

Some Aspects of Elizabethan Staging and Stage Directions*

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This paper deals with stage directions as one of the most important factors for a discussion about performing Shakespeare's texts. Our concern here is not for the various possibilities of modern production but for Shakespeare's at the Globe. For the purpose of recovering the original staging of Shakespeare's plays, we must, as T. W. Craik says, "read each play with every other Elizabethan play simultaneously in mind."¹ Such a far-reaching aim is partly but essentially attainable by examining the original stage directions in the extant manuscripts and printed texts.

It is clear that the stage directions can be observed as definite signals for actual performance, but the problem is complicated by several conditions. Firstly, manuscripts or printed texts themselves came from different origins: they may be authorial drafts, or texts used in the playhouse, or scribal copies, or memorial reconstructions. Secondly, the assumptions or interpretations we bring to the plays can be arbitrary. Thirdly, Elizabethan stage directions are not always "theatrical" as opposed to "fictional" or "literary", so that some of the directions may not accurately correspond to the actual staging. Fourthly, we have to take parts of the dialogue into consideration, since they can serve as signals equivalent to stage directions; in other words, even in the "fictional" play world some terms which are gestic should be regarded as "theatrical".

In the process of considering these cruxes, our basic attitude towards a study of stage directions will become clear. Along with that, some aspects of Elizabethan staging and stage directions will be illustrated with examples.

First, as to the nature of texts or authenticity in dealing with stage productions, our premise is the same as Alan Dessen's: that is, if a stage effect was seen by an Elizabethan or Jacobean audience, it should not be suppressed, nor even ignored, as lacking "fidelity to its author".²⁾ In that case, we regard every available text as a theatrical reflection without discriminating between "good" and "bad". Take the entrance of a mad Ophelia for example. In what is called the "bad" quarto of *Hamlet*, the stage direction reads: "Enter Ophelia playing on a Lute, and her hair down singing". This particularity of description is not Shakespeare's. It presumably draws upon an actor's memory, but we assert that such a fragmentary or even uncertain memory, as far as it is written in surviving play texts, can contribute equally to the reconstruction of the whole scheme of Elizabethan theatrical practice. The situation is completely different from the case of actors' interpolations in the dialogue such as Hamlet's groan after he is "silent"³⁾, in which we have to assume a more cautious attitude in judging its validity.

As to the next question, arbitrariness or indeterminacy, it is true that many of the original directions are open to various interpretations about their realization on the stage, but what we have to avoid is unsubstantiated assertion. In re-enacting the movements of characters, we should not make rash speculations on what we cannot say for certain; evidence in some form is required. We have to part from Dessen at this point; he employs a notion of "theatrical shorthand", a sort of convention, and with that fills the vacancy or absence of stage directions, or else minutely re-writes non-specific signals.⁴⁾ He concludes that Elizabethan spectators were used to receiving such "shorthand", like the use of nightgowns, boots, and disheveled hair, and that spectators could interpret these signals automatically as, respectively, "newly risen from bed", "in haste", and "mad". He assumes, therefore, that even if the bad quarto of *Hamlet*—the only evidence of Ophelia's hairdo—had been lost, her hair must have been conventionally disheveled.

Dessen's approach is supported by the reading of 400 manuscripts and printed plays and we have to admit, if only for that reason, that his

exemplification is mostly persuasive. And yet it seems that as a general argument the range included by the notion of convention is ill-defined. In the actual analysis of staging and stage directions, the line of demarcation between established convention and mere casualness tends to be indeterminate. Even though a certain action on the stage was accepted as conventional, it does not necessarily follow that the action occurred in every performance.

I have written elsewhere about this problem with particular attention to Hamlet's "tables", a memorandum-book.⁵ Compare the following three texts :

My tables,

My tables—meet it is I set it down (The Oxford Shakespeare)

My Tables, my Tables; meet it is I set it downe, (The First Folio)

(My tables) meet it is I set it downe, (The First Quarto)

Just after the Ghost disappeared with "Remember me" (1.5.91), Hamlet uttered a curse, "O villain, villain smiling, damned villain!" (106) and continued with the words above-listed. The question is whether this "tables" is real or metaphorical. In other words, did the actor make a gesture of writing or did he just speak about memorizing? Ever since Nicholas Rowe, most modern editors have interpreted this memorandum-book as a real one and inserted a stage direction "He writes" (The Oxford Shakespeare) or "writing" in the Quarto and Folio texts. But the point I made in the paper is that there is no evidence for this action. Scholars inform us that, in Elizabethan times, it was common for a youth to take a notebook from his pocket. Even if this is true, however, we have no means of knowing to what degree this characteristic behavior might affect the action of Hamlet. But neither is there any ground for insisting on a metaphorical reading. It all depends on personal interpretations of the context of the play world,

A similar passage from *Macbeth* will show us the difficulty of the matter. A doctor watches Lady Macbeth walking at night, saying, "Hark,

she speaks. I will set down what comes from her to satisfy my remembrance the more strongly." (5, 1. 31-2) But this time we cannot find an editions, including Nicholas Rowe's, to indicate that the doctor "writes". What is the difference between Hamlet's writing and the doctor's not writing, both being with the verb phrase "set down"? Or is it that the difference of action is due to Nicholas Rowe's arbitrary interpretations and that he has ever since exerted his sway over a long history of Shakespeare editions? What we want to emphasize here is that in recovering theatrical practice from original stage directions, or the absence of them, groundless arguments should be avoided. In some cases where actual staging is thus indefinable, the original state of the text should remain untouched. We should leave it unsolved rather than run the risk of getting it wrong. This may sound an evasive way of handling the matter but it is necessary to recognize that some groups of stage directions defy our attempts at recovery.

Now, the third requirement which is concerned with "theatrical" stage directions as opposed to "literary" or "fictional" ones was originally pointed out by W. W. Greg. Dessen elucidates the distinction in Richard Hosley's terms: "theatrical" signals refer to theatrical structure or equipment (e. g. "within", "a curtain being drawn") and "fictional" signals refer to dramatic fiction (e. g. "on shipboard", "upon the walls"). To put it in another way, the former provide information to the actors on and off the stage and the latter to the characters in the play world. But the distinction between the two is, again, by no means always sharp or clear-cut. In the Quarto edition of *Othello*, Brabantio shows himself "at a window", shouting, "What is the reason of this terrible summons? (1. 1. 83). We cannot decide whether this "window" is a part of the structure of the Globe or just an imaginary one.

We might have a preconceived idea that stage directions are basically and mostly "theatrical" and that "fictional" signals are exceptional. It is to be noted, however, that the "fictional" directions appear with high frequency especially when the actions or movements of the actors are not plainly distinguishable from those of the characters. They are, for exam-

ple, "kneeling and weeping" (*Sir Thomas More*), in which actors do not weep actually, and "flying" (*The Battle of Alcazar*), in which actors are just running although allowing the audience to imagine that they are escaping, and "being in disguise" (*John a Kent John a Cumber*) whose device is for the sake of the other characters instead of the audience. These expressions are composed naturally by what we term "permeation" phenomena; the play world permeates or seeps out into the theater. One of the interesting samples is "enter" in *Coriolanus*. This frequent stage direction is supposed to be typically "theatrical", but the first battle scene being set before the gates of the city of Corioles, the characters so often speak of entering the city in the dialogue that the ordinary "exit" directions are sometimes changed into "enter". Other examples in which "fictional" signals are naturally used are "kill" and "die", for these words cannot be misinterpreted as "theatrical" by any means.

