A Dictionary of Stage Directions in English Drama 1580–1642

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Dictionary of stage directions

A

abed
of the many signals for a figure in a ***bed*** only three use this term: "*King abed*" (*Maid's Tragedy*, 61), "*Livia discovered abed, and Moroso by her*" (*Woman's Prize*, 80), "*Son abed*" (added by the bookkeeper in the manuscript of *Barnavelt*, 1656).

above
by far the most common term (occurring roughly 300 times in over 150 plays) for the performance area over the main platform elsewhere designated ***walls*** or ***window***, which also functioned as the ***music room***; typically one or two figures appear *above*, or ***aloft***, five being the maximum in all but a few plays, with the more figures *above*, the more minimal the action and shorter the scene; for a sampling of the usual direction, ***enter*** *above*, see *Battle of Alcazar* plot, 25, 56; *Jew of Malta*, 658; *Locrine*, 309; *Englishmen for My Money*, 1706; *Antonio and Mellida*, 1.1.98; *Family of Love*, D3r, E2r; *1 If You Know Not Me*, 240; *Gentleman Usher*, 5.1.0; *Woman Is a Weathercock*, 3.1.17; *Humour out of Breath*, 469; *Dutch Courtesan*, 2.1.8; *Miseries of Enforced Marriage*, 1867; *Ram Alley*, H3v; *Puritan*, H2r; *2 Iron Age*, 379; *More Dissemblers*, B6v; *Changeling*, 3.3.176; *Barnavelt*, 2144–5; *Chances*, 228; *Queen of Corinth*, 56; *False One*, 340; *Loyal Subject*, 153; *Maid in the Mill*, 11; *Dick of Devonshire*, 264–5; *Believe as You List*, 1960–3; *Love's Sacrifice*, 691; *Cunning Lovers*, D4v; *Seven Champions*, G3r; *Messalina*, 1415; *Rebellion*, 83; *Claracilla*, F9v, F12v; *Distresses*, 301; *Obstinate Lady*, B1v; *Noble Stranger*, C4r; sometimes the signal is simply *above* (*Spanish Tragedy*, [2.2.17]; *Merchant of Venice*, D2r, 2.6.25; *Lust's Dominion*, 3.2.188; *Blurt*, 3.1.135; Folio *Othello*, 89, 1.1.81; *Michaelmas Term*, 2.3.96; *Philaster*, 100; *Revenge of Bussy*, 5.5.85; *Witch*, 1345; *Maid of Honour*, 2.4.0; *Duchess of Suffolk*, D1r; *Vow Breaker*, 2.4.73–4; *Example*, D2v; *Court Beggar*, 233; *Lady's Trial*, 1189; *Lost Lady*, 589); some figures ***appear*** *above* (*Edmond Ironside*, 873; *Poetaster*, 4.9.0; *Brazen Age*, 237; *Prophetess*, 388; *Antipodes*, 311), which may involve the use of an upper-level ***curtain*** specified in several directions: "*The curtains drawn above, Theodosius, and his Eunuchs discovered*" (*Emperor of the East*, 1.2.288); see also *Thracian Wonder*, D1v; *Eastward Ho*, E3v; *Epicœne*, 4.6.0; *Unnatural Combat*, 5.2.238; *Goblins*, 5.5.19; less common is ***exit*** *above* (Quarto *2 Henry VI*, C1r, 1.4.52; *Death of Huntingdon*, 2214; Q2 *Bussy D'Ambois*, 5.4.186; *Woman's Prize*, 20; *Women Beware Women*, 2.2.387; *'Tis Pity*, 3.2.64; *Just Italian*, 241; *Bashful Lover*, 5.3.89; *Love and Honour*, 175; *Princess*, D1r).

Signals for ***music***/***song*** *above* imply the use of a music room: "*Music and a Song, above, and Cupid enters*" (*Tragedy of Byron*, 2.2), "*Musicians show themselves above*" (*Late Lancashire Witches*, 216), "*Trumpets small above*" (*Four Plays in One*, 359), "*Corporal and Watch above singing*" (*Knight of Malta*, 116), "*Still music above*" (*Cruel Brother*, 183); see also *Sophonisba*, 4.1.210; *Roman Actor*, 2.1.215; *Fatal Dowry*, 4.2.50; *Fatal Contract*, G3v; *Money Is an Ass*, E3r; *Novella*, 129; *Parson's Wedding*, 494; ***fictional*** designations include *above* on the walls (*Blind Beggar of Alexandria*, 2.0; *1 Iron Age*, 298), in/at a window (*Christian Turned Turk*, F3v; *Doctor Faustus*, B 1205–6; *Henry VIII*, 3015, 5.2.19; *Devil's Law Case*, 5.5.0; *Widow*, E3v; *Wizard*, 2143; *Princess*, C3v), "*at the grate*" (*New Wonder*, 174), "*in a Gallery*" (*Second Maiden's Tragedy*, 2004), "*in a cloud*" (*Silver Age*, 130), "*upon a Balcony*" (*Weeding of Covent Garden*, 8); other examples of action *above* are "*sits above*" (*David and Bethsabe*, 23), "*speaks from above*" (*Epicœne*, 4.2.70; see also *David and Bethsabe*, 212; *Heir*, 583; *Wizard*, 2398), "*with Lavall's body, above*" (*Four Plays in One*, 353), "*looks from above*" (*Jack Drum's Entertainment*, D3r), "*ready above*" (*Knight of Malta*, 85/387; see also *Welsh Ambassador*, 796–8), "*Peep above*" (*Little French Lawyer*, 440; see also *New Trick*, 232), "*Lights above*" (*Little French Lawyer*, 421), "*Callibeus above drops a Letter*" (*Osmond*, B1r), "*climbs the tree, and is received above*" (*Fawn*, 5.0), "*a great noise above*" (*Picture*, 4.2.144), "*from above a Willow garland is flung down*" (*What You Will*, B1v); in a few signals *above* denotes something other than the upper platform: "*Medea with strange fiery works, hangs above in the Air*" (*Brazen Age*, 217), "*Sink down, above flames*" (*If This Be Not a Good Play*, 5.3.149), "*Medlay appears above the Curtain*" (*Tale of a Tub*, 5.10.9); see also *Island Princess*, 107.

abscondit se

the seldom used Latin for "hides himself" found in *All Fools*, 1.1.240, *Nero*, 39.

act

can refer to (1) the *entr'acte* entertainment, (2) one of the five segments of a play, (3) performing an ***action***; differentiating between the first two usages is not always possible, but instances of *act* for ***music*** between the *acts* are "*They sleep all the Act*" (Folio *Midsummer Night's Dream*, 1507, [3.2.463]), "*the cornets and organs playing loud full music for the Act*" (*Sophonisba*, 1.2.236, also 2.1.0, 2.3.114, 3.2.84, 4.1.218), "*In the act-time De Flores hides a naked rapier*" (*Changeling*, 3.1.0), "*Whilst the Act plays, the Footstep, little Table, and Arras hung up for the Musicians*" (*City Madam*, 4.4.160), "*a passage over the Stage, while the Act is playing*" (*Fatal Dowry*, 2.2.359), "*Act Ready*" (annotated *Two Merry Milkmaids*, E2r, H1v, and more), "*Knock Act*" (annotated *Two Merry Milkmaids*, E2r), "*long Act 4*" (*Believe as You List*, 1791; see also *James IV*, 1165; *1 Fair Maid of the West*, 320); for more see *Antonio's Revenge*, 3.1.0, 4.2.118; *Malcontent*, 2.1.0; *Fawn*, 5.0; one of the five *acts* is meant in "*The first Act being ended, the Consort of Music soundeth a pleasant Galliard*" (*Fedele and Fortunio*, 387–8, also 863, 1095, 1487, 1807), "*all awake, and begin the following Act*" (*Histriomastix*, E2r), "*after the first act*" (*James IV*, 633, 651), "*Finis Actus primi*" (*Knight of the Burning Pestle*, 178, also 193, 209); see also *Antonio's Revenge*, 5.1.0; *Charlemagne*, 575; *Faithful Friends*, 2816; *Landgartha*, H4r; behavior is signaled in "*Acts furiously*" (*Ladies' Privilege*, 107), "*acting the postures*" (*Nice Valour*, 188), "*This Scene is acted at two windows*" (*Devil Is an Ass*, 2.6.37); see also *Poetaster*, 3.4.345; MS *Poor Man's Comfort*, 1270; *Court Beggar*, 247, 263.

action

used occasionally to signal a distinctive movement or ***gesture***: "*Walks by, and uses action to his Rapier*" (Quarto *Every Man Out*, 2110), "*gentle actions of salutations*" (*Tempest*, 1537, 3.3.19), "*Whispers, and uses vehement actions*" (*Renegado*, 2.1.68), "*depart in a little whisper and wanton action*" (*Your Five Gallants*, A2r), "*A Spirit (over the door) does some action to the dishes as they enter*" (*Late Lancashire Witches*, 206); the term is usually found in ***dumb shows*** and other mimed *actions*: "*meeting them with action of wonderment*" (*Changeling*, 4.1.0), "*with mute action*" (*Queen and Concubine*, 46), "*makes passionate action*" (*Hamlet*, Q2 H1v, Folio 1998, 3.2.135), "*Silent actions of passions, kiss her hand*" (*2 Arviragus and Philicia*, F11v), Chastity "*in dumb action uttering her grief to Mercy*" (*Warning for Fair Women*, G3r), "*They Dance an Antic in which they use action of Mockery and derision to the three Gentlemen*" (*English Moor*, 67); atypical are "*the first scene Consisting more in action than speech*" (*Launching of the Mary*, 2669–70), a group dancing like fools and "*acting the postures*" (*Nice Valour*, 188); see also *Your Five Gallants*, I3r.

afar off, far off, afar

widely used (with *afar* sometimes spelled *a far*) (1) usually for offstage ***sounds*** but (2) occasionally for onstage actions; most commonly *afar off* are the sounds of a ***march*** (Folio *3 Henry VI*, 389, 1.2.68; Q2 *Hamlet*, O1v, 5.2.349; *All's Well*, 1648, 3.5.37; *Blind Beggar of Bednal Green*, 4; *Sophonisba*, 5.2.29; *Timon of Athens*, 1647, 4.3.45; *If This Be Not a Good Play*, 5.2.43; *Prophetess*, 389; *Love and Honour*, 106) and ***drums***; for a sampling of roughly thirty-five examples of drums *afar off* see *Edmond Ironside*, 963, 1560, 1771; *Woodstock*, 2152; *1 Henry VI*, 1614, 3.3.28; 1989, 4.2.38; Folio *Richard III*, 3807, 5.3.337; *King Lear*, K1v, 2737, 4.6.284; *Antony and Cleopatra*, 2731, 4.9.29; *Coriolanus*, 503, 1.4.15; *Sophonisba*, 5.1.71; *Knight of Malta*, 109; *If This Be Not a Good Play*, 4.3.7, 5.1.4, 5.1.76, 5.2.43; *Valiant Welshman*, B2r, B2v, D1v; *Two Noble Ladies*, 1664; *Sisters*, C5v; *Unfortunate Lovers*, 43, 44; *Bonduca* provides "*Drums within at one place afar off*," "*Drums in another place afar off*," "*Alarms, Drums and Trumpets in several places afar off, as at a main Battle*" (116–18, also 90); also heard *afar off* are a ***tucket*** (*All's Well*, 1602, 3.5.0), ***battle*** (*Edward III*, E3r), ***charge*** (*King John and Matilda*, 44), ***retreat*** (*Antony and Cleopatra*, 2630, 4.7.8), ***flourish*** (*Love and Honour*, 111; *Platonic Lovers*, 14), ***trumpets***/***cornets*** (*Spanish Tragedy*, 1.2.99; *Look about You*, 1002; *Sophonisba*, 5.2.29, 5.3.0; *2 If You Know Not Me*, 316; *Virgin Martyr*, 1.1.108), ***alarms*** (Folio *2 Henry VI*, 3304, 5.2.77; *Coriolanus*, 509, 1.4.19; 573, 1.5.3; *If This Be Not a Good Play*, 5.1.4, 5.1.76; *Birth of Merlin*, G2v), ***music*** (*Pilgrim*, 221), "*Singing within*" (*Tottenham Court*, 105); sometimes the signal is presented in terms of ***as*** [***if***]: "*A Bell rings as far off*" (*Messalina*, 691), "*Here the Alarums sound as afar off*" (*Landgartha*, H4r), "*A retreat being sounded as from far*" (*Love and Honour*, 101), "*Alarum afar off, as at a Sea fight*" (*Antony and Cleopatra*, 2752, 4.12.3); a useful distinction is provided by Folio *Hamlet*'s "*March afar off, and shout within*" (3836, 5.2.349) where "*afar off*" denotes a sound in the distance as distinct from the ***shout*** that presumably occurs just offstage.

Afar off is also used for onstage action; an example is "*Enter Hamlet and Horatio afar off*" (Folio *Hamlet*,

3245, 5.1.55) where the term means "on the stage but at a distance" as made explicit in "*Stand at distance*" (*News from Plymouth*, 193); other examples include "*riseth, and stands afar off*" (*Thomas Lord Cromwell*, E1v), "*She sits far off from him*" (*Wisdom of Doctor Dodypoll*, 1311), "*Enter two Citizens at both doors, saluting afar off*" (*Double Marriage*, 360), "*Nobles afar off*" when the Tyrant enters (*Second Maiden's Tragedy*, 1656), an entrance "*While they are fighting afar off*" (*Country Girl*, I4v); an abbess in a ***dumb show*** puts down a baby, then "*standing afar off*" watches a shepherd pick it up, but the more familiar usage is found later in the same manuscript when "*a trumpet sounds afar off*" (*Tom a Lincoln*, 167, 801–3).

affrighted, frighted

the most common terms for "frightened, afraid" usually as adjectives or adverbs linked to an ***as*** [***if***] construction, an action, or both; *as* [*if*] locutions include "*starting as something affright*" (*David and Bethsabe*, 93), "*Enter, as affrighted and amazed*" (*Wise Woman of Hogsdon*, 309), "*Into this Tumult Enter Calisto as affrighted*" and "*as affright run in*" (*Escapes of Jupiter*, 109, 2392–3), "*Enter King with his Rapier drawn in one hand, leading Maria seeming affrighted in the other*" (*Lust's Dominion*, 3.2.0); *affrighted* is often used when figures ***enter***/***exit***: "*Exeunt omnes, as fast as may be, frighted*" (*Comedy of Errors*, 1447, 4.4.146), "*Thunder and lightning. All the servants run out of the house affrighted*" (*Silver Age*, 122), "*it Thunders and Lightens: all affrightedly – Exeunt*" (*Match Me in London*, 5.3.0); *affrighted* figures also ***start*** or otherwise react instinctively: "*affrightedly starts up*" (*Lovesick Court*, 129), "*he frighted, sits upright*" (*Witch of Edmonton*, 4.2.69), "*Reads to herself. Starts as if affrighted, shakes with fear*" (*Launching of the Mary*, 2129–30); occasionally *fright* is used as a verb, adjective, or noun: "*Charlemont rises in the disguise and frights D'Amville away*" (*Atheist's Tragedy*, 4.3.174; see also *Epicœne*, 4.5.220; *Conspiracy*, K2v), "*some spirit in a frightful shape*" (*If This Be Not a Good Play*, 4.4.38), enter "*undressed, and in a fright*" (*Andromana*, 261); see also ***fearful***.

