THE NATURE OF STAGE DIRECTIONS

IN THE FIRST FOLIO OF SHAKESPEARE

A Thesis

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PREFACE

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 cate-
gories: entrances, exits (or exeunts) and descriptive
directions other than entrance or exit (description of char-
acter, 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 under-
standing 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 persis-
tently 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 signifi-
cance 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 individ-
ual 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 under-

stood 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
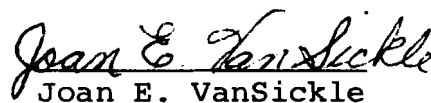
this thesis.

November 8, 1972   Joan E. VanSickle

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INTRODUCTION

The <u>First</u> <u>Folio</u> <u>of</u> <u>Shakespeare</u> 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'
life and its influence on his plays, the nature of his acting
companies and actors, the physical and psychological composi-
tion 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 <u>not</u> printed by successive pages, but by quires, three once-folded sheets of paper, one inside another:

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        I.                      II.                     III.

        1                       3                       5
          2                       4                       6
          11                      9                       7
        12                      10                      8         1
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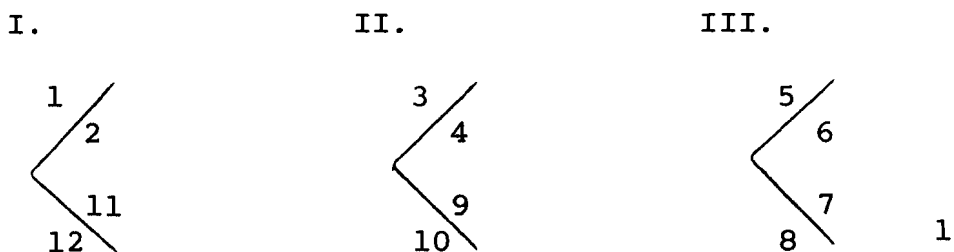
The pages were printed from the inside to the outside (<u>i.e.</u>, II, II, then I last). In this manner, pages 6 and 7 might have been set, then 5 and 8, then 4 and 9, and so on until

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[1]Reprinted from Charlton Hinman (ed.), <u>The Norton Facsimile of The First Folio of Shakespeare</u>, 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 calcu-

lations 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 composi-

tors 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

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[2]Charlton Hinman, "Cast-Off Copy for the First Folio of Shakespeare," SQ, VI (1955), 261.

[3]Loc. cit.

[4]All 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 sanc-tioned 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.[5]

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.[8] 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.[9]

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.[10] (Of the two compositors, designated as "A" and "B," of the Folio, compositor A was more careful and attentive to quartos than B.[11]) 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., 1H6, 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 unre-
           solved confusions in the text, which
           sometimes reveal themselves as dupli-
           cations 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 per-
           missive 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

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[12]Greg, op. cit., p. 142.

(1)   the appearance of actors' names
      duplicating those of (usually
      minor) characters,
(2)   possibly the general appearance of
      directions a few lines too early,
      and
(3)   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 com-

position rather than from errors of other sources, such as a

"bad text," generally considered to be memorial reconstruc-

tion by actors, or perhaps the "shorthand theory." The

"shorthand theory," now much abandoned, contends that unscru-

pulous 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.

[14]Walter W. Greg, The Editorial Problem in
Shakespeare, p. viii.

this theory altogether.[15] 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.[16] 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,

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

[16]S. Musgrove, "Some Composite Scenes in Measure for Measure," SQ, XV (1964), 67-74.

    (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 mani-
           festly 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]

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[17]John Cranford Adams, "Shakespeare's Revisions in
Titus Andronicus," SQ, XV (1964), 177.

[18]Arthur Sherbo (ed.), The Yale Edition of the Works
of Samuel Johnson: Johnson on Shakespeare. VII, 161.

Critics today generally concur that Shakespeare only <u>assisted</u> in the writing of three plays: <u>Henry VIII</u>, <u>Pericles</u>, <u>The Two Noble Kinsmen</u>. Only <u>H8</u> was admitted to the Folio, probably for the purpose of "rounding out" the history plays. <u>H8</u> 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.[19] 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 <u>2</u> & <u>3</u> <u>Henry VI</u> (1594 and 1595), <u>Romeo and Juliet</u> (1597), <u>Henry V</u> (1600), <u>The Merry Wives of</u>

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[19]Another example of variant diction in the Folio is Othello's language. Philip A. Smith, "Othello's Diction," <u>SQ</u>, 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.

<u>Windsor</u> (1602), and <u>Hamlet</u> (1603).[20]

Another play which should also be included is probably
a debased version of <u>The Taming of the Shrew</u> (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.[21] Except for several instances which seem to pro-
vide inferior readings within plays, most other copy for the
Folio is considered to be highly respectable and authorita-
tive.

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

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[20]Hinman, <u>The Norton Facsimile of the First Folio of
Shakespeare</u>, p. xii.

[21]George F. Reynolds, <u>Some Principles of Elizabethan
Staging</u>, p. 4.

[22]Greg, <u>The Shakespeare First Folio</u>, p. 121.

[23]<u>Loc</u>. <u>cit</u>.

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 read-

ing, 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 contem-

plate 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 repeti-

tion of stage directions points to prompt copy notations

while repetition in text points to foul papers.[26]

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[24]Greg, The Shakespeare First Folio, p. 124.

[25]Ibid., pp. 135-137.

[26]Ibid., 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]

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[27]Fredson 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 litera-
ture; 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.[28] But he was also popular. In his own time, he
was just as popular as he has remained ever since.[29]
Shakespeare is one of the few classical writers who enjoyed
acceptance and acclaim during his lifetime, rather than

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[28]Since 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 sub-
sidiary 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?

[29]Louis 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 drama-

tist. He initially was in William Strange's Company, where

his first assignment was the writing, or re-writing, of

I 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.[30] Another contention is

that, in 1594, Shakespeare went directly from Strange's to

the Chamberlain's.[31] At the death of Queen Elizabeth, the

patronage of the court of King James supported Shakespeare's

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[30]Sir E. K. Chambers, The Elizabethan Stage, II,
129-131.

[31]Ibid., p. 130.

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

C

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."[32]   Also, included in a general reference were "the rest of theire Assosiates."[33] 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.[34]

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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.[35] The Company passed under royal patronage in 1603.[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.[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.[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.[39] A dispute over the leasing of the Theatre soon resulted in the con-struction of the Globe, across the Thames.[40] At the death

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[35]Chambers, II, 193-194.

[36]Loc. cit.

[37]Loc. cit.

[38]Chambers, II, op. cit., 194.

[39]Ibid., p. 198.

[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.[41] 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."[42] Thus, the Lord Chamberlain's Company
became the King's Men and continued under that name through-
out Shakespeare's life.

In Shakespeare's era, no two performances of any one
play were ever given consecutively.[43] Rehearsals usually
lasted approximately three weeks, and the plays were written
so that characters fit the capacities of specific players.[44]
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

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[41]Ibid., p. 208.

[42]Loc. cit. Chambers discovered this statement in a
book by G. Dugdale, Time Triumphant (1604), sig. B.

[43]W. J. Lawrence, Old Theatre Days and Ways, p. 25.

[44]Ibid., 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 con-
stant 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 six-
teen.[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

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

[46]William A. Ringler, Jr., "The Number of Actors in
Shakespeare's Early Plays," in The Seventeenth Century Stage,
ed. Gerald Eades Bentley, p. 123.

or seven masquers or dancers.[47] Gradually, Shakespeare's

company increased to thirty-five men and an unknown number

of boys, including musicians and stagekeepers.[48]

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."[49] Expressing doubt regard-

ing 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 perman-
> ent factor in human society--but to the
> superior imaginative faculty of adult
> Elizabethan or Jacobean playgoers.[50]

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.

[49]Michael Jamieson, "Shakespeare's Celibate Stage,"
in The Seventeenth Century Stage, ed. Gerald Eades Bentley,
p. 91.

[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.[51] 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

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[51]George Pierce Baker, The Development of Shakespeare as a Dramatist, pp. 56-57.

uninterrupted flow of action.[52] The open outer stage per-
mitted 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 func-
tion 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 effec-
tiveness 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

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[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.[53] 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.[54] Members of the audience often made cat-calls to heckle the players.[55] Also common were ear-splitting toy noisemakers, rattles, bells, horns, and bugles.[56] 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

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[53]C. Walter Hodges, The Globe Restored, p. 16.

[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.[57] There seems to have been no audience participa-

tion 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."[58] His "advice" consists of various

techniques and gestures which effectively heckle the actors

on a stage or disrupt a theatrical performance. To dis-

grace 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"[59]); 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.[60] Dekker also suggests other actions to

annoy the acting company: laughing, whistling, "mewing" at

the passionate speeches, cursing, finding fault with the

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[57]Ibid., p. 198.

[58]Thomas Dekker, "The Gull's Hornbook," in The
Seventeenth Century Stage, ed. Gerald Eades Bentley, p. 5.

[59]Loc. cit.

[60]Ibid., p. 7.

music.[61] All heckles would assuredly have guaranteed dis-

comfort for actors presenting a play.

That playhouses were considered by many Elizabethans

to be immoral is evidenced by Prynne, in <u>Histriomastix</u>,

where he calls the six houses "divels chappels."[62] 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.[63] Coghill sug-

gests that the Prologue and Epilogue in <u>Troilus</u> <u>and</u> <u>Cressida</u>

are devices which Shakespeare added to detract an audience

which was expected to be hostile.[64] 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]<u>Ibid</u>., p. 9.

[62]Chambers, <u>The</u> <u>Elizabethan</u> <u>Stage</u>, II, 374.

[63]Muriel C. Bradbrook, "The Status Seekers: Society
and the Common Player in the Reign of Elizabeth I," in <u>The</u>
<u>Seventeenth</u> <u>Century</u> <u>Stage</u>, ed. Bentley, p. 55.

[64]Nevill Coghill, <u>Shakespeare's</u> <u>Professional</u> <u>Skills</u>,
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,

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

[66]Alice Venezky, Pageantry on the Shakespearean
Stage, p. 63.

common to the stage was elaborate costuming, parades, pro-
cessions, 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 visualiz-
ing the staging. Place, scenery, setting all are insignifi-
cant in Shakespeare's plays. The Elizabethan audience,
according to Thomas Raysor, expected drama to be an "imagina-
tive illusion of reality."[67] 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 dra-
matic 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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[67]Thomas M. Raysor, "The Aesthetic Significance of
Shakespeare's Handling of Time," SP, XXXII (January, 1935),
202.

unifying element, the stage functions as the scene of action.[68] 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 imagina-tions and thoughts to transfix the stage of their minds:

> Thinke when we talke of Horses, that you see them
> Printing their prowd Hoofes i' th' receiuing Earth:
> For 'tis your thoughts that now must deck our Kings,
> Carry them here and there: Iumping o're Times;
> Turning th' accomplishment of many yeeres
> Into an Howre-glasse:
> <div align="right">(Henry V.Prologue 27 - 32)[69]</div>

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

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[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.[70] 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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[70]Clifford Lyons, "Stage Imagery in Shakespeare's
Plays," in Essays on Shakespeare and Elizabethan Drama in
Honor of Hardin Craig, ed. Richard Hosley, p. 263.

presence.[71] 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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[71]Elizabeth Holmes, <u>Aspects of Elizabethan Imagery</u>,
p. 4.