Now we have reached the last of requirements, that is, the necessity to consider some parts of the dialogue to be "theatrical" signals. This necessity arises always from the genre of drama. No one thing can be confined within a play world; some or most parts of the dialogue are intended for the audience, who get information about time, place, scenery, property, and suchlike.

In fact, the number and the kinds of early stage directions are very scarce in comparison with those of modern play texts. To be more precise, Elizabethan dramatists, as Alan Dessen says, "often saw no need to write down for us what would have been obvious to them".⁶⁾ But then what is "obvious", and how, and to what extent? The difficulty indeed lies in this. Investigations concerning the relationship between stage directions and gestic expressions constitute the most difficult task in analysing dramatic works. When a stage direction is written in the old texts, there is no problem. But if not, we must ask ourselves whether we should read the absence of directions positively or negatively.

In order to show these two extremes concretely, we may, for example, take the opening scene of *Hamlet*. Since this has also been written elsewhere as a part of my paper,⁷⁾ I touch only lightly on the point. Did the

audience at the Globe hear the bell beating twelve o'clock at the beginning of *Hamlet*? It begins as follows :

BARNARDO Who's there?

FRANCISCO

Nay, answer me. Stand and unfold yourself.

BARNARDO

Long live the King!

FRANCISCO

Barnardo?

BARNARDO

He.

FRANCISCO

You come carefully upon your hour.

BARNARDO

'Tis now struck twelve. ...

My answer to the question is no, by which I mean that Barnardo's words "'Tis now struck twelve", do not function as a stage direction for beating the bell. "'Tis now struck twelve" is in itself a message which informs the audience of the present time, with no need of sound effect. Thus we have read his words negatively. But how about one o'clock? Let us hear Barnardo speak :

Last night all,

When you same star that's westward from the pole

Had made his course t'illuminate that part of heaven

Where now it burns, Marcellus and myself,

The bell then beating one—

This speech is significant in the sense that the time and space of the last night completely overlap those of tonight. With the words "Last night all,/When you same star...", Barnardo now points to "westward from the pole" and "that part of heaven/Where now it burns" and the moment he speaks "The bell then beating one—", the bell now beating

one, as if to fill the missing meter. Thus we have read a hidden stage direction positively.

Now let us apply the above-mentioned principles to some of the kinds of the stage directions. In order to do so, we need a vast amount of data, but it is almost impossible, not just difficult, for us to keep every play "simultaneously in mind" as T. W. Craik demands. As an alternative to human memory, therefore, we should recognize the necessity and utility of the computer system. The records of the database we have used amount to approximately 30,000 items of stage directions in over 200 Quarto and Folio play texts which were performed from 1495 to 1642. The records of Shakespeare's original stage directions count 8,901, those of the Oxford Shakespeare are 11,427, and those of the other Elizabethan play texts amount to 20,738 (this is a current numeral).

This database is one of the results of a co-operative research project with Prof. Okamoto at Tokyo Gakugei University and others with the assistance of a government subsidy.⁸⁾ Since the research is now in progress and the input of records is not yet complete, my analysis here must be a tentative one. The items or the numbers which have been selected in the paper are also subject to correction. The texts we have dealt with are in a list of authors and titles printed at the back of the paper. The list is based on the third edition of Alfred Harbage's *Annals of English Drama*.⁹⁾ I have to thank Prof. Okamoto for allowing me to use the database and the list of authors and titles, but the responsibility for misuse or misunderstanding, if any, is entirely mine.

A statistical approach shows us that some kinds of stage directions are unexpectedly frequent, and others are comparatively scarce. Take the pair "kill" and "kiss" for example. In Shakespeare's early texts alone, "kill" appears 18 times, and in other Elizabethan texts 44, which seems rather many for the situation's rarity. "Die" is even more frequent; 32 times in Shakespeare alone. As against "kill" or "die", though the number of the references to "kiss" in the dialogue is around 300 and in the Oxford Shakespeare the direction appears 75 times, yet in the Quarto and Folio texts of Shakespeare's plays the direction "kiss" is used only 7

times. See the endings of *Othello* and *Romeo and Juliet*.

OTHELLO (to Desdemona)

I kissed thee ere I killed thee. No way but this :
Killing myself, to die upon a kiss.

He kisses Desdemona and dies.

(The Oxford Shakespeare)

Oth. I kist thee ere I kill'd thee. No way but this,

Killing myselfe, to dye upon a kisse. *Dyes.*

(The First Folio)

JULIET

To make me die with a restorative.

She kisses Romeo's lips

.....

This is thy sheath! There rust, and let me die.

She stabs herself, falls, and dies.

(The Oxford Shakespeare)

Iul. To make me die with a restorative.

.....

'Tis in thy sheath, there rust and let me die *Kils herselfe,*

(The First Folio)

Both the Moor and the daughter of Capulet kiss his or her dead spouse and die. But early texts give only one direction, "die" or "kill". Attention should be paid to this fact.

The pair of "read" and "write" gives us a similar example. Shakespeare employs a reading scene quite effectively as in reading messages from afar or reading letters of intrigue; in all, the number of stage directions of that kind comes to 50. In contrast with that, "write" or "writing" appears only twice and one of these is found in the Quarto alone. Even in other Elizabethan play texts, the characters "write" on the stage just 14 times. Various factors may be involved in such a dif-

ference of these two pairs, but my hypothesis is that possibly there was a degree of "gravity" in registering stage directions; in other words, there might have been some stage directions which were inclined to have a status as such and others which were not. It seems that the stage direction "giving" something belongs to the latter, since the characters are in most cases entrusted with the "giving" actions without any corresponding directions.

Metaphorically speaking, in the center of the Ptolemaic system or universe rest the most constant directions "enter" and "exit" or "exeunt". The more the directions are incidental, the more they are situated in an external or "peripheral" area. Of course, one reason why such stage directions are scarce is that the dialogue can supplement the absence with gestic terms. But apart from that fact, some groups of stage directions are originally located away from the central part of this universe.

As a typical example of "peripheral" stage directions, let us argue about actions concerned with "standing aside" or "stepping aside". These seemingly trivial movements of characters present an important problem. In Shakespeare's early texts, "stand aside" and "step aside" each appear only once. By a curious coincidence, the two are adjacent to each other in the same text: the Folio of *Love's Labour's Lost*, but nowhere else. The number of 24 incidences in other Elizabethan texts is not so many as might be supposed. It has already been pointed out there is no need to add directions for action which is evident from the dialogue. So we have to count the words with which one character orders another to stand aside or step aside. But the total of such words in Shakespeare is only 15. Thus the question recurs. Again, we have no means of knowing whether such actions are intended to be prevalent without stage directions or are rare because such directions are few in number. At least, it is better to be cautious by keeping the original texts untouched where there are no such stage directions or such gestic terms in the dialogue. Let us look at the movement of Edgar when he sees Gloucester, his father, led by an Old Man.