afore

see ***before***

again

in the locution ***enter*** *again* a widely used equivalent to today's *re-enter* (a term not found): "*Enter Ghost again*" (Folio *Hamlet*, 125, [1.1.125]), "*enter presently again*" (*Queen and Concubine*, 28), "*Exeunt, and come in again*" (*Humorous Day's Mirth*, 4.2.26), "*Enter Roderique again at another door*" (*All's Lost by Lust*, 5.2.0), "*Exit. And straight enters again*" (*Famous Victories*, B4v), "*enter again in a maze*" (*Locrine*, 2064); at the climax of *Taming of a Shrew* first Valeria, then a boy are sent off to call the wives to their husbands and then "*Enter Valeria again*" and "*Enter the Boy again*" with the refusals (F4r, F4v, also D3r); for Shakespeare figures who *enter again* see *Comedy of Errors*, 1476, 5.1.9; Folio *2 Henry VI*, 2773, 4.8.0; Q2 *Romeo and Juliet*, D4r, 2.2.157; Folio *Hamlet*, 1999, 3.2.135; *Antony and Cleopatra*, 1132, 2.5.84; *Coriolanus*, 1993, 3.1.262; *Cymbeline*, 2895, 5.2.0; *Tempest*, 1616–17, 3.3.82; for representative examples from the Fletcher canon see *Captain*, 314; *Maid's Tragedy*, 42; *Nice Valour*, 157; *Maid in the Mill*, 59; *Bloody Brother*, 295; *Faithful Shepherdess*, 405, 428; *again* can also be attached to ***exits***: "*Virolet and they off again*" (*Double Marriage*, 362), "*she sees Jolas and goes in again*" (*Aglaura*, 1.1.22), enter "*dancing a hornpipe, and dance out again*" (*James IV*, 1179–80).

alarm, alarum

two spellings of the widely used signal (roughly 400 examples) for a call to ***arms*** in the form of ***sound*** produced offstage before and during a ***battle*** helping to create an atmosphere of conflict and confusion; at Richard III's call for "A flourish, trumpets! strike alarum, drums!" is "*Flourish. Alarums*" (Folio *Richard III*, 2926, 4.4.151) and evidence indicates that a ***drum*** was usually used, although occasionally a ***trumpet*** or another instrument is indicated; the signal is most commonly simply *alarum* – the predominant spelling – with numerous examples in stage plots and playhouse manuscripts (*Battle of Alcazar* plot, 22; *Troilus and Cressida* plot, 11, 14, 30, 32, 33, 45; *2 Seven Deadly Sins*, 34, 63, 67; *1 Tamar Cham*, 15, 17, 41; *Edmond Ironside*, 956; *Two Noble Ladies*, 1, 2029); *alarum* occurs regularly in Shakespeare plays with military business (*1 Henry VI*, 586, 1.4.111; Folio *Henry V*, 2483, 4.6.0; *Macbeth*, 2415, 5.7.13; *Antony and Cleopatra*, 2621, 4.7.0); for typical uses of *alarum* in the Heywood canon see *Rape of Lucrece*, 242; *Golden Age*, 50, 74; *1 Iron Age*, 309; *2 Iron Age*, 361; for other *alarums* see *2 Tamburlaine*, 3724; *Orlando Furioso*, 1342; *Trial of Chivalry*, H4v; *All's Lost by Lust*, 2.3.0; for the more specific *alarum* ***within*** see *Battle of Alcazar*, 362, 1300; *Death of Huntingdon*, 1926; *Revenge of Bussy*, 4.1.0; *All's Well*, 1977, 4.1.64; Folio *King Lear*, 2918, 5.2.0; *Macbeth*, 15, 1.2.0; *Two Noble Ladies*, 2016, 2022; *Amorous War*, G4r; *Brennoralt*, 1.1.18, 5.2.0; probably a call for reduced volume is *alarum* ***afar off*** (Folio *2*

Henry VI, 3304, 5.2.77; *Birth of Merlin*, G2v; *Antony and Cleopatra*, 2752, 4.12.3; *If This Be Not a Good Play*, 5.1.4); the signal for continuing sound is *alarum* ***still***: "*Alarum continues still afar off*" (*Coriolanus*, 573, 1.5.3), "*Alarum, still afar off*" (*If This Be Not a Good Play*, 5.1.76); see also Octavo *3 Henry VI*, C2v, [2.5.0; not in Riv.]; *Death of Huntingdon*, 1943; *Julius Caesar*, 2674, 5.5.29; *Revenge of Bussy*, 4.1.6, 10; *Two Noble Ladies*, 66, 1212; commonly combined signals are *alarum* ***excursions*** (*1 Henry VI*, 1541, 3.2.103; *Richard III*, M3r, 3824, 5.4.0; *David and Bethsabe*, 814; *Guy of Warwick*, C4r; *1 Henry IV*, K1v, 5.4.0; *Caesar and Pompey*, 4.2.0; *All's Lost by Lust*, 2.5.0; *1 Iron Age*, 295) and *alarum* ***retreat*** (*1 Henry VI*, 638, 1.5.39; Folio *2 Henry VI*, 2773, 4.8.0; Folio *3 Henry VI*, 1311, 2.6.30; *Alphonsus of Germany*, I1r; *Julius Caesar*, 2699, 5.5.51; *King Lear*, K4r, 2926, 5.2.4; *Imposture*, B3v); other uses of *alarum* include "*Alarums to the fight*" (*2 Henry VI*, F4v, 2511, 4.3.0), "*Alarum, and Chambers go off*" (Folio *Henry V*, 1118, 3.1.34), "*Alarums continued*" (*Macbeth*, 2393, 5.6.10), "*Loud alarum*" (*Julius Caesar*, 2473, 5.2.2), "*A great Alarum and shot*" (*Fortune by Land and Sea*, 410), "*After a long alarum*" (*Hieronimo*, 11.0, 11.111; see also *Weakest Goeth*, 2), "*A short Alarum*" (*1 Henry VI*, 608, 1.5.14; *All's Well*, 2007, 4.1.88), "*Soft Alarum*" (*Doubtful Heir*, F3r), "*Strike up alarum a while*" (*Alphonsus of Aragon*, 373), "*Sound alarum*" (*King Leir*, 2614; *Locrine*, 801, 821).

ale

see ***beer***

alias

used in ***disguise*** plots to mean "now known as": ***enter*** "*Shore alias Flood*" (*2 Edward IV*, 155), "*Leverduce, alias Lugier*" (*Wild Goose Chase*, 356), "*Shortyard, alias Blastfield*" (*Michaelmas Term*, 2.1.0); see also *Edward I*, 267; *Thracian Wonder*, C4r; *2 If You Know Not Me*, 320; *Insatiate Countess*, [5.1.0]; *Knight of Malta*, 83; *Weeding of Covent Garden*, 12; *Queen and Concubine*, 90; atypical are "*Belphagor, terming himself Castiliano*" (*Grim the Collier*, G7r), and "*Enter Filenio now called Niofell, and his servant Goffo, now called Foggo*" (*Wit of a Woman*, 361–2); these ten examples that range from Peele to Brome may shed some light on Shakespeare's one usage, "*Enter Rosalind for Ganymede, Celia for Aliena, and Clown, alias Touchstone*" (*As You Like It*, 782–3, 2.4.0); since Touchstone is not named in Act 1, the direction for this, his first appearance in Arden, could be read to mean that "Touchstone," like "Ganymede" and "Aliena," is an assumed name.

aliis

in the locution *cum aliis* Latin for "with others" (an alternative to ***caeteri***/*cum caeteris*) found when figures ***enter*** and ***exit***; see Q2 *Hamlet*, B3v, 1.2.0; Folio *Hamlet*, 1020, 2.2.0; *Wisdom of Doctor Dodypoll*, 1312; *2 If You Know Not Me*, 313; *Coriolanus*, 2424, 3.3.135; *Noble Stranger*, I1r; usages are inconsistent, as in *Tragedy of Byron* where an entrance "*cum aliis*" is followed by another entrance "*with others*" (5.1.0, 25).

aloft

a seldom used synonym for ***above*** that designates the performance level over the main platform; *aloft* is the more usual term in the Shakespeare canon: "*Enter aloft the drunkard with attendants*" (*Taming of the Shrew*, 151, Induction.2.0), "*Enter Richard aloft, between two Bishops*" (*Richard III*, H1v, 2313, 3.7.94), "*They heave Antony aloft to Cleopatra*" (*Antony and Cleopatra*, 3045, 4.15.37, also 2996, 4.15.0); see also *Titus Andronicus*, A3r, 1.1.0; *1 Henry VI*, 1952, 4.2.2; Folio *2 Henry VI*, 632, 1.4.12; Q2 *Romeo and Juliet*, H2v, 3.5.0; for more entrances *aloft* see *Charlemagne*, 2132–3; *Greene's Tu Quoque*, C4v, F1r; *Turk*, 83, 210, 1785; *Dumb Knight*, 116, 128, 186, 189; *Seven Champions*, K3v, K4r; *Herod and Antipater*, D1r; *Messalina*, 2230; other uses of *aloft* are "*opens the door, and finds Lorenzo asleep aloft*" (*Alphonsus of Germany*, B1v), "*music aloft*" and "*there must appear aloft, as many gallants and ladies as the room Can well hold*" (*Launching of the Mary*, 245, 2677–8), "*gloriously crowned in an Arch-glittering Cloud aloft*" (*Messalina*, 2208–9).

alone

widely used (over 100 examples) (1) usually to direct an actor to ***enter*** *alone* onto an empty stage to deliver a speech but (2) occasionally to mean "unaccompanied but not alone on stage"; figures who appear *alone* sometimes deliver weighty speeches: Friar Laurence "*alone with a basket*" (Q2 *Romeo and Juliet*, D4v, 2.3.0), Juliet for her "Gallop apace, you fiery-footed steeds" (Q2 *Romeo and Juliet*, G1r, 3.2.0), Richard II in prison (*Richard II*, I3v, 5.5.0), the sleepless Henry IV "*in his nightgown alone*" (*2 Henry IV*, E3v, 3.1.0), Lady Macbeth "*alone with a Letter*" (*Macbeth*, 348, 1.5.0); entrances *alone* may also be linked to comedy: Launcelot Gobbo (*Merchant of Venice*, C1r, 2.2.0), Benedick (*Much Ado*, C4v, 2.3.0), Berowne "*with a paper in his hand, alone*" (*Love's Labour's Lost*, E2v, 4.3.0); for plays with multiple examples of such entrances *alone* see *Gallathea* (2.1.0, 2.3.0, 2.4.0, 2.5.0, 3.1.0, 4.3.0, 5.1.0, 5.3.9), *Cymbeline* (592, 1.6.0; 2081,

3.6.0; 2218, 4.1.0; 2857, 5.1.0), *Two Noble Kinsmen* (E4r, 2.4.0; F1v, 2.6.0; F2r, 3.1.0; F4r, 3.2.0; I3v, 4.2.0); Romeo appears *alone* at *Romeo and Juliet*, 2.1.0 in both Q1 (C4v) and Q2 (D1r), but for his molehill speech Henry VI appears at *3 Henry VI*, 2.5.0 *alone* in the Folio (1134) but ***solus*** in the Octavo (C2v); figures can appear *alone* in the midst of ***battle*** sequences: "*Abdelmelech alone in the battle*" (*Captain Thomas Stukeley*, 2773–4), "*Alarm again, and enter the Earl of Warwick alone*" (*2 Henry VI*, H2v, [5.2.0; not in Riv.]); see also *1 Tamburlaine*, 663; Quarto *2 Henry VI*, H3r, [5.2.30]; *alone* can be linked to ***exits*** as well as entrances: "*They all march off and leave Saturn alone*" (*Golden Age*, 52), "*Vortiger left alone*" (*Hengist*, DS before 4.3, 7), "*Here they all steal away from Wyatt and leave him alone*" (*Sir Thomas Wyatt*, 4.3.51).

As with *solus*, however, *alone* does not always signify "alone on stage," for occasionally the entering figure joins others already present; examples are a ***melancholy*** Paris complaining of being "all solitary" who enters *alone* to join three goddesses already onstage (*Arraignment of Paris*, 416), Envy who enters "*alone to all the Actors sleeping on the Stage*" (*Histriomastix*, E1v), Grissil who enters *alone* with her husband and others onstage and with a large group "*after her*" (*Patient Grissil*, 5.2.105); see also *1 Troublesome Reign*, E4r; *Taming of a Shrew*, E4v; *Titus Andronicus* includes several examples of the typical use of *alone* (Quarto D1v, 2.3.0; Folio 554, [2.1.0]) but also provides an entrance of an unattended Tamora "*alone to the Moor*" and an appearance of Aaron *alone* to address Titus (D1v, 2.3.9; F1r, 3.1.149); Falstaff begins his first scene in *2 Henry IV* "*alone, with his page bearing his sword and buckler*" (B1r, 1.2.0); when applied to a figure who is part of a large entering group, *alone* apparently means either "unaccompanied" or "set apart from others onstage"; a group entrance for the trial of the queen in *Henry VIII* starts with two vergers, then two scribes, "*after them, the Bishop of Canterbury alone*" (1334–5, 2.4.0) followed by four other bishops as a unit and a host of others; a comparable group entrance has "*Cardinal alone*" in the middle (*Lust's Dominion*, 5.1.0), and another large entrance after a ***wedding*** includes "*Baltazar alone*" (*Noble Spanish Soldier*, 5.4.0); some figures enter *alone* with others trailing behind or observing: "*Cupid alone, in Nymph's apparel, and Neptune listening*" (*Gallathea*, 2.2.0), "*Isabella alone, Gniaca following her*" (*Insatiate Countess*, 4.2.0); other variations include a short scene that starts with "*Medice after the song, whispers alone with his servant*" (*Gentleman Usher*, 3.1.0), "*aside alone*" (*Captain Thomas Stukeley*, 1071), a usurper who in an ensemble scene "*ascends alone*" to the throne (*Bloody Banquet*, 55).

aloof, aloof off

a number of figures are directed to ***stand*** or ***enter*** *aloof/aloof off*, an equivalent to ***aside***, ***afar off***, or "*Stand at distance*" (*News from Plymouth*, 193); typical is Folio *3 Henry VI* where the French king asks a group "to stand aside" and "*They stand aloof*" (1847, 3.3.111); for others who *stand aloof* see *Satiromastix*, 2.1.156; *Lust's Dominion*, 4.3.48; *Whore of Babylon*, 2.1.24, 4.2.0; *Two Noble Kinsmen*, L1v, 5.1.136; *Witch of Edmonton*, 5.1.76; *stand aloof* can be linked to an entrance: "*enter and stand aloof beholding all*" (*Whore of Babylon*, 4.1.0), "*Roger comes in sadly behind them, with a pottle-pot, and stands aloof off*" (*1 Honest Whore*, 2.1.117), "*Enter Jane in a Seamster's shop working, and Hammond muffled at another door, he stands aloof*" (*Shoemakers' Holiday*, 3.4.0); see also *2 Edward IV*, 173; *English Moor*, 76; entrances in which one figure is *aloof/aloof off* include *James IV*, 118–19; *John a Kent*, 648, 1605; *Patient Grissil*, 4.2.108; *Escapes of Jupiter*, 2280; *No Wit*, 4.1.0; *Captives*, 2985; *Virgin Martyr*, 3.3.100; *Sparagus Garden*, 160; *Young Admiral*, H3v; *Gamester*, E3v; *Hyde Park*, C4r; *Sisters*, D6r; *Changes*, H3r; *School of Compliment*, C4v; *Distresses*, 303; figures who enter *aloof* often are spying, eavesdropping, "*following aloof*" (*John a Kent*, 605; *Whore of Babylon*, 2.2.185), "*muffled aloof off*" (*Roaring Girl*, 4.2.219); typical is Horace who enters *aloof* (*Satiromastix*, 4.2.24) so as to elicit the comment "Captain, captain, Horace stands sneaking here"; comparable is "*She espies her husband, walking aloof off, and takes him for another Suitor*" (*1 Edward IV*, 83); *aloof* can be combined with ***retire***: "*Enter Stukeley and his Italian band: who keeping aloof, Sebastian sends Antonio to him, with whom Stukeley draws near toward the king, and having awhile conferred, at last retires to his soldiers*" (*Captain Thomas Stukeley*, 2450–3); a variation is for a figure to enter ***followed*** by another who ***listens*** (*Roaring Girl*, 2.2.3; *Old Fortunatus*, 3.1.186); see also *Captives*, 2984–5; *Traitor*, 4.2.92.

