“Malvolio within”:
Acting on the Threshold between Onstage and Offstage Spaces
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In his article, “Malvolio and the Dark House,” John H. Astington deals with problems of staging Malvolio’s imprisonment in Twelfth Night, 4.2.1 The F1 text, which is the sole authority for the play, places the stage direction “Malvolio within” (TLN 2005; 4.2.19) before Malvolio’s first speech from his prison: “Mal. Who calls there?” (TLN 2006; 4.2.20). Including this speech, he delivers as many as twenty-two speeches from there. The F1 stage direction “Malvolio within” is usually thought to indicate that Malvolio is entirely out of sight and speaking from the tiring-house, possibly from behind one of the stage doors,” but such a staging, Astington believes, would involve practical problems of the following kind:

... on Shakespeare’s stage Malvolio was not to be seen watching Feste in 4.2, or so the Folio implies, and although we must hear him, his voice would have reached an Elizabethan audience from ‘within’ the tiring-house, through the thickness of a fairly substantial wooden door, and across the depth of the stage, thirty feet or so to the first rank of standing spectators in the yard. ... The central physical problems of the scene, therefore, are those of audibility and visibility. ... 3

Considering this question further, Astington has concluded that the stage direction “within” does not always indicate that the character should remain unseen within the tiring-house, and, in his view, “the house as dark as hell [i.e., Malvolio’s prison] could quite appropriately have lain below the Elizabethan trapdoor.”4

It is certainly true that the meanings of early modern English theatrical terms were flexible. Even the meanings and usages of the most fundamental stage directions like “enter” and “exit”/ “exeunt” were by no means fixed or consistent.5 As Astington has pointed out, the meaning of “within” may have been much broader than the way we usually understand it. However, I am not convinced that the space below the stage could have been treated as “within.” A close examination of stage directions containing “within” indi-
icates something about the contemporary usage of this somewhat slippery theatrical term, and an analysis of various scenes in which a character speaks from offstage is also useful in this regard. As a result of examining these matters, I should like to consider the possibility of other interpretations of “Maluolio within.”

I

Some stage directions referring to “within” also contain an adverb or adverbial phrase that specifies a particular part of “within.” Some of these directions place a character behind a stage door. Not surprisingly, what they indicate is the character’s pre-entry action.

One knockes within at the doore.
(Thomas Kyd, The Spanish Tragedy 1602 Quarto, TLN 2137)*

The Clowne bounce at the gate, within.
(Christopher Marlowe, Doctor Faustus QB, TLN 1675)*

On the face of it, each of these stage directions indicates that the character waiting offstage should knock at the door through which he is to enter onto the stage. However, it is equally possible that, especially in the instance of Doctor Faustus, a stage attendant (not the actor himself) produced the required sound effect by beating on something with an iron bar or the like.* Since offstage knocking may have involved the use of sound-producing equipment, about which we know very little, it seems prudent to exclude examples of offstage knocking and confine ourselves to characters’ offstage speeches, as in the following examples from Othello and Richard II. When in Othello, 5.2 the unseen Emilia calls out to Othello to admit her, the Q1 text marks “Emillia calls within” (M2r; 5.2.85), while the F1 text provides “Æmilia at the doore” (TLN 3343; 5.2.85) and “Æmil. within” (TLN 3350; 5.2.89). Similarly, when in Richard II, 5.3 York makes a similar plea to be admitted, in order to reveal Aumerle’s treachery, the Q1 stage direction for him reads “The Duke of Yorke knokes at the doore and crieth” (I2r; 5.3.38), while the F1 stage direction corresponding to it reads “Yorke within” (TLN 2535; 5.3.38). In such situations the obvious place for the entering character to stand is behind his entry door.

In 5.1 of The Virgin Martyr, a Red Bull play by Thomas Dekker and Philip Massinger, Harpax is first directed to be heard from “within”/“Within” (Q1, K4r, K4v; 5.1.81, 86), laughing on each occasion.9 His voice then increases in volume; it is referred to as “lowder” (K4v; 5.1.94). The unseen devil also changes location, first shouting “At one end” (K4v; 5.1.95), then “At tother
end" (K4v; 5.1.97), and finally laughing “At the middle” (K4v; 5.1.100). After laughing “Within” for the last time (L1r; 5.1.119), he is directed to enter “in a fearefull shape, fire flashing out of the study” (L1r; 5.1.122). It is most likely that the term “end” here denotes a flanking door, and that “the middle” refers to the central doorway serving as “the study.” While on the face of it there may seem no reason why he should not take various offstage positions including the specified three, in practice it may well be that he positioned himself behind the three openings in the frons scena. In other words, when he laughs “within” for the first time at line 81, he would already be “At one end.” He would remain there for a while, laughing and shouting several more times from the same position (lines 83, 84, 85, 86, 94, 95). He would then race to “tother end” (line 97), before moving back to “the middle” (line 100), and when he laughs “Within” at line 119, he would still remain “At the middle” so that he could come “out of the study” three lines later. This example suggests that even when an offstage voice is not closely related to the character’s entrance, it may have been usual for the actor to deliver the speech from behind one of the openings in the tiring-house façade, as opposed to behind the solid wall of the frons scena. The advantages in terms of increased audibility are, of course, obvious.

The following two anticipatory directions are both from Massinger’s plays performed by the King’s Men:

*Harry:* Willson: & Boy ready for the song at y’ Arras:

*(Believe as You List, TLN 1968–72)*

*Musicians come down to make ready for the song at Aras.*

*(The City Madam Q1, K2r)*

The manuscript playbook of *Believe as You List*, bearing Henry Herbert’s license dated May 6, 1631, shows that the first direction is an annotation marked by the company bookkeeper. (The hand has been identified as that of Edward Knight, who held the position of bookkeeper in the King’s company in the later twenties and early thirties of the seventeenth century.) Later in the same scene, there are the bookkeeper’s annotation “the Lute. strikes & then the Songe” (TLN 2022–23) and the author’s original direction “musiq & a songe” (TLN 2025). *The City Madam* was licensed for performance by Herbert on May 25, 1632. The second anticipatory direction, which is printed in the margin of the quarto, must have been originally written by the bookkeeper as he prepared the theater playbook lying behind the Q1 text. This warning is related to the following stage directions: “Musick. At one door Cerberus, at the other, Charon, Orpheus, Chorus” (L2v); “Sad musick. Enter Goldwire, and Tradewell as from prison . . .” (L3r). In the two play texts, “at y’ Arras” and “at Aras” are very likely to refer to the position
immediately behind the stage hangings. In neither play does the dialogue provide any particular reason why the music and song should be delivered from there. In each case, the bookkeeper’s purpose of specifying the space behind the hangings was probably to ensure better audibility.