EDGAR But who comes here ?
 My father, parti-eyed ? World, world, O world !
 But that thy strange mutations make us hate thee,
 Life would not yield to age.
 [*Edgar stands aside*]

Edgar here is in disguise as a Bedlam beggar, and Gloucester comes to him "parti-eyed" (i. e. with bleeding and blind eyes). Edgar groans, "World, world, O world! ..." (4.1.10-2) Then he "stands aside" according to the Oxford Shakespeare, though the broken brackets in the text imply the dubiousness of the interpretation. This direction suggests that Edgar should move away from Gloucester for fear of being recognized. But, leaving aside Edgar's disguise and Gloucester's blindness, we doubt the necessity of creating spatial distance between son and father. Rather, when Gloucester deploras after 10 lines, "O dear son, Edgar,/The food of thy abused father's wrath---/Might I but live to see thee in my touch/I'd say I had eyes again" (21-4), Edgar should be in his "touch", so that the lamentation of son and father will pathetically amplify each other.

The beginning of *The Winter's Tale* gives us a similar problem. Requested by her husband, Hermione pleads with Polixenes to stay longer, and succeeds, saying :

The one for ever earned a royal husband ;
 Th'other, for some while a friend.

At this moment, according to the Oxford stage directions, Hermine "[gives her hand to Polixenes.]" (again with broken brackets) and the two "stand aside". Soon after Leontes suddenly burst out in jealousy, "Too hot, too hot :/To mingle friendship farre is mingling bloods". (1.2.110-111) Another edition tells us that long before this speech Leontes himself "draws apart" while Hermione is persuading Polixenes.¹⁰⁾ Then walking back to his wife, Leontes says, "Is he won yet?" (88). Note

that there is not any stage direction in the old texts. So why, we may ask, should it not be performed as it is? I maintain that the distance between Leontes and Polixenes with Hermione should not be unnecessarily increased. No movement, in this case, has the effect of a spiritual differentiation of characters within the same spatial community.

Now, we end with a brief observation on "silence". Shakespearean "silence" has been much discussed as in Philip McGuire's *Speechless Dialect* or Harvey Rovine's *Silence in Shakespeare*.¹¹ Both of them enumerate various aspects of "silence" on the assumption that "silence" itself is significant. It is true that there are many silent figures and the examination of their degree of silence and their roles in the play is significant. But the problem of "silence" as a purely theatrical device, a blank pause, is completely different. I doubt whether the Shakespearean stage is as full of silence as McGuire and Rovine maintain. In searching the database for "silent" as a stage direction, one finds that Shakespeare's early texts have only two, and other Elizabethan texts just one.

The one in Shakespeare occurs in Act 4 Scene 3 of *the Third part of Henry the Sixth* :

2. *Watch*. I : wherefore else guard we his Royall Tent

But to defend his Person from Night-foes ?

*Enter Warwicke, Clarence, Oxford, Somerset,
and French Souldiers, silent all.*

(The First Folio)

This direction shows, however, that the actors, Warwick and others, are walking "stealthily" to the three Watchmen of the King ; in other words, it is not that the stage is empty of words and deeds, but that the audience see the meaningful action.

The only example in other Elizabethan texts is from Thomas Middleton's *The Second Maiden's Tragedy*.

They bringe the Body in a Chaire drest vp in black veluet which

setts out the/pailenes of the handes and face, And a faire Chayne
of pearle crosse har brest/and the Crucyfex aboue it ; He standes
silent awhile letting the Musique/play, becknyng the soldiers
that bringe her in to make obeisaunce to her, and/he hym self
makes a lowe honour to the body and kisses the hande.

(Through Line Number, 2225-2229)

It is to be noted that in this case, too, the stage is not blank, but full of music. I do not believe that there would have been any lapse of time which the audience could fill with any emotions. I repeat again that silence in itself has no significance unless it involves something tangible, like action, music, and words especially. After the denouement, Iago declares his silence meaningfully, "From this time forth I never will speak word". (5. 2. 310) Even a silent Cordelia had to express her silence with words: "Love and be silent". (1. 1. 62) Rhetorically speaking, silence is significant only when it is supported with the word "silence".

The other example in Shakespeare's texts, and this is the last one in my paper, is the famous passage in the last Act of *Coriolanus*. The Oxford Shakespeare reads as follows:

VOLUMNIA ...

This fellow had a Volscian to his mother.
His wife is in Corioles, and this child
Like him by chance. —Yet give us our dispatch.
I am hushed until our city be afire,
And then I'll speak a little.

He holds her by the hand, silent.

CORIOLANUS

O mother, mother!

After a long speech by Volumnia, Coriolanus meditates for a long while in silence, and then declares, "O, mother, mother! /What have you done? Behold, the heavens do open, /The gods look down, and this unnatural scene /they laugh at. O my mother, mother, O!..." Volum-

nia's speech, Coriolanus's silence, and his decision ; this is a generally accepted situation, and Coriolanus's silence is, as Harvey Rovine comments, "a silence which expresses his resignation to the demands of family and a decision based on emotion instead of honor".¹²⁾ But is it so? Is it absolutely impossible to think that the silent figure in this scene is not Coriolanus but Volumnia? Let us look at the original stage direction.

Volum. ...

I am husht vntill our City be afire, & then Ile speak a little
Holds her by the hand silent.

Corio. O Mother, Mother!

Because there is no Quarto edition of *Coriolanus*, we have to refer to the Folio text alone. We may see that the direction "holds her by the hand silent" lacks a subject. Since the object is "her", which should be Volumnia, then the subject ought, grammatically, to be Coriolanus. But we may feel uneasy about the textual position of this direction, which is placed just after Volumnia's speech. The other examples in the same text suggest that the action belongs to the immediately previous speaker. Take a line of Act 4, Scene 5, for example :

Corio. Follow your function, go, and batten on colde
bits. *Pushes him away from him.*

If the subject of "Holds" was Volumnia, "her" should have been "him". An unambiguous alternative might be "Coriolanus holds Volumnia by the hand who is silent", though the sentence itself is awkward. Why am I so insistent about Volumnia's silence? It is because at the last part of her long speech Volumnia talks about her own silence: "Yet give us our dispatch./I am hushed until our city be afire,/And then I'll speak a little". (181-3) So much language of hers provides her silence with a firm resolution, to which Coriolanus gives in.

Again, silence in itself, to borrow Macbeth's words, "signifies nothing".

Even Hamlet, who said lastly "The rest is silence", did not keep silent, with "O, o, o, o!" in the Oxford Shakespeare.

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NOTES

The quotations of the plays in this paper are taken from various texts, but the only modern edition of Shakespeare's plays is *the Complete Oxford Shakespeare* (named as the Oxford Shakespeare in the paper), eds. by Stanley Wells and Gary Taylor (Oxford Univ. Press, 1986).