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 pro-

duced 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 accur-

àte 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 pro-
duced 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 con-

struction, 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 remem-

ber 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 play-

houses, at court, or at rural locations of travelling

companies.

J. W. Saunders enumerates four principles of investi-

gations 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,

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[73]J. W. Saunders, "Staging at the Globe, 1599-1613,"
SQ, XI (1960), 401.

[74]Ibid., p. 403.

and all scenes of a like kind need not
be forced into the same setting.[75]

(4)   . . . the design of an Elizabethan play-
house was determined less by rational
choice than by the accumulation of
traditions.[76]

In conducting an examination of Elizabethan staging, the

present author has observed these principles of investiga-

tion.

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

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[75]Loc. cit.

[76]Ibid., p. 405.

rear stage wall. In the medieval ages, the stage symbolic-
ally represented the Heavens (the roof or shadow, or sky of
the theatre), the world (the flat stage), and Hell (the
area beneath the stage.)[77] 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.[78] 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

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[77]Coghill, op. cit., p. 10.

[78]Leslie Hotson, Shakespeare's Wooden O, pp. 155-192.

"picture-frame stage," is one which is an area separate from the audience, with a large curtainable opening, elevated above the auditorium.[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."[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.[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

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[79]Southern, op. cit., p. 43.

[80]Ibid., p. 42.

[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

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[82]Ibid., pp. 53-54.

demonstrates revisions in <u>Titus</u> <u>Andronicus</u> 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 <u>Tit</u>. 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 simul-
taneously. The opening direction places men on both the
Platform and the Upper Stage:

> 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)

Soon, at <u>least</u> 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

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[83]Adams, "Shakespeare's Revision in Titus Andronicus,"
177.

[84]<u>Ibid</u>., 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.[85] At the con-

clusion of Tit. a second three-stage scene occurs, according

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[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 ceremoni-

ously 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

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[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."[88] 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.[89] By 1611, a traveller foreign to England records seven theatres in London, "whereof the most important is the Globe, which lies over the water."[90] 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.[91] By 1614, the Globe had burned to

the ground, allegedly because of a fire during the produc-

tion of _Henry VIII_ and was still under the process of

reconstruction. In Stowe's _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.[92]

Six theatres were evidently in use in 1633 when Prynne, in

his _Histriomastix_, records six playhouses: Blackfriars,

Globe, Cockpit, Salisbury Court, Fortune, and Red Bull.[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

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[91]_Ibid._, p. 370.

[92]_Ibid._, p. 374.

[93]_Loc. cit._

polygonal really makes little difference, although a great

deal of discussion has centered upon the subject among

scholars.[94] 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.[95] 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.[96] A ditch

and marsh flanked the building; close by stood an alehouse.[97]

Inside, the building is believed to have been round. Most

scholars agree that the playhouse was large and partly open

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[94]For further discussions and comparisons regarding
the various opinions of the construction of the Globe, cf.
J. C. Adams, " 'That Virtuous Fabrick'," SQ, II (1951), 3-11;
Sir E. K. Chambers, The Elizabethan Stage, II, 414-435 and
518-557; C. Walter Hodges, The Globe Restored, pp. 83-153;
J. W. Saunders, "Staging at the Globe, 1599-1613," SQ, XI
(1960), 401-426; Glynne Wickham, Early English Stages 1300
to 1600, II, 153-205; Frayne Williams, Mr. Shakespeare of
the Globe, pp. 251-297.

[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

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[98]Gerald Eades Bentley, The Jacobean and Caroline
Stage, II, 694.

an amateur company considers itself naked without some prop-
erties, 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."[99] While the modern stage demands techni-
cal 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 perma-
nent background (tiring-house) had a gallery on a higher
level than the stage which produced a balcony effect.[100]

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[99]Hodges, op. cit., p. 11.

[100]For comparisons of several possible Globe recon-
structions, see Walter C. Hodges, Shakespeare and the
Players, pp. 62-63; Gerald Eades Bentley, The Seventeenth
Century Stage, essay by J. W. Saunders, "Staging at the
Globe, 1599-1613," pp. 264-265; Sir E. K. Chambers, The
Elizabethan Stage, III, 84-85.

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.[101] 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 sodainly disperst
> 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:

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[101]William J. Lawrence, The Physical Conditions of
the Elizabethan Public Playhouse, p. 99.

[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 <u>Diary</u> 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, includ-
ing "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 <u>The</u> <u>Tempest</u> it is used as a
ship's high poop. Hosley proposes that the tiring-house of

[106]Ralph J. Kaufmann (ed.), <u>Elizabethan</u> <u>Drama</u>: <u>Modern</u>
<u>Essays</u> <u>in</u> <u>Criticism</u>, p. 10.

[107]R. A. Foakes and R. T. Rickert (eds.), <u>Henslowe's</u>
<u>Diary</u>, pp. 13-15.

[108]Frayne Williams, <u>Mr</u>. <u>Shakespeare</u> <u>of</u> <u>the</u> <u>Globe</u>,
pp. 274-275.

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."[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.[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

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[109]Richard Hosley, "The Discovery-Space in Shakespeare's Globe," in The Seventeenth Century Stage, ed. Gerald Bentley, p. 196.

[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.i. 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 convertible, as is readily demonstrated in these above

observations.

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

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[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 over-
hanging roof of the garret.

[112]Irwin Smith, "Notes on the Construction of the
Globe Model," SQ, II (1951), 18.

[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 . . . ."[114] 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.[115] 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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[114]Saunders, op. cit., p. 410.

[115]Those supporting the upper level staging of these three scenes are John Cranford Adams, "Shakespeare's Use of the Upper Stage in Romeo and Juliet,III.v," SQ, VII (1956), 145-152 and in "The Staging of Romeo and Juliet," TLS (February 15, 1936), 139-140; G. B. Harrison, Introducing Shakespeare, p. 64; Ronald Watkins, On Producing Shakespeare, p. 33; Cecile deBanke, Shakespearean Stage Production: Then and Now, p. 35. Richard Hosley seems to stand alone in finding only two upper level scenes in the play--Richard Hosley, "The Use of the Upper Stage in Romeo and Juliet," SQ, V (1954), 371-379.

there are frequent references to at least two doors providing

access to the stage. For example, two doors <u>must</u> be present

in <u>Henry V</u>. V.ii., "Enter at one doore, King Henry . . . At

another, Queene Isabel, the King . . . ." There is no con-

troversy among scholars that the Globe Theatre had at least

two doors. There <u>is</u> controversy, however, concerning the

possibility of the existence of <u>more</u> 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

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[116]Saunders, <u>op</u>. <u>cit</u>. p. 405.

[117]W. J. Lawrence, <u>The Elizabethan Playhouse and
Other Studies</u>, p. 10.

[118]Lawrence, <u>The Physical Conditions of the
Elizabethan Public Playhouse</u>, p. 18.

placement of a third door could be supported by a scene which

requires the suggestion of distance, as in <u>Hamlet</u> V.i. "Enter

Hamlet and Horatio afarre off." A textual support for more

than two doors occurs in <u>As</u> <u>You</u> <u>Like</u> <u>It</u>. II.iii, "Come not

within these doores: within this roofe/ 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 <u>Hamlet</u>. 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, <u>The</u> <u>Elizabethan</u> <u>Stage</u>, III, 100; George F. Reynolds,
<u>Some</u> <u>Principles</u> <u>of</u> <u>Elizabethan</u> <u>Staging</u>, 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.[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.[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

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[120]Coghill, op. cit., p. 11.

[121]R. C. Bald, "The Entrance to the Elizabethan Theatre," SQ, III (1952), 18.

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 act-
ing 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, there-
fore, was present to furnish orally any additional interpre-
tations 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.[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 char-
acters. 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 _implied_ within the
text. Throughout this paper, the phrase, "implied [or

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[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 mar-
ginal notations confirm the direction. For example, before
killing Lavinia, Titus declares, "Die, die, Lauinia, and thy
shame with thee" (Titus Andronicus V.iii.2548); and, then,
two lines later is the stage direction, "He kils 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

unmistakeable 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.[123] Smith also offers proof of the consis-

tency of this convention throughout the entire era.[124] Smith

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[123]Warren D. Smith, "Stage Business in Shakespeare's
Dialogue," SQ, IV (1953), 311.

[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 descrip-

tion.[125] 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 audi-

ence. 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 expla-
nations because the shift of stage position is almost always
clearly in view of the audience.

Property identifications are another means of inform-
ing those in the audience who could not see the properties
or the stage easily.[126] Often dramatic effectiveness as well
as practical function is served. Macbeth's appropriate out-
cry 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 (<u>Lear</u> III.

vii.). Similarly, in <u>Macbeth</u>, 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 fre-

quently quite frank in "telling" the audience something.

Thorndike proposes that "pure narrative" is the main func-

tion of servants and messengers in the plays.[127] 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, <u>Shakespeare's Theatre</u>,
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

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[128]Margaret Webster, Shakespeare Without Tears,
pp. 43-45.

only. 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 précis 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

s well as the theme-emphasizer.[129] A soliloquy, as defined

by Samuel Johnson, is "a discourse made by one in solitude

to himself."[130] These soliloquies were usually in direct

address to the audience and linked the succession of scenes.

Soliloquies establish a character's moral dilemma in rela-

tion 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.[131] 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.[132] The poet wrote the following soliloquy in Hamlet

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[129]Coghill, op. cit., p. 133.

[130]Samuel Johnson in Coghill, Shakespeare's
Professional Skills, p. 128.

[131]Robert Langbaum, "Character Versus Action in
Shakespeare," SQ, VIII (1957), 59.

[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? . . . .
> <div align="right">(<u>Hamlet</u> II.ii.1591-1597)</div>

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.[133] Hamlet's dumb show for the court (<u>Hamlet</u> III.ii.

1990) requires no dialogue during its performance. Panto-

mimes in <u>Cymbeline</u> (V.iii.3029; V.iv.3065 and 3126) and <u>The</u>

<u>Tempest</u> (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, march-

ing, 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.[134] An

abstract from the <u>Shakespeare</u> <u>Jahrbuch</u> 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," <u>SQ</u>, VI (Autumn, 1955), 174. [The directions
cited by Smith include: "Holds her by the hand silent"
(<u>Coriolanus</u> V.iii.3539); "They walk and speak not" (<u>I</u> <u>Henry</u>
<u>VI</u> V.ii.2439); "Enter Warwick, Clarence, Oxford, Somerset,
and French Souldiers, silent all" (<u>3</u> <u>Henry</u> <u>VI</u> IV.iii.2246);
and possibly "Silence" in <u>The</u> <u>Winter's</u> <u>Tale</u> (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," <u>Shakespeare</u> <u>Jahrbuch</u>, XCII
(1956), 184-196. --The abstract was reprinted in <u>The</u>
<u>Shakespeare</u> <u>Newsletter</u> (September, 1957), 33.

ntleman?" (<u>Romeo</u> <u>and</u> <u>Juliet</u> I.v.710-711), the line break

arks a brief pause in Juliet's speech to permit the nurse

ime to move over to Juliet. The <u>Jahrbuch</u> cites a similar

nstance of the broken pentameter line to indicate pause in

thello when Othello says, "Giue me your hand. / This hand

s moist my Lady" (III.iv.2178-2179). The line break creates

 pause for Desdemona obediently to give her hand to Othello.

 plausible explanation is that the line breaks in the single

entameter 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 <u>Julius</u> <u>Caesar</u>, 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

<u>must</u> be pauses for action as he talks, although there are no

stage directions indicating action. When Romeo requests of

Peter, "Giue me that Mattocke, & the wrenching Iron" (<u>Romeo</u>

<u>and</u> <u>Juliet</u> 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.[135] 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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[135]Richard 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 seruice:-----why dost thou stop my
mouth?" (II.iii.638). From the dialogue's context, as
Panthion says, "and in loosing thy seruice," 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 produc-
tion, 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."[136] At times, sound effects, too, are not
heralded by stated stage directions.