It seems almost certain that the stages of most early modern English playhouses had three entryways, that is, two flanking doors and a central doorway or opening. One important question relevant to our present interest is whether the three doorways were all routinely curtained off, or whether the flanking doors were normally free of curtaining. In the case of The City Madam, acted at the Blackfriars, the warning “Musicians come down to make ready for the song at Aras,” which is printed several lines after the beginning of act 5, is also related to the marginal annotation printed some thirty lines before the end of the previous act: “Whil’st the Act Plays, the Footstep, little Table, and Arras hung up for the Musicians” (K1r). This direction seems to suggest that for the performance of the play all the doorways should be free of curtaining until the interval between acts 4 and 5. The direction, “Musick. At one door Cerberus, at the other, Charon, Orpheus, Chorus” (L2v) appears in the play’s closing scene (5.3). Although this direction does not include the term “enter,” it is evident that the characters listed here should enter onto the stage. Sir John’s words, “Appear swifter then thought” (L2v), which precede the direction, require their entrance. What the direction indicates is, therefore, the simultaneous use of a curtained space and both flanking doors by the musicians and the entering characters. From these things it can be inferred that during the interval between acts 4 and 5, only the central opening in the stage wall was covered with the arras. In other plays as well, what seems likely is that, whether temporarily or permanently, only one of the doorways, presumably the central one, was covered with hangings. If this is not the case, stage directions like “Six Chaires placed at the Arras” (John Fletcher and William Rowley, The Maid in the Mill F1, 4A2v) and “Exit Gall behind the hangings” (Francis Beaumont and Fletcher, Philaster Q2, D2v [sig. D2 is misprinted as D3]) would not have worked well. In the warnings for the musicians in Believe as You List and The City Madam, “at ye Arras” and “at Aras,” therefore, refer to the center. For the purpose of audibility the central area behind the stage hangings, which served as a discovery space in many scenes, was no doubt preferable to a position behind either one of the flanking doors.

II

Some stage directions including “within” indicate the use of the upper level. A Shakespearean play provides one:
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... Enter Talbot and Burgonie without: within, Pucell, Charles, Bastard, and Reigneir on the Walls.

(1 Henry VI F1, TLN 1471–72; 3.2.40)

In this stage direction, as Astington says, "without" and "within" appear to be used not only in fictional but also in theatrical terms: they refer to outside and inside the city Rouen, which are represented, respectively, by the outside and inside of the tiring-house. Since the theatrical sense of "within" seems present in the stage direction, we might wish to think that the upper playing area, which serves as the "Walls," and which is, of course, in full sight of the audience, could be treated as "within." This may, however, be an exceptional case. The F1 text of Richard II contains what appears, on the face of it, to be a similar stage direction: "Parle without, and answere within: then a Flourish. Enter on the Walls, Richard, Carlile, Aumerle, Scroop, Salisbury" (TLN 1646–48; 3.3.61). But in this instance, the contrast of the "Parle without" and the "answere within" refers, respectively, to what is visible to the audience and what is concealed. The term "within" here does not refer to the "Walls" represented by the performance area over the stage, although it may well refer to the space behind the upper playing area. It is likely that the parley from the main stage was answered from the upper floor of the tiring-house, especially if the trumpeters of the fanfare were to make an entrance onto the upper performance area to announce the royal entry there.

Fletcher's Love's Pilgrimage contains the following passage:

   Gent. Ho Generall,  
   Look out, Antonio is in distresse.  

   Enter Rodorigo above.  

   Theo. Antonio?  
   Leoc. Antonio! 'tis he.  
   Rod. within. Ho, Governor make a shot into the Town,  
   Ille part you: bring away Antonio  
   Into my Cabben.  
   Gent. I will do that office.  
   Exit Attendents and Townsmen.  
   I fear It is the last, that I shall do him.  

   Exit Soldiers and Gentlemen with Marckantonio.  

(F1, 8C1v)

When Rodorigo shouts from within, he is certainly on the upper level. What is not certain is whether, in this instance, "within" is used in the same sense as "above" (i.e., "in sight of the audience on the upper gallery"). It seems more likely that "within" and "above" refer to different parts of the upper level, and that Rodorigo withdraws a few steps from the performance area and becomes temporarily out of sight of the audience while he gives an order to the unseen gunner. After the shot is heard, he returns to the playing area
to give another instruction to the gentleman below. It may be, however, that
Rodorigo remains on the playing area in sight of the audience and only turns
his face toward the inside to give the order to the gunner. We therefore cannot
entirely rule out the possibility that “within” is here used in the same sense as “above.”

Another play of Fletcher’s provides a further instance:

Enter Tavern Boyes &c.

Boy. Score a gallon of Sack, and a pinte of Olives to the Venicorne.
Above within. Why drawer?
Boy. A non, a non.

(The Captain F1, 2H3v)

In this case, where an offstage voice is directed to call an onstage tavern boy,
“within” is undoubtedly used to refer to the space out of sight of the audience
on the upper level. When The Captain was first performed sometime between
1609 and 1612, whether at the Globe or at the Blackfriars, the upper playing
area of the playhouse appears to have been equipped with curtains. The
voice calling a tavern boy might therefore have been heard from the curtained
area on the upper gallery. Later in the same scene, another two offstage
voices are also directed to call an onstage tavern boy: “Within. Drawer”
(2H3v); “Within cry drawer” (2H5v). It may be that these calls were also
intended to be heard from above within, though this is by no means certain.

In the following stage direction, from Anthony Munday’s Fedele and For-
tunio, “within” seems to be used as a compressed way of referring to a more
complex state of affairs:

Fedele and Pedante speake out at a windowe within.

(Q1, G2v)

Although the 1585 Quarto appears to contain additions and alterations made
for the court performance mentioned in its title page, it is likely that this
play was first performed at a commercial playhouse. In any event, this stage
direction may well reflect the contemporary usages of theatrical terms, for
Munday had been an actor before. It does not necessarily call for the two
characters’ entrance. Although Fedele might make his appearance on the
upper gallery representing the “windowe,” the Pedant would remain unseen,
positioned somewhat away from it. The Pedant’s speech, “I am so fast wrapt
in the upper sheete. / That I can not get out . . .” (G2v) indicates that he is,
in fictional terms, in bed. Probably, what “within” refers to in this example
is both the upper playing area itself and the upper floor of the tiring-house,
that is, the space behind the playing place.