1. "The Reconstruction of Stage Action from Early Dramatic Texts," *The Elizabethan Theatre* V, ed. G. S. Hibbard (Hamden), p. 91.
2. *Elizabethan Stage Conventions and Modern Interpreters* (Cambridge Univ. Press, 1984), p. 25. See also Dessen's *Elizabethan Drama and the Viewer's Eye* (The Univ. of North Carolina Press, 1977) and *Shakespeare and the Late Moral Plays* (Univ. of Nebraska Press, 1986).
3. The Folio edition of *Hamlet* read, "The rest is silence. O, o, o, o."
4. See Chapter 2, "Interpreting stage directions", in *Elizabethan Stage Conventions and Modern Interpreters*, pp. 19-52.
5. Yukio Kato, "Hamlet's 'Tables': Speeches and Stage Directions in Shakespeare's Plays" (Japanese), *Shakespeareana*, Vol. 6 (1988), pp. 50-71.
6. Dessen, *Elizabethan Stage Conventions and Modern Interpreters*, p. 44.
7. Yukio Kato, "Beating the Bell in the Beginning of *Hamlet*" (Japanese), *Bulletin at Kyoto Univ.*, No. 50 (1985), pp. 44-55.
8. A part of the result is published as *Comparative Tables of Shakespeare's Stage Directions*, Yasumasa Okamoto, et al., (A Report of Co-operative Research, Project No. 62301056, 1988). See also Okamoto's "Elizabethan Stage Directions", 1-13, *Bulletin at Tokyo Gakmei Univ.*, No. 28-42 (1976-1991).
9. *Annals of English Drama 975-1700*, rev. S. Schoenbaum, 3rd ed. rev.

Sylvia Stoler Wagonheim, Routledge, 1964/1989.

10. The New Penguin Shakespeare, *The Winter's Tale*, ed. Ernest Schanzer (Penguin Books, 1969), p.56.
11. Philip C. McGuire, *Speechless Dialect: Shakespeare's Open Silences* (Univ. of California Press, 1985); Harvey Rovine, *Silence in Shakespeare: Drama, Power & Gender* (UMI Research Press, 1987).
12. *Silence in Shakespeare: Drama, Power & Gender*, p. 65.

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No.	AUTHOR	TITLE	PER	PUB	TXT
1	Alexander, William	Darius	1603	1603	Q
2	Anonymous	I Richard II, or Thomas of Woodstock (Woodstock)	1592 *		M
3	Anonymous (part. Gwyn, Owen?)	I The Return from Parnassus	1600 *		M
4	Anonymous	I <i>Tower Cham</i> (Plot. Variorum, 1803)	1592 *		R
5	Anonymous	II Fortune's Tennis (Plot)	1602 *		M(f)
6	Anonymous (part. Gwyn, Owen?)	II The Return from Parnassus, or the Scourge of Simony (The Progress to Parnassus)	1603	1606: *	Q: M
7	Anonymous (Kyd, Thomas?)	Arden of Feversham	1591	1592	Q
8	Anonymous (Preston, Thomas?)	Clynon and Claudes	1570	1599	Q
9	Anonymous (Chapman, George?)	Charlemagne, or The Distracted Emperor	1604 *		M
10	Anonymous	The Captive Lady		*	M
11	Anonymous	The Contention between Liberality and Prodigality	1601	1602	Q
12	Anonymous	A Christmas Messe	1619 *		M
13	Anonymous	Caesar and Pompey, or Caesar's Revenge	1595	c. 1606	Q
14	Anonymous	Claudius Tiberius Nero	1607	1607	Q
15	Anonymous (part. Heywood, Thomas?)	Captain Thomas Stukeley	1596	1605	Q
16	Anonymous (Heywood, Thomas? Davenport, Robert?)	Dick of Devonshire	1626 *		M
17	Anonymous	The Dead Man's Fortune (Plot)	1590 *		M
18	Anonymous (part. Shakespeare, William)	The Reign of King Edward III	1590	1596	Q
19	Anonymous	Edmond Ironside, or War Hath Made All Friends	1595 *		M
20	Anonymous	Every Woman in Her Humour	1607	1608	Q
21	Anonymous	Frederick and Basilin (Plot)	1597 *		M
22	Anonymous (Wilson, Robert?)	Fair Inn, the Miller's Daughter	1590	(1583?)	Q
23	Anonymous (Beaumont, Francis? Daborne, Robert? Massinger, Philip? Field, Nathan?)	The Faithful Friends	1621 *		M
24	Anonymous	The Fair Maid of Bristow	1604	1605	Q
25	Anonymous (Talton, Richard? Rowley, Samuel?)	The Famous Victories of Henry V	1586	1588	Q
26	Anonymous	Hick Scorer (Bycke Scorer)	1613	(1515-16?)	Q
27	Anonymous	Impatient Poverty	1547	1580	Q
28	Anonymous	The Interlude of Youth	1514	(1530-5)	Q
29	Anonymous	Jack Jugler	1555	(c. 1562)	Q
30	Anonymous	Jack Straw	1591	1593	Q
31	Anonymous	King Darius	1565	1565	Q
32	Anonymous (Munday, Anthony? Heywood, Thomas?)	A Knack to Know an Honest Man	1594	1596	Q
33	Anonymous (Kempe, William? Peele, George? Wilson, Robert?)	A Knack to Know a Knaue	1592	1594	Q
34	Anonymous	A Larum for London, or The Siege of Antwerp	1599	1602	Q
35	Anonymous (William Shakespeare; Dekker, Thomas?; Drayton, Michael?; Warston, John?)	The London Prodigal	1604	1605	Q
36	Anonymous (Chettle, Henry? Dekker, Thomas? Wadson, Anthony?)	Look about You	1599	1600	Q
37	Anonymous (Dekker, Thomas?)	The Merry Devil of Edinnton	1602	1608	Q
38	Anonymous (Day, John? L'vly, John?)	The Maid's Metamorphosis	1600	1600	Q
39	Anonymous	Mucedorus (and Amadine)	1590	1598	Q
40	Anonymous	New Custom	1571	1573	Q
41	Anonymous	Nobody and Somebody	1605	(c. 1606)	Q
42	Anonymous (Wescott, Sebastian?)	Nice Wanton	1550	1560	Q
43	Anonymous (Montgomery, Alexander?)	Philotus	1603	1603	Q
44	Anonymous	Processus Satanae (Part)	1575	*	M

