the scene in \textit{Antony and Cleopatra} IV.xii., and then re-enters at the beginning of the next scene, IV.xiii., after having travelled from a hill outside Alexandria to a room inside her palace. Later, in the same scene, Antony also makes the same journey in the time duration of ten lines. Of 750 scenes in Shakespeare's plays, Smith found

\textsuperscript{181}\textit{Ibid.}, p. 8.

\textsuperscript{182}\textit{Loc. cit.}
only sixteen incidents violating the Law of Re-entry.\textsuperscript{183} Even Smith admits, however, that if one were fully enlightened as to Shakespearean staging, he might not consider these sixteen incidents to have been violations at all.

Because the front stage was an open stage with no curtains, the removal of the dead from the stage was essential before the close of a scene. Thus, the dramatist devised many ingenious methods for the opportune removal of bodies by characters or their attendants. Often, Shakespeare contrived death scenes so that they occurred inside the inner chamber where curtains could be drawn and the corpse "legitimately" removed from stage.\textsuperscript{184} For example, in the last act of \textit{Romeo and Juliet}, the three lovers are already in a tomb (probably the inner stage) and are not separated by death. Shakespeare avoided absurdity in removing the bodies of Desdemona, Emilia, and Othello in \textit{Othello}, by having them die at Desdemona's bedside on the inner stage.

\textsuperscript{183}Ibid., pp. 10-15. On these pages, Smith lists the sixteen incidents violating the Law of Reentry and provides his explanation of each instance.

\textsuperscript{184}Williams, \textit{op. cit.}, p. 291.
When Hamlet mistakenly murders Polonius, the scene is set in Queen Gertrude's room, with Polonius concealed behind an arras at the back of the stage. Hamlet stabs Polonius through the curtain. Thus, at the conclusion of the scene, the stage direction, "Exit Hamlet tugging in Polonius" (Hamlet III.iv.2385), is easily accomplished. When death scenes had to occur on the outer stage, however, the dramatist employed several methods of corpse disposal. Says Lawrence, bodies are often removed by funeral processions at the close of a scene.185 Hotspur's corpse is brilliantly removed from stage in I Henry IV. In King Lear, Edgar honors the Steward's request for an honorable burial by finally dragging the body from the stage with the avowed statement of completing the request. In Antony and Cleopatra, dialogue in IV.xiv. quite clearly indicates that "4 or 5 guards" carry Antony's body from the stage.

Another type of exit and entrance in the Folio plays was the direction "Descend" or "Ascend." For example, in Cymbeline V.iv.3126: "Iupiter descends in Thunder and Lightning, sitting vppon an Eagle: hee throwes a Thunderbolt."

185Lawrence, Those Nut-Cracking Elizabethans, pp. 73-74.
Later, he must "Ascend." Quite possibly gods, ghosts, and spirits of Shakespeare's plays must have accomplished the miraculous "Descend" and "Ascend" directions through a trap door from some upper-stage level close to the tiring-house front. The early playhouse yards were furnished with a crane and windlass, and it is quite possible that the flights of the gods in plays were accomplished from theatre garrets by means of this crude machinery.\textsuperscript{186} Descents might also have been made through the trap doors on the outer platform and the inner stage. Whether the gods were let down through the shadow, a trap door, or by some other means seems somewhat open for conjecture among scholars. The occasional direction for these spirits to "Vanish" is also probably accomplished similarly to these other directions.

\textbf{C}

The Folio Descriptive Directions

All those familiar with the theatre are familiar with problems of costuming, properties, off-stage sounds, and

\textsuperscript{186}Lawrence, The Physical Conditions of the Elizabethan Public Playhouse, p. 118.
Of course, Shakespeare, too, was faced with all of these technical aspects of staging. His stage directions were often brief, but his terminology was that of a dramatist well acquainted with the theatre and with his actors. As has already been discussed, the majority of stage directions consisted simply of "Exit" or "Exeunt" and entrances. The small percentage of descriptive stage directions, which are independent of entrance or exit, are significant to the staging of the Folio plays. (See Appendix A and B.) Several types of descriptive stage directions exist in the plays: (1) description of character; (2) manner of dress; (3) stage properties; (4) duelling and battles; (5) individual overt actions, expressions, and gestures; (6) occasions—often group action; (7) locations, asides, withins; and (8) sound and music.\(^{187}\)

(1) Description of character—Entrance directions,

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\(^{187}\) Greg, in *The Shakespeare First Folio*, pp. 124-131, categorizes the descriptive stage directions in a somewhat different manner. He suggests twelve categories: (1) character description, (2) occasion of appearance, (3) habits and disguises, (4) properties, (5) action accompanying entrance, (6) independent action, (7) character appearance, (8) attitudes and gestures, (9) expressions, (10) noises, (11) asides, (12) locations.
especially the first entrance of a character in a play, often elaborate as to the identity of those making entrance and give their relationship to each other. In *Much Ado About Nothing* I.i.3, one direction is, "Enter Leonato Gournour of Messina, Innogen his wife, Hero his daughter, and Beatrice his Neece, with a messenger." In addition to the family relationship given, this direction also informs the reader of Leonato's station in life (governor) and the province (Messina) in which the family lives. Because Elizabethan actors entered a stage according to social rank, these character identifications also establish the order in which the actors enter the stage—first, Leonato, then his wife, daughter, niece, and the messenger. From these directions, too, the actors could determine appropriate costume, according to rank and social status of the characters.

Occupations and nationalities of those making entrance are often given, especially at the first entrance of a character. For instance, in *The Comedy of Errors*, the direction reads, "Enter Antipholus of Ephesus, his man Dromio, Angelo the Goldsmith, and Balthaser the Merchant" (III.i.617). Shylock's nationality merits mention in a notation from *The Merchant of Venice*: "Enter Bassanio with Shylocke the Jew"
Certainly, this information aids the reader in identifying the role of characters, their social rank, and their probable attire.

Directions often reveal altered or unusual appearances of characters because of some previous action of the play. A direction such as "Enter Mariners wet" (The Tempest I.i.59), further emphasizes the state from which the actors emerge—in this case, from a ship caught in a storm at sea.

"Enter the Queene with her haire about her ears . . ." (Richard III II.ii.1306), is another example of specific appearance description.

A character description of "mute" in Hamlet remains obscure until its definition is clarified. In the description of the dumb show preceding the by-play in the Folio (and in no other early text), the Queen grieves over the murder of her husband when "the poysoner with some two or three Mutes comes in againe seeming to lament with her," and "The dead body is carried away." The term "mute," according to Lawrence, had the connotation of a stage "extra"—a person pressed into service in a play as a
Once the terminology is clarified, the staging becomes evident. Although no other Folio direction lists "Mutes," several directions designate "extra" unnamed persons to be "people of the town," "two or three others," and so forth.

(2) Manner of dress--Players of Shakespeare's company, because they were fortunate in enjoying the patronage of the monarchy, were carefully and appropriately groomed and costumed. The clothes, inherited wardrobes from the Court, and the manner in which they were worn were selected to fit the character. The pageantry and colorful and expensive spectacle on the Elizabethan stage was devoted to the glorification of the monarch of England. These spectacles were almost as costly and elaborate as the actual royal processions, but they were a means of honor and acknowledgement of patronage. Because the Chamberlain's Company was supported by Queen Elizabeth and King James I, their costuming was elaborate and appropriate for each character.

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188 Lawrence, *Those Nut-Cracking Elizabethans*, p. 45.
Instances of disguise indicate a change of costuming appropriate to the disguise, of course. For instance, in As You Like It, Rosalind is disguised as a shepherd. To impersonate her twin brother in Twelfth Night, Viola must wear garb which suggests that of her brother. In instances of disguise in changed parts, says Webster, the zestful Elizabethan audiences accepted "a hasty beard and a cloak" or other similar symbolic changes as adequate disguise.\(^{191}\) Shakespeare's company sometimes experienced limitations in manpower, and actors, therefore, played more than one part. Small-part actors, especially, sometimes played three or four parts.\(^{192}\) Again, the audiences accepted small changes of attire which seemed to establish the "trademark" for that character.

In several plays, characters enter as "Invisible." In The Tempest, for example, Shakespeare writes, "Enter Ariell invisible" (I.ii. and III.ii.), and at III.iii., "Prospero on the top (invisible)." The "invisible" nature

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\(^{191}\) Webster, \textit{op. cit.}, p. 45.

\(^{192}\) \textit{Ibid.}, p. 44.
of characters was a technical stage convention. In Henslowe's papers is a notation that the Admiral's men owned "a robe for to goo invisibell."\textsuperscript{193} A natural assumption is that all acting companies used "invisible robes" which probably were dressing gowns constructed in a manner to which the audience was accustomed to accepting actors wearing the gowns as "invisible."

Regarding animals on Shakespeare's stage, Lawrence is of the opinion that most animals were represented by costumed actors representing animals—horses in \textit{Macbeth}, dogs in \textit{The Tempest} and \textit{The Two Gentlemen of Verona}, a lion in \textit{A Midsummer Night's Dream}.\textsuperscript{194} In \textit{Henry V}, Shakespeare employed the Chorus as a device to advance a request to the audience to use their imaginations in visualizing stage action and "Thinke when we talke of Horses, that you see them / Printing their proud Hoofes i' th' receiuing Earth" (Prologue.27-28). In \textit{The Winter's Tale}, Shakespeare disposes of Antigonus with, "Exit pursued by a Bear." Although a live bear on stage is

\textsuperscript{193}Greg, \textit{The Shakespeare First Folio}, p. 123.

\textsuperscript{194}Lawrence, \textit{op. cit.}, pp. 12-17.
not inconceivable, a live bear on stage would have been large, unwieldy, and probably untrustworthy, as well as potentially dangerous to actors and audience. The dramatic effect of surprise would have been outweighed by the realistically difficult situations of permitting a live bear on stage.  

Biggins quite conclusively states that a person in bear costume personated a bear. Henslowe mentions "j bears skyne" among animal costumes listed in his Diary. He also lists other animal costumes belonging to the Admiral's Men in 1598: one lion, two lions' heads, a lion's skin, a boar's head, and a black dog. It is probable that other acting companies also possessed similar animal costumes.

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196 Several authorities agree that the bear was a costumed actor, among them, Allardyce Nicoll, *The Development of the Theatre*, p. 233; G. B. Harrison (ed.), *The Winter's Tale*, p. 132; W. J. Lawrence, *Those Nut-Cracking Elizabethans*, p. 11.

(3) Stage properties--The stage properties in the Folio plays are few and quite basic. They are adequate to supply only a suggestion of setting. If noted, stage properties usually are marked simultaneously with the entrance of actors: "Enter a Company of Mutinous Citizens, with Statues, Clubs, and other weapons" (Coriolanus I.i.2); "Enter a messenger with two heads and a hand" (Titus Andronicus III.i.1382); "Enter a Beadle with Whippes" (2 Henry VI II.i.894). Very few stage properties are used in Shakespeare's plays, and usually properties are items small enough to be easily carried or concealed by one person. Banquet tables, as in Titus Andronicus, and counsel tables are a possible exception. In Henry VIII, V.iii., the stage direction orders, "A Counsell Table brought in with Chayres and Stooles, and placed vnder the State . . . ." This is an example of open staging in which stage hands must have accomplished the task. Earlier in the same play, I.iv., the stage hands must have performed a similar task: "... A small Table vnder a State for the Cardinall, a longer Table for the Guests . . . ." Then, later in the same scene, the guests themselves evidently remove the table, for the direction reads: "All rise, and Tables remou'd." The
Elizabethan theatres had several types of stage machinery. To remove furniture from a stage, for instance, advocates Southern they might have employed a "truck" on casters upon which furniture could be placed and then easily admitted to, or removed from, the stage. These "trucks" and trap doors were probably used for moving large pieces of furniture, such as beds.

(4) Duelling and battles--The Elizabethan taste for blood was frequently satisfied by stage fights which were exaggerated out of all proportion. Players lost few chances to display their duelling skills. Fights such as that between Mercutio and Tybalt in Romeo and Juliet III.i. were perfectly motivated. Doubtless, the fight between Hotspur and the Prince in I Henry IV V.iv, was an exciting spectacle. Hector and Ajax stage a duel in Troilus and Cressida IV.v., which also helps to expand the development of the fourth act. In Coriolanus I.viii., the fight between Marcius

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198 Southern, op. cit. pp. 119-120.

(later Coriolanus) and Aufidius provides both spectacle and characterization.

Although occasional marches and excursions permit a movement of groups of soldiers across the stage, few battle scenes are actually staged on the platform. Instead, tuckets and alarums sound offstage to indicate the noise of a battle in progress. A "tucket" is a fanfare on the trumpet, accompanied by the beating of a drum. In All's Well That Ends Well III.v., as the old widow and her friends talk, the tucket sounds of battle continue in the background. An "alarum" is also a noise of battle, but it is the call to arms, the alert before battle. "Alarum" is second only to "Flourish" in frequency of use as a descriptive stage direction in the Folio.

The sword is a stage image which also has a symbolic stage image. The sword is often used to show changes of mood and action. After drawing his sword, a speaker contemplates action and reassesses motivation. Sword-drawing

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200 This symbolism is suggested by Clifford Lyons, "Stage Imagery in Shakespeare's Plays," in Essays on Shakespeare and Elizabethan Drama in Honor of Hardin Craig, (ed.) Richard Hosley, pp. 273-274.
indicates mental "soul-searching" which is swiftly followed by fatal action. Either the sword-bearer ends his own life or that of another. For example, in Othello V.ii., Othello draws his sword ("Behold, I have a weapon"), contemplates suicide, wounds Iago, remorsefully surveys the cold corpse of Desdemona. The sword is a functional part of the imagery that heightens the dramatic impact of a scene.

(5) Individual actions, expressions, and gestures--
Specific directions for an individual actor in a play are brief and infrequent. Often these directions accompany dialogue which quite obviously implies the action specified. Such directions as "Drinkes," "Reades," "Sleeps," "Kneel," " Strikes her," "Spits at him," and "Dyes" verify action during the plays.

Directions specifying manner of speech or expression during plays are also infrequent. "Whispers," "Reads," and "Song" occasionally interrupt dialogue for speech directions. A few directions indicate an exchange of conversation between specific characters. 3 Henry VI contains several definite speech directions: "Speaking to Bona," "Speaks to War."

Stage directions also sometimes imply silence for an actor, rather than continual dialogue. These dramatic
silences often contribute quite significantly to effective staging. At Hermione's reunion with Leontes, in *The Winter's Tale*, she "embraces him" and "hangs about his neck." They do not speak to each other. By not speaking, their very silence becomes a part of a moving, climactic tableau. Three, and possibly four, stage directions in the Folio plays indicate silence. 201

(6) Occasion, often group action in ceremonies, processions, marches, coronations—Contrasting ceremonies often begin and end Elizabethan drama. 202 Shakespeare presents a similar pattern in his plays of Roman history—*Titus Andronicus*, *Coriolanus*, and *Julius Caesar*. A triumphal entry precedes a later fall from fortune or a funeral. The opening of *Titus Andronicus* is ceremonious, with the various entering processions of senators and tribunes to the Senate house; the conclusion is tragic as the funeral procession gathers to bury Titus' dead son. *Coriolanus* begins with a spectacular entry, but in Act IV, Coriolanus departs from


202 Venezky, *op. cit.*, p. 34.
Rome alone, in contrast to his victorious entry. In *Julius Caesar*, Caesar's reputation is repeatedly recalled in various Roman triumphs, and at his funeral, Marc Antony recalls Caesar's triumph in contrast to his fate.

Processions and marches are usually accomplished by a group of actors in a mass parade movement across the stage. Such ceremonies are accompanied by sennets (trumpet call used as a signal for ceremonial entrances and exits), cornets, or a Flourish of trumpets.

"The Order of the Coronation" in *Henry VIII* (See Appendix C) is a quite detailed outline for the coronation procession for Anne Boleyn. In contrast to the simplicity of directions in his other plays, the stage business in *Henry VIII* is quite elaborate. Some scholars believe that Shakespeare, no doubt, was influenced by the romantic comedies of Beaumont and Fletcher. Whether or not *Henry VIII* was written in collaboration, the play certainly has far more extravagant staging than other Shakespearean plays.

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203 Several scholars believe that Shakespeare wrote *Henry VIII* in collaboration with Fletcher; those scholars are James Spedding, Margaret Webster, Fleay, Furnivall, and E. K. Chambers.
with unusually elaborate spectacle. The Order of the Coronation enumerates the order of the processional. Other scenes specify seating arrangements of the council, processions, details of entrance sequences and stage action. Several other instances of extensive stage directions of actions occur in the plays. The plays within the play (as in *Hamlet*) and pantomimes (as in *Cymbeline*) also have extensive notations specifying action. Tragedies and histories in Shakespeare's Folio generally have more elaborate stage directions than do the comedies.

(7) Location, aside, within, above, and aloft; placement on the Shakespearean stage—Placement of actors on the Elizabethan stage could be "on the wall", "aloft," "invisible," "at the gates," or any other position required by the playwright. Manner of movements may vary. Ghosts, spirits, and witches may simply "Enter," or they may enter "invisable" and then "vanish" (probably through a trap door in ceiling or floor or by means of stage machinery). Apparitions may "Descend" and "Ascend" in a similar manner. "Aloft" and "above" designate stage action occurring in a gallery or balcony at the back of the stage. "The walls" and "gates" of cities may have been an upper balcony or simply may have
been side doors of the stage. When actors enter "seuerally," they probably enter from two or three doors simultaneously.

"A noyse within" direction seems to indicate offstage voices and shouts. For example, in I Henry VI, the specific offstage cries are stated with the direction of noise. "A noyse within, Downe with the Tawny-Coats" and "A noyse againe, Stones, Stones" (I Henry VI III.i.1281 and III.i.1286). The offstage noises, then, would be vocal shouts of "Downe with the Tawny-Coats" and "Stones, Stones." Usually, however, the direction of "Noyse within" indicated the nature of the noise less precisely. In 2 Henry VI iii.ii., two directions of "Noyse within" occur, and in both cases the direction seems to indicate that the offstage sound should be that of the quarreling and commotion of people approaching the stage. In both instances, immediately following the direction, several people enter (with weapons drawn, in the second instance). In both cases, the "noyse" seems to indicate no specific words, but only the sound of people approaching. In Titus Andronicus II.ii.699, the "noyse" is Titus and his three sons, "making a noyse with hounds and hornes" as they are hunting. Occasionally, "Showts within" is a substitute direction indicating offstage vocal sound,
as in *Coriolanus* I.i.

Atmosphere is important in several plays. As afternoon sun sank behind the horizon at the outdoor theatres, the natural lighting of the stage faded.204 *The Merchant of Venice* concludes its last act with moonlight and music; and in gloomy *Macbeth*, "Light thickens . . . Whiles Nights black Agents to their Prey's doe rowse" (III.ii.1209-1211) and "darke Night strangles the trauailing Lampe" (II.iv.931), and night comes to "pall thee in the dunnest smoake of Hell" while heaven cannot "peepe through the Blanket of the darke" (I.v.401-403).205

(8) Sound and music—Sound and music directions are numerous in almost all Folio plays. Music, thunder and lightning, and striking clocks are especially prominent in the comedies. The tragedies and histories have an abundance of flourishes, alarums, drums and cornets, and shouts. Because tragedies and histories include so much fighting and


205 Although an atmosphere of moonlight and night-time is important in *A Midsummer Night's Dream* and *Twelfth Night*, this present author is still puzzled as to how the illusion of moonlight was created for these plays.
"announcing" of royalty, the sounds are often those accompanying skirmishes or battles. Abundant evidence in the Folio describes the instruments employed to create these sounds and music. There is almost no evidence, however, which indicates the placement of the instruments and musicians on the stage (or offstage).