In at least one case, “within” is clearly differentiated from “window”:
Goes from the Window, and calls within.

(William Davenant, The Distresses F1, 4E4v)

What “within” refers to in this stage direction is evidently the upper floor of the tiring-house, out of sight of the audience. It is unlikely that the character, Claramante, would call from the main stage level, because it would take her a certain length of time to make an offstage descent, and also because she is to reappear on the upper playing area only seven lines after (“Enter Claramante above” [4E4v]). A similar instance can be seen in Romeo and Juliet, 2.2, where Juliet occupies the upper playing space representing the window of her bedchamber. In this case the word “window” does not occur in stage directions, but it occurs in the dialogue: “But soft, what light through yonder window breaks?” (Q2, Dlv; 2.2.2). When the Nurse calls Juliet from “within” (“Within” (as the F1 text adds the direction at TLN 938, 952, 954; 2.2.136, 149, 151), even if the Nurse was actually on the upper level of the tiring-house, she would have remained out of sight, positioned away from the performance area.

The occurrences of such phrases as “Above within” and “at a windowe within” confirm that “within” could refer to the upper level of the tiring-house. When the use of the upper playing area is involved, the space behind could well be treated as “within.” We might then reasonably ask whether “within,” when used on its own, can sometimes refer specifically to the upper level, even when it is not accompanied by any word or phrase such as “above” or “at a window.” Some play texts offer suggestive examples in this respect. Thomas Middleton and William Rowley’s The Changeling has two scenes in which madmen shout from “Within” (“within” (Q1, C2v, E1r, E2r). The earlier scene has nothing to indicate for certain that the madmen call out from the upper level, but in the later scene it seems very probable that they would have shouted from the upper level of the tiring-house. The 1653 Quarto, which was published a long time after the play was first acted at the Cockpit in Drury Lane, is likely to have been printed from a transcript of a playbook. In the later scene, a madman’s voice is heard from within, “Bounce, bounce, he falls, he falls,” and Isabella, who is on the main stage, says to another onstage character, Lollio, “Heark you, your scholars in the upper room are out of order” (E1r). He exits after replying to her, “. . . I’le go up, & play left handed Orlando amongst the madmen” (E1r). These and other speeches suggest that the madmen’s ward, unlike the one for idiots, lies upstairs. A short time later in the same scene, another madman’s cry is heard from within, and Lollio exits again. This time he actually appears on the gallery over the stage (“Enter Lol. above” [E2r]), and scarcely has he exited from there than madmen also appear there in a grotesque manner (“Mad-men above, some as birds, others as beasts” [E2r]).
Beaumont’s *The Knight of the Burning Pestle*, which was performed by the Children of the Queen’s Revels at the Blackfriars, provides a similar example. Toward the end of act 3, Mistress Merry-thought and Michael return to Old Merry-thought, but they are not admitted to the house. It is noteworthy, as Astington argues, that although Old Merry-thought is directed to be positioned “within” (Q1, G3r, G3v, G4r), his song, “Go from my window . . .” (G3v) and his speech, “Come aloft Boys, aloft” (G4v) seem to suggest his use of the upper level. Since Old Merry-thought speaks and sings from within throughout the episode, his presence on the gallery would have been preferable to his remaining unseen inside the tiring-house. Although it does not fully support the possibility that in this case “within” refers to the upper playing area itself, this instance, like the one from *The Changeling*, suggests that even when it occurred alone, “within” could refer to the upper level of the tiring-house.

Admittedly, the use of “within” to refer to the tiring-house upper level is by no means common: the above-cited examples are special cases. But although special, they constituted acceptable practice to early modern English playwrights, players, and theater personnel. In conclusion, it seems certain that “within” could refer to anywhere behind the tiring-house façade, whether at the stage level or at the upper level. It was probably because the upper performance area was continuous with the inside of the tiring-house that even the playing space, which is in full sight of the audience, might occasionally have been counted as “within.” It seems worth considering the possibility that a character who is positioned within the tiring-house is not necessarily intended to remain unseen.

III

Some entry stage directions are phrased in such a way as to indicate that the character does not really enter onto the stage but is merely visible to the audience. These stage directions suggest that Shakespearean actors could make an “entrance” by peeping through one of the openings in the tiring-house façade. The manuscript playbook of *The Second Maiden’s Tragedy*, licensed by George Buc and performed by the King’s Men, offers one such example:

*Enter Votarius to the doore within*  
(TLN 2081–83)

The dialogue around the stage direction suggests that Votarius shows himself through the door, but does not really enter onto the stage; Leonella, who has
been watching the door for her lady, stops him from coming forward. It is
not certain whether she shuts the door immediately or not. The words that
Anselmus’s wife speaks ten lines later, “whats ther, how now Sir, what yo’
business?” (TLN 2093) seem to suggest that although Leonella does not admit
Votarius straightway, he is visible while importunately asking her to let him
enter.

A manuscript copy of Fletcher’s Bonduca provides “Enter: Drusus: Regu-
lus: (stopping the Soldiers. at the Doore.)” (TLN 2108). The copy was evi-
dently made for a private collector, and is the work of the King’s company
bookkeeper Edward Knight “from the fowle papers of the Authors” (TLN
2379). Stage directions of the manuscript, as W. W. Greg observes, “suggest
amplifications by the scribe writing for readers and with recollections of ac-
tual performance in mind.”” Interestingly, the above-mentioned direction is
followed by the speech prefix “Soldiers within” (TLN 2109–10). It is very
likely that in the performance of the play the soldiers were visible, when they
shouted from offstage, “kill him kill him kill him” (TLN 2109).

The Little French Lawyer, written by Fletcher and Massinger, has the stage
direction “Enter Monsieur la Writ within” (F1, H4v), which refers to the
titular character’s first appearance in the play. This entry direction is followed
by a fifteen-line speech spoken offstage by La-Writ as he takes leave of other
offstage characters (his clients). It probably indicates that he should show
himself through his entry door when he begins to speak his long pre-entry
speech, although it is just possible that he is meant to deliver the whole
speech while remaining unseen.35 It may be useful to note here that “within”
occurs in at least two stage directions for discoveries: “Tomb opens, and Ly-
sander within lies along, Cynthia and Ero” (George Chapman, The Widow’s
Tears Q1, I2v [sig. I2 is misprinted as K2]); “Draws the Curtaine within are
discovered Bright. & Newcut” (Jasper Mayne, The City Match F1, R1r).
What these directions specifically indicate is that the characters positioned
within should be made visible to the audience.