altar

used for various ***ceremonies***, most often in ***dumb shows*** of a ***funeral***, ***sacrifice***, or ***wedding***; uses in funerals include when the dead Ithocles is placed "*on one side of the Altar*," "*Calantha goes and kneels before the altar*," then she and "*the rest rise, doing obeisance to the altar*" (*Broken Heart*, 5.3.0); *altars* for a sacrifice include "*Busyris with his Guard and Priests to sacrifice; to*

them two strangers, Busyris takes them and kills them upon the Altar," then "*Hercules discovering himself beats the Guard, kills Busyris and sacrificeth him upon the Altar*" (*Brazen Age*, 183, also 247, 248), "*the solemnity of a sacrifice; which being entered, whilst the attendants furnish the altar*" (*Sophonisba*, 3.1.116, also 5.1.26; see also *Bonduca*, 112; *2 Iron Age*, 390; *Amyntas*, 2Cr); *altars* for weddings include "*An Altar set forth. Enter Pyrrhus Leading Hermione as a bride*," then "*Pyrrhus and Hermione kneel at the altar*" (*2 Iron Age*, 426); see also *Match Me in London*, 5.3.0; elsewhere an *altar* is used for various forms of worship: "*An Altar to be set forth with the Image of Mars*" (*Faithful Friends*, 2822–3), "*Fortune is discovered upon an altar*" (*Hengist*, DS before 1.2, 1), "*the high Priest with attendants, Guards, and Choristers: they sing. An Altar and Tapers set*" (*Jews' Tragedy*, 2147–8), "*sprinkleth upon the altar, milk; then imposeth the honey, and kindleth his gums, and after censing about the altar placeth his censer thereon*" (*Sejanus*, 5.177); see also *Two Noble Kinsmen*, K4v, 5.1.61; L1v, 5.1.136; *Women Beware Women*, 5.2.72; that the *altar* was a specific property is indicated in some directions already quoted and by "*an Altar discovered and Statues*" (*Game at Chess*, 2038–9), "*Altar ready*," then "*An Altar discovered, with Tapers, and a Book on it*" and a figure "*ascends up the Altar*" (*Knight of Malta*, 152, 161), "*An Altar prepared*" (*Pilgrim*, 225; *Sea Voyage*, 62), "*An Altar raised*" (*2 Arviragus and Philicia*, E12r); unique locutions are "*Here the Hind vanishes under the Altar: and in the place ascends a Rose Tree*" (*Two Noble Kinsmen*, L2r, 5.1.162), "*Out of the altar the ghost of Asdruball ariseth*" (*Sophonisba*, 5.1.38); Henslowe's inventory lists "one little altar" (*Diary*, App. 2, 70).

amazed

frequently used (roughly 50 examples) to denote visible confusion or shock: "*Enter as affrighted and amazed*" (*Wise Woman of Hogsdon*, 309), "*the Lords rise, all amazed*" (*Queen and Concubine*, 25; see also *Maid of Honour*, 4.4.108), "*Enter Ariel, with the Master and Boatswain amazedly following*" (*Tempest*, 2200–1, 5.1.215), Francis the drawer who befuddled by Prince Hal's trick "*stands amazed not knowing which way to go*" (*1 Henry IV*, D2v, 2.4.79); the term is sometimes linked to specific stage business: "*suddenly riseth up a great tree between them, whereat amazedly they step back*" (*Warning for Fair Women*, E3v), "*Amazed lets fall the Daggers*" (*Alphonsus of Germany*, I3v), "*He kneels amazed, and forgets to speak*" (*Mad Lover*, 5); usually *amazed* is not reinforced by other details; for a sampling of the many figures who ***enter***/***stand*** *amazed* see *Cobbler's Prophecy*, 1335; *John a Kent*, 1147; *Richard II*, I1v, 5.3.22; *Phoenix*, H2v; *Sophonisba*, 2.2.58; *Two Maids of More-Clacke*, E3r; *Fair Maid of Bristow*, D3r; *Faithful Shepherdess*, 373; *Henry VIII*, 2273, 3.2.372; *Night Walker*, 381; *Wife for a Month*, 53; *Renegado*, 2.4.9; *Fatal Contract*, F1r, K1r; *Late Lancashire Witches*, 221; *Court Beggar*, 264; *Rebellion*, 37; *Bloody Banquet*, 56; *Prisoners*, B11r; variations include *amazedly* (*Woman Is a Weathercock,* 3.4.16; *Silver Age*, 122; *Tom a Lincoln*, 2105; *Herod and Antipater*, B1r; *Conspiracy*, D3v), "*in amazement*" (*Honest Man's Fortune*, 217; *Hengist*, DS before 4.3, 11), "*seems amazed*" (*Blurt*, 4.2.0; *Antipodes*, 335), "*stand in amaze*" (*No Wit,* 4.3.148), "*The Giant in a maze lets fall his Club*" (*Seven Champions*, I4r; see also *Rare Triumphs*, 1740; *Locrine*, 2064); an alternative is "*They are all in a muse*" (*James IV,* 941); see also ***wonder***.

ambo

Latin for "both" found in the locution ***exeunt*** *ambo*, so presumably ***together*** as opposed to ***severally***, at different stage ***doors***; three sets of Shakespeare figures are directed to *exeunt ambo*: Hortensio and Gremio (*Taming of the Shrew*, 448, 1.1.145), Leonato and Antonio (*Much Ado*, H2v, 5.1.109), Oxford and Somerset (Octavo *3 Henry VI*, E3r, [5.2.50]); the signal is found six times in *Edward I* (267, 1212, 1404, 1927, 2175, 2303) and is used for roughly twenty other pairs: *Three Ladies of London*, C2v; *Gallathea*, 5.3.9; *Arraignment of Paris*, 536; *Captain Thomas Stukeley*, 1170; *2 If You Know Not Me*, 310; *Two Maids of More-Clacke*, D2r; *Greene's Tu Quoque*, D2r; *Law Tricks*, 161; *Maid's Metamorphosis*, E2v; *Philaster*, 95/406; *Queen and Concubine*, 43; *Queen's Exchange*, 523; *Sparagus Garden*, 186; *Weeding of Covent Garden*, 60; *1 Arviragus and Philicia*, A11r; *Landgartha*, C3r, E2r; two examples in *Insatiate Countess* are linked to ***prisoners*** ("*Exeunt ambo guarded*," "*Exeunt ambo with Officers*," 4.1.112, 5.2.116), but such is not the case for two other instances in this play (4.2.111, 251) and for most of the examples above; what is not clear (as with ***solus***/***alone***) is why this term is attached to a relatively small group of pairs and not to hundreds of others that undoubtedly are to ***depart*** in the same fashion.

ambush

an infrequently used term that (1) may be ***fictional*** but (2) in the phrase *in ambush* may indicate a specific onstage effect; clearly fictional are "*Enter the ambushed Soldiers*" (*Doctor Faustus*, B 1473), "*Enter all the ambush*" (*George a Greene*, 536); examples of *in ambush* are "*Enter one of the Frenchmen, with five or six*

other soldiers in ambush" (*All's Well*, 1911–12, 4.1.0), "*Those in ambush rusheth forth and take him*" (*Dutch Courtesan*, 5.1.49), "*Enter Pheander again, and two Lords in ambush*" (*Thracian Wonder*, F2v).

and others, and the rest, and his train, and attendants, and an army, and followers

see ***permissive stage directions***

angel

a supernatural figure found in a few plays, usually as a divine messenger or guide; an *angel* appears most often in *Martyred Soldier*: "*As he is writing an Angel comes and stands before him*," "*the Angel writes, and vanishes*," "*An Angel ascends from the cave, singing*," "*Two Angels descend*," "*two Angels about the bed*" (209, 241, 247, 248, also 188, 242, 243); *Looking Glass for London* provides "*brought in by an Angel, Oseas the Prophet*," "*An Angel appeareth to Jonas*," "*the Angel vanisheth*" (159, 974, 985) and in the annotated quarto of this play the bookkeeper wrote "*Enter Angel*" in the margin just above "*The Angel appeareth*" (F2v, 1490); *Two Noble Ladies* offers "*an Angel shaped like a patriarch, upon his breast a blue table full of silver letters, in his right hand a red crosier staff, on his shoulders large wings*" (1101–3) and at the second entrance of this figure is a bookkeeper's "*Enter Angel*" (1854–5 for 1846–8); only *Doctor Faustus* specifies two kinds: "*the good Angel and the evil Angel*" (A 101; at B 96 this is "*the Angel and Spirit*"; and compare "*good Angel, and Evil*," A 452, 640, 706, with "*the two Angels*," B 402, 581, 647, also B 1995–6); *angels* appear with prophecies in *Guy of Warwick*, E4v, F1v; *Landgartha* I1r; see also *Three Lords of London*, A2v; *1 If You Know Not Me*, 228; *Shoemaker a Gentleman*, 1.3.101; *Night Walker*, 365; *Messalina*, 2170; *Battle of Alcazar* has "*Fame like an Angel*" (1268).

anger, angry, angrily

to display *anger* figures are directed to ***enter*** *angry* (*1 Edward IV*, 20; *Princess*, C1v), *angrily* (*2 Edward IV*, 130; *Fair Em*, 955), provide *angry* looks: "*look angrily on Fausta*" (*Alphonsus of Aragon*, 1784–5), enter "*looking angrily each on other with Rapiers drawn*" (*Fair Em*, 813–14), "*exit with an angry look upon Valerio*" (*Jews' Tragedy*, 2428–9); *angry* figures also ***rage***, ***stamp*** their ***feet***, ***storm***, and enter ***chafing***, "*in choler*" (*Parson's Wedding*, 377), "*in a fury*" (*Mad World*, 5.2.41).

answer

can signal (1) a ***sound*** from ***within***, usually in a military context, (2) various onstage business; offstage *answers* include "*Parle without, and answer within*" (Folio *Richard II*, 1646, 3.3.61; see also *Trial of Chivalry*, B1v; *Faithful Friends*, 1366; *Jews' Tragedy*, 798), "*Trumpet answers within*" (Folio *King Lear*, 3066, 5.3.117), "*Sound drum answer a trumpet*" (*Devil's Charter*, D1v, also D2r, D3v, H3r); other offstage uses are "*Doyt knocks within, Frisco answers within*" (*Blurt*, 2.2.65; see also *Merry Devil of Edmonton*, D2v; *Captives*, 758), "*Clerk Calls: answer within*" (*Launching of the Mary*, 1143–4); signals for onstage *answers* include "*Glendower speaks to her in Welsh, and she answers him in the same*" (*1 Henry IV*, F3r, 3.1.195; see also *Edward I*, 630), a figure "*answers with shaking his head*" (Folio *Every Man In*, 4.2.50), one "*who had before counterfeited death, riseth up, and answereth*" (*2 Iron Age*, 428) and another "*answers with fear and interruptions*" (*Catiline*, 5.140); atypical are "*The Queen makes no answer*" (*Henry VIII*, 1363, 2.4.12; see also *Parson's Wedding*, 426), "*the dance of eight madmen, with music answerable thereunto*" (*Duchess of Malfi*, 4.2.114).

antic, antique

since the meanings are undifferentiated by spelling in the original texts, either word can mean (1) "grotesque, fantastic, incongruous, ludicrous" – here spelled *antic* or (2) "old" – here *antique*; the first is by far the most common as noun/adjective/adverb; sometimes a kind of ***dance*** is meant, but few details are given: "*dance an Antic*" (*Messalina*, 846–7), "*like Fairies, dancing antics*" (*Honest Lawyer*, G2v); see also *Devil's Charter*, L2v; *English Moor*, 67; *Landgartha*, E4v; the term can also describe a way of dancing: "*dance anticly*" (*Martyred Soldier*, 238; see also *Thracian Wonder*, E4r); several times *antic* is linked to the supernatural: "*Clown, Merlin, and a little antic Spirit*" (*Birth of Merlin*, E4v), "*an Antic of little Fairies enter*" (MS *Humorous Lieutenant*, 2329–31), "*three antic fairies dancing*" (*Dead Man's Fortune*, 53–4); *antic* denotes one or more figures in *James IV*: "*Enter after Oberon, King of Fairies, an Antic, who dance about a Tomb*" (2–3, also 1725, 1732); for other figures see *John a Kent*, 780–1, 798, 819; *Old Wives Tale*, 0; *New Trick*, 250; the term can describe a grotesque pageant or entertainment: "*the Antic Masque consisting of eight Bacchanalians enter girt with Vine leaves*" (*Messalina*, 2200–2); in *Woodstock* a bookkeeper wrote "*Antic*" in the left margin (2093) for the entrance of "country gentlemen" to entertain Woodstock with their "sports"; a ***masque*** in *Perkin Warbeck* has "*four Scotch Antics, accordingly habited*" (3.2.111) and in *Love's Sacrifice* masquers enter "*in an Antic fashion*" (1845) described as "outlandish

feminine Antics"; Ford also uses the term in another context: "*a crown of feathers on, anticly rich*" (*Lover's Melancholy*, 3.3.26); other locutions are interesting if uninformative about specific actions: "*Makes Antic curtsies*" (*Great Duke of Florence*, 2.1.53), "*carried in Antic state, with Ceremony*" and "*dances an antic mockway*" (*Soddered Citizen*, 995, 1918), "*anticly attired, with bows and quivers*" (*Sophonisba*, 1.2.35), "*anticly attired in brave Clothes*" (*Thracian Wonder*, F2v); Henslowe's inventory lists "antics' coats" (*Diary*, App. 2, 26, 52); only twice does *antique* probably mean "old": "*on the top, in an antique Scutcheon, is written Honor*" (*Four Plays in One*, 311), "*with a long white hair and beard, in an antique armor*" (*Picture*, 2.1.85).

apart

an equivalent to ***aside*** that can mean either (1) "speak aside" or (2) "elsewhere on the stage"; signals for speaking *apart* include "*Apart to herself*" (*Maidenhead Well Lost*, 145), "*apart to himself*" and "*apart to his own people*" (*Four Prentices*, 187, 193); see also *Four Prentices*, 192, 193; *Jews' Tragedy*, 648, 677, 1730; signals for stage movement include "*takes him apart*" (*Looking Glass for London*, 1183; *Wits*, 149), "*prays apart*" (*Jews' Tragedy*, 976), "*walking apart with a Book*" (*Bussy D'Ambois*, 2.2.0); for *enter apart* see *Bussy D'Ambois*, 4.2.79; atypical is "*They both look strangely upon her, apart each from other*" (*Maid's Metamorphosis*, F2v).

apparel, appareled

used regularly (roughly eighty examples) as alternatives to ***attire***, ***clothes***, ***garment***, ***habit***: "*Some with apparel*" (*Taming of the Shrew*, 151–2, Induction.2.0), "*a pack full of apparel*" (*Famous Victories*, F4v), "*a fair suit of apparel on his back*" (*Rare Triumphs*, 1374); most common is the locution *in X's apparel* used for ***disguise***: "*Alenso in Falleria's apparel and beard*" (*Two Lamentable Tragedies*, H4r), "*the whores in boy's apparel*" (*Your Five Gallants*, I2v), "*two wenches in boy's apparel*" (*Fleer*, 2.1.436); for figures who ***enter*** *in* another's *apparel* see *Fedele and Fortunio*, 390–1; *Friar Bacon*, 513; *George a Greene*, 659; *Knack to Know a Knave*, 1504; *Sir John Oldcastle*, 2195, 2223–4, 2238–9, 2266, 2506–7; *Blurt*, 3.2.0; *Wisdom of Doctor Dodypoll*, 1365, 1575; *School of Compliment*, G3r; disguises include a woman "*in man's apparel*" (*Solimon and Perseda*, H4r; *James IV*, 1743; *Maid's Tragedy*, 67; *Two Noble Ladies*, 271; *Swaggering Damsel*, F3r), a man "*in woman's apparel*" (*Wars of Cyrus*, C3v; *Woman in the Moon*, E4r; *Scornful Lady*, 289; *Noble Gentleman*, 218; *Vow Breaker*, 2.1.0; *Obstinate Lady*, I1r; *Swaggering Damsel*, F4r), Amazons in woman's *apparel* (*Landgartha*, D1v, G4r, I2r), a woman in woman's *apparel* (*Wise Woman of Hogsden*, 305; *Obstinate Lady*, H4r; *Wizard*, 1289), along with figures in pilgrim's (*Alphonsus of Aragon*, 1387), ***nun's*** (*Friar Bacon*, 1895), nymph's (*Gallathea*, 2.2.0), page's *apparel* (*Hog Hath Lost His Pearl*, 980), and *appareled like* Fortune (*Alphonsus of Germany*, C4r).

