'The soul of lively action': instructing movement in the comedies of Nathan Field.

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Abstract

This study follows three recent streams of critical development. First is the interest in uncovering the practice of an early modern actor: his cues, rehearsals, gestures, preparation. Second is the engagement with 'original practice' and what it can tell us about early modern playing conditions, in seeking to connect past and present, and in considering the meaning of historically informed practices for modern performers. Third, there is the development of early modern print text mining online which echoes a growth in statistical engagement with texts. This project draws on all three of these lines of research. It examines one possible element of practice familiar to an early modern player through the medium of one playwright where it may be unusually foregrounded. That is, the use of advice and instruction to action received through stage directions and embedded instructions in the comedies of Nathan Field. To do this it considers the statistical evidence for and against the null hypothesis that there is nothing distinctive in the use of this data. At the same time, it contextualises the purpose of instructional content by considering its relationship with performance, both through close reading and through practical research. Nathan Field was the leading player of The Children of the Revels and wrote two comedies 'A Woman is a Weathercock' and 'Amends for Ladies' which bear his sole name, co-authoring several more plays. He was also one of the most famous (and infamous) actors of his day whose working life was entirely in the theatre. This explores one element of a professional actor-playwright's technique.

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A Woman is a Weathercock performance. November 2014. Extract B recording:

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For checking my statistics, thank you Diane. For sorting out the right statistical approaches to use in the first place, gratitude goes to John Cullen.

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Which leaves Diane. And that's where I run out of words. Let's begin with 'thank you' though: a hundred leagues high. After that, well… this only exists because you do.

Author's Declaration

I declare that this thesis is a presentation of original work and I am the sole author. This work has not previously been presented for an award at this, or any other, University. All sources are acknowledged as References.

Chapter 1

Inheriting the study of action on the early modern stage: aims, critical context and research methodologies.

I come to this project with an interest in Nathan Field as a dramatist for today. As a practitioner and teacher with a specialism in movement, it is current practical realisation of historical instructional content which has driven the thesis for me. One approach would have been to have explored the texts wholly through practice-as-research. I chose not to do this because I want to place the study into a context of scholarly, text-based research. In doing this, the conclusions are shown to be founded upon established research principles and firm textual evidence. Only then, once their essential contribution to Field's texts has been proven, are they explored through practice. In this way, the practice has solid, evidence-based foundation. The argument here is that Field, an actor-playwright, found value in including instructional material to action which is unusual amongst his contemporaries: not because of its expression, this is entirely standard and commonly found, but because of its extent. I suggest that this is so clear that it can be identified easily by largely untrained performers today, even when staging a Field play without what Sarah Fallon calls 'an authoritative figurehead' in charge.[1] Consequently, close reading and context locate the physical instructional material; statistical analysis counts this evidence; and practice-as-research tests it for playing today, a pluralism which serves to illustrate the weight of material and its potential value for performances.

This chapter begins by surveying the critical line of academic development in the study of movement on the early modern stage, with a focus on cueing, acting practice and stage directions. It concludes that there is a gap in knowledge around the application of cues to action and their prevalence and

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[1] Sarah Fallon interviewed for 'Afterword: the actors speak' in Annalisa Castaldo and Rhonda Knight, eds., *Stage matters: props, bodies and space in Shakespearean performance* (Vancouver: Fairleigh Dickinson University Press, 2018), p.181.

places this in the context of the critical developments discussed. From there, it explains the aims of this project: the core, quantitative question and the two subsidiary qualitative ones which give the study meaning through the context of performance. The rationale behind the practical research and its critical context are summarised ahead of further discussion of methodological decisions in chapter six.

The orthographic decisions are designed to aid ease of reading while remaining close to the source spellings, punctuation, and layout in quotations. All sample play titles used are conventional short forms which have been given modern capitals and spelling, with shorter versions used in tables as explained below. Other early modern play titles throughout are given modern capitals and spelling for consistency. Transcriptions of the early modern texts contain editorial amendments in which the letters *j, s, u, w* are modern equivalents. All other spellings, capitals, italics, relative positions of print and punctuation are preserved. For such transcriptions, a footnote references the source, which is reproduced in Appendix 1 for fidelity checking. In footnotes, all sample plays are reduced to their abbreviated titles while all non-sample plays and secondary sources are fully referenced. All references unless stated otherwise are to Early English Books Online editions and the EEBO reference is also given. A small number of brief non-sample quotations are used for illustrative purposes in tables, some sourced in recent edited editions. These are fully referenced but not routinely reproduced in Appendix 1.

1.1 Action and directions: critical explorations of how actors respond to text through movement c.1945-c.1999.

The 1957 *Shakespeare Survey* was one of the most important collections of essays in the development of understanding of the functions of stage directions and embedded instructions.[2] Some of its articles also considered variations on reconstructing 'a practicable Elizabethan public playhouse' and included C. Walter Hodges on changing tastes in such reconstruction following G.F. Reynolds in connecting images of reconstruction to the age in which the interpreter lived.[3] In this volume, critics attributed significance to stage directions with a new energy and the topic of action was at the fore. J.L. Styan argued for actors who were attuned to a movement impulse found in many lines, whether or not instructed by a stage direction. His essay insisted that 'the actor who knows the force of the pull towards the footlights will feel the practical principle behind this' and examined dialogue for indications of movement across the stage.[4] Rudolf Stamm also examined the relationship between speech and action, claiming that:

> It now seems particularly promising and necessary to study the relationship between the playwright's words and stage events, to correlate what the actors spoke and did and what the spectators heard and saw...the most valuable pointers concerning how things happen are contained in the speeches themselves.[5]

Engagement with action was increasing but the debate around performance style was still in a ferment. Elsewhere in this volume Richard David adopted a common critical position as he reported on current productions, claiming that

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[2] *Shakespeare survey* 12, ed. by Allardyce Nicoll (Cambridge: Cambridge University Press, 1957).
[3] *Ibid.,* p. vii; C. Walter Hodges, 'The lantern of taste', pp.8-14.
[4] *Ibid*., J.L. Styan, 'The actor at the foot of Shakespeare's platform', p.56.
[5] *Ibid*., Rudolf Stamm, 'Elizabethan stage-practice and the transmutation of source material by dramatists', p.64.

only a scholar could hope to help the actor to realise a role fully.[5] Intellectually informed emotional realism expressed with the proper control of verse required the mind of an academically informed director, David suggested, because 'left to themselves the actors can only provide a disorderly scrimmage'.[6] Embedded instructions and simple experience were disregarded here, but his reflection on the productions he had seen included a summary of the most recent views on the nature of Elizabethan acting in which he seemed to favour the developing theory of 'emblematic' acting. This looked for moments in the text when tableaux representing moral positions, narrative cruxes or distinctive passions were implied from within the dialogue, as well as from the stage directions. David explained:

> We know that although conventions of the Elizabethan theatre were, by our standards, extraordinarily artificial…speaking and playing was…more rhetorical and formal than anything we have seen, with set gestures as in Indian dancing to express each emotion. [8]

Until recently, the physicality of the early modern actor had been given little attention. It had taken the first book on Elizabethan acting, one which clearly informed David's position, to open a fresh debate about just how an actor might have approached his role.

The position that acting of the period may have been strongly stylised had been advanced by Alfred Harbage (1940) whose polarisation of 'formal' vs 'natural' styles pushed debate into taking one side or another, or some blended or alternating version of these two, for the next twenty years at least. Harbage's 'proposed solution' to understanding acting was that:

> Natural acting strives to create an illusion of reality by consistency on the part of the actor who remains in character and tends to imitate the

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[5] *Ibid.,* Richard David, 'Actors and scholars: a view of Shakespeare in the modern theatre', pp.76-87.
[6] *Ibid*., p.85.
[8] *Ibid.,* pp.81-2.

behaviour of an actual human being placed in his imagined circumstances. He portrays where the formal actor symbolises. He impersonates where the formal actor represents. He engages in real conversation where the formal actor recites. His acting is subjective and imaginative where that of the formal actor is objective and traditional. Whether he sinks his personality in his part or shapes the part to his personality in either case he remains the natural actor…[9]

This found favour with many critics.[7] But it was B.L. Joseph's 1951 book *Elizabethan Acting* which consolidated the position of formalism.[8] Even though his second edition fourteen years later played down the formalist argument, his radio presentations and very public debates produced a counter wave of 'natural' acting supporters. This group argued that the hand gestural language listed in John Bulwer's *Chirologia*, and on which Joseph depended, were contrary to the many contemporary references in praise of 'personation': what they saw as the relatively naturalistic style which predominated around and after Alleyn's retirement.[9] On the contemporary professional stage, formalised movement seemed more an echo of 1920s experimentation and was rarely glimpsed. Yet even after the demolition of the formalist argument in Marvin Rosenberg's 1954 article the camps continued in opposition.[10] While formalism has fallen out of favour currently,

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[9] Alfred Harbage, 'Elizabethan acting' *PMLA,* 54.3 (1940), 685-708 (p.687), (repr. in Alfred Harbage, *Theater for Shakespeare* (Toronto: University of Toronto, 1955), pp.61-77).

[7] See W.F. MacNeir, 'E. Gayton on Elizabethan acting', PMLA, 56.3 (1941), 579-583. Also, Robert Bowers, 'Gesticulation in Elizabethan acting', *Society of Folklore Quarterly*, 12 (1948), 267-277. Also, A.G.H. Bachrach, 'The great chain of acting', *Neophilologus*, 33 (1949), 160-172.

[8] B.L. Joseph, *Elizabethan acting* (Oxford: Oxford University Press, 1951).

[9] John Bulwer, *Chirologia: or the naturall language of the hand. Composed of the speaking motions and discoursing gestures thereof. Whereunto is added Chironomia: or, the art of manuall rhetoricke. Consisting of the naturall expressions, digested by art in the hand, as the chiefest instrument of eloquence.* (London: Thomas Harper, 1644). The companion piece in the volume *Chironomia,* offered a guide for orators to memorise and use.

[10] Marvin Rosenberg, 'Elizabethan actors: men or marionettes?', *PMLA* 69.4, (1954), 915-927, (repr. in *The Seventeenth century theatre,* ed. by G. Bentley (Chicago: University of Chicago Press,1968).

considering stylisation in some form as a part of an early modern actor's technique has not wholly disappeared.[11]

A strand in early modern studies which ran through the 1960s and 1970s, pioneered by Bernard Beckerman, J.L. Styan and John Russell Brown, reinforced a distinction between the performance practice of today and that of the 16th and 17th centuries. Their argument was that the two could not be aligned, that study of Shakespeare and his contemporaries using modern performance technique could not reproduce an unrecoverable past. However, they also felt that two things at least were possible: one, that understanding could be reached through examination of the evidence of past stage practice, most of which was provided by the plays themselves. Two, this understanding of past stage conditions and practice could help modern performers unlock meaning in the plays; a thread in the tradition of Granville Barker. In this, Bernard Beckerman also led the way, arguing positions including the value of parts-study and the individual nature of preparation that have been adopted recently by Tiffany Stern.[12] The analysis of practice in his 1962 book was one of the most influential of the mid twentieth century. Here, Beckerman drew attention to grouping, to entrances and to interaction as signalled from within the dialogue. In an echo of Styan, he argued that location on stage could be determined by the impulse to move forwards, a movement which was either 'treated as a conventional action which the audience expected, or it was

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[11] In fact, the ghost of formalism has been seen recently through John C. Meagher who puts the position that *Chirologia* is not about oratory any more than it is about acting. He argues that the book's purpose is to show 'that there are certain expressive ways of using the hand that are utterly and instinctively natural' and that it 'should be taken as a good guide to theatrical practice', thereby combining both views neatly. John Meagher, *Pursuing Shakespeare's dramaturgy: some contexts, resources and strategies in his playmaking.* (London: Associated University Press, 2003), p. 158. Support for this can be found in Fynes Moryson's account of the actors from England he encountered in Frankfurt where the locals 'not understanding a worde they sayde…flocked wonderfully to see their gesture and Action' (see Boies Penrose, *Urbane travellers, 1591-1635* (Pennsylvania: University of Pennsylvania Press, 1942), pp.11-12) suggesting some degree of internationally recognisable physical language.

[12] Bernard Beckerman, *Shakespeare at the Globe: 1599-1609* (New York: MacMillan, 1962). See, for example, Tiffany Stern, *Shakespeare in parts* (Oxford: Oxford University Press, 2007). Compare with Beckerman: 1962, Ch.4.

treated as a ceremonial action which dignified the player'.[13] He saw this as integral to the 'standard practice in movement and delivery…simplification and systemisation' which an actor must have identified in his role and which were the consequences of the number of roles expected in a short time.[14] For Beckerman these were the essential elements of playing. He argued that the lack of evidence for organised professional training along with the dependence on imitation meant that leaving all action and interpretation to the individual determination of the actor was unlikely. Therefore, a straightforward system by which an actor could find rapid assistance from his part to know when certain actions were required must have been desirable. The lack of stage directions around many actions simply reinforced his position that the minimum but most essential of instructions were provided within the dialogue. Regrettably, he did not analyse to their fullest extent these in-dialogue mechanisms for shaping action.

Five years later, Styan expressed similar ideas in an equally influential study dedicated to uncovering the practicalities of stagecraft, exposing the direct 'connection between the movements of the body and the impulses of speech'.[15] He also argued that there was already transparency around direct instructions, as in a command to use a weapon.[16] He queried an excess of naturalism, offering his own concept of 'gestic' acting which included communication through posture and positioning. Styan's approach challenged both formalist and non-formalist positions as much as it denied the contemporary popularity of examining plays as 'poetic structures embodying themes.[17] In particular, he discussed the ways in which the language connected to stage action, movement, blocking and gestures. Cues as tools for actors provided by the author in order to create a visible effect were considered alongside the rhythms and structures of the dialogue. His topics

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[13] Bernard Beckerman, *Shakespeare at the Globe: 1599-1609* (New York: MacMillan, 1962), pp.128-9.
[14] *Ibid*., p.130.
[15] J.L. Styan, *Shakespeare's stagecraft* (Cambridge: Cambridge University Press, 1967), p.56.
[16] *Ibid.,* p.57.
[17] *Ibid.,* p.260.

included 'the dialogue visualised' in which he imagined a movement which might appropriately accompany a line.[18] Also 'spatial distinctions between characters' which are implied by asides, for example.[19] 'Speaking to the audience' and 'grouping' were also categorised.[20] His point that 'instructions to the actor are always found built into the text, rooted in the words selected, and our notion of Shakespeare as director starts from that'gets to the centre of the value of all types of embedded instruction neatly.[21] Just as Beckerman had, he found that formal groupings came with their own conventions of positioning to balance what were commonly the most minimal of accompanying stage directions.

Soon afterwards, Styan was credited with being the energy behind a 'Shakespeare revolution', prompted perhaps by his 1977 book of the same name.[22] He was part of a surge of academic interest in moving away from literary critical approaches to Elizabethan plays and towards a 'reconstructed' approach to Shakespeare with the hope that 'a generation of scholars may be as used to *seeing* as to *reading* the play'; that is, performance-oriented criticism in which the work of the actor became central.[23] Later, his advisory contribution to the Southwark Globe project in the 1980s helped inform artistic director Mark Rylance's shared vision of recovering the stagecraft of the King's Men.

In the 1974 publication of *Free Shakespeare,* another apostle of the 'revolution', John Russell Brown, continued his argument from 1966 that it was time to move away from what he saw as an intellectual reading of Shakespeare designed to fit the fashion of the time (much as Hodges had said about attempts to recreate Shakespeare's stage).[24] He wanted a move

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[18] *Ibid*., p.84.
[19] *Ibid.,* p.89.
[20] *Ibid.,* p.98; p.123.
[21] *Ibid.,* p.53.
[22] J.L. Styan, *The Shakespeare revolution: criticism and performance in the twentieth century* (Cambridge: Cambridge University Press, 1977).
[23] *Ibid.,* p2.
[24] John Russell Brown, *Free Shakespeare* (London: Heinemann, 1974). John Russell Brown, *Shakespeare's plays in performance* (London: Edward Arnold, 1966).

towards a practical response to the texts based on an understanding of early modern staging conditions. He and Beckerman agreed that early modern actors must have found simple instructions hidden in the text and stressed the importance of their individual study of parts to identify these. [25] However, he argued that nothing complex could have resulted:

> Clearly, nothing at all subtle or elaborate in the way of business, movement, inflection or pause could have been 'fixed', and each performance must have had an element of uncertainty…no-one on stage could have been quite sure where or how he was going to be confronted by his fellow actors. Tempo, rhythm, grouping, business must have altered from day to day.[29]

Meanwhile, others were searching the texts for factual evidence which would help understanding of acting technique and stagecraft. An historical study of this sort had been provided by T.J. King in 1971, produced through close reading of Shakespeare's plays. His aim was a familiar one: '…to seek correlations between the external evidence as provided by contemporary architecture and pictures…and the internal evidence as provided by the texts'.[26] The resulting compilation of information, much of it drawn from stage directions and in-dialogue instructions was careful not to infer too much.