In Henry VIII, 5.1, a portion usually attributed to Shakespeare,36 an old
lady presumptuously comes to the King with the news of his baby daughter’s
birth, and a gentleman tries to stop her by shouting from within, “Come
backe: what meane you?” (F1, TLN 2962; 5.1.157). As he speaks the words,
he might well be visible through the door by which the lady has just entered.
Some editors suggest that the gentleman was actually Lovell, who is ad-
dressed by the King a short time later in the scene (TLN 2977; 5.1.169), and
if so, he would have entered onto the stage at this point in pursuit of the old
lady.37 In any event, the gentleman’s fruitless words of prevention, “Come
backe: what meane you?” would have been delivered from just behind or,
perhaps, on the threshold of the door.

The following passage is from Fletcher’s Love’s Pilgrimage:
Alphonso and his servant would enter from one of the flanking doors and
cross the stage to the other, which represents the entrance to Leonardo’s
house. As the dialogue indicates, this door is already open. When the second
servant (Leonardo’s) is directed to speak from within, he is clearly intended
to be visible through the open door before he enters from it with a third ser-
vant.

The B-text of *Doctor Faustus* offers another intriguing example. In this
version the magic grapes episode is followed by the fooling of the dupes. An
offstage knocking is heard (“*The Clowne bounce at the gate, within*” [TLN
1675]), and the Duke, who is onstage, orders a servant, also onstage, to go
and ask the offstage dupes the reason why they disturb him. After more off-
stage knocking and shouting are heard (“*They knocke againe, and call out to
talke with Faustus*” [TLN 1679]), the servant’s response to this continuing
uproar is spoken directly to those outside who are clamoring to enter: “Why
how now Maisters, what a coyle is there?” (TLN 1680). To enable him to
address them in this manner, he has clearly had to open the stage door behind
which the clowns are shouting, even though there is no stage direction to this
effect. The servant continues to talk to the dupes and relays to his master
what they want. Only after eighteen further lines, during which they have
been in partial view of the audience, are they finally admitted (“*Enter the
Clowne, Dick, Carter, and Horse-courser*” [TLN 1699]).

All these examples suggest the possibility that a character, or characters,
who are directed to remain *within* the tiring-house are not necessarily in-
tended to be unseen but, as in these cases, are likely to be framed in the door-
way, so that the audience can both hear and see them. There are further
examples where a character should or could be visible to the audience while
remaining offstage. One is contained in the surviving manuscript playbook
of Fletcher and Massinger’s tragedy of *Sir John van Olden Barnavelt*. The
chief hand in the manuscript is that of the professional scribe, Ralph Crane.38
In 3.6, Leidenberch sends his son offstage to go to bed, and then kills himself.
While remaining offstage, the boy cries from *within*. What is noteworthy is
the stage direction “*Son abed*” (TLN 1656), which was added by the King’s
company bookkeeper (not Edward Knight) between the stage direction “*Ex*
Boy" (TLN 1643) and the speech prefix "Boy within" (TLN 1671). The direction would not have been added, unless the boy was intended to be visible to the audience during his offstage presence. The bookkeeper’s interpretation of Leidenberch’s speech must have been that the father opens the stage hangings, revealing the son in bed, and finds that “He is fast [asleep]” (TLN 1657). It is not certain whether the bookkeeper intended the father to close the hangings before stabbing himself. Leidenberch could close them after or while saying “Sleepe on sweet Child” (TLN 1658), but it is not essential that he do so. If he did not close the hangings, the boy would have been visible when he cried in his sleep from within.

The Q1 text of Thomas Jordan’s The Walks of Islington and Hogsdon, which reproduces Henry Herbert’s license dated August 2, 1641 (H4r), is important in that this is one of the few texts that were certainly printed from playhouse manuscripts. In 1.2 of the play, Splendora “stands within the Arras” (B3v) between her exit from the stage (“Exit Splend.” [B3v]) and reentrance onto it (“Enter Splend.” [B4v]). It is most likely that “within the Arras” is equivalent to “behind the Arras.” (When in King John, 4.1, the executioners are told to “stand / Within the Arras” [F1, TLN 1571–72; 4.1.1–2], they should hide themselves behind the arras.)39 During her presence “within the Arras,” Splendora finds there a pen and paper, and writes a brief note to her lover Mercurio, while speaking aloud each word she writes. The Q1 text here gives her the following five stage directions: “She writes” (B3v); “Writes agen” (B4r); “Writes agen” (B4r); “Writes” (B4r); “Writes agen” (B4r). Her gestures should be visible to the audience. This example, in which the offstage character shows herself through the gap between the hangings, is not uncommon.

The Little French Lawyer offers a more suggestive stage direction:

Enter Dinant. and Lamira. A light within.

(F1, I4v)40

Since another stage direction reading “Lights above, two Servants and Anabell” (K1r) occurs later in the same scene, it is almost certain that “within” here, as usual, refers to the main stage level of the tiring-house. Shortly after making their entrance, Dinant says to Lamira, “Pray put your light out” (I4v). It may be that a servant holding a light is visible through the door from which they have made their entrance. Even if there is no actual servant, it is evident that the “light within” is intended to be visible to the audience. The light should continue to be visible for some time, because Dinant has to say to Lamira for the second time, “Put out your light” (K1r), and this second instruction comes more than fifty lines after their entrance. In view of this example, I suggest that when a stage direction says that a character is posi-
tioned "within," we should be alive to the possibility that he may in fact be visible to the audience.

IV

Echo scenes would logically seem to require offstage speeches. John Webster’s *The Duchess of Malfi*, performed by the King’s Men, provides an example, in which the Duchess’s voice repeats the last words of Antonio’s speeches. The scene’s opening stage direction indicates that the “Eccho” should come “from the Dutchesse Graue” (Q1, M3v). The dialogue suggests that the location is the ruins of an ancient abbey. The grave could have been represented by either the stage trap or the central opening in the tiring-house façade. As John Russell Brown observes, Antonio’s speech, “... and on the sudden, a cleare light / Presented me a face folded in sorrow” (M4r) may suggest that the Duchess was visible.41 Discussing the staging of this echo scene, Brown argues that Webster was influenced by *The Second Maiden’s Tragedy*, which provides two consecutive tomb scenes.42 At the beginning of the first of the two, the Tyrant and his soldiers make an immediate reentrance by the door opposite the one through which they have exited, and the tomb is “discovered”:

*Enter the Tirant agen at a farder dore, which opened, brings hym to the Toombe wher the Lady lies buried; The Toombe here discouered ritchly set forthe;*  
(TLN 1725–27)

It is most likely that the central discovery space between the flanking doors should represent the tomb of Govianus’s Lady in the two consecutive tomb scenes. In the second tomb scene, the Lady’s ghost first speaks to Govianus from “With in”: “I am not here” (TLN 1923). Then her ghost comes forth from the tomb:

*On a sodayne in a kinde of Noyse like a Wynde, the dores clattering, the Toomstone flies open, and a great light appeares in the midst of the Toombe; His Lady as went owt, standing just before hym all in white, Stuck with Iewells and a great crucifex on her brest.*  
(TLN 1926–31)

In this example, “With in” evidently refers to the discovery space. Although it is not certain that Webster’s echo scene requires such a special lighting effect as is required in *The Second Maiden’s Tragedy*, I think it very likely that the Duchess’s voice was heard from the discovery area covered by hangings: the Duchess’s ghost could have shown herself through a gap between them.43
The surviving manuscript of Thomas Heywood’s *The Captives*, a Cockpit play, also provides an echo scene. Two shipwrecked women, Palestra and Scribonia, find themselves near a monastery and decide to beg for charity from religious men. Before going to its “backe gate” (TLN 748) with Palestra, Scribonia implores, “som sweete echo / speake ffrom these walls. and answer’ to our wants” (TLN 751–52). The stage direction for their move reads “They go in” (TLN 755). The fact that their dialogue continues without interruption indicates that, should they actually leave the stage, they would have to make an immediate reentrance, probably from the opposite door. Their reentrance after making an offstage crossing would suggest that they have reached the back of the monastery. Alternatively, rather than leaving the stage, they might merely walk toward a stage door. After making whatever move is indicated by the stage direction, the two women then sing a mournful song, designed to arouse the compassion of the monks within. The song is written in couplet form, and after each couplet there is a one-line reply sung by an invisible character representing the echo. The first speech prefix for the echo specifically indicates that the voice of the echo in the scene comes from *within*: “Answer wthin” (TLN 758). Although the upper playing area could have served as the walls of the monastery, and although the term “*within*” might occasionally have referred to it, it is unlikely that it would have been used in the present instance. The echo’s words are scarcely encouraging for the two women, and a short while later Friar John enters, and his first words make it clear that he was the voice of the echo: “what singinge beggers weare these at the gate, / . . . / I thinke I answerd them in such a key / as I beeleeve scarce pleasd them” (TLN 788, 791–92). He would have played the echo behind the door from which he was to enter later. Since the central doorway of the tiring-house façade would appropriately have represented the back gate of the monastery, it is most likely that the women delivered the song in front of it, with Friar John’s voice answering them from behind it.

Dekker’s *Old Fortunatus*, a Lord Admiral’s Men play, begins with an echo scene. The stage direction “*within*” is attached to the first speech prefix for the echo: “Eccho within” (Q1, A3r). When the play was acted at the enlarged Rose, either before or after the court performance on December 27, 1599, the actor playing the echo would have occupied the central space behind the stage hangings for better audibility. Presumably, the same means of presentation would have been used in other echo scenes, such as the one in Thomas Lodge’s *The Wounds of Civil War*, another Admiral’s Men play, even though the stage direction “*within*” does not in fact occur (TLN 1229–41). It should be noted that there is one example where the echo comes from under the stage. In Ben Jonson’s *Cynthia’s Revels*, 1.2 the character named Echo first repeats the words of Mercury, who is onstage, and then rises from under the stage: “Ascendi” (Q1, B3r). An open trapdoor, which served as the “Fountaine” (B3r), must have been adequate to achieve the desired
acoustical effect. The stage direction “within” is not used in this scene, either.

Some prison scenes involve offstage speeches. Measure for Measure, 4.3 provides such a scene.

Enter Abhorson.

Abh. Sirrah, bring Barnardine hether.

Clo. M' Barnardine, you must rise and be hang'd, M' Barnardine.

Abh. What hoa Barnardine.

Barnardine within.

Bar. A pox o'your throats: who makes that noyse there? What are you?

Clo. Your friends Sir, the Hangman: You must be so good Sir to rise, and be put to death.

Bar. Away you Rogue, away, I am sleepie.

Abh. Go in to him, and fetch him out.

Clo. He is comming Sir, he is comming: I heare his Straw russle.

Enter Barnardine.

Abh. Is the Axe vpon the blocke, sirrah?

Clo. Verie readie Sir.

Bar. How now Abhorson? What's the newes with you?

(F1, TLN 2096–2106, 2111–18; 4.3.19–29, 34–40)

Since the Clown would clearly not call toward the door from which Abhorson has just entered, either the door opposite it or the central opening between the two doors would represent Barnardine’s cell. Whichever it might have been, Barnardine would answer the calls of the Clown and Abhorson from behind it, and make his entrance shortly through the doorway. The Clown’s speech “... I heare his Straw russle,” followed by Barnardine’s entry, may well suggest that he can hear him but not see him at this moment. The stage direction “Barnardine within,” therefore, probably indicates that the prisoner should remain unseen within the tiring-house. It is, however, not entirely impossible that either the Clown or Abhorson reveals Barnardine within at or around the moment indicated by the stage direction, by opening the door or the curtain while calling his name: “M' Barnardine, you must rise and be hang’d, M' Barnardine”; “What hoa Barnardine.” It may be significant that, just as in Malvolio’s case of Twelfth Night, 4.2, the stage direction “Barnardine within” is placed before Barnardine’s first speech from his cell.