In the sketch of the Swan Theatre by Johannes deWitt is the word "orchestra," indicating the lowermost story of the tiring-house. To ascribe the modern connotation of the word is false, says Lawrence. Dekker called it the "twelvepenny room next the stage" and in his Dictionary of 1611, Cotgrave defines "orchestre" as "the senators' or noblemen's places in a theatre, between the stage and the common seats." Therefore, Lawrence denies that the "orchestra" in the sketch of the Swan designated the place for musicians. Most scholars generally assume that musicians were located somewhere offstage in the Elizabethan playhouses. This author disagrees with this assumption, however,

206 Lawrence, The Elizabethan Playhouse and Other Studies, p. 39.

207 Loc. cit.
especially with specific reference to the Globe Theatre. 208 Says Lawrence, "This 'music-room' was in stage regions and not in the auditorium proper." 209 However, this problem is open to conjecture. Although some instances (very few) might be claimed as support for Lawrence's theory, most evidence supports an upper stage music gallery. An off-stage "music-room" might have concealed Ariel as he sang, and Ferdinand heard sweet strains above him in The Tempest. In contrast, a music room concealed from the audience during the spectacular flourishes and alarums of history plays seems inconsistent with the Elizabethan audience's demand for action and participation.

It seems quite plausible to this author that the items of noise and music usually ascribed to an orchestra, in the modern sense of the word, would be placed in an upper gallery stage, clearly in view of the audience. Because of

208 Two exceptions who support the existence of a music gallery are C. Walter Hodges, Shakespeare and the Players, pp. 62-63, and J. W. Saunders, "Staging at the Globe, 1599-1613," in The Seventeenth Century Stage, (ed.) Gerald Eades Bentley, pp. 264-265. Both of these authors support a music gallery in the top (or third) story stages of the Globe.

209 Lawrence, op. cit., p. 91.
the abundance of drums, trumpets, tuckets, songs, and dances, musicians must certainly have been an integral part of Shakespeare's acting company. To place these musicians behind stage would be to muffle their sounds. And more importantly, in view of the Elizabethan love of pageantry and excitement, it seems quite likely that the musicians would have been placed where the audience could observe their participation in the plays. One must remember that Elizabethan actors were not at all modest in concealing their stagecraft.

Sound effects are often used in Shakespeare's plays to increase dramatic effect. As with any other element of production, sounds must be considered an integral part of the play, contributing to the atmosphere. In addition, says Shirley, sound effects influence action, add to the sense of irony or contrast, and sometimes even suggest actions which cannot be staged. Sound effects and music can be easily divided into two groups--sounds produced with the human voice and sounds produced with instruments. Following is a list of the total sound and music directions in the Folio, sub-

210Shirley, op. cit., p. 122.
divided in these two categories:

<table>
<thead>
<tr>
<th>Sounds Produced By the Human Voice</th>
<th>Sounds Produced By Instruments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sing</td>
<td>Music</td>
</tr>
<tr>
<td>Songs</td>
<td>Trumpets</td>
</tr>
<tr>
<td>Music</td>
<td>Cornets</td>
</tr>
<tr>
<td>Lion roars</td>
<td>Drums</td>
</tr>
<tr>
<td>Cry of hounds</td>
<td>Hoboyes</td>
</tr>
<tr>
<td>Whistle</td>
<td>Windehorns</td>
</tr>
<tr>
<td>Noyse</td>
<td>Lutes</td>
</tr>
<tr>
<td>Shouts</td>
<td>Clock</td>
</tr>
<tr>
<td></td>
<td>Bell</td>
</tr>
<tr>
<td></td>
<td>Storm and tempest</td>
</tr>
<tr>
<td></td>
<td>Thunder and lightning</td>
</tr>
<tr>
<td></td>
<td>Chambers</td>
</tr>
<tr>
<td></td>
<td>Ordinance</td>
</tr>
</tbody>
</table>

Music could be either vocal or instrumental; therefore, it is listed under both categories. Probably the only sounds which need further explanation, in column one, are the animal sounds of "Lion roars" and "Cry of hounds." Obviously, the actors would not have had a lion caged backstage to produce the sound, and it is equally improbable that they kept hounds. Therefore, the animal sounds were probably imitated by human voice.

In the second category, instruments, several directions need further elaboration as to their nature, for several of these stage terms were Elizabethan and are now archaic. Even some of the instruments are no longer used. "Hoboyes," for instance, are now called oboes. "Windehorns" were long, cylindrical horns used by hunters. The "lute"
was an old stringed instrument which is an ancestor of the guitar.

Some of the instruments had special uses which were sometimes symbolic or representative of other sounds. For instance, according to evidence collected by Shirley, the shooting of cannon is usually announced by the direction, "Drum and trumpet. Chambers discharged," as in *Henry VIII* I.iv.731 or "Alarum. Fight at Sea. Ordinance goes off," (2 *Henry VI* IV.i.2168). Another military direction, "Drum and colours," always indicated the entrance of military leaders with their soldiers, marching in a procession across the stage: "Drum. Enter Brutus, Cassius & their Army," (*Julius Caesar* V.i.2351); and "Drum and colours. Enter . . . Angus, and Soldiers Marching," (*Macbeth* V.iv. 2288). "Colours" was probably the Elizabethan term for "flag." "Trumpets," and sometimes "Drums and trumpet," were a common means of assembling a crowd or of announcing a military parade. "Tucket," a fanfare of trumpet and

\[211\] Loc. cit.

\[212\] For the complete list of these directions and those described in the following pages, see Appendix C.
sometimes drums, represented the noise of battle. The
"Alarum" was also a noise of battle, but was the alert
before battle, the call to arms. "Cornets" and "Trumpets"
signal the arrival of royalty, as in All's Well That Ends
Well I.ii. and II.i. "Sennet," a call on a single trumpet
or cornet, and "Flourish," a fanfare of trumpets, accompa­
nied ceremonial processions. "Flourish," the most frequently
used descriptive stage direction in the Folio, is also a
direction which is employed whenever a playwright wished to
draw the attention of the audience to some entrance or exit
or event of staging. As is readily seen from the above
information, "Sennet" and "Flourish" were performed by
trumpets, and "Alarum" and "Tucket" were performed by trum­
pets, cornets, and drums.

Drums were instruments suggestive of thunder; there­
fore, a roll of drums represented "Thunder and lightning"
or "Storme and tempest." The roll of thunder is used in
Shakespeare's plays to denote natural events as well as to
accompany strange works of fate and supernatural phenomena,
such as ghosts, in the plays.
"Clock" and "Bell" are also stage terms that need elaboration as to meaning in the Elizabethan sense. In old-time stage terminology, says Lawrence, "clock" and "bell" were terms used interchangeably.213 Because there were no house clocks, the sonorous striking of a large public clock tolled the hour. In plays, the clock had to be represented by the tower bell.214 At the Globe Theatre, the tower bell was located in the garret of the tiring-house. The bell-clock in Macbeth tolls the hour of Duncan's murder when "a bell rings" and then Macbeth soliloquizes: "... the Bell inuities me. /Heare it not, Duncan, for it is a Knell,/ That summons thee to Heauen, or to Hell," (II.i.642-644). In this passage, the bell portends the knell of death. In The Tempest I.ii.546, "Burthen: ding dong," the stage direction follows Ariel's song in which he refers to sea-nymphs hourly ringing the knell of Ferdinand's father's death. Ferdinand then seems convinced they're visited by his father's spirit.215

213 Lawrence, Those Nut-Cracking Elizabethans, p. 86.
214 Loc. cit.
215 Further examples of clock-bell directions are found in R3 V.iii.3743; JC II.i.826; JHVI III.vii.2538; Macbeth II.iii.836.
As is now readily apparent, sound directions in the First Folio are brief, but each direction represents an entire pattern of stage business which served as cues for stage action for both the Elizabethan actors and audience. They understood the staging implied by each of the sounds, whether it be of battle, ceremonies, processions, or storms.

In regard to music in Shakespeare's plays, it is important to remember that Shakespeare employed music, not in the traditions of our age but in traditions of his own age. Gretchen Finney reminds one that, in the Elizabethan era when Shakespeare wrote, music still had "metaphysical association and moral implication." This idea means that his treatment of music was basically metaphorical and speculative. Since music must have been basically metaphysical, the implication of music as being representative of harmony becomes immediately significant. According to Ross, the basis of music stems from the controversial Pythagorean and Platonic conceptions of the macrocosmic-microcosmic universe.

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of balance and proportion. Tillyard, too, emphasizes that this idea of cosmic order was one of the most basic and characteristic philosophies of the Elizabethan age. Ross emphasizes, then, the significance of Boethius's *De institutione musica* in which he describes the analogical conceptions of the three kinds of music:

(1) *musica mundana*, which is the music of the spheres, the cosmological order and the concord of seasons and elements;

(2) *musica humana*, 'which unites the uncorporeal activity of reason with the body' in the harmonious blending of the elements of human nature and society;

(3) *musica instrumentalis*, practical music by instrument or voice, supposed capable of making audible and known 'the harmony that existed in heaven, in the universe, and in the body and soul of man.'

Considering this theory of harmony, music becomes the instrument depicting the harmoniousness of the Creator. This idea

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of the parallel between man's world and the divine world through music created a philosophy which pervaded drama and literature for years.\textsuperscript{220} Thus, in Shakespeare's plays, the reader can expect music to reflect this divine philosophy. He seems mostly concerned with "the Musicke of mens liues" \textit{(Richard II V.v.)}. Frequently, too, however, the fullest implication of the harmony of the universe becomes important in the plays. In \textit{Julius Caesar}, the boy Lucius is half-awakened by Brutus's outcry and "thinkes he still is at his Instrument," (IV.iii.). Then he murmurs, "the strings my Lord, are false." This passage seems to be a reference to the common Renaissance belief that, if one string in an instrument is out of tune (for example, the lute, which is similar to the modern guitar), then the entire harmony is wrong.\textsuperscript{221} In \textit{Othello}, his kisses for Desdemona are ironically described in musical imagery as discordant:

\begin{center}
Oth. I cannot speake enough of this content,  
It stoppes me heere: it is too much of ioy.  
And this, and this the greatest discords beасс
\end{center}

\textsuperscript{220}Finney, \textit{op. cit.}, p. 42.  
\textsuperscript{221}Ross, \textit{op. cit.}, p. 109.
That ere our hearts shall make.

- Iago. Oh, you are well tun'd now:
  But Ile set downe the peggs that make this
  Musicke,
  As honest as I am.

(Othello II.i.977-892)

Understanding the symbolic and dramatic motif of music in Shakespeare's drama enlarges the reader's understanding of the poet's expressiveness in the tradition and structure of his own time.

Music in a more common sense, not at all symbolic, was also popular with the Elizabethan audiences. Characteristic of the Elizabethan demand for spectacle, is the "spectacular" success of the song-and-dance drama in the hands of professionals. Song-with-dance, as a general art, was quite popular. Dance was frequently accompanied by song and pantomime or mimesis.\footnote{Charles Read Baskervill, The Elizabethan Jig and Related Song Drama, p. 6.} Usually, jigs were ignored by the "literate," for jigs were often used as common lyric satire.\footnote{Ibid., p. 43.} The convention of song-and-dance after plays was common. There is a dance after Henry IV, song after Twelfth Night.
The introduction of a dance by means of a marriage celebration comes at the close of *Much Ado About Nothing*. Baskerville believes it quite likely that, in many plays, the clown or fool often presented dramatic song-and-dance monologues.²²⁴ Moth's account of the brawl, in *Love's Labors Lost* III.i., and Feste, in impersonating the parson (Twelfth Night IV.ii.), might have combined the art of mime and song. Also, says Baskerville, it is quite likely that Shakespeare's company often used song and dance because the company was most prominent in fostering the professional jig at its zenith.²²⁵ The company may also have used popular songs of the period in plays. Cutts proposes that Falstaff's greeting to Mistress Ford in *The Merry Wives of Windsor*, III.iii., "Haue I caught my heauenlie Iewel?" is the first line of a popular Elizabethan song, and he claims to have found a manuscript of some Shakespearean dramatic music in the British museum.²²⁶ He contends that Falstaff may have

²²⁴ Ibid., p. 87.
²²⁵ Ibid., p. 86.
sung the line, and then in the tradition of a jester, forgot the remainder of the lines, thereby creating a comic relief of the loose affections of the unchaste gallant. 227 Usually various combinations of song, dance, and the masque occur in the plays. The prompter evidently signaled to the musicians for music, claims Lawrence. 228 With the tinkling of a little hand bell, the prompter could signal for soft music or a dance. (The prompter may also have had a whistle which was used primarily to order stagehands to instantly change stage scenery. 229 The present author finds no evidence of such a whistle, however.)

With the stage directions of the First Folio catalogued and explained in terms of Elizabethan staging, one additional task remains: to investigate further the effects of stage directions as they applied to the actual production of the plays on stages of the Elizabethan theatres, especially the Globe.

227 Ibid., p. 90.
228 Lawrence, Old Theatre Days and Ways, p. 38.
229 Loc. cit.
CHAPTER IV

PRODUCTION OF THE FOLIO PLAYS

After an examination of the stage directions, one must further determine how these "condensed" directions were employed in the actual technical production of the Shakespearean plays. Important in actual production were the problems of setting and staging. At this point, it should be noted that, according to Elizabethan stage custom, scene division was structural and determined directly from the action of the plot.\textsuperscript{230} A new scene begins whenever the stage is clear and no action is occurring. "New scenes," or the clearing of the stage for a few seconds, indicated a change of locality during a play.\textsuperscript{231} Not having to change sets (because there were few properties), actors staged plays without interruption.

\textsuperscript{230}Greg, \textit{The Shakespeare First Folio}, p. 142.

\textsuperscript{231}Williams, \textit{op. cit.}, p. 272.
Setting and Scene Locations

Very little scenery is specified in Shakespeare's stage directions. Were scenery and setting important, then? If one means, by "scenery," the creation of an illusion of "place," says Southern, "the open stage is placeless;" or, he conversely adds, "it is, equally, the entire opposite; it is Place itself—the place of the subject of the whole performance, but never is it a place of one of the scenes, or any of the scenes."232 The open stage is never Othello's house. Occasionally, it is "Rome," but only because it cannot represent Rome. The open stage has no curtain so it is what it is and hides no place. It conceals no fantasies which request an audience to believe it represents a room and then later a battlefield. Southern summarizes, "on the open stage men can walk; on the fiction stage only figures."233 Attempts at staging King Lear by using three elaborate castles

232Southern, op. cit., p. 106.

233Loc. cit.
and scenery for a lonely heath, would cause confusion, an impossible task of short scenes with changing "places," and an extensive lack of continuity. The scenery could not be changed quickly enough. Therefore, the open stage is the ideal way of staging, for it has none of these problems.

Although modern editors label the locale of each scene in Folio plays, Shakespeare seldom indicates setting in his stage directions. In several instances, he does refer to where actors come from, as in The Comedy of Errors, "Enter Antipholus Ephes. Dromio from the Courtizans" (IV.i.995); "Enter Dromio Sira. from the Bay" (IV.i.1073); "... Enter a Lord from hunting ..." (The Taming of the Shrew Ind. i.18); "Enter Timon from his Caue" (Timon V.i.2233); "Enter Timon out of his Caue" (V.i.2360); "Enter ... from the Caue" (Cymbeline IV.ii.2244). Scenes are usually not specified by a geographic name, battle, or house. Stage terms, instead, usually designate the position where the actors should be located on stage. A few of these directions

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234 This present author has compiled a list of the scene locations in the Folio plays. In contrast to modern editions of the plays, Shakespeare, in the Folio plays indicates no geographic places. (See Appendix B)
include "Enter a Citizen upon the walles" (King John II.i. 505); "... Alarum. Scaling Ladders at Harshew" (Henry V III.i.1081); "Enter Elianor aloft" (II Henry VI I.iv.632); "Enter ... at a Table" (Richard III III.iv.1964); "They withdraw into the Tent" (Richard III V.iii.3484); "Enter the King, and Buts, at a Window aboue" (Henry VIII V.ii.3014); "Jupiter descends in Thunder and Lightning, sitting vppon an Eagle ... " (Cymbeline V.iv.3126), and so forth. Other directions, although not specifically naming a place, signify general settings by the nature of the direction. For example, "Thunder and Lightning" as a direction would suggest an outdoor scene, and a banquet table would, of course, imply an indoor scene.

Shakespeare's Company did not use shops much in their plays.²³⁵ The apothecary's shop in Romeo and Juliet V.i., is the most obvious shop, but it is described in such detail in the script--its tortoise, stuffed alligator, empty boxes, musty seeds, thread remnants, and so on--that probably the audience never sees the inside of the shop. Probably the

²³⁵ Reynolds, On Shakespeare's Stage, p. 31.
entire dialogue between Romeo and the apothecary is carried on at the door of the shop, because when Romeo approaches, he notes that the "door" of the shop is closed because of a holiday, and he calls for the apothecary to come out.

Background scenery in Shakespeare's plays is minimal. Many scenes are set in open country—a road, a meadow, a forest, a battlefield—and require no specific staging. Street scenes easily lead to threshold scenes. Many Elizabethan scenes take place at the door of a house rather than inside. Even meals were served in a garden or orchard. Often, such scenes may be recognized by calls of "Let us in," claims Chambers. Almost always, the "Let us in" formula indicates a threshold scene. Battle scenes, too, have little need of background. Usually, they occur in more or less open ground, on a road, or in a forest. Usually the fighting was symbolical and accompanied by many alarums, excursions, trumpets, and beating of drums. The tent is frequently the indication of battle, and often, battle scenes merge into

236 Chambers, *The Elizabethan Stage*, III, 60.

tent scenes, as in *Julius Caesar*, V.

Besides these scenes just mentioned, most other scenes were set on one of the three stages—outer platform, inner stage, or upper stage. Generally, these scenes were played on the outer platform. The inner stage was the place of most "inside" scenes, and scenes requiring "aloft" or "at the window" were played on the upper stage.

Reynolds (*Some Principles of Elizabethan Staging*, pp. 600-602) and Jusserand (*Shakespeare in France*, p. 68), among others, seem definitely convinced of the existence of sceneboards or placards in plays to clarify the locale of a scene. Reynolds also suggests that these signs were posted on doors, which must have been outside of the rear stage curtains and in clear visibility of the audience throughout the play. Especially in plays where scenes vary in rapid succession from country to country (as in *Antony and Cleopatra*), sceneboards might have prevented confusion.

The custom of putting up bills is evidenced in *1 Henry VI*, III.i.1202, "Gloster offers to put vp a Bill: Winchester

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snatches it, teares it." Evidence of sceneboards is scarce in the plays, however, so the question of their existence is still nebulous.

B

Staging Shakespeare's Plays

Several writers, among them Genée, Kilian, Brodmeier, Tolman, Albright, assume that an alternation staging was used on the triple stage of the Elizabethan playhouse.\(^{239}\) Alternation staging simply required that the scenes of a play were alternately front stage, then rear stage.\(^{240}\) Scenes requiring different sets seldom occurred directly in succession. This method also required that most, if not all, properties be placed on the rear stage. Thus, while a scene

\(^{239}\)For further discussions of the alternationist theory, see Genée, "Ueber die scenischen Formen Shakespeare's in ihren Verhältnisz zur Bühne seiner Zeit," Jahrbuch XXVI; Kilian, "Die scenischen Formen Shakespeare's," Ibid., XXVIII; Kilian, "Shakespeare auf der modernen Bühne," Ibid., XXXVI; Brodmeier, "Die Shakespeare Bühne nach den alten Buhnenanweisungen," Weimar, 1904); Tolman, Introduction to Julius Caesar, in the "Star Series of English Classics."

