

ENTER THE WHOLE ARMY

C. WALTER HODGES enjoys a unique reputation as illustrator and scholar of the Elizabethan theatre. This book consists of fifty of his drawings, with accompanying text, which together reconstruct the original staging of scenes from Shakespeare's plays. It offers imaginative solutions to the puzzling questions which surround those early performances at the large public and smaller private theatres.

Hodges' pictures are informed by a deep understanding of the theatre conditions of Shakespeare's time. Many of them have appeared in volumes of the *New Cambridge Shakespeare* edition. Together they provide a pictorial reconstruction of an Elizabethan playhouse such as the Globe, as well as less well-known indoor or private playhouses such as the Blackfriars.

Hodges creates visual explanations for specific incidents and bits of stage business in the plays: the different uses of the 'discovery space' and upper stage or gallery; the placing of beds and thrones; the creative use of stage posts and trap doors; the employment of special effects such as gunfire, or a god descending from Heaven. He provides solutions to the difficulty of staging, for example, Cleopatra's monument, the siege of Orleans, and, in the words of the title, how to represent a 'whole army' by a few actors.

This is an attractive and timely book. With the rebuilding of the Globe Theatre on Bankside, scholars, actors and directors are confronting again the problems of staging Shakespeare's plays. Walter Hodges' ingenious and practical solutions will appeal to students and theatre-goers alike.

C. WALTER HODGES has, uniquely, combined a professional career as illustrator and graphic designer with the writing of scholarly books on Shakespeare's theatre, the latter featuring his own drawings. His books include *The Globe Restored* (1939), *Shakespeare's Theatre* (1964) and *Shakespeare's Second Globe* (1973). He has provided pictorial solutions to problems of staging in volumes of *The New Cambridge Shakespeare* since its inception in 1984.