Figures also appear *with*/*put on* another's *apparel* (*Dead Man's Fortune*, 24; *Dumb Knight*, 167), "*shift apparel*" (*Edmond Ironside*, 1226; *May Day*, 4.3.53); changes in costume are signaled by "*altered in Apparel*" (*Trick to Catch the Old One*, F4v), "*changed in apparel*" (*Puritan*, H3r; *No Wit*, 4.3.0), "*in fresh apparel*" (*Queen*, 950), "*in her own apparel*" (*Night Walker*, 380), "*in their stolen Apparel*" (*Tempest*, 2248, 5.1.255); figures appear *richly appareled* (*Taming of a Shrew*, A3v; *Antipodes*, 246; *Traitor*, 3.2.8) or are given ***rich*** *apparel* (*Doctor Faustus*, A 525–6, B 472–3; *Michaelmas Term*, Induction.29) and enter *in apparel* described as *gorgeous* (*City Wit*, 328), *gay* (*Hog Hath Lost His Pearl*, 689), *glistering* (*Tempest*, 1868, 4.1.193), ***night*** (*Antonio and Mellida*, 5.2.0), ***mean*** (*Coriolanus*, 2621–2, 4.4.0), ***poor*** (*John of Bordeaux*, 753), ***mourning*** (*Puritan*, A3r); other locutions include "*disguised in country apparel*" (*Friar Bacon*, 355–6), "*appareled youthfully*" (*School of Compliment*, C3v), "*rudely, and carelessly appareled*" (*Nice Valour*, 170), "*like a Negro in strange Apparel*" (*Obstinate Lady*, F2v), "*appareled in a Canvas suit*" (*Jews' Tragedy*, 1997–8), actors to deliver a ***prologue*** "*having cloaks cast over their apparel*" (*Antonio and Mellida*, Induction.0); see also *Alphonsus of Germany*, E3r; *Histriomastix*, G1r; *Knave in Grain*, 2464; *Obstinate Lady*, F2r; *apparel* rarely appears as a verb: "*sitting on his bed, appareling himself, his trunk of apparel standing by him*" (*What You Will*, B3v).

apparition

a supernatural figure called for in three plays: "*First Apparition, an Armed Head*," "*Second Apparition, a Bloody Child*," "*Third Apparition, a Child Crowned*" (*Macbeth*, 1604, 4.1.68; 1616, 4.1.76; 1628, 4.1.86), "*the Jesuit in rich attire like an Apparition*" (*Game at Chess*, 1576–7; Malone MS "*The Black Bishop's Pawn (as in an Apparition)*," 927–8; see also *Cymbeline*, 3065, 5.4.29).

appear

typically suggests an unexpected, surprising event commonly linked to supernatural business: "*Bungay conjures and the tree appears with the dragon*

shooting fire" (*Friar Bacon*, 1197–8, also 1208, 1635–7), "*Three suns appear in the air*" (Octavo *3 Henry VI*, B3v, 2.1.20), "*Alonzo's Ghost appears to De Flores*" (*Changeling*, 4.1.0), "*appear exhalations of lightning and sulphurous smoke in midst whereof a devil*" (*Devil's Charter*, A2v), "*The Spirit appears*" (*Late Lancashire Witches*, 204, also 199), "*The Angel appeareth*" (*Looking Glass for London*, 1490, also 974, 1230–1), "*Thunder and lightning, two Dragons appear*" and "*Blazing star appears*" (*Birth of Merlin*, F3r, F4r); a ***blazing star*** also *appears* in *Captain Thomas Stukeley*, 2457–8; *Revenger's Tragedy*, I2v; *Bloody Banquet*, 1859; for other uses of *appear* linked to supernatural figures or events see *1 Troublesome Reign*, G2v; *Maid's Metamorphosis*, G2v; *Silver Age*, 122, 159; *Brazen Age*, 176, 237; *Catiline*, 1.318; *Hog Hath Lost His Pearl*, 1663; *Second Maiden's Tragedy*, 1928; *Prophetess*, 367, 388; *Wasp*, 2220–1; sometimes *appear* is linked to the drawing of a ***curtain*** for a ***discovery***: "*The Curtains being drawn there appears in his bed King Phillip*" (*Lust's Dominion*, 1.2.0), "*The Curtain is drawn, Clorin appears sitting in the Cabin*" (*Faithful Shepherdess*, 437), "*strikes ope a curtain where appears a body*" (*Hoffman*, 8–10); the use of *appear* in directions that do not refer to a curtain may therefore imply a discovery: "*Ignatius Loyola appearing, Error at his foot as asleep*" (*Game at Chess*, 13–14), "*Candido and his wife appear in the Shop*" (*2 Honest Whore*, 3.3.0); see also *Old Law*, K1v; *English Traveller*, 81; in *Antonio's Revenge* "*The curtain's drawn, and the body of Feliche, stabbed thick with wounds, appears hung up*" (1.2.207) on the upper level; figures also *appear* ***above*** (*Novella*, 129; *Antipodes*, 311), at a ***window*** (Quarto *Every Man Out*, 1018; *Poetaster*, 4.9.0; *Jack Drum's Entertainment*, C2v; *Princess*, C3v), and on the ***walls*** (*1 Troublesome Reign*, C3v; *Richard II*, F4v, 3.3.61; *Edmond Ironside*, 873; *Timon of Athens*, 2512, 5.4.2); see also *Launching of the Mary*, 2677; when *appear* is equivalent to ***enter*** the circumstances are unusual: "*King appears laden with chains, his head, and arms only above*" (*Island Princess*, 107), "*Hector and Ajax appear betwixt the two Armies*" (*1 Iron Age*, 299), "*Medlay appears above the Curtain*" (*Tale of a Tub*, 5.10.9); occasionally *appear* describes how objects or figures ***seem***: "*the artificial figures of Antonio and his children, appearing as if they were dead*" (*Duchess of Malfi*, 4.1.55), "*Appears passionate*" (*King John and Matilda*, 70), "*Pulcheria appears troubled*" (*Emperor of the East*, 3.2.0); see also *White Devil*, 5.3.82; *Court Beggar*, 268; *Princess*, F2r, H1r; once *appear* signals a change of identity: "*throw off his cloak, Appear disguised as the wasp*" (*Wasp*, 1072–3).

apricock

cited only in *Wisdom of Doctor Dodypoll*: "*a basket of Apricocks*" (1437).

apron

can be a woman's ***garment*** but can also be used by a man; women's *aprons* include "*Maid with an Apron*" (*How a Man May Choose*, F4r), "*Marian, with a white apron*" (*Death of Huntingdon*, 457), "*Susan with something in her Apron*" – wheat and barley for the hens (*Fortune by Land and Sea*, 394); male servants are directed to enter "*in white sleeves and apron*" (*Two Maids of More-Clacke*, H1v), "*his apron on, Basin of water, Scissors, Comb, Towels, Razor, etc.*" (*Fancies Chaste and Noble*, 2372–3).

arbor

the few relevant directions are unusually inconsistent; the opening of *Faithful Shepherdess*, "*Enter Clorin a shepherdess, having buried her Love in an Arbor*" (372), is clearly ***fictional***; *Escapes of Jupiter* calls for a ***discovery***: "*An Arbor discovered shepherds and shepherdesses discovered*" (1061); in *Looking Glass for London* as with other ***tree*** signals an *arbor* is part of a special effect: "*The Magi with their rods beat the ground, and from under the same riseth a brave Arbor*" (522–3); the ***dumb show*** in Q1 *Hamlet* includes "*he sits down in an Arbor*" (F3r, 3.2.135) as opposed to "*a bank of flowers*" in Q2/Folio (H1v, 1994); *Spanish Tragedy* would seem to demand a substantial property, for to murder Horatio "*They hang him in the arbor*" and to revenge herself upon the place where her son was murdered Isabella "*cuts down the arbor*" (2.4.53, 4.2.5) commenting "Down with these branches and these loathsome boughs, / Of this unfortunate and fatal pine"; in contrast, two Caroline plays seem to dispense with such a property: in *Witty Fair One* a figure "*comes from the Arbor*" (B4r), and *Deserving Favourite* clearly invokes ***as in*** with an entrance "*(as in an Arbor) in the night*" (E1v).

arise

see ***rise***

arm

cited in a variety of locutions and contexts such as (1) items ***carried*** *on/under/in the arms*, (2) ***arm in arm***, (3) ***wounded***/***bloody*** *arms*, (4) a range of actions such as *holding*, ***pulling***, ***binding*** *arms*; objects carried *on the arm* are a ***cloak*** (*Dick of Devonshire*, 715), ***robe*** (*Fedele and Fortunio*, 945), ***basket*** (*Three Ladies of London*, C4v, E4r), ***papers*** (*Amends for Ladies*, 1.1.392), ***chains***

(*Princess*, C3r), ***napkins*** (*Woodstock*, 3–4), *shoes* (*Shoemaker a Gentleman*, 2.1.61); *under the arm* are found a ***box*** (*Devil's Charter*, I3v; *Fedele and Fortunio*, 273), *basket* (*Fedele and Fortunio*, 1245), ***crown*** (*Jews' Tragedy*, 2995), ***habit*** (*Novella*, 118), ***cloak*** (*Warning for Fair Women*, D2v), ***books*** (*Rare Triumphs*, 1332–3; *Friar Bacon*, 172–3; *Titus Andronicus*, F3v, 4.1.0), "*rich attires*" (*Whore of Babylon*, 2.2.149), "*Cassandra half dead under his arm*" (*Young Admiral*, D4v); usually carried *in the arms* are either a child (*Titus Andronicus*, H4v, 5.1.19; *Edmond Ironside*, 1509; *Patient Grissil*, 4.1.0; *Thracian Wonder*, B1r; *Yorkshire Tragedy*, 527; *Tom a Lincoln*, 166, 2700; *Four Plays in One*, 321; *Cure for a Cuckold*, C3v; *Love's Sacrifice*, 1866–7) or a woman (*Charlemagne*, 1024–5; *Northward Ho*, 3.2.61; Quarto *King Lear*, L3v, 5.3.257; *Cymbeline*, 2496, 4.2.195; *Faithful Shepherdess*, 409; *Golden Age*, 35; *Bashful Lover*, 3.1.28; *Love's Mistress*, 101; *Prisoners*, C8r) but occasionally a man (*Queen's Exchange*, 491) and items of clothing (*Eastward Ho*, A4r; *Wizard*, 2204); atypical is "*with a bundle of Osiers in one arm and a child in another*" (*Patient Grissil*, 4.2.20).

Figures ***enter***/***exit*** *arm in arm* (*Shoemakers' Holiday*, 4.3.0; *Blurt*, 5.2.0; *Revenger's Tragedy*, H1v; *Caesar and Pompey*, 4.6.155; *Honest Man's Fortune*, 270; *No Wit*, 4.3.0; *Soddered Citizen*, 539); variations include a woman "*armed in*" by a man (*Country Girl*, C1r, also G1r), "*hanging on Planet's arms*" (*Jack Drum's Entertainment*, G4r), "*leaning on his arm*" (*Rebellion*, 72); *bloody arms* are common, sometimes ***bare***/***naked***/***stripped*** (*Locrine*, 1574; *Antonio's Revenge*, 3.2.86; *2 Edward IV*, 155; *Devil's Charter*, A2v; *Just Italian*, 255); detailed examples are "*unbraced, his arms bare, smeared in blood*" (*Antonio's Revenge*, 1.1.0), "*his arms stripped up to the elbows all bloody*" (*Appius and Virginia*, H1r), "*his arms naked besmeared with blood*" (*Mucedorus*, A2r); figures are ***stabbed***/***hurt*** *in the arm* (*Edward I*, 894; *Amends for Ladies*, 4.4.73–4; *Fair Maid of Bristow*, D2v; *Hollander*, 101); a wounded figure may enter "*with his Arm in a scarf*" (*Widow's Tears*, 4.1.0; *Humorous Day's Mirth*, 4.3.0; *Coriolanus*, 746–7, 1.9.0; *Lovers' Progress*, 85; *Sparagus Garden*, 192), and a ***prisoner*** with "*her arms in a scarf pinioned*" (*Love and Honour*, 103); for the *binding/unbinding* of *arms* see *Two Lamentable Tragedies*, E2r; *Maid's Tragedy*, 61; *Bashful Lover*, 2.8.138; *Gentleman of Venice*, D4v, K3v; *Parson's Wedding*, 482; *Unfortunate Lovers*, 46; the many other actions include *take/hold/support/****catch*** *in one's arms/by the arm* (*2 Edward IV*, 182; *1 Honest Whore*, 1.1.70; *Coriolanus*, 695–6, 1.6.75; *Lovesick King*, 1791; *Bloody Banquet*, 558; *Goblins*, 2.6.20; *Amorous War*, K4v; *Princess*, B4v; *Just Italian*, 240; *Parson's Wedding*, 479, 511), ***sink***/***fall*** *in his arms* (*Downfall of Huntingdon*, 213; *Sophonisba*, 5.3.34; *Seven Champions*, G4r), *pull/take/****lead*** by the *arm* (*Warning for Fair Women*, D1r; *Wise Woman of Hogsdon*, 329; *Court Beggar*, 234; *Albovine*, 78), ***wreathe*** *arms* (*Antonio's Revenge*, 4.2.110, 118), *fold arms* (*Death of Huntingdon*, 964–5), "*spreads his arms*" (Q2 *Hamlet*, B3r, 1.1.126; *Hengist*, DS before 2.2, 6); other actions include "*strips up his arm*" (*King Leir*, 2125), "*cuts his arm*" (*2 Tamburlaine*, 3304; see also *Traitor*, 3.3.95), "*Shows his arm*" (*Travels of Three English Brothers*, 362), "*holds his arm and stays him*" (*Antonio's Revenge*, 1.2.217), "*takes his scarf and ties it about his arm*" as a silent message (*Hieronimo*, 11.163), "*Stabs at the child in her arms*" (*Yorkshire Tragedy*, 556–7), "*Tybalt under Romeo's arm thrusts Mercutio in*" (Q1 *Romeo and Juliet*, F1v, 3.1.90), "*They espy one another draw, and pass at each other, instantly both spread their arms to receive the wound*" (*Lovesick Court*, 141); atypical are "*Sucks her arm*" (*Witch of Edmonton*, 2.1.142), "*Bites Blood by the arm*" (*Two Noble Ladies*, 1504), "*his arm transfixed with a dart*" (*Sophonisba*, 2.2.0), a prisoner "*laden with chains, his head, and arms only above*" (*Island Princess*, 107), "*three soldiers: one without an arm*" (*Maidenhead Well Lost*, 114).

arm in arm

usually describes how a man and woman ***enter***: "*the Duchess arm in arm with the Bastard: he seemeth lasciviously to her*" (*Revenger's Tragedy*, H1v); for comparable entrances see *Shoemakers' Holiday*, 4.3.0; *Blurt*, 5.2.0; *Honest Man's Fortune*, 270; *No Wit*, 4.3.0; for an ***exit***: "*Exeunt, arm in arm embracing*" (*Soddered Citizen*, 539); an exception is "*Exeunt, Cato going out arm in arm betwixt Athenodorus and Statilius*" (*Caesar and Pompey*, 4.6.155) where the three male figures are off to dinner; although Marston does not use this locution, he does have Antonio and Andrugio united in their grief enter "*wreathed together*" (*Antonio and Mellida*, 4.2.0) and, after Antonio says "We must be still and steady in resolve. / Let's thus our hands, our hearts, our arms involve," has three revengers "*wreathe their arms*," "*Exeunt, their arms wreathed*" and in a later scene "*Exeunt twined together*" (*Antonio's Revenge*, 4.2.110, 118, 5.2.97).