\(^{240}\)Reynolds, op. cit., p. 2.
was being performed on the front stage, the rear stage could be rearranged for the next scene. Brodmeier, an alternationist, has five principal tests for rear stage scenes: (1) discovery by means of a curtain, (2) the use of properties, (3) the use of the doors, (4) the use of the balcony, and (5) the use of the arras. Also, any scenes in which a character dies is usually placed at rear stage to facilitate easy removal of the body from the stage. Most alternationists also place located scenes at rear stage.

Hodges generally discredits Brodmeier's alternation theory of staging, as do Reynolds and Lawrence. The alternation theory was evolved from a modern set of mind rather than Elizabethan, claims Hodges. More possibly an Elizabethan staging technique is the more complex theory that the entire structure of the Elizabethan playhouse was such that the action of drama was staged around permanently fixed structures of platforms, doors, windows, upper floors.

241 Ibid., p. 6.
243 Loc. cit.
Playwrights then wrote their plays for these stages. In view of the Elizabethan stage construction, it is most reasonable to assume that the platform, or outer stage, was that used for most of the scenes in the plays. Since the outer stage was closest to the audience, it is quite logical to assume that the actors would have played as close to the audience as possible so that they might be more clearly understood. Also, since the outer stage was the largest of the three stages, it provided a larger playing area. A few examples of split scenes may have occurred in the plays.\textsuperscript{244}

Split scenes are those which begin at the rear stage, with a definite locale and properties, but which gradually transfer themselves to the front stage.

With Shakespeare, simple and minimum features of staging are characteristic. The three "rules" of staging Shakespeare's plays are (1) minimal requirements for a scene, (2) simplicity of scene, and (3) essential, inescapable staging features.\textsuperscript{245}

\textsuperscript{244} In Some Principles of Elizabethan Staging, p. 31, Reynolds lists the three plays which Brodmeier claims have split scenes: Richard II, 1, 3, 4; Richard III 4, 5; Henry VIII, 1, 2, 3; Hamlet III.1, 2.

\textsuperscript{245} Saunders, op. cit., p. 403.
It has been the intent of this author to pursue a study of the stage directions written in Shakespeare's First Folio of 1623. Because there are so few stage directions printed, the matter of interpretation and definition of stage action in these plays has become a matter of scholastic concern. Although many scholars have pursued this elixir of staging, their answers have been varied. They have studied Shakespeare's biography, acting company, actors; Folio printing and editing problems; Elizabethan audiences and playhouses; textual comparisons of Folio and Quarto editions of Shakespeare's plays. But the manner of staging the plays in Elizabethan England yet remained elusive.

It is the contention of this author that part of the reason for the lack of agreement has been a failure of most scholars (to the best of this author's knowledge, Greg and Chambers are the sole exceptions) to catalogue the stage directions in an orderly manner and thereby survey them through the processes of a categorical analysis. With this intention, then, this author has carefully catalogued all printed stage directions of Shakespeare's First Folio. The directions have, next, been categorized as to type of direction—entrance, exit, and eight categories of descriptive
directions. Each type of direction is next analyzed and studied in each play in which it occurs. The printed directions were compared, and correlated, with the implied directions found in the dialogue of the plays. Not surprisingly, this close analysis of each category of stage directions revealed that Shakespeare wrote with a consistency in staging through his stage directions. Throughout his plays, he persistently used specific stage directions to signal stereotypes of stage action. The actors were well acquainted with these directions and improvised the complete action required. This stage action has become obscure and indefinite to modern readers of the plays, however, because they have failed to recognize the actual significance of the directions which Shakespeare does employ. Although Sir Walter Greg and Sir E. K. Chambers have also catalogued the stage directions and studied them, scholars have yet been unable to recognize much of the actual regularity of action which Shakespeare denoted in each type of stage direction; for each type of direction seems to key not only the stated action, but also other actions which were assumed to accompany those actions which were expressed. A stated direction indicated not only that specific action, but also a "stereotype" set of actions
as well. To Shakespeare and his Elizabethan actors, these abbreviated directions were simply an accepted and understood means of economy in printing. To modern readers, they have become a source of confusion in interpretation; the blame for this confusion is usually charged to Shakespeare's "gross omissions" of stage business. As has been demonstrated in this paper, however, the "omissions" are merely abridgements which have, in the course of time, become obscured and lost, but which are, indeed, the keys to reopening the door of understanding to the staging of the plays of Shakespeare.
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BIBLIOGRAPHY


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APPENDIX A
APPENDIX A

ENTRANCE AND EXIT DIRECTIONS
IN SHAKESPEARE'S FIRST FOLIO

This appendix is a tabulation of exit and entrance directions in Shakespeare's First Folio which include no stage business other than entrances and exits (or exeunt). In the last column is listed the number or descriptive stage directions which indicate directions other than exits or entrances.

<table>
<thead>
<tr>
<th>Name of Play</th>
<th>Number of Entrances</th>
<th>Number of Exits</th>
<th>Number of Exeunts</th>
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<td>9</td>
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<td>The Two Gentlemen of Verona*</td>
<td>20</td>
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*The Two Gentlemen of Verona has no stage directions other than exits and entrances. No other directions for stage business are given.
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<td>19</td>
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<td>10</td>
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<td>11</td>
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<td>The Famous History of the Life of King Henry the Eight</td>
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<td>The Tragedie of Troylus and Cressida</td>
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<td>28</td>
<td>23</td>
<td>136</td>
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<td>Name of Play</td>
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<td>The Lamentable Tragedy of Titus Andronicus</td>
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<td>The Life of Tyton of Athens</td>
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<td>23</td>
<td>16</td>
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<td>22</td>
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<td>48</td>
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<td>31</td>
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<td>The Tragedie of Othello, the Moore of Venice</td>
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<td>66</td>
<td>32</td>
<td>24</td>
<td>122</td>
<td>32</td>
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</table>
APPENDIX B
LOCATIONS (SCENES) IN THE FIRST FOLIO

Although modern editors label location of each scene, Shakespeare seldom indicated setting in his stage directions. He usually did not specify scenes by the name of a geographic place, battle, or house. Stage terms, instead, usually designate placement of actors on the stage. The following table is a tabulation of such "scenes" in the First Folio.

<table>
<thead>
<tr>
<th>Act &amp; Folio</th>
<th>Scene Line #</th>
<th>Stage directions indicating &quot;scene&quot;</th>
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<tbody>
<tr>
<td>The Tempest:</td>
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<td></td>
</tr>
<tr>
<td>III.iii.</td>
<td>1616</td>
<td>He vanishes in Thunder</td>
</tr>
<tr>
<td>IV.i.</td>
<td>1730</td>
<td>Iuno descends</td>
</tr>
<tr>
<td>V.i.</td>
<td>2009</td>
<td>They all enter the circle which</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Prospero had made, and there stand</td>
</tr>
<tr>
<td></td>
<td></td>
<td>charm'd</td>
</tr>
<tr>
<td>Measure for Measure:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I.iv.</td>
<td>354</td>
<td>Lucio within.</td>
</tr>
<tr>
<td>IV.iii.</td>
<td>2101</td>
<td>Barnardine within.</td>
</tr>
<tr>
<td>IV.iii.</td>
<td>2191</td>
<td>Isabell within.</td>
</tr>
<tr>
<td>V.i.</td>
<td>2546</td>
<td>Enter Duke, Varriiu, Lords, Angelo,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Esclusus, Lucio, Citizens at seuerall doores.</td>
</tr>
<tr>
<td>The Comedie of Errors:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>IV.i.</td>
<td>995</td>
<td>Enter Antipholus Ephes. Dromio from</td>
</tr>
<tr>
<td></td>
<td></td>
<td>the Courtizans.</td>
</tr>
<tr>
<td>IV.i.</td>
<td>1073</td>
<td>Enter Dromio Sira. from the Bay.</td>
</tr>
</tbody>
</table>
Much Adoe About Nothing: (No "scene" directions listed)

Loves Labour's Lost:

V.ii. 2621 Berowne steppes forth.

A Midsomer Nights Dreame:

I.i. 30 Standforth Dometrius.
I.i. 33 Stand forth Lysander.
II.i. 373 Enter a Fairie at one doore, and Robin goodfellow at another.
II.i. 432 Enter the King of Fairies at one doore with his traine, and the Queene at another with hers.

The Merchant of Venice:

II.vi. 925 Iessica aboue.

As You Like It: (No "scene" directions listed)

The Taming of the Shrew:

Ind.ii. 151 Enter aloft . . . .
I.i. 558 The Presenters aboue speakes
V.i. 2397 Pedant lookes out of the window

All's Well That Ends Well: (No "scene" directions listed)

Twelfe Night, Or, What You Will:

II.ii. 656 Enter Viola and Malvolio, at seuerall doores
IV.ii. 2005 Maluolio within.

The Winters Tale: (No "scene" directions listed)

The Life and Death of King John:

II.i. 505 Enter a Citizen upon the walles.
II.i. 608 . . . Enter . . . with Trumpets to the gates
IV.iii. 1996 Enter Arthur on the walles
<table>
<thead>
<tr>
<th>Play</th>
<th>Act</th>
<th>Scene</th>
<th>Page</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>Richard II</td>
<td>III.iii</td>
<td>1646</td>
<td>Enter on the Walls</td>
<td></td>
</tr>
<tr>
<td>I Henry IV</td>
<td>(No &quot;scene&quot; directions listed)</td>
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<td></td>
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<td>II Henry IV</td>
<td>(No &quot;scene&quot; directions listed)</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Henry V</td>
<td>III.i</td>
<td>1081</td>
<td>. . . Alarum. Scaling Ladders at Harshaw</td>
<td></td>
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<tr>
<td></td>
<td>III.iii</td>
<td>1259</td>
<td>Enter the King and all his Train before the Gates</td>
<td></td>
</tr>
<tr>
<td></td>
<td>V.ii</td>
<td>2984</td>
<td>Enter at one doore, King Henry . . . and other Lords. At another, Queene Isabel . . . and other French</td>
<td></td>
</tr>
<tr>
<td>I Henry VI</td>
<td>I.iii</td>
<td>374</td>
<td>Glosters men rush at the Tower Gates . . .</td>
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<tr>
<td></td>
<td>I.vi</td>
<td>639</td>
<td>Enter on the Walls . . .</td>
<td></td>
</tr>
<tr>
<td></td>
<td>II.i</td>
<td>720</td>
<td>The French leape ore the walles in their shirts</td>
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<td></td>
<td>III.ii</td>
<td>1471</td>
<td>Enter . . . on the Walls</td>
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</tr>
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<td></td>
<td>III.ii</td>
<td>1510</td>
<td>Exeunt from the Walls</td>
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<td></td>
<td>IV.ii</td>
<td>1952</td>
<td>Enter Generall aloft</td>
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<tr>
<td>II Henry VI</td>
<td>I.iv</td>
<td>632</td>
<td>Enter Elianor aloft</td>
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<td>IV.v</td>
<td>2598</td>
<td>Enter Lord Scales upon the Tower walking. Then enters two or three Citizens below</td>
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<td>IV.ix</td>
<td>2848</td>
<td>. . .Enter . . . on the Tarras</td>
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<td>III Henry VI</td>
<td>I.i</td>
<td>38</td>
<td>They goe up</td>
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<td></td>
<td>III.iii</td>
<td>1847</td>
<td>They stand aloofe</td>
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<td></td>
<td>IV.vii</td>
<td>2511</td>
<td>Enter on the Walls . . .</td>
<td></td>
</tr>
<tr>
<td></td>
<td>IV.vii</td>
<td>2528</td>
<td>He descends</td>
<td></td>
</tr>
<tr>
<td>Act</td>
<td>Scene</td>
<td>Page</td>
<td>Scene Description</td>
<td></td>
</tr>
<tr>
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<td></td>
</tr>
<tr>
<td>V.i</td>
<td>2672</td>
<td>Enter ... upon the Walls</td>
<td></td>
<td></td>
</tr>
<tr>
<td>V.vi</td>
<td>3072</td>
<td>Enter ... on the Walles</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Richard III:**

<table>
<thead>
<tr>
<th>Act</th>
<th>Scene</th>
<th>Page</th>
<th>Scene Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>II</td>
<td>iii</td>
<td>1432</td>
<td>Enter one Citizen at one doore, and another at the other</td>
</tr>
<tr>
<td>III</td>
<td>ii</td>
<td>1794</td>
<td>Enter a Messenger to the Doore of Hastings</td>
</tr>
<tr>
<td>III</td>
<td>iv</td>
<td>1964</td>
<td>Enter ... at a Table</td>
</tr>
<tr>
<td>III</td>
<td>vii</td>
<td>2213</td>
<td>Enter ... at seuerall Doores</td>
</tr>
<tr>
<td>III</td>
<td>vii</td>
<td>2313</td>
<td>Enter Richard aloft ...</td>
</tr>
<tr>
<td>V</td>
<td>i</td>
<td>3371</td>
<td>Enter Buckingham ... led to Execution</td>
</tr>
<tr>
<td>V</td>
<td>iii</td>
<td>3484</td>
<td>They withdraw into the Tent</td>
</tr>
<tr>
<td>V</td>
<td>iii</td>
<td>3520</td>
<td>Enter Derby to Richmond in his Tent</td>
</tr>
<tr>
<td>V</td>
<td>iii</td>
<td>3685</td>
<td>Enter the Lords to Richmond sitting in his Tent</td>
</tr>
</tbody>
</table>

**Henry VIII:**

<table>
<thead>
<tr>
<th>Act</th>
<th>Scene</th>
<th>Page</th>
<th>Scene Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>i</td>
<td>36</td>
<td>Enter the Duke of Norfolke at one doore. At the other, the Duke of Buckingham ...</td>
</tr>
<tr>
<td>I</td>
<td>ii</td>
<td>329</td>
<td>A noyse within crying roome for the Queene ...</td>
</tr>
<tr>
<td>I</td>
<td>iv</td>
<td>661</td>
<td>... A small Table vnder a State for the Cardinall ... Then Enter ... at one Doore; at an other Doore enter ...</td>
</tr>
<tr>
<td>II</td>
<td>i</td>
<td>820</td>
<td>Enter two Gentlemen at seuerall Doores</td>
</tr>
<tr>
<td>V</td>
<td>ii</td>
<td>3014</td>
<td>Enter the King, and Buts, at a Window aboue</td>
</tr>
<tr>
<td>V</td>
<td>iii</td>
<td>3055</td>
<td>Cranmer approaches the Councell Table</td>
</tr>
</tbody>
</table>

**Troylus and Cressida:**

<table>
<thead>
<tr>
<th>Act</th>
<th>Scene</th>
<th>Page</th>
<th>Scene Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>IV</td>
<td>i</td>
<td>2168</td>
<td>Enter at one doore Aeneas ... at another</td>
</tr>
</tbody>
</table>

**Coriolanus:**

<table>
<thead>
<tr>
<th>Act</th>
<th>Scene</th>
<th>Page</th>
<th>Scene Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>iv</td>
<td>478</td>
<td>Enter ... as Paris before the City Corialus</td>
</tr>
</tbody>
</table>
Enter two Senators . . . on the Walles of Corialus

Alarum, the Romans are beat back to their Trenches

Another Alarum, and Martinius follows them to gates, and is shut in

They fight and all enter the City

Alarum, as in Battaile

Enter Martius and Auffidius at seueral doores

. . . Enter at one Doore Cominius . . .

At another Doore Martius . . .

Titus Andronicus:

Enter the Tribunes and Senators aloft. And then enter Saturninus . . . at one doore and Bassanius . . . at the other . . .

Enter Marcus Andronicus aloft with the Crowne

. . . They go vp into the Senat house

A long Flourish till they come downe

Enter aloft the Emperor . . .

They put him in the Tombe

. . . Enter the Emperor . . . at one doore. Enter at the other doore Bassanius

Enter the Iudges . . . passing on the Stage to the place of execution . . . .

Enter Aron . . . at one dore: and at another dore . . . .

They knock & Titus opens his study dore

Romeo and Juliet:

Enter Romeo and Iuliet aloft

Tymon of Athens:

Enter Poet, Painter, Ieweller, Merchant, and Mercer, at seuerall doores
**III.v.** 1255  Enter three Senators at one doore, 
             Alcibindes meeting them . . . .
**III.vi.** 1383  Enter diuers Friends at seuerall doores 
                   Embrace and part seuerall wayes
**IV.ii.**  1579  Enter Timon in the woods
**IV.iii.** 1602  Enter a Souldier in the Woods, seeking 
                   Timon
**V.iii.**  2496  The Senators appeare vpon the walls

**Julius Caesar:**

**III.ii.** 1528  Enter Brutus and goes into the Pulpit . . . .

**Macbeth:**

**I.iii.**  179   Witches vanish.
**III.iii.** 1229  Banquo within.
**III.iv.**  1299  Enter the Ghost of Banquo, and sits in 
                   Macbeths place.
**IV.i.**   1611  He Descends.
**IV.i.**   1622  Descends.
**IV.i.**   1637  Descends

**Hamlet:**

**I.v.**    845   Ghost cries vnder the stage
**IV.ii.**  2632  Gentlemen within

**King Lear:**

**II.ii.**  1075  Enter Kent, and Steward seuerally
**III.i.**  1615  . . . Enter Kent, and a Gentleman 
                   seuerally

**Othello:**

**I.i.**   89   Bra. Aboue
**I.iii.** 339  Saylor within
**V.ii.**  3239 Enter Othello, and Desdemona in her bed
**V.ii.**  3343  Aemilia at the doore
**V.ii.**  3350  Aemil. within
Anthonie and Cleopatra:

II.vi. 1174 . . . Enter Pompey, at one doore . . . at another Caeser
III.ii. 1538 Enter Agrippa at one doore; Enobarbus at another
IV.iii. 2482 They place themselues in euery corner of the Stage
IV.iii. 2482 Musicke of the Hoboyes is under the Stage
IV.xv. 2996 Enter Cleopatra . . . aloft
IV.xv. 3045 They heaue Anthony aloft to Cleopatra

Cymbeline:

II.ii. 903 Enter Imogen, in her Bed, and a Lady
II.ii. 917 Iachimo from the Trunke
III.i. 1374 Enter . . . at one doore, and at another . . . .
V.ii. 2892 Enter . . . at one doore: and the Britaine Army at another
V.iv. 3126 Jupiter descends in Thunder and Light­ning, sitting vpon an Eagle . . . .
V.iv. 3149 Ascends
V.iv. 3159 Vanish
APPENDIX C
**APPENDIX C**

**THE TEMPEST (pp. 19-37)**

<table>
<thead>
<tr>
<th>Act &amp; Scene</th>
<th>Line #</th>
<th>Stage direction</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. i.</td>
<td>2</td>
<td>A tempestuous noise of Thunder and Lightning heard: Enter a Ship-master, and a Boteswaine.</td>
</tr>
<tr>
<td>I. i.</td>
<td>45</td>
<td>A cry within.</td>
</tr>
<tr>
<td>I. i.</td>
<td>59</td>
<td>Enter Mariners wet.</td>
</tr>
<tr>
<td>I. i.</td>
<td>70</td>
<td>A confused noyse within.</td>
</tr>
<tr>
<td>I. ii.</td>
<td>453</td>
<td>Enter Ariel like a waterNymph.</td>
</tr>
<tr>
<td>I. ii.</td>
<td>519</td>
<td>Enter Ferdinand &amp; Ariel, inuisible playing &amp; singing.</td>
</tr>
<tr>
<td>I. ii.</td>
<td>520</td>
<td>Ariel Song.</td>
</tr>
<tr>
<td>I. ii.</td>
<td>525</td>
<td>Burthen dispersedly.</td>
</tr>
<tr>
<td>I. ii.</td>
<td>539</td>
<td>Ariell Song.</td>
</tr>
<tr>
<td>I. ii.</td>
<td>546</td>
<td>Burthen: ding dong.</td>
</tr>
<tr>
<td>I. ii.</td>
<td>624</td>
<td>He drawes, and is charmed from mouing.</td>
</tr>
<tr>
<td>II. i.</td>
<td>862</td>
<td>Enter Ariell playing solemne Musicke.</td>
</tr>
<tr>
<td>II. i.</td>
<td>999</td>
<td>Enter Ariell with Musicke and Song.</td>
</tr>
<tr>
<td>II. i.</td>
<td>1003</td>
<td>Sings in Gonzaloes eare.</td>
</tr>
<tr>
<td>II. ii.</td>
<td>1038</td>
<td>Enter Caliban, with a burthen of Wood (a noyse of Thunder heard.)</td>
</tr>
<tr>
<td>II. ii.</td>
<td>1081</td>
<td>Enter Stephano singing.</td>
</tr>
<tr>
<td>II. ii.</td>
<td>1084</td>
<td>Drinkes.</td>
</tr>
<tr>
<td>II. ii.</td>
<td>1095</td>
<td>drinks.</td>
</tr>
<tr>
<td>II. ii.</td>
<td>1222</td>
<td>Caliban Sings drunkenly.</td>
</tr>
<tr>
<td>III. i.</td>
<td>1235</td>
<td>Enter Ferdinand (bearing a Log.)</td>
</tr>
<tr>
<td>III. ii.</td>
<td>1392</td>
<td>Enter Ariell inuisible.</td>
</tr>
<tr>
<td>III. ii.</td>
<td>1477</td>
<td>Sings.</td>
</tr>
<tr>
<td>III. iii.</td>
<td>1535</td>
<td>Solemne and strange Musicke: and Prosper on the top (inuisible:) Enter severall strange shapes, bringing in a Banket;</td>
</tr>
</tbody>
</table>

*This appendix was compiled from Charlton Hinman, The Norton Facsimile of The First Folio of Shakespeare.*
and dance about it with gentle
actions of salutations, and inuiting
the King, &c. to eate, they depart.