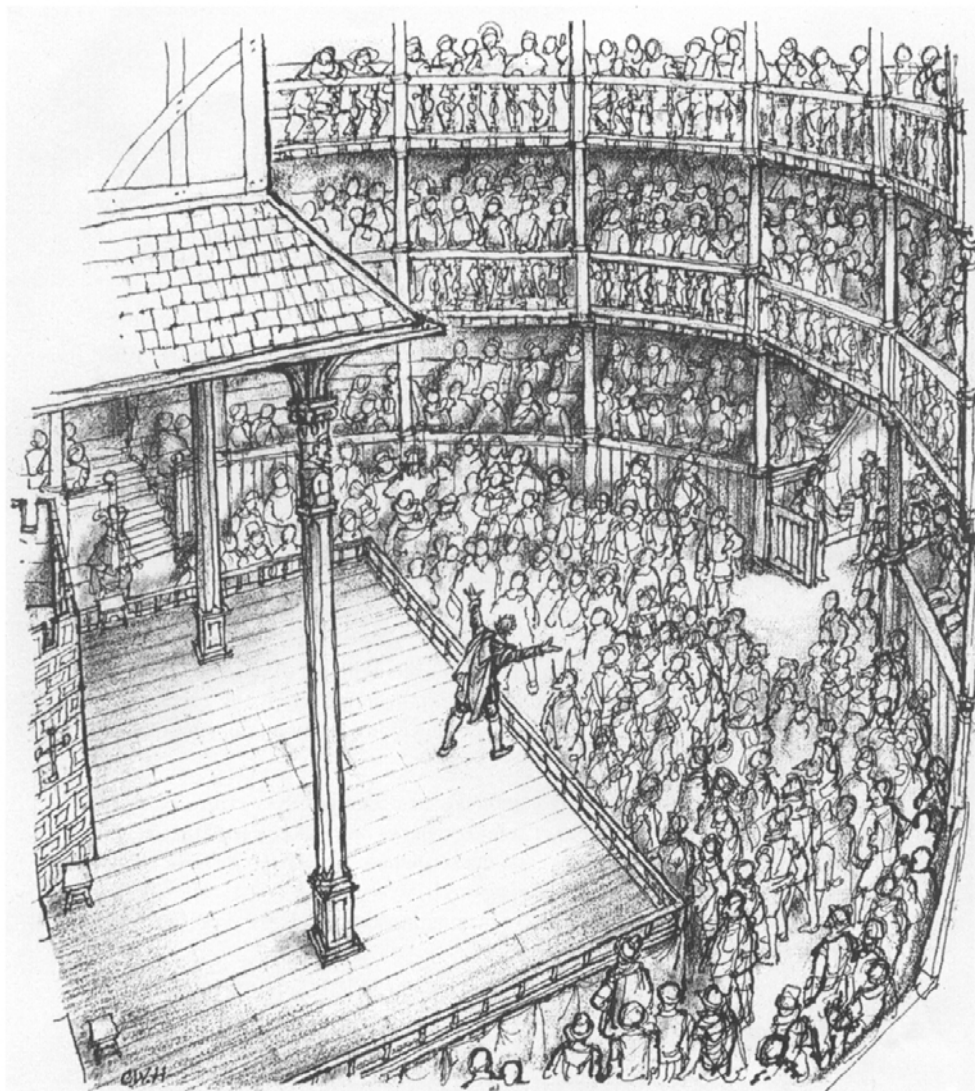
Cambridge University Press

0521311705 - Enter the Whole Army: A Pictorial Study of Shakespearean Staging 1576-1616

C. Walter Hodges

Frontmatter

[More information](#)



Cambridge University Press

0521311705 - Enter the Whole Army: A Pictorial Study of Shakespearean Staging 1576-1616

C. Walter Hodges

Frontmatter

[More information](#)



ENTER THE WHOLE ARMY

A PICTORIAL STUDY
OF SHAKESPEAREAN STAGING

1576–1616

•

C. WALTER HODGES



CAMBRIDGE
UNIVERSITY PRESS

Cambridge University Press

0521311705 - Enter the Whole Army: A Pictorial Study of Shakespearean Staging 1576-1616

C. Walter Hodges

Frontmatter

[More information](#)

PUBLISHED BY THE PRESS SYNDICATE OF THE UNIVERSITY OF CAMBRIDGE
The Pitt Building, Trumpington Street, Cambridge, United Kingdom

CAMBRIDGE UNIVERSITY PRESS

The Edinburgh Building, Cambridge CB2 2RU, UK
40 West 20th Street, New York NY 10011-4211, USA
477 Williamstown Road, Port Melbourne, VIC 3207, Australia
Ruiz de Alarcón 13, 28014 Madrid, Spain
Dock House, The Waterfront, Cape Town 8001, South Africa

<http://www.cambridge.org>

© Cambridge University Press 1999

This book is in copyright. Subject to statutory exception
and to the provisions of relevant collective licensing agreements,
no reproduction of any part may take place without
the written permission of Cambridge University Press.

First published 1999

Reprinted 2000

First paperback edition 2004

Typeset in Monotype Ehrhardt 11/15pt, using QuarkXPress™ [SE]

A catalogue record for this book is available from the British Library

Library of Congress cataloguing in publication data

Hodges, C. Walter (Cyril Walter), 1909–

Enter the Whole Army: a pictorial study of Shakespearean staging, 1576–1616
/ C. Walter Hodges.

p. cm.

ISBN 0 521 32355 X hardback

1. Shakespeare, William, 1564–1616 – Stage history – To 1625 –
Pictorial works. 2. Shakespeare, William, 1564–1616 – Stage
history – England – London – Pictorial works. 3. Theater – England –
London – History – 16th century – Pictorial works. 4. Theater –
England – London – History – 17th century – Pictorial works.

I. Title.

PR3095.H59 1999

792.9'5–dc21 98–29341

CIP

ISBN 0 521 32355 X hardback

ISBN 0 521 31170 5 paperback

CONTENTS

List of illustrations page vi
Preface viii

[1]	The Malone tradition	I
[2]	Elements of the stage	16
[3]	Systems of presentation	28
[4]	The siege of the music room	52
[5]	Enter the whole army	70
[6]	The stage posts and their uses	89
[7]	Stage beds and other furniture	100
[8]	Special effects	115
[9]	Playing away: presentation in great halls	140
[10]	Drawing conclusions	157
[11]	Epilogue: a portrait from life	172