armed

although distinctions are sometimes difficult, typically *armed* means "wearing ***armor***" rather than "carrying a ***weapon***"; in *Antony and Cleopatra* "*an Armed Soldier*" (2526, 4.4.18) speaks of "riveted trim," which

suggests armor, as does the context of "*Enter Edgar armed*" (Folio *King Lear*, 3067, 5.3.117), "*Enter Ajax armed*" (*Troilus and Cressida*, I1r, 2547, 4.5.0); other directions implying armor include "*armed from top to toe*" (*Sophonisba*, Prologue.0, also 1.2.185, 5.2.0, 32), "*armed all save the head*" and "*armed head and all*" (*Queen*, 3307, 3433, 3515–16), "*armed Cap-a-pe*" (*Seven Champions*, G2v, also C2r, C4v, G4v, L1r), "*all armed, save the beaver*" (*White Devil*, 5.2.44, also 2.2.37); for similar usages see *Woodstock*, 2847; *Sir Thomas More*, 410; *Trial of Chivalry*, F2v; *Soliman and Perseda*, E1v; *Four Plays in One*, 311; *Bloody Brother*, 273; *Captives*, 2727; *Maid's Revenge*, F3v; *Perkin Warbeck*, 3.4.3; *2 Arviragus and Philicia*, G10r; *Traitor*, 4.1.73; *Gentleman of Venice*, K3r; *Sisters*, C6r; *Landgartha*, H1v; *Princess*, C3v; sometimes specific armor is cited: "*armed like a Champion*" (*Fedele and Fortunio*, 1337), "*armed after the Trojan manner*" (*Birth of Merlin*, C3r), "*like a Soldier armed*" (*Constant Maid*, H1r); an attendant in charge of serving a meal is "*an armed Sewer*" (*Satiromastix*, 5.2.0; *Wonder of a Kingdom*, 3.1.148; *Case Is Altered*, 1.3.0); *armed* occasionally seems to refer to weapons: "*armed with petronels*" (*Antonio and Mellida*, 1.1.34), "*armed with shields and swords*" (*Martyred Soldier*, 250); see also *Dick of Devonshire*, 771–2; unique locutions include "*First Apparition, an Armed Head*" (*Macbeth*, 1604, 4.1.68), "*Queen Elizabeth, completely armed*" (*2 If You Know Not Me*, 337), "*Philippo half armed, and two soldiers following him with the rest of the armor*" (*Lust's Dominion*, 4.4.0, also 4.3.39), "*like Merchants, armed underneath*" (*Island Princess*, 110).

armor

used in roughly twenty-five plays, most often when figures ***enter*** *in armor*: "*Mowbray in armor*" (Folio *Richard II*, 301–2, 1.3.6), "*Duke of Herford appellant in armor*" (*Richard II*, B2r, 1.3.25), "*Duke of Gloucester and Buckingham in armor*" (Quarto *Richard III*, G2v; Folio "*Richard and Buckingham, in rotten Armor, marvellous ill-favored*," 2082–3, 3.5.0), "*one in Armor*" (*Troilus and Cressida*, L4r, 3462, 5.6.26); for more examples of *in armor* see *Antonio and Mellida*, 1.1.34, 3.1.0, 5.2.166; *Birth of Merlin*, G4r; *Noble Gentleman*, 234; *Two Noble Ladies*, 1945–6; *Picture*, 1.1.0; *Unnatural Combat*, 3.3.36; *Seven Champions*, E4v; figures also enter *with armor* (*Woodstock*, 2673; *Histriomastix*, G1r; *Two Noble Kinsmen*, G4r, 3.6.16; *Vow Breaker*, 4.1.24); more detailed locutions are "*rusty armor*" (*Cobbler's Prophecy*, 734–5), "*all black in armor*" (*Locrine*, 435), "*the Armor of Achilles*" (*1 Iron Age*, 335), "*in an old Armor*" (*Faithful Friends*, 1046), "*as in the Prince's Armor*" (*Fatal Contract*, E1r), "*an antique armor*" (*Picture*, 2.1.85); stage business related to *armor* includes the logistically daunting "*nine knights in armor, treading a warlike Almain*" (*Arraignment of Paris*, 478), "*disrobeth himself and appeareth in armor*" (*Devil's Charter*, G3r), "*Philippo half armed, and two soldiers following him with the rest of the armor*" (*Lust's Dominion*, 4.4.0), "*Puts on Armor*" (*Brennoralt*, 1.1.53), "*remove the Armor off the Table*" (*Conspiracy*, I4r), "*the pieces of Armor hung upon several trees*" (*Gentleman of Venice*, I1r), "*carrying his armor piecemeal*" (*Loyal Subject*, 83); see also ***armed***, ***arms***.

arms

when used to designate something other than the part of the ***body*** this can mean ***armor***, ***weapons***, or a heraldic coat of *arms*; typically figures ***enter*** *in arms*, suggesting armor: "*Duke of Norfolk in arms defendant*" (Quarto *Richard II*, B2r; Folio "*Mowbray in armor*," 301–2, 1.3.6), "*Richard in arms*" (Folio *Richard III*, 3431, 5.3.0), "*in Complete Arms*" (*Jews' Tragedy*, 2742); see also *King John*, 2250, 5.2.0; *Valiant Welshman*, B2v, F1v, I1v; *Travels of Three English Brothers*, 329; *Golden Age*, 36; *1 Iron Age*, 293, 341; *Atheist's Tragedy*, 2.6.0; *Dumb Knight*, 115; less often the locution and/or context implies weapons: "*flings down his Arms*" (*Valiant Welshman*, I1r), "*weapons and arms are brought forth*" (*Catiline*, 5.151), "*Soldiers running over the Stage, one throwing away his arms*" (*Brennoralt*, 2.1.41); in Folio *Every Man In* a figure calls for "my armor, my sword" and "*arms himself*" (5.1.48); heraldic *arms* identify allegiance: "*Soldiers led in by their Captains, distinguished severally by their Arms and Ensigns*" (*Hannibal and Scipio*, 256), "*A Coat of Arms is hung out*" (*Caesar and Pompey*, 3.2.107).

army

a collective noun (roughly fifty examples) usually found when a figure ***enters*** *and/with* an *army*; for a sampling see *Battle of Alcazar* plot, 77; *1 Henry VI*, 2064, 4.4.0; *King Leir*, 2389, 2549; *Julius Caesar*, 1908, 4.2.0; 2328, 5.1.0; 2351, 5.1.20; 2700, 5.5.51; Folio *Hamlet*, 2734, 4.4.0; *Valiant Welshman*, H4v; *Herod and Antipater*, F4r; *Shoemaker a Gentleman*, 2.2.45, 3.3.0; for the ***exeunt*** of *armies* see *King Leir*, 2613; *Julius Caesar*, 2402, 5.1.66; Folio *King Lear*, 2879, 5.1.37; *1 Iron Age* provides "*A parley. Both Armies have an interview*," "*Both the Armies make ready to join battle, but Hector steps betwixt them*," two combatants who "*appear betwixt the two Armies*" (see also *Vow Breaker*, 4.1.75–6) and "*are parted by both armies*" (294, 296, 299, 300); variations include "*the whole Army*" (*All's*

Well, 1696, 3.5.74), "*with Drums and an Army*" (*Alphonsus of Germany*, G2r; see also *Titus Andronicus*, H4r, 5.1.0; Folio *2 Henry VI*, 2990–1, 5.1.0), "*with his Army, marching*" (*Antony and Cleopatra*, 1960, 3.8.0, also 1973, 3.10.0), "*with his Army over the stage*" (Q2 *Hamlet*, K3r, 4.4.0), "*Lucius, Iachimo, and the Roman Army at one door: and the Britain Army at another*" (*Cymbeline*, 2892–3, 5.2.0), "*The Armies make towards one another*" (*Edmond Ironside*, 1860, also 1977–8), "*Enter the English Army, and encompass them*" (*Valiant Scot*, H2r), "*both armies meeting embrace*" (*Captain Thomas Stukeley*, 2456); atypical is an entrance "*as in the Army*" (*1 Arviragus and Philicia*, D3v).

arras
an alternative term for the ***curtain***/***hangings*** suspended in front of the tiring-house wall which, like *hangings*, usually occurs in conjunction with ***behind***: "*peeps fearfully forth from behind the arras*" (*Atheist's Tragedy*, 2.5.110), "*they withdraw behind the Arras*" (*English Traveller*, 79), "*Enter Lamira behind the Arras*" (*Honest Man's Fortune*, 246), "*stands behind the Arras*" (*Jews' Tragedy*, 1899–1900, also 2798), "*takes from behind the arras a bottle and bag*" (*Love and Honour*, 149), "*speaks as behind the Arras*" (*Wizard*, 427); for similar locutions see *1 If You Know Not Me*, 235, 236; *Philaster*, 93, 95; *Women Pleased*, 293; *Spanish Gypsy*, H4r; *Noble Stranger*, E1r, F1r; *Albovine*, 101; *Faithful Friends*, 2621–3; *Unfortunate Lovers*, 66; the phrase *from the arras* is rare (*Honest Man's Fortune*, 247; *Country Girl*, K4v); other references to the *arras* include "*Boy ready for the song at the Arras*" (*Believe as You List*, 1970–1), "*wraps herself in the Arras*" (Q2 *Bussy D'Ambois*, 5.1.193), "*Arras hung up for the Musicians*" and "*Musicians come down to make ready for the song at the Arras*" (*City Madam*, 4.4.160, 5.1.7), "*Chair at the Arras*" (*Cruel Brother*, 155, 179), "*Six Chairs placed at the Arras*" (*Maid in the Mill*, 14/386), "*A hand is thrust out between the Arras*" (*Albovine*, 63), "*takes up the Arras*" (*Revenge of Bussy*, 5.4.35); signals to ***draw*** the *arras* include "*The Arras is drawn, and Zenocrate lies in her bed of state*" (*2 Tamburlaine*, 2968, also 3110; see also *Sir Thomas More*, 104–6; *Lover's Melancholy*, 2.2.10; *Distresses*, 338), "*Arras spread*" (*Bloody Banquet*, 1051), "*opens the arras*" (*Albovine*, 101).

arrow
regularly cited with bows and quivers; an example is *Titus Andronicus* where Titus enters bearing "*the arrows with letters on the ends of them*" and subsequently "*the Emperor brings the Arrows in his hand that Titus shot at them*" (G4v, 4.3.0; H2r, 4.4.0); sometimes the ***shooting*** is threatened but not carried out: "*Zenocia with Bow and Quiver, an Arrow bent*" (*Custom of the Country*, 315), "*Cupid's bow bent all the way towards them*" (*Nice Valour*, 157); usually the playgoer does not see the shooting of the *arrow* but does see the results: "*Enter Clifford wounded, with an arrow in his neck*" (Octavo *3 Henry VI*, C3v, 2.6.0), "*Enter Ralph, with a forked arrow through his head*" (*Knight of the Burning Pestle*, 229); similarly Tarquin enters "*with an arrow in his breast*" (*Rape of Lucrece*, 249), Achilles "*with an arrow through his heel*" (*1 Iron Age*, 332), Vespatian "*wounded in the Leg with an Arrow*" (*Jews' Tragedy*, 862–3), Strozza "*with an arrow in his side*" (*Gentleman Usher*, 4.1.10; he later reappears "*having the Arrow head*," 5.2.0); a more complex effect can be seen in *Brazen Age* where "*Hercules shoots, and goes in: Enter Nessus with an arrow through him, and Dejanira*" (181); an assortment of bows, *arrows*, and quivers is frequently found in ***hunting*** scenes: "*two Ladies with bows and arrows in their hands and quivers athwart their backs*" (*Tom a Lincoln*, 1183–7, also 1252), "*Bows, Arrows, and Quivers by their sides*" (*Seven Champions*, D3v); for various combinations of bows, *arrows*, quivers see Octavo *3 Henry VI*, C5v, 3.1.0; *Downfall of Huntingdon*, 1261, 2506; *Histriomastix*, C2r; *Sophonisba*, 1.2.35; *Golden Age*, 11, 27; *1 Iron Age*, 332; *Landgartha*, E4v; Henslowe's inventory includes "Cupid's bow and quiver" (*Diary*, App. 2, 72); atypical are six dancing Moors with "*Erect Arrows stuck round their heads*" (*Amorous War*, E2v).

as at
an infrequently used ***as*** [***if***] signal that can be linked to (1) a ***sound*** effect, (2) a specific place, (3) an ongoing activity; examples are "*Alarum afar off, as at a Sea fight*" (*Antony and Cleopatra*, 2752, 4.12.3; see also *Bonduca*, 118), "*marching as being at Mile End*" (*1 Edward IV*, 25), "*as at Dice*" (*Valentinian*, 17), "*Queen and her Women as at work*" (*Henry VIII*, 1615, 3.1.0), "*Knock within, as at dresser*" (*Late Lancashire Witches*, 206).

as at first
see ***as before***

as before
indicates that a costume or stage effect should reproduce what has been previously displayed; examples are *Locrine* where Ate's appearance is described in the opening ***dumb show*** and each of the four subsequent dumb shows calls for "*Ate as before*"

(2–4, 431, 961, 1353, 1771), Q1 *Hamlet* where the mad Ophelia first appears "*playing on a Lute, and her hair down singing*" and reappears "*as before*" (G4v, 4.5.20; H1v, [4.5.154]), *Coriolanus* (1121, 2.1.204), and *Queen's Exchange* (530) where figures "*Exeunt in State, as before*"; for examples see *Warning for Fair Women*, E3v, H4r; *Hieronimo*, 1.0; *Blurt*, 2.2.335; *Antony and Cleopatra*, 1624, 3.3.2; *Tom a Lincoln*, 171; *Anything for a Quiet Life*, D1v, G3v; *Cure for a Cuckold*, D2v; *Picture*, 5.3.127; *Lover's Melancholy*, 2.1.233, 2.2.60, 3.2.0; *Lady's Trial*, 1593; *Country Girl*, G2r; *Dick of Devonshire*, 1821; *Late Lancashire Witches*, 240; *Telltale*, 1799; *Just Italian*, 225; sometimes a costume or action is specified: "*as before in man's habit, sword and pistol*" (*English Moor*, 75), "*hermit-like, as before*" (*John a Kent*, 406), "*with the state of Persia as before*" (*Travels of Three English Brothers*, 404), "*upon the walls as before*" (*Devil's Charter*, D3v), "*blind him, and bind him as before*" (*Gentleman of Venice*, K3v), "*in the chair as before*" (*Court Beggar*, 257), "*her hair dishevelled as before*" (*Unfortunate Lovers*, 80); for a Latin version, *ut antea,* see *Wonder of a Kingdom*, 3.2.0, *Ladies' Privilege*, 107; comparable locutions include "*calling the Friar, as afore*" (*Death of Huntingdon*, 106), "*all that were in before*" (*Humorous Day's Mirth*, 5.2.0), "*the Kings before named*" (*2 Iron Age*, 356), "*as at first*" (*Antonio's Revenge*, 1.2.213; *All's Well*, 1730–1, [3.6.0]), "*in their first Habits*" (*Late Lancashire Witches*, 252), "*in his former disguise*" (*1 Edward IV*, 75), an Epilogue "*appareled as in the last Scene*" (*Landgartha*, K2r), "*He doth as he did before*" and "*Doing as before*" (*Spanish Tragedy*, 1.4.151, 162).

as from

a large sub-category of ***as*** [***if***] signals used to denote recently completed offstage actions or events that (1) pose significant staging problems or (2) have been sidestepped in order to speed up the narrative; the result can be a sense of actions, places, or a "world" just offstage to be imagined by the playgoer; to avoid onstage torture figures are directed to ***enter*** "*in their shirts, as from Torments*" (*Shoemaker a Gentleman*, 4.2.0), "*as from the Rack*" (*Sophy*, 5.593); for a completed journey figures enter "*as from horse*" (*City Nightcap*, 107), "*as new come out of the Country*" (*Wise Woman of Hogsdon*, 340), and for a forest/***woods*** "*as out of the woods, with Bow and Arrows, and a Cony at his girdle*" (*Promos and Cassandra*, K4r), "*as out of a Bush*" (*Two Noble Kinsmen*, F2v, 3.1.30); other places include "*as from prison*" (*City Madam*, 5.3.59), "*as out of the house*" (*How a Man May Choose*, B4r), "*in his gown as from his study*" (*Witty Fair One*, E1v; see also *Goblins*, 4.1.32), "*as coming from a Tavern*" (*Example*, E4v).