III.iii. 1583

Thunder and Lightning. Enter Ariell
(like a Harpey) claps his wings upon
the Table, and with a quient deuice
the Banquet vanishes.

III.iii. 1616

He vanishes in Thunder: then (to soft
Musick.) Enter the shapes againe,
and daunce (with mockes and mowes)
and carrying out the Table.

IV.i. 1716

Soft musick.

IV.i. 1730

Iuno descends.

IV.i. 1766

They Sing.

IV.i. 1792

Iuno and Ceres whisper, and send Iris
on employment.

IV.i. 1805

Enter certaine Reapers (properly
habited:) they ioyne with the Nimphes,
in a gracefull dance, towards the end
whereof, Prospero starts sodainly and
speakes, after which to a strange
hollow and confused noyse, they
heauily vanish.

IV.i. 1868

Enter Ariell, loaden with glistering
apparel, &c. Enter Caliban,
Stephano, and Trinclus, all wet.

IV.i. 1929

A noyse of Hunters heard. Enter diuers
Spirits in shape of Dogs and Hounds,
hunting them about: Prospero and
Ariel setting them on.

V.i. 1946

Enter Prospero (in his Magicke robes)
and Ariel.

V.i. 2008

Solemne musicke.

V.i. 2009

Heere enters Ariel before: Then Alonso
with a frantick gesture, attended by
Gonzalo. Sebastian and Anthonio in
like manner attended by Adrian and
Francisco: They all enter the circle
which Prospero had made, and there
stand charm'd: which Prospero
observering, speaks.

V.i. 2044

Ariell sings, and helps to attire him.

V.i. 2141

Here Prospero discouers Ferdinand and
Miranda, playing at Chesse.

V.i. 2200 Enter Ariell, with the Master and Boatswaine amazedly following.

V.i. 2247 Enter Ariell, driving in Caliban, Stephano, and Trinculo in their Stolne Apparell.

THE TWO GENTLEMEN OF VERONA (pp. 38-56)

(There are no stated stage directions in this play other than exits and entrances.)

THE MERRY WIVES OF WINDSOR (pp. 57-78)

V.v. 2977 The Song.

MEASURE FOR MEASURE (pp. 79-102)

I.iv. 354 Lucio within.
IV.i. 1769 Enter Mariana, and Boy singing.
IV.i. 1770 Song.
IV.ii. 1985 The Letter.
IV.iii. 2101 Barnardine within.
IV.iii. 2191 Isabell within.
V.i. 2546 Enter Duke, Varriiu, Lords, Angelo, Esclusus, Lucio, Citizens at severall doores.

THE COMEDIE OF ERRORS (pp. 103-118)

II.i. 273 Enter Adriana, wife to Antipholis Sereptus, with Luciana her Sister.
II.ii. 418 Beats Dro.
III.i. 617 Enter Antipholus of Ephesus, his man Dromio, Angelo the Goldsmith, and Balthaser the Merchant.
III.ii. 955 Enter Angelo with the Chains.
IV.i. 995 Enter Antipholus Ephes. Dromio from the Courtizans.
IV.i. 1073 Enter Dromio Sira. from the Bay.
IV.iii. 1288 Enter Dromio Eph. with a ropes end.
IV.iv. 1321 Enter Adriana, Luciana, Courtizan, and a Schoolemaster, call'd Pinch.
<table>
<thead>
<tr>
<th>Act</th>
<th>Scene</th>
<th>Line</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>IV.iv</td>
<td>1327</td>
<td>Beats Dro.</td>
<td></td>
</tr>
<tr>
<td>IV.iv</td>
<td>1394</td>
<td>Enter three or foure, and offer to binde him: Hee striues.</td>
<td></td>
</tr>
<tr>
<td>IV.iv</td>
<td>1440</td>
<td>Enter Antipholus Siracusia with his Rapier drawne, and Dromio Sirac.</td>
<td></td>
</tr>
<tr>
<td>IV.iv</td>
<td>1445</td>
<td>Runne all out.</td>
<td></td>
</tr>
<tr>
<td>IV.iv</td>
<td>1447</td>
<td>Exeunt omnes, as fast as may be, frighted.</td>
<td></td>
</tr>
<tr>
<td>V.i</td>
<td>1476</td>
<td>Enter Antipholus and Dromio againe.</td>
<td></td>
</tr>
<tr>
<td>V.i</td>
<td>1497</td>
<td>They draw. Enter Adriana, Luciana, Courtezan, &amp; others.</td>
<td></td>
</tr>
<tr>
<td>V.i</td>
<td>1503</td>
<td>Exeunt to the Prioris.</td>
<td></td>
</tr>
<tr>
<td>V.i</td>
<td>1599</td>
<td>Enter the Duke of Ephesus, and the Merchant of Siracuse bare head, with the Headsman, &amp; other Officers.</td>
<td></td>
</tr>
<tr>
<td>V.i</td>
<td>1657</td>
<td>Cry within.</td>
<td></td>
</tr>
<tr>
<td>V.i</td>
<td>1815</td>
<td>All gather to see them.</td>
<td></td>
</tr>
</tbody>
</table>

**MUCH ADOE ABOUT NOTHING** (pp. 119-139)

<table>
<thead>
<tr>
<th>Act</th>
<th>Scene</th>
<th>Line</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>I.i</td>
<td>3</td>
<td>Enter Leonato Gournour of Messina, Innogen his wife, Hero his daughter, and Beatrice his Neece, with a messenger.</td>
<td></td>
</tr>
<tr>
<td>I.ii</td>
<td>319</td>
<td>Enter Leonato and an old man, brother to Leonato.</td>
<td></td>
</tr>
<tr>
<td>II.i</td>
<td>415</td>
<td>Enter Leonato, his brother, his wife, Hero his daughter, and Beatrice his neece, and a kinsman.</td>
<td></td>
</tr>
<tr>
<td>II.i</td>
<td>493</td>
<td>Enter Prince, Pedro, Claudio, and Benedicke, and Balthasar, or dumbe Iohn, Maskers with a drum.</td>
<td></td>
</tr>
<tr>
<td>II.i</td>
<td>561</td>
<td>Musicke for the dance.</td>
<td></td>
</tr>
<tr>
<td>II.i</td>
<td>577</td>
<td>Ex.manet Clau.</td>
<td></td>
</tr>
<tr>
<td>II.iii</td>
<td>834</td>
<td>Enter Benedicke alone.</td>
<td></td>
</tr>
<tr>
<td>II.iii</td>
<td>898</td>
<td>The Song.</td>
<td></td>
</tr>
<tr>
<td>IV.ii</td>
<td>1997</td>
<td>Enter the Constables, Borachio, and the Towne Clerks in gownes.</td>
<td></td>
</tr>
<tr>
<td>V.iii</td>
<td>2521</td>
<td>Enter Claudio, Prince, and three or foure with Tapers.</td>
<td></td>
</tr>
<tr>
<td>V.iii</td>
<td>2523</td>
<td>Epitaph.</td>
<td></td>
</tr>
<tr>
<td>V.iii</td>
<td>2533</td>
<td>Song.</td>
<td></td>
</tr>
<tr>
<td>V.iv</td>
<td>2684</td>
<td>Dance.</td>
<td></td>
</tr>
</tbody>
</table>
LOVES LABOUR'S LOST (pp. 140-162)

I.i. 192 Enter a Constable with Costard with a Letter.
I.ii. 488 Finis Actus Primus.
III.i. 771 Song.
IV.i. 1040 Boyet reades.
IV.i. 1149 Shooote within.
IV.iii. 1333 Enter Berowne with a Paper in his hand, alone.
IV.iii. 1353 He stands aside. The King entreteth.
IV.iii. 1377 Enter Longaule. The King steps aside.
IV.iii. 1392 He reade the Sonnet.
IV.iii. 1437 Dumane reades his Sonnet.
IV.iii. 1537 He reades the Letter.
V.i. 1755 Draw out his Table-booke.
V.ii. 2048 Sound.
V.ii. 2051 Enter Black moores with musicke, the Boy with a speech, and the rest of the Lords disguised.
V.ii. 2621 Berowne steppes forth.
V.ii. 2859 The Song.

A MIDSOMMER NIGHTS DREAM (pp. 163-180)

I.i. 30 Standforth Dometrius.
I.ii. 33 Stand forth Lysander.
I.ii. 266 Enter Quince the Carpenter, Snug the Ioyner, Bottome the Weaver, Flute the Bellowes-mender, Snout the Tinker, and Starueling the Taylor.
II.i. 373 Enter a Fairie at one doore, and Robin goodfellow at another.
II.i. 432 Enter the King of Fairies at one doore with his traine, and the Queene at another with hers.
II.i. 566 Enter Demetrius, Helena following him.
II.ii. 659 Fairies Sing.
II.ii. 676 Shee sleepes.
II.ii. 718 They sleepe.
II.ii. 737 Enter Demetrius and Helena running.
III.i. 927 Enter Piramus with the Asse head.
III.ii. 1021 Enter King of Pharies, solus.
III. ii. 1110 Lie downe.
III. ii. 1161 Awa. [Awakening.]
III. ii. 1460 shifting places.
III. ii. 1462 lye down.
III. ii. 1484 Sleeps.
III. ii. 1507 They sleepe all the Act.
IV. i. 1509 Enter Queene of Fairies, and Clowne, and Fairies, and the King behinde them.
IV. i. 1541 Musicke Tongs, Rurall Musicke.
IV. i. 1600 Musick still.
IV. i. 1620 Sleepers Lye still.
IV. i. 1622 Winde Hornes.
IV. i. 1661 Hornes and they wake.
IV. i. 1662 Shout within, they all start up.
IV. i. 1727 Bottome wakes.
V. i. 1904 Flor. Trum.
V. i. 1924 Tawyer with a Trumpet before them.
V. i. 2065 The Lion roares, Thisby runs off.
V. i. 2184 The Song.

THE MERCHANT OF VENICE (pp. 181-202)

I. ii. 195 Enter Portia with her waiting woman Nerissa.
I. iii. 325 Enter Bassanio with Shylocke the Iew.
II. i. 514 Enter Morochus a tawnie Moore all in white, and three or foure followers accordingly, with Portia, Nerissa, and their traine.
II. i. 517 Flo. Cornets.
II. i. 565 Cornets.
II. ii. 596 Enter old Gobbo with a Basket.
II. iv. 802 Enter Laucelet with a Letter.
II. v. 835 Enter Iew, and his man that was the Clowne.
II. vi. 925 Iessica aboue.
II. viii. 1055 Flo. Cornets.
II. ix. 1116 Flor. Cornets.
III. ii. 1406 Here Musicke.
III. ii. 1407 A Song the whilst Bassanio comments on the Caskets to himselfe.
III. ii. 1589 Opens the Letter.
### AS YOU LIKE IT (pp. 203-225)

<table>
<thead>
<tr>
<th>Scene</th>
<th>Page</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>I.ii.</td>
<td>311</td>
<td>Flourish. Enter Duke, Lords, Orlando, Charles, and Attendants.</td>
</tr>
<tr>
<td>I.ii.</td>
<td>373</td>
<td>Wrastle.</td>
</tr>
<tr>
<td>I.ii.</td>
<td>376</td>
<td>Shout.</td>
</tr>
<tr>
<td>II.v.</td>
<td>890</td>
<td>Song.</td>
</tr>
<tr>
<td>II.v.</td>
<td>926</td>
<td>Song. Altogether here.</td>
</tr>
<tr>
<td>II.vii.</td>
<td>972</td>
<td>Enter Duke Son &amp; Lord, like Out-lawes.</td>
</tr>
<tr>
<td>II.vii.</td>
<td>1155</td>
<td>Song.</td>
</tr>
<tr>
<td>III.ii.</td>
<td>1321</td>
<td>Enter Celia with a writing.</td>
</tr>
<tr>
<td>IV.ii.</td>
<td>2136</td>
<td>Musicke, Song.</td>
</tr>
<tr>
<td>V.iii.</td>
<td>2546</td>
<td>Song.</td>
</tr>
<tr>
<td>V.iv.</td>
<td>2681</td>
<td>Enter Hymen, Rosalind, and Celia. Still Musicke.</td>
</tr>
<tr>
<td>V.iv.</td>
<td>2715</td>
<td>Song.</td>
</tr>
</tbody>
</table>

### THE TAMING OF THE SHREW (pp. 226-247)

<table>
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<tr>
<th>Scene</th>
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<th>Event Description</th>
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<tbody>
<tr>
<td>Ind.i</td>
<td>17</td>
<td>Falles asleep.</td>
</tr>
<tr>
<td>Ind.i</td>
<td>18</td>
<td>Winde horns. Enter a Lord from hunting, with his traine.</td>
</tr>
<tr>
<td>Ind.i</td>
<td>78</td>
<td>Sound trumpets.</td>
</tr>
<tr>
<td>Ind.ii</td>
<td>151</td>
<td>Enter aloft the drunkard with attendants, some with apparel, Bason and Ewer, &amp; other appurtenances, &amp; Lord.</td>
</tr>
<tr>
<td>Ind.ii</td>
<td>188</td>
<td>Musick</td>
</tr>
<tr>
<td>I.i.</td>
<td>299</td>
<td>Flourish. Enter Lucentio, and his man Triano.</td>
</tr>
<tr>
<td>I.i.</td>
<td>347</td>
<td>Enter Baptista with his two daughters, Katerina &amp; Bianca, Gremio a Pantelowne, Hortensio sister to Bianca. Lucen. Tranio, stand by.</td>
</tr>
<tr>
<td>I.i.</td>
<td>448</td>
<td>Exeunt ambo. Manet Tranio and Lucentio.</td>
</tr>
<tr>
<td>I.i.</td>
<td>558</td>
<td>Exeunt. The Presenters above speaks.</td>
</tr>
<tr>
<td>I.i.</td>
<td>564</td>
<td>They sit and marke.</td>
</tr>
<tr>
<td>I.ii.</td>
<td>584</td>
<td>He rings him by the eares</td>
</tr>
<tr>
<td>I.ii.</td>
<td>703</td>
<td>Enter Gromio and Lucentio disguised.</td>
</tr>
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<td>Act</td>
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<tr>
<td>I.i.</td>
<td>786</td>
<td>Enter Tranio braue, and Biondello.</td>
</tr>
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<td>II.i.</td>
<td>877</td>
<td>Strikes her</td>
</tr>
<tr>
<td>II.i.</td>
<td>887</td>
<td>Flies after Bianca</td>
</tr>
<tr>
<td>II.i.</td>
<td>897</td>
<td>Enter Gremio, Lucentio, in the habit of a meane man, Petruchio with Tranio, with his boy bearing a Lute and Bookes.</td>
</tr>
<tr>
<td>II.i.</td>
<td>1007</td>
<td>Enter Hortensio with his head broke.</td>
</tr>
<tr>
<td>II.i.</td>
<td>1036</td>
<td>Exit. Manet Petruchio.</td>
</tr>
<tr>
<td>II.i.</td>
<td>1096</td>
<td>She strikes him</td>
</tr>
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<td>III.ii.</td>
<td>1415</td>
<td>Exit weeping.</td>
</tr>
<tr>
<td>III.ii.</td>
<td>1564</td>
<td>Musicke playes.</td>
</tr>
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<td>IV.i.</td>
<td>1770</td>
<td>Enter servants with supper.</td>
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<td>IV.i.</td>
<td>1778</td>
<td>Enter one with water.</td>
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<td>IV.i.</td>
<td>1811</td>
<td>Enter Servants severally.</td>
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<td>IV.iii.</td>
<td>2010</td>
<td>Beats him.</td>
</tr>
<tr>
<td>IV.iii.</td>
<td>2015</td>
<td>Enter Petruchio, and Hortensio with meate.</td>
</tr>
<tr>
<td>IV.iv.</td>
<td>2180</td>
<td>Enter Tranio, and the Pedant drest like Vincentio.</td>
</tr>
<tr>
<td>IV.iv.</td>
<td>2200</td>
<td>Enter Baptista and Lucentio: Pedant booted and bare headed.</td>
</tr>
<tr>
<td>V.i.</td>
<td>2379</td>
<td>Enter Biondello, Lucentio and Bianca, Gremio is out before.</td>
</tr>
<tr>
<td>V.i.</td>
<td>2394</td>
<td>Knock.</td>
</tr>
<tr>
<td>V.i.</td>
<td>2397</td>
<td>Pedant lookes out of the window.</td>
</tr>
<tr>
<td>V.i.</td>
<td>2434</td>
<td>He beats Biondello.</td>
</tr>
<tr>
<td>V.i.</td>
<td>2490</td>
<td>Exit Biondello, Tranio and Pedant as fast as may be.</td>
</tr>
<tr>
<td>V.i.</td>
<td>2491</td>
<td>Kneele.</td>
</tr>
<tr>
<td>V.ii.</td>
<td>2534</td>
<td>Enter Baptista, Vincentio, Gremio, the Pedant, Lucentio, and Bianca. Tranio, Biondello Grumio, and Widdow: The Seruingmen with Tranio bringing in a Banquet.</td>
</tr>
<tr>
<td>V.ii.</td>
<td>2579</td>
<td>Drinkes to Hortentio.</td>
</tr>
</tbody>
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**ALL'S WELL, THAT ENDS WELL** (pp. 248-272)