By providing clear criteria for the evidence he used to identify stagecraft, King began what Alan Dessen and Leslie Thomson were to refine in 1999 and paid attention directly to primary sources.[27] Especially to the key concept that the best evidence for stage action was that which was seen repeatedly, which had a pattern; the uses of doors, for example. King also moved critical attention

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[25] By 2005 he hadn't moved far from this belief, and 'identifying moments in a text that call for specific activities' is mentioned as an instructional system which Elizabethans understood and used, but without further examination. John Russell Brown, *Shakespeare dancing: a theatrical study of the plays* (Basingstoke: Palgrave Macmillan, 2005).
[29] *Ibid.,* p.52.
[26] T.J. King, *Shakespearean staging* (Massachusetts: Harvard University Press, 1971), p.1.
[27] Alan Dessen, and Leslie Thomson, *A dictionary of stage directions in English drama, 1580-1642* (Cambridge: Cambridge University Press, 1999).

away from Shakespeare to embrace other playwrights as being of equal value in this context.

King's contemporary Warren Smith concluded a survey of evidence of Shakespeare's stagecraft in 1975, the first wholly analytical one of its kind, twenty years after he had anticipated its likely conclusion in *Shakespeare Quarterly*.[28] His was the first book to examine the actor's craft through the study of cues, instructions and stage directions incorporated into dialogue and he was one of the few critics to offer any analysis of instructional content outside of marginal or scripted stage directions. Referring to action performed without shifting position, he observed that Shakespeare's plays 'contain nearly three thousand directions for stage business in the dialogue'. However, he also felt that 'many that precede the action are impractical as cues because instead of helping the recipients they place additional demands upon them.'[29] His chapter on 'stage business in the dialogue' was the most detailed to emerge and offered a possible explanation for this problem.[30] He suggested that many 'cues' are in fact descriptions of action designed to inform the spectators of what is happening because the blocking or the heads of others may obstruct their sightlines.[31]

Stage directions acquired greater focus following the publication of Alan Dessen's book on Elizabethan stage conventions in 1984, developed from a

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[28] The same year also saw the Martin Spevack supplement to his monumental concordance to Shakespeare: Martin Spevack, *Concordances to stage directions and speech prefixes, a complete and systematic concordance to the works of Shakespeare,* vii. (New York: George Olms Verlag, 1975). Stage directions, if not in-dialogue cues were firmly visible and considered critically important.

[29] Warren Smith, *Shakespeare's playhouse practice: a handbook* (New Hampshire: University Press of New England, 1975), p.13.

[30] Rudolf Stamm echoes views expressed by Granville-Barker: 'the most valuable pointers concerning how things happen are contained in the speeches themselves. They direct the movements, gestures and facial expressions of the actors.' Rudolf Stamm, 'Elizabethan stage-practice and the transmutation of source material by the dramatists', in Allardyce Nicoll, ed. *Shakespeare survey* 12 (Cambridge: Cambridge University Press, 1959), p64. Stamm does not develop the uses of in-dialogue instruction to shape movement, however.

[31] John Astington finds this 'unlikely as a general rule' and points out the attention paid to facial expression by contemporary audiences as well as the ease of visibility in the rebuilt Globe'. See John Astington, *Actors and acting in Shakespeare's time: the art of stage playing* (Cambridge: Cambridge University Press, 2010), p.23.

project begun in 1976.[32] He set his goal to be for the modern director to conceive of the plays:

> As staged events and consequently view the surviving documents as theatrical scripts rather than literary texts…with the understanding that the logic of the staging then may differ significantly from the logic of staging or 'realism' now'. [37]

His intention to 'reconstruct or recover some Elizabethan playhouse conventions' resulted in identification of a 'theatrical shorthand.[33] This, he argued was used by the playwright to communicate visual meaning through the actors' actions and all other semiotic elements. His work included discussion of the aside and its significance for location on stage, and large group configuration. What Styan had called 'stage-centred criticism', was flourishing and continued to do so.[34]

In 1983, Peter Thomson supported Brown's earlier position against complexity of action and speech being transmitted through the text for learning by the actors, arguing that it would result in a messy, hurried delivery. He suggested that it was the actors' experience and extemporisation which gave a production momentum and that texts could be cut, misremembered, and altered in performance. Previous generations' judgements of acting quality in which delivery of the line was the prime criterion were hurled aside as 'an ignorant nostalgia'.[35] His view on the instructions in the dialogue which may assist positioning was similarly assertive:

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[32] Alan Dessen, *Elizabethan stage conventions and modern interpreters*. (Cambridge: Cambridge University Press, 1984).
[37] *Ibid.,* p.9.
[33] *Ibid.,* p.11; p.198.
[34] J.L. Styan, *The Shakespeare revolution* (Cambridge: Cambridge University Press, 1983), p.72. He went on to define it as 'that which characteristically checks text against performance and does not admit critical opinion as fully valid without reference to the physical circumstances of the medium'.
[35] Peter Thomson, *Shakespeare's theatre* 2nd edn (London: Routledge, 1992), p.121.

The lines were learned but the positions on stage were not blocked as they come to be in the modern theatre. The physical on-stage relationships were decided by tradition…so that a socially inferior character would assume automatically his customary place on the platform.[41]

His common-sense approach was valuable, especially in his support of Dessen's view on formal group configurations determined by social convention, itself sharing Beckerman's argument for social norms as the chief mechanism for positioning. But he gave no attention to the considerable instructional content, and no developments in this direction appeared in the 1994 second edition.[36]

This concept of 'customary place' in large group positioning was also identified by Keith Sturgess as a solution to the problem of who stands where.[37] He called it 'decorum of precedence' in his seminal 1987 study of private theatres.[38] Sturgess avoided comment on the acting style overall but offered guarded views on some aspects which looked likely given the architectural considerations of the indoor space. For example, 'a less expansive style of physical gesture' as actors 'were able to strain less after

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[41] *Ibid.,* p.121.

[36] Later, the publication of the outstanding *New history of early English drama* edited by Cox and Kastan gave Thomson a voice in 'the most comprehensive account yet available of early English drama': *A new history of early English drama*, ed. by John D. Cox, and David Scott Kastan (Columbia: Columbia University Press, 1997), p1. His essay 'Rogues and rhetoricians: acting styles in early English drama' included developments in understanding of the rehearsal process which anticipate those given wider evidence by Stern; his consequent argument for positioning seems familiar as well as sensibly practical: 'all that is necessary…is that fellow players should know where to stand…and such knowledge came easily at a time when the decorum of precedence intervened in every public occasion' and 'the onstage readjustment when additional characters enter is as much a matter of daily habit as of convention'. *Ibid*., p.325.

[37] Keith Sturgess, *Jacobean private theatre* (London: Routledge & Kegan Paul, 1987).

[38] See *n*.62. See also David Bevington, *Action is eloquence: Shakespeare's language of gesture* (New Hampshire: Harvard University Press, 1984). He also supported the argument for formalised spatial relationships. Discussion of the function of cues or prompts to oneself is not separated out but is integral to his decisions about when gestures occur and what might cause them. This is useful critical foregrounding of importance of visual meaning on the early modern stage.

effect' seemed plausible, he suggested.[39] In-dialogue instructions were not addressed separately but he was alert to the groupings required for busier scenes, which, he argued 'usually have some ceremonious or ritual quality so that they are easily managed in a limiting stage …[and] the action itself remains shapely, coherently organised by narrative and by dialogue.'[40] Sturgess assumed that where there was no such ritualistic quality to a group scene, 'the blocking is necessarily complicated and requires careful rehearsal'.[41]

Around the same time, Jean Howard also drew critical attention to the meaning of the visual aspects of staging in a memorable discussion of Shakespeare's visual choreography.[42] Here, she set herself the task of identifying 'a repertoire of techniques by which Shakespeare implicitly prepared his plays for effective stage production'.[43] Her chapter on the body addressed the groupings and the visual symmetry which could be created by attention to entrances and exits and how the resulting visual repetition or contrasts produced meaning for the audience. This was something which earlier visual-oriented books like Dieter Mehl's *Elizabethan Dumb Show* had not brought to attention, and even Alice Venezky's masterful work on comparing pageantry in the streets and on the stage had not considered.[44] Frances Teague's 1991 book on stage properties took the study of visual

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[39] *Ibid.,* p.50; p52. Although the Sam Wanamaker Playhouse appears to accept exaggerated acting style comfortably enough. See for example Holly Williams' review of *The Malcontent* for *The Independent* newspaper 16 April 2014 http://www.independent.co.uk/arts-entertainment/theatre-dance/reviews/the-malcontent-sam-wanamaker-playhouse-theatre-review-9264184.html

[40] *Ibid.,* p.53.

[41] *Ibid.,* p.188.

[42] Jean Howard, *Shakespeare's art of orchestration: stage technique and audience response* (Chicago: University of Illinois Press, 1984).

[43] *Ibid.,* p.2.

[44] Dieter Mehl, *The Elizabethan dumb show: the history of a dramatic convention* (London: Methuen, 1965). First published as *die pantomime im drama der Shakespearezeit* (Heidelberg: Quelle and Meyer, 1964). Alice S. Venezky, *Pageantry on the Shakespearean stage* (New York: Twayne, 1951). Howard also points out the other major influence on visual staging: 'Mark Rose has argued forcefully that Elizabethan audiences would have been fully attuned to the thematic significance of such speaking pictures…because of their roots in the emblem tradition', in Jean Howard, 1984, p.102. See: Mark Rose, *Shakespearean design* (Cambridge: Harvard University Press, 1972), pp.1-26.

language in another direction, but again cues, stage directions and embedded action instructions were considered relevant. Referencing 2.5 of *Two Gentlemen of Verona* she argued that 'the implicit stage directions embedded in the text require that the author engage in a specific piece of stage business that involves the property'.[45]

The following year, props, costumes and all visual aspects were discussed in Andrew Gurr's third edition of *Shakespearean Stage*.[46] Its focus was exclusively on the features of Elizabethan and Jacobean staging and at the time it was the only book to offer a single volume survey of this subject, from companies through playhouses to audiences. In this, the physical side of acting was shown to include the actors' delivery of a set of 'signals' to the audience through routine gestures and poses, an echo perhaps of Styan's gestic acting. Published in the same year, David Bradley's *From Text to Performance* also addressed the staging of early modern plays by using extensive primary evidence but looked specifically at the journey from preparation to performance by both playwright and players.[47] In particular, he explored the nature and function of the tiring house plot while being critically alert to a range of performance problems.[48] Although this did not extend to instructions beyond the cues which a plot provided for those not on stage, his chapter on 'the logic of entrances' caused him to ask by what means did 'the actors themselves understand the stage directions'.[49] He observed that 'hardly a single manuscript or printed text' can answer the question of who goes where when they enter. 'Are we in the presence of a convention so well understood that it requires no noting?' he speculated and suggested that plays would, on the whole, move well enough if the players exited by the

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[45] Frances Teague, *Shakespeare's speaking properties* (London: Associated University Presses, 1991), p.31.

[46] Andrew Gurr, *The Shakespearean stage, 1574-1642*, 3rd edn. (Cambridge: Cambridge University Press, 1992).

[47] David Bradley, *From text to performance in the Elizabethan theatre* (Cambridge: Cambridge University Press, 1992).

[48] Here, the guide to the play evidently hung in the tiring house and which chiefly detailed entrances and key personal props which the actors would take with them.

[49] *Ibid.,* pp.23-39.

doors through which they had entered.[50] Here, Bradley moved critical study closer to the question of just how cues and instructions were understood and used. He also reanimated debate around the number of exits and entrances and the issue of what conventions the actors and playwrights followed.

R.J. Shoeck described John Meagher's 1997 book *Shakespeare's Shakespeare: how the plays were made* as 'the most exciting book on Shakespeare that I've read in two decades'.[51] The general critical response was that it brought fresh insights to an overlooked feature: that in order to understand Shakespeare we have to understand how his actors identified his staging and character direction through reading their parts. Meagher's close reading approach offered evidence of how stock roles were used as characterisation shortcuts for actors and considered the impact of the stage shape on action. It also restated arguments used by Styan and his contemporaries thirty years earlier, that 'the constitution of his dramaturgy was…a set of customs, techniques, conventional assumptions, organisational practices, and stylisations that had become more or less coherent'.[52] He focused on the *Pyramus and Thisbe* play from *A Midsummer Night's Dream* and offered three reasons for why stage business was not indicated separately in the parts received by the actors:

> The first is that the speeches themselves often imply the intended business…the second is that when such business is not indicated by an actor's own lines but rather in the lines spoken by another character it would be cumbersome to spell out the action if there is ample opportunity to clarify it in the course of a rehearsal…[59]

The third was the popular idea that Shakespeare would have held the whole script in his hand and would have directed the actors in rehearsal. The short-lived acceptance of the last two points here, arguments which had previously

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[50] *Ibid.,* p.31.

[51] R.J. Shoeck 'Review' in *The Times Educational Supplement* (Sept 1998) of John Meagher, *Shakespeare's Shakespeare: how the plays were made*. (London: Continuum, 1997).

[52] *Ibid.,* p.186.

[59] *Ibid.,* pp.43-44.

been accepted as reasonable, would shortly be shattered by Tiffany Stern's exhaustive analysis of rehearsal practice.[53] Her evidence argued against a single director-figure, a 'stage manager', just as it reinforced the significance of restricted rehearsal time available and showed that the emphasis lay primarily upon the individual to learn his part, not on a director to teach it or a whole script to provide context. As John Astington would demonstrate much more fully later, one probable system was that some experienced actors encouraged imitation from their apprentice actors in preparing roles.[54] In 2003 Meagher's position was unchanged, but he addressed further 'the authorial and directorial guidance indelibly written into the lines', using *Chirologia*, first drawn upon by B.L. Joseph, as evidence to argue for 'routine conventional gesture' as commonplace.[55]

Martin White's 1998 book targeting students brought together evidence for original staging practices and placed them alongside the work of modern theatre practitioners.[56] He argued that interpretations ought to be based on thorough understanding of original conditions, much as John Russell Brown had tried to do twenty years before. In a chapter on staging the play, White insisted that cueing and embedded instructions were fundamental elements of the author's technique and of an actor's practice:

> Even an absent playwright could provide very clear guides in terms of gesture and positioning, and texts demonstrate the care and originality with which stage action was imagined and realised.[64]

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[53] Tiffany Stern, *Rehearsal from Shakespeare to Sheridan* (Oxford: Oxford University Press, 2000).

[54] John Astington, *Actors and acting in Shakespeare's time: the art of stage playing. (Cambridge: Cambridge University Press, 2010)*.

[55] John Meagher, *Pursuing Shakespeare's dramaturgy: some contexts, resources and strategies in his playmaking (Massachusetts: Rosemont, 2003)*, pp.160, 161. *Chirologia* continues to influence critics. Both Farah Karim-Cooper, *The hand on the Shakespearean stage* (London: Bloomsbury, 2016) and especially Darren Tunstall, *Shakespeare and gesture in practice* (Basingstoke: Palgrave Macmillan, 2016) draw upon it.

[56] Martin White, *Renaissance drama in action: an introduction to aspects of theatre practice and performance* (London: Routledge, 1998).

[64] *Ibid.*, p.34.

He also supported Meagher's argument for a directorial figure, although not with the author as director but the lead actor. The book offered excellent summaries of evidence and current critical views on early modern stagecraft and made the point that 'nothing survives of the agreed blocking' in the prompt copies. Curiously, he did not consider the extent of the instructions he had earlier argued existed.[57]

Recognition of instructional content took critics in other directions as well. Jean MacIntyre adopted the position that the actions which were implied and instructed in the texts offered insights into playhouse structure which were more precise than previous generations had recognised.[58] She accepted that there were risks inherent in 'reconstructing a theatre from the evidence in published scripts' then made extensive use of Nathan Field's *A Woman is a Weathercock* in doing just this for Whitefriars in a highly regarded article and its addendum.[59] Stage directions were considered and some aspects of movement, such as the journey time between speeches, were offered as evidence of spatial distance.

The relatively under-developed field of the language of stage directions themselves received closer examination by Linda McJannet in 1999.[60] For her it was clear that 'the voice and form of stage directions increasingly followed a set of conventions, both verbal and visual, shared by the authors, the keepers of the theatrical promptbook, scribes and even printing house personnel'.[61] Her book offered a detailed grammar of the language used and answered the question:

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[57] *Ibid.,* p.41.

[58] Jean MacIntyre, 'Production resources at the Whitefriars playhouse, 1609-1612', *Early Modern Literary Studies,* 2.3, (1996) 2.1-35. See also her supplement to this which suggests a three- level gallery with two removable, prefabricated tiring houses: 'Additional to production resources at the Whitefriars playhouse, 1609-1612', *Early Modern Literary Studies,* 3.3 (1998) 8.1-3.

[59] *Ibid.,* p.21.

[60] Linda McJannet, *The voice of Elizabethan stage directions: the evolution of a theatrical code* (Cranbury New Jersey: University of Delaware Press, 1999).

[61] *Ibid.,* p.8.

Stage directions *seem* invisible. How do they manage to impart much information (or suggestion) without seeming intrusive or burdensome to the performers' sense of creative autonomy? Part of the reason lies in the predominance of cues hidden in the dialogue.[70]

In her analysis of stage directions, she identified three general grammatical categories of finite verbs, modifying phrases and nouns as their basic building blocks. What she chose not to do, unfortunately, was to consider the parallel impulses and instructions to action contained within the dialogue to which she had referred. Exploring the means by which these elements would combine remained open. One of the most important books of the decade, Dessen and Thomson's dictionary of stage directions, provided the database with which McJannet's conclusions could be tested.[62] This compilation of 22,000 references helped accelerate interest in the paratextual elements of plays while the statistical evidence supporting the decisions around definitions gave it authority. But again, the separation between embedded and discreet stage directions was preserved.