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[136]Frances Ann Shirley, Shakespeare's Use of Off-
Stage Sounds, p. 122.

Characters may simply announce that they hear a sound.
In <u>Love's</u> <u>Labors</u> <u>Lost</u>, 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" (<u>LLL</u> V.ii.2048-2050). In <u>Hamlet</u>, as Barnardo
the Centinel (sic) relieves Francisco of guard duty, he notes
the time, " 'Tis now strook twelve, get thee to bed Francisco"
(I.i.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

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[137]Tom F. Driver, "The Shakespearian Clock: Time and the Vision of Reality in Romeo and Juliet and The Tempest," SQ, XV (1964), 364-365.

[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.[139] At the conclusion of the program, the actors called for dances and permitted audiences their choice of jigs.[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.[141] Therefore, most plays probably did not exceed 140 minutes in outdoor theatres like the Globe.

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[139]Lawrence, The Elizabethan Playhouse and Other Studies, p. 85.

[140]Loc. cit.

[141]Williams, op. cit., p. 273.

In Elizabethan drama, scene division is structural and act division is conventional.[142] 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

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[142]Greg, The Editorial Problem in Shakespeare, p. 35.

Juliet).[143]   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.[144]   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.[145]   These scenes also help to establish mood and

atmosphere, reasons for character action, or a foreshadowing

of plot.

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[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.[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.[147] Songs allow brief passages of time to elapse. While some stage action must be performed, songs fill the time lapse. For example, in As You Like It, Amiens's song provides definite movement in the play by describing mankind'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 (AYLI II.vii.). Also, during the song, obviously Orlando and the Duke are

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[146]Lawrence, op. cit., p. 80.

[147]Loc. cit.

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 theatri-

cal 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.[148] 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

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[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 direc-
tions 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 direc-
tions 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."[149] It is the contention of the present author that, however abbreviated the stage directions in Shakespeare's plays, they are at least consistent in the manner of abbreviation. These minimal directions 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

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[149]E. M. W. Tillyard, 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,

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[150]Greg, The Shakespeare First Folio, p. 122.

[151]Loc. cit.

and those directions independent of any type of entrance or exit.[152] The entrances and exits are discussed first, followed by a consideration of classifications of the other directions.[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).

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

[153]In the thirty-six plays of 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 exists or entrances. (See Appendices A, B, and C of this paper for further details and tabulations.)

A

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.[154] 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

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[154]George F. Reynolds, On Shakespeare's Stage,
pp. 8-9.

outer platform stage.[155] 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.[156]

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,

[155]Warren D. Smith, "The Elizabethan Stage and
Shakespeare's Entrance Announcements," SQ, IV (1953), 410.

[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 <u>All's Well That Ends Well</u> 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 cere-

monial entrances and exits. Twelve instances of "Sennet"

are directed in the Folio, and only in History and Tragedy

plays.[157]

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 <u>3 Henry VI</u>, 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: <u>H</u> V.V.ii.3366; <u>2H6</u> I.iii.487; <u>3H6</u> I.i.233; <u>R3</u>
III.i.1735 and IV.ii.2588; <u>H8</u> II.iv.1332; <u>Cor</u>. II.i.1059; <u>JC</u>
I.ii.115; I.ii.316; <u>Mac</u>. III.i.992; <u>Lr</u>. I.i.37; <u>Ant</u>. 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 coro-
nation, 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).[158] Sometimes,
for contrast, the procession was muted for special effects
(as in R2 and R3).[159] 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 pro-
cession. 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

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[158]Venezky, op. cit., p. 21.

[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.[160]

If a sound announcement is not given for the passing

of processions, the announcement is made orally.[161] The

announcement is sometimes made by a herald, as in <u>Coriolanus</u>,

where a herald precedes the jubilant parade to broadcast

Marcius' triumphs. In <u>All's</u> <u>Well</u> <u>That</u> <u>Ends</u> <u>Well</u>, 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.[162] The most obvious

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        [160]The eight plays are <u>2H6</u> IV.viii; <u>R3</u> IV.iv; <u>AYL</u>
I.ii.; <u>Ham</u>. III.ii.; <u>AWW</u> III.iv.; <u>Lr</u>. I.ii.; <u>Ant</u>. I.i.;
<u>Cor</u>. II.ii.

        [161]Venezky, <u>op</u>. <u>cit</u>., p. 27.

        [162]Smith, "The Elizabethan Stage and Shakespeare's
Entrance Announcements," p. 405.

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.[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 announce-

ment, 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

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[163]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.[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

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[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.[165] 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 posi-

tive 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 depar-

ture 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 vpon 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]

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[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.

[167]Warren D. Smith, "Shakespeare's Exit Cues,"
JEGP LXI (October, 1962), p. 884.

Usually, these devices convey information to the reader which
forecasts later events or sets the locale for forthcoming
scenes, as, for example, in <u>Romeo</u> <u>and</u> <u>Juliet</u>, 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.[168]
Of the almost 2000 exits in Shakespeare's plays, only eight
have no implied stage cue evident.[169]

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

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[168]<u>Ibid.</u>, p. 896.

[169]The eight plays with no exit cue evident are <u>2H6</u>
I.iii.140; <u>R3</u> I.iii.297-303; <u>LLL</u> IV.i.127-30; <u>H5</u> IV.i.64-83;
<u>Tro</u>. V.iv.20-26; <u>AWW</u> III.ii.20; <u>Cym</u>. IV.ii.100; <u>WT</u> 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 svpper time,

must I performe / Much bvsinesse 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 Beufort 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 indi-

cated 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.[170] 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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[170]Smith, "Shakespeare's Exit Cues," p. 887.

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 specif-
ically 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

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[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 fre-

quent in Shakespeare's plays than announcements of exit.[174]

Smith suggests that exit requests as stage cues were probably

necessary because Shakespeare's company played in reper-

tory.[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 coup-

let endings at the conclusion of speeches or soliloquies to

indicate exits.[176] Usually, a request or command, or an

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[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.

[175]Ibid., p. 891.

[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 solilo-
quies function solely as an exit reminder to the person
delivering the soliloquy when he is alone on the stage.[177]
There are also a few examples of rhymed couplet endings
occurring as reinforcement of an exit request delivered
several lines before.[178] In 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.[179]

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[177]Loc. cit.

[178]Ibid., p. 893.

[179]Craig, op. cit., p. 36.

Early plays, such as <u>A</u> <u>Midsummer-Night's</u> <u>Dream</u> and <u>Romeo</u> <u>and</u> <u>Juliet</u>, 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 <u>Measure</u> <u>for</u> <u>Measure</u>, 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 <u>The</u> <u>Tempest</u> and <u>Romeo</u> <u>and</u> <u>Juliet</u> 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-

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[180]Irwin Smith, "Their Exits and Reentrances," <u>SQ</u>, XVII (Winter, 1967), 7.

istic of private playhouses, such were seldom recognized in

public theatres.[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.[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 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

[181]Ibid., p. 8.

[182]Loc. cit.

only sixteen incidents violating the Law of Re-entry.[183]

Even Smith admits, however, that if one were fully enlight-
ened 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.[184] For example, in the
last act of 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 Othello, by
having them die at Desdemona's bedside on the inner stage.

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[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.

[184]Williams, 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 drama-
tist 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."

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[185]Lawrence, 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.[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 some-

what open for conjecture among scholars. The occasional

direction for these spirits to "Vanish" is also probably

accomplished similarly to these other directions.

C

The Folio Descriptive Directions

All those familiar with the theatre are familiar with

problems of costuming, properties, off-stage sounds, and

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[186]Lawrence, The Physical Conditions of the
Elizabethan Public Playhouse, p. 118.

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music. 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, cetegorizes 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 Gouernour

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 char-

acter 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, accord-

ing 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 char-

acter. 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"

(I.iii.325). 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

scene-filler and having no lines to speak.[188] 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 cos-

tumed. The clothes, inherited wardrobes from the Court, and

the manner in which they were worn were selected to fit the

character.[189] The pageantry and colorful and expensive

spectacle on the Elizabethan stage was devoted to the glorifi-

cation of the monarch of England. These spectacles were

almost as costly and elaborate as the actual royal proces-

sions, but they were a means of honor and acknowledgement of

patronage.[190] 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.

[189]Williams, op. cit., p. 282.

[190]Wickham, op. cit., p. 210.

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 inuisible" (I.ii. and III.ii.), and at III.iii., "Prospero on the top (inuisible)." The "invisible" nature

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[191]Webster, op. cit., p. 45.

[192]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."[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 Macbeth, dogs in The Tempest and The Two Gentlemen of Verona, a lion in A Midsummer Night's Dream.[194] In 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 prowd Hoofes i' th' receiuing Earth" (Prologue.27-28). In The Winter's Tale, Shakespeare disposes of Antigonus with, "Exit pursued by a Bear." Although a live bear on stage is

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[193]Greg, The Shakespeare First Folio, p. 123.

[194]Lawrence, 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 real-

istically difficult situations of permitting a live bear on

stage.[195] Biggins quite conclusively states that a person

in bear costume personated a bear.[196] Henslowe mentions

"j bears skyne" among animal costumes listed in his Diary.[197]

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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[195]Dennis Biggins, " 'Exit pursued by a Beare': A
Problem in The Winter's Tale," SQ, XIII (Winter, 1962), 5-13.
Biggins also presents a very good discussion of the historic
symbolic associations of bears as divine retribution and
savage cruelty.

[196]Several authorities agree that the bear was a cos-
tumed 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.

[197]R. A. Foakes, et. al. (eds.), Henslowe's Diary,
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 prop-
erties usually are marked simultaneously with the entrance
of actors: "Enter a Company of Mutinous Citizens, with
Staues, 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 Councell 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.[198] These "trucks" and trap
doors were probably used for moving large pieces of furni-
ture, 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.[199] 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.

[199]Louis B. Wright, "Stage Duelling in the Elizabethan
Theatre," in The Seventeenth Century Stage, (ed.) Bentley,
p. 156.

(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.[200] 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, pro-

cessions, 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 trumphal entry

precedes a later fall from fortune or a funeral. The open-

ing 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

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[201]Smith, "New Light on Stage Directions in
Shakespeare," p. 174.

[202]Venezky, op. cit., p. 34.