PER = PERFORMANCE

PUB = PUBLICATION

TXT = TEXT

* = not published

M = Manuscript

f = fragment

Q = Quarto

F = Folio

rev. = revised

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No.	AUTHOR	TITLE	PER	EVB	TXI
45	Anonymous (Middleton, Thomas?)	<i>The Puritan, or The Widow of Watling Street</i>	1606	1607	Q
46	Anonymous (Bale, John?)	<i>The Resurrection of Our Lord (Christ's Resurrection)</i>	1545	*	W(F)
47	Anonymous (Middleton, Thomas?)	<i>The Revenger's Tragedy</i>	1606	1607 or 1608	Q
48	Anonymous	<i>The Rare Triumphs of Love and Fortune</i>	1582	1589	Q
49	Anonymous	<i>The Summoning of Every Man</i>	1619	1610-1679	Q
50	Anonymous (Kyd, Thomas?)	<i>Soliman and Perseda</i>	1592	[c. 1592]	Q
51	Anonymous	<i>Sweetnam the Woman-Hater Arraigned by Women</i>	1618	1620	Q
52	Anonymous (Heywood, Thomas? Gentle, Henry?)	<i>The Trial of Chivalry (Ibis Gallant Cavaliero Dick Bowyer)</i>	1601	1605	Q
53	Anonymous	<i>The True Chronicle of King Lear</i>	1590	1605	Q
54	Anonymous (Dekker, Thomas?)	<i>The Teltale</i>	1639	*	W
55	Anonymous	<i>Timon</i>	1602	*	M
56	Anonymous (Talton, Richard?)	<i>Three Plays in One (rev. as II Seven Deadly Sins) (Plot)</i>	1585	c. 1590	W
57	Anonymous	<i>Tom Tyler and His Wife</i>	1561	1661	Q
58	Anonymous	<i>The True Tragedy of Richard III</i>	1591	1594	Q
59	Anonymous	<i>Two Wise Men and All the Best Fools</i>	1619	1619	Q
60	Anonymous (Rowley, Samuel?)	<i>Wily Beguiled</i>	1602	1606	Q
61	Anonymous	<i>The World and the Child (Mundus et Infans)</i>	1508	1522	Q
62	Anonymous	<i>The Wars of Cyrus</i>	1583	1594	Q
63	Anonymous	<i>The Wisdom of Doctor Dodypole</i>	1600	1600	Q
64	Anonymous (Heywood, Thomas?)	<i>A Warning for Fair Women</i>	1599	1599	Q
65	Anonymous (Earl, Dekker, Thomas?)	<i>The Weakest Goeth to the Wall</i>	1600	1600	Q
66	Anonymous	<i>The Wit of a Woman</i>	1604	1604	Q
67	Anonymous (F. Shakespeare; Middleton, Thomas; others)	<i>A Yorkshire Tragedy (All's One, or One of the Four Plays in One)</i>	1606	1608	Q
68	Armin, Robert	<i>The Two Maids of More-clacke</i>	1606	1609	Q
69	Bale, John	<i>I King John</i>	1538	1560-3	W
70	Bale, John	<i>II King John</i>	1538	1560-3	W
71	Bale, John	<i>Three Laws of Nature, Moses, and Christ, Corrupted by the Sodomites, Pharisees, and Popists (Corruptiones Legum Divinarum)</i>	1538	[c. 1547-8]	Q
72	Bale, John	<i>The Temptation of Our Lord and Saviour Jesus Christ by Satan (De Christi Tentatione)</i>	1538	[c. 1547-8]	Q
73	Barry, Lording	<i>Sam Alley or Merry Tricks</i>	1608	1611	Q
74	Beaumont, Francis; Fletcher, John?	<i>The Knight of the Burning Pestle</i>	1607	1613; 1679	Q; F2
75	Beaumont, Francis; Fletcher, John	<i>Philaster, or Love Lies a-Bleeding</i>	1609	1620; 1679	Q; F2
76	Beaumont, Francis; Fletcher, John	<i>A King and No King</i>	1611	1619; 1679	Q; F2
77	Beaumont, Francis; Fletcher, John	<i>The Maid's Tragedy</i>	1610	1619; 1679	Q; F2
78	Berkley, William	<i>The Lost Lady</i>	1637	1638; *	Q; M
79	Brandon, Samuel	<i>The Virtuous Octavia</i>	1598	[1598]	Q
80	Carv, Elizabeth	<i>Mariam, the Fair Queen of Jewry</i>	1604	1613	Q
81	Chapman, George	<i>The Blind Beggar of Alexandria (Irus)</i>	1596	1598	Q
82	Chapman, George	<i>Bussy D'Ambois</i>	1604	1607 or 1603; 1641	Q; Q2
83	Chapman, George	<i>The Gentleman Usher (Vincentio and Margaret)</i>	1602	1606	Q
84	Chapman, George	<i>The Revenge of Bussy D'Ambois</i>	1610	1613	Q
85	Chapman, George; Jonson, Ben; Marston, John	<i>Eastward Ho</i>	1605	1605	Q
86	Gentle, Henry; Munday, Anthony	<i>The Downfall of Robert, Earl of Huntingdon (I Robin Hood)</i>	1598	1601	Q
87	Gentle, Henry; Munday, Anthony	<i>The Death of Robert, Earl of Huntingdon (II Robin Hood)</i>	1598	1601	Q
88	Gentle, Henry; Dekker, Thomas	<i>Troilus and Cressida (Plot)</i>	1599	*	W(F)
89	Gentle, Henry; Dekker, Thomas; Rauhton, William	<i>Patient Grissil</i>	1600	1603	Q
90	Clavell, John	<i>The Soderred Citizen</i>	1629	*	M
91	Cooke, Joshua?	<i>Greene's Tu Quoque, or The City Gallant</i>	1611	1614	Q
92	Cumber, John?	<i>The Two Merry Milkmaids, or The Best Words bear the Carjand</i>	1619	1620	Q
93	Doborne, Robert	<i>A Christian Turned Turk (The Two Famous Pirates)</i>	1610	1612	Q