ILLUSTRATIONS

Frontispiece: <i>Henry V</i> : Prologue.	
1 The First Playhouse (the Theatre) 1576.	xii
2 Edmund Malone. Engraving by Bartolozzi, from a portrait by Sir Joshua Reynolds, 1787 (National Portrait Gallery).	5
3 The Globe. Woodcut (after Visscher) from Malone's <i>Rise and Progress of the English Stage</i> , 1780.	6
4 The Globe playhouse. Detail from C. J. Visscher's etched panorama of London, 1616.	8
5 Design for a reconstruction of the Fortune Theatre by Ludwig Tieck, 1836.	12
6 The Swan playhouse. Contemporary sketch by Arendt van Buchel after Johannes de Witt.	14
7 Diagram of Elizabethan stage conditions.	20
8 <i>The First Part of King Henry VI</i> . Conjectural staging for the scenes of the siege of Orleans.	22
9 <i>The Third Part of King Henry VI</i> , 1.1.	23
10 Scale diagram: plan and elevation of an Elizabethan stage and tiring-house.	25
11 <i>King Richard II</i> , 1.3. The lists at Coventry.	31
12 <i>Romeo and Juliet</i> , 2.1. The stage as pathway, orchard and window.	35
13 <i>Romeo and Juliet</i> . The stage as cemetery and tomb.	40
14 <i>Julius Caesar</i> , 3.2. The Capitol and the conspirators.	43
15 <i>Julius Caesar</i> . The 'pulpit' and Antony's oration.	45
16 <i>Julius Caesar</i> , 4.2. 'Most noble brother, you have done me wrong.'	47
17 <i>The Merchant of Venice</i> , (a) 2.7; (b) 3.2.	50
18 <i>The First Part of King Henry VI</i> , 1.4. A frame for operating offstage gunfire with 'chambers'.	56
19 <i>King John</i> , 4.3. Arthur: 'The wall is high, and yet will I leap down.'	60
20 Development of the tiring-house frontage as a castle or city wall, with the later addition of The Heavens superstructure.	63
21 <i>The Taming of the Shrew</i> . Alternative stagings for the Induction.	67
22 <i>All's Well That Ends Well</i> , 3.5. <i>Drum and Colours . . . Enter . . . the whole army</i> .	72
23 A view in the tiring-house.	73
24 and 25 Drummer and Standard-bearer. Etchings by H. Goltzius, 1587.	78
26 <i>The Third Part of King Henry VI</i> , 5.1. <i>Enter Warwick . . . and others upon the walls . . . Flourish. Enter Edward, Richard and soldiers</i> .	80
27 <i>Antony and Cleopatra</i> , 3.10. The marching of the armies.	83
28 <i>Antony and Cleopatra</i> , 4.15. Two methods of staging.	86
29 <i>All's Well That Ends Well</i> , 4.1. Parolles ambushed.	88
30 <i>Much Ado About Nothing</i> , 2.3. Alternative stagings for Benedick's arbour.	91
31 <i>Much Ado About Nothing</i> , 3.3. Conrad and Borachio overheard by the Watch.	93
32 <i>Love's Labour's Lost</i> , 4.3. Dumaine overheard all round.	96
33 <i>The First Part of Henry IV</i> , 5.4. Falstaff in battle.	98
34 <i>Othello</i> , 5.1. The wounding of Cassio.	102
35 <i>Othello</i> , 5.2. Two methods for staging Desdemona's bed.	104
36 <i>The Second Part of King Henry VI</i> . The staging of bed scenes.	106
37 and 38 <i>The Second Part of King Henry IV</i> , 4.5. The king falls sick and is taken 'into some other chamber'.	109