Rome alone, in contrast to his victorious entry. In <u>Julius</u>

<u>Caesar</u>, 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 <u>Henry</u> <u>VIII</u> (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

<u>Henry</u> <u>VIII</u> is quite elaborate. Some scholars believe that

Shakespeare, no doubt, was influenced by the romantic

comedies of Beaumont and Fletcher.[203] Whether or not <u>Henry</u>

<u>VIII</u> was written in collaboration, the play certainly has

far more extravagant staging than other Shakespearean plays,

[203]Several scholars believe that Shakespeare wrote
<u>Henry</u> <u>VIII</u> 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, pro-
cessionals, 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 exten-
sive 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; place-
ment on the Shakespearean stage--Placement of actors on the
Elizabethan stage could be "on the walles," "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
"inuisible" and then "vanish" (probably through a trap door
in ceiling or floor or by means of stage machinery). Appari-
tions 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 approach-
ing 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 <u>Coriolanus</u> I.i.

Atmosphere is important in several plays. As after-
noon sun sank behind the horizon at the outdoor theatres,
the natural lighting of the stage faded.[204] <u>The Merchant</u>
<u>of Venice</u> concludes its last act with moonlight and music;
and in gloomy <u>Macbeth</u>, "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

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[204]Elizabeth Holmes, <u>Aspects of Elizabethan Imagery</u>,
p. 40.

[205]Although an atmosphere of moonlight and night-time
is important in <u>A Midsummer Night's Dream</u> and <u>Twelfth Night</u>,
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.[206] 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."[207] 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,

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[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

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[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.[210] 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-

[210]Shirley, op. cit., p. 122.

divided in these two categories:

Sounds Produced By the Human Voice	Sounds Produced By Instruments	
Sing	Music	Tucket
Songs	Trumpets	Sennet
Music	Cornets	Flourish
Lion roars	Drums	Alarum
Cry of hounds	Hoboyes	Thunder and
Whistle	Windehorns	lightning
Noyse	Lutes	Storm and
Shouts	Clock	tempest
	Bell	Chambers
		Ordinance

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).[211] 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).[212] "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

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[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 <u>All's</u> <u>Well</u> <u>That</u> <u>Ends</u>
<u>Well</u> 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.

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"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
inuites 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]

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[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; 3HVI 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."[216] This idea means that
his treatment of music was basically metaphorical and specu-
lative. 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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[216]Gretchen L. Finney, "Music: A Book of Knowledge
in Reniassance England," Studies in the Renaissance, VI
(1959), 62.

of balance and proportion.[217] Tillyard, too, emphasizes

that this idea of cosmic order was one of the most basic and

characteristic philosophies of the Elizabethan age.[218] Ross

emphasizes, then, the significance of Boethius's De insti-

tutione musica in which he describes the analogical concep-

tions 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.'[219]

Considering this theory of harmony, music becomes the instru-

ment depicting the harmoniousness of the Creator. This idea

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[217]Lawrence J. Ross, "Shakespeare's 'Dull Clown' and
Symbolic Music," SQ, XVII (Spring, 1966), 108.

[218]Tillyard, op. cit., p. vii.

[219]Ross, op. cit., p. 108. For further reference,
see De institutione musica, I, 2, ed. Godofredus Friedlein
(Lipsiae, 1867), pp. 187-189; also see Gerhard Pietzsch,
Klassifikation der Musik von Boethius bis Ugolino von Orvieto.

of the parallel between man's world and the divine world

through music created a philosophy which pervaded drama and

literature for years.[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"

(Richard II V.v.). Frequently, too, however, the fullest

implication of the harmony of the universe becomes important

in the plays. In 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.[221] In Othello, his kisses for Desdemona are ironic-

ally described in musical imagery as discordant:

> 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 be
>   They kiss.

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[220]Finney, op. cit., p. 42.

[221]Ross, op. cit., p. 109.

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

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[224] Ibid., p. 87.

[225] Ibid., p. 86.

[226] John P. Cutts, "Falstaff's 'Heauenlie Iewel.' Incidental Music for The Merry Wives of Windsor," SQ, XI (1960), pp. 89-92.

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 cata- logued 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.

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[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.[230] A new scene begins whenever the stage is clear and no action is occurring. "New scenes," or the clearning of the stage for a few seconds, indicated a change of locality during a play.[231] Not having to change sets (because there were few properties), actors staged plays without interruption.

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[230]Greg, The Shakespeare First Folio, p. 142.

[231]Williams, op. cit., p. 272.

A

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

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

[233]Loc. 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.[234] 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" (<u>King</u> <u>John</u> II.i.

505).; ". . . Alarum. Scaling Ladders at Harshew" (<u>Henry</u> <u>V</u>

III.i.1081); "Enter Elianor aloft" (<u>II</u> <u>Henry</u> <u>VI</u> I.iv.632);

"Enter . . . at a Table" (<u>Richard</u> <u>III</u> III.iv.1964); "They

withdraw into the Tent" (<u>Richard</u> <u>III</u> V.iii.3484); "Enter the

King, and Buts, at a Window aboue" (<u>Henry</u> <u>VIII</u> V.ii.3014);

"Jupiter descends in Thunder and Lightning, sitting vppon an

Eagle . . ." (<u>Cymbeline</u> 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 out-

door 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 <u>Romeo</u> <u>and</u> <u>Juliet</u> 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

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[235]Reynolds, <u>On</u> <u>Shakespeare's</u> <u>Stage</u>, p. 31.

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.[238] 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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[238]Reynolds, _Some Principles of Elizabethan Staging_,
p. 602.

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 Genee, 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

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[239]For further discussions of the alternationist theory, see Genee, "Ueber die scenischen Formen Shakespeare's in ihren Verhältnisz zur Bühne seiner Zeit," Jahrbuch XXVI; Killian, "Die scenischen Formen Shakespeare's," Ibid., XXVIII; Killian, "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 alterna-

tionist, has five principal tests for rear stage scenes:

(1) discovery by means of a curtain, (2) the use of proper-

ties, (3) the use of the doors, (4) the use of the balcony,

and (5) the use of the arras.[241] Also, any scenes in which

a character dies is usually placed at rear stage to facili-

tate easy removal of the body from the stage. Most alter-

nationists also place located scenes at rear stage.

Hodges generally discredits Brodmeier's alternation

theory of staging, as do Reynolds and Lawrence.[242] 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.[243]

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[241]Ibid., p. 6.

[242]Hodges, The Globe Restored, p. 12.

[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.[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.[245]

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[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.

[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 under-
stood 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 demon-
strated 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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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.

Name of Play	Number of Entrances	Number of Exits	Number of Exeunts	Total	Descriptive Stage Directions
COMEDIES:					
The Tempest	35	15	9	59	39
The Two Gentleman of Verona*	20	6	17	43	0

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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.

Name of Play	Number of Entrances	Number of Exits	Number of Exeunts	Total Directions	Descriptive Stage Directions
COMEDIES (Continued):					
The Merry Wives of Windsor	24	2	19	45	1
Measure for Measure	54	24	10	88	7
The Comedie of Errors	36	14	11	61	16
Much Adoe About Nothing	40	14	16	70	10
Loves Labour's Lost	35	16	10	61	16
A Midsommer Nights Dreame	52	22	6	80	30
The Merchant of Venice	45	19	20	84	18
As You Like It	53	18	19	90	12
The Taming of the Shrew	61	29	10	100	36
All's Well, That Ends Well	52	23	12	87	21
Twelfe Night, Or, What You Will	63	27	15	105	14
The Winters Tale	32	15	12	59	11

Name of Play	Number of Entrances	Number of Exits	Number of Exeunts	Total	Descriptive Stage Directions
HISTORIES:					
The Life and Death of King John	45	10	17	72	15
The Life and Death of King Richard the Second	54	17	12	83	24
The First Part of Henry the Fourth	58	22	18	98	33
The Second Part of Henry the Fourth	56	15	16	87	4
The Life of Henry the Fift	67	24	15	106	28
The First Part of Henry the Sixt	67	33	25	125	89
The Second Part of Henry the Sixt	82	37	21	140	63
The Third Part of Henry the Sixt	71	18	27	116	87
The Tragedy of Richard the Third	94	36	27	157	49
The Famous History of the Life of King Henry the Eight	52	14	21	87	46
TRAGEDIES:					
The Tragedie of Troylus and Cressida	85	28	23	136	32

TRAGEDIES (Continued):

Name of Play	Number of Entrances	Number of Exits	Number of Exeunts	Total	Descriptive Stage Directions
The Tragedy of Coriolanus	91	15	33	139	65
The Lamentable Tragedy of Titus Andronicus	47	13	19	79	63
The Tragedie of Romeo and Ivliet	75	24	19	118	32
The Life of Tymon of Athens	59	23	16	98	30
The Tragedie of Ivlivs Caesar	59	17	22	98	48
The Tragedie of Macbeth	70	20	31	121	68
The Tragedie of Hamlet, Prince of Denmarke	67	31	23	121	43
The Tragedie of King Lear	72	37	21	130	45
The Tragedie of Othello, the Moore of Venice	57	35	11	103	14
The Tragedie of Anthonie and Cleopatra	106	27	43	176	62
The Tragedie of Cymbeline	66	32	24	122	32

APPENDIX B

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 desig-
nate placement of actors on the stage. The following table
is a tabulation of such "scenes" in the First Folio.

Act & Scene	Folio Line #	Stage directions indicating "scene"
The Tempest:		
III.iii.	1616	He vanishes in Thunder
IV.i.	1730	Iuno descends
V.i.	2009	They all enter the circle which Prospero had made, and there stand charm'd
Measure for Measure:		
I.iv.	354	Lucio within.
IV.iii.	2101	Barnardine within.
IV.iii.	2191	Isabell within.
V.i.	2546	Enter Duke, Varriiu, Lords, Angelo, Esculus, Lucio, Citizens at seuerall doores.
The Comedie of Errors:		
IV.i.	995	Enter Antipholus Ephes. Dromio from the Courtizans.
IV.i.	1073	Enter Dromio Sira. from the Bay.

Much Adoe About Nothing: (No "scene" directions listed)

Loves Labour's Lost:

V.ii.   2621   Berowne steppes forth.

A Midsommer 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

Richard II:

III.iii.   1646   . . . Enter on the Walls . . . .

I Henry IV: (No "scene" directions listed)

II Henry IV: (No "scene" directions listed)

Henry V:

III.i.   1081   . . . Alarum. Scaling Ladders at
                         Harshew
III.iii.   1259   Enter the King and all his Traine
                         before the Gates
V.ii.   2984   Enter at one doore, King Henry . . .
                         and other Lords. At another, Queene
                         Isabel . . . and other French

I Henry VI:

I.iii.   374   Glosters men rush at the Tower
                         Gates . . . .
I.vi.   639   Enter on the Walls . . . .
II.i.   720   The French leape ore the walles in
                         their shirts
III.ii.   1471   Enter . . . on the Walls
III.ii.   1510   Exeunt from the Walls
IV.ii.   1952   Enter Generall aloft

II Henry VI:

I.iv.   632   Enter Elianor aloft
IV.v.   2598   Enter Lord Scales upon the Tower walk-
                         ing. Then enters two or three Citizens
                         below
IV.ix.   2848   . . .Enter . . . on the Tarras

III Henry VI:

I.i.   38   They goe up
III.iii.   1847   They stand aloofe
IV.vii.   2511   Enter on the Walls . . . .
IV.vii.   2528   He descends

V.i.	2672	Enter . . . vpon the Walls
V.vi.	3072	Enter . . . on the Walles

Richard III:

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

Henry VIII:

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

Troylus and Cressida:

IV.i.	2168	Enter at one doore Aeneas. . . at another

Coriolanus:

I.iv.	478	Enter . . . as Paris before the City Corialus

I.iv.	499	Enter two Senators . . . on the Walles of Corialus
I.iv.	523	Alarum, the Romans are beat back to their Trenches
I.iv.	538	Another Alarum, and Martinius follows them to gates, and is shut in
I.iv.	568	They fight and all enter the City
I.viii.	722	Alarum, as in Battaile
I.viii.	723	Enter Martius and Auffidius at seueral doores
I.ix.	744	. . . Enter at one Doore Cominius . . . At another Doore Martius . . . .