Acts 2 and 5 of John Marston's Antonio’s Revenge also provide prison scenes. In act 2, Antonio hears several people sighing with grief, but he cannot see them. Then Mellida, who is confined in a dungeon, begins to speak: “O here, here is a vent to passe my sighes. / I haue surcharg’d the dungeon with my plaints. / Prison, and heart will burst, if void of vent” (TLN 790–92). After they have exchanged words, “Antonio kisseth Mellida's hand: then
Mellida goes from the grate” (TLN 844–45). This scene clearly requires some kind of vent, if not real grating. What is not certain is whether the stage trap represented it, or whether one of the doors in the frons scenae included a grating. Instead, perhaps, the gap between the hangings covering the central discovery area could have been used.\textsuperscript{47} In the next scene, having a conversation with his mother, Antonio mentions Mellida’s confinement “Vnder the hatches of obscuring earth” (TLN 882). In act 5 Balurdo’s prison certainly lies below the stage trap, for he speaks several lines “from vnder the Stage” (TLN 1858) before climbing out. These facts, however, do not necessarily support the argument that, in act 2, Mellida’s dungeon also lies below the stage trap. Some editors place her within the tiring-house, while others beneath the stage.\textsuperscript{48} It is worth remarking that some other plays also contain scenes that seem to suggest the availability of stage doors with grates or grilles at certain playhouses.\textsuperscript{49} Edward Sharpham’s Cupid’s Whirligig has a scene in which, when knocks are heard from offstage, an onstage character “lookes through the doore” (Q1, H4r). A similar situation can be seen in Davenant’s The Wits, a play performed by the King’s Men at the Blackfriars: “knocking within, Pert lookes at doore” (Q1, E3r). In the finale of Nathan Field’s Amends for Ladies, shortly after Ingen and a parson have left the stage, shutting their exit door, Proudly, who has remained onstage, “looks in at the window” (Q1, H3r) and sees the parson joining the hands of Ingen and the Maid. In act 2 of Antonio’s Revenge, if a stage door including a grating was available at Paul’s playhouse, Antonio would probably kissed Mellida’s hand through the grating. Such a door would not only have made her partially visible but it would also have made her fully audible.\textsuperscript{50}

An earlier Elizabethan play, Clyomon and Clamydes, acted by the Queen’s Men, contains a prison scene. At the scene’s opening Subtle Shift enters to rescue his master, Clamydes, who has been kept in a prison. As he approaches the prison, he hears Clamydes’s voice. Clamydes, who is directed to be “in prison” (Q1, D3r), speaks a twenty-three-line soliloquy and also has a nineteen-line conversation with Shift. When Shift says “So the doores are open, now come and follow after me” (D3v), the stage direction for Clamydes’s action reads “Enter out” (D3v). In this direction “out” is used either in the sense of “onto the stage” or as a shortened form of “out of the prison.” In either case, since Clamydes joins Shift on the stage by “entering out,” “in prison” almost certainly refers to within the tiring-house, although we cannot entirely rule out the possibility that some structure representing the prison was intended to be set up on the stage.\textsuperscript{51} The prison “doores” (D3r, D3v) and the “windowe” (D3v) mentioned in the dialogue may suggest that Clamydes stood behind a double door that included a window. However, it is also possible that the audience was expected to imagine fictional prison doors. In that event, Clamydes might have used the gap between the stage hangings.\textsuperscript{52} What
should not be forgotten is that the Queen's Men were especially flexible in dealing with a variety of staging conditions.

*Eastward Ho*, written by Chapman, Jonson, and Marston and performed by the Children of the Queen’s Revels at the Blackfriars, has two prison scenes in its final act. In the Q1 text, the opening stage direction of the earlier prison scene lists three characters’ names without using the word “*enter*”: “Holdfast. Bramble. Security” (H4v). This scene begins, however, with only two characters, Holdfast (the prison keeper) and Bramble (a visitor to the prisoner), who would enter onto the stage. Then Holdfast calls Security (the prisoner) to come and see Bramble. It seems that although Security and Bramble can see each other, Security does not in fact join Bramble on the stage, for, when Quicksilver enters later in the scene, he says to Bramble, “Good Sir, goe in and talke with him. The Light dos him harme . . .” (I1r). Security’s words, “My Case, M. Bramble, is stone and walles, and yron grates . . .” (I1r), may possibly suggest that he is only peeping through a grating in a stage door. In the later prison scene, toward the finale of the play, Security makes an offstage cry “Maister Touchstone? Maister Touchstone?” (I4r) as from his cell (“A shoute in the Prison” [I4r]), and then, following Quicksilver’s example, sings a song of lament so that he may also win Touchstone’s sympathy. I think it very likely that, in both prison scenes of *Eastward Ho*, the central discovery space represented the prison cell. Either a door including a grating might have been used, or the gap between half-open hangings might have represented the “yron grates.”

V

Regarding the Globe staging of Malvolio’s imprisonment, David Carnegie suggests the use of hangings. He says:

The implications of such a staging are twofold. First, fabric muffles the voice less than a solid wooden door, so any problems of audibility are diminished. Second, and more important, the question of visibility becomes a matter of the actor’s discretion. Malvolio can remain unseen, the curtain as still and opaque as a tiring-house door; alternatively, he can use a gap in the curtains for the familiar comic practice of “peeping.” In other words, the use of hangings can fulfill the demands of both the Folio stage direction “*Malvolio within*” and, at the same time, minimize any problems of audibility and visibility.

I agree with him about the use of a curtained space. We can perhaps refine the speculation a little further. It is at least possible that the imprisoned Malvolio could have been visible throughout. At the scene’s opening, Maria makes Feste disguise himself with a gown and false beard so that he can
make Malvolio believe that he is Sir Topas the curate. The Fool baits Malvolio by making use of his complaint about the darkness in which he is confined. Maria then says to him, "Thou mightst haue done this without thy berd and gowne, he sees thee not" (TLN 2049–50; 4.2.64–65). But, even if Malvolio does not see the Fool, he may still be visible to the Fool and to the audience. A door including a grating could have been used. It is even possible that Feste reveals Malvolio within by opening the curtains, after or while addressing him in the supposed clergyman’s voice, “What hoa, I say, Peace in this prison” (TLN 2003; 4.2.18)—that is, at or around the very moment indicated by the F1 stage direction “Maluolio within” (TLN 2005; 4.2.19). The audience would understand readily enough from his own words that Malvolio’s prison is supposed to be very dark.

Suppose, then, Feste opens the stage curtains between the two flanking doors, revealing Malvolio within, after or while saying, “What hoa, I say, Peace in this prison.” After his interrogation of Malvolio in his guise of Sir Topas, he would briefly close the curtains after or while saying to Malvolio, "Fare thee well: remaune thou still in darkenesse, . . . Fare thee well” (TLN 2042–45; 4.2.57–60), rejecting his imploring cry “Sir Topas, sir Topas” (TLN 2046; 4.2.61). Then the Fool probably takes off his beard and gown. After singing in his own voice, and ignoring Malvolio’s repeated addresses to him, he responds to the voice of the unseen Malvolio by saying “Who calles, ha?” (TLN 2064; 4.2.79). While pretending that he has just recognized the offstage voice as the steward’s (“M. Maluolio?” he asks in feigned surprise [TLN 2069; 4.2.84]), he would disclose Malvolio again. This time, he has to change his voice as he switches roles between himself and Sir Topas. As well as disguising his voice, he might well turn his face away from Malvolio, in order to ensure that he is not recognized. The steward repeatedly insists on his sanity. When he says “By this hand I am [as well in my wittes, as any man in Illyrial]” (TLN 2094; 4.2.109 [TLN 2091–92; 4.2.106–7]), it is likely that the gesture of his hand would be visible to the audience. The Fool would finally close the curtains before singing the scene-closing song (TLN 2104; 4.2.119). The repeated opening and closing of the curtains could symbolize Malvolio’s shifts of mood between despair and the hope of being delivered from the dark prison. It remains the case, of course, that the whole scene could be played with Malvolio remaining unseen.55 It is certainly true that Twelfth Night, 4.2 is Feste’s big scene rather than Malvolio’s: the scene’s focus is on the Fool’s skillful performance. What I have suggested above is, however, a possible interpretation of the stage direction “Maluolio within,” which is consistent with the varied stage practice that I have described earlier.