ILLUSTRATIONS

39	<i>The First Part of King Henry IV</i> . Scenic positions of basic stage furniture.	111
40	<i>The First Part of King Henry VI</i> , 5.3. Joan La Pucelle deserted by the Fiends.	114
41	<i>The Second Part of King Henry VI</i> , 1.4. The conjuration.	117
42	<i>Hamlet</i> , 1.4 and 5. Entrances and departures of the Ghost.	120
43	<i>Macbeth</i> , 4.1. Apparitions.	122
44	Diagram of generally available stage machinery and special effects.	125
45	<i>Pericles, Prince of Tyre</i> , 5.1. The vision of Diana.	130
46	<i>The Tempest</i> , 3.1. Prospero's 'cell', with Ferdinand and Miranda, and Prospero 'on the top'.	134
47	<i>The Tempest</i> , 3.3.	137
48	<i>The Third Part of King Henry VI</i> . The Three Suns.	139
49	<i>Twelfth Night</i> , 2.5. As performed in Middle Temple Hall in February 1602.	142
50	<i>The Comedy of Errors</i> , 3.1. As at Gray's Inn Hall, Christmas 1594.	149
51	<i>Love's Labour's Lost</i> , 5.2. Conjectured as performed at a nobleman's great hall in c. 1593-4.	154
52	<i>Hamlet</i> , 5.1. Hamlet and Laertes at Ophelia's graveside.	156
53	<i>Hamlet</i> , 3.2. Hamlet's play (Miching Mallecho) with alternative positionings for Claudius and Gertrude.	160
54	<i>A Midsummer Night's Dream</i> , 2.2 and 3.1. The stage shown as possibly dressed and decorated for a special occasion.	162
55	<i>A Midsummer Night's Dream</i> , 4.1. Suggested local decoration of stage, as for fig. 55.	163
56	<i>King Lear</i> , Acts 1 and 5. Beginning and end: the king and his daughters.	166
57	<i>King Henry VIII</i> , 1.4. The last play at the first Globe.	168
58	Enlargement of detail from W. Hollar's panorama drawing of Bankside, c. 1643. The second Globe Playhouse, drawn 'from life' from the tower of St Mary Overy's church, Southwark.	174
59	Hollar's Long View of London, western section (British Museum).	174
60	The second Globe Playhouse. Sketch of a proposed reconstruction.	177

Cambridge University Press

0521311705 - Enter the Whole Army: A Pictorial Study of Shakespearean Staging 1576-1616

C. Walter Hodges

Frontmatter

[More information](#)

PREFACE

The pictures in this book, excepting only those from historical sources in the first chapter, were all drawn to accompany the separate volumes of *The New Cambridge Shakespeare*, where they are intended as a guide for the reader in imagining the plays as they would have appeared in their original mode of performance on the stage of an Elizabethan or Jacobean theatre. Thus they should show at a glance the meaning of general stage-directions such as *Enter above . . .*, or of more particular ones such as (from *The Tempest*) *Here Prospero discovers Ferdinand and Miranda playing at Chess*, where ‘discovers’ means simply that he reveals them by drawing back a curtain. But when all my illustrations had been completed for those limited purposes it appeared to me that, seen together as a collection, they covered a broader subject than was at first intended. Collectively they form a comprehensive picture of the structure and management of the stage Shakespeare had worked with, at least as seen through the imagination of a modern reporter – for ‘imaginative’, to a great extent, any such report will have to be: without the support of imagination, the total of contemporary evidence, even – or perhaps especially – in the case of that most famous of all historic theatres, Shakespeare’s Globe on Bankside, is scarcely enough for us to work with.

We are in fact fortunate in having any actual pictorial evidence at all. As is described in the first chapter here, it was only by chance that a Dutch visitor to London who happened to go into the Swan theatre one afternoon in 1596, happened also to have the knack for drawing sketches, and that he later took the trouble to write a description of the theatre, with a sketch of a performance on its stage which he sent home in a letter to a friend, who copied it, sketch and all, into a notebook which has by chance survived into our own time. Without that succession of simple chances we should have no knowledge at all of what the interior of any public theatre had looked like in the London of Shakespeare’s day, and whatever we might have guessed about it would almost of a certainty have been wrong. Without that sketch, who would have imagined such a thing as a thrust-forward rectangle of a stage, with two great pillars standing upon it, more or less in the way of the actors,

Cambridge University Press

0521311705 - Enter the Whole Army: A Pictorial Study of Shakespearean Staging 1576-1616

C. Walter Hodges

Frontmatter

[More information](#)

PREFACE

the vision of the audience, and everything that went on there? Yet that stage and those pillars have now established themselves firmly in theatre history as the characteristic, even emblematic background of Shakespeare's professional life. Nobody doubts them, and I have shown them as familiar features in my drawings throughout this study.