No.	AUTHOR	TITLE	PER	PUB	TXT
94	Daborns, Robert	<i>The Poor Man's Comfort</i>	1617	*: 1655	M; Q
95	Davenant, William	<i>Albovine, King of the Lombards</i>	1628	1629	Q
96	Davenant, William	<i>The Platonic Lovers</i>	1635	1636	Q
97	Davenant, William	<i>The Wits</i>	1634	1636	Q
98	Jay, John; (Wilkins, George?)	<i>Law Tricks, or Who Would Have Thought It</i>	1604	1608	Q
99	Dekker, Thomas	<i>II The Honest Whore (II The Covered Courtesan)</i>	1605	1630	Q
100	Dekker, Thomas	<i>Old Fortunatus</i>	1599	1600	Q
101	Dekker, Thomas	<i>The Shoemaker's Holiday, or The Gentle Craft</i>	1599	1600	Q
102	Dekker, Thomas; Webster, John; (others?)	<i>The Famous History of Sir Thomas Wyatt</i>	1602	1607	Q
103	Dekker, Thomas; Middleton, Thomas	<i>The Roaring Girl, or Moll Cutpurse</i>	1611	1611	Q
104	Dekker, Thomas; (Ford, John)	<i>The Welsh Ambassador, or A Comedy in Disguises</i>	1623	*	M
105	Drayton, Michael; Hathway, Richard; Munday, Anthony; Wilson, Robert	<i>I Sir John Oldcastle</i>	1599	1600	Q
106	Edwards, Richard	<i>Damon and Pythias</i>	1564	1571	Q
107	Fletcher, John	<i>Bonduca</i>	1613	1647; *	F; M
108	Fletcher, John	<i>The Chances</i>	1617	1647	F
109	Fletcher, John (rev. Massinger, Philip?)	<i>The Elder Brother</i>	1625	1637; 1679; *	Q; F2; W
110	Fletcher, John	<i>The Humorous Lieutenant (Generous Enemies, Demetrius and Enanthe, The Noble Enemy)</i>	1619	1647; *	F; M
111	Fletcher, John	<i>Wit Without Money</i>	1614	1639; 1679	Q; F2
112	Fletcher, John; Massinger, Philip (rev. Massinger, Philip)	<i>The Bloody Brother</i>	1617	1639; 1679	Q; F2
113	Fletcher, John; Beaumont, Francis	<i>Cupid's Revenge</i>	1608	1615; 1679	Q; F2
114	Fletcher, John; Massinger, Philip	<i>Sir John van Olden Barnavelt</i>	1619	*	M
115	Fletcher, John; Beaumont, Francis	<i>The Scornful Lady</i>	1613	1616; 1679	Q; F2
116	Ford, John	<i>The Broken Heart</i>	1630	1633	Q
117	Ford, John	<i>The Fancies Chaste and Noble</i>	1638	1638	Q
118	Ford, John	<i>The Lover's Melancholy</i>	1628	1629	Q
119	Ford, John	<i>Love's Sacrifice</i>	1632	1633	Q
120	Ford, John	<i>The Lady's Trial</i>	1638	1639	Q
121	Ford, John	<i>Perkin Warbeck</i>	1643	1634; *	Q; M
122	Ford, John	<i>'Tis Pity She's a Whore</i>	1632	1633	Q
123	Fulwell, Ulpian	<i>Like Will to Like</i>	1568	1568	Q
124	Garter, Thomas	<i>The Most Virtuous and Godly Susanna</i>	1569	1578	Q
125	Gascoigne, George	<i>The Glass of Government</i>	1575	1575	Q
126	Glapthorne, Henry	<i>The Lady Mother</i>	1635	*	M
127	Goffe, Thomas	<i>The Raging Turk, or Bajazet II</i>	1618	1631	Q
128	Greene, Robert	<i>Alphonso, King of Aragon</i>	1587	1599	Q
129	Greene, Robert	<i>Friar Bacon and Friar Bungay</i>	1559	1594	Q
130	Greene, Robert	<i>The Scottish History of James IV</i>	1590	1598	Q
131	Greene, Robert; Lodge, Thomas	<i>A Looking Glass for London and England</i>	1590	1594	Q
132	Greene, Robert; Rowley, Samuel?	<i>Orlando Furioso (& Part)</i>	1591	1594; *	Q; M(f)
133	Greene, Robert?	<i>I Selimus</i>	1592	1594	Q
134	Greene, Robert?; Chettle, Henry (prob. rev.)	<i>John of Bordeaux, or The Second Part of Friar Bacon</i>	1592	*	M
135	Haughton, William (rev. "I. T.")	<i>The Devil and His Dame (prob. = Grim the Collier of Croydon, The Devil and His Dame)</i>	1600	1662	Q
136	Haughton, William	<i>Englishmen for My Money, or A Woman Will Have Her Will</i>	1598	1616	Q
137	Hausted, Peter	<i>The Rival Friends</i>	1632	1632	Q
138	Heywood, John	<i>The Play of the Weather</i>	1528	1537?	F
139	Heywood, Thomas	<i>I The Fair Maid of the West, or A Girl Worth Gold</i>	1604	1631	Q
140	Heywood, Thomas	<i>I If You Know Not Me You Know Nobody, or The Troubles of Queen Elizabeth</i>	1604	1605	Q
141	Heywood, Thomas	<i>II The Fair Maid of the West, or A Girl Worth Gold</i>	1631	1631	Q
142	Heywood, Thomas	<i>II If You Know Not Me You Know Nobody (prob. = The Life and Death of Sir Thomas Gresham)</i>	1605	1606	Q
143	Heywood, Thomas	<i>The Brazen Age</i>	1611	1613	Q
144	Heywood, Thomas	<i>The Captives, or The Lost Recovered</i>	1624	*	M
145	Heywood, Thomas	<i>The Escapades of Jupiter, or Calisto</i>	1625	*	M
146	Heywood, Thomas	<i>The English Traveller</i>	1627	1633	Q
147	Heywood, Thomas	<i>The Four Prentices of London</i>	1594	1615	Q
148	Heywood, Thomas	<i>The Golden Age, or The Lives of Jupiter and Saturn</i>	1610	1611	Q