1.2   Action in acting: critical explorations of cues and stage directions in the 21st century.

Taking a similarly exhaustive approach to evidence, Tiffany Stern's practical, historical approach to the underexplored area of exactly how an early modern actor prepared for the stage produced a ground-breaking study of rehearsal practice in 2000.[63] It also opened a door on an area she was to pursue doggedly and in response to Meagher and others: the use of parts and the cue system arising from them. Connected to the research and conclusions was the

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[70] *Ibid.,* p.17.
[62] Alan Dessen, and Leslie Thomson, *A dictionary of stage directions in English Drama, 1580-1647* (Cambridge: Cambridge University Press, 1999).
[63] Tiffany Stern, *Rehearsal from Shakespeare to Sheridan* (Oxford: Oxford University Press, 2000).

work of Stern's uncle, the director Patrick Tucker who sought to set a new standard for practical exploration of Shakespeare's staging by attempting to adhere to the working methods he felt were likely to have been used. His lively, conversational guide to this system helped provoke academic reconsideration of rehearsal and the ways in which actors may have approached their parts.[64] Referencing Worthen from 2003, Anthony Dawson reacted with the counter-position that the 'blueprint' assumed by Patrick Tucker's Original Shakespeare Company's folio-based performances was based upon a reading of the pauses, punctuation, and the layout of the verse which were conditions of textual production and not necessarily indications of performance expectations.[65] Using these, he argued, 'as though they were designed with performance clues in mind is to miss a fundamental distinction between the conventions of print in the period and those of performance'.[66] In-dialogue instructions and cues ought to have been one of the more stable functions of the language of the plays because they often had a collaborative component, meaning that omission or alteration would potentially leave other actors stranded or improvising. Dawson's argument indicated that transparency in linguistic codes through simplicity and convention was desirable, something which McJannet had already begun to explore.[67]

A similar dependence upon identifying variations within metrical patterning in order to determine how to play character was central to Palfrey and Stern's explanation of the playing of cues in their 2007 *Shakespeare in parts.*[68] While it is still the most detailed study on the subject, it implied a highly

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[64] Patrick Tucker, *Secrets of acting Shakespeare: the original approach* (London: Routledge, 2002).

[65] W.B. Worthen, 'The imprint of performance', in *Theorising practice: redefining theatre history,* ed. by W.B. Worthen, and Peter Holland, (New York: Palgrave, 2003), pp.213-34.

[66] Anthony Dawson, A. 2005. 'The imaginary text, or the curse of the folio', in *A companion to Shakespeare and performance*, Barbara Hodgdon, and W.B. Worthen, eds. (London: Wiley-Blackwell, 2005), p.153.

[67] For further debate on this topic Stephen Orgel's excellent essay 'The book of the play' in Peter Holland, and Stephen Orgel, eds. *From performance to print in Shakespeare's England.* (Basingstoke: Palgrave Macmillan, 2007).

[68] Simon Palfrey, and Tiffany Stern, *Shakespeare in parts* (Oxford: Oxford University Press, 2007).

sophisticated level of understanding by actors of a complex cue system written by Shakespeare - and evident in the folio especially – adherence to which defines expected character interaction. But the book is valuable for its insights into cueing, explaining how the cues looked in the text of the part, and putting awareness of them at the heart of an actor's understanding and preparation. They argued for a 'battle for cue-space' in which meaning is produced by the pause between giving and receiving a cue and illustrate how this would work. Ownership of cues (is it the person who gives or who receives?) and this point of intersection was a step forward in scholarship, although substantial practical exploration of the theories would be welcome.

At odds with this was perceived separation between two types of text which had been re-energised earlier by Lukas Erne's meticulously argued 2003 book *Shakespeare as literary dramatist.*[69] Here*,* he argued that some texts were intended for readers, some for performance and that consequently stage directions can often be traced to an intention for readership rather than recording or implying performance.[70] Cues may therefore not be as consistent as Palfrey and Stern suppose. At the same time as Erne, Aasand edited a much-heralded collection of essays on stage directions in *Hamlet* where conflicting instructions, Q1 versus Q2 variant directions and unannounced exits were all explored.[71] This was described as 'pioneering' by Kinney.[72] However, only two of the fourteen essays offered any sustained examination of stage directions in the literal sense.[73] Instructions from within dialogue received little attention as a separate subject although there was some incorporation of this into discussion around stage directions, especially

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[69] Lukas Erne, *Shakespeare as literary dramatist* (Cambridge: Cambridge University Press, 2003).

[70] I*bid*., p.220.

[71] Hardin L. Aasand, ed. *Stage directions in 'Hamlet': new essays and new directions* (Cranbury New Jersey: Fairleigh Dickinson University Press, 2003).

[72] Arthur F. Kinney, review of Hardin L. Aasand, *Stage directions in 'Hamlet': new essays and new directions*, in *Modern Language Review*, 99.4 (2004), 1031–32, p. 21.

[73] These are June Schlueter and James P. Lusardi 'Offstage noise and onstage action: entrances in the Ophelia sequence of *Hamlet*'; Bernice W. Kliman, 'Explicit stage directions (especially graphics) in *Hamlet'.*

in Aasand's article and Meagher's.[74] Speaking of Shakespeare in his afterword, Eric Rasmussen called for 'a radically new focus on the original stage directions', presumably by the performers and 'textual scholars' whom Aasand identified as the key audience for the book.[75] Aasand's introduction referenced McJannet and Dessen in urging us 'to attend to stage directions, those implicit and explicit, as essential imperative vehicles of meaning in Renaissance plays'.[76]

A more detailed treatment was produced by Véronique Lochert's summary and comparative study of stage directions published six years later.[77] This comprehensive surveyconnected staging and *didascalies* (a term which embraces all types of stage marginalia and paratexts as well as stage directions) across early modern England, Spain, Italy and France. Like Erne, Dawson, *et al* she asked if these were intended for readers or actors but in addition acknowledged the value of the *implicit* stage direction contained within the dialogue as a cue for the actor's vocal or physical expression or helping visualisation for the reader. The understanding of stage construction and play structure which the *didascalies* offer was the heart of the comparison.

This connection between physical stage and action was also at the forefront of Vicki Hamblin's 2010 article on performance cues, where in-dialogue instruction was briefly addressed through 'embedded' cues in four French mystery plays.[78] She identified the uses made of three categories: instructional, visual and acknowledgement cues. This is exciting to read, even if such cueing is considered only as part of a larger comparative discussion on

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[74] Hardin L. Aasand, '"Pah! Puh!": Hamlet, Yorick, and the chopless stage direction"'; John C. Meagher, 'The stage directions, overt and covert, of *Hamlet* 5.1.'.
[75] Eric Rassmussen, 'Afterword', p.228. Hardin Aasand, ed. *Stage directions in Hamlet*, 2003, p.9.
[76] *Ibid.,* 9.
[77] Véronique Lochert, *L'ecriture du spectacle: les didascalies dans le théâtre Européen aux XVe et XVIIe siecles* (Geneva: Dros, 2009).
[78] Vicky Hamblin, 'Striking a pose: performance cues in four French hagiographic mystery plays' *Comparative Drama,* 44, (2010), 131-154.

staging styles. The article focussed upon the consequences of the cues for the structure of the stage setting, as they consist chiefly of commands to move towards a set item or to draw attention to one. The organisation of cueing into types was a critical advance in understanding their function and the expectations actors may have had of them. Sadly, consideration of instructions within dialogue does not appear to have received significant critical attention since this, while the 'cue-system' continues to be a part of the Stern/Palfrey catalogue in more or less the same critical position it had taken earlier.[79]

In the case of exits and entrances and the ways in which the language of the plays might inform us of their uses and numbers, however, there has been a flurry of interest. Mariko Ichikawa observed that 'the stage directions in plays by Shakespeare and his contemporaries use a shorthand which we have ceased to be able to understand in full' and offered an analysis of the nature of exits and entrances as a way of moving towards achieving better understanding.[80] Her book with Andrew Gurr, a chapter of which became the basis for her 2013 independent study, and her article 'Shylock and the use of stage doors' explore this and debate the issue of how many entrances on to the stage were available.[81] This received an answer most notably from Tim Fitzpatrick whose argument for only two doors is substantial, if not final.[82] Fitzpatrick's book was also notable for its attention to the meanings of space, the way in which actors enter and exit it. He, like Ichikawa and Ahmed referred to cues as indicators of when or how or by whom an exit happens, drawing upon the stage directions much more than those within dialogue.[83]

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[79] See, for example, Palfrey's introduction: Simon Palfrey, *Doing Shakespeare,* 2nd edn (London: Bloomsbury, The Arden Shakespeare, 2011).

[80] Mariko Ichikawa, *Shakespearean entrances* (Basingstoke: Palgrave MacMillan, 2002), p.2.

[81] Andrew Gurr, and Mariko Ichikawa, *Staging in Shakespeare's theatres* (Oxford: Oxford University Press, 2000). Mariko Ichikawa, 'Shylock and the use of stage doors' *Theatre Notebook,* 67 (2013), 126-140.

[82] Tim Fitzpatrick, *Playwright, space and place in early modern performance: Shakespeare and company* (London: Ashgate, 2011).

[83] Shokhan Rasool Ahmed, *The visual spectacle of witchcraft in Jacobean plays.* (Bloomington Indiana: Authorhouse, 2014).

But as Bradley argues, there is not a word in any text of the period to support convincingly any contention.[84]

Henry Turner attempts 'to recover theatre as a spatial art' as he distinguishes the semiotic codes to be found as linguistic (meaning vocal skills); paralinguistic (such as music, lighting, scenic decoration); and the kinesic signs which depend upon bodily movement and divide into mimetic (face and gesture) and proxemic (use of space).[85] He argues that each of these signs may be reduced to two forms: those relating to the actor and his body and those relating to the stage architecture. This original exploration of the visual encoding of action and the primacy of the visual experience for an audience has an origin in Gabriel Egan's overturning of the long-established view that early modern audiences placed most importance on 'hearing' a play. Egan demonstrates quantitatively that 'the total preponderance of visual over aural phrasing is more than 12 to 1…the total weight of evidence is so strong that even if the most sceptical view were taken…the primary conclusion of this study would stand'.[86]

Interest in ways in which actors may have interacted with their texts to receive information has been revitalised through two recent developments in thought. Evelyn Tribble is perhaps the most prominent of those engaged in cognitive research, particularly the area of kinesic intelligence, following the pioneering work of Guillemette Bolens.[87] She emphasises that 'spoken language is inherently multi-modal, employing both gesture and speech' and demonstrates that the ways in which actors used their bodies was derived

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[84] David Bradley, *From text to performance in the Elizabethan theatre: preparing the play for the stage* (Cambridge: Cambridge University Press, 1992), p.34.

[85] Henry Turner, *The English renaissance stage: geometry, poetics and the practical spatial arts, 1580-1630* (Oxford: Oxford University Press, 2006), p.158-9.

[86] Gabriel Egan, 'Hearing or seeing a play? Evidence of early modern theatrical terminology', in *The Ben Jonson Journal: literary contexts in the age of Elizabeth, James and Charles,* 8 (2001), p.332.

[87] Guillemette Bolens, *The style of gestures: embodiment and cognition in literary narrative (Rethinking Theory)* (Baltimore, Maryland: Johns Hopkins University Press, 2012).

from a kinesic intelligence learnt from experience.[88] She shows that conscious action, such as engaging in a duel, is distinct from the less reflective action of moving a hand towards one's sword instinctively; but because the player knows the significance of this 'instinctive' movement he is able to use it to alert the audience to his psychological state. Her work foregrounds the importance of the body and gesture in early modern theatrical production and thereby the importance of reading the part to identify the cues to action. Her 2016 book *Early modern actors and Shakespeare's theatre: thinking with the body* engaged with the range of physical skills used by players as a means of advancing understanding of stagecraft and performance.[89] This appeared at the same time as Darren Tunstall's parallel book *Shakespeare and gesture in practice* which examines how gesture makes meaning through examining types of gesture and their social and theatrical contexts.[90]

The other significant movement recently has been the exploration of performance and stage environment in the 'historical' contexts of the Sam Wanamaker Playhouse and the new Globe, led by Farah Karim-Cooper. This is part of a larger rise in the academic acceptance of practice-led research.

In line with the growth of practice as research for which funding officially began in universities in 1998, testing the meaning of text through performance has become more familiar and the construction of the new Globe has enabled a focus on Shakespeare in practice.[91] Reflections on the staging of the original text or theatre conditions had been integral to much of the discussion around performance in Pauline Kiernan's 1999 *Staging Shakespeare at the New Globe* but the importance of this sort of re-imagining

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[88] Evelyn Tribble, 'Kinesic intelligence on the early modern stage', in *Movement in renaissance literature: exploring kinesic intelligence,* Kathryn Banks and Timothy Chesters, eds. (London: Palgrave Macmillan, 2018).

[89] Evelyn Tribble, *Early modern actors and Shakespeare's theatre: thinking with the body* (London: Bloomsbury, The Arden Shakespeare, 2016).

[90] Darren Tunstall, *Shakespeare and gesture in practice* (London: Bloomsbury, 2016).

[91] With the creation of what was then called the Arts and Humanities Research Board (now AHRC). Similar lines of research had long been followed before, but this gave validation and led to alternative means of sharing the findings beyond the traditional paper publication route.

for research has had a long-time champion in Martin White.[92] His enthusiastic embrace of the exploration of past practices represents both a 'value-in-reconstruction' position and a 'value-for-modern practitioners' position and sets out a combined position on which both groups can build. He says:

> I firmly believe that working with a reconstruction can reveal information of value not only to students and scholars of seventeenth-century theatre, but also to modern practitioners who can only benefit from an understanding of the mechanics of the plays as understood by their originators, before they create their own realisations… As Webster observed, the 'centre is the actor' – his words, his gestures, his relationship to other figures on stage, to properties, furniture, and to the physical structure of the playhouse…[102]

White's timing of his new research in 2007 chimed with the ongoing practical research topic *Shakespeare and the Queen's Men* led by Peter Cockett through McMaster Universitywhich included single sex playing and rehearsal practices. While the Queen's Men researchers moved between modern staging and re-imagined early modern practice, they also played in alternative spaces such as a reconstructed 'tavern', seeking some degree of connection with past spaces; a decision which contributed to the direction taken in this project.[93]

The publication of *Performing early modern drama today* in 2012 was central to this post-Shakespeare's Globe growth spurt in practice-led and practice-referenced research, bringing together essays on productions of early modern plays in contemporary contexts.[94] The editors described themselves as a 'second wave' in the study of performance of the period and embraced

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[92] Pauline Kiernan, *Staging Shakespeare at the New Globe* (Basingstoke: Palgrave MacMillan, 1999).
[102] 'The Chamber of demonstrations: reconstructing the Jacobean indoor playhouse.' https://www.bristol.ac.uk/drama/jacobean/research2.html
[93] See *Performing the Queen's Men*. McMaster University, thequeensmen.mcmaster.ca.
[94] Pascale Aebischer, and Kathryn Prince, eds. *Performing early modern drama today* (Cambridge: Cambridge University Press, 2012).

analyses as divergent as site-specific productions of *Dido, Queen of Carthage* and workshop ideas for exploring *The Changeling.*[95] The collection was praised by Lois Potter as 'a cause for celebration' as it showed how engaged the field of performance and exploration now was beyond Shakespeare.[96] Elements of 'original practice', that is attempts to present a production in a way which is thought to reflect early modern stagecraft, were used alongside wholly modern conceptions. Actors' responses to their texts were as active as those of academics and students, with no greater worth accorded one over the other. The relationship between modern actors and audiences in early modern productions has been included in Fiona Banks' *Shakespeare: actors and audiences* recently.[97] This is itself a development from the Gurr and Karim-Cooper 2014 collection *Moving Shakespeare indoors.*[98] The differences and meanings for playwrights as far as the modern staging interpretations of the Globe and Blackfriars could illustrate them was the subject of Sarah Dustagheer's 2017 book *Shakespeare's two playhouses*, while Stephen Purcell examined the way in which Mark Rylance's tenure saw collaboration replace traditional directorial leadership.[99] For Will Tosh in 2018, it was the responses of the modern actors and audiences to these spaces which was of most interest, and their action in relation to the stage space provoked fascinating discussion.[100]

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[95] Rebecca McCutcheon and Sarah Thom, '*Dido Queen of Carthage*: site-specific theatre', *Performing early modern drama today*, ed. by Pascale Aebischer, and Kathryn Prince (Cambridge: Cambridge University Press, 2012), pp.104-120. Also, Jonathan Heron, Nicholas Monk, Paul Prescott, pp.162-178. The earlier collection by Allegue Ludivine, Simon Jones, Baz Kershaw, Angela Piccini, eds., *Practice-as-research in performance and screen* (Basingstoke: Palgrave Macmillan, 2009) also explores practical research in modern contexts.
[96] *Shakespeare Bulletin*, 31.2, (2013), 321-324.
[97] Fiona Banks, *Shakespeare: actors and audiences.* (London: Bloomsbury, The Arden Shakespeare, 2018).
[98] Andrew Gurr and Farah Karim-Cooper, eds. *Moving Shakespeare indoors: performance and repertoire in the Jacobean playhouse* (Cambridge: Cambridge University Press, 2014).
[99] Stephen Purcell, *Shakespeare in the theatre: Mark Rylance at the Globe* (London: Bloomsbury, The Arden Shakespeare, 2017).
[100] Will Tosh, *Playing indoors: staging early modern drama in the Sam Wanamaker Playhouse* (London: Bloomsbury, The Arden Shakespeare, 2018).

