

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 *Barnavelte*, 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; *Lochrine*, 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; *Barnavelte*, 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; *Epicæne*, 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*” (*Epicæne*, 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

afar off, far off, afar

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*, 14v); an abess 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, frightened

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 *Epicæne*, 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” (*Lochrine*, 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**: “Violet and they off again” (*Double Marriage*, 362), “she sees Jolas and goes in again” (*Aglaure*, 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; 2 *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; 2 *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

alarm, alarum

alone

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*, 11r; *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 Lear*, 2614; *Lochrine*, 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*, 11r; 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*” (*Histrionastix*, 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 censuring 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; *Lochrine*, 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*

ambush

antic, antique

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 van-isheth*” (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* 11r; see also *Three Lords of London*, A2v; *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

antic, antique

appear

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*: “*Alonso 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 Knaves*, 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; *Knaves 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 appeareth” (*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*, 12v; *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), **crowns** (*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** (*Lochrine*, 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 Beggars*, 234; *Albovine*, 78), **wreath** *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 “*wreath 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