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No.	AUTHOR	TITLE	PER	PUB	TXT
143	Heywood, Thomas	Love's Mistress, or The Queen's Mask (Cupid and Psyche, or Cupid's Mistress)	1634	1636	Q
150	Heywood, Thomas	Pleasant Dialogues and Drames	1635	1637	Q
151	Heywood, Thomas	The Rape of Lucrece	1607	1608	Q
152	Heywood, Thomas	A Woman Killed with Kindness	1605	1607	Q
153	Heywood, Thomas;	Fortune by Land and Sea	1609	1655	Q
	Rowley, William				
154	Heywood, Thomas;	The Royal King and the Loyal Subject	1602	1637	Q
	(Smith, Wentworth?)				
155	Heywood, T.?	How a Man May Choose a Good Wife from a Bed	1602	1602	Q
156	Hughes, Thomas;	The Misfortunes of Arthur (Certain Devices and Shows Presented to Her Majesty)	1588	1588/[1588]	Q
	Bacon, Francis;				
	Trotte, Nicholas;				
	Fulbeck, William;				
	Lancaster, John;				
	Velverton, Christopher;				
	Penrodock, John;				
	Flower, Francis				
157	Ingeleind, Thomas	The Disobedient Child	1560	[c. 1569?]	Q
158	J. D.	The Knave in Grain, New Vamped	1625	1640	Q
159	Jonson, Ben	The Alchemist	1610	1612; 1616	Q; F
160	Jonson, Ben	Catiline His Conspiracy	1611	1611; 1616	Q; F
161	Jonson, Ben	Cynthia's Revels, or The Fountain of Self-Love	1600	1601; 1616	Q; F
162	Jonson, Ben	A Challenge at Tilt	1613	1616	F
163	Jonson, Ben	The Entertainment at Highgate (The Penates)	1604	1616	F
164	Jonson, Ben	Every Man in His Humour	1598	1601; 1616	Q; F
165	Jonson, Ben	Every Man out of His Humour	1599	1600; 1616	Q; F
166	Jonson, Ben	The Golden Age Restored	1615	1616	F
167	Jonson, Ben	The Irish Mask	1613	1616	F
168	Jonson, Ben	Love Freed from Ignorance and Folly	1611	1616	F
169	Jonson, Ben	Love Restored	1612	1616	F
170	Jonson, Ben	Mercury Vindicated from the Alchemists at Court	1616	1616	F
171	Jonson, Ben	Oberon, the Fairy Prince	1611	1616	F
172	Jonson, Ben	Prince Henry's Barriers (The Lady of the Lake)	1610	1616	F
173	Jonson, Ben	Postaster, or The Arraignment	1601	1602; 1616	Q; F
174	Jonson, Ben	Sejanus His Fall	1605	1605; 1616	Q; F
175	Jonson, Ben	Volpone, or The Fox	1606	1607; 1616	Q; F
176	Kyd, Thomas	The Spanish Tragedy (Hieronimo is Mad Again) (rev. c. 1597? and 1601-2)	1587	[c. 1592]; 1602	Q; Q2
177	Lindsay, David	A Satire of the Three Estates	1540	1602	Q
178	Lodge, Thomas	The Wounds of Civil War, or Marius and Scilla	1588	1594	Q
179	Lupton, Thomas	All For Money	1577	1578	Q
180	Lvly, John	Cammaspe (Alexander, Cammaspe, and Diogenes)	1583	1584	Q
181	Lvly, John	Mother Bombie	1591	1594	Q
182	Lvly, John	Midas	1588	1592	Q
183	Lvly, John	The Woman in the Moon	1593	1597	Q
184	Marlowe, Christopher	I Tamburlaine the Great	1587	1590	Q
185	Marlowe, Christopher	II Tamburlaine the Great	1588	1590	Q
186	Marlowe, Christopher	Edward II	1592	1594	Q
187	Marlowe, Christopher	The Jew of Malta (rev. Heywood, Thomas, c. 1632?)	1589	1633	Q
188	Marlowe, Christopher	The Massacre at Paris	1593	[1594?]; *	Q; W
189	Marlowe, Christopher;	Dido, Queen of Carthage	1586	1594	Q
	Nashe, Thomas				
190	Marlowe, Christopher;	Doctor Faustus (Add. Bird, William and Rowley, Samuel, in 1602)	1592	1604; 1616	QA; QB
	(Rowley Samuel?)				
191	Marston, John	Antonio and Melinda	1599	1602	Q
192	Marston, John	Antonio's Revenge (II Antonio and Melinda)	1600	1602	Q
193	Marston, John	What You Will	1601	1607	Q
194	Marston, John;	The Malcontent	1604	[1604]	Q
	add. Webster, John				
195	Marston, John (rev.?) ;	Histrionastix, or The Player Whipped	1599	1610	Q
	others?				
196	Massinger, Philip	Believe as You List	1631	*	M
197	Massinger, Philip	The Bondman (The Noble Bondman)	1623	1624	Q
198	Massinger, Philip	A New Way to Pay Old Debts	1625	1633	Q
199	Massinger, Philip	The Parliament of Love	1624	*	M(F)
200	Medwall, Henry	I Nature	1496	[1530-4?]	Q
201	Medwall, Henry	II Nature	1496	[1530-4?]	Q
202	Merbury, Frances	A Marriage Between Wit and Wisdom	1579	*	M
203	Middleton, Thomas	A Chaste Maid in Cheapside	1613	1630	Q
204	Middleton, Thomas	The Family of Love	1603	1608	Q
205	Middleton, Thomas	A Game at Chess	1624	[1625?]; *	Q; W
206	Middleton, Thomas	Honourable Entertainments	1621	1621	Q
207	Middleton, Thomas	Hengist, King of Kent, or The Mayor of Queenborough	1616	1616; *	Q; W
208	Middleton, Thomas	The Inner-Temple Mask, or Mask of Heros	1619	1619	Q
209	Middleton, Thomas	A Mad World, My Masters	1606	1608	Q
210	Middleton, Thomas	No Wit, No Help Like a Woman's (rev. 1638; by James Shirley?)	1611	1657	Q

No.	AUTHOR	TITLE	PER	PUB	TXT
211	Middleton, Thomas	The Phoenix	1604	1607	Q
212	Middleton, Thomas	A Trick to Catch the Old One	1605	1608	Q
213	Middleton, Thomas	The Triumphs of Love and Antiquity	1619	1619	Q
214	Middleton, Thomas	The Widow	1616	1652	Q
215	Middleton, Thomas	The Witch	1615	*	M
216	Middleton, Thomas	Your Five Gallants (The Five Witt Gallants)	1607	[c. 1608]	Q
217	Middleton, Thomas; (Webster, John?)	Anything for a Quiet Life	1621	1662	Q
218	Middleton, Thomas; Rowley, William	The Changeling	1622	1653	Q
219	Middleton, Thomas; Rowley, William	A Fair Quarrel	1617	1617	Q
220	Middleton, Thomas; Rowley, William	The Old Law, or A New Way to Please You	1618	1656	Q
221	Middleton, Thomas; (Munday, Anthony?)	The Sun in Aries	1621	1621	Q
222	Middleton, Thomas; (Chapman, George?)	The Second Maiden's Tragedy	1611	*	M
223	Middleton, Thomas; Rowley, William	The World Tossed at Tennis	1620	1620	Q
224	Mountfort, Walter	The Launching of the Mary, or The Seaman's Honest Wife	1633	*	M
225	Munday, Anthony	Fedele and Fortunio (The Two Italian Gentlemen)	1582	1585	Q
226	Munday, Anthony	John a Kent and John a Cumber	1589	*	M
227	Norton, Thomas; Sackville, Thomas	Gorboduc (Ferrex and Porrex)	1562	1565	Q
228	Peele, George	The Arraignment of Paris	1581	1584	Q
229	Peele, George	The Battle of Alcazar (& Plot)	1569	1584; *	Q; M
230	Peele, George	Edward I	1591	1593	Q
231	Peele, George	The Love King of David and Fair Bethsabe	1594	1599	Q
232	Peele, George	The Old Wives Tale	1590	1595	Q
233	Phillip, John	Patient and Meek Grissil	1559	(1566?)	Q
234	Porter, Henry	I The Two Angry Women of Abingdon	1598	1599	Q
235	Preston, Thomas	Cambises	1561	[c. 1569]	Q
236	R. A. (Armin, Robert? Anton, Robert?)	The Valiant Welshman (Caradoc the Great)	1612	1615	Q
237	Rastell, John	The Nature of the Four Elements (Natura Naturata)	1517	[c. 1526-30]	Q(f)
238	Rastell, John? (Heywood, John?)	I Gentleness and Nobility	1527	[c. 1527-30]	F
239	Rastell, John? (Heywood, John?)	II Gentleness and Nobility	1527	[c. 1527-30]	F
240	Reedford, John	Wit and Science	1539	*	M(f)
241	Rowley, Samuel	When You See Me You Know Me (Henry VIII)	1604	1605	Q
242	Rowley, William; (another?)	The Birth of Merlin, or The Child Hath Found His Father	1608	1662	Q
243	S. S.	The Honest Larver	1615	1616	Q
244	Sansbury, J.; others	The Christmas Prince	1608	*	M
245	Shakespeare, William	I Henry IV	1597	(1598); 1623	Q; F
246	Shakespeare, William	I Henry VI	1590	1623	F
247	Shakespeare, William	II Henry IV	1597	1600; 1623	Q; F
248	Shakespeare, William	III Henry VI (I The First Part of the Contention of the Two Famous Houses of York and Lancaster)	1590	1594; 1623	Q; F
249	Shakespeare, William	III Henry VI (The True Tragedy of Richard Duke of York and the Good King Henry the Sixth)	1591	1595; 1623	Q; F
250	Shakespeare, William	Antony and Cleopatra	1607	1623	F
251	Shakespeare, William	All's Well That Ends Well	1603	1623	F
252	Shakespeare, William	As You Like It	1599	1623	F
253	Shakespeare, William	The Comedy of Errors	1592	1623	F
254	Shakespeare, William	Coriolanus	1608	1623	F
255	Shakespeare, William	Cymbeline	1609	1623	F
256	Shakespeare, William	Henry V	1599	1600; 1623	Q; F
257	Shakespeare, William	Hamlet	1601	1603; 1604/5; 1623	Q1; Q2; F
258	Shakespeare, William	Julius Caesar	1599	1623	F
259	Shakespeare, William	The Life and Death of King John	1591	1623	F
260	Shakespeare, William	King Lear	1605	1608; 1623	Q; F
261	Shakespeare, William	Love's Labour's Lost	1595	1597; 1623	Q; F
262	Shakespeare, William	Macbeth	1606	1623	F
263	Shakespeare, William	Much Ado About Nothing	1598	1600; 1623	Q; F
264	Shakespeare, William	Measure for Measure	1604	1623	F
265	Shakespeare, William	A Midsummer Night's Dream	1596	1600; 1623	Q; F
266	Shakespeare, William	The Merchant of Venice	1595	1600; 1623	Q; F
267	Shakespeare, William	The Merry Wives of Windsor	1597	1602; 1623	Q; F
268	Shakespeare, William	Othello	1604	1622; 1623	Q; F
269	Shakespeare, William	Pericles	1609	1609; 1664	Q; F3