1.3   Positioning this research in the critical field.

The interest in how actors may have read their parts, prepared them, responded to them on stage and adjusted them according to space has received a surge of interest in the past twenty-five years which is built on the legacy shown. Scott McMillin's 2004 observation that we 'do not think often enough about the material conditions of theatre performance, about the bodies and persons of the actors'was part of this rapidly growing engagement with alternative explorations of the early modern stage.[101] It encouraged a movement away from the still-dominant critical approach previously noted by Rosalind Knutson, one which was 'drawn by the literary aspects of the plays' and the search for 'psychologically plausible characters'; and also away from the prevalent and unspoken assumption that early modern players' experiences and expectations had similarities with modern academic ones.[102]

In 2013 Lloyd Kermode reported on the acceleration of this interest in the way the early modern stage space was used and understood by its users, developing the impetus created by the 1997 journal *Renaissance Drama* which dedicated its edition to this burgeoning topic. His summary predicted the course of development. There would be:

> An effective new performance theory incorporating an open-minded combination of a variety of elements.
>
> (a) Traditional close reading that appreciates literary (and therefore page and stage-physical) form.
>
> (b) The historicising of cultural elements in play texts and contexts that reveals performance practice in the early modern period.
>
> (c) An ability and willingness to treat the play text at once as prompting performance script, and as literary text, uncovering a

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[101] Scott McMillin, 'The sharer and his boy: rehearsing Shakespeare's women', in *From script to stage in early modern England*, ed. by Peter Holland and Stephen Orgel, 2004, pp. 231–43 (p.231).
[102] Rosalind Knutson, 'The repertory', in *A new history of early English theatre* ed. by John D. Cox and David Scott Kastan (*New York:* Columbia University Press, 1997), pp. 461–80.

semantic complexity that may be partially lost in the necessary decisions of singular performance interpretation.

(d) An employment of modern theory…from other areas such as architecture and design'.[103]

This study builds on McMillin's point and uses Kermode's predictions as an impetus of its own, looking across to Tribble's engagement with gesture and engaging with the practical realisation explored by the Globe researchers. It uses close reading to provide evidence for a cultural context in which a play text directly instructed its actors; exposes the simple linguistic forms which create this 'prompting' script; and draws upon design elements to provide the spatial context for performance. It pays no account to the literary merits or psychological conviction of the plays and includes some which are for the most part, less studied (although *The Roaring Girl* has recently soared in popularity).

It is also indebted to Tim Fitzpatrick's 2011 book on space and place which propelled the argument that playwrights engaged with space and its use and which showed how much information may still be found in the texts.[104] The relationship between the text, the body and the space explored here challenges some of his conclusions but also uses his methodology of close reading to look for spatial performance indicators which are repeated across the playwrights' work.

This choice to examine stage directions both separate and embedded comes from an impulse to change which is over 50 years old. John Russell Brown's 1966 book *Shakespeare's plays in performance* was part of the movement which argued that if we want to find the best way of playing Shakespeare, we must begin by trusting the original text and looking to it for the original stage

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[103] Lloyd Kermode, 'Experiencing the space and place of early modern theater', *The Journal of Medieval and Early Modern Studies* 43.1, (2013), 1-24.
[104] Tim Fitzpatrick, *Playwright, space and place in early modern performance: Shakespeare and company* (London: Routledge, 2011).

setting and original action.[105] The information, he insisted, lay primarily in two places: the stage directions and the dialogue itself. He addressed the ebb and flow of grouping, the gestural support for the words, the business which accompanied textual silence.

As we have seen, in the intervening years energy has been given to the recovery of original staging through exciting explorations of stage directions and business, architecture and acting, but the language which provided a scaffold for the actions of the players in the dialogue itself has received less attention. Alan Dessen's two conclusions to his 2010 article on staging suggest reasons why. In the first, the very concept that a playwright's hand might be visible in the final staging decisions is challenged:

> To determine the contribution of a playwright to the staging of his play by an Elizabethan or Jacobean theatre company is…to encounter a murky area where, in terms of actual evidence, the norm is silence.[106]

While there is little evidence of how a playwright viewed the performed product, we do find reactions to poor playing by an authorial voice through the mouthpiece of a character. These tell us one fact clearly enough: he expected his words to be performed. And when these words require actions, then perhaps his contribution to the staging is less silent than Dessen suggests. Certainly, Tribble's work has demonstrated the extent to which actors were able to draw movement potential from dialogue.

In the second, Dessen says:

> When one moves beyond enter-exit and traffic control, problems increase exponentially, for what is characteristic of most playscripts of this period is not explicit detail about how to stage a given moment

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[105] John Russell Brown, *Shakespeare's plays in performance* (London: Edward Arnold, 1966).
[106] Alan C. Dessen. 'The Elizabethan-Jacobean script-to-stage process: the playwright, theatrical intentions, and collaboration', *Style*, 44.3, (2010), 391-403 (p.391).

but some combination of 1) silence and 2) coded signals directed at playhouse professionals who knew their craft well.[117]

Most signals, he argues are concealed and unknowable today as codification prevents current understanding. Stage directions external to the dialogue may be clear and some within the dialogue – usually those connected to exits and entrances – carry only the certainty of arrival or departure. The rest carry the problem of 'permissiveness' through which judgements on when and how to carry out an action are left to the player and cannot be reclaimed today.

This is a position which is interrogated in this thesis, including through practical investigation into instructional content. As Kermode encouraged, this study treats the plays as 'performance scripts' and tries to examine one strand of the text-performance relationship. The fact that this is a process of inference from text to realisation may resonate with the obscurity which Dessen recognises: nothing is certain and caution around the reading and performance strategies has to be the byword throughout. Whether or not such responses would have occurred is not known, so this study takes the view that the instructions were at best meant to be followed, or at worst received as advisory. It seeks to avoid those which are open to actors' interpretations or strategies and codification which may have formed part of expected delivery, but which is no longer quite visible. In the end, we shall be left with facts and cautious interpretations. This thesis is about hard evidence in the sense that the action required is clear enough to reappear in subsequent performances, while the inherent permissive possibilities explored offer readings of some of these instructions which may help our understanding of their use in context.

The evidence consists of the actions required of actors on stage as indicated from within the text, especially within the dialogue. That is, when they entered; sometimes where they were required to stand in relation to others;

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[117] *Ibid.,* p.396.

what they had to do; to whom they spoke; and when they exited. A player's reading of such embedded instructions probably required three things of him. One was to perform as directed from within the text of the part; another, paradoxically, was to identify choices or opportunities. The two things sometimes overlapped, sometimes appeared exclusive. Add to this the single most important requirement of any actor, which was to attend to the cues, and this is the raw material of the study. Sometimes those cues were instructions in the form of stage directions, sometimes not.

At present then, at least three key positions are responded to here when considering the ways in which a wide range of instructions, stage directions and cues may have been used. One which has been reflected in Purcell's 2017 study of Rylance as director[107] and by Tribble, is the open, liberating one set by Dessen:

> The editor or theatre historian would much prefer 'spell it out' signals, but the actual stage directions provided by professionals usually display a 'leave it up to the players' approach characterised by permissive terms, as if thinking, and a lack of specificity about gestures, costumes, blocking, make up and hand held properties.[119]

For Dessen, action on stage was tied into collaborative practice and took a generalised form. Tribble develops this by showing that such interpretations by the actors are formed by their cultural and professional experiences, therefore detailed actions and gestures rather than generalised ones will inevitably result and do not require detailed instructions in the text, as realisation is an individual response. Both Tribble and Dessen miss the point that often what is instructed is not general but precise in the sense of gross

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[107] Stephen Purcell, *Shakespeare in the theatre: Mark Rylance at the Globe* (London: Bloomsbury, The Arden Shakespeare, 2017).

[119] Alan Dessen, 'Stage directions and the theatre historian' in *The Oxford handbook of early modern theatre* ed. by Richard Dutton, (Oxford: Oxford University Press, 2009), p. 527.

motor responses (for example, 'look, she comes', or 'fill my cup'); the delivery of this can be as detailed and subtle as the actor wishes.

Second, there is John Astington's argument which introduces apprenticeships and sticks to the necessity for rehearsal.[108] Speaking of a typical piece where apprentice actors work with seasoned professionals, he concludes that they:

> Would have required the guidance and co-operation of all three senior performers in the scene…the pace and internal cross-currents of the episode call upon careful preparation to make them work to full effect…[they] were required to lead as much as to follow in the footwork of the scene.[121]

This is persuasive but more understanding of rehearsal times is needed, especially in the private theatres where evidence for the nature of rehearsals is scantier, and Stern has argued vehemently against the availability or even expectation of such intense working-out in preparation. This position is more traditional and seems to connect part learning with the modern equivalent of 'learning lines' as much as it implies a mistrust of actors to be able to perform without rehearsal. The thesis takes issue with this by suggesting that identifying action needs is a fundamental structure for storytelling and that these can be responded to on stage as efficiently as by reading a part.

Thirdly, there are the distinctive cue-based arguments of Stern and Palfrey.[109] This examines only the 'same core players' of Shakespeare's company and argues that the 'uncertainty' of the cues was deliberately designed to force the actor to acquire acute sensitivity to the moment when a cue is given or received. Out of this a psychological interpretation could be realised. Their work has led to fresh enquiry into rehearsal practices and actors' reading of

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[108] John Astington, *Actors and acting in Shakespeare's time: the art of stage playing.* (Cambridge: Cambridge University Press, 2010), p.151.
[121] *Ibid.,* The episode referred to is 2.4 and into 2.5 of Shakerly Marmion's comedy *Holland's Leaguer* (1631) which involves interaction between three sets of paired characters.
[109] See especially Simon Palfrey, *Doing Shakespeare*, 2nd ed. (London: Bloomsbury, The Arden Shakespeare, 2011)

their parts and its concept took impetus from earlier practical playing, even though it appears to have lost that aspect subsequently.

Like the Astington argument, this can be fractured by the inescapable realities which two recent critics bring to bear on any research which assumes that what you read on the page is what you got on the stage. Michael Cordner's warning to editors that the same text can 'tell totally divergent stories' with equal plausibility depending upon how you gloss the stated actions and those implied in the dialogue.[110] And Margaret Kidnie's statement of the simple truth about the collaborative, creative, interpretative and chaotic reality of performance: 'merely because a textual clue exists does not mean that it will, or must, appear in performance'.[111] Both warn against making unwarranted assumptions.

The thesis will address this problem in paradoxical form: it will ignore the ambiguity and choice inherent in all instructional material by taking the position that the evidence for its need, or at least its urgent recommendation, is apparent through its existence on the page. A playwright doesn't instruct an actor to offer another a cup while secretly hoping the actor will not offer it. This will form the quantitative analysis produced by close reading. It will be supported by qualitative readings of moments when the instructions are used in order to illustrate possible reasons why the data might have been necessary. Against this will be the practice-led component where the choices are left to the actors to accept and apply the instructional material or to ignore it entirely. This will not disprove the existence of the data and may offer further reasons for why it is valuable: all interpretations are only one side of a dialogue with the lost original staging. Much can be deduced and while little can be proven except the numbers, which is why statistical

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[110] Michael Cordner, 'Actors, editors, and the possibilities of dialogue', in *A companion to Shakespeare and performance*, Barbara Hodgson and W.B. Worthen, eds. (London: Wiley Blackwell, 2005), p.413.
[111] Margaret Jane Kidnie, 'Textual clues and performance choices' in *Shakespeare and the making of performance*, ed. by Stuart Hampton-Reeves and Bridget Escolme (Basingstoke: Palgrave MacMillan, 2012), p.7.

methodology is at the centre of the research, these numbers can only indicate probable practical demands by the playwright and not performance reality. The transparency of these instructions for actors today and the meanings of some of them in the contexts of the original and present performance are therefore also explored in order to argue as close to probable performance necessity as it is possible to get.

This research is in line with the developments in analysis of performance and is located somewhere in the middle of all these. It challenges the unknowable permissiveness which Dessen believes, seeing some of this as an interpretation of broader instruction; disputes the need for extensive rehearsal which Astington argues while agreeing that some was necessary; and proposes a much simpler means of delivering a role than the complex Palfrey/Stern cueing system, alongside which it probably rests. It is aware of the dangers of reading too much into too little and tries to walk a line between collecting information and interpreting some of it. This is done through mining the text for unambiguous evidence and without imagining some complex, concealed set of codes in the language which once discovered will illuminate acting technique. It uses quantitative fact in tandem with qualitative opinion. It follows from, and builds upon, the decades of critical observations which have increasingly demonstrated that both stage directions and instructions in the dialogue are important for our understanding of how action might have been realised on the early modern stage. It is also currently the only extended piece of research to be undertaken on instructions to action contained within the dialogue of early modern texts.

1.4   What is to be investigated: questions, Field, and quantitative analysis.

Instructional content was a familiar, inherited feature of plays of the period but critically it has received little attention outside of stage direction analysis. There has been little study of how commonplace it was; nor if its use varied by playwright, company, genre, or date. Study has largely focussed upon the relationship with doors; occasionally upon the way some in-dialogue instructions help the player to enact the character. The importance for shaping audience attention and for contributing to the choreography of the stage which in-dialogue instructional material has for an early modern play has had little targeted attention, and the relationships between part, instructional content, actor preparation and on-stage practice remain under examined. Little recognition has been given to the potential importance of this content for trying to understand more about how an early modern actor approached his craft and a playwright his task. Just how prevalent was embedded instructional content in dialogue in the early seventeenth century? And might it have been wholly permissive or dictatorially coercive; both, either or neither?

There is a gap in knowledge to be explored here. This study examines one aspect of the early modern process of preparation and performance: that of analysing the text in advance for this content, and of being micro-alert to such instructions on stage. Perhaps it will tell us more about the way in which an actor worked.

The tracks around versification and rhetoric are well trodden and aren't followed in this study except where there is striking overlap or unless something appropriate emerges. Similarly well explored are entrances and exits, which are given less consideration here than they are probably due. The aim of this thesis is to examine the extent to which parts and texts reveal such instructions. The choice is to base this on a sample of texts by actor-

playwright Nathan Field. Probably the most famous player from the Jacobean 'Children' companies, he turned to writing at the dissolution of The Children of the Revels, producing two sparkling comedies on his own and co-authoring with friends such as Massinger, Chapman and Fletcher. As we shall see, his plays have a visual vitality which seem to propel actors towards specific movements on and across the stage, the apparent distinctiveness of which prompted this analysis of action. The analysis will explore the language which Field and other playwrights of his time use to signal movement; it will ask how widespread this was and in what ways Field was distinctive; it will consider how action might have created meaning in Field's plays, then reflect on the realisation of action in modern practice. Throughout, the discussion will focus upon action which is clearly defined rather than open to subjective interpretation. For example, an instruction to exit would be included, while a reference to an emotional state which would probably have included gestures, but which are not defined, would not.

In 1956 Baldwin Maxwell was wrestling with the disputed authorship of the Shakespeare apocrypha and concluded that what was needed was a 'clearer knowledge of what were the peculiar characteristics of the various Jacobean dramatists'.[112] Discovering to what extent Nathan Field's use of instructional content to action is characteristic of his comic style, and at the same time distinctively different from the use of similar content by other contemporary playwrights, is central to this research project.

To achieve this, the three methodologies used here have two related aims, one of which is quantitative, the other qualitative. Both aims make use of close reading of the texts for source evidence of instructional material. The quantitative aim objectively examines the differences in quantity of evidence between a sample of Field's work and another from key contemporary playwrights and collaborators, which leads to a conclusion that Field does or

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[112] Cited in Jonathan Bate, and Eric Rasmussen, eds. *William Shakespeare and others: collaborative plays* (Basingstoke: Palgrave Macmillan, 2013), p.709.

does not make greater use of such material. The methodology here is statistical analysis and is the primary subject of the research.

The qualitative aim is secondary to this and has two methodologies. In the first, close reading for performance indicators is used to examine the way in which Field makes use of this material in the plays. This methodology uses conventional literary/theatrical analysis to place the action in the context of the instructional language and draw meaning from this. For example, discussion of an instruction to drink might include deducing who does not drink. While this has the subjectivity of any inferential reading it also brings context to the data mining of the statistical analysis.

In the second, a complete production of *A Woman is a Weathercock* staged for this research is drawn upon using video footage and photographs to supplement the recorded responses of the participants. Their understanding of the instructional material, their realisation of it in a space which reflects an indoor theatre, and their response to it through part-only playing are all examined. The methodology here follows the principles of practice-led research and balances both the quantitative and the close reading for meaning sections by giving voice and life to experience. It extends both the data collection and the literary analysis into practical realisation to see if recognition of past practice can help modern interpretation. Together, the three answer the following questions.