Twelfth Night, as we know, was performed at the Middle Temple on February 2, 1602, and this raises the further intriguing question as to how it was staged there. It is questionable whether the two doorways of the great hall screen were used for actors’ entrances and exits. The great distance between
the screen and the high table, at which distinguished members of the audience
must have been seated, might have made the actors avoid using the area in
front of the screen as the main acting area.\textsuperscript{56} Even if the space behind the
screen served as a tiring-house, it might or might not have been used for
Malvolio’s prison. Given these uncertainties, the one thing we can say with
confidence is that Shakespearean actors were versatile, and they would have
done whatever was practical or possible at the time and in the venue they
were using. However, when the Lord Chamberlain’s–King’s Men and other
playing companies performed at their own playhouses, the performances
would have taken place in accordance with the principles underlying the di-
verse practice set out in this paper. These principles we may summarize as
follows: the actors used the space behind the tiring-house façade as “within,”
whether at the upper level or at the main stage level; actors delivering off-
stage speeches were usually behind the doorways in the tiring-house wall; the
central space behind the stage hangings was, if available, the best position for
actors who had much to say from offstage; and the actor who is referred to as
\textit{within} the tiring-house was not necessarily out of sight of the audience.

Notes

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wish to thank David Carnegie, Alan Dessen, Gabriel Egan, Andrew Gurr, Raymond
Powell, and Leslie Thomson for help and advice at various stages.


2. Quotations from Shakespeare are taken from \textit{The Norton Facsimile: The First
Folio of Shakespeare}, ed. Charlton Hinman (New York: W. W. Norton, 1968) and
\textit{Shakespeare’s Plays in Quarto: A Facsimile Edition of Copies Mainly from the Henry
E. Huntington Library}, ed. Michael J. B. Allen and Kenneth Muir (Berkeley and Los
Angeles: University of California Press, 1981). Folio texts are cited by the through-
line numbers (TLN) provided in \textit{The Norton Facsimile}; Quarto texts are cited by sign-
natures. Act-scene-line references are those of \textit{The Riverside Shakespeare}, ed. G.
Blakemore Evans with the assistance of J. J. M. Tobin, 2nd ed. (Boston: Houghton
Mifflin, 1997).


5. For a full discussion of this question, see Mariko Ichikawa, \textit{Shakespearean En-
trances} (Basingstoke: Palgrave Macmillan, 2002).

6. For non-Shakespearean plays, I have mainly relied on facsimiles of the earliest
texts and diplomatic editions. When referring to Malone Society editions, I use the
through-line numbers provided in the editions; signatures are cited when I have con-
sulted the original texts either in facsimile or in the original printed form.

8. For a relevant discussion, see Frances Ann Shirley, *Shakespeare’s Use of Offstage Sounds* (Lincoln: University of Nebraska Press, 1963), 13. It is interesting to note that *The Puritan*, acted by Paul’s Children, provides a stage direction referring to a knocker: “Exeunt with him, passing in they knock at the doore with a Knocker with inside” (Q1, E2v).


13. In each case, the bookkeeper may have thought it desirable for the music involved in the play’s action taking place on the main stage, unlike entr’acte music, to be performed on the stage level of the tiring-house, rather than in the music room above. Regarding the warning in *The City Madam*, Richard Hosley argues that “the musicians were required to vacate the music-room above so that it might be used for the discovery of Plenty and Lacy as ‘statues’ in a raised playing-area.” See Hosley, “Was There a Music-Room in Shakespeare’s Globe?,” *Shakespeare Quarterly* 13 (1960): 116. But this view is questionable. Since Plenty and Lacy have been directed earlier in the scene to be “ready behind” (Q1, L2v), they should be discovered there behind the arras at the stage level. When they are ordered by Sir John to “Descend” (L4r), just as Hermione is instructed to do by Paulina in the finale of *The Winter’s Tale* (Fl, TLN 3307; 5.3.99), Plenty and Lacy would have descended from the statues’ plinths and come forth from the discovery space.


15. Although the warning “Musicians come down to make ready for the song at Aras” implies that all the musicians including singers were to remain behind the arras, Cerberus, Charon, Orpheus, and Chorus might have sung on the stage. It is also possible that these entering characters were to perform a dumb show. See Cyrus Hoy, ed., *The City Madam* (Lincoln: University of Nebraska Press, 1964), 95.

16. *The Spanish Tragedy* has “Enter Hieronimo, he knocks vp the curtaine” (1592 Quarto, TLN 2647). Hieronimo here makes a curtained space so that he can conceal his dead son’s body in order to reveal it later.