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No.	AUTHOR	TITLE	PER	PUB	TXT
270	Shakespeare, William	Richard II	1595	1597; 1623	Q; F
271	Shakespeare, William	Richard III	1592	1597; 1623	Q; F
272	Shakespeare, William	Romeo and Juliet	1596	1597; 1623	Q; F
273	Shakespeare, William	Timon of Athens	1607	1623	F
274	Shakespeare, William (rev. ?)	Titus Andronicus	1594	1623	F
275	Shakespeare, William	Troilus and Cressida	1602	1609; 1623	Q; F
276	Shakespeare, William	The Tempest	1611	1623	F
277	Shakespeare, William	The Two Gentlemen of Verona	1593	1623	F
278	Shakespeare, William	Twelfth Night, or What You Will	1601	1623	F
279	Shakespeare, William	The Taming of the Shrew	1592	1623	F
280	Shakespeare, William	The Winter's Tale	1610	1623	F
281	Shakespeare, William; (Fletcher, John?)	Henry VIII	1613	1623	F
282	Shakespeare, William; Fletcher, John (& Beaumont, Francis?)	The Two Noble Kinsmen	1613	1634; 1679	Q; F2
283	Shirley, James	I St Patrick for Ireland	1639	1640	Q
284	Shirley, James	The Ball	1632	1639	Q
285	Shirley, James	The Bird in a Cage (The Beauties)	1633	1633	Q
286	Shirley, James	Changes, or Love in a Maze	1632	1632	Q
287	Shirley, James	The Contention for Honour and Riches	1631	1633	Q
288	Shirley, James	The Constant Maid (Love Will Find out the Way)	1638	1640	Q
289	Shirley, James	The Duke's Mistress	1636	1638	Q
290	Shirley, James	The Example	1634	1637	Q
291	Shirley, James	The Gamester	1633	1637	Q
292	Shirley, James	The Grateful Servant (The Faithful Servant)	1629	1630	Q
293	Shirley, James	The Humorous Courtier (The Duke)	1631	1640	Q
294	Shirley, James	Hyde Park	1632	1637	Q
295	Shirley, James	Love's Cruelty	1631	1640	Q
296	Shirley, James	The Lady of Pleasure	1635	1637	Q
297	Shirley, James	The Opportunity	1634	1640	Q
298	Shirley, James	The Politician	1639	1655	Q
299	Shirley, James	The Royal Master	1637	1638	Q
300	Shirley, James	The School of Compliment (Love Tricks)	1625	1631	Q
301	Shirley, James	The Triumph of Peace	1634	1633 [34]	Q
302	Shirley, James	The Wedding	1625	1629	Q
303	Shirley, James	The Witty Fair One	1628	1633	Q
304	Shirley, James	The Young Admiral	1633	1637	Q
305	Shirley, James?	The Arcadia	1640	1640	Q
306	Skelton, John	Magnificence	1515	1530?	Q
307	Stevenson, William? (rev. Bridges, John?)	Gammer Gurton's Needle (Diccon of Bedlam, etc.)	1553	1575	Q
308	T. D. (Drue, Thomas?)	The Bloody Banquet	1639	1639	Q
309	Taylor, Robert	The Hog Hath Lost His Pearl	1613	1614	Q
310	Tomkis, Thomas	Lingua, or The Combat of the Tongue and the Five Senses for Superiority	1607	1607	Q
311	Tournour, Cyril	The Atheist's Tragedy, or The Honest Man's Revenge	1611	1611 or 1612	Q
312	Udall, Nicholas	Ralph Roister Doister (Roister Doister)	1552	[c. 1567]	Q
313	Udall, Nicholas? Hunnis, William?	Jacob and Esau	1554	1568	Q
314	Udall, Nicholas?	Thersites	1537	[1561-3]	Q
315	Vennar, Richard	England's Jov (Plot)	1602	1602	R
316	W. S. (Peele, George; Greene, Robert?)	Loachre	1584	1595	Q
317	Waser, Lewis	The Life and Repentance of Mary Magdalene	1558	1566-7	Q
318	Waser, W.	The Longer Thou Livest the More Fool Thou Art	1559	[c. 1568]	Q
319	Waser, W.?	The Trial of Treasure	1567	1567	Q
320	Wagull, George	The Tide Harrieth No Man	1576	1576	Q
321	Webster, John	The Duchess of Malfi (rev. 1617-23?)	1614	1623	Q
322	Webster, John	The White Devil (Victoria Corambona)	1612	1612	Q
323	Whetstone, George	I Promos and Cessandra	1578	1578	Q
324	Whetstone, George	Il Promos and Cessandra	1578	1578	Q
325	Wilmot, Robert; Stafford, Roderick; Hutton, Christopher; Noel, Henry; H. G.	Gismond of Salerne (rev. by Wilmot as Tancred and Gismond)	1567	*, 1591-2	M; Q
326	Wilson, Robert	The Cobbler's Prophecy	1590	1594	Q
327	Wilson, Robert	The Three Ladies of London	1584	1584	Q
328	Wilson, Robert	The Three Lords and Three Ladies of London	1588	1590	Q
329	Wodes, Nathaniel	The Conflict of Conscience	1572	1581	Q
330	Yarington, Robert	ix Laementable Tragedies	1584	1601	Q