It should be noted here that the designs for the stage shown in my drawings, as well as many of the drawings themselves, were made over a period of several years before the unexpected discovery of the Rose theatre in the Spring of 1989. That excavation did not alter, but basically confirmed, many things that had been previously only conjectural. And it added some unexpectable details. For example, it confirmed what had often been supposed, that the theatre yard was set at a slight rake down towards the stage all round, but added the surprise that its surface was entirely composed of an aggregate of cinders and hazelnut shells. Of course, we need not go on to suppose that all theatre yards were surfaced in the same way, but so it was at the Rose.

I am aware that there are a few occasional inconsistencies in the stage details of my reconstructions between different drawings (though never, I hope, among any for the same play). Some of my stages have a low railing around their outside edge, others have not: the two posts are not always in quite the same position: the curtained opening in the back wall is sometimes set in line with the wall, with the curtains on their rail sometimes in front of the wall or at other times behind it; or sometimes it forms a structure of its own, built forward as a sort of porch. But I hope these and other differences of my stage layout, between one example and the next, may not be thought of as inconsistent lapses, but rather as what I might call 'exploratory variations'. I deliberately did not begin this series of pictures by first inventing a set of permanent fixtures, using the 'Wooden O' as a sort of Elizabethan half-timbered cage within which to bend the plays into suitable positions of historic conformity. In that way, if any layout should happen to be wrong in the beginning it would have to be wrong throughout, and one would miss even a chance of getting it right by mistake. Therefore I decided, in my representations of the Elizabethan stage, to allow myself a certain liberty with my interpretation of it, holding that if a drawing is to have success in

Cambridge University Press

0521311705 - Enter the Whole Army: A Pictorial Study of Shakespearean Staging 1576-1616

C. Walter Hodges

Frontmatter

[More information](#)

PREFACE

suggesting a living reality, it ought at least to have a life of its own. I hope that, as illustrations, the drawings are convincing and appropriate, but as statements beyond that they should not be expected to be final or definitive solutions to outstanding and still unresolved problems. For an example of this we should look back once more to the thing I have so confidently described above as ‘that thrust-forward rectangle of a stage’. At the beginning of this century, in a book entitled *The Shakespearean Stage*, Dr V. E. Albright published a drawing of ‘A Typical Elizabethan Stage’, showing it as thrust-forward into a round yard, not in the form of a rectangle, but wedge-shaped, tapering towards the front. In either a round yard, as that of the Globe, or a square one as of the Fortune, this is a workable plan, and indeed Dr Albright proposed it for both. It disagrees, however, with the powerful and over-riding evidence of the Swan drawing, and so, except for its appearance in earlier publications such as Ashley Thorndike’s *Shakespearean Theatre* of 1916, it has disappeared from the scene. The rectangular stage still retains its dominance. Nevertheless when, after three hundred and forty years, the foundations of an actual Elizabethan theatre – the Rose – were discovered on Bankside, the shape of its stage was clearly seen. It was wedge-shaped, with its sides gently tapered towards the front.

I ought therefore to express a personal opinion at this point, though, to be less dogmatic, I will call it simply a preference. I think a taper-fronted stage is particularly suitable within a square-yarded theatre such as the Fortune. Given the known plan dimensions of the Fortune’s auditorium and the supposed but rather less clear measures of its stage, I have always been puzzled by all reconstructions of it, which leave two narrow vacant gangway areas down each side of the stage at yard level, between that and the audience galleries. If, however, the stage were less wide at the front than at the back these embarrassing ‘gangways’ would be opened out to become useful and accessible parts of the main yard. It would be very sensible. With a round or polygonal yard it would also be sensible but not so decisively, because the side-spaces are not so narrowly proportioned from the yard itself. I therefore feel able to retain as a personal preference, a loyal liking for the rectangular stage which has become, perhaps because of its peculiarity, a favourite reconstructional tradition. To the objection that the Rose has now been

Cambridge University Press

0521311705 - Enter the Whole Army: A Pictorial Study of Shakespearean Staging 1576-1616

C. Walter Hodges

Frontmatter

[More information](#)

PREFACE

shown and proved to be a round theatre with a tapering stage I can offer only one explanation: that the Rose was a very small theatre wherein the tapered stage allowed more elbow-room in a crowded yard. But I have to admit also that the argument enables me to retain my long-standing and habituated preference for rectangles.