21. Presumably, “Governor” is an error for “Gunner.” In the F2 text, it is changed to “Gunner” (L3r).
22. One might also wish to consider a third sense of “within,” that is, “directs a speech toward within.” See, however, note 35 below.
25. “Translated out of Italian, and set downe according as it hath beeene presented before the Queenes most excellent Maiestie” (title page).
29. Although the line “Come aloft Boyes, aloft” is printed as part of preceding song in Q1, it is usually treated as an ordinary speech in modern editions. See Michael Hattaway, ed., The Knight of the Burning Pestle (London: Ernest Benn, 1969), 81 n.
30. See Astington, “Malvolio and the Dark House,” 61. See also Hattaway, ed., The Knight of the Burning Pestle, 78 n.
31. For comments on some of these special cases, see Hosley, “Was There a Music-Room in Shakespeare’s Globe?,” 116.
32. The Malone Society edition of the manuscript, edited by W. W. Greg (Oxford: Oxford University Press, 1909), is ambiguous about whether “within” is used to modify the phrase “to the doore” or whether it is a separate direction indicating that Votarius should speak from within. In the original text, the three lines “Enter Votarius / to the doore / within” clearly comprise a single stage direction (British Library, MS. Lansdowne 807, fol. 51b).
33. See W. W. Greg, introduction to his Malone Society edition of the manuscript (Oxford: Oxford University Press, 1951), v–vi. In the F1 text of the play, the corresponding stage direction reads, “Enter Drusus and Regulus, With soldieryrs” (4H4v).
35. Marston’s The Dutch Courtesan, performed by the Children of the Queen’s Revels at the Blackfriars, provides the stage direction “Enter Frevile, speaking to some within . . .” (Q1, F2v), suggesting the possibility that “Enter Monsieur la Writ within” is a shortened form for “Enter Monsieur la Writ, speaking to those within.” I should, however, like to refrain from discussing this question in the present essay, because I have not yet found any example where “within” is evidently used in the
sense of “directs a speech toward within.” On the other hand, Samuel Rowley’s *When You See Me, You Know Me* offers “Enter king within” (Q1, B4v), which is followed by another direction, “Call within” (B4v). When an onstage character goes in to answer the king’s call, an exit direction is used for his movement (C1r). Presumably the king remains unseen behind the *frons* and calls from there. For a discussion of “invisible entrances,” see Ichikawa, *Shakespearean Entrances*, 130–31.


39. It is also important to note the existence of the following stage directions: “She fals vpon her bed within the Curtaines” (Romeo and Juliet Q1, IIr); “they . . . sit downe within the curteines” (Henry Chettle and Munday, *The Downfall of Robert, Earl of Huntingdon* Q1, TLN 52–53); “they . . . sit downe within the curteines” (TLN 84–85); “He drawes the Curtaines and sits within them” (Chapman, *Sir Giles Goosecap* Q1, I2v). The first direction may, however, refer to the bed curtains and not to the stage hangings.

40. In Robert Kean Turner’s edition of the play, this stage direction is changed to “Enter Dinant, and Lamira with a light.” See Fredson Bowers, gen. ed., *The Dramatic Works in the Beaumont and Fletcher Canon* (Cambridge: Cambridge University Press, 1966–), 9:387. It is certainly possible that “A light within” is an error (conceivably for “A light with her”), but there are also reasons for accepting the original stage direction as it is. For one thing, Fletcher’s and his colleagues’ plays provide a fair number of examples that suggest the necessity of reconsidering the early modern usage of “within.” For another, the F2 text of *The Little French Lawyer* retains F1’s reading: “Enter Dinant, and Lamira: a light within” (F2, 2Y4r).


42. Since the two consecutive scenes (TLN 1725–1876, TLN 1877–1983) take place in the same location, one might wish to treat them as one continuous scene. In the manuscript of the play only act divisions are provided and scene divisions are not marked. It is, however, noticeable that most scene-opening directions are centered, while mid-scene entries are generally marked in margins. Judging, therefore, from the fact that the stage direction “Enter Gouianus in black, a booke in his hand, his page carryng a Torche before hym” (TLN 1877–78) is centered, the arrival of Govianus and his page was treated as the beginning of a new scene.

43. John Russell Brown thinks that this scene requires a special lighting effect, and that it would have had to be cut for performance at the (second) Globe. See Brown, introduction to his edition of *The Duchess of Malfi*, xxxv n 1. Even if any light was required, as R. B. Graves says, “a torch held by the Duchess’s ghost would have done as well at the Globe as at Blackfriars.” See Graves, “*The Duchess of Malfi* at the Globe and Blackfriars,” *Renaissance Drama*, n.s. 9 (1978): 199.
44. Unfortunately, the Q1 text shows the compositor’s confusion of the speech prefixes for Echo, and, as for “Eccho within,” the word “within” is not properly printed as a stage direction.


46. Some scholars think that in the Rose there were only two openings in the tiring-house façade. But this view is doubtful, because some Rose plays require three doorways. For example, Heywood’s *The Four Prentices of London*, which is thought to have been first performed at the enlarged Rose, begins with a triple entrance: “Enter three in blacke clokes, at three doores” (Q1, A4r). For a similar discussion, see Gurr, “Doors at the Globe: The Gulf between Page and Stage,” 61.

47. Alan C. Dessen has concluded that to present a prison, Elizabethans did not introduce a set of bars on the stage. As he argues, the stage direction “Mellida goes from the grate” could easily be fictional. See Dessen, *Elizabethan Stage Conventions and Modern Interpreters* (Cambridge: Cambridge University Press, 1984), 96–98. Incidentally, William Rowley’s *A New Wonder: A Woman Never Vexed* has a scene in which a prisoner begs for money from the upper playing level: “Old Foster, and above at the grate, a box hanging downe” (Q1, H3r).


50. *The Woman’s Prize*, 3.5 has the stage direction “Petruchio within” (F1, 5O4v), which is printed before Petruchio’s first offstage speech: “Petr. Doe you heare my Masters: ho, you that locke the doores up” (5O4v). Including this speech, Petruchio delivers twelve speeches from behind the door locked by onstage characters. Although the dialogue contains no reference to a grate or the like, the door may have included one. In the RSC’s 2003 production of the play (*The Tamer Tamed*) at the Swan, the actor thrust his hand through an opening in the door, saying “If any man misdoubt me for infected, / There is mine arme, let any man looke on’t” (5O4v). I am grateful to Alan C. Dessen for providing information about the RSC staging.

51. Scott McMillin and Sally-Beth MacLean argue that the Queen’s Men utilized a curtained pavilion for staging certain interior scenes. See McMillin and MacLean, *The Queen’s Men and their Plays* (Cambridge: Cambridge University Press, 1998), 139–41.

52. I agree with Michela Calore when she suggests Clamydes’s possible use of half-open hangings. See Calore, “Enter out: Perplexing Signals in Some Elizabethan Stage Directions,” *Medieval and Renaissance Drama in England* 13 (2001): 117–35, esp. 128–30. Betty J. Littleton, on the other hand, suggests the possibility of Clamydes’s using the upper playing level: “Since Clamydes’ part in this scene is too long to be spoken from behind the tiring-house wall, the reference to the window may signify a grate or possibly an upper station from which he could speak his lines.” Littleton, introduction to her edition of *Clyomon and Clamydes* (The Hague: Mouton, 1968), 35 n 3.


56. I am grateful to William B. Long for calling my attention to the distance between the screen and the high table at the Second Scaena Conference held in Cambridge in August 2001.