Elsewhere ***banquet*** scenes are plentiful but so too are scenes that start just after such a meal and are keyed to signals such as "*as from dinner*" (*New Way to Pay*, 3.3.0; *Wise Woman of Hogsdon*, 336), "*as from table*" (*Roaring Girl*, 1.1.0), "*as from supper*" (*Roaring Girl*, 3.2.0; *Love's Sacrifice*, 1823), with figures often carrying ***napkins*** or other items: "*as it were brushing the Crumbs from his clothes with a Napkin, as newly risen from supper*" (*Woman Killed*, 118), "*having his napkin on his shoulder, as if he were suddenly raised from dinner*" (*Downfall of Huntingdon*, 166–8); similarly a ***bed*** can be brought onstage when needed but also common are variations of entrances "*as from bed*" (*Woman Killed*, 141; *Lovers' Progress*, 128; *Thierry and Theodoret*, 30; *2 Iron Age*, 381; *Royal King*, 77; *Aglaura*, 5.3.141), "*as from his chamber*" (*Bashful Lover*, 5.1.71; *'Tis Pity*, 2.1.0), "*as from sleep*" (*Andromana*, 238) usually keyed to figures in ***nightgowns*** or ***unready***; since shipwrecks and immersions in ***water*** are difficult to display directly, water is suggested just offstage as seen in Triton "*with his Trump, as from the sea*" (*Silver Age*, 138), "*wet from sea*" (*Looking Glass for London*, 1369); for ***weddings*** and other church scenes figures are directed to enter "*as from church*" (*Insatiate Countess*, 1.1.141), "*as newly come from the Wedding*" (*Fortune by Land and Sea*, 371), "*as from a wedding*" (*Woman's Prize*, 2), "*in black scurvy mourning coats, and Books at their Girdles, as coming from Church*" (*Puritan*, B2v); related is "*all in mourning apparel, Edmond in a Cypress Hat. The Widow wringing her hands, and bursting out into passion, as newly come from the Burial of her husband*" (*Puritan*, A3r); also to be imagined just offstage are various recreational activities so that figures are directed to enter "*as from Walking*" (*English Traveller*, 44), "*as newly come from play*" (*Wise Woman of Hogsdon*, 279), "*with a spear in his Rest as from the tilt*" (*Tom a Lincoln*, 798–9), "*her head and face bleeding, and many women, as from a Prize*" (*Antipodes*, 300), "*as from hunting*" (*Late Lancashire Witches*, 171), "*as from Hawking*" (*Queen's Exchange*, 506), "*with her Hawk on her fist . . . as if they came from hawking*" (Quarto *2 Henry VI*, C1v, 2.1.0).

Shakespeare's plays provide few *as from* directions, but make plentiful use of *from* constructions (where *as* [*if*] may be implicit): "*from dinner*" (Quarto *Merry Wives*, B1r, 1.2.0), "*from the Courtesan's*" and "*from the Bay*" (*Comedy of Errors*, 995, 4.1.13; 1073, 4.1.84), "*from hunting*" (*Taming of the Shrew*, 18, Induction.1.15; *Titus Andronicus*, E2r, 2.4.10), "*from his Arraignment*" (*Henry VIII*, 889, 2.1.53), "*from the Murder of Duke Humphrey*" (Folio *2 Henry VI*, 1690–1, 3.2.0),

"*from the Pursuit*" (*Coriolanus*, 759, 1.9.11), "*from tilting*" (*Pericles*, D1r, 2.3.0), "*from the Cave*" (*Cymbeline*, 2245, 4.2.0), "*from his Cave*" and "*out of his Cave*" (*Timon of Athens*, 2233, 5.1.30; 2360, 5.1.130).

as [**if**]

a large family of directions distinctive to the drama of this period; variations include ***as in***, ***as from***, ***as at***, ***as to***, ***make as though***, and by extension ***seem***, ***make signs***, *make show*; explicit use of *as if*/*as though* is evident in earlier drama up through the early 1590s, often attached to the imperative *make*: "*Make as if she swoons*" (*Cobbler's Prophecy*, 970), "*Make as if ye would fight*" (*Edward I*, 432); Quarto *2 Henry VI* provides "*Alarms within, and the chambers be discharged, like as it were a fight at sea*," "*the Cardinal is discovered in his bed, raving and staring as if he were mad*," "*Enter the King and Queen with her Hawk on her fist . . . as if they came from hawking*" (F1v, [4.1.0]; F1v, [3.3.0]; C1v, [2.1.0; not in Riv.]); subsequent explicit use of *if*/*though* is sparse; after his bout with Douglas, Falstaff "*falls down as if he were dead*" (*1 Henry IV*, K2v, 5.4.76; see also *Bride*, 62); elsewhere figures ***enter*** "*having his napkin on his shoulder, as if he were suddenly raised from dinner*" (*Downfall of Huntingdon*, 166–8), "*with riding wands in their hands, as if they had been new lighted*" (*Look about You*, 1–3); actions include "*This spoke as if she studied an evasion*" (*Great Duke of Florence*, 4.1.106), "*tolls the bell, as if he pulled the rope*" (*Two Maids of More-Clacke*, B4v), "*tears off his doublet, making strange faces as if compelled to it*" (*Fair Maid of the Inn*, 201), "*as he offers to touch her, she starts as if he plucked up her coats*" (*Parson's Wedding*, L4v).

Far more plentiful are constructions where the *if*/*though* has dropped out to create what can be termed *as* [*if*]; this change can best be seen when *as* is directly followed by a participle or adjective: "*as affrighted and amazed*" (*Wise Woman of Hogsdon*, 309), "*as not being minded*" (*English Traveller*, 87), "*as being conducted by them into the City*" (*1 Iron Age*, 302), "*as newly shipwrecked*" (*Captives*, 653; see also *Thracian Wonder*, B4v), "*as peeping if my Lord were gone*" (*Example*, G1v), "*as desirous to speak with him*" (*Cardinal*, 3.2.85), "*as taking opportunity to go to her chamber*" (*Example*, D1r); other examples include entrances "*as walking*" (*Sir Thomas More*, 1282), "*as distracted*" (*White Devil*, 3.3.0), "*as robbed*" (*Love's Pilgrimage*, 262), "*as newly ravished*" (*Queen of Corinth*, 17), "*with Sergeants as arrested*" (*City Madam*, 5.3.59), "*as conferring by two and two*" (*Damoiselle*, 407), "*as being hard pursued*" (*Bloody Banquet*, 229), "*led by two of the guard, as not yet fully recovered*" (*Double Marriage*, 364), "*as being thrown off his horse, And falls*" and "*as going by his house*" (*Yorkshire Tragedy*, 632, 715); a figure can be borne off "*as being swooned*" (*Antonio's Revenge*, 4.1.230), and a ***fight*** can conclude "*both fall down as dead*" (*Trial of Chivalry*, E3r), "*fall as killed*" (*Captain*, 290).

In addition to the widely used *as from*/*as in* locutions, *as* [*if*] signals can be used for ***sound*** effects and to provide a sense of place: "*A noise within, as the fall of a Horse*" (*Guardian*, 4.1.0), "*as before the City Corioles*" and "*two Officers, to lay Cushions, as it were, in the Capitol*" (*Coriolanus*, 479–80, 1.4.0; 1203–4, 2.2.0), "*as upon the Exchange*" (*How a Man May Choose*, A2r); atypical is "*Exeunt, fall as into the sea*" (*2 Passionate Lovers*, L5r); of particular interest are the *as* signals linked to ***night*** scenes where, lacking variable lighting, the players could not change the onstage illumination throughout the course of a performance; signals such as "*as in the dark*" (*Mad Couple*, 76), "*as if groping in the dark*" (*2 Iron Age*, 380), "*(as in an Arbor) in the night*" (*Deserving Favourite*, E1v), "*softly as by night*" (*Captain Thomas Stukeley*, 924–5) suggest how onstage "darkness" was generated by a combination of suitable acting (groping in the ***dark***, tiptoeing), a shared theatrical vocabulary (the use of lighting implements and appropriate costumes such as ***nightgowns***), and the imaginative participation (and acquiescence) of the playgoer – all in the spirit of *as if*.

as in

of the various ***as*** [***if***] signals *as in* is the most revealing as to what distinguishes pre-1660 from later staging; ***prison*** scenes are common (as are ***enter*** *in prison* signals), but four Caroline plays provide "*as in prison*" (*Brennoralt*, 1.4.0; *Queen and Concubine*, 35; *City Nightcap*, 176; *2 Arviragus and Philicia*, F4v); although *in prison* may conjure up a familiar image to today's reader, *as in prison* suggests that this distinctive locale could be generated by means of the behavior of the entering actor in conjunction with the playgoer's imagination; similarly, a reader's expectations about onstage ***rooms*** should be tested against "*as in his house at Chelsea*" and "*as in his chamber in the Tower*" (*Sir Thomas More*, 1412, 1730), "*as in his Chamber in a morning, half ready*" (*Woman Is a Weathercock*, 1.1.1–2), "*Bould putting on his doublet, Fee-Simple on a bed, as in Bould's chamber*" (*Amends for Ladies*, 4.2.1–2; see also *Sir John Oldcastle*, 2086; *Twins*, G1r); *Conspiracy* twice directs figures to enter "*as in their Tent*" (H3r, I3r), and *Amorous War* twice calls for

entrances "*as in a Wood*" (C2v, C3v); other examples include "*as in sessions*" (*Sir Thomas More*, 104), "*working as in their shop*" (*Amends for Ladies*, 2.1.1), "*as in a Tavern*" (*Gamester*, C3r; *Wit in a Constable*, 231), "*as in the Duke's garden*" (*Gentleman of Venice*, B2v), "*as in his Study*" (*Fair Maid of the Inn*, 193; *Aglaura*, 1.2.6), "*as in his study reading*" (*Greene's Tu Quoque*, B4v).

Other *as in* signals are less revealing; some call attention to a specific locale: "*as in Baynard's Castle*" (*King John and Matilda*, 11), "*Two Devonshire Merchants, as being in Sherris*" (*Dick of Devonshire*, 93); some set up an activity: "*as in the Army*" (*1 Arviragus and Philicia*, D3v), "*Two soldiers meet as in the watch*" (*Rape of Lucrece*, 204), "*enter the Satyrs as in the chase*" (*Golden Age*, 32); one locution directs one or more figures awaiting a duel to appear "*as in the field*" (*Little French Lawyer*, 391; *Country Girl*, H1r), "*as in a Grove*" (*Knave in Grain*, 905); atypical are "*as in haste*" (*Sophy*, 3.318), "*speaks this as in scorn*" (*White Devil*, 3.2.46), "*falls down as in a swoon*" (*Alchemist*, 4.5.62).

as many as may be

see ***permissive stage directions***

as to

this sub-category of ***as*** [***if***] signals (1) occasionally serves as the opposite of the more common ***as from*** but (2) is usually linked to a specific place or event; for the former compare the widely used *as from* ***bed*** with "*as though to bed*" (*Queen's Exchange*, 507), "*in her nightclothes, as going to bed*" (*Match at Midnight*, 77); *White Devil* provides "*in her nightgown as to bed-ward*," "*kneels down as to prayers*," "*go as 'twere to apprehend Vittoria*" (2.2.23, 37); typical places, events, and actions include "*as to the Parliament*" (Folio *Richard II*, 1921, 4.1.0), "*as to her Trial*" (*Winter's Tale*, 1174–5, 3.2.0), "*as to revels*" (*Golden Age*, 53), "*in solemnity as to marriage*" (*Four Plays in One*, 338), "*as to see the Execution*" (*Witch of Edmonton*, 5.3.0), "*as to the Wedding with Rosemary*" (*City Wit*, 358), "*as to a Duel*" (*Goblins*, 1.1.0).

ascend

roughly sixty directions have figures *ascend* (1) from ***under the stage***, (2) to a ***chair of state*** or dais, (3) to the level ***above*** the main platform; examples of ***rising*** from ***below*** include "*Pluto ascendeth from below in his chair*" (*Arraignment of Paris*, 819), "*ascends another devil*" (*Devil's Charter*, A2v, also G1v, G2r), "*A flash of fire and Lightfoot ascends like a spirit*" (*Hog Hath Lost His Pearl*, 1616–18, also 1710), "*An Angel ascends from the cave*" (*Martyred Soldier*, 241, also 243); see also Q2 *Bussy D'Ambois*, 2.2.132, 3.1.50, 4.2.60, 5.1.154; *Revenge of Bussy*, 5.1.0; *Caesar and Pompey*, 2.1.24; *Shoemaker a Gentleman*, 1.3.101; *If This Be Not a Good Play*, 2.3.75, 3.2.139; *Two Noble Kinsmen*, L2r, 5.1.162; *Atheist's Tragedy*, 2.4.83; *Julia Agrippina*, Prologue.1; elsewhere figures *ascend* to a raised platform: "*Here he ascendeth the throne*" (Quarto *Richard III*, H4v, 4.2.3; see also *Prophetess*, 346), "*Ely ascends the chair*" (*Downfall of Huntingdon*, 45), "*coming near the chair of state, Ferdinand Ascends*" (*Hoffman*, 483–4); for similar examples see *Death of Huntingdon*, 958–9; *Doctor Faustus*, B 905; *Caesar and Pompey*, 1.2.14; *Christian Turned Turk*, F2v; *Atheist's Tragedy*, 5.2.98; MS *Poor Man's Comfort*, 1270; *Heir*, 577; *Jews' Tragedy*, 7, 355, 1107–8; *Bloody Banquet*, 54–5; signals to *ascend* either to the upper level or to the ***heavens*** include "*Cupid ascends*" (*Love's Mistress*, 130), "*Venus ascends*" (*Mad Lover*, 62), "*Jupiter, the Gods and Planets ascend to heaven*" (*Silver Age*, 164); see also *Woman in the Moon*, A4r, C3v; *Family of Love*, A3r; *Cymbeline*, 3149, 5.4.113; *Golden Age*, 78; *Four Plays in One*, 311, 360; *More Dissemblers*, B8r; *World Tossed at Tennis*, F2v; *Maid in the Mill*, 59; *Prophetess*, 345; *Wife for a Month*, 26; other locutions include "*ascends the Scaffold*" (*Insatiate Countess*, 5.1.128, also 154), *ascends* a ***ladder*** (*Insatiate Countess*, 3.1.42; *Hog Hath Lost His Pearl*, 265–6), "*ascends up the Altar*" (*Knight of Malta*, 161).

aside

the more than 550 examples fall into two groups: (1) *to* ***stand*** or move *aside* so as to observe other figures or carry on some surreptitious activity, (2) *to speak aside* so as to maintain the fiction that the speaker's words can be heard only by the playgoer or by some but not all of the other figures onstage (*aside* as a noun is not found); the various meanings can be seen in *News from Plymouth* which signals one speech *aside* (188) but also provides *take aside* (152, 153), *step aside* (182, 195), "*beckons Topsail aside*" (152).