1.   The primary, quantitative question.

Statistics is a way of making sense of collections of observations. It aims to avoid instinctive conclusions and encourages caution about the extent to which we can generalise from limited experience. Descriptive and analytical statistical investigations are used to assess how widespread this use of such content might have been by comparing two samples.

Here, it is testing the following null hypothesis:

The plays of Nathan Field do not contain significantly more cues, advice, instructions to discrete physical action than those of a sample of his contemporaries.[113]

This is set against the alternative hypothesis:

The plays of Nathan Field contain significantly more cues, advice, instructions to discrete physical action than those of a sample of his contemporaries.

This is the core aspect of this study and the thesis will conclude with one or the other of these proven.

2.   The secondary, qualitative questions.

        a. The close reading methodology places emphasis upon illustrations of how playing may have been influenced by the instructional material. It gives the material meaning within the plays and shows how the moments are shaped and enhanced by the presence of instructions. It answers the question:

How might the playing have been affected by the instructions to discrete physical action in extracts from the chosen plays of Nathan Field?

This is placed alongside the data analysis so that the material identified can be contextualised conveniently.

        b. The practice-led research brings the data into the laboratory by testing it in the only way assumptions about performance can ever be satisfactorily examined, which is through performance itself. While this is limited by the unavoidable influence of modern-day contexts, experiences,

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[113] *significantly* = statistically significant: the likelihood that this is caused by something other than random chance. The chances of a Type I error (proving that the null hypothesis *[Ho]* is false when it is true) or Type II (in which *Ho* is not rejected when false) are minimised through the level of significance and 'goodness for fit' explained in chapter two. *Discrete physical action* = where a requirement to move is unambiguously evident.

understanding and expectations it is the best we can do and is placed within the parameters of the recent engagements with 'original practice' research. It answers the question:

What use have modern performers made of instructions to discrete physical action in extracts from the chosen play of Nathan Field?

This is presented as a separate chapter.

Conclusions from these qualitative readings may suggest reasons why Field chose to include instructional material as he did and enable reflection upon the alternatives given in the opening paragraphs of this chapter. These secondary questions to the core statistical enquiry are designed to bring context and roundness to the study, reaching from numbers into practice itself. This sort of pluralism in methodological approaches to performance follows the example of Brad Haseman for whom inter-disciplinary investigations are useful assets in creative arts research.[114]

1.5   Positioning this research in the field of historically informed practical investigations.

Putting to the test the claims that the data uncovered here should be relevant, useful, correct and recognisable today, the practical element of this research takes heart from White and follows many of the practices of the Globe research team. Seeing what an understanding of past practice brings to a modern staging may also assist a cautious interrogation of the significance and uses made of instructional content at the time it was first played. To remove at least some of the barriers to reading these, the research also extends into possible original playing conditions for *A Woman is a*

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[114] Brad Haseman, 'Rupture and recognition: identifying the performative research paradigm', in *Practice as research: approaches to creative arts enquiry*, ed. by Estelle Barrett and Barbara Bolt, (London: I.B. Tauris, 2007), p.147.

Weathercock which were then reinterpreted into different modern stage spaces. In this way, an attempt is made to make the instructional references apply to a reasonable approximation of possible Jacobean playing space and to the accompanying architectural and audience relationships which were commonly found. This application of 'original' space to the play draws on the 'intersections between practice, research, and reconstructed and recovered early modern spaces' which is essential to the bedrock of the Dustagheer, Jones and Rycroft 2017 article.[115] However, a priority here was the practical value of these for the actors and their decisions about the meaning of movement once these rules were applied.

The fact is, as Kidnie demonstrated above, the landscape of past practice is tricky to map. Oliver Jones makes the point exactly: 'the analysis of extant evidence is always a subjective and interpretative exercise'.[116] Perhaps none are more so than attempts to understand the practice of early modern acting, which may have been a far more pragmatic, fluid method responsive to audience interaction than any text suggests. Fortunately, the texts also had instructions, hints, cues, and recommendations which were probably intended to be used on stage rather than ignored. That much at least we can risk evaluating (unless every text is purely for a readership who needed aids to visualisation of course).

This is not an attempt at reconstructing Jacobean theatre practice. Current thinking is that this is impossible in any case. Much publicised and documented efforts by The Original Shakespeare Company, the Globe under Mark Rylance, the American Shakespeare Center who have attempted this have produced fascinating results, but the line leading from modern re-creation back to early modern practice is fractured by time and by changed conditions, and whatever visibility appears to be attained may be illusory. The term coined by Rylance for re-creation is 'original practice'; as we have seen,

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[115] Sarah Dustagheer, Oliver Jones, Eleanor Rycroft, '(Re)constructed spaces for early modern drama: research in practice', *Shakespeare Bulletin* 35.2 (2017), 173-185 (p.176).
[116] *Ibid.*, p.173.

it is used academically to indicate the adoption of perceived methods of early modern practitioners, or the forms of reconstructed stages, to investigate the likely practice of the period.[117] In order to position themselves in close proximity to their source methodologies, modern investigators have chosen some or all of the key features of staging which have been generally accepted academically as original features. For many researchers, the value lies in the consequences of reconstruction; that is how the texts speak differently to actor and audience once an historical context is imposed. As Leavy puts it: 'the writing of qualitative research…is ultimately about (re)presenting a set of meanings to an audience'.[118] Research in this area is looking for voices which can only be heard through performance. This is the case with all movement as its realisation is always more than the text suggests.

Richard Allen Cave observes that while Shakespeare has been extensively explored through practice-as-research and its relation 'original practice' the plays of his contemporaries have not.[119] In this research, Shakespeare is set aside in favour of other playwrights to address this gap. John Freeman notes that individual approaches to research involving practice-as-research 'will often lead to the creation and utilisation of methodologies that are hybrid'.[120] In its use of under-explored texts and the gathering together of statistics, close reading and practice to argue a position this study is just such a hybrid; and the practical exploration is of particular interest because it examines the transmission of instruction to actors and then to audiences, neither of whom

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[117] Weingust's suggested alternative is 'historically informed performance' which is an apt term for the work described here and therefore respectfully adopted. See Don Weingust 'Authentic performances or performances of authenticity? Original practices and the repertory schedule', *Shakespeare,* 10:4, 402-410, DOI: [10.1080/17450918.2014.889205](https://doi.org/10.1080/17450918.2014.889205) https://doi.org/10.1080/17450918.2014.889205. The concept is effectively explored and debated by Lopez: Jeremy Lopez, 'A partial theory of original practice' in *Shakespeare Survey 61: Shakespeare, sound and screen*, ed. Peter Holland, (Cambridge: Cambridge University Press, 2008), pp.302-317.

[118] Patricia Leavy, *Method meets art: arts-based research practice* (New York: The Guildford Press, 2009), p.11.

[119] Richard Allen Cave, 'The value of practical work and of theatregoing in the study of seventeenth-century drama (1600–1640)', *Literature Compass,* vol. 1, (2003), p.9.

[120] John Freeman, *Blood, sweat and theory: research through practice in performance* (London: Libri Publishing, 2010), p. 197.

have knowledge of the play in the way that they may have familiarity with Shakespeare.

This practical research occupies the same space as that currently undertaken by Dustagheer, Tosh and the Globe researchers; also, that which is still active in the American Shakespeare Center; and it comes in line with the championing of practical research by the University of York. While attending closely to the only evidence we have, which is the text itself, this research does not try to imply a primacy of text over performance but looks for evidence of a probable collaboration in the production of meaning which flashes to the surface with moments of instruction. It is perhaps unusual in its narrowness of research subject but attends to the actor and audience experience (and therefore enables a 'real' performance as opposed to a workshop exercise) by placing this target inside the context of whole play performance. The same position as Karim-Cooper and others take, that all views are of equal value and that the subjective is not only unavoidable but desirable, is part of the philosophy which underpins the choice of inclusion of practical exploration of action in this study of Nathan Field's work. It accepts that two things are simultaneously possible: first, that a text can (probably) reveal original production elements and in that sense include 'authenticity'; and second, that the text is unreliable, unstable, and unavoidably subject to re-interpretation by cultural, social, environmental, political, sexual mores of the moment. Applying the second does not necessarily disqualify the first. When an actor swears 'by his sword' he may be holding a gun, or nothing, or a sword. The form of the original item still exists in this palimpsest of words and props. Attending to these textual clues in a production will not result in a play which is as originally staged, but it will give the mechanisms and interests of the early playwrights and players greater visibility. It is this visibility which is being looked for here as we try to see how the action might have been understood in an environment echoing the probable conditions of the first performances and try to discover if any problems or advantages appear in connection with action which could be read as specific to this staging

arrangement. In an interview, actor Sarah Fallon reflected on the Actors'
Renaissance season at the American Shakespeare Center. She comments here
on the experience of being a collaborator:

> It's chaotic. You may not know what that means until you get into a
> room with eleven other people and no actual authority figurehead.[134]

It is this notion which is being challenged here. Instead, I argue that chaos is
mediated by instruction and that it is this which can give shape to the
production and which enables either solid, unmoving positioning or flowing
confident action according to the knowledge and experience of the actor.
Instruction, I shall attempt to prove, can be the bedrock of performance and
Field in particular, found it valuable.

Caution is compulsory when drawing conclusions from any practical research
which attempts to join early modern and contemporary worlds, but one value
here is in discovering if the instructive material remains transparent and is of
use in telling the story today. In doing this it takes the key processes of
objective, quantitative theory into the subjective context of studio enquiry. By
giving the specific research focus of investigating instructional content
realised through action in an historically informed space, the evidence it
supplies may further underpin the contention that such instructions reflect
possible performance practice. It does this by putting them into a world of
real physical engagement rather than statistical abstraction alone. On the
other hand, if the actors are found to have made little or no use of the
instructional material, then perhaps it is saying that instructional material
doesn't matter or isn't visible any longer.

There is also the inescapable fact that this is only testing and considering
those instructions to action which are visible to us today. The passage of time

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[134] Sarah Fallon interviewed for 'Afterword: the actors speak' in Annalisa Castaldo and Rhonda
Knight, eds., *Stage matters: props, bodies and space in Shakespearean performance*
(Vancouver: Fairleigh Dickinson University Press, 2018), p.181.

will have obscured many others, but at least the criteria applied here will be consistent. By allowing the voices of those who are using the instructions which are visible to them to contribute to the research, and by using an echo of past practice (through parts, without a full script), the study draws on the current critical interest in modern performers' responses to their encounters with historical texts and how the past speaks to them today. Here, the research connects to that of James Peck and of Estelle Barret, for both of whom practice-as-research empowers investigations which could not have been possible through any other means.[121]

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[121] James Peck, 'A note from the editor: special issue on practice-based research', *Theatre Topics,* vol. 23, no. 2, (2013), pp. ix-xi; Estelle Barrett, 'Introduction' in Estelle Barrett and Barbara Bolt, eds., *Practice as research: approaches to creative arts enquiry*, (London: I. B. Tauris, 2007), pp. 1-13.

Chapter 2

The quantitative investigation.

This chapter sets out the statistical methodology. It locates the project in the context of recent statistical research into early modern drama, then goes on to explain why Nathan Field was chosen as subject. The two samples, one from Field, the other from a selection of other plays of the period are explained and summarised. The chapter ends by defining the terms of reference used for the collection of data.

Like most quantitative studies, this becomes unavoidably about authorship, but it is also about acting and preparation for acting. The two work together, but the core argument is binary: the hypothesis is either right or it is wrong. First, then, the reason for the hypothesis at all. That Field may be in some way different arose through teaching the playing of several sections from early modern comedies as part of a student course. They found his section (the post-wedding interruption by Powts from *A Woman is a Weathercock*) easier to connect with and quicker to stage. They also had little need for an external, director's voice to shape the space. Reading his other plays suggested that perhaps they had a point. Comparison of 500 lines across ten randomly chosen plays suggested that there might be some sort of difference in Field's use of imperatives. Out of this grew the null hypothesis, unproven and open to examination.

M.W.A. Smith warns that 'a perceived sense of style – however informal and poorly defined its features may be – can perhaps lead an individual to advocate a particular position'.[122] Unintentional and intentional qualitative bias in selection is an inherent property in stylistic examination; here, the use of *A-M* sectioning through definitions is designed to reduce such bias as far as

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[122] M.W.A. Smith, '*The Revenger's Tragedy:* the derivation and interpretation of statistical results for resolving disputed authorship', *Computers and the humanities*, 21.1, (1987), 21-55 (p.22).

possible. These criteria also enable sound statistical comparison as they are applied equally across all plays in both samples by the same person, making any accidental bias uniformly applied. It is these two requirements of investigations into style, suitable features and appropriate techniques, which Smith also prioritises. For this project, the concept of visibility of the instruction to action is the baseline condition for inclusion. This simplicity in choice which is applied to the selection of data has also been applied to the statistical representation of the results. There is no intentional obfuscation in the presentation of the data, no requirement to have a detailed knowledge of statistics in order to be able to read the numbers meaningfully, and no formulae have been applied in order to produce results which require specialist knowledge to check. The data is presented in a visually clear and accessible way in order to make it open to easy scrutiny by any reader. Ultimately, this research is more than a statistical enquiry based on collocations (small groups of words) or single words which reduces words to numbers in order to establish a position and which is the current growth area in statistical study of early modern texts. It illustrates its progress through familiar descriptive statistics, including measures of central tendency ('Means', given here a conventional capital), graphs and measures of dispersion (how far scores differ from each other or deviate from the Mean).

This data comes with at least two assumptions of normality on which conclusions are based. One such assumption cannot be addressed by statistical checking: in order to keep statistical consistency it assumes that the two plays chosen to represent Field were checked at printing with similar amounts of care, even though *Amends for Ladies* has fewer mistakes in its printings than *A Woman is a Weathercock.* As the printing errors in *A Woman is a Weathercock* have little effect upon the data choices, the two plays are considered sufficiently uniform for this project. The other can be addressed directly: the assumption that the selection of plays used for comparison will produce normal distribution curves. To address this the level of significance is set at 0.05.

The significance level is the probability of incorrectly rejecting the null hypothesis when it is true, also known as a type I error rate. It is an indication of the overall confidence level of the test: a 0.05 level equal to 5% translates to a 95% level of confidence in the result, meaning that if the test was repeated identically, or with very similar sets of data to these, 95% of these tests would not result in a type I error. In these ways, every effort is made to maintain the statistical quality of the data. Drawing together the key data in addition to that presented throughout the thesis, chapter seven will apply a statistical 'goodness of fit' test at this level of significance to prove the final hypothesis.

2.1 Where this study sits in relation to recent research on statistical investigations.

The question of style and how to quantify it has been active for over a century, and the use of statistical evidence in support has been embedded in the arguments. As long ago as 1901 T.C. Mendenhall plotted the word-length distributions of Shakespeare and Bacon as graphs in order to examine the distinctions in the resulting curve shapes and disprove the Bacon-as-Shakespeare argument. In 1940, Williams analysed the sentence length of texts by Shaw, Wells and Chesterton and examined the distribution patterns resulting. But the major shift from word groups to single words came in the 1960s, arguably with Mosteller and Wallace first identifying the potential of the previously overlooked function words for authorship discrimination.[123] These are words without or with little contextual meaning, such as

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[123] See C.B. Williams 'Mendenhall's studies of word-length distribution in the works of Shakespeare and Bacon', *Biometrika,* 62.1, (1975), 207-212. Also C.B. Williams 'A note on the statistical analysis of sentence-length as a criterion of literary style', *Biometrika,* 31.3 (1940), 356-361, https://www.jstor.org/stable/2332615. Frederick Mosteller and David L. Wallace 'Inference in an authorship problem: a comparative study of discrimination methods applied to the authorship of the disputed Federalist papers', *Journal of the American Statistical Association,* 58 (1963), 275-309.

conjunctions, prepositions and pronouns. Using them addresses the assumption inherent in most word frequency analyses that the language an author uses remains constant throughout his life because they are unconsciously used and fundamental to communication.[124] With the growth of machine-readable texts in the 1970s large-scale counting of such words became possible. Function words are counted in blocks, with the frequency of each word tabulated, and commonly presented as lists, histograms or matrices.[125] This field of research received greater prominence within a wider set of attribution categories such as metrics and colloquialisms through the Stanley Wells and Gary Taylor *Textual Companion* to the 1987 *Oxford Shakespeare* and led to challenges, developments and advances in stylometric testing by critics such as John Jowett, Brian Vickers and Hugh Craig.*[126]*

Perhaps the most common statistical procedure for single word analysis is the complex system of principal component analysis (PCA) which makes comparisons between a large number of elements within a population by looking for associations between present and absent features (if x is found in population 1, is it present or absent in population 2?). As there are 267 one thousand word blocks in Shakespeare, with the texts easily accessible on-line, opportunities for large-scale research are many and the work of Brian Vickers for example highlights the expanding world of digital research, primarily into authorship.[127] If the subject of authorship is removed, then the list of publications shrinks significantly. Hugh Craig suggests that between 2000 and 2016 only thirteen significant studies not on authorship were published, seven

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[124] This Field research uses plays written between one and two years apart and in the same genre, conveniently reducing the chance of significant language change.
[125] A useful program for this type of counting can be downloaded from http://www.stat.ucla.edu~rpeng/authorship. Roger Peng illustrates its use in Roger Peng and Nicolas Hengartner 'Quantitative analysis of literary styles' *The American Statistician*, 56.3, (2002), 175-185.
[126] Stanley Wells and Gary Taylor, with John Jowett and William Montgomery, eds. *William Shakespeare: a textual companion* (Oxford: Oxford University Press, 1987).
[127] See, for example, Jonathan Hope and Michael Whitmore, 'The hundredth psalm to the tune of Greensleeves: digital approaches to Shakespeare's language of genre', *Shakespeare Quarterly*, 61.3, (2010), 357-390.

of which were books and five of these edited collections which included a single chapter on the subject.[128]

The search for distinctive characteristics has also included other stylistic elements which may mark an authorial hand. Brian Vickers' 2002 searches for repeated collocations came smartly on the back of Ian Lancashire's 1999 search for Shakespeare's 'cognitive style' in *Troilus and Cressida* where he used Text-Analysis Computing Tools (TACT) to generate a database of repetitions, which in turn were presented within the context of the phrase. [129] He was able to do this by drawing on the Wells and Taylor *Shakespeare, The Complete Works, Electronic Edition for the IBM,* which was then the best database of early modern plays available.[130] Lancashire used Excel, scattergraphs and lists of passages to present basic statistical evidence in support of his view. What he does not appear to do is to allow the data to speak first and to draw his conclusions from this; a common complaint levelled against users of statistical data.