For all my reference quotations from the plays I have used the 1953 edition of the Nonesuch Shakespeare which combines the complete First Folio text with all the Quarto variations in the margins: only I have occasionally modernised the spelling, thus (perhaps too puritanically) denying myself that pleasant but sentimental sense of historic 'local colour' given by the original.

My enthusiasm, with what may perhaps be described as my 'inventive researches' in this absorbing subject, has been spurred and guided by the works of a host of great scholars for whom I would like to think this book could be a modest token of the tribute I owe. It goes without saying that I have depended greatly upon the four volumes of Sir E. K. Chambers' *The Elizabethan Stage* of 1923, with its successors in G. E. Bentley's *The Jacobean and Caroline Stage*. I must also recognise my debt to T. W. Baldwin's *Organization and Personnel of the Shakespearean Company* of 1927, to A. C. Sprague's *Shakespeare and the Audience*, A. E. Thorndike's *Shakespeare's Theatre*, and to J. Cranford Adams' *The Globe Playhouse: Its Design and Equipment*, of 1942, and more recently to Herbert Berry's *Shakespeare's Playhouses*. I wish also to recognize the valuable help given by my son Crispin Hodges while preparing this work for the press. For the many others in a list which there is not space enough here to mention by name I can only hope they will not haunt me for my seeming neglect, though I fear they may. But there is one work which I must certainly not fail to acknowledge, for it engrossed and inspired me when I was a student and has remained as a colour in my memory ever since. It is Harley Granville-Barker's matchless series of *Prefaces to Shakespeare*. That must therefore be considered one of the origins of this book, to which I am hereby subscribing a preface of my own.

C. W. H.

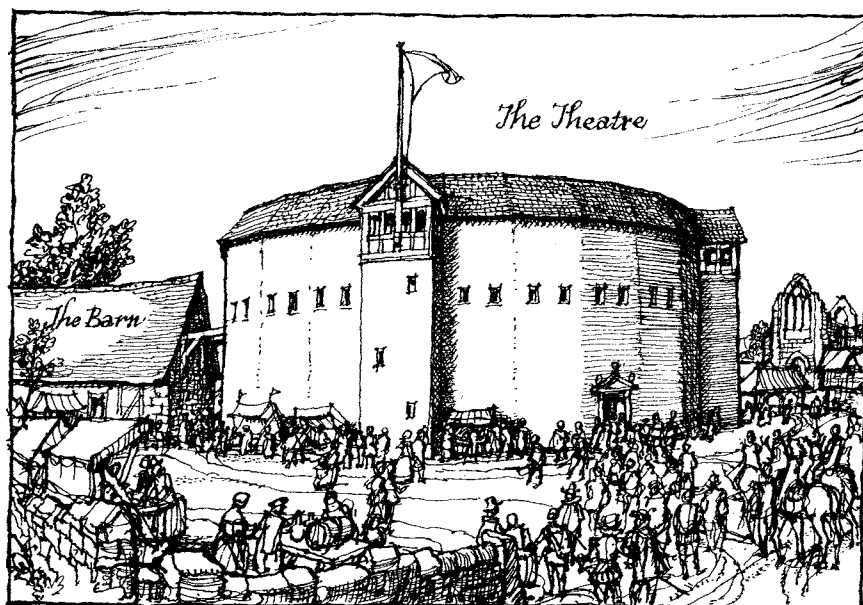
Cambridge University Press

0521311705 - Enter the Whole Army: A Pictorial Study of Shakespearean Staging 1576-1616

C. Walter Hodges

Frontmatter

[More information](#)



1 The First Playhouse (the Theatre) 1576.