Titus Andronicus:

I.i.	2	. . . Enter the Tribunes and Senators aloft. And then enter Saturninus . . . at one doore and Bassanius . . . at the other . . . .
I.i.	25	Enter Marcus Andronicus aloft with the Crowne
I.i.	75	. . . They go vp into the Senat house
I.i.	264	A long Flourish till they come downe
I.i.	333	Enter aloft the Emperour . . . .
I.i.	430	They put him in the Tombe
I.i.	444	. . . Enter the Emperour . . . at one doore. Enter at the other doore Bassanius
III.i.	1132	Enter the Iudges . . . passing on the Stage to the place of execution . . . .
IV.ii.	1678	Enter Aron . . . at one dore: and at another dore . . . .
V.ii.	2292	They knock & Titus opens his study dore

Romeo and Juliet:

| III.v. | 2032 | Enter Romeo and Iuliet aloft |

Tymon of Athens:

| I.i. | 2 | 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
IV.ii.	1579	Embrace and part seuerall wayes
IV.iii.	1602	Enter Timon in the woods
V.iii.	2496	Enter a Souldier in the Woods, seeking Timon
V.iv.	2512	The Senators appeare vpon the wals

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)

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

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[*]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 Musicke.) 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 apparell, &c. Enter Caliban, Stephano, and Trinculo, 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 franticke 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 obseruing, speakes.
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, driuing 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, Esculus, Lucio, Citizens at seuerall 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.

IV.iv.	1327	Beats Dro.
IV.iv.	1394	Enter three or foure, and offer to binde him: Hee striues.
IV.iv.	1440	Enter Antipholus Siracusia with his Rapier drawne, and Dromio Sirac.
IV.iv.	1445	Runne all out.
IV.iv.	1447	Exeunt omnes, as fast as may be, frighted.
V.i.	1476	Enter Antipholus and Dromio againe.
V.i.	1497	They draw. Enter Adriana, Luciana, Courtezan, & others.
V.i.	1503	Exeunt to the Prioris.
V.i.	1599	Enter the Duke of Ephesus, and the Merchant of Siracuse bare head, with the Headsman, & other Officers.
V.i.	1657	Cry within.
V.i.	1815	All gather to see them.

MUCH ADOE ABOUT NOTHING (pp. 119-139)

I.i.	3	Enter Leonato Gouernour of Messina, Innogen his wife, Hero his daughter, and Beatrice his Neece, with a messenger.
I.ii.	319	Enter Leonato and an old man, brother to Leonato.
II.i.	415	Enter Leonato, his brother, his wife, Hero his daughter, and Beatrice his neece, and a kinsman.
II.i.	493	Enter Prince, Pedro, Claudio, and Benedicke, and Balthasar, or dumbe Iohn, Maskers with a drum.
II.i.	561	Musicke for the dance.
II.i.	577	Ex.manet Clau.
II.iii.	834	Enter Benedicke alone.
II.iii.	898	The Song.
IV.ii.	1997	Enter the Constables, Borachio, and the Towne Clerks in gownes.
V.iii.	2521	Enter Claudio, Prince, and three or foure with Tapers.
V.iii.	2523	Epitaph.
V.iii.	2533	Song.
V.iv.	2684	Dance.

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	Shoote within.
IV.iii.	1333	Enter Berowne with a Paper in his hand, alone.
IV.iii.	1353	He stands aside. The King entreth.
IV.iii.	1377	Enter Longauile. The King steps aside.
IV.iii.	1392	He reades 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 DREAME (pp. 163-180)

I.i.	30	Standforth Dometrius.
I.i.	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.

V.i.	2482	Play musicke.
V.i.	2511	Musicke.
V.i.	2525	Musicke ceases.
V.i.	2541	A Tucket sounds.

AS YOU LIKE IT (pp. 203-225)

I.ii.	311	Flourish. Enter Duke, Lords, Orlando, Charles, and Attendants.
I.ii.	373	Wrastle.
I.ii.	376	Shout.
II.v.	890	Song.
II.v.	926	Song. Altogether heere.
II.vii.	972	Enter Duke Son & Lord, like Out-lawes.
II.vii.	1155	Song.
III.ii.	1321	Enter Celia with a writing.
IV.ii.	2136	Musicke, Song.
V.iii.	2546	Song.
V.iv.	2681	Enter Hymen, Rosalind, and Celia. Still Musicke.
V.iv.	2715	Song.

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

Ind.i.	17	Falles asleepe.
Ind.i.	18	Winde hornes. Enter a Lord from hunting, with his traine.
Ind.i.	78	Sound trumpets.
Ind.ii.	151	Enter aloft the drunkard with attendants, some with apparel, Bason and Ewer, & other appurtenances, & Lord.
Ind.ii.	188	Musick
I.i.	299	Flourish. Enter Lucentio, and his man Triano.
I.i.	347	Enter Baptista with his two daughters, Katerina & Bianca, Gremio a Pantelowne, Hortensio sister to Bianca. Lucen. Tranio, stand by.
I.i.	448	Exeunt ambo. Manet Tranio and Lucentio.
I.i.	558	Exeunt. The Presenters aboue speakes.
I.i.	564	They sit and marke.
I.ii.	584	He rings him by the eares
I.ii.	703	Enter Gromio and Lucentio disgused.

I.ii.	786	Enter Tranio braue, and Biondello.
II.i.	877	Strikes her
II.i.	887	Flies after Bianca
II.i.	897	Enter Gremio, Lucentio, in the habit of a meane man, Petruchio with Tranio, with his boy bearing a Lute and Bookes.
II.i.	1007	Enter Hortensio with his head broke.
II.i.	1036	Exit. Manet Petruchio.
II.i.	1096	She strikes him
III.ii.	1415	Exit weeping.
III.ii.	1564	Musicke playes.
IV.i.	1770	Enter seruants with supper.
IV.i.	1778	Enter one with water.
IV.i.	1811	Enter Seruants seuerally.
IV.iii.	2010	Beats him.
IV.iii.	2015	Enter Petruchio, and Hortensio with meate.
IV.iv.	2180	Enter Tranio, and the Pedant drest like Vincentio.
IV.iv.	2200	Enter Baptista and Lucentio: Pedant booted and bare headed.
V.i.	2379	Enter Biondello, Lucentio and Bianca, Gremio is out before.
V.i.	2394	Knock.
V.i.	2397	Pedant lookes out of the window.
V.i.	2434	He beates Biondello.
V.i.	2490	Exit Biondello, Tranio and Pedant as fast as may be.
V.i.	2491	Kneele.
V.ii.	2534	Enter Baptista, Vincentio, Gremio, the Pedant, Lucentio, and Bianca. Tranio, Biondello Grumio, and Widdow: The Seruingmen with Tranio bringing in a Banquet.
V.ii.	2579	Drinkes to Hortentio.

ALL'S WELL, THAT ENDS WELL (pp. 248-272)

I.i.	3	Enter yong Bertram Count of Rossillion, his Mother, and Helena, Lord Lafew, all in blacke.

I.ii.	237	Flourish Cornets. Enter the King of France with Letters, and divers Attendants.
I.iii.	327	Flourish.
II.i.	594	Enter the King with diuers yong Lords, taking leave for the Florentine warre: Count, Rosse, and Parrolles. Florish Cornets.
II.i.	823	Florish. Exit.
II.iii.	957	She addresses her to a Lord.
II.iii.	1089	Parolles and Lafew stay behind, commenting of this wedding.
III.i.	1372	Flourish. Enter the Duke of Florence, the two Frenchmen, with a troope of Souldiers.
III.i.	1400	Flourish.
III.i.	1420	A Letter.
III.iii.	1539	Flourish. Enter the Duke of Florence, Rossillion, drum and trumpets, soldiers, Parrolles.
III.iv.	1559	Letter.
III.v.	1602	A Tucket afarre off.
III.v.	1648	A march afarre.
III.v.	1695	Drumme and Colours. Enter Count Rossillion, Parrolles, and the whole Armie.
IV.i.	1911	Enter one of the Frenchmen, with fiue or sixe other souldiers in ambush.
IV.i.	1977	Alarum within.
IV.i.	2007	A short Alarum within.
V.iii.	2695	Flourish. Enter King, old Lady, Lafew, the two French Lords, with attendants.
V.iii.	2855	A Letter.
V.iii.	3072	Flourish.

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

I.iv.	250	Enter Valentine, and Viola in mans attire.
I.v.	609	Finis, Actus primus.
II.ii.	656	Enter Viola and Maluolio, at seuerall doores.
II.iii.	738	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 Shephearddesses.
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 Iohn, 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, seuerally.
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, Bulling-brooke, 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 Bulling-brooke, 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 Seruant with Boots.

THE FIRST PART OF HENRY THE FOURTH (pp. 368-393)

		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)

II.iv.	1247	Enter Musique.
II.iv.	1256	Enter the Prince and Poines disguis'd.
V.v.	3247	The Trumpets sound. Enter King Henrie the Fift, Brothers, Lord Chiefe Iustice.
V.v.	3308	Exit. Manet Lancaster and Chiefe Iustice.

THE LIFE OF HENRY THE FIFT   (pp. 423-449)

II.Pro.	462	Flourish. Enter Chorus.
II.i.	598	Draw
II.ii.	639	Sound Trumpets.
II.iii.	822	Flourish.

II.iv.	885	Flourish. Enter the French King, the Dolphin, the Dukes of Berry and Britaine.
II.iv.	1036	Flourish.
III.i.	1044	Flourish. Enter Chorus.
III.i.	1078	Alarum, and Chambers goe off.
III.i.	1081	Enter the King, Exeter, Bedford, and Gloucester. Alarum: Scaling Ladders at Harshew.
III.i.	1118	Alarum, and Chambers goe off.
III.ii.	1253	A Parley.
III.iii.	1259	Enter the King and all his Traine before the Gates.
III.iv.	1319	Flourish, and enter the Towne.
III.vi.	1534	Drum and Colours. Enter the King and his poore Souldiers.
III.vi.	1562	Tucket. Enter Mountioy.
IV.i.	1911	Manet King.
IV.iii.	2324	Tucket. Enter Montioy.
IV.iv.	2384	Alarum. Excursions. Enter Pistoll, French Souldier, Boy.
IV.v.	2463	A short Alarum.
IV.vi.	2483	Alarum. Enter the King and his trayne, with Prisoners.
IV.vi.	2519	Alarum
IV.vii.	2578	Alarum. Enter King Harry and Burbon with prisoners. Flourish.
IV.vii.	2723	Strikes him.
V.i.	2927	Strikes him.
V.ii.	2984	Enter at one doore, King Henry, Exeter, Bedford, Warwicke, and other Lords. At another, Queene Isabel, the King, the Duke of Bourgongne, and other French.
V.ii.	3087	Manet King and Katherine.
V.ii.	3349	Flourish.
V.ii.	3366	Senet. Exeunt.