For stage movement, locutions include ***pull*** *aside* (*City Wit*, 315; *Fatal Contract*, C2r), ***lead*** *aside* (*Humorous Courtier*, I3v; *Love and Honour*, 144; *Platonic Lovers*, 14), ***walk*** *aside* (*Albovine*, 26; *Love and Honour*, 167), ***slip*** *aside* (*Three Lords of London*, H3r; *Herod and Antipater*, C3r), ***call*** *aside* (Folio *Every Man Out*, 3.6.99), ***read*** *aside* (*Jovial Crew*, 421), ***confer*** *aside* (*Old Fortunatus*, 3.1.240, 249; *Lovesick Court*, 92); most common are *stand aside* (*Alphonsus of Aragon*, 57, 1910; *Locrine*, 2021; *Love's Labour's Lost*, E2v, 4.3.20; *Patient Grissil*, 4.1.111; *Histriomastix*, F3v; *Wily Beguiled*, 1003;

Wise Woman of Hogsdon, 292; *2 Edward IV*, 171; *Thracian Wonder*, E4r; *Ram Alley*, F4v; *Turk*, 369; *Faithful Friends*, 1223; *King John and Matilda*, 76; *Damoiselle*, 420; *Weeding of Covent Garden*, 21), *take aside* (*Warning for Fair Women*, A4v; *Alarum for London*, 396; *Widow's Tears*, 1.3.117; *Fair Maid of the Inn*, 214; *King John and Matilda*, 54; *Court Beggar*, 253; *New Academy*, 77; *City Wit*, 356; *Mad Couple*, 66; *English Moor*, 25; *Bloody Banquet*, 1075; *Love and Honour*, 184; *Fair Favourite*, 240, 245; *Distresses*, 311, 320, 344, 355, 362; *Just Italian*, 267; *Albovine*, 79; *Platonic Lovers*, 16, 73; *Unfortunate Lovers*, 25; *Wits*, 153, 186, 223), *step aside* (*Fedele and Fortunio*, 75; *Love's Labour's Lost*, E3r, 4.3.42; *Renegado*, 4.2.43; *Maid of Honour*, 1.2.73; *New Way to Pay*, 5.1.93; *Picture*, 3.6.66, 83; *Staple of News*, 2.4.17; *Heir*, 524; *Soddered Citizen*, 1901; *Andromana*, 269; *Prisoners*, C4r; *News from Plymouth*, 182, 195; *Wits*, 124), ***go*** *aside* (*Famous Victories*, F4r; *Bashful Lover*, 1.2.95; *Emperor of the East*, 4.4.61; *Mad Couple*, 91; *Damoiselle*, 424; *City Wit*, 307; *Swaggering Damsel*, F4r; *Bride*, 60; *Conspiracy*, H1v; *Landgartha*, D4r); occasionally *aside* carries with it an implicit "stand or move aside" (*Coriolanus*, 992, 2.1.96), as in the few examples of ***enter*** *aside* (*Launching of the Mary*, 1832; *Law Tricks*, 147; *Sparagus Garden*, 195), presumably an elliptical version of "enter and stand aside"; *Wizard* provides enter "*aside talking*" (1827); atypical is ***exit*** *aside* (*Fair Maid of the Exchange*, 34; *Virgin Martyr*, 4.1.84); in the first a figure says "I'll step aside, and hear their conference," exits, and re-enters; in *Virgin Martyr* Sapritius and another "*Exeunt aside*" but he hears and comments upon what follows and then "*breaks in*" (108); variations include "*Let him put her aside*" (*Three Ladies of London*, F2v), "*takes Memnon aside and talks with him*" (*Mad Lover*, 4), "*takes Amy aside, and courts her in a gentle way*" (*Jovial Crew*, 426), "*takes Clack aside, and gives him a Paper*" (*Jovial Crew*, 442), "*takes him aside and whispers*" (*Weakest Goeth*, 470), "*takes him aside, and persuades him*" (*Staple of News*, 2.5.116), "*walks aside full of strange gestures*" (*Mad Lover*, 14), "*The Moors stand aside with the Crown*" (*Lust's Dominion*, 5.1.7), "*Parthenius goes off, the rest stand aside*" (*Roman Actor*, 5.2.19), "*They draw her aside to rifle her*" (*Duchess of Suffolk*, F1v), "*draws his sword, and runs at him when he turns aside*" (*Cupid's Revenge*, 286).

The large majority of designated *asides* are linked to speech not movement and contain only the single word; *Money Is an Ass* provides twenty-eight examples (all simply *aside*), *Jew of Malta* twenty-five (one is an "*aside to her*"), *Two Noble Ladies* twenty-five (with seven *to* someone), *Obstinate Lady* eighteen, *Queen and Concubine* fifteen, *Maid's Tragedy* twelve (all simply *aside*); the majority of *asides* signaled in today's editions are not marked as such in the original manuscripts and printed editions, particularly in the Shakespeare canon where the only designated spoken *asides* are Quarto *Merry Wives*, E1r, 3.3.139 and *Pericles*, D4v, 2.5.74, 78; in addition to *aside to* someone figures are directed to ***whisper*** *aside* (*Amends for Ladies*, 5.2.83), ***talk*** *aside* (*Fatal Contract*, C2v; *Jovial Crew*, 446; *New Academy*, 18, 101; *Novella*, 173; *Queen's Exchange*, 464), *speak aside* (*Selimus*, 1726; *Two Maids of More-Clacke*, A3r, B1r, G3r; *Devil's Law Case*, [5.2.16]; *New Academy*, 8; *Prisoners*, B4r, B4v); variations are "*Ticket talks aside with Toby*" (*City Wit*, 307), "*She goes aside, and speaks as followeth*" (*Famous Victories*, F4r), "*all this aside*" (*2 Edward IV*, 99; see also *Devil's Law Case*, 2.1.135), "*Close aside to Bunch*" (*Weakest Goeth*, 1261); that a spoken *aside* may have involved some distinctive stage movement is suggested by "*She turns aside and speaks*" (*Taming of a Shrew*, B3r); alternatives to *aside* are ***apart***, ***to himself***, and actions such as ***privately***, speak *in* someone's ***ear*** and "*speaketh this secretly at one end of the stage*" (*Fair Em*, 235).

asleep
see ***sleep***

asp
see ***snake***

ass, mule
the *ass* like the ***horse*** occasionally appears onstage; Bacchus ***enters*** "*riding upon an Ass*" (*Summer's Last Will*, 967), and as part of a ceremony Ward enters "*on an Ass*," two knights "*pull him off the Ass*," he ***exits*** "*mounted on the Ass*" (*Christian Turned Turk*, F2v); *ass* and *mule* are equated in *Soliman and Perseda* where Basilisco enters "*riding of a Mule*" but "*Piston getteth up on his Ass, and rideth with him to the door*" (B4r–v); figures playing *asses* include "*Pyramus with the Ass head*" (Folio *Midsummer Night's Dream*, 927, 3.1.102), "*Apuleius, with a pair of Ass ears in his hand*" (*Love's Mistress*, 91); also in *Love's Mistress* Apuleius presents a display for Midas that includes "*A Proud Ass with ears*," "*a Prodigal Ass*," "*a Drunken Ass*," "*An Ignorant Ass*" (104–5); a *mule driver* appears as part of a group in *Fair Maid of the Inn*, 175.

assail
occurs three times in the context of ***battle***: "*assail the walls*" (*Edmond Ironside*, 914), "*they offer to assail*

Antipater" (*Herod and Antipater*, F4r), "*Hector takes up a great piece of a Rock, and casts at Ajax, who tears a young Tree up by the roots, and assails Hector*" (*1 Iron Age*, 300).

assault

seldom used, usually to signal an onstage action of ***battle***: "*Here is a very fierce assault on all sides*" (*1 Edward IV*, 20), "*Assault, and they win the Tower*" (*David and Bethsabe*, 212), "*The shepherds give the first assault, and beat off some of the Sicilian Lords*" (*Thracian Wonder*, G3v), "*They assault him and he kills them*" (*Conspiracy*, B4r, also G2v); twice *assault* denotes offstage ***sound***: "*Alarum, a charge, after long skirmish, assault, flourish*" (*Edward I*, 2207; see also *David and Bethsabe*, 814); two other uses establish a context for the visual or audible: "*Enter Martius bleeding, assaulted by the Enemy*" (*Coriolanus*, 564, 1.4.61), "*A flourish, as to an assault*" (*Maid of Honour*, 2.3.0).

astringer

unique to *All's Well*: "*Enter a gentle Astringer*" (2601, 5.1.6); editors often emend this direction to "*enter a gentleman*" or "*enter a gentleman, a stranger*," but the *OED* cites *astringer*/*austringer*/*ostringer* as "a keeper of goshawks," hence, a falconer; such falconers are called for in Folio *2 Henry VI* where a ***hunting*** party includes "*Falconers hallooing*" (716, 2.1.0); the equivalent signal in the Quarto (C1v) calls for the same group to enter "*as if they came from hawking*" and specifies that Queen Margaret is to enter "*with her Hawk on her fist*"; *Perkin Warbeck* provides "*Lambert Simnel like a falconer*" (5.3.0).

attendants

see ***permissive stage directions***

attire, attired

widely used (roughly ninety examples) typically in the locutions *in X's attire* or *attired like a* (a form of the ubiquitous ***like*** *a*); such locutions can be used for ***disguise***: "*Alfrida in the kitchen maid's attire*" (*Knack to Know a Knave*, 1532), a lady "*in Merchant's wives' attire*" (*Look about You*, 1851), Sir Thomas More's man "*attired like him*" (*Sir Thomas More*, 737), "*Francisco in a parson's habit, and a true Parson otherwise attired*" (*Heir*, 572), a figure out of disguise "*in his true attire*" (*Satiromastix*, 2.2.0); the term is regularly used for gender reversals: a "*boy in Woman's attire*" (*Taming of a Shrew*, A4r), a man "*in woman's attire*" (*Wars of Cyrus*, E2r; *Englishmen for My Money*, 2255, 2654; *Wonder of a Kingdom*, 3.3.0), a woman "*in page's attire*" (*Antonio and Mellida*, 3.2.271) or "*in man's attire*" (*Gallathea*, 2.1.12; *Twelfth Night*, 250, 1.4.0; *Revenge of Bussy*, 5.3.0; *Lover's Melancholy*, 1.3.49 – the same figure reappears "*in woman's attire*," 4.3.44), "*Laurentia in Anthony's attire*" (*Englishmen for My Money*, 2426), "*attired like his wife masked*" (*Westward Ho*, 4.2.52), "*Hercules attired like a woman, with a distaff and a spindle*" (*Brazen Age*, 241), "*Philocles in Mariana's attire, and Mariana in his*" (*Dumb Knight*, 192).

For examples of costumes rather than disguises, signals for ***night*** *attire* are common (*Lust's Dominion*, 2.3.91; *Sophonisba*, 1.2.0; *Tom a Lincoln*, 1564; *Fatal Contract*, D4v; *Love's Sacrifice*, 2350–1; *Mad Couple*, 76; *City Wit*, 358; *Messalina*, 676), with the term sometimes distinguished from the ***nightgown***: "*in her nightgown and night attire*" (*Two Maids of More-Clacke*, E3v), "*in her smock, Nightgown, and night attire*" (*Woman Killed*, 139), "*Robin Hood in the Lady Falconbridge's gown, night attire on his head*" (*Look about You*, 1747–8) where *attire* uncharacteristically is linked to ***tire***/headdress (see also *Eastward Ho*, A4r); widely used are variations of ***rich*** *attire*/*richly attired* (*Summer's Last Will*, 443; *Three Lords of London*, A2v; *James IV*, 2444; *Woodstock*, 1130; *Looking Glass for London*, 1509; *Devil's Charter*, G4v; *Birth of Merlin*, D2v; *Shoemaker a Gentleman*, 5.1.59; *Faithful Friends*, 2481; *Lovesick King*, 1711; *Women Beware Women*, 4.3.0; *Game at Chess*, 1576–7; *Grateful Servant*, I2r; *Unfortunate Lovers*, 31); examples include "*in her richest attire*" (*Perkin Warbeck*, 5.2.137), "*with rich attires under his arm*" (*Whore of Babylon*, 2.2.149), "*in her best attire*" (*Humorous Day's Mirth*, 2.1.0), "*gorgeously attired*" (*Wonder of a Kingdom*, 3.1.0), "*gallantly attired*" (*Your Five Gallants*, A2r); at the other extreme are figures "*in poor attire*" (MS *Humorous Lieutenant*, 46–7), "*in base mourning attire*" (*Malcontent*, 4.5.0), "*meanly attired*" (*Old Fortunatus*, 1.1.0), "*basely attired*" (*Taming of a Shrew*, C3v); figures are directed to enter *attired like* a warrior (*Cymbeline*, 3066–7, 5.4.29), physician (*Grim the Collier*, G5v), woodman (*Isle of Gulls*, 232), gentleman (*Trial of Chivalry*, K1v), merchant's wife (*What You Will*, G4v), madman (*Orlando Furioso*, 842), satyrs (*Isle of Gulls*, 239), devils (*Old Fortunatus*, 1.3.0), "*one like a poor soldier, the other like a poor scholar*" (*Isle of Gulls*, 222); more detailed are "*attired in a gown and cap like a Schoolmaster*" (*Fedele and Fortunio*, 77–8), "*attired like a waterbearing woman with her Tankard*" (*Three Lords of London*, C2v), "*attired like Amazons, with Battleaxes in their hands, and Swords on*" (*Landgartha*, B2v – these figures reappear "*attired like women only*," E4r); other directions include "*oddly attired*"

(*Downfall of Huntingdon*, 457), "*quaintly attired like Masquers*" (*Whore of Babylon*, 1.2.81), "*carelessly attired*" (*Lover's Melancholy*, 1.2.0), "*new attired*" (*Eastward Ho*, F2r), "*ladylike attired*" (*1 Edward IV*, 81; *Staple of News*, Induction.0) and *in* "*devil's attire*" (*Looking Glass for London*, 1667), "*masquing attire*" (*Antonio's Revenge*, 5.2.19, 31), "*Welsh attire*" (*Two Maids of More-Clacke*, G2v), "*broom-man's attire*" (*Gentleman Usher*, 2.2.129), "*her Own Amazonian attire*" (*Two Noble Ladies*, 1971), a ***devil*** "*in man's habit, richly attired*" (*Birth of Merlin*, D2v); atypical is *attire* as a verb, when Ariel "*helps to attire*" Prospero (*Tempest*, 2044, 5.1.87).

awake

see ***wake***

ax, battleax

can refer to (1) a *battleax*, the sword-like equivalent of a ***halberd*** or ***bill***, (2) an executioner's *ax*, and perhaps the same thing, (3) an *ax* for chopping; two plays specify a *battleax*: "*armed after the Trojan manner, with Target, Sword, and Battleax*" (*Birth of Merlin*, C3r), "*Prologue delivered by an Amazon with a Battleax in her hand*" (*Landgartha*, A4v, also B2v, H3v, H4r); ***rods*** and *axes* are paired in three Roman plays: "*the Senators, and Rods and Axes borne before them*" (*Valentinian*, 88; see also *Wounds of Civil War*, 5; *Caesar and Pompey*, 1.2.0), and *Landgartha* provides "*Soldiers with Axes*" (B3v, also B4r); elsewhere "*They must have axes for the nonce to fight withal*" (*Alphonsus of Germany*, E1v); an *ax* for beheading most famously appears in *Atheist's Tragedy*: "*As he raises up the ax, strikes out his own brains*" (5.2.241) and less spectacularly: "*Buckingham from his Arraignment, Tipstaves before him, the Ax with the edge towards him*" (*Henry VIII*, 889–90, 2.1.53), "*Falconbridge bound, the Headsman bearing the ax before him*" (*1 Edward IV*, 53; see also *Edmond Ironside*, 644; *Swetnam*, G2r; *Queen*, 230–2); directions in *Dumb Knight* differentiate between "*one with poleaxes, the other with hand axes*" (128, also 129), and in *Warning for Fair Women* an *ax* is used to cut down a ***tree*** (E3v).