Throughout this research the order has been evidence – argument, with no predicted certainty about which hypothesis would be proven. Such a system of digital collection through the course of this research was prevented as the EEBO and Project Gutenberg digital versions of plays available were not only frequently corrupt but did not include Nathan Field. By 2016 only 32% of the Early English Books Online texts existed in machine-readable full-text versions and Optical Recognition (OCR) software at the time could not read the irregular, often poorly photographed or printed, online pages.[131] Since then the Text Creation Project has been working towards the creation of a

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[128] Hugh Craig and Brett Greatley-Hirsch, *Style, computers and early modern drama: beyond authorship* (Cambridge: Cambridge University Press, 2017), p.20.

[129] See Brian Vickers, *Shakespeare, co-author,* (Oxford: Oxford University Press, 2002). Brian Vickers, '*Counterfeiting' Shakespeare*, (Cambridge: Cambridge University Press, 2002). Ian Lancashire, 'Probing Shakespeare's idiolect in *Troilus and Cressida*, 1.3.1-29', *University of Toronto Quarterly,* 68.3, (1999), 728-767.

[130] *Shakespeare, the complete works, electronic edition for the IBM,* ed. by Stanley Wells, and Gary Taylor (Oxford: Oxford University Press, 1984).

[131] For discussion see Stephen Wittek http://earlymodernconversions.com/computer-based-textual-analysis-and-early-modern-literature.

standardised, accurate XML/SGML encoded electronic text edition of all texts in the EEBO corpus. A project such as this one could achieve faster results were it to be started now.

Since the 1970s Stanley Fish has objected to the legitimacy of this sort of stylistic study on the grounds that meaning is the province of the reader and dependent upon context, therefore equivalence between words cannot be certain.[132] This dismisses all quantitative study with some finality if accepted and contributed to the rationale behind the decision in this research not to focus upon single-word analysis. It would certainly have been much easier, and the samples could have been much bigger, if only instructive words such as 'die', 'draw', 'look' and so on had been digitally counted. But the issue of word context within a phrase is especially relevant here. For example, 'that way lies madness' is probably not attached to an action, whereas 'that way lies escape' probably is.

Consequently, some attempt at deflecting Fish's argument has been taken by placing the focus upon words in context where the meaning is not a matter for reader interpretation but clearly (or as clearly as anything around creative uses of language can be) an unambiguous direction for a player. This – and the performance responses which form chapter six – follow from the work of Ward Elliott and Robert Valenza. Their specialism for over a decade has been the digital analysis of Shakespeare attribution.[133] While following trends and developments in computer-aided modelling to sustain and revisit their positions, they are unlike most computer statisticians in arguing for a secondary layer of assessment which is not number-based. Calling it the 'Golden Ear' method, they rely on cognitive responses to the question 'is this Shakespeare?' The combination of the two methods is mutually supportive and the accuracy of the previously outmoded personal reaction testing is

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[132] See for example Stanley Fish, *Is there a text in this class? The authority of interpretive communities* (Cambridge MA: Harvard University Press, 1981).

[133] See, for example, Ward Elliott and Robert J. Valenza, 'What are the odds that the earl of Oxford could have written Shakespeare's poems and plays?', *Tennessee Law Review* 72 (2004), 323-453; online at www.claremontmckenna.edu/pages.faculty/welliot/select.htm.

surprisingly in line with the statistical assessment. Will Sharpe also accepts the usefulness of subjectivity, arguing in relation to Shakespeare that:

> Internal evidence begins with readers, familiar with the plays of Shakespeare, and, ideally, a good deal of other drama from the period, getting a 'feeling' from a piece of dramatic writing; a sense that somehow a scene or passage differs markedly in quality from the play around it.[148]

While the practical test in this project is not on authorship, it draws on such work by valuing the subjective reactions of the performers in relation to instructional guidance. Just as student and teacher observations triggered the research, so it is developed into a tool for assessing the effectiveness of the instructional content.

This research is based on attested and established statistical principles and methods. It does not use the rich digital opportunities for counting now available and is, therefore, a bit traditional in the mechanics of counting, but it does extend the data pool beyond the word-limited range commonly seen. It belongs to an ongoing critical examination of linguistic data to provide evidence of stylistic distinctiveness and is unusual in its use of secondary methodologies to consider original staging possibilities and modern reception. The components of this multi-method research project all speak to each other and by placing this data in the context of performance it is seeking to draw on the qualitative response to illustrate the quantitative evidence. In this, it develops Hugh Craig's argument that computational studies can be satisfactory style indicators:

> One fundamental objection to stylistics is based on the conviction that literature is always more than the sum of its constituent parts – that numerical methods, which are invariably reductionist, can offer

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[148] Will Sharpe, 'Authorship and attribution' in Jonathan Bate and Eric Rassmussen, eds. *The RSC Shakespeare: William Shakespeare and others: collaborative plays* (Basingstoke: Palgrave Macmillan, The RSC Shakespeare, 2013), p.643.

nothing useful for literary analysis; yet style does have a numerical aspect, and stylistics is founded on this truth.[134]

The methodologies of close reading for theatrical potential and practical experimentation assist our understanding of why instructional material is a feature of Field's style and directs us towards an awareness of where it might fit in a wider literature.

As its centre, this project has a descriptive statistical enquiry which describes and summarises two samples as a means of exploring a hypothesis. As the samples cannot reflect on the whole population (in this case early modern English printed plays c.1601-c.1619) because of the range of variables (repertory systems, theatres, playwrights, etc.) the decision was to reduce the variables and make the samples interconnect. Therefore, twelve contemporary plays are set against two by Jacobean playwright and actor Nathan Field, who is in turn connected in different ways with all twelve.

2.2   Why Nathan Field.

One might ask why Nathan Field at all. Nora Johnson said of Field:

> Except to find evidence about his writing style that would help to distinguish his lines from those of his collaborators, critics rarely pay attention to Field as a dramatist or to his single-author works… critics have ordinarily understood [him] to be something of a puppet, an actor who is able to write plays mostly because he has learned to repeat other writers' words. His collaborations are duly noted while his original works are scrutinised for borrowings from better playwrights, especially Jonson. [150]

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[134] Hugh Craig and Brett Greatley-Hirsch, *Style, computers and early modern drama* (Cambridge: Cambridge University Press, 2017), p.21.

[150] Nora Johnson, *The actor as playwright in early modern drama* (Cambridge: Cambridge University Press, 2003), p.63. She does not break from this line of thinking and focuses upon

He has been of little critical interest since William Peery's single-handed mission to follow Brinkley's 1928 lead and restore him to academic visibility in the 1950s.[135] Other than Nora Johnson, and in 2009 Edel Lamb's chapter which argued that he created and sustained a public identity as 'child', academic work on Field has been minimal.[136] Similarly, there have been only two recorded productions of *A Woman is a Weathercock* prior to this research: one in 1919 at the Shakespeare Memorial Theatre in Stratford-upon-Avon from which the role of Mistress Wagtaile[137] was excised; another in a more generally truncated form by Trampoline Theatre Company in 1992.[138] There has been no recorded production of *Amends for Ladies* other than two afternoon performances script in hand in the 'Read not Dead' series at the Sam Wanamaker Playhouse in 1995 and 2014.[139] This is a pity since once his plays are on the stage they can dazzle with comic life and esprit.

The rationale for selecting Field emerges from a recognition of the place he occupies in the theatre of the period especially in relation to his employment and his body of work. Nathan Field flourished as a playwright between c.1609 and c.1618 and as a performer from c.1600-1619 but critically little has been written about him.[140] Yet his plays have energy and thought and he was

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his supposed 'puppet-like' status in the shadow of his 'father' Ben Jonson with reference to *Bartholomew Fair*.

[135] William Peery, *The plays of Nathan Field* (Austin: University of Texas Press, 1950). See also Roberta Florence Brinkley, *Nathan Field, the actor-playwright* (Yale: Archon Press, 1928).

[136] Edel Lamb, *Performing childhood in the early modern theatre: the children's playing companies (1599-1613)* (Basingstoke: Palgrave Macmillan, 2009).

[137] The spelling of 'Wagtaile' varies throughout the play. This is the most common and the one mostly adopted herein. Similarly, 'Powts' is the version applied here.

[138] A short-lived young company who played from 15th February to 18th March 1992 at the Three Horseshoes Pub in Hampstead.

[139] *Amends for Ladies*, May 1995; 18th May 2014, The Sam Wanamaker Playhouse, London.

[140] A key article on Field separates Nathan from Nathaniel, his brother: Verhasselt Eliane, 'A biography of Nathan Field, dramatist and actor' *Revue Belge de philologie et d'histoire* 25.3, (1946), 485-508. He has been the primary subject of PhD. research once, by Margaret Williams, in 'the dramatic output and theatre-craft of Nathan Field', 1992. *The Queen of Corinth* has a chapter in Julie Sutherland's 'Women who wreak havoc: a new perspective on early modern drama, 1603-1642.' (unpublished Ph.D., Durham University 2004. http://etheses.dur.ac.uk/766/). Also, Steve Orman has three chapters on his work: 'Nathan Field's theatre of excess: youth culture and bodily excess on the early modern stage (1600-1613)' (unpublished PhD., Canterbury Christ Church University 2014). https://create.canterbury.ac.uk/13427/1/13427.pdf.

arguably the most famous indoor theatre actor of the period, good enough to be paired with Burbage when he joined The King's Men.[141] He worked exclusively for a small number of indoor and amphitheatre playhouses and companies throughout his career as player, manager and playwright and throughout his life his sole documented employment was in the theatre. He was a man of the theatre in the fullest sense and his borrowings from other plays testify to his engagement as audience, actor or reader. His high reputation is indicated by the contemporary references to theatrical brilliance, as well as to rakish behaviour.[142] At the Hope Field took a leading role in Jonson's *Bartholomew Fair* where he is ironically name-checked probably while on stage:

> COK. …Which is your *Burbage* now?
>
> LAN. What meane you by that, Sir?
>
> COK. Your best *Actor*, Your *Field*?
>
> …
>
> LAN. This is he, that acts young Leander, Sir. He is extremely belov'd of
>
> the womenkind, they doe so affect his action…[159]

It is unclear if the 'womenkind' reference is to Field but chimes well with the interest in women shown in both *A Woman is a Weathercock* and *Amends for Ladies.* Earlier, Jonson had chosen him as one of only three performers to welcome the king to Britain's Burse. Field performed in plays by every leading playwright of the day. He was an excellent self-promoter and a friend or colleague of almost every leading playwright of the time.

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[141] Although Thomas Heywood doesn't reference him in his *Apologie for Actors* (1612), perhaps - speculatively - because Field's career was not flourishing at this point.
[142] For example, the reference in a letter from Sir William Trumbull in Brussels to Lord Hay, June 1619: 'I am told he [the Earl of Argyll] was privy to the payment of £15 or £16 poundes...(sic) for the nourseing of a childe which the worlde says is daughter to my lady [Argyll] and N Feild the Player'. First cited in E.J.L. Scott, 'The Elizabethan stage', *The Athenaeum* 1 (1882), 103.
[159] Ben Jonson, *Bartholomew Fayre: a comedie, acted in the yeare, 1614 by the Lady Elizabeths servants, and then dedicated to King James of most blessed memorie* (London: Robert Allot), L1ᵛ. EEBO Bibliographic number: STC (2nd ed.) / 14753.5. See Appendix 1, no.1.

He wrote two solo plays, seeing them through the print house with his name as author and including dedicatory poems from others which acknowledge his authorship. These are *A Woman is a Weathercock* and *Amends for Ladies* and would seem to be conclusively his. They were written after the closing of the Children of the Queen's Revels, the company for whom he had played since 1600 at Blackfriars; and for the probable re-establishment of the company at a new indoor venue, Whitefriars, now with the title the Children of the Revels.[143] The first of these plays, *A Woman is a Weathercock* (1609-10), was produced by the company. The second, *Amends for Ladies* (1611), was with both the Lady Elizabeth's and, probably later, with the Prince's Men.[144] Edel Lamb argues that the children's companies were professional institutions, training children to enter the musical and theatrical contexts of the time including practical experience in dancing, fencing and oratory, and his plays embrace these.[145]

Around 1616 Field moved to the King's Men as sharer, actor and as a collaborator where he remained until his death c.1619. Only two plays from this period are certified as his: *The Jeweller of Amsterdam, or The Hague* which is lost but was written c.1616 and *The Fatal Dowry* c.1618-19. *The Jeweller of Amsterdam* was entered in the Stationers' Register on April 8th, 1654 as by John Fletcher, Nathan Field and Philip Massinger. *The Fatal Dowry* has this credit on its title page: 'Written by P.M. and N.F.'. Both plays were in the repertory of the King's Men and there is general critical agreement that Field was the co-author.

While there is no external evidence for Field's contribution to any other texts, a further nine have attracted varying degrees of critical support for his

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[143] The extent to which this can be considered 'the same' company is conjectural. It does not appear to have had all the same players for example. The name was also brand with a reputation likely to attract audiences.

[144] *Amends for Ladies* was first printed in London, 1618 by G. Eld for Matthew Walbancke. *A Woman is a Weathercock* was first printed in 1612 in London, for John Budge.

[145] Edel Lamb, *Performing childhood in the early modern theatre* (Basingstoke: Palgrave Macmillan, 2009), p.124.

collaboration. These are: two parts of *Four Plays in One, The Queen of Corinth, The Knight of Malta, The Honest Man's Fortune, The Laws of Candy, Thierry and Theodoret, Bonduca, The Bloody Brother* and *The Faithful Friends*. Some work has been done on identifying Field's hand by positive recognition of features using metrical tests and observations about stylistic features (chiefly Brinkley, 1928 and Williams, 1980). These have reached the following conclusions: *The Triumph of Love and The Triumph of Honour* from *Four Plays in One,* plus scenes from each of *The Queen of Corinth, The Knight of Malta,* and *The Honest Man's Fortune,* are thought to be wholly by Field. *The Laws of Candy, Thierry and Theodoret, Bonduca,* and *The Bloody Brother* are thought to have no contribution by Field. *The Fair Maid* is thought to have Field's hand, but it cannot confidently be separated from others. In addition, arguments in favour of Field as reviser for Children of the Revels' plays *Cupid's Revenge* and *Bussy D'Ambois* have been explored by Brinkley, although these seem to be more on the basis of an absence of other likely candidates than through close examination of style. The complexities of authorial collaboration mean that the process and therefore the results may reflect integration, making stylistic markers less absolute as identifiers. Sometimes though, the hand of one author is more strongly marked than that of another, a position which is discussed further in the final chapter.

The view that companies developed styles of performance of their own has been superbly articulated in relation to Field's first company the Children of the Revels by Lucy Munro and many of the plays used in this research are drawn from this period.[146] But Field did not settle with one group after they disbanded so this is not necessarily the most fruitful of contexts against which to view the instructional material. In any case, Craig and Greatley-Hirsch

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[146] Lucy Munro, *The Children of the Queen's Revels: a Jacobean theatre repertory* (Cambridge: Cambridge University Press, 2005).

convincingly argue that the strongest signal of stylistic affinity is not company or theatre conventions but authorship.[147]

Any discussion of style overlaps discussion of authorship attribution and in the final section this is discussed further. The advantage of using Field is that everything about him is distinctive: a glittering reputation as an actor; a personal journey from being kidnapped into the Children of the Revels to working with the most successful company of the time; and a distinctive voice as a writer despite the borrowings.[148] At the same time, he wrote and, presumably played in a world of defined professional conventions which were then reflected in his work. Field gives the opportunity of looking at one set of these conventions in detail from the starting point of an actor.