THE FIRST PART OF HENRY THE SIXT (pp. 450-473)

| I.i. | 2 | Dead March. |
| I.i. | 3 | Enter the Funerall of King Henry the Fift, attended on by the Duke of |

		Bedford, Regent of France; the Duke of Gloster, Protector; the Duke of Exeter Warwicke, the Bishop of Winchester, and the Duke of Somerset.
I.ii.	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 ouercomes.
I.iii.	374	Glosters men rush at the Tower Gates, and Wooduile the Lieutenant speakes 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 driueth him: Then enter Ioane de Puzel, driuing 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,

III.ii.	1471	Enter Talbot and Burgonie without: within, Pucell, Charles, Bastard, and Reigneir on the Walls.
III.ii.	1495	They whisper together in counsell.
III.ii.	1510	Exeunt from the Walls.
III.ii.	1541	An Alarum: Excursions. Enter Sir Iohn Falstaffe, and a Captaine.
III.ii.	1551	Retreat. Excursions. Pucell, Alanson, and Charles flye.
III.ii.	1558	Bedford dyes, and is carryed in by two in his Chaire.
III.ii.	1559	An Alarum. Enter Talbot, Burgonie, and the rest.
III.iii.	1614	Drumme sounds a farre off.
III.iii.	1617	Here sound an English March.
III.iii.	1620	French March.
III.iii.	1624	Trumpets sound a Parley.
III.iv.	1720	Senet. Flourish. Exeunt.
III.iv.	1721	Manet Vernon and Basset.
III.iv.	1732	Strikes him.
IV.i.	1798	(To the King.)
IV.i.	1925	Exeunt. Manet Yorke, Warwick, Exeter, Vernon.
IV.i.	1934	Flourish. Manet Exeter.
IV.ii.	1948	Enter Talbot with Trumpe and Drumme, before Burdeaux.
IV.ii.	1951	Sounds.
IV.ii.	1952	Enter Generall aloft.
IV.ii.	1989	Drum a farre off.
IV.iii.	2008	Enter a Messenger that meets Yorke. Enter Yorke with Trumpet, and many Soldiers.
IV.vi.	2169	Alarum: Excursions, wherein Talbots Sonne is hemm'd about, and Talbot rescues him.
IV.vii.	2229	Alarum. Excursions. Enter old Talbot led.
IV.vii.	2247	Enter with Iohn Talbot, borne.
IV.vii.	2263	Dyes
V.i.	2424	Exeunt. Alarum. Excursions.
V.ii.	2429	Thunder.
V.ii.	2439	They walke, and speake not.
V.ii.	2445	They hang their heads.

V.ii.	2448	They shake their heads.
V.ii.	2453	They depart.
V.ii.	2460	Excursions. Burgundie and Yorke fight hand to hand. French flye.
V.iii.	2479	Alarum. Enter Suffolke with Margaret in his hand.
V.iii.	2482	Gazes on her.
V.iii.	2496	Shee is going
V.iii.	2570	Sound. Enter Reignier on the Walles.
V.iii.	2589	Trumpets sound. Enter Reignier.
V.iii.	2618	Shee is going.
V.iii.	2628	Kisse her.
V.v.	2820	Enter Suffolke in conference with the King, Glocester, and Exeter.

THE SECOND PART OF HENRY THE SIXT (pp. 474-500)

I.i.	2	Flourish of Trumpets: Then Hoboyes.
I.i.	3	Enter King, Duke Humfrey, Salisbury, Warwicke, and Beauford on the one side. The Queene, Suffolke, Yorke, Somerset, and Buckingham, on the other.
I.i.	45	Florish
I.i.	81	Manet the rest.
I.i.	225	Exit Warwicke, and Salisbury. Manet Yorke.
I.iii.	425	Teare the Supplication.
I.iii.	487	Sound a Sennet.
I.iii.	530	She giues the Duchesse a box on the eare.
I.iii.	618	Flourish. Exeunt.
I.iv.	632	Enter Elianor aloft.
I.iv.	643	Here doe the Ceremonies belonging, and make the Circle, Bullingbrooke or Southwell reades, Coniurote, &c. It Thunders and Lightens terribly: then the Spirit riseth.
I.iv.	668	Thunder and Lightning. Exit Spirit.
I.iv.	669	Enter the Duke of Yorke and the Duke of Buckingham with their Guard, and breake in.
I.iv.	688	Reades.

II.i.	715	Enter the King, Queene, Protector, Cardinall, and Suffolke, with Faulkners hallowing.
II.i.	784	Enter one crying a Miracle.
II.i.	795	Enter the Maior of Saint Albones, and his Brethren, bearing the man betweene two in a Chayre.
II.i.	894	Enter a Beadle with Whippes.
II.i.	902	After the Beadle hath hit him once, he leapes ouer the Stoole, and runnes away: and they follow, and cry, A Miracle.
II.i.	958	Flourish. Exeunt.
II.iii.	1051	Sound Trumpets. Enter the King and State, with Guard, to banish the Duchesse.
II.iii.	1115	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.
II.iii.	1155	They fight, and Peter strikes him downe.
II.iii.	1168	Sound a flourish. Exeunt.
II.iv.	1169	Enter Duke Humfrey and his Men in Mourning Cloakes.
II.iv.	1188	Enter the Duchesse in a white Sheet, and a Taper burning in her hand, with the Sherife and Officers.
III.i.	1292	Sound a Senet. Enter King, Queene, Cardinall, Suffolke, Yorke, Buckingham, Salisbury, and Warwicke, to the Parliament.
III.i.	1636	Manet Yorke.
III.ii.	1690	Enter two or three running ouer the Stage, from the Murther of Duke Humfrey.
III.ii.	1706	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.

IV.ix.	2904	Flourish. Exeunt.
IV.x.	2964	Heere they Fight.
IV.x.	2980	Dyes
V.i.	2990	Enter Yorke, and his Army of Irish, with Drum and Colours.
V.i.	3057	Enter Iden with Cades head.
V.ii.	3288	Enter Richard, and Somerset to fight.
V.ii.	3295	Fight. Excursions.
V.ii.	3304	Alarum a farre off.
V.iii.	3319	Alarum. Retreat. Enter Yorke, Richard, Warwicke, and Soldiers, with Drum & Colours.

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

I.i.	2	Alarum. Enter Plantagent Edward, Richard, Norfolke, Mountague, Warwicke, and Souldiers.
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 Souldiers shew themselves.
I.i.	233	Senet. Here they come downe.
I.ii.	307	Flourish. Enter Richard, Edward, and Mountague.
I.ii.	389	A March afarre off.
I.ii.	398	Alarum. Exit.
I.iv.	457	Alarum. Enter Richard, Duke of Yorke.
I.iv.	479	A short Alarum within.
I.iv.	650	Flourish. Exit.
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.	1311	Alarum & Retreat. Enter Edward, Warwicke, Richard, and Soldiers, Montague, & Clarence.
II.vi.	1323	Clifford groanes
III.i.	1396	Enter Sinklo, and Humfrey, with Crosse-bowes in their hands.
III.i.	1410	Enter the King with a Prayer booke.
III.ii.	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.
III.iii.	2005	Exeunt. Manet Warwicke.
IV.i.	2024	Flourish. Enter King Edward, Lady Grey, Penbrooke, Stafford, Hastings: foure stand on one side, and foure on the other.

V.i.	2747	Enter Mountague, with Drumme and Colours.
V.i.	2753	Enter Somerset, with Drumme and Colours.
V.i.	2758	Enter Clarence, with Drumme and Colours.
V.i.	2798	March. Warwicke and his companie followes.
V.ii.	2799	Alarum, and Excursions. Enter Edward bringing forth Warwicke wounded.
V.ii.	2854	Here they beare away his Body. Exeunt.
V.iii.	2854	Flourish. Enter King Edward in triumph, with Richard, Clarence, and the rest.
V.iv.	2881	Flourish. March. Enter the Queene, young Edward, Somerset, Oxford, and Souldiers.
V.iv.	2952	Flourish, and march. Enter Edward, Richard, Clarence, and Souldiers.
V.iv.	2970	Alarum, Retreat, Excursions. Exeunt.
V.v.	2971	Flourish. Enter Edward, Richard, Queene, Clarence, Oxford, Somerset.
V.v.	3014	Stabs him.
V.v.	3016	Rich. stabs him.
V.v.	3018	Clar. stabs him.
V.v.	3020	Offers to kill her.
V.vi.	3072	Enter Henry the sixt, and Richard, with the Lieutenant on the Walles.
V.vi.	3132	Stabbes him.
V.vi.	3135	Dyes.
V.vi.	3143	Stabs him againe.
V.vii.	3170	Flourish. Enter King, Queene, Clarence, Richard, Hastings, Nurse, and Attendants.

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

I.i.	44	Enter Clarence, and Brakenbury, guarded.
I.ii.	173	Enter the Coarse of Henrie the sixt with Halberds to guard it, Lady Anne being the Mourner.
I.ii.	334	Spits at him.
I.ii.	362	She lookes scornfully at him.
I.ii.	371	He layes his brest open, she offers at with his sword.
I.ii.	376	She fals the Sword.
I.iii.	792	Speakes to himselfe.

I.iv.	929	Reads
I.iv.	1103	Stabs him.
II.i.	1120	Flourish. Enter the King sicke, the Queene, Lord Marquesse Dorset, Riuers, Hastings, Catesby, Buckingham, 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.i.	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.

IV.iv.	3312	He striketh him.
IV.iv.	3346	Florish. Exeunt
V.i.	3371	Enter Buckingham with Halberds, led to Execution.
V.ii.	3404	Enter Richmond, Oxford, Blunt, Herbert, and others, with drum and colours.
V.iii.	3431	Enter King Richard in Armes, with Norfolke, Ratcliffe, and the Earle of Surrey.
V.iii.	3484	They withdraw into the Tent.
V.iii.	3520	Enter Derby to Richmond in his Tent.
V.iii.	3550	Exeunt. Manet Richmond.
V.iii.	3560	Sleeps.
V.iii.	3638	Richard starts out of his dreame.
V.iii.	3685	Enter the Lords to Richmond sitting in his Tent.
V.iii.	3702	His Oration to his Souldiers.
V.iii.	3743	Clocke strikes.
V.iii.	3807	Drum afarre off.
V.iv.	3824	Alarum, excursions. Enter Catesby.
V.iv.	3832	Alarums.
V.v.	3841	Alarum, Enter Richard and Richmond, they fight, Richard is slaine.
V.v.	3843	Retreat, and Flourish. Enter Richmond. Derby bearing the Crowne, with diuers other Lords.

THE FAMOUS HISTORY OF THE LIFE OF KING HENRY THE EIGHT
(pp. 559-586)

I.i.	36	Enter the Duke of Norfolke at one doore. At the other, the Duke of Buckingham, and the Lord Arbugauenny.
I.i.	175	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.
I.ii.	317	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.