B

bag

most often a small *bag* for ***money***: "*a Table is furnished with diverse bags of money*" (*Devil's Charter*, A2r), "*Show a bag of money*" (*King Leir*, 1683), a figure "*with money Bags, and this Motto, I am an Usurer*" (*New Trick*, 251, also 265), "*Throat the Lawyer from his study, books and bags of money on a Table*" (*Ram Alley*, B3v), "*two or three with bags of money*" (*Queen*, 3787–8); sometimes ***gold*** is specified: "*a post with a letter and a bag of gold*" (*Friar Bacon*, 1494–5); for other instances where a *bag* contains either money or gold see *Jew of Malta*, 686, 695; *Woodstock*, 1751; *Captain Thomas Stukeley*, 583, 2266, 2273, 2281; *Wise Woman of Hogsdon*, 317; *Thomas Lord Cromwell*, B1v; *Weakest Goeth*, 252; *1 Fair Maid of the West*, 272, 275; *Dutch Courtesan*, 2.3.0, 45; *Miseries of Enforced Marriage*, 1538; *Wit at Several Weapons*, 94; *Two Merry Milkmaids*, E1v; *Cruel Brother*, 164; *Just Italian*, 217; *Renegado*, 2.4.0; *City Wit*, 279, 368; *Love's Mistress*, 109; *Fatal Contract*, B2v; *Wits*, 224; other signals for a *bag* include "*his Staff, with a Sandbag fastened to it*" (*2 Henry VI*, D1v, 1117–18, 2.3.58), "*a bag of Nuts*" (*Grim the Collier*, I2v), "*puts the Bills and Bonds into a Bag*" (*City Wit*, 280), "*They seize upon him, bind his arms and feet, and blind him with a bag*" (*Gentleman of Venice*, D4v); in *Two Lamentable Tragedies* a large *bag* holds parts of a ***body*** in a sequence that ends when a figure "*falls over the bag*" (F4v, also E2r, F3v); for more see *Old Fortunatus*, 3.1.389; *Warning for Fair Women*, G2r; *Sir Thomas Wyatt*, 2.3.8; *If This Be Not a Good Play*, 2.2.16; *New Wonder*, 153; *Guardian*, 5.4.110; *Novella*, 110; *Challenge for Beauty*, 26; *Love and Honour*, 149; *Sisters*, B5v; *Parson's Wedding*, 494.

balcony

a term for the performance level ***above*** in two plays: "*Enter Dorothy and Susan, in the Balcony*" (*Covent Garden*, 41, also 20, 21, 47), "*Enter Dorcas above upon a Balcony*" (*Weeding of Covent Garden*, 8); the coincidence of play titles and setting perhaps suggests an allusion to an actual *balcony* in Covent Garden.

ball

the only examples are "*a Tun of Tennis balls*" presented to Henry V (*Famous Victories*, D3r) and three ***golden*** *balls*: in *Ball* "*A golden Ball descends*" (I2v); in a ***masque*** in *Constant Maid* a figure enters "*dancing, with a Golden Ball in his hand*," "*The Goddesses dance, and court Paris for his Ball*," Paris "*gives Venus the Ball*" (H1r–v); in *Arraignment of Paris* "*Ate having trundled the ball into place . . . Juno taketh the ball up*," Paris "*giveth the golden Ball to Venus*," Diana "*delivereth the ball of gold*" to Queen Elizabeth (355, 524, 1240).

ballad

used rarely for a ***song***: "*Enter a Ballad singer, and sings a Ballad*" (*Histriomastix*, C1r), "*places all things in order and a candle by them, singing with the ends of old Ballads*

as he does it" (*1 Honest Whore*, 2.1.0), "*Sings a mock-song to a ballad tune*" (*Distresses*, 305); see also *Antipodes*, 304.

bank

three uses of this property come in ***dumb shows***: "*lies him down upon a bank of flowers*" (*Hamlet*, Q2 H1v, Folio 1994, 3.2.135), "*the old Queen weeping, with both her Infants, the one dead; she lays down the other on a bank, and goes to bury the dead*" (*Bloody Banquet*, 847–9), "*A Crocodile sitting on a river's bank*" (*Locrine*, 961–2); the two other uses are also in the context of mimed action: "*Curtains open, Robin Hood sleeps on a green bank, and Marian strewing flowers on him*" (*Downfall of Huntingdon*, 1490–1), "*Enter Enchanter, leading Lucilla and Lassingbergh bound by spirits, who being laid down on a green bank, the spirits fetch in a banquet*" (*Wisdom of Doctor Dodypoll*, 1063–4); Henslowe's inventory lists "two moss banks" (*Diary*, App. 2,74).

banner

each usage indicates a symbolic inscription or picture on the *banner*; in one ***dumb show*** Falsehood "*sticks up her banner*" and Truth enters "*with her banner*" (*Whore of Babylon*, 4.1.0), and in another "*an armed Knight bearing a Crimson Banneret in hand, with the inscription Valor: by his side a Lady, bearing a Watchet Banneret, the inscription Clemency: . . . two Ladies, one bearing a white Banneret, the inscription Chastity: the other a black, the inscription Constancy*" (*Four Plays in One*, 311, also 334, 355); a *banner* is twice linked to medicine: "*a Banner of Cures and Diseases hung out*" (*Widow*, G1v), "*Achitophel and Disease, with a Banner full of ruptures*" (*Herod and Antipater*, C4r).

banquet

specified in roughly 100 directions most of which deal with how *banquets* are to be brought onstage; *banquets* can be ***discovered*** by means of a ***curtain*** (*Westward Ho*, 4.2.52), ***prepared*** (*Macbeth*, 1254, 3.4.0; *Loyal Subject*, 147; *Rape of Lucrece*, 205; *Valentinian*, 88; *Women Beware Women*, 3.3.0; *Court Secret*, D1r), mentioned with no verb attached (*1 Tamburlaine*, 1638; Folio *Titus Andronicus*, 1451, 3.2.0; *Maid's Tragedy*, 51; *Atheist's Tragedy*, 2.1.0; *Brazen Age*, 198; *Bloody Brother*, 267; *'Tis Pity*, 4.1.0, 5.6.0; *Messalina*, 1508; *Cunning Lovers*, G3v; *Wasp*, 2164); representative are "*two servants preparing for a Banquet*" (*Conspiracy*, B1r), "*A long table, and a banquet in state*" (*1 Iron Age*, 302); most common are directions for a *banquet* to be ***fetched*** *in* (*Wisdom of Doctor Dodypoll*, 1064), *served in* (*Wisdom of Doctor Dodypoll*, 330; *Timon of Athens*, 338, 1.2.0; *2 If You Know Not Me*, 297; *Honest Man's Fortune*, 269), ***set***/*set* ***out***/***forth*** (*Satiromastix*, 4.1.0; *Bloody Brother*, 306; *Thierry and Theodoret*, 24; *Custom of the Country*, 334; *English Traveller*, 66; *Love's Mistress*, 149; *Duke of Milan*, 1.3.0; *Unnatural Combat*, 3.2.136; *Great Duke of Florence*, 4.2.153; *Noble Spanish Soldier*, 5.4.0; *Rebellion*, 65; *Soddered Citizen*, 1802; *Obstinate Lady*, H3v), ***brought*** *in*/*on*/*out*/*forth* (*Battle of Alcazar* plot, 91; *Doctor Faustus*, B 1012; *Taming of the Shrew*, 2536–7, 5.2.0; *Thomas Lord Cromwell*, D2r; *Lust's Dominion*, 3.2.33; *Escapes of Jupiter*, 1614; *Timon of Athens*, 1424, 3.6.41; *Silver Age*, 101; *1 Iron Age*, 280; *Tempest*, 1536, 3.3.19; *Captain*, 295; *Hengist*, 4.2.0; *Grateful Servant*, I2r; *Bloody Banquet*, 1901; *Goblins*, 3.7.58; *News from Plymouth*, 173); variations include "*They bring forth a table, and serve in the banquet*" (*1 Edward IV*, 58), "*They bring in water, wine, and oil, Music, and a banquet*" (*David and Bethsabe*, 712), "*A Banquet first plain, and presently set out with all Delicates*" (*Love's Mistress*, 101), "*A Banquet brought in. Enter Zephyrus with Psyche, and places her at the Banquet*" (*Love's Mistress*, 101), "*enter two banquets brought forth, at one the King and the Prince in their State, at the other the Lords*" (*Royal King*, 25).

Figures also ***enter*** *at a banquet* (*Silver Age*, 141; *Politician*, F3r), *to a banquet* (*Battle of Alcazar*, 1067; *Doctor Faustus*, A 878–9; *Looking Glass for London*, 1848; *Women Pleased*, 270; *Valiant Welshman*, C2r), most commonly *with a banquet* (*Edmond Ironside*, 384–6; *Blind Beggar of Alexandria*, 3.54; *Grim the Collier*, H9v; *Antony and Cleopatra*, 1334, 2.7.0; *Travels of Three English Brothers*, 375; *Wit at Several Weapons*, 124; *Swetnam*, H4v; *New Trick*, 281; *Bloody Banquet*, 1073; *Deserving Favourite*, D3v; *Albovine*, 31); detailed examples are entrances "*with a rich Banquet*" (*City Madam*, 5.3.7; *Guardian*, 3.6.0), "*with a table and a banquet on it*" (*Taming of a Shrew*, A3v), "*with a Banquet, Wine, and two Tapers*" (*Late Lancashire Witches*, 237), "*Enter all the nobles, with covered dishes, to the banquet*" (*Hieronimo*, 1.0), "*A furnished Table is brought forth: then enters the Duke and his Nobles to the banquet*" (*Revenger's Tragedy*, I2v); *Spanish Tragedy* provides "*Enter the Banquet*" and "*Sit to the banquet*" (1.4.115, 127), the plot of *Battle of Alcazar* provides "*Enter a banquet brought in by Mr. Hunt and W. Cartwright: to the banquet enter Sebastian*" and others (91–3), *City Madam* provides "*The Banquet ready. One Chair, and Wine*" (5.1.95); occasionally the removal of the *banquet* is signaled: "*takes off the Banquet*" (*Love's Mistress*, 103), exeunt "*with spirits and banquets*" (*Wisdom of Doctor Dodypoll*, 1122), "*the Banquet vanishes*" (*Tempest*, 1584–5, 3.3.52); atypical are "*Lights, and a Banquet follow*" (*Amorous War*, G2v), "*Enter an armed*

Sewer, after him the service of a Banquet" (*Satiromastix*, 5.2.0), "*Enter the spirit with banqueting stuff*" (*Wisdom of Doctor Dodypoll*, 951), "*A banquet brought in, with limbs of a Man in the service*" (*Golden Age*, 21).

bar

a portable railing or barrier at which a ***prisoner*** is placed in ***trial***/courtroom scenes: "*The Prisoners brought to the Bar by a Guard*" (*Swetnam*, D3r), "*A Bar set out*" and "*Audley and Bonvile bring him to the Bar as out of his bed, then take their seats*" (*Royal King*, 77); three playhouse annotations are instructive: in the manuscript of *Captives* the bookkeeper has added "*Bar ready*" (2834), in the manuscript of *Barnavelt* the order "Let him be sent for presently" is accompanied by both a direction ("*A Bar brought in*") and a bookkeeper's marginal annotation ("*Bar*" and "*Table*," 2159–60), in the annotated *Two Merry Milkmaids* the bookkeeper added "*A Table A Bar*" to the quarto's "*the form of a court*" (I3r); a printed text provides both an anticipatory signal "*The Bar and Book ready on a Table*" and then "*A Bar, Tablebook, two Chairs and Paper, standish set out*" (*Spanish Curate*, 96/501, 98); *bars* can be ***set*** (*Jews' Tragedy*, 356), set ***forth*** (*Lovers' Progress*, 144, *Parliament of Love*, 5.1.32), *set* ***out*** (*City Nightcap*, 119, 133; *Dick of Devonshire*, 1626; *Arcadia*, H4r), ***brought*** in (*Queen of Corinth*, 72); other usages include figures "*At a Bar*" (MS *Poor Man's Comfort*, 2034), "*at the bar*" (*Sir Thomas More*, 106), "*placed at the Bar*" (*Chabot*, 3.2.0, 5.2.0; *Two Merry Milkmaids*, I3r), "*stands to the bar*" (*Tragedy of Byron*, 5.2.42); atypically *Devil's Law Case* calls for two *bars*: "*Enter Crispiano like a judge, with another judge; Contilupo and another lawyer at one bar; Romelio, Ariosto, at another*" (4.2.52).

bare, bareheaded

(1) widely used to signal a man's removal of his ***hat*** as a token of respect or deference, whereas (2) *bare* occasionally refers to the ***arms*** or ***feet***; for examples of respect, a group of lords enter "*doing courtesy to each other, Clerk of the Council waiting bareheaded*" (*Sir Thomas More*, 1159–60), "*at his entrance they all stand bare*" (*Conspiracy*, F4v), to show their appreciation for Coriolanus the Roman soldiers "*cast up their Caps and Lances: Cominius and Lartius stand bare*" (*Coriolanus*, 795–6, 1.9.40; see also *Shoemaker a Gentleman*, 4.1.240); many of the roughly sixty examples are linked to ***ushers*** (*Gentleman Usher*, 1.2.0; *Widow's Tears*, 1.2.32, 2.2.10, 3.2.0; *Tragedy of Byron*, 5.3.83; *Henry VIII*, 1339–40, 2.4.0; *Queen's Exchange*, 530), or other figures who appear ***before*** (*Captain Thomas Stukeley*, 2046; *Caesar and Pompey*, 1.2.0; *Queen and Concubine*, 1; *Shoemaker a Gentleman*, 5.2.78); typical are "*Enter an Usher bare, perfuming a room*" (*Wonder of a Kingdom*, 3.1.0), "*two bareheaded before them*" (*Lust's Dominion*, 5.1.0), "*Dorilus bare before her*" (*Two Merry Milkmaids*, H1v), "*Enter first, barehead*" (*Downfall of Huntingdon*, 2698), "*Enter Grimundo bare leading Belinda*" (*Grateful Servant*, I2r), two lords "*bareheaded; Philip and Mary after them*" (*1 If You Know Not Me*, 216); occasionally the *bare* figure comes *after* (*Widow's Tears*, 5.5.150), ***following*** (*Caesar and Pompey*, 4.6.0); other entrances include an ***unready*** figure who appears "*bareheaded in his shirt: a pair of Pantoffles on*" (*Blurt*, 4.2.0), a father going to ***execution*** "*bare head, with the Headsman, and other Officers*" (*Comedy of Errors*, 1600–1, 5.1.129), a Christian forsaking his religion "*on an Ass, in his Christian habit, bareheaded*" (*Christian Turned Turk*, F2v), a ***poor*** figure "*Bare and ragged*" (*Wonder of a Kingdom*, 3.1.67), an impostor showing respect "*booted and bareheaded*" (*Taming of the Shrew*, 2200–1, 4.4.0); see also *Edward I*, 40; *Look about You*, 1464, 2823; *Eastward Ho*, F1r; *Antonio's Revenge*, 4.1.70, 5.1.0, 5.3.0; *What You Will*, H1v; *Bussy D'Ambois*, 2.1.137; *Caesar and Pompey*, 5.2.22; *Gentleman Usher*, 2.2.0; *Whore of Babylon*, 1.2.81; *Wonder of a Kingdom*, 5.2.0; *Humour out of Breath*, 473; *Queen of Corinth*, 60; *Honest Man's Fortune*, 245; *Women Beware Women*, 1.3.101; *Queen*, 637; *Dick of Devonshire*, 1555; *Country Girl*, G1r; other usages of *bare* include "*Piero, unbraced, his arms bare, smeared in blood*" (*Antonio's Revenge*, 1.1.0; see also *Bussy D'Ambois*, 5.1.0), "*Sir Charles in prison, with Irons, his feet bare, his garments all ragged and torn*" (*Woman Killed*, 127); see also ***barefoot***; atypical is "*Simplicity in bare black, like a poor Citizen*" (*Three Lords of London*, B3v).

barefoot

specified for a ***mourning*** King David "*barefoot, with some loose covering over his head*" (*David and Bethsabe*, 972), six abject citizens "*in their Shirts, barefoot, with halters about their necks*" (*Edward III*, I3v), two women undergoing a ritual of public penance: Jane Shore "*in a white sheet barefooted with her hair about her ears, and in her hand a wax taper*" (*2 Edward IV*, 165), Dame Elinor "*barefoot, and a white sheet about her, with a wax candle in her hand*" (Quarto *2 Henry VI*, D2r, 2.4.16).

basin

a property cited in various contexts: "*a Beadle beating a basin*" (*2 Honest Whore*, 5.2.366), "*A great Hubbub and*