2.3   The Field sample.

Selecting the sample from Field's plays meant a rationale which could stand up to scrutiny. This had two elements: one, the text had to be securely Field's. Two, there had to be a reasonable assumption that there would be enough data. The first is discussed below; the second is evidenced as the thesis progresses but emerged from a counter-position of scepticism. In discussing this project, only one objection arose with regularity: if critical debate has looked past instructional content, perhaps it is because in Jacobean plays there is too little to carry any weight. Perhaps, went the argument, there would be insufficient data, or not enough to move beyond confirmation of a null hypothesis signifying no difference between samples. But if Field does use

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[147] Hugh Craig and Brett Greatley-Hirsch, *Style, computers and early modern drama*, pp.9-12. Lucy Munro's work of course inflects the evidence differently; suggesting that company style is dominant.
[148] Biographical data here is drawn from Roberta Brinkely, *Nathan Field, the actor-playwright.* (Yale: Archon Press, 1928) and William Peery, *The plays of Nathan Field* (Austin: University of Texas Press, 1950).

more instructions than others, what this research must also consider are possible reasons for this.

The objection is addressed in the examination of the comparative sample here. The justification which is presumed to exist is much harder to settle on. However, there are at least four possible reasons which stand out:

1. Field's company was inexperienced and would have benefited from being helped.
2. Field, as a professional actor of the highest reputation, felt that instructions would be of value to other actors.
3. They are a conventional part of player-playwright inter-relationship expressed through the text with which he was familiar.
4. They are a quirk of Field's style.

The first of these might appear plausible. *A Woman is a Weathercock* was the first play for the newly formed Children of Whitefriars so perhaps new young actors were needed. However, both the management and Field were of the former Blackfriars incarnation called the Children of the Revels and there is no evidence that the new company did not take on others from its past. In the case of *Amends for Ladies*, this was the second play for the new amalgamation of the Lady Elizabeth's Men with the Children of Whitefriars and inexperience is unlikely to have been a factor.

The second is similar but implies an understanding about player practice which we don't currently have. We cannot know why Field might have wanted to impose his voice on the action other than for the purely practical expediency of scene-shaping and could only infer that he saw something in the use of instructions which he felt was valuable. As we have seen, there was mockery of unprepared actors, but also of those who felt the lines could be improvised around and those who appeared to enjoy the fact of being on stage more than the delivery of the role. Failed performances could be costly and damaging. Referring to inappropriate action, Brome reflects some of the

causes of this: the two extracts below reference the potential disasters to be found in poor action and the addition of lines.

> No more I charge you. No, nor you sir, in
>
> That over-action of the legges I told you of,
>
> Your singles, and your doubles, Looke you – thus –
>
> Like one o'the' dancing Masters o' the Beare-garden;
>
> And when you have spoke, at end of every speech,
>
> Not minding the reply, you turne you round
>
> As Tumblers doe…
> …
> But you Sir are incorrigible, and
>
> Take licence to your selfe, to adde unto
>
> Your parts, your owne free fancy; and sometimes
>
> To alter, or diminish what the writer
>
> With care and skill compos'd: and when you are
>
> To speake to your coactors in the Scene,
>
> You hold interloqutions with the Audients.[166]

Here, Brome reinforces the importance of staying true to the text, both in character delivery – where actor habits and exaggeration distract from this truth – and in following the lines as written. While all performance is collaborative and 'authorship' therefore open to redefinition, the power on stage ultimately rests with the individual whether, or not, to follow the script. Here, all collaboration breaks down. Perhaps there is some connection between the amount of instruction and the amount of 'free fancy' Field's company used. This cannot be more than a speculation which looks back to the cutting satires of the 'little eyases' of the Children of the Revels, whose

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[166] Richard Brome, *The Antipodes* (London: Francis Constable, 1640)*, 2.2. D3ᵛ. EEBO, STC (2nd ed.) / 3818. See Appendix 1, no.2.

liberality with the text caused Chapman to protest his innocence of slander when their performance of the Biron plays caused the publication to be banned by the Office of the Revels.[149] Chapman's defence was a rapid distancing of his script from performance interpretations and additions: 'I see not mine own plays nor carry the actors' tongues in my mouth,' he complained to Master of the Revels Sir George Buc.[150]

The third suggestion, that instructions to action were simply familiar devices to him is easily provable and the course of inheritance and transmission traceable. It is visible in Tudor plays for example, as in the opening of Part Two of *Fulgens and Lucrece* when *A* addresses the audience:

> But what syrs I pray you everychone
>
> Have pacyens for thay come a none
> …
> Let me se what is now a cloke
>
> A there comyth one I here hym knoke.
>
> He knokythe as he were wood.
>
> One of you go loke who it is.[169]

It was supplemented with stage directions such as 'Avoyde the place A.'

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[149] From *Mr William Shakespeares comedies, histories, & tragedies Published according to true originall copies. The Tragedie of Hamlet Prince of Denmarke* (London: Isaac Jaggard and Ed. Blount, 1625) 262-263, E3ʳ, Greg, III, p. 1109-12; STC (2nd ed.) / 22273: 'there is Sir an ayrie of Children, little Yases, that crye out on the top of question; and are most tyrannically clap't for't: these are now the fashion, and so be-ratled the common Stages (so they call them) that many wearing Rapiers, are affraide of Goose-quils, and dare scarse come thither.' Knutson argues the reference is to the Children of the Revels c.1606 in Rosalind Knutson, 'Falconer to the little eyases: a new date and commercial agenda for the little eyases passage in Hamlet', *Shakespeare Quarterly*, 46 (1995); Ioppolo doubts Shakespeare's authorship of the passage: Grace Ioppolo, *Revising Shakespeare* (Cambridge MA: Harvard University Press, 1991). As Knutson puts it, the lines have 'become a site for the discussion of theatre history': Rosalind Knutson, *Playing companies and commerce in Shakespeare's time* (Cambridge: Cambridge University Press, 2001), p.113. The full reference to the Children is in Appendix 1, no.3.
[150] Cited in Peter Thomson, *Shakespeare's theatre* (London: Routledge, 1992), p. 84.
[169] Henry Medwall, *Fulgens and Lucres* (London, c.1497), lines 1537-1546. https://archive.org/details/fulgenslucres00medwrich/page/n69/mode/2up Text unavailable on EEBO. See Appendix 1, no.4.

This is not to imply that any Jacobean playwright was at all familiar with Tudor texts, only that such instructions were robustly stated and continued to be so. A century later, at the end of Greene's *History of Friar Bacon and Friar Bungay* comic action is similarly telegraphed:

> *Devil.* What doost?
>
> *Miles.* Marry friend I put on my spurs, for if I find your pace
>
> either a trot or els uneasie, Ile put you to a false gallop, Ile make
>
> you feele the benefit of my spurs.
>
> *Devil*. Get up upon my back.
>
> *Miles*. Oh Lord heres even a goodly mervaile, when a man
>
> rides to hell on the Devils backe.   *Exeunt* roring.[170]

Field certainly encountered its use during his time with the Children of the Revels. In the troublesome *Eastward Ho!* in which he appeared Gertrude takes advice from her tailor on how to behave like a lady until Bettice – who has a monkey in one hand – interrupts. Instructions run throughout, with stage directions to clarify them:

> How must I beare my hands? light? light?
>
> > *Pold*. O I, now you are in the Lady-fashion, you must doe all
>
> things light. Tread light, light, I and fall so:
>
> that's the court-Amble,   *She trips about the stage*
>
> *Gir.* Has the Court nere a trot?   *Pol*. No, but a false gallop, Ladie.
>
> > *Gir. And if she will not go to bed.*   *Cantat.*
>
> > *Bet.* The Knight's come forsooth.[171]

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[170] Robert Greene, *The honourable history of frier Bacon and frier Bongay,* (London: Edward White, 1594), EEBO, STC (2nd ed.) / 12267. I1^r. See Appendix 1, no.5.

[171] *Eastward Ho!* C4^v. See Appendix 1, no.6.

The fourth suggestion, that Field's use of this language might be an idiosyncratic variation on common practice is entirely possible. But by introducing a comparative set of plays there is opportunity to see just how different, or similar, he is and how far similar instructional content can be found elsewhere. By exploring their use in context, we can also see if it is idiosyncrasy with a purpose.

Leaving aside the first of the four suggestions it seems possible that the cause of any unsually exaggerated use of instructional content may well lie somewhere among the remaining three. We can't know for sure, but this research may make a starting point from which a much larger study of this type of content could generate richer discussion and conclusions.

For the moment though, the key element is selecting a sample which will provide reliable data; that to which Field can be most plausibly connected. Seven plays are attributed in whole or part to Field, and seven theatres are connected with their productions. Figure 1 below illustrates the dates, then the theatres, then the companies which are known to link to Field's professional career.[151] Below them are the plays known to have been written or co-authored by Field, corresponding to the time frames above.

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[151] Only one is omitted: Jonson's *Opening of Britain's Burse,* a single, site-specific event held during the plague year of 1609 when the theatres were closed.

Fig. 1   Options for the Nathan Field sample.

1600-1608	1609-1612	1613-1615	1616	1617-1619
• Blackfriars • *Children of Revels at Blackfriars*	• Whitefriars • *Children of Revels at Whitefriars*	• Hope • *Swan (?) Rose (?)* • *Lady Elizabeth's Men*	• Porter's Hall • *Lady Elizabeth's Men, Prince's Servants*	• Blackfriars • Globe • *King's Men*

A Woman is a Weathercock

Amends for Ladies

Queen of Corinth

Knight of Malta
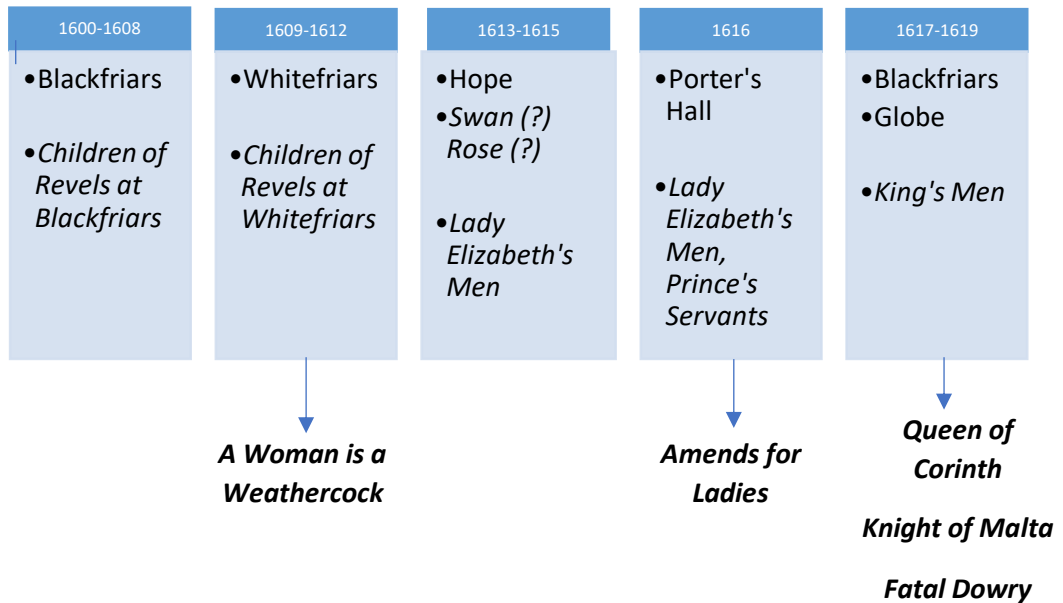
Fatal Dowry

Triumph of Love, Triumph of Honour: (playhouse and dates unknown)

Sole authored: ***A Woman is a Weathercock, Amends for Ladies.***

Possibly sole authored: ***Triumph of Love, Triumph of Honour.***

Co-authored**: *Queen of Corinth, Knight of Malta, The Fatal Dowry.***

This figure illustrates the difficulty in selecting which plays to use. The criterion for selection could not be company fidelity, as this fluctuates and their composition is largely unknown.[152] Nor could authorship, as the co-authorship shown through the King's Men plays *The Queen of Corinth, The Knight of Malta* and *The Fatal Dowry* is inconsistently agreed, even if neat division were plausible. That of the two Triumphs is similarly contested as well as having no early edition, or certainty of date; nor of theatre, as only the King's Men plays form a group and, as we have seen, Field's contribution is uncertain.[153]

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[152] See Lucy Munro, *Children of the Queen's Revels: a Jacobean theatre repertory (Cambridge: Cambridge University Press, 2005),* pp. 179-186.

[153] A summary of these positions can be found first in Roberta Brinkley, *Nathan Field, the actor-playwright* (Yale: Archon Press, 1928), pp. 81-147. The data is updated in Margaret Williams' thesis '"A play is not so idle a thing": the dramatic output and theatre-craft of Nathan Field', (unpublished PhD., University of Birmingham, 1992), pp.47-209.

The analysis here requires an over-arching 'population of interest', that is the collection of objects about which information is desired. In one sense this is simply early modern plays. More specifically, as we shall see, it is early modern English comedies and tragi-comedies c. 1609-c.1620. The analysis also requires two samples: subsets of this population for comparison.

As the best attempt at keeping fidelity to authorship and providing the most reliable of data, the Field sample is drawn only from those plays which can be most confidently ascribed solely to him. That is, the two comedies *A Woman is a Weathercock,* and *Amends for Ladies.* These also have the advantage of belonging to the same genre. The decisions behind the second sample follow below.

2.4   The plot of *A Woman is a Weathercock*.

Scudmore is in love with Bellafront, eldest daughter of Sir John Worldly. To his horror, he finds that she is to be married to Count Frederick at her father's insistence that morning. The action moves to Sir John's house where the wedding party is gathering, including Captain Powts who intends to marry another of Sir John's daughters. Instead, Sir John gives her to the rich merchant Strange. His remaining daughter Lucida is in love with Count Frederick and will marry no-one except him. The party is completed by the Ninny family: Sir Abraham Ninny, a foolish character who has just been knighted, his drunken mother and his patient father.
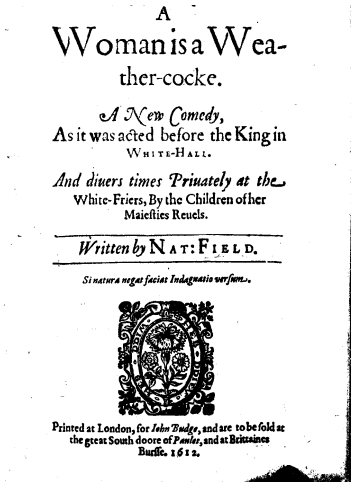
Scudmore's best friend Nevill disguises himself as a parson and performs the double wedding, although no-one knows it is he. Immediately afterwards, the Captain lies to the congregation, claiming to have slept with the Count's second daughter Kate, who has just been betrothed to Strange. Strange promises to have her reputation restored. Disguised as a soldier, Strange tells Captain Powts that Strange has been killed at Kate's wish and that she awaits

Powts'. The Captain confesses he lied and the disguised Strange challenges him to a duel. Strange wins and carries the injured Captain offstage on his back.

At the same time, the lady in waiting to Lady Ninny is pregnant and conspires with Count Frederick's servant Pendant to trick Sir Abraham into believing the child is his. Sir Abraham is convinced and falls in love with Wagtaile. The evening celebration includes a masque in which a disguised Scudmore slips away with Bellafront and is married by a real parson. Nevill appears as an identical parson and reveals the deceit. Then Powts is carried in by Strange and confesses his lie to Kate. Sir Abraham receives the blessing of his parents to marry Wagtaile and, realising he has no wife after all, Count Frederick proposes to Lucida.

All fourteen plays from both samples are summarised in tabular form below, including an Early English Books Online bibliographic identifier and first page of the edition used, beginning with *A Woman is a Weathercock.*

Table 1. The Field sample: *A Woman is a Weathercock.*

Title	A Woman is a Weather-cocke[154]
Author	Nat: Field
Dates	c.1609 first performance
	Court performance 1609-10
	1608-1609 date range
	1612 first extant printing
Edition	EEBO, STC (2nd ed.) / 10854
Company	The Children of the Revels
Playhouse	Whitefriars
Field connection	Sole author

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[154] Referred to hereafter in the body of the thesis as *A Woman is a Weathercock*; sometimes shortened to *Weathercock* in tables.

2.5   The plot of *Amends for Ladies*.

A maid, a wife and a widow debate whose life is the better. Each of them claims to have the happiest state.

Of these, Lady Honour, the maid, is loved by her servant, Ingen who suggests they 'couple unlawfully' since he loves her. Angry, she sends him away and he retaliates by pretending he is to marry someone else. The maid's brother, Lord Proudly, plans to marry her to old Count Feesimple. She disguises herself as a boy and goes to Ingen to find out the truth. Ingen has dressed his brother as a girl and pretends that she is the one he loves.

Lord Proudly accuses Ingen of kidnapping the maid and a duel ensues during which he stabs the disguised maid. She removes her disguise to stop the fight and leaves to marry Lord Feesimple.
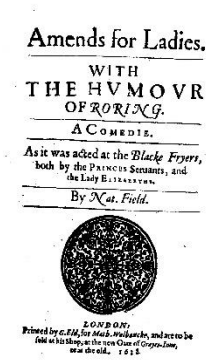
In the second strand, Love-all suspects that his wife, Lady Perfect, must be cuckolding him. There is no evidence of this so he argues that she would if opportunity arose and persuades his friend Subtle to seduce her. Subtle fails and the husband, overhearing her honesty, confesses the plot. Both men beg for forgiveness.