I.ii.	329	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.
I.iv.	661	Hoboies. A small Table vnder a State for the Cardinall, a longer Table for the Guests. Then Enter Anne Bullen, and diuers other Ladies, & Gentlemen, as Guests at one Doore; at an other Doore enter Sir Henry Guilford.
I.iv.	710	Hoboyes. Enter Cardinall Wolsey, and takes his State.
I.iv.	731	Drum and Trumpet, Chambers discharged.
I.iv.	749	All rise, and Tables remou'd.
I.iv.	753	Hoboyes. 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.
I.iv.	770	Choose Ladies, King and An. Bullen.
I.iv.	773	Musicke, Dance.
I.iv.	780	Whisper.
I.iv.	818	Exeunt with Trumpets.
II.i.	820	Enter two Gentlemen at seuerall Doores.
II.i.	889	Enter Buckingham from his Arraignment, Tipstaues 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.
II.ii.	1027	Enter Lord Chamberlaine, reading this Letter.
II.ii.	1100	Exit Lord Chamberlaine, and the King drawes the Curtaine and sits reading pensiuely.
II.ii.	1115	Enter Wolsey and Campeius with a Commission.
II.ii.	1171	Walkes and whispers.
II.iv.	1332	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,
accompanyed 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
Iudges. 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 conuenient
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 kneeles at his Feete. Then speakes.
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	<u>Song</u>.
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-boyes.

IV.i.   2420   THE ORDER OF THE CORONATION.

1 A liuely Flourish of Trumpets.

2 Then, two Iudges.

3 Lord <u>Chancellor</u>, with Purse and Mace before him.

4 <u>Quirristers</u> singing.   <u>Musicke</u>.

5 <u>Maior</u> <u>of</u> <u>London</u>, bearing the Mace. Then <u>Garter</u>, in his Coate of Armes, and on his head he wore a Gilt Copper Crowne.

6 <u>Marquesse</u> <u>Dorset</u>, 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 <u>Duke</u> <u>of</u> <u>Suffolke</u>, in his Robe of Estate, his Coronet on his head, bearing a long white Wand, as High Steward. With him, the Duke of <u>Norfolke</u>, with the Rod of Marshal-ship, a Coronet on his head. Collars of Esses.

8 A <u>Canopy</u>, borne by foure of the <u>Cinque-Ports</u>, vnder it the Queene in her Robe, in her haire, richly adorned with Pearle Crowned. On each side her, the Bishops of <u>London</u>, and <u>Winchester</u>.

9 The <u>Olde</u> <u>Dutchesse</u> <u>of</u> <u>Norfolke</u>, in a Coronall of Gold, wrought with Flowers bearing the Queenes Traine.

10 Certaine <u>Ladies</u> or <u>Countesses</u>, with plaine Circlets of Gold, without Flowers.

<u>Exeunt</u>, first passing ouer the Stage in Order and State, and then, A great Flourish of Trumpets.

IV.ii.	2548	Enter Katherine Dowager, sicke, lead betweene Griffith, her Gentleman Vsher, and Patience her Woman.
IV.ii.	2639	Sad and solemne Musicke.
IV.ii.	2642	The Visions. Enter solemnely tripping one after another, sixe Personages, clad in white Robes, wearing on their heades 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 Curtsies. 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 rejoycing, and holdeth vp her hands to heauen. And so, in their Dancing vanish, carrying the Garland with them. The Musicke continues.
IV.ii.	2673	Musicke ceases.
IV.ii.	2767	Exeunt leading Katherine.
V.i.	2769	Enter Gardiner Bishop of Winchester, a Page with a Torch before him, met by Sir Thomas Louell.
V.i.	2877	Louel seemes to stay.
V.ii.	3014	Enter the King, and Buts, at a Window aboue.
V.iii.	3035	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,

V.iii.	3055	Cranmer approaches the Councell Table.
V.iii.	3181	Enter King frowning on them, takes his Seate.
V.iv.	3257	Noyse and Tumult within: Enter Porter and his man.

Duke of Norfolke, Surrey, Lord
Chamberlaine, Gardiner, seat them-
selues in Order on each side.
Cromwell at lower end, as Secretary.

V.iii.	3055	Cranmer approaches the Councell Table.
V.iii.	3181	Enter King frowning on them, takes his Seate.
V.iv.	3257	Noyse and Tumult within: Enter Porter and his man.
V.v.	3354	Enter Trumpets sounding: Then two Aldermen, L. Maior, Garter, Cranmer, Duke of Norfolke with his Marshals Staffe, Duke of Suffolke, two Noble-men, bearing great standing Bowles for the Christening Guifts: Then foure Noblemen bearing a Canopy, vnder which the Dutchesse of Norfolke, Godmother, bearing the Childe richly habited in a Mantle, &c. Traine borne by a Lady: Then followes the Marshion-esse Dorset, the other Godmother, and Ladies. The Troope passe once about the Stage, and Garter speakes.
V.v.	3368	Flourish. Enter King and Guard.

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

I.i.	122	Sound Alarum.
I.i.	139	Alarum. Enter Aeneas.
I.i.	149	Alarum.
I.ii.	328	Sound a retreate.
I.iii.	454	Senet. Enter Agamemnon, Nester, Vlysses, Diomedes, Menelaus, with others.
I.iii.	672	Tucket
I.iii.	723	The Trumpets sound.
I.iii.	775	Manet Vlysses, and Nestor.
II.i.	870	Strikes him.
II.ii.	1082	Enter Cassandra with her haire about her eares.
II.iii.	1205	Enter Thersites solus.
II.iii.	1477	Exeunt. Musicke sounds within.
III.i.	1619	Sound a retreat.
III.iii.	1847	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	trũpets 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 Staues, 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

		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 Souldiors.
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 Captaines and Souldiers, and a Herauld.
II.i.	1069	Sound. Flourish.
II.i.	1075	Kneeles.
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 themselues: 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. drawes 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.

IV.iv.	2621	Enter Coriolanus in meane Apparrell, Disguisd, and muffled.
IV.v.	2653	Musicke playes. Enter a Seruingman.
IV.v.	2673	Enter 3 Seruingman, the 1 meets him.
IV.v.	2687	Pushes him away from him.
IV.v.	2703	Beats him away.
V.ii.	3235	Enter Menenius to the Watch or Guard.
V.ii.	3330	Manet the Guard and Menenius.
V.iii.	3366	Shout within
V.iii.	3399	Kneeles
V.iii.	3539	Holds her by the hand silent.
V.iv.	3621	Trumpets, Hoboyes, Drums beate, altogether.
V.iv.	3624	A shout within
V.iv.	3632	Sound still with the Shouts.
V.v.	3639	Enter two Senators, with Ladies, passing ouer the Stage, with other Lords.
V.v.	3648	A Flourish with Drummes & Trumpets.
V.vi.	3705	Drummes and Trumpets sounds, with great showts of the people.
V.vi.	3734	Enter Coriolanus marching with Drumme, and Colours. The Commoners being with him.
V.vi.	3805	Draw both the Conspirators, and kils Martius, who falles, Auffidius stands on him.
V.vi.	3837	Exeunt bearing the Body of Martius. A dead March Sounded.

THE LAMENTABLE TRAGEDY OF TITUS ANDRONICUS (pp. 647-668)

I.i.	2	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.	25	Enter Marcus Andronicus aloft with the Crowne.
I.i.	75	Flourish. They go vp into the Senat house.
I.i.	83	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.	111	They open the Tombe.
I.i.	174	Flourish. Then Sound Trumpets, and lay the Coffins in the Tombe.
I.i.	264	A long Flourish till they come downe.
I.i.	325	He kils him.
I.i.	333	Enter aloft the Emperour with Tamora and her two Sonnes, and Aaron the Moore.
I.i.	398	Titus two Sonnes speakes.
I.i.	400	Titus sonne speakes.
I.i.	411	The Brother and the sonnes kneele.
I.i.	430	They put him in the Tombe.
I.i.	433	They all kneele and say.
I.i.	444	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.
II.i.	554	Flourish. Enter Aaron alone.
II.i.	580	Enter Chiron and Demetrius brauing.
II.i.	600	They drawe.
II.ii.	699	Enter Titus Andronicus and his three sonnes, making a noyse with hounds and hornes, and Marcus.
II.ii.	711	Winde Hornes. Heere a cry of houndes, and winde hornes in a peale, then Enter Saturninus, Tamora, Bassianus, Lauinia, Chiron, Demetrius, and their Attendants.
II.iii.	733	Enter Aaron alone.
II.iii.	743	Enter Tamora to the Moore.
II.iii.	857	Stab him.
II.iii.	999	Boths fall in.
II.iii.	1024	She giueth Saturnine a Letter.
II.iii.	1025	Saturninus reads the Letter.
II.iv.	1068	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 Iudges and Senatours with Titus two sonnes 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 Bnaket [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 uerses 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 Gothes, with Drum and Souldiers.
V.i.	2130	Enter a Gogh leading of Aaron with his child in his armes.
V.i.	2281	Flourish. Exeunt.
V.ii.	2283	Enter Tamera, and her two Sonnes 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 kils her.
V.iii.	2567	He stabs the Empresse.

THE TRAGEDIE OF ROMEO AND IVLIET (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 reades 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 Seruing-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 euery 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.ii.	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 seruant to him.
III.i.	946	Enter Seruant 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 Banket 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 IVLIVS CAESAR (pp. 717-738)

I.i.	2	Enter Flauius, Murellus, and certaine Commoners ouer the Stage.
I.ii.	84	Enter Caesar, Antony for the Course, Calpurnia, Portia, Decius, Cicero, Brutus, Cassius, Caska, a Sooth-sayer: after them Murellus and Flauius.
I.ii.	115	Sennet. Exeunt. Manet Brut. & Cass.
I.ii.	174	Flourish, and Shout.
I.ii.	230	Shout. Flourish.
I.ii.	316	Sennit
I.iii.	431	Thunder, and Lightning. Enter Caska, and Cicero.
I.iii.	540	Thunder still.
II.i.	615	Enter Brutus in his Orchard.
II.i.	656	Giues him the Letter.
II.i.	664	Opens the Letter, and reades.
II.i.	680	Knocke within.
II.i.	730	They whisper.
II.i.	826	Clocke strikes.
II.i.	867	Manet Brutus.
II.i.	946	Knocke.
II.i.	981	Thunder.
II.ii.	983	Thunder & Lightning. Enter Iulius Caesar in his Night-gowne.
III.i.	1200	Flourish. Enter Caesar, Brutus, Cassius, Caska, Decius, Metellus, Trebonius, Cynna, Antony, Lepidus, Artimedorus, Publius, and the Sooth-sayer.
III.i.	1287	They stab Caesar.
III.i.	1288	Dyes
III.i.	1481	Manet Antony.
III.ii.	1528	Enter Brutus and goes into the Pulpit, and Cassius, with the Plebians.
III.ii.	1570	Enter Mark Antony, with Caesars body.
IV.ii.	1908	Drum. Enter Brutus, Lucillius, and the Army. Titinius and Pindarus meete them.
IV.ii.	1936	Low March within.
IV.iii.	1969	Manet Brutus and Cassius.