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<tbody>
<tr>
<td>I.i.</td>
<td>3</td>
<td>Enter yong Bertram Count of Rossillion, his Mother, and Helena, Lord Lafew, all in blacke.</td>
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<td>Scene</td>
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<td>I.iii.</td>
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<td>II.i.</td>
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<td>II.i.</td>
<td>823</td>
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<td>II.iii.</td>
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<td>II.iii.</td>
<td>1089</td>
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<td>III.i.</td>
<td>1372</td>
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<td>III.i.</td>
<td>1400</td>
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<td>III.i.</td>
<td>1420</td>
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<td>III.iii.</td>
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<td>III.iv.</td>
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<td>III.v.</td>
<td>1602</td>
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<td>III.v.</td>
<td>1648</td>
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<td>III.v.</td>
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<td>IV.i.</td>
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<td>IV.i.</td>
<td>1977</td>
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<td>IV.i.</td>
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<td>V.iii.</td>
<td>2695</td>
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<td>V.iii.</td>
<td>2855</td>
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<td>V.iii.</td>
<td>3072</td>
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</tbody>
</table>

_Flourish Cornets. Enter the King of France with Letters, and divers Attendants._

_Flourish._

_Enter the King with divers yong Lords, taking leave for the Florentine warre: Count, Rosse, and Parrolles._

_Flourish Cornets._

_Flourish._

_She addresses her to a Lord._

_Parrolles and Lafew stay behind, commenting of this wedding._

_Flourish. Enter the Duke of Florence, the two Frenchmen, with a troope of Souldiers._

_Flourish. A Letter._

_Flourish. Enter the Duke of Florence, Rossillion, drum and trumpets, soldiers, Parrolles._

_Letter._

_A Tucket afarre off._

_A march afarre._

_Drumme and Colours. Enter Count Rossillion, Parrolles, and the whole Armie._

_Enter one of the Frenchmen, with fiue or sixe other souldiers in ambush._

_Alarum within._

_A short Alarum within._

_Flourish. Enter King, old Lady, Lafew, the two French Lords, with attendants._

_A Letter._

_Flourish._

**TWELFE NIGHT, OR, WHAT YOU WILL (pp. 273-293)**

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<td>I.iv.</td>
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<td>I.v.</td>
<td>609</td>
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<tr>
<td>II.ii.</td>
<td>656</td>
</tr>
<tr>
<td>II.iii.</td>
<td>738</td>
</tr>
</tbody>
</table>

_Enter Valentine, and Viola in mans attire._

_Finis, Actus primus._

_Enter Viola and Maluolio, at seuerall doores._

_Clowne sings._
II. iii. 769 Catch sung
II. iv. 898 Musicke playes.
II. iv. 939 Musicke.
II. iv. 940 The Song.
II. v. 1211 Finis Actus secundus
III. i. 1344 Clocke strikes.
IV. ii. 2005 Maluolio within.
IV. iii. 2151 Finis Actus Quartus.
V. i. 2448 Enter Clowne with a Letter, and Fabian.
V. i. 2559 Clowne sings.

THE WINTERS TALE (pp. 295-321)

III. ii. 1174 Enter Leontes, Lords, Officers:
Hermione (as to her Triall) Ladies:
Cleomines, Dion.
III. ii. 1185 Silence.
III. iii. 1500 Exit pursued by a Beare.
IV. iii. 1668 Enter Autolicus singing.
IV. iii. 1791 Song.
IV. iv. 1988 Heere a Daunce of Shepheards and
Shepheardresses.
IV. iv. 2043 Enter Autolicus singing.
IV. iv. 2118 Song.
IV. iv. 2139 Song.
IV. iv. 2164 Heere a Dance of twelue Satyres.
V. iii. 3184 Enter Leontes, Polixenes, Florizell,
Peedita, Camillo, Paulina: Hermione
(like a Statue:) Lords, &c.

THE LIFE AND DEATH OF KING JOHN (pp. 323-344)

II. i. 371 Drum beats.
II. i. 504 Trumpet sounds.
II. i. 505 Enter a Citizen upon the walles.
II. i. 608 Heere after excursions, Enter the
Herald of France with Trumpets to
the gates.
II. i. 622 Enter English Herald with Trumpet.
II. i. 646 Enter the two Kings with their powers,
at seuerall doores.
II. i. 820 Whispers with Blanch.
III.ii. 1282 Allarums, Excursions: Enter Bastard with Austria's head.
III.ii. 1297 Alarums, excursions, Retreat. Enter John, Eleanor, Arthur Bastard, Hubert, Lords.
IV.iii. 1996 Enter Arthur on the walles.
V.ii. 2250 Enter (in Armes) Dolphin, Salisbury, Meloone, Pembroke, Bigot, Souldiers.
V.iii. 2439 Alarums. Enter Iohn and Hubert.
V.iv. 2466 Enter Meloon wounded.
V.vi. 2550 Enter Bastard and Hubert, severally.
V.vii. 2634 Iohn brought in.

THE LIFE AND DEATH OF KING RICHARD THE SECOND (pp. 345-367)

I.iii. 299 Flourish.
I.iii. 300 Enter King, Gaunt, Busby, Bagot, Greene, & others: Then Mowbray in Armor, and Harrold.
I.iii. 322 Tucket. Enter Hereford, and Harold.
I.iii. 413 A charge sounded
I.iii. 420 A long Flourish.
I.iii. 538 Flourish.
II.i. 641 Enter Gaunt, sicke with Yorke.
II.i. 871 Flourish.
II.i. 872 Manet North, Willoughby, & Ross.
III.ii. 1359 Drums: Flourish, and Colours.
III.iii. 1582 Enter with Drum and Colours, Bullingbrooke, Yorke, Northumberland, Attendants.
III.iii. 1646 Parle without, and answere within: then a Flourish, Enter on the Walls, Richard, Carlile, Aumerle, Scroop, Salisbury.
III.iii. 1805 Flourish, Exeunt.
IV.i. 1921 Enter as to the Parliament Bullingbrooke, Aumerle, Northumberland, Percie, Fitz-Water, Surrey, Carlile, Abbot of Westminster. Herauld, Officers, and Bagot.
IV.i. 2198 Enter one with a Glasse.
V.ii. 2442 Snatches it.
V.ii. 2457 Enter Servant with Boots.
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<th>Notes</th>
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<tr>
<td>V.iii.</td>
<td>2535</td>
<td>Yorke within.</td>
</tr>
<tr>
<td>V.iii.</td>
<td>2573</td>
<td>Dutchesse within.</td>
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<td>V.v.</td>
<td>2704</td>
<td>Musick</td>
</tr>
<tr>
<td>V.v.</td>
<td>2763</td>
<td>Enter Keeper with a Dish.</td>
</tr>
<tr>
<td>V.v.</td>
<td>2779</td>
<td>Exton strikes him downe.</td>
</tr>
<tr>
<td>V.vi.</td>
<td>2792</td>
<td>Flourish. Enter Bullingbrooke, Yorke, with other Lords &amp; attendants.</td>
</tr>
<tr>
<td>V.vi.</td>
<td>2826</td>
<td>Enter Exton with a Coffin.</td>
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**THE FIRST PART OF HENRY THE FOURTH (pp. 368-393)**

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<td>Enter a Carrier with a Lanterne in his hand.</td>
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<tr>
<td>II.ii.</td>
<td>763</td>
<td>They Whistle.</td>
</tr>
<tr>
<td>II.ii.</td>
<td>825</td>
<td>Heere they rob them, and binde them. Enter the Prince and Poines.</td>
</tr>
<tr>
<td>II.ii.</td>
<td>839</td>
<td>As they are sharing, the Prince and Poynes set upon them. They all run away, leaving the booty behind them.</td>
</tr>
<tr>
<td>II.iii.</td>
<td>849</td>
<td>Enter Hotspurre solus, reading a Letter. Heere they both call him, the Drawer stands amazed, not knowing which way to go.</td>
</tr>
<tr>
<td>II.iv.</td>
<td>1041</td>
<td>He should be called, the Drawer stands amazed, not knowing which way to go.</td>
</tr>
<tr>
<td>II.iv.</td>
<td>1114</td>
<td>He drinkes.</td>
</tr>
<tr>
<td>II.iv.</td>
<td>1440</td>
<td>Enter Bardolph running.</td>
</tr>
<tr>
<td>II.iv.</td>
<td>1498</td>
<td>He searcheth his Pockets, and findeth certaine Papers.</td>
</tr>
<tr>
<td>III.i.</td>
<td>1732</td>
<td>Glendower speakes to her in Welsh, and she answeres him in the same.</td>
</tr>
<tr>
<td>III.i.</td>
<td>1737</td>
<td>The Lady speaks in Welsh.</td>
</tr>
<tr>
<td>III.i.</td>
<td>1742</td>
<td>The Lady againe in Welsh.</td>
</tr>
<tr>
<td>III.i.</td>
<td>1751</td>
<td>The Lady speaks againe in Welsh.</td>
</tr>
<tr>
<td>III.i.</td>
<td>1773</td>
<td>The Musicke playes.</td>
</tr>
<tr>
<td>III.i.</td>
<td>1790</td>
<td>Heere the Lady sings a Welsh Song.</td>
</tr>
<tr>
<td>III.iii.</td>
<td>2092</td>
<td>Enter the Prince marching, and Falstaffe meets him, playing on his Trunchion like a Fife.</td>
</tr>
<tr>
<td>IV.iii.</td>
<td>2495</td>
<td>The Trumpet sounds a Parley. Enter Sir Walter Blunt.</td>
</tr>
<tr>
<td>V.i.</td>
<td>2644</td>
<td>The Trumpet sounds.</td>
</tr>
<tr>
<td>V.i.</td>
<td>2759</td>
<td>Manet Prince and Falstaffe.</td>
</tr>
<tr>
<td>V.iii.</td>
<td>2889</td>
<td>They embrace, the Trumpets sound, the King entereth with his power, alarum</td>
</tr>
</tbody>
</table>
vnto the battell. Then enter Dowglas, and Sir Walter Blunt.

V.iii. 2905 Fight, Blunt is slaine, then enters Hotspur.
V.iii. 2923 Alarum, and enter Falstaffe solus.
V.iii. 2947 The Prince drawes out a Bottle of Sacke.
V.iii. 2949 Throwes it at him.
V.iv. 2957 Alarum, excursions, enter the King, the Prince, Lord Iohn of Lancaster, and Earle of Westmerland.
V.iv. 2997 They fight, the K. being in danger, Enter Prince.
V.iv. 3004 They Fight, Dowglas flyeth.
V.iv. 3036 Fight.
V.iv. 3040 Enter Dowglas, he fights with Falstaffe, who fals down as if he were dead. The Prince killeth Percie.
V.iv. 3076 Falstaffe riseth vp.
V.iv. 3093 Takes Hotspurre on his backe.
V.iv. 3124 A Retreat is sounded.
V.v. 3133 The Trumpets sound. Enter the King, Prince of Wales, Lord Iohn of Lancaster, Earle of Westmorland, with Worcester & Vernon Prisoners.

**THE SECOND PART OF HENRY THE FOURTH (pp. 394-420)**

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<td>II.iv.</td>
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<td>V.v.</td>
<td>3247</td>
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<td>V.v.</td>
<td>3308</td>
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**THE LIFE OF HENRY THE FIFT (pp. 423-449)**

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<td>II.ii.</td>
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<td>II.iii.</td>
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<td>II.iv.</td>
<td>1036</td>
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<td>III.i.</td>
<td>1044</td>
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<td>III.i.</td>
<td>1078</td>
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<td>III.i.</td>
<td>1081</td>
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<td>III.i.</td>
<td>1118</td>
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<td>III.ii.</td>
<td>1253</td>
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<td>III.iii.</td>
<td>1259</td>
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<td>III.iv.</td>
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<td>III.vi.</td>
<td>1534</td>
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<td>III.vi.</td>
<td>1562</td>
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<td>IV.i.</td>
<td>1911</td>
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<td>IV.iii.</td>
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<td>IV.v.</td>
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<td>IV.vi.</td>
<td>2519</td>
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<td>IV.vii.</td>
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<td>IV.vii.</td>
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<td>V.i.</td>
<td>2927</td>
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<td>V.ii.</td>
<td>2984</td>
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<td>V.ii.</td>
<td>3087</td>
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<td>V.ii.</td>
<td>3349</td>
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<td>V.ii.</td>
<td>3366</td>
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**THE FIRST PART OF HENRY THE SIXT** (pp. 450-473)

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<td>I.i.</td>
<td>2</td>
<td>Dead March.</td>
</tr>
<tr>
<td>I.i.</td>
<td>3</td>
<td>Enter the Funerall of King Henry the Fift, attended on by the Duke of</td>
</tr>
</tbody>
</table>
Bedford, Regent of France; the Duke of Gloster, Protector; the Duke of Exeter Warwicke, the Bishop of Winchester, and the Duke of Somerset.

I.iii. 192
Sound a Flourish.

I.ii. 193
Enter Charles, Alanson, and Reigneir, marching with Drum and Souldiers.

I.ii. 216
Here Alarum, they are beaten back by the English, with great losse.

I.ii. 306
Here they fight, and Ioane de Puzel overcomes.

I.iii. 374
Glosters men rush at the Tower Gates, and Wooduile the Lieutenant speaks within.

I.iii. 391
Enter to the Protector at the Tower Gates Winchester and his men in Tawney Coates.

I.iii. 425
Here Glosters men beat out the Cardinalls men, and enter in the hurly-burly the Maior of London, and his Officers.

I.iii. 441
Here they skirmish againe.

I.iv. 524
Enter the Boy with a Linstock.

I.iv. 539
Here they shot, and Salisbury falls downe.

I.iv. 569
Here an Alarum, and it Thunders and Lightens.

I.iv. 577
Here Salisbury lifteth himselfe vp, and groanes.

I.iv. 586
Alarum. Exeunt.

I.v. 587
Here an Alarum againe, and Talbot pursueth the Dolphin, and drieuth him: Then enter Ioane de Puzel, drieuing Englishmen before her. Then enter Talbot.

I.v. 600
Here they fight.

I.v. 605
They fight againe.

I.v. 608
A short Alarum: then enter the Towne with Souldiers.

I.v. 622
A short Alarum.

I.v. 629
Alarum. Here another Skirmish.

I.v. 638
Alarum, Retreat, Flourish.

I.vi. 639
Enter on the Walls, Puzel, Dolphin,
Reigneir, Alanson, and Souldiers.

I.vi. 673 Flourish. Exeunt.
II.i. 683 Enter Talbot, Bedford, and Burgundy, with scaling Ladders: Their Drummes beating a Dead March.
II.i. 719 Cry, S. George, A Talbot.
II.i. 720 The French leape ore the walles in their shirts. Enter seuerall wayes, Bastard, Alanson, Reignier, halfe ready, and halfe vrready.
II.ii. 765 Alarum. Enter a Souldier, crying a Talbot, a Talbot: they flye, leauing their Clothes behind.
II.ii. 774 Retreat.
II.ii. 832 Whispers.
II.iii. 870 Enter Porter with Keyes.
II.iii. 902 Winds his Horne, Drummes strike vp, a Peale of Ordinance: Enter Souldiours.
II.v. 1069 Enter Mortimer, brought in a Chayre, and Taylors.
II.v. 1185 Dyes.
III.i. 1202 Flourish. Enter King, Exeter, Gloster, Winchester, Warwick, Somerset, Suffolk, Richard Plantagenet. Gloster offers to put vp a Bill: Winchester snatches it, teares it.
III.i. 1281 A noyse within, Downe with the Tawny-Coats.
III.i. 1286 A noyse againe, Stones, Stones.
III.i. 1298 Enter in skirmish with bloody Pates.
III.i. 1305 Skirmish againe.
III.i. 1318 Begin againe.
III.i. 1405 Manet Exeter.
III.ii. 1422 Enter Pucell disguis'd, with foure Souldiours with Sacks vpon their backs.
III.ii. 1435 Knock.
III.ii. 1451 Enter Pucell on the top, thrusting out a Torch burning.
III.ii. 1462 Alarum.
III.ii. 1463 An Alarum. Talbot in an Excursion.
Enter Talbot and Burgonie without: within, Pucell, Charles, Bastard, and Reigneir on the Walls.

They whisper together in counsell.

Exeunt from the Walls.

An Alarum: Excursions. Enter Sir Iohn Falstaffe, and a Captaine.


Bedford dyes, and is carryed in by two in his Chaire.

An Alarum. Enter Talbot, Burgonie, and the rest.

Drumme sounds a farre off.

Here sound an English March.

French March.

Trumpets sound a Parley.


Manet Vernon and Basset.

Strikes him.

(To the King.)


Flourish. Manet Exeter.

Enter Talbot with Trumpe and Drumme, before Burdeaux.

Sounds.

Enter Generall aloft.

Drum a farre off.

Enter a Messenger that meets Yorke. Enter Yorke with Trumpet, and many Soldiers.

Alarum: Excursions, wherein Talbots Sonne is hemm'd about, and Talbot rescues him.

Alarum. Excursions. Enter old Talbot led.

Enter with Iohn Talbot, borne.

Dyes


Thunder.

They walke, and speake not.

They hang their heads.
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<td>They shake their heads.</td>
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<td>V.ii</td>
<td>2453</td>
<td>They depart.</td>
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<td>V.iii</td>
<td>2479</td>
<td>Alarum. Enter Suffolke with Margaret in his hand.</td>
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<td>V.iii</td>
<td>2482</td>
<td>Gazes on her.</td>
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<td>V.iii</td>
<td>2496</td>
<td>Shee is going</td>
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<td>V.iii</td>
<td>2570</td>
<td>Sound. Enter Reignier on the Walles.</td>
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<td>V.iii</td>
<td>2589</td>
<td>Trumpets sound. Enter Reignier.</td>
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<td>V.iii</td>
<td>2618</td>
<td>Shee is going.</td>
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<td>V.iii</td>
<td>2628</td>
<td>Kisse her.</td>
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<td>V.v</td>
<td>2820</td>
<td>Enter Suffolke in conference with the King, Glocester, and Exeter.</td>
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**THE SECOND PART OF HENRY THE SIXT (pp. 474-500)**

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<td>Flourish of Trumpets: Then Hoboyes.</td>
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<tr>
<td>I.i</td>
<td>3</td>
<td>Enter King, Duke Humfrey, Salisbury, Warwicke, and Beauford on the one side. The Queene, Suffolke, Yorke, Somerset, and Buckingham, on the other.</td>
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<td>I.i</td>
<td>45</td>
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<td>I.i</td>
<td>81</td>
<td>Manet the rest.</td>
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<td>I.iii</td>
<td>425</td>
<td>Teare the Supplication.</td>
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<td>I.iii</td>
<td>487</td>
<td>Sound a Sennet.</td>
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<td>I.iii</td>
<td>530</td>
<td>She giues the Duchesse a box on the eare.</td>
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<tr>
<td>I.iii</td>
<td>618</td>
<td>Flourish. Exeunt.</td>
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<tr>
<td>I.iv</td>
<td>632</td>
<td>Enter Elianor aloft.</td>
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<tr>
<td>I.iv</td>
<td>643</td>
<td>Here doe the Ceremonies belonging, and make the Circle, Bullingbrooke or Southwell reads, Coniurote, &amp;c. It Thunders and Lightens terribly: then the Spirit riseth.</td>
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<td>I.iv</td>
<td>669</td>
<td>Enter the Duke of Yorke and the Duke of Buckingham with their Guard, and breake in.</td>
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<td>I.iv</td>
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<td>Reades.</td>
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</table>
Enter the King, Queene, Protector, Cardinall, and Suffolke, with Faulkners hallowing.

Enter one crying a Miracle.

Enter the Maior of Saint Albones, and his Brethren, bearing the man betweene two in a Chayre.

Enter a Beadle with Whippes.

After the Beadle hath hit him once, he leapes over the Stoole, and runnes away: and they follow, and cry, A Miracle.

Flourish. Exeunt.

Sound Trumpets. Enter the King and State, with Guard, to banish the Duchesse.

Enter at one Doore the Armorer and his Neighbors, drinking to him so much, that hee is drunke; and he enters with a Drumme before him, and his Staffe, with a Sand-bagge fastened to it: and at the other Doore his Man, with a Drumme and Sand-bagge, and Prentices drinking to him.

They fight, and Peter strikes him downe.

Sound a flourish. Exeunt.

Enter Duke Humfrey and his Men in Mourning Cloakes.

Enter the Duchesse in a white Sheet, and a Taper burning in her hand, with the Sherife and Officers.

Sound a Senet. Enter King, Queene, Cardinall, Suffolke, Yorke, Buckingham, Salisbury, and Warwicke, to the Parliament.

Manet Yorke.

Enter two or three running over the Stage, from the Murther of Duke Humfrey.

Sound Trumpets. Enter the King, the Queene, Cardinall, Suffolke, Somerset, with Attendants.
III.ii. 1729  King sounds.
III.ii. 1822  Noyse within. Enter Warwicke, and many Commons.
III.ii. 1849  Bed put forth.
III.ii. 1942  A noyse within.
III.ii. 1944  Enter Suffolke and Warwicke, with their Weapons drawne.
III.ii. 1982  Commons within.
III.iii. 2132  Enter the King, Salisbury, and Warwicke, to the Cardinal in bed.
IV.i.  2168  Alarum. Fight at Sea. Ordnance goes off.
IV.ii.  2311  Manet the first Gent. Enter Walter with the body.
IV.ii.  2350  Drumme. Enter Cade, Dicke Butcher, Smith the Weauer, and a Sawyer, with infinite numbers.
IV.ii.  2440  Enter Sir Humfrey Stafford, and his Brother, with Drum and Soldiers.
IV.iii. 2511  Alarums to the fight, wherein both the Staffords are slaine. Enter Cade and the rest.
IV.iv.  2530  Enter the King with a Supplication, and the Queene with Suffolkes head, the Duke of Buckingham, and the Lord Say.
IV.v.  2598  Enter Lord Scales upon the Tower walking. Then enters two or three Citizens below.
IV.vi.  2613  Enter Iacke Cade and the rest, and strikes his staffe on London stone.
IV.vi.  2622  Enter a Soldier running.
IV.vi.  2624  They kill him.
IV.vii. 2633  Alarums. Mathew Goffe is slain, and all the rest. Then enter Iacke Cade, with his Company.
IV.vii. 2763  Enter one with the heads.
IV.viii. 2773  Alarum, and Retreat. Enter againe Cade, and all his rabblement.
IV.viii. 2777  Sound a parley.
IV.ix.  2848  Sound Trumpets. Enter King, Queene, and Somerset on the Tarras.
IV.ix.  2860  Enter Multitudes with Halters about their Neckes.
Flourish. Exeunt.

Heere they Fight.

Dyes

Enter Yorke, and his Army of Irish, with Drum and Colours.

Enter Iden with Cades head.

Enter Richard, and Somerset to fight.

Alarum a farre off.


THE THIRD PART OF HENRY THE SIXT (pp. 501-526)

I.i. 2 Alarum. Enter Plantagent Edward, Richard, Norfolke, Mountague, Warwicke, and Soldierys.

I.i. 38 They goe up.

I.i. 56 Flourish. Enter King Henry, Clifford, Northumberland, Westmerland, Exeter, and the rest.

I.i. 189 He stampes with his foot, and the Soldierys shew themselves.

I.i. 233 Senet. Here they come downe.


I.ii. 389 A March afarre off.

I.ii. 398 Alarum. Exit.


I.iv. 479 A short Alarum within.


II.i. 651 A March. Enter Edward, Richard, and their power.

II.i. 697 Enter one blowing.

II.i. 751 March. Enter Warwicke, Marquesse Mountacute, and their Army.

II.ii. 870 Flourish. Enter the King, the Queene, Clifford, Northumand Yong Prince, with Drumme and Trumpettes.

II.ii. 954 March. Enter Edward, Warwicke, Richard, Clarence, Norfolke, Mountague, and Soldiers.
II.iii. 1056 Alarum. Excursions. Enter Warwicke.
II.iii. 1062 Enter Edward running.
II.iv. 1119 Excursions. Enter Richard and Clifford.
II.iv. 1131 They Fight, Warwicke comes, Clifford flies.
II.v. 1134 Alarum. Enter King Henry alone.
II.v. 1189 Alarum. Enter a Sonne that hath kill'd his Father, at one doore: and a Father that hath kill'd his Sonne at another doore.
II.v. 1216 Enter Father, bearing of his Sonne.
II.v. 1263 Alarums. Excursions. Enter the Queen, the Prince, and Exeter.
II.vi. 1281 A lowd alarum. Enter Clifford Wounded.

II.vi. 1323 Clifford groanes
III.i. 1396 Enter Sinklo, and Humfrey, with Crosse-bowes in their hands.
III.ii. 1410 Enter the King with a Prayer booke.
III.iii. 1646 Manet Richard.
III.iii. 1720 Flourish. Enter Lewis the French King, his Sister Bona, his Admirall, call'd Bourbon: Prince Edward, Queene Margaret, and the Earle of Oxford. Lewis sits, and riseth up againe.

III.iii. 1741 Seats her by him.
III.iii. 1779 Hee descends. Shee ariseth.
III.iii. 1792 Speaking to Bona.
III.iii. 1847 They stand aloofe.
III.iii. 1870 Speaks to War.
III.iii. 1901 Post blowing a horne Within.
III.iii. 1906 Speakes to Warwick.
III.iii. 1908 To Lewis.
III.iii. 1909 To Margaret
III.iii. 1911 They all reade their Letters.
III.iii. 1999 He giues his hand to Warw.
IV.i. 2024 Flourish. Enter King Edward, Lady Grey, Penbrooke, Stafford, Hastings: foure stand on one side, and foure on the other.
Exit Clarence, and Somerset followes.

They all cry, Henry.

Enter three Watchmen to guard the Kings Tent.

Enter Warwicke, Clarence, Oxford, Somerset, and French Souldiors, silent all.

Warwicke and the rest cry all, Warwicke, Warwicke, and set upon the Guard, who flye, crying, Arme, Arme, Warwicke and the rest following them.

The Drumme playing, and Trumpet sounding. Enter Warwicke, Somerset, and the rest, bringing the King out in his Gowne, sitting in a Chaire: Richard and Hastings flyes ouer the Stage.

Takes off his Crowne.

They leade him out forcibly.

Layes his Hand on his Head.

Manet Somerset, Richmond, and Oxford.


Enter on the Walls, the Maior of Yorke, and his Brethren.

He descends.

Takes his Keyes.

March. Enter Mountgomerie, with Drumme and Souldiers.

The Drumme begins to march.

Flourish. Sound.

Throwes downe his Gauntlet.

Flourish. Enter the King, Warwicke, Mountague, Clarence, Oxford, and Somerset.

Shout within, A Lancaster, A Lancaster.

Enter Warwicke, the Maior of Couentry, two Messengers, and others vpon the Walls.


Enter Oxford, with Drumme and Colours.
Enter Mountague, with Drumme and Colours.  
Enter Somerset, with Drumme and Colours.  
Enter Clarence, with Drumme and Colours.  
March. Warwicke and his companie followes.  

Alarum, and Excursions. Enter Edward bringing forth Warwicke wounded.  
Here they beare away his Body. Exeunt.  
Flourish. Enter King Edward in triumph, with Richard, Clarence, and the rest.  
Flourish, and march. Enter Edward, Richard, Clarence, and Souldiers.  
Alarum, Retreat, Excursions. Exeunt.  

Stabs him.  
Rich. stabs him.  
Clar. stabs him.  
Offers to kill her.  
Enter Henry the sixt, and Richard, with the Lieutenant on the Walles.  
Stabbes him.  
Dyes.  
Stabs him againe.  
Flourish. Enter King, Queene, Clarence, Richard, Hastings, Nurse, and Attendants.

THE TRAGEDY OF RICHARD THE THIRD (pp. 527-558)

Enter Clarence, and Brakenbury, guarded.  
Enter the Coarse of Henrie the sixt with Halberds to guard it, Lady Anne being the Mourner.  
Spits at him.  
She lookes scornfully at him.  
He layes his brest open, she offers at with his sword.  
She fals the Sword.  
Speakes to himselfe.
I.iv. 929 Reads
I.iv. 1103 Stabs him.
II.i. 1120 Flourish. Enter the King sicke, the
Queen, Lord Marquesse Dorset,
Riuers, Hastings, Catesby, Bucking-
ham, Wooduill.
II.i. 1164 Embrace
II.i. 1205 They all start.
II.ii. 1306 Enter the Queene with her haire about
her ears, Riuers & Dorset after her.
II.ii. 1421 Manet Buckingham, and Richard.
II.iii. 1432 Enter one Citizen at one doore, and
another at the other.
III.i. 1569 The Trumpets sound. Enter yong Prince,
the Dukes of Glocester, and Buckingham,
Lord Cardinall, with others.
III.i. 1735 A Senet. Exeunt Prince, Yorke, Hastings,
and Dorset.
III.ii. 1736 Manet Richard, Buckingham, and Catesby.
III.ii. 1794 Enter a Messenger to the Doore of
Hastings.
III.ii. 1910 Throwes him his Purse.
III.iii. 1933 Enter Sir Richard Ratcliffe, with
Halberds, carrying the Nobles to
death at Pomfret.
III.iv. 1964 Enter Buckingham Darby, Hastings,
Bishop of Ely, Norfolke, Ratcliffe,
Louell, with others, at a Table.
III.iv. 2051 Manet Louell and Ratcliffe, with the
Lord Hastings.
III.v. 2082 Enter Richard, and Buckingham, in rotten
Armour, maruellous ill-fauoured.
III.v. 2106 Enter Louell and Ratcliffe, with
Hastings Head.
III.vii. 2213 Enter Richard and Buckingham at
seuerall Doores.
III.vii. 2313 Enter Richard aloft, betweene two
Bishops.
IV.ii. 2588 Sound a Sennet. Enter Richard in pompe,
Buckingham, Catesby, Ratcliffe, Louel.
IV.ii. 2592 Sound.
IV.ii. 2676 Whispers.
IV.iv. 2926 Flourish. Alarums.
The Famous History of the Life of King Henry the Eighth

He striketh him.

Flourish. Exeunt

Enter Buckingham with Halberds, led to Execution.

Enter Richmond, Oxford, Blunt, Herbert, and others, with drum and colours.

Enter King Richard in Armes, with Norfolke, Ratcliffe, and the Earle of Surrey.

They withdraw into the Tent.

Enter Derby to Richmond in his Tent.

Exeunt. Manet Richmond.

Richard starts out of his dreame.

Enter the Lords to Richmond sitting in his Tent.

His Oration to his Souldiers.

Clocke strikes.

Drum a farre off.

Alarum, excursions. Enter Catesby.

Alarums.

Alarum, Enter Richard and Richmond, they fight, Richard is slaine.

Retreat, and Flourish. Enter Richmond. Derby bearing the Crowne, with diuers other Lords.

Enter the Duke of Norfolke at one doore. At the other, the Duke of Buckingham, and the Lord Arbugauenny.

Enter Cardinall Wolsey, the Purse borne before him, certaine of the Guard, and two Secretaries with Papers: The Cardinall in his passage, fixeth his eye on Buckingham, and Buckingham on him, both full of disdaine.

Cornets. Enter King Henry, leaning on the Cardinals shoulder, the Nobles, and Sir Thomas Louell: the Cardinall places himselfe vuder the Kings feete on his right side.
A noyse within crying roome for the Queene, vsher'd by the Duke of Norfolke. Enter the Queene, Norfolke and Suffolke: she kneels. King riseth from his State, takes her vp, kisses and placeth her by him.

Hoboies. A small Table vnder a State for the Cardinall, a longer Table for the Guests. Then Enter Anne Bullen, and divers other Ladies, & Gentlemen, as Guests at one Doore; at an other Doore enter Sir Henry Guilford.

Hoboies. Enter Cardinall Wolsey, and takes his State.

Drum and Trumpet, Chambers discharged. All rise, and Tables remou'd.

Hoboies. Enter King and others as Maskers, habited like Shepheards, vsher'd by the Lord Chamberlaine. They passe directly before the Cardinall, and gracefully salute him.

Choose Ladies, King and An. Bullen.

Musicke, Dance.

Whisper.

Exeunt with Trumpets.

Enter two Gentlemen at severall Doores. Enter Buckingham from his Arraignment, Tipstauers before him, the Axe with the edge toward him, Halberds on each side, accompanied with Sir Thomas Louell, Sir Nicholas Vaux, Sir Walter Sands, and common people, &c.

Enter Lord Chamberlaine, reading this Letter.

Exit Lord Chamberlaine, and the King drawes the Curtaine and sits reading pensively.

Enter Wolsey and Campeius with a Commission.

Walkes and whispers.

Trumpets, Sennet, and Cornets. Enter two Vergers, with short siluer wands;
next them two Scribes in the habite of Doctors; after them, the Bishop of Canterbury alone; after him, the Bishops of Lincolne, Ely, Rochester, and S. Asaph: Next them, with some small distance, followes a Gentleman bearing the Purse, with the great Seale, and a Cardinals Hat: Then two Priests, bearing each a Siluer Crosse: Then a Gentleman Vsher bareheaded, accompanied with a Sergeant at Armes, bearing a Siluer Mace: Then two Gentlemen bearing two great Siluer Pillers: After them, side by side, the two Cardinals, two Noblemen, with the Sword and Mace. The King takes place vnder the Cloth of State. The two Cardinalls sit vnder him as Judges. The Queene takes place some distance from the King. The Bishops place themselues on each side the Court in manner of a Consistory: Below them the Scribes. The Lords sit next the Bishops. The rest of the Attendants stand in convenient order about the Stage.

II.iv. 1363
The Queene makes no answer, rises out of her Chaire, goes about the Court, comes to the King, and kneels at his Feete. Then speaks.

II.iv. 1481
She Curtsies to the King, and offers to depart.

II.iv. 1613
Exeunt, in manner as they enter'd.

III.i. 1615
Enter Queene and her Women as at worke.

III.i. 1619
Song.

III.ii. 1963
Enter King, reading of a Scedule.

III.ii. 2000
King takes his Seat, whispers Louell, who goes to the Cardinall.

III.ii. 2080
Exit King, frowning vpon the Cardinall, the Nobles throng after him smiling, and whispering.

III.ii. 2273
Enter Cromwell, standing amazed.

IV.i. 2377
Enter two Gentlemen, meeting one another.
IV. i. 2419 Ho-boys.

IV. i. 2420 THE ORDER OF THE CORONATION.

1 A lively Flourish of Trumpets.
2 Then, two Judges.
3 Lord Chancellor, with Purse and Mace before him.
4 Quirristers singing. Musicke.
5 Mayor of London, bearing the Mace. Then Garter, in his Coate of Armes, and on his head he wore a Gilt Copper Crowne.
6 Marquess Dorset, bearing a Scepter of Gold, on his head, a Demy Coronall of Gold. With him, the Earle of Surrey, bearing the Rod of Siluer with the Doue, Crowned with an Earles Coronet. Collars of Esses.
7 Duke of Suffolke, in his Robe of Estate, his Coronet on his head, bearing a long white Wand, as High Steward. With him, the Duke of Norfolke, with the Rod of Marshalship, a Coronet on his head. Collars of Esses.
8 A Canopy, borne by foure of the Cinque-Ports, under it the Queene in her Robe, in her haire, richly adorned with Pearle Crowned. On each side her, the Bishops of London, and Winchester.
9 The Olde Dutchesse of Norfolke, in a Coronall of Gold, wrought with Flowers bearing the Queenes Traine.
10 Certaine Ladies or Countesses, with plaine Circlets of Gold, without Flowers.

Exeunt, first passing over the Stage in Order and State, and then, A great Flourish of Trumpets.
Enter Katherine Dowager, sicke, lead between Griffith, her Gentleman Vsher, and Patience her Woman.

Sad and solemne Musicke.

Enter solemnely tripping one after another, sixe Personages, clad in white Robes, wearing on their heads Garlands of Bayes, and golden Vizards on their faces, Branches of Bayes or Palme in their hands. They first Conge vnto her, then Dance: and at certaine Changes, the first two hold a spare Garland ouer her Head, at which the other foure make reuerend Curtseys. Then the two that held the Garland, deliuer the same to the othee next two, who obserue the same order in their Changes, and holding the Garland ouer her head. Which done, they deliuer the same Garland to the last two: who likewise obserue the Same Order. At which (as it were by inspiration) she makes (in her sleepe) signes of rejoicing, and holdeth vp her hands to heauen. And so, in their Dancing vanish, carrying the Garland with them. The Musicke continues.

Musicke ceases.

Exeunt leading Katherine.

Enter Gardiner Bishop of Winchester, a Page with a Torch before him, met by Sir Thomas Louell.

Louel seemes to stay.

Enter the King, and Buts, at a Window aboue.

A Councell Table brought in with Chayres and Stooles, and placed vnder the State. Enter Lord Chancellour, places himselfe at the vpper end of the Table, on the left hand: A Seate being left void aboue him, as for Canterburies Seate. Duke of Suffolke,
Duke of Norfolke, Surrey, Lord Chamberlaine, Gardiner, seat themselves in Order on each side. Cromwell at lower end, as Secretary.

Cranmer approaches the Councell Table. Enter King frowning on them, takes his Seate.

Noyse and Tumult within: Enter Porter and his man.

Enter Trumpets sounding: Then two Aldermen, L. Maior, Garter, Cranmer, Duke of Norfolke with his Marshals Staffe, Duke of Suffolke, two Noblemen, bearing great standing Bowles for the Christening Gifts: Then four Noblemen bearing a Canopy, under which the Dutchesse of Norfolke, Godmother, bearing the Childe richly habited in a Mantle, &c. Train borne by a Lady: Then followes the Marshionesse Dorset, the other Godmother, and Ladies. The Troope passe once about the Stage, and Garter speaks.

Flourish. Enter King and Guard.

THE TRAGEDIE OF TROYLUS AND CRESSIDA (pp. 588-615)

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<td>1477</td>
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<td>III.i.</td>
<td>1619</td>
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<td>III.iii.</td>
<td>1847</td>
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</table>

Sound Alarum.
Alarum. Enter Aeneas.
Alarum.
Sound a retreat.
Senet. Enter Agamemnon, Nester, Vlysses, Diomedes, Menelaus, with others.
Tucket
The Trumpets sound.
Manet Vlysses, and Nestor.
Strikes him.
Enter Cassandra with her haire about her eares.
Enter Thersites solus.
Exeunt. Musicke sounds within.
Sound a retreat.
Enter Vlysses, Diomedes, Nestor, Agamemnon, Menolaus and Chalcas.
Florish.

IV.i. 2168 Enter at one doore Aeneas with a Torch, at another Paris, Diephoebus, Anthenor, Diomed the Grecian, with Torches.

IV.ii. 2279 Pand. within.

IV.ii. 2293 One knocks.

IV.ii. 2300 Knocke.

IV.iv. 2435 Aeneas within.

IV.iv. 2488 Aeneas within.

IV.iv. 2535 Sound Trumpet.

IV.v. 2621 Enter all of Troy, Hector, Paris, Aeneas, Helenus and Attendants.

Florish.

IV.v. 2674 Alarum.

IV.v. 2678 Trumpets cease.

V.i. 2933 Enter Hector, Aiax, Agamemnon, Vlysses, Nestor, Diomed, with Lights.

V.iii. 3307 Alarum.

V.iii. 3331 A Larum. Exeunt.

V.iv. 3332 Enter Thersites in excursion.

V.vi. 3462 Enter one in Armour.

V.viii. 3511 Retreat.

V.viii. 3520 Sound Retreat. Shout.

V.ix. 3521 Enter Agamemnon, Aiax, Menelaus, Nestor, Diomed, and the rest marching.

THE TRAGEDY OF CORIOLANUS (pp. 617-646)

I.i. 2 Enter a Company of Mutinous Citizens, with Stauses, Clubs, and other weapons.

I.i. 47 Showts within.

I.i. 238 Enter a Messenger hastily.

I.i. 279 Citizens steale away. Manet Sicin & Brutus.

I.iii. 360 Enter Volumnia and Virgilia, mother and wife to Martius: They set them downe on two lowe stooles and sowe.

I.iv. 478 Enter Martius, Titus Lartius, with Drumme and Colours, with Captaines and Souldiers, as before the City
Corialus: to them a Messenger.

They Sound a Parley: Enter two
Senators with others on the Walles
of Corialus.

Drum a farre off.

Alarum farre off.

Alarum, the Romans are beat back to
their Trenches

Enter Martius Cursing.

Another Alarum, and Martius followes
them to gates, and is shut in.

Alarum continues

Enter Martius bleeding, assaulted by
the Enemy.

They fight and all enter the City.

Enter certaine Romanes with spoiles.

Alarum continues still a-farre off.

Enter Martius, and Titus with a Trumpet.

Enter Cominius as it were in retire,
with soldiers.

They all shout and waue their swords,
take him vp in their Armes, and cast
vp their Caps.

Titus Lartius, having set a guard vpon
Caroiles, going with Drum and Trumpet
toward Cominius, and Caius Martius,
Enters with a Lieutenant, other
Souldiers, and a Scout.

Alarum, as in Battaile.

Enter Martius and Auffidius at seueral
doores.

Here they fight, and certaine Volces
come in the ayde of Auffi. Martius
fights til they be driuen in breath­les.

Flourish. Alarum. A Retreat is
sounded. Enter at one Doore Cominius,
with the Romanes: At another Doore
Martius, with his Arme in a Scarfe.

Enter Titus with his Power, from the
Pursuit.

A long flourish. They all cry, Martius,
Martius, cast vp their Caps and
Launces: Cominius and Lartius stand bare.

I.ix. 822 Flourish. Trumpets sound, and Drums.
I.x. 857 A flourish. Cornets. Enter Tullus Auffidius bloudie, with two or three Souldiours.

II.i. 991 Bru. and Scic. Aside.
II.i. 1053 A showt, and flourish.
II.i. 1059 A Sennet. Trumpets sound. Enter Cominius the Generall, and Titus Latius: betweene them Coriolanus, crown'd with an Oaken Garland, with Captaine and Souldiers, and a Herauld.

II.i. 1069 Sound. Flourish.
II.i. 1075 Kneeleas.
II.i. 1120 Flourish. Cornets. Exeunt in State, as before.

II.ii. 1203 Enter two Officers, to lay Cushions, as it were, in the Capitoll.
II.ii. 1239 A Sennet. Enter the Patricians, and the Tribunes of the People, Lictors before them: Coriolanus, Menenius, Cominius the Consul: Scicinius and Brutus take their places by themselves: Coriolanus stands.

II.ii. 1275 Coriolanus rises, and offers to goe away.
II.ii. 1378 Flourish Cornets. Then Exeunt. Manet Sicinius and Brutus.
II.iii. 1426 Enter Coriolanus in a gowne of Humility, with Menenius.
III.i. 1672 Cornets. Enter Coriolanus, Menenius, all the Gentry, Cominius, Titus Latius, and other Senators.

III.i. 1893 They all bustle about Coriolanus.
III.i. 1939 Corio. draws his Sword.
III.i. 1949 In this Mutinie, the Tribunes, the Aediles, and the People are beat in.
III.i. 1988 A Noise within.
III.iii. 2424 Exeunt Coriolanus, Cominius, with Cumalys. They all shout, and throw vp their Caps.
Enter Coriolanus in meane Apparrell, Disguisd, and muffled.

Musicke playes. Enter a Seruingman.

Pushes him away from him.

Beats him away.

Enter Menenius to the Watch or Guard.

Manet the Guard and Menenius.

Shout within

Knees

Holds her by the hand silent.

Trumpets, Hoboyes, Drums beate, altogether.

A shout within

Sound still with the Shouts.

Enter two Senators, with Ladies, pass ing over the Stage, with other Lords.

A Flourish with Drummes & Trumpets.

Drummes and Trumpets sounds, with great showts of the people.

Enter Coriolanus marching with Drumme, and Colours. The Commoners being with him.

Draw both the Conspirators, and kils Martius, who falles, Auffidius stands on him.

Exeunt bearing the Body of Martius.

A dead March Sounded.

Flourish. Enter the Tribunes and Senators aloft. And then enter Saturninus and his Followers at one doore, and Bassianus and his Followers at the other, with Drum & Colours.

Enter Marcus Andronicus aloft with the Crowne.

Flourish. They go vp into the Senat house.

Sound Drummes and Trumpets. And then enter two of Titus Sonnes; After them, two men bearing a Coffin
couered with blacke, then two other Sonnes. After them, Titus Andronicus, and then Tamora the Queene of Gothes, & her two Sonnes Chiron and Demetrius, with Aaron the Moore, and others, as many as can bee: They set downe the Coffin, and Titus speakes.

They open the Tombe.

Flourish. Then Sound Trumpets, and lay the Coffins in the Tombe.

A long Flourish till they come downe.

He kills him.

Enter aloft the Emperour with Tamora and her two Sonnes, and Aaron the Moore.

Titus two Sonnes speaks.

Titus sonne speaks.

The Brother and the sonnes kneele.

They put him in the Tombe.

They all kneele and say.

Flourish. Enter the Emperor, Tamora, and her two sons, with the Moore at one doore. Enter at the other doore Bassianus and Lauinia with others.

Flourish. Enter Aaron alone.

Enter Chiron and Demetrius brauing.

They drawe.

Enter Titus Andronicus and his three sonnes, making a noyse with hounds and hornes, and Marcus.

Winde Hornes. Heere a cry of houndes, and winde hornes in a peale, then Enter Saturninus, Tamora, Bassianus, Lauinia, Chiron, Demetrius, and their Attendants.

Enter Aaron alone.

Enter Tamora to the Moore.

Stab him.

Boths fall in.

She giueth Saturnine a Letter.

Saturninus reads the Letter.

Enter the Empresse Sonnes, with Lauinia, her hands cut off and her tongue cut out, and rauisht.
II.iv. 1082 Winde Hornes. Enter Marcus from hunting, to Lauinia.

III.i. 1132 Enter the Judges and Senators with Titus two sons bound, passing on the Stage to the place of execution, and Titus going before pleading.

III.i. 1146 Andronicus lyeth downe, and the Judges passe by him.

III.i. 1158 Enter Lucius, with his weapon drawne.

III.i. 1294 Enter Aron the Moore alone.

III.i. 1338 He cuts off Titus hand.

III.i. 1339 Enter Lucius and Marcus againe.

III.i. 1382 Enter a messenger with two heads and a hand.

III.i. 1437 Manet Lucius.

III.ii. 1451 A Banquet. Enter Andronicus, Marcus, Lauinia, and the Boy.

III.ii. 1504 Marcus strikes the dish with a knife.

IV.i. 1541 Enter young Lucius and Lauinia running after him, and the Boy flies from her with his bookes vnder his arme. Enter Titus and Marcus.

IV.i. 1613 He writes his Name with his staffe, and guides it with feete and mouth.

IV.i. 1623 She takes the staffe in her mouth, and guides it with her stumps and writes.

IV.ii. 1678 Enter Aron, Chiron and Demetrius at one dore: and at another dore young Lucius and another, with a bundle of weapons, and verses writ upon them.

IV.ii. 1728 Flourish.

IV.ii. 1732 Enter Nurse with a blacke a Moore childe.

IV.ii. 1828 He kils her

IV.iii. 1865 Enter Titus, old Marcus, young Lucius, and other gentlemen with bowes, and Titus beares the arrowes with Letters on the end of them.

IV.iii. 1919 He giues them the Arrowes.

IV.iv. 1990 Enter Emperour and Empresse, and her two sonnes, the Emperour brings the Arrowes in his hand that Titus shot at him.
IV. iv. 2028 Aside.
IV. iv. 2038 He reads the Letter.
V. i. 2109 Flourish. Enter Lucius with an Army of Goths, with Drum and Soldiers.
V. i. 2130 Enter a Goth leading of Aaron with his child in his armes.
V. i. 2281 Flourish. Exeunt.
V. ii. 2283 Enter Tamera, and her two Sons disguised.
V. ii. 2292 They knocke and Titus opens his study dore.
V. ii. 2453 Enter Titus Andronicus with a knife, and Lauinia with a Bason.
V. ii. 2493 He cuts their throats.
V. iii. 2511 Flourish.
V. iii. 2513 Sound Trumpets. Enter Emperour and Empresse, with Tribunes and others.
V. iii. 2523 Hoboyes.
V. iii. 2524 A Table brought in. Enter Titus like a Cooke, placing the meat on the Table, and Lauinia with a vale ouer her face.
V. iii. 2550 He kills her.
V. iii. 2567 He stabs the Empresse.

THE TRAGEDIE OF ROMEO AND JULIET (pp. 669-693)

I. i. 2 Enter Sampson and Gregory, with Swords and Bucklers, of the House of Capulet.
I. i. 60 They Fight.
I. i. 70 Fight.
I. i. 71 Enter three or foure Citizens with Clubs.
I. i. 74 Enter old Capulet in his Gowne, and his wife.
I. ii. 313 He reads the Letter.
I. iv. 454 Enter Romeo, Mercutio, Benuolio, with fiue or sixe other Maskers, Torch-bearers.
I. v. 566 They march about the Stage, and Servuing-men come forth with their napkins.
I. v. 583 Enter all the Guests and Gentlewomen to the Maskers.
I.v. 596 Musicke plaies: and the dance.
I.v. 728 One cals within, Iuliet.
I.v. 732 Chorus.
II.i. 747 Enter Romeo alone.
II.ii. 938 Cals within.
II.ii. 952 Within: Madam.
II.ii. 954 Within: Madam.
II.ii. 963 Enter Iuliet againe.
II.iii. 1005 Enter Frier alone with a basket.
III.i. 1569 They fight. Tybalt falles.
III.ii. 1644 Enter Iuliet alone.
III.ii. 1676 Enter Nurse with cords.
III.iii. 1875 Enter Nurse, and knockes.
III.iii. 1881 Knocke
III.iii. 1885 Knocke.
III.iii. 1889 Knocke.
III.v. 2032 Enter Romeo and Iuliet aloft.
IV.iv. 2559 Enter three or foure with spits, and
logs, and baskets.
IV.iv. 2567 Play Musicke
V.ii. 2818 Enter Frier Iohn to Frier Lawrence.
V.iii. 2869 Whistle Boy.
V.iii. 2978 Enter Frier with Lanthorne, Crow, and
Spade.
V.iii. 3035 Kils herselfe.

THE LIFE OF TYMON OF ATHENS (pp. 694-714)

I.i. 2 Enter Poet, Painter, Ieweller, Merchant,
and Mercer, at seuerall doores.
I.i. 117 Trumpets sound. Enter Lord Timon,
addressing himselfe curteously to
every Sutor.
I.i. 286 Trumpet sounds. Enter a Messenger.
I.ii. 337 Hoboyes Playing lowd Musicke.
I.ii. 338 A great Banquet seru'd in: and then,
Enter Lord Timon, the States, the
Athenian Lords, Ventigius which Timon
redeem'd from prison. Then comes
dropping after all Apemantus discontentedly like himselfe.
I.ii. 404 Apermantus Grace.
I.ii. 455 Sound Tucket. Enter the Maskers of Amazons, with Lutes in their hands, dauncing and playing.
I.ii. 465 Enter Cupid with the Maske of Ladies.
I.iii. 490 The Lords rise from Table, with much adoring of Timon, and to shew their loues, each single out an Amazon, and all Dance, men with women, a loftie straine or two to the Hoboyes, and cease.
II.ii. 656 Enter Steward, with many billies in his hand.
III.i. 916 Flaminius waiting to speake with a Lord from his Master, enters a servuant to him.
III.i. 946 Enter Servant with Wine.
III.iv. 1117 Enter Varro's man, meeting others. All Timons Creditors to wait for his coming out. Then enter Lucius and Hortensius.
III.iv. 1169 Enter Steward in a Cloake, muffled.
III.iv. 1209 Flaminius within.
III.iv. 1210 Enter Timon in a rage.
III.v. 1255 Enter three Senators at one doore, Alcibindes meeting them, with Attendants.
III.vi. 1383 Enter diuers Friends at seuerall doores.
III.vi. 1424 The Banquet brought in.
IV.ii. 1579 Embrace and part seuerall wayes.
IV.iii. 1602 Enter Timon in the woods.
IV.iii. 1647 March afarre off.
IV.iii. 1652 Enter Alcibiades with Drumme and Fife in warlike manner, and Phrynia and Timandra.
IV.iii. 2108 Enter the Steward to Timon.
V.i. 2233 Enter Timon from his Caue.
V.i. 2360 Enter Timon out of his Caue.
V.iii. 2496 Enter a Souldier in the Woods, seeking Timon.
V.iv. 2507 Trumpets sound. Enter Alcibiades with his Powers before Athens.
V.iv. 2511 Sounds a Parly.
V.iv. 2512 The Senators appeare upon the wals.
THE TRAGEDIE OF IVLIUS CAESAR (pp. 717-738)

<table>
<thead>
<tr>
<th>Scene</th>
<th>Line</th>
<th>Text</th>
</tr>
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<tbody>
<tr>
<td>I.i.</td>
<td>2</td>
<td>Enter Flauius, Murellus, and certaine Commoners ouer the Stage.</td>
</tr>
<tr>
<td>I.ii.</td>
<td>84</td>
<td>Enter Caesar, Antony for the Course, Calpurnia, Portia, Decius, Cicero, Brutus, Cassius, Caska, a Sooth-sayer: after them Murellus and Flauius.</td>
</tr>
<tr>
<td>I.ii.</td>
<td>174</td>
<td>Flourish, and Shout.</td>
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<tr>
<td>I.ii.</td>
<td>230</td>
<td>Shout. Flourish.</td>
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<td>I.ii.</td>
<td>316</td>
<td>Sennit</td>
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<td>I.iii.</td>
<td>431</td>
<td>Thunder, and Lightning. Enter Caska, and Cicero.</td>
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<td>I.iii.</td>
<td>540</td>
<td>Thunder still.</td>
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<td>II.i.</td>
<td>615</td>
<td>Enter Brutus in his Orchard.</td>
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<td>II.i.</td>
<td>656</td>
<td>Giues him the Letter.</td>
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<td>II.i.</td>
<td>664</td>
<td>Opens the Letter, and reades.</td>
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<tr>
<td>II.i.</td>
<td>680</td>
<td>Knocke within.</td>
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<td>II.i.</td>
<td>730</td>
<td>They whisper.</td>
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<td>II.i.</td>
<td>826</td>
<td>Clocke strikes.</td>
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<td>II.i.</td>
<td>867</td>
<td>Manet Brutus.</td>
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<td>II.i.</td>
<td>946</td>
<td>Knocke.</td>
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<td>II.i.</td>
<td>981</td>
<td>Thunder.</td>
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<tr>
<td>II.ii.</td>
<td>983</td>
<td>Thunder &amp; Lightning. Enter Iulius Caesar in his Night-gowne.</td>
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<td>III.i.</td>
<td>1287</td>
<td>They stab Caesar.</td>
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<td>III.i.</td>
<td>1288</td>
<td>Dyes</td>
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<tr>
<td>III.i.</td>
<td>1481</td>
<td>Manet Antony.</td>
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<td>III.ii.</td>
<td>1528</td>
<td>Enter Brutus and goes into the Pulpit, and Cassius, with the Plebians.</td>
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<td>III.ii.</td>
<td>1570</td>
<td>Enter Mark Antony, with Caesars body.</td>
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<td>IV.ii.</td>
<td>1908</td>
<td>Drum. Enter Brutus, Lucillius, and the Army. Titinius and Pindarus meete them.</td>
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<td>IV.ii.</td>
<td>1936</td>
<td>Low March within.</td>
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<tr>
<td>IV.iii.</td>
<td>1969</td>
<td>Manet Brutus and Cassius.</td>
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<td>Scene</td>
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<td>IV.iii</td>
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<td>V.v</td>
<td>2699</td>
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Enter Boy with Wine, and Tapers.  
Drinkes.  
Enter Lucius with the Crowne.  
Musicke, and a Song.  
March.  
Drum. Enter Brutus, Cassius, & their Army.  
Lucillius and Messala stand forth.  
Alarum. Enter Brutus and Messala.  
Lowd Alarum.  
Alarums. Enter Cassius and Titinius.  
Showt.  
Alarum. Enter Brutus, Messala, yong Cato, Strato, Volumnius, and Lucillius.  
Low Alarums.  
Alarum. Enter Brutus, Messala, Cato, Lucillius, and Flauius.  
Enter Souldiers and fight.  
Low Alarums.  
Alarum still.  
Alarum. Cry within, Flye, flye, flye.  
Dyes.  
Alarum. Retreat. Enter Antony, Octauius, Messala, Lucillius, and the Army.  

**THE TRAGEDIE OF MACBETH.** (pp. 739-759)

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<td>I.v</td>
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<td>I.vi</td>
<td>431</td>
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Thunder and Lightning. Enter three Witches.  
Alarum within, Enter King Malcom, Donalbaine, Lenox, with attendants, meeting a bleeding Captaine.  
Thunder. Enter the three Witches.  
Drum within.  
Witches vanish.  
Flourish. Enter King, Lenox, Malcolm, Donalbaine, and Attendants.  
Flourish. Exeunt.  
Enter Macbeths Wife alone with a Letter.  
Hoboyes, and Torches. Enter King, Malcolm, Donalbaine, Banquo, Lenox,
Macduff, Rosse, Angus, and Attendants.

I.vii. 472 Ho-boyes. Torches. Enter a Sewer, and divers Servants with Dishes and Service over the Stage. Then enter Macbeth.

II.i. 569 Enter Banquo, and Fleance, with a Torch before him.

II.i. 583 Enter Macbeth, and a Servant with a Torch.

II.i. 642 A Bell rings.

II.ii. 717 Knocke within.

II.ii. 727 Knocke.

II.ii. 732 Knocke.

II.ii. 737 Knocke.

II.iii. 743 Knocking within.

II.iii. 746 Knock. [Author's note: These five stage directions are inserted within the Porter's lines of speech and are not marginalia as are most stage directions in these plays.]

II.iii. 749 Knock.

II.iii. 754 Knock.

II.iii. 757 Knock.

II.iii. 761 Knock.

II.iii. 836 Bell rings. Enter Lady.

III.i. 992 Senit sounded. Enter Macbeth as King, Lady Lenox, Rosse, Lords, and Attendants.

III.iii. 1229 Banquo within.

III.iii. 1237 Enter Banquo and Fleans, with a Torch.

III.iv. 1254 Banquet Prepar'd. Enter Macbeth, Lady, Rosse, Lenox, Lords, and Attendants.

III.iv. 1299 Enter the Ghost of Banquo, and sits in Macbeth's place.

III.v. 1429 Thunder. Enter the three Witches, meeting Hecat.

III.v. 1464 Musicke, and a Song.

III.v. 1467 Sing within. Come away, come away, &c.

IV.i. 1527 Thunder. Enter the three Witches.

IV.i. 1572 Musicke and a Song. Blacke Spirits, &c.

IV.i. 1603 Thunder.

IV.i. 1604 1. Apparation, an Armed Head.

IV.i. 1611 He descends.

IV.i. 1615 Thunder.

IV.i. 1616 2 Apparition, a Bloody Childe.

IV.i. 1622 Descends.

IV.i. 1627 Thunder.
IV.i. 1628 3 Apparation, a Child Crowned, with a Tree in his hand.
IV.i. 1637 Descends.
IV.i. 1651 Hoboyes
IV.i. 1657 A shew of eight Kings, and Banquo last, with a glasse in his hand.
IV.i. 1679 Musicke.
IV.i. 1680 The Witches Dance, and vanish.
IV.ii. 1811 Exit crying Murther.
V.i. 2111 Enter Lady with a Taper.
V.ii. 2174 Drum and Colours. Enter Menteth, Cathnes, Angus, Lenox, Soldiers.
V.ii. 2212 Exeunt marching.
V.iv. 2288 Drum and Colours. Enter Malcolm, Seyward, Macduffe, Seywards Sonne, Menteth, Cathnes, Angus, and Soldiers Marching.
V.iv. 2317 Exeunt marching.
V.v. 2319 Enter Macbeth, Seyton, & Souldiers, with Drum and Colours.
V.v. 2328 A Cry within of Women.
V.vi. 2378 Drumme and Colours. Enter Malcolm, Seyward, Macduffe, and their Army, with Boughes.
V.vi. 2393 Alarums continued.
V.vii. 2411 Fight, and young Seyward slaine.
V.vii. 2415 Alarums. Enter Macduffe.
V.vii. 2425 Exit. Alarums.
V.vii. 2434 Exeunt. Alarum.
V.viii. 2446 Fight: Alarum
V.viii. 2476 Exeunt fighting. Alarums.
V.viii. 2477 Enter Fighting, and Macbeth slaine.
V.viii. 2478 Retreat, and Flourish. Enter with Drumme and Colours, Malcolm, Seyward, Rosse, Thanes, & Soldiers.
V.viii. 2504 Enter Macduffe, with Macbeths head.
V.viii. 2512 Flourish.
V.viii. 2529 Flourish. Exeunt Omnes.

THE TRAGEDIE OF HAMLET, PRINCE OF DENMARKE (pp. 760-790)

I.ii. 312 Manet Hamlet.
I.iv. 643 Ghost beckens Hamlet.
<table>
<thead>
<tr>
<th>Scene</th>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>I.v.</td>
<td>797</td>
<td>Hor. &amp; Mar. within.</td>
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<tr>
<td>I.v.</td>
<td>845</td>
<td>Ghost cries under the Stage.</td>
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<tr>
<td>II.ii.</td>
<td>1136</td>
<td>The Letter.</td>
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<td>II.ii.</td>
<td>1203</td>
<td>Enter Hamlet reading on a Booke.</td>
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<td>II.ii.</td>
<td>1415</td>
<td>Flourish for the Players.</td>
</tr>
<tr>
<td>II.ii.</td>
<td>1588</td>
<td>Manet Hamlet.</td>
</tr>
<tr>
<td>III.ii.</td>
<td>1942</td>
<td>Enter King, Queene, Polonius, Ophelia, Rosincrance, Guildensterne, and other Lords attendant with his Guard carrying Torches. Danish March. Sound a Flourish.</td>
</tr>
<tr>
<td>III.ii.</td>
<td>1990</td>
<td>Hoboyes play. The dumbe show enters.</td>
</tr>
<tr>
<td>III.ii.</td>
<td>1991</td>
<td>Enter a King and Queene, very louingly; the Queene embracing him. She kneeses, and makes shew of Protestation unto him. He takes her up, and declines his head upon her neck. Layes him downe upon a Bank of Flowers. She seeing him a-sleepe, leaues him. Anon comes in a Fellow, takes off his Crowne, kisses it, and powres poyson in the Kings eares, and Exits. The Queene returnes, findes the King dead, and makes passionate Action. The Poysoner, with some two or three Mutes comes in againe, seeming to lament with her. The dead body is carried away: The Poysoner Wooes the Queene with Gifts, she seems loath and unwilling awhile, but in the end, accepts his loue. Exeunt.</td>
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<td>III.ii.</td>
<td>2016</td>
<td>Enter Prologue.</td>
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<td>III.ii.</td>
<td>2095</td>
<td>Sleepes</td>
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<td>III.ii.</td>
<td>2131</td>
<td>Powres the poyson in his eares.</td>
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<td>III.ii.</td>
<td>2142</td>
<td>Manet Hamlet &amp; Horatio.</td>
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<td>III.ii.</td>
<td>2215</td>
<td>Enter one with a Recorder.</td>
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<td>III.iv.</td>
<td>2405</td>
<td>Killes Polonius.</td>
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<td>III.iv.</td>
<td>2585</td>
<td>Exit Hamlet tugging in Polonius.</td>
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<td>IV.ii.</td>
<td>2632</td>
<td>Gentlemen within.</td>
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<td>IV.v.</td>
<td>2766</td>
<td>Enter Ophelia distracted.</td>
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<td>IV.v.</td>
<td>2833</td>
<td>A Noise within.</td>
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<td>IV.v.</td>
<td>2851</td>
<td>Noise within. Enter Laertes.</td>
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<td>Scene</td>
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<tr>
<td>IV.v.</td>
<td>2904</td>
<td>A noise within. Let her come in.</td>
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<tr>
<td>IV.vi.</td>
<td>2985</td>
<td>Reads the Letter.</td>
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<tr>
<td>V.i.</td>
<td>3245</td>
<td>Enter Hamlet and Horatio afarre off.</td>
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<td>V.i.</td>
<td>3251</td>
<td>Sings.</td>
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<td>V.i.</td>
<td>3262</td>
<td>Clowne sings.</td>
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<tr>
<td>V.i.</td>
<td>3284</td>
<td>Clowne sings.</td>
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<tr>
<td>V.i.</td>
<td>3405</td>
<td>Enter King, Queene, Laertes, and a Coffin, with Lords attendant.</td>
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<tr>
<td>V.i.</td>
<td>3444</td>
<td>Leaps in the graue.</td>
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<tr>
<td>V.ii.</td>
<td>3674</td>
<td>Enter King, Queene, Laertes and Lords, with other Attendants with Foyles, and Gauntlets, a Table and Flagons of Wine on it.</td>
</tr>
<tr>
<td>V.ii.</td>
<td>3725</td>
<td>Prepare to play.</td>
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<tr>
<td>V.ii.</td>
<td>3742</td>
<td>They play.</td>
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<td>V.ii.</td>
<td>3751</td>
<td>Trumpets sound, and shot goes off.</td>
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<tr>
<td>V.ii.</td>
<td>3774</td>
<td>Play.</td>
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<td>V.ii.</td>
<td>3777</td>
<td>In scuffling they change Rapiers.</td>
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<td>V.ii.</td>
<td>3804</td>
<td>Hurts the King.</td>
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<td>V.ii.</td>
<td>3810</td>
<td>King Dyes.</td>
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<td>V.ii.</td>
<td>3815</td>
<td>Dyes.</td>
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<tr>
<td>V.ii.</td>
<td>3836</td>
<td>March afarre off, and shout within.</td>
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<td>V.ii.</td>
<td>3847</td>
<td>Dyes.</td>
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<td>V.ii.</td>
<td>3852</td>
<td>Enter Fortinbras and English Ambassador, with Drumme, Colours, and Attendants.</td>
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<td>V.ii.</td>
<td>3905</td>
<td>Exeunt Marching: after the which, a Peale of Ordenance are shot off.</td>
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**THE TRAGEDIE OF KING LEAR (pp. 791-817)**

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<td>I.i.</td>
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<td>I.iv.</td>
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<td>II.i.</td>
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<td>II.i.</td>
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<td>II.i.</td>
<td>1014</td>
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<td>II.i.</td>
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<tr>
<td>II.ii</td>
<td>1075</td>
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<tr>
<td>Enter Kent, and Steward severally.</td>
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<td>II.ii</td>
<td>1217</td>
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<tr>
<td>Stocks brought out.</td>
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<td>II.iv</td>
<td>1405</td>
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<tr>
<td>Kent here set at liberty.</td>
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<td>II.iv</td>
<td>1466</td>
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<td>Tucket within.</td>
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<td>II.iv</td>
<td>1584</td>
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<td>Storme and Tempest.</td>
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<td>III.i</td>
<td>1615</td>
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<tr>
<td>Storme still. Enter Kent, and a Gentleman, severally.</td>
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<td>III.ii</td>
<td>1655</td>
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<tr>
<td>Storme still. Enter Lear, and Fole.</td>
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<td>III.iv</td>
<td>1780</td>
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<tr>
<td>Storme still.</td>
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<td>III.iv</td>
<td>1843</td>
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<tr>
<td>Storme still.</td>
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<td>III.iv</td>
<td>1880</td>
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<tr>
<td>Storme still.</td>
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<tr>
<td>III.iv</td>
<td>1890</td>
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<tr>
<td>Enter Gloucester, with a Torch.</td>
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<td>III.iv</td>
<td>1942</td>
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<tr>
<td>Storm still.</td>
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<td>III.vii</td>
<td>2155</td>
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<td>Killes him.</td>
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<td>III.vii</td>
<td>2171</td>
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<tr>
<td>Exit with Glouster.</td>
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<td>IV.iv</td>
<td>2349</td>
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<tr>
<td>Enter with Drum and Colours, Cordelia, Gentlemen, and Souldiers.</td>
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<td>IV.vi</td>
<td>2715</td>
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<tr>
<td>Reads the Letter.</td>
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<td>IV.vi</td>
<td>2737</td>
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<tr>
<td>Drum afarre off.</td>
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<td>IV.vii</td>
<td>2771</td>
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<tr>
<td>Enter Lear in a chaire carried by Servants</td>
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<td>V.i</td>
<td>2845</td>
</tr>
<tr>
<td>Enter with Drumme and Colours, Edmund, Regan, Gentlemen, and Souldiers.</td>
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<tr>
<td>V.i</td>
<td>2864</td>
</tr>
<tr>
<td>Enter with Drum and Colours, Albany, Gonerill, Soldiers.</td>
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<tr>
<td>V.ii</td>
<td>2918</td>
</tr>
<tr>
<td>Alarum within. Enter with Drumme and Colours, Lear, Cordelia, and Souldiers, over the Stage, and Exeunt.</td>
<td></td>
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<td>V.ii</td>
<td>2926</td>
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<tr>
<td>Alarum and Retreat within.</td>
<td></td>
</tr>
<tr>
<td>V.iii</td>
<td>2938</td>
</tr>
<tr>
<td>Enter in conquest with Drum and Colours, Edmund, Lear, and Cordelia, as prisoners, Souldiers, Captaines.</td>
<td></td>
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<tr>
<td>V.iii</td>
<td>2982</td>
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<tr>
<td>Flourish. Enter Albany, Gonerill, Regan, Soldiers.</td>
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<td>V.iii</td>
<td>3058</td>
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<tr>
<td>A Tumpet sounds.</td>
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<td>V.iii</td>
<td>3059</td>
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<tr>
<td>Herald reads.</td>
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<td>V.iii</td>
<td>3063</td>
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<tr>
<td>1 Trumpet.</td>
<td></td>
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<tr>
<td>V.iii</td>
<td>3064</td>
</tr>
<tr>
<td>2 Trumpet.</td>
<td></td>
</tr>
<tr>
<td>V.iii</td>
<td>3065</td>
</tr>
<tr>
<td>3 Trumpet.</td>
<td></td>
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<td>V.iii</td>
<td>3066</td>
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<tr>
<td>Trumpet answers within.</td>
<td></td>
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<tr>
<td>V.iii</td>
<td>3067</td>
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<tr>
<td>Enter Edgar Armed.</td>
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<td>V.iii</td>
<td>3107</td>
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<tr>
<td>Alarums. Fights.</td>
<td></td>
</tr>
</tbody>
</table>
V. iii. 3184 Gonerill and Regan's bodies brought out.
V. iii. 3216 Enter Lear with Cordelia in his arms.
V. iii. 3283 He dies.
V. iii. 3302 Exeunt with a dead March.

THE TRAGEDIE OF OTHELLO, THE MOORE OF VENICE (pp. 818-847)

I. i. 89 Bra. Aboue.
I. i. 175 Enter Brabantio, with Servants and Torches.
I. ii. 203 Enter Othello, Iago, Attendants, with Torches.
I. ii. 233 Enter Cassio, with Torches.
I. ii. 269 Enter Brabantio, Rodorigo, with Officers, and Torches.
I. iii. 339 Saylor within.
II. ii. 1097 Enter Othello's Herald with a Proclamation.
II. iii. 1261 Enter Cassio pursuing Rodorigo.
IV. i. 2420 Falls in a Traunce.
V. ii. 3239 Enter Othello, and Desdemona in her bed.
V. ii. 3342 Smothers her.
V. ii. 3343 Aemilia at the door.
V. ii. 3350 Aemil. within.
V. ii. 3671 Dyes

THE TRAGEDIE OF ANTHONIE AND CLEOPATRA (pp. 848-876)

I. i. 15 Flourish. Enter Anthony, Cleopatra her Ladies, the Train, with Eunuchs fanning her.
I. ii. 211 Enter another Messenger with a Letter.
I. iv. 428 Enter Octavius reading a Letter, Lepidus, and their Train.
I. v. 562 Enter Alexas from Caesar.
II. i. 614 Enter Pompey, Menocrates, and Menas, in warlike manner.
II. ii. 712 Flourish.
II. ii. 880 Flourish. Exit omnes.
II. ii. 881 Manet Enobarbus, Agrippa, Mecenas.
II. iii. 963 Enter Anthony, Caesar, Octavia between them.
II. v. 1102 Strikes him downe.
II.v. 1104 Strikes him.
II.v. 1107 She hales him up and downe.
II.v. 1118 Draw a knife.
II.v. 1132 Enter the Messenger againe.
II.vi. 1174 Flourish. Enter Pompey, at one doore with Drum and Trumpet: at another Caesar, Lepidus, Anthony, Enobarbua, Mecenas, Agrippa, Menas with Souldiers Marching.

II.vi. 1279 Exeunt. Manet Enob. & Menas
II.vii. 1333 Musicke playes. Enter two or three Servants with a Basket.
II.vii. 1351 A Sennet sounded. Enter Caesar, Anthony, Pompey, Lepidus, Agrippa, Mecenas, Enobarbus, Menes, with other Captaines.
II.vii. 1378 Whispers in's Eare.
II.vii. 1464 Musicke Playes. Enobarbus places them hand in hand.
II.vii. 1465 The Song.
II.vii. 1491 Sound a Flourish with Drummets.
III.i. 1494 Enter Ventidius as it were in triumph, the dead body of Pacorus borne before him.

III.ii. 1538 Enter Agrippa at one doore, Enobarbus at another.
III.ii. 1618 Kisses Octauia.
III.ii. 1619 Trumpets sound. Exeunt.
III.iii. 1624 Enter the Messenger as before.
III.viii. 1960 Enter Caesar with his Army, marching.
III.x. 1973 Camidius Marcheth with his Land Army one way over the stage, and Towrus the Lieutenant of Caesar the other way: After their going in, is heard the noise of a Sea-fight. Alarum. Enter Enobarbus and Scarus.

III.xi. 2048 Sits downe
III.xi. 2049 Enter Cleopatra led by Charmian and Eros.
IV.i. 2389 Enter Caesar, Agrippa, & Mecenas with his Army, Caesar reading a Letter.
IV.iii. 2474 They meeete other Soldiers.
IV.iii. 2477 They place themselves in euery corner
of the Stage.

IV.iii. 2482 Musicke of the Hoboyes is under the Stage.
IV.iii. 2495 Speak together.
IV.iv. 2526 Enter an Armed Soldier.
IV.iv. 2532 Showt.
IV.iv. 2533 Trumpets Flourish.
IV.v. 2552 Trumpets sound. Enter Anthony, and Eros.
IV.vi. 2575 Flourish. Enter Agrippa, Caesar, with Enobarbus, and Dollabella.
IV.vii. 2621 Alarum, Drummes and Trumpets. Enter Agrippa.
IV.vii. 2626 Alarums. Enter Anthony, and Scarrus wounded.
IV.vii. 2630 Far off.
IV.viii. 2647 Alarum. Enter Anthony againe in a March. Scarrus, with others.
IV.ix. 2694 Enter a Centerie, and his Company, Enobarbus followes.
IV.xi. 2731 Drummes afarre off.
IV.xii. 2752 Alarum afarre off, as at a Sea-fight. Enter Anthony, and Acarrus.
IV.xiv. 2934 Killes himselfe.
IV.xiv. 2995 Exit bearing Anthony
IV.xv. 2996 Enter Cleopatra, and her Maides aloft, with Charmian & Iras.
IV.xv. 3045 They heaue Anthony aloft to Cleopatra.
IV.xv. 3107 Exeunt, bearing of Anthonies body.
V.i. 3114 Enter Decretas with the sword of Anthony.
V.ii. 3333 Flourish.
V.ii. 3338 Cleo. knees.
V.ii. 3423 Flourish.
V.ii. 3479 A noise within.
V.ii. 3567 Dyes.
V.ii. 3574 Enter the Guard rustling in, and Dolabella.
V.ii. 3587 Charmian dyes.
V.ii. 3595 Enter Caesar and all his Traine, marching.
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<td>II.ii. 917</td>
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<td>II.ii. 958</td>
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<td>V.i. 2857</td>
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<td>V.ii. 2892</td>
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<td>V.ii. 2908</td>
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</tbody>
</table>
Enter Cymbeline, Belarius, Guiderius, Arviragus Pisanio, and Romane Captiuies. The Captaines present Posthumus to Cymbeline, who delivers him over to a Gaoler.

Solemne Musick. Enter (as in an Apparation) Sicillius Leonatus, Father to Posthumus, an old man, attyred like a warriour, leading in his hand an ancient Matron (his wife, & Mother to Posthumus) with Musicke before them. Then, after other Musick, followes the two young Leonati (Brothers to Posthumus) with wounds as they died in the warrs. They circle Posthumus round as he lies sleeping.

Iupiter descends in Thunder and Lighting, sitting vpon an Eagle: he throws a Thunder-bolt. The Ghostes fall on their knees.

Ascends
Vanish
Reades.

Enter Lucius, Iachimo, and other Roman prisoners, Leonatus behind, and Imogen.

Reades.