In the third plot, Bold is in love with the widow, Lady Bright. In the hope of getting into bed with her he disguises himself as an old woman and enters into her service. When they share a bed, he reveals his identity and is chased away.

There is a subplot in which a merchant comes to see that the mistreatment of his wife, Grace Seldom, by the rich visitors to the shop is unacceptable behaviour. The subtitle of the play is provided by the cross-dressed Moll Cutpurse who appears for a short scene as an example of how else women may appear to men, while the 'roaring' of the title refers to a hopeless aristocrat who is scared of weapons is persuaded to behave like a 'roarer'.

All three strands come together in a wedding at the end.

<p align="center">Table 2. The Field sample: *Amends for Ladies.*</p>

Title	Amends for Ladies. WITH THE HUMOUR OF *RORING*.[155]
Author	Nat. Field
Dates	c.1612 first performance 1611-1612 date range Q1618 first extant printing.
Edition	EEBO, STC (2nd ed.) / 10852
Company	The Prince's Servants and the Lady Elizabeth's Men
Playhouse	Blackfriars (probably Porter's Hall)
Field connection	Sole author

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[155] Referred to hereafter in the body of the thesis only as *Amends for Ladies.*

2.6   The 'comparative' sample: selecting the sample used to determine expected results.

Throughout the thesis the sample used to determine expected results against which the Field sample will be measured is referred to as the 'comparative' sample, even though it is Field who is being tested against it. This is to foreground the sense that Field is the subject of the research.

The parameters for this sample could have been drawn in one of several ways. Randomly, from across the early modern period would have generated a broad spread for example but might have missed the chance to locate patterns linked to indoor theatres, or children's companies for example. Consequently, the selection is based on two principles: first, that Field had some connection with either the play, the venue, the playwright, or the type of venue. Second, that the play was a comedy or tragicomedy.

This gives some opportunity to note the extent to which Field drew upon the porous nature of theatre production. His magpie tendencies are highly visible, especially in his use of *The Fair Maid of the Exchange*. Using texts from close to the time when he was writing means that the argument for the null hypothesis could be strengthened: if no distinctiveness is observed, then perhaps he is following a convention which is well established, or which is currently fashionable in this location, this context. If this is so, then a final textual test using Field's co-authored King's Men play ought to confirm this as well and establish that distinguishing between Field and his co-authors would not be greatly helped by analysis of instructions to action. In a test of authorship related to metrical testing, the final hypothesis is examined against the passages from *The Queen of Corinth* critically agreed to be Field's. While this will make little acknowledgment of the rich interplay of co-authorship, it will enable us to see if there is any difference in instructional content between those sections critically ascribed to Field and those ascribed to others. This

comparative sample ought to enable a strong counter-position to be found, especially as the plays will have further links to him.
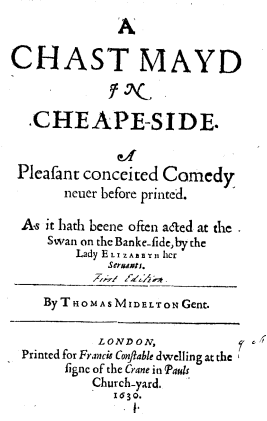
The sample to determine expected results is drawn from plays known to have been performed during Field's seven-year absence from Blackfriars, 1609-1616, by one or more of the companies with which he is connected, or to which his name can be ascribed as actor. In addition, it includes work by playwrights with whom he is known to have had connections, whether through later co-authorship or friendship. Field worked with, or for, all of the leading playwrights of the day other than Shakespeare and work by many of these can be included.

As a result of these choices, the alternative hypothesis is set up to fail. Continuity and co-operation, borrowing and fashion will all be readily available as evidence of lack of distinctiveness.

But it works the other way too. If the null hypothesis is disproven and he *is* distinctive, then he is distinctive independently of theatre around him. He may be challenging (or developing) the styles of the very playwrights for whom he is working, even while pillaging hit scenes from past and recent productions to recreate scenes of his own. The existence and presumed value of instructional content to an actor-playwright will have been proven.
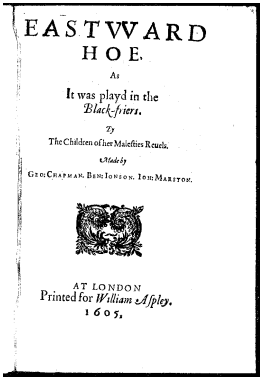
The final twelve plays were chosen at random from the many with which Field was connected. First, the plays' contexts are summarised along with evidence of connections to Field, summarised in tables 3-14. Then they are listed by authorial attribution in table 15. Finally, table 16 and fig. 2 illustrate playhouse attribution to observe the distribution of these across the two samples.

Table 3. The comparative sample: *A Chaste Maid in Cheapside*.

Title	A CHAST MAYD IN CHEAPE-SIDE[156]
Author	Thomas Middleton
Dates	c.1613 first performance 1611-1613 date range 1630 first extant printing
Edition	EEBO, STC (2nd ed.) / 17877
Company	Lady Elizabeth's
Playhouse	Swan
Field connection	1. Field was either working alongside the Lady Elizabeth's Men from 1611 through 1613 or in an amalgamation between them and The Children of the Chapel at Whitefriars. 2. Middleton wrote for the Children of the Revels at Blackfriars at the time when Field was a leading player with them.

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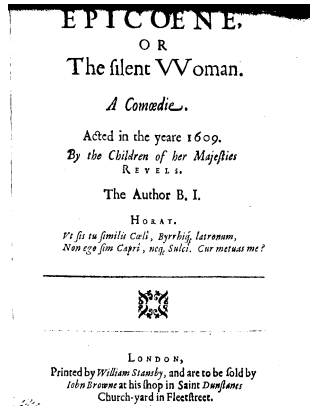
[156] Referred to hereafter in the body of the thesis as *A Chaste Maid in Cheapside* using modern orthography; sometimes shortened to *Chaste Maid* in tables.

<p style="text-align:center;">Table 4. The comparative sample: *Eastward Ho!*</p>

Title	EASTWARD HOE[157]
Author	Chapman, Jonson, Marston
Dates	1605 first printing 1605 Stationers' Register
Edition	EEBO, STC (2nd ed.) / 4973
Company	Children of the Queen's Revels
Playhouse	Blackfriars
Field connection	1. Written for the Children of the Revels at Blackfriars at the time when Field was a leading player with them. 2. Documented connections between Jonson and Field include: a. Field was acknowledged by Jonson as 'my scholar' b. was one of only three actors in Jonson's *Entertainment at Britain's Burse* (1609) c. wrote commendatory verses for Jonson's *Catiline, His Conspiracy* (1611) d. known as actor in Jonson's *Epicoene* (1609*)* 3. Later property of the Lady Elizabeth's Men at the time Field was with them.

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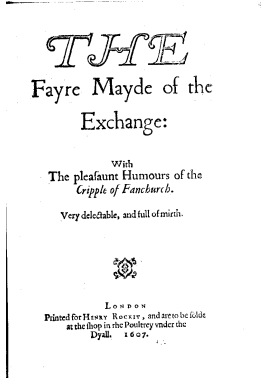
[157] Referred to hereafter in the body of the thesis as *Eastward Ho!* using modern orthography.

Table 5. The comparative sample: *Epicoene, or the Silent Woman.*

Title	EPICOENE, OR The silent Woman.[158]
Author	Ben Jonson
Dates	1609 (Dec) or 1610 (Jan) first performance 1610 Stationers' Register 1616 first printing extant (collection, F), 1620, 1640
Edition	EEBO, STC (2nd ed.) / 14763 EPICOENE, OR The silent VVoman. A Comædie. Acted in the yeare 1609. By the Children of her Majesties REVELS. The Author B. I. HORAT. Vt sis tu similis Cœli, Byrrhij, latronum, Non ego sim Capri, neq; Sulci. Cur metuas me? LONDON, Printed by William Stansby, and are to be sold by Iohn Browne at his shop in Saint Dunstanes Church-yard in Fleetstreet.
Company	Children of the Queen's Revels
Playhouse	Whitefriars

Field connection	1. Lead actor in *Epicoene*, probably Truewit.
	2. See *Eastward Ho!* for Jonson connections.
	3. The Field plays echo several characters and incidents, including:
	
	   a. A game of bowls (*A Woman is a Weathercock).*
	   b. 'Captain Otter', echoed as 'Captain Powts'.
	   c. The use of bad poetry: echoed by Sir Abraham.
	   d. A comic parson.
	   e. Admiration of body parts leg, nose etc., seen also in the admiration of Count Frederick.
	   f. The use of a clever plotter who reveals the trick at the end, as with Strange and Nevill.
	   g. A character with a persistent cough, found also in Field's *Amends for Ladies*.

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[158] Referred to hereafter in the body of the thesis only as *Epicoene*.

Table 6. The comparative sample: *The Fair Maid of the Exchange.*

Title	*THE* Faryre Mayde of the Exchange: with The pleasaunt Humours of the *Cripple of Fanchurch.*[159]
Author	Attr. Thomas Heywood
Dates	1607 Stationers' Register 1607 first printing
Edition	EEBO, STC (2nd ed.) / 13318ed
Company	unknown
Playhouse	unknown
Field connection	Contains direct parallels to incidents in *A Woman is a Weathercock*: a. the casting off of clothing, especially a garter which is echoed by Sir Abraham. b. Two identical characters, one real, one disguised and surprise at their joint arrival, echoed by the priests at the end of the play. c. A captain who goes to sea, echoed by Strange's disguise.

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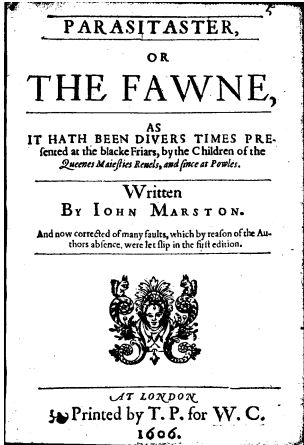
[159] Referred to hereafter in the body of the thesis only as *The Fair Maid of the Exchange* using modern orthography; shortened to *Fair Maid of Exchange* in tables and occasionally to *Fair Maid* if space is limited.

Table 7. The comparative sample: *The Faithful Friends.*

Title	*The Faithful Friends*[160]
Author	Beaumont and Fletcher (attr.) but at least three separate hands identified, at least one scribal.
Dates	Date range c.1604-c.1625
Edition	Exists in MS form only in the Dyce Collection at the Victoria & Albert Museum (MS 10). The 1975 Malone Society printing is used.
Company	unknown
Playhouse	Unknown, but internal references, especially musical directions, suggest an indoor playhouse. See W.W. Greg, *Dramatic documents from the Elizabethan playhouse,* Vol 2 (Oxford: The Clarendon Press, 1931), p.214 n.1.
Field connection	1. Oliphant argues for revision by Field (1614) of 1604 original. Fleay proposes Field as co-author. 2. Field's hand has been convincingly evidenced nor wholly discounted. 3. Field worked both with Beaumont and Fletcher and performed in their plays
Comment	This is the comparative sample text which may be least tightly linked to Field.
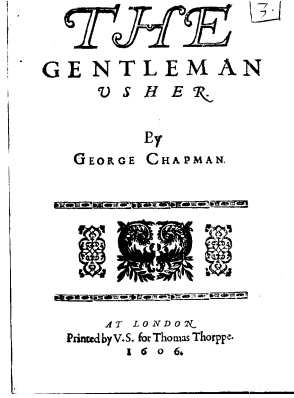
Table 8. The comparative sample: *Parasitaster, or the Fawn.*

Title	*PARASITASTER, OR THE FAWNE*[161]
Author	John Marston
Dates	1604-5 first performance. 1606 Stationers' Register 1606 first Q
Edition	EEBO, STC (2nd ed.) / 17483 PARASITASTER, OR THE FAWNE, AS IT HATH BEEN DIVERS TIMES PRE- sented at the blacke Friars, by the Children of the Queenes Maiesties Reuels, and since at Powles. Written BY IOHN MARSTON. And now corrected of many faults, which by reason of the Au- thors absence, were let slip in the first edition. AT LONDON Printed by T. P. for W. C. 1606.
Company	Children of the Queen's Revels
Playhouse	Blackfriars
Field connection	1. Written for the Children of the Revels at Blackfriars at the time when Field was a leading player with them. 2. Marston co-author of *Eastward Ho!* and author of *The Malcontent, Sophonisba.* All played at Blackfriars during Field's time.

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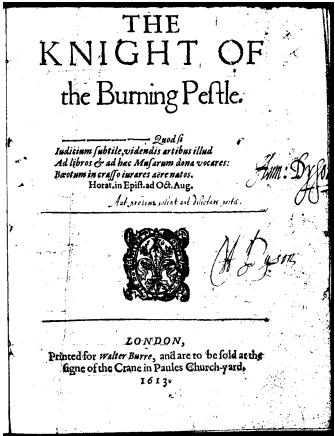
[161] Referred to hereafter in the body of the thesis only as *The Fawn* using modern orthography; sometimes shortened to *Fawn* in tables.

Table 9. The comparative sample: *The Gentleman Usher.*

Title	THE GENTLEMAN *USHER*[162]
Author	George Chapman
Dates	1605 Stationers' Register 1606 first printing Q (possibly from authorial copy)
Edition	EEBO, STC (2nd ed.) / 4978
Company	Children of the Revels (probable)
Playhouse	Blackfriars (probable)

Field connection	1. Substantial internal evidence for children's company: Children of the Revels at the time when he was lead player.
	2. Chapman documented as friend to Field:
	  a. Journeyed to Cambridge with Field
	  b. Wrote commendatory verse for *A Woman is a Weathercock*
	  c. Writer or co-author for several plays staged by the Children of the Revels, including *Eastward Ho!* and *The Widow's Tears.*
	  d. Writer of *Bussy d'Ambois* in which Field is known to have played.

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[162] Shortened to *Gentleman Usher* in tables.

Table 10. The comparative sample: *The Knight of the Burning Pestle.*

Title	THE KNIGHT OF the Burning Pestle[163]
Author	Francis Beaumont
Dates	1606-1610 date range 1613 first printing Q
Edition	EEBO, STC (2nd ed.) / 1674
Company	Unknown, probably Children of the Revels
Playhouse	Unknown, probably Whitefriars
Field connection	Publisher includes reference to Robert Keysar, manager of Children of the Revels

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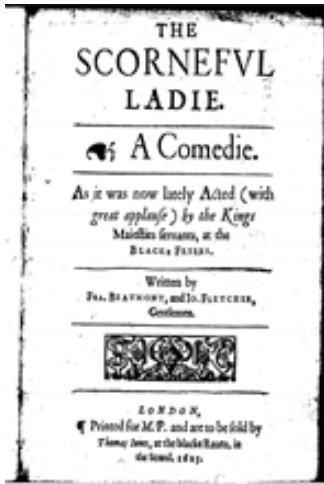
[163] Shortened to *Knight of Burning Pestle* using modern orthography in tables, occasionally to *Knight* or *Knight of Pestle* if space is limited.

Table 11. The comparative sample: *The Roaring Girl.*

Title	The Roaring Girle OR *Moll Cut-Purse* [164]
Author	Thomas Middleton and Thomas Dekker
Dates	1611 first and only extant printing Q
Edition	EEBO, STC (2nd ed.) / 17908
Company	Prince's Men
Playhouse	Fortune
Field connection	Source for Moll and 'roaring' sequences in *Amends for Ladies.*

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[164] Referred to in the body of the thesis only as *The Roaring Girl* using modern orthography; shortened *Roaring Girl* in tables.

Table 12. The comparative sample: *The Scornful Lady.*[165]

Title	THE SCORNEFUL LADIE[166]
Author	Beaumont, Fletcher, possibly Massinger.
Dates	C. 1610
Edition	EEBO, STC (2nd ed.) / 1687
Company	Children of the Revels
Playhouse	Listed as Blackfriars but perhaps referring to Porter's Hall
Field connection	Lead actor of Children of the Revels
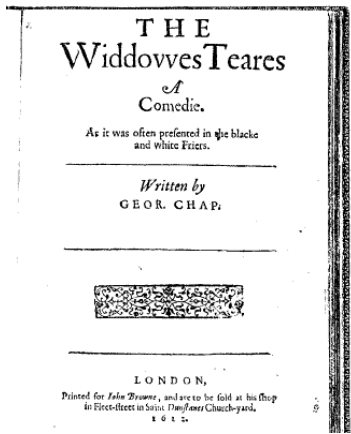
Table 13. The comparative sample: *The Two Maids of More-Clacke.*

Title	THE History of the Two Maids of More-Clacke / With the life and simple maner of Iohn / in the Hospitall[167]
Author	Robert Armin (probably part-author)
Dates	c.1609 First published 1613.
Edition	EEBO, STC (2nd ed.) / 773
Company	Children of the King's Revels
Playhouse	Whitefriars
Field connection	1. Sections of a *Woman is a Weathercock* drawn directly from it. 2. Performed in Whitefriars immediately before The Children of the Revels took over the playhouse.

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[167] Referred to hereafter in the body of the thesis as *The Two Maids of More-Clacke;* further shortened to *Two Maids of More-Clacke* in tables*, occasionally to *Two Maids.*

Table 14: The comparative sample: *The Widow's Tears.*

Title	