IV.iii.	2148	Enter Boy with Wine, and Tapers.
IV.iii.	2150	Drinkes.
IV.iii.	2240	Enter Lucius with the Crowne.
IV.iii.	2278	Musicke, and a Song.
V.i.	2350	March.
V.i.	2351	Drum. Enter Brutus, Cassius, & their Army.
V.i.	2407	Lucillius and Messala stand forth.
V.ii.	2470	Alarum. Enter Brutus and Messala.
V.ii.	2473	Lowd Alarum.
V.iii.	2478	Alarums. Enter Cassius and Titinius.
V.iii.	2512	Showt.
V.iii.	2576	Dies
V.iii.	2577	Alarum. Enter Brutus, Messala, yong Cato, Strato, Volumnius, and Lucillius.
V.iii.	2585	Low Alarums.
V.iv.	2601	Alarum. Enter Brutus, Messala, Cato, Lucillius, and Flauius.
V.iv.	2609	Enter Souldiers and fight.
V.v.	2667	Low Alarums.
V.v.	2674	Alarum still.
V.v.	2688	Alarum. Cry within, Flye, flye, flye.
V.v.	2698	Dyes.
V.v.	2699	Alarum. Retreat. Enter Antony, Octauius, Messala, Lucillius, and the Army.

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

I.i.	2	Thunder and Lightning. Enter three Witches.
I.ii.	15	Alarum within. Enter King Malcome, Donalbaine, Lenox, with attendants, meeting a bleeding Captaine.
I.iii.	97	Thunder. Enter the three Witches.
I.iii.	127	Drum within.
I.iii.	179	Witches vanish.
I.iv.	278	Flourish. Enter King, Lenox, Malcolme, Donalbaine, and Attendants.
I.iv.	346	Flourish. Exeunt.
I.v.	348	Enter Macbeths Wife alone with a Letter.
I.vi.	431	Hoboyes, and Torches. Enter King, Malcolme, Donalbaine, Banquo, Lenox,

		Macduff, Rosse, Angus, and Attendants.
I.vii.	472	Ho-boyes. Torches. Enter a Sewer, and diuers Seruants with Dishes and Seruice ouer the Stage. Then enter Macbeth.
II.i.	569	Enter Banquo, and Fleance, with a Torch before him.
II.i.	583	Enter Macbeth, and a Seruant 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
II.iii.	749	Knock. ⎥ stage directions are in-
II.iii.	754	Knock. ⎬ serted within the Porter's
II.iii.	757	Knock. ⎥ lines of speech and are not
II.iii.	761	Knock. ⎦ marginalia as are most stage directions in these plays.]
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 Macbeths 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 Childe 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 Malcolme, 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 Malcolme, 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.

I.v.	797	<u>Hor.</u> & <u>Mar.</u> within.
I.v.	845	Ghost cries under the Stage.
II.ii.	1136	The Letter.
II.ii.	1203	Enter Hamlet reading on a Booke.
II.ii.	1415	Flourish for the Players.
II.ii.	1588	Manet Hamlet.
III.ii.	1942	Enter King, Queene, Polonius, Ophelia, Rosincrance, Guildensterne, and other Lords attendant with his Guard carrying Torches. Danish March. Sound a Flourish.
III.ii.	1990	Hoboyes play. The dumbe show enters.
III.ii.	1991	Enter a King and Queene, very louingly; the Queene embracing him. She kneeles, 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 seemes loath and unwilling awhile, but in the end, accepts his loue. Exeunt.
III.ii.	2016	Enter Prologue.
III.ii.	2095	Sleepes
III.ii.	2131	Powres the poyson in his eares.
III.ii.	2142	Manet Hamlet & Horatio.
III.ii.	2215	Enter one with a Recorder.
III.iv.	2405	Killes Polonius.
III.iv.	2585	Exit Hamlet tugging in Polonius.
IV.ii.	2632	Gentlemen within.
IV.v.	2766	Enter Ophelia distracted.
IV.v.	2833	A Noise within.
IV.v.	2851	Noise within. Enter Laertes.

IV.v.	2904	A noise within. Let her come in.
IV.vi.	2985	Reads the Letter.
V.i.	3245	Enter Hamlet and Horatio afarre off.
V.i.	3251	Sings.
V.i.	3262	Clowne sings.
V.i.	3284	Clowne sings.
V.i.	3405	Enter King, Queene, Laertes, and a Coffin, with Lords attendant.
V.i.	3444	Leaps in the graue.
V.ii.	3674	Enter King, Queene, Laertes and Lords, with other Attendants with Foyles, and Gauntlets, a Table and Flagons of Wine on it.
V.ii.	3725	Prepare to play.
V.ii.	3742	They play.
V.ii.	3751	Trumpets sound, and shot goes off.
V.ii.	3774	Play.
V.ii.	3777	In scuffling they change Rapiers.
V.ii.	3804	Hurts the King.
V.ii.	3810	King Dyes.
V.ii.	3815	Dyes.
V.ii.	3836	March afarre off, and shout within.
V.ii.	3847	Dyes
V.ii.	3852	Enter Fortinbras and English Ambassador, with Drumme, Colours, and Attendants.
V.ii.	3905	Exeunt Marching: after the which, a Peale of Ordenance are shot off.

THE TRAGEDIE OF KING LEAR (pp. 791-817)

I.i.	37	Sennet. Enter King Lear, Cornwall, Albany, Gonerill, Regan, Cordelia, and attendants.
I.i.	202	Flourish. Enter Gloster with France, and Burgundy, Attendants.
I.i.	291	Flourish. Exeunt.
I.ii.	382	Glou. reads.
I.iv.	538	Hornes within. Enter Lear and Attendants.
II.i.	927	Enter Bastard, and Curan, seuerally.
II.i.	970	Enter Gloster, and Seruants with Torches.
II.i.	1014	Tucket within.
II.i.	1073	Exeunt. Flourish.

II.ii.	1075	Enter Kent, and Steward seuerally.
II.ii.	1217	Stocks brought out.
II.iv.	1405	Kent here set at liberty.
II.iv.	1466	Tucket within.
II.iv.	1584	Storme and Tempest.
III.i.	1615	Storme still. Enter Kent, and a Gentle-man, seuerally.
III.ii.	1655	Storme still. Enter Lear, and Foole.
III.iv.	1780	Storme still
III.iv.	1843	Storme still.
III.iv.	1880	Storme still
III.iv.	1890	Enter Gloucester, with a Torch.
III.iv.	1942	Storm still.
III.vii.	2155	Killes him.
III.vii.	2171	Exit with Glouster.
IV.iv.	2349	Enter with Drum and Colours, Cordelia, Gentlemen, and Souldiours.
IV.vi.	2715	Reads the Letter.
IV.vi.	2737	Drum afarre off.
IV.vii.	2771	Enter Lear in a chaire carried by Seruants
V.i.	2845	Enter with Drumme and Colours, Edmund, Regan, Gentlemen, and Souldiers.
V.i.	2864	Enter with Drum and Colours, Albany, Gonerill, Soldiers.
V.ii.	2918	Alarum within. Enter with Drumme and Colours, Lear, Cordelia, and Souldiers, ouer the Stage, and Exeunt.
V.ii.	2926	Alarum and Retreat within.
V.iii.	2938	Enter in conquest with Drum and Colours, Edmund, Lear, and Cordelia, as prison-ers, Souldiers, Captaines.
V.iii.	2982	Flourish. Enter Albany, Gonerill, Regan, Soldiers.
V.iii.	3058	A Tumpet sounds.
V.iii.	3059	Herald reads.
V.iii.	3063	1 Trumpet.
V.iii.	3064	2 Trumpet.
V.iii.	3065	3 Trumpet.
V.iii.	3066	Trumpet answers within.
V.iii.	3067	Enter Edgar Armed.
V.iii.	3107	Alarums. Fights.

V.iii.	3184	Gonerill and Regans bodies brought out.
V.iii.	3216	Enter Lear with Cordelia in his armes.
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 Seruants 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 doore.
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 Traine, with Eunuchs fanning her.
I.ii.	211	Enter another Messenger with a Letter.
I.iv.	428	Enter Octauius reading a Letter, Lepidus, and their Traine.
I.v.	562	Enter Alexas from Caesar.
II.i.	614	Enter Pompey, Menecrates, 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, Octauia betweene 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 Seruants 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 ouer 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 meete other Soldiers.
IV.iii.	2477	They place themselues 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.ix.	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.	2107	Exeunt, bearing of Anthonies body.
V.i.	3114	Enter Decretas with the sword of Anthony.
V.ii.	3333	Flourish.
V.ii.	3338	Cleo. kneeles.
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.

THE TRAGEDIE OF CYMBELINE (pp. 877-907)

I.vi.	592	Enter Imogen alone.
I.vi.	617	Imogen reads.
II.ii.	903	Enter Imogen, in her Bed, and a Lady.
II.ii.	916	Sleepes.
II.ii.	917	Iachimo from the Trunke.
II.ii.	958	Clocke strikes
II.iii.	981	SONG.
II.iii.	1042	Knockes.
III.i.	1374	Enter in State, Cymbeline, Queene, Clotten, and Lords at one doore, and at another, Caius, Lucius, and Attendants.
III.ii.	1468	Enter Pisanio reading of a Letter.
III.iv.	1692	Imogen reades.
III.vi.	2081	Enter Imogen alone.
IV.i.	2218	Enter Clotten alone.
IV.ii.	2244	Enter Belarius, Guiderius, Aruiragus, and Imogen from the Caue.
IV.ii.	2378	Fight and Exeunt.
IV.ii.	2482	Solemn Musick
IV.ii.	2495	Enter Aruiragus, with Imogen dead, bearing her in his Armes.
IV.ii.	2576	SONG.
IV.ii.	2601	Enter Belarius with the body of Cloten.
IV.ii.	2612	Imogen awakes.
V.i.	2857	Enter Posthumus alone.
V.ii.	2892	Enter Lucius, Iachimo, and the Romane Army at one doore: and the Britaine Army at another: Leonatus Posthumus following like a poore Souldier. They march ouer, and goe out. Then enter again in Skirmish Iachimo and Posthumus: he vanquisheth and dis-armeth Iachimo, and then leaues him.
V.ii.	2908	The Battaile continues, the Britaines fly, Cymbeline is taken: Then enter to his rescue, Bellarius, Guiderius, and Aruiragus.
V.ii.	2915	Enter Posthumus, and seconds the Britaines. They Rescue Cymbeline, and Exeunt.

V.iii.	3029	Enter Cymbeline, Belarius, Guiderius, Aruiragus Pisanio, and Romane Captiues. The Captaines present Posthumus to Cymbeline, who deliuers him ouer to a Gaoler.
V.iv.	3065	Solemne Musicke. 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 Musicke, followes the two young Leonati (Brothers to Posthumus) with wounds as they died in the warrs. They circle Posthumus round as he lies sleeping.
V.iv.	3126	Iupiter descends in Thunder and Lightning, sitting vppon an Eagle: he throwes a Thunder-bolt. The Ghostes fall on their knees.
V.iv.	3149	Ascends
V.iv.	3159	Vanish
V.iv.	3175	Reades.
V.v.	3331	Enter Lucius, Iachimo, and other Roman prisoners, Leonatus behind, and Imogen.
V.v.	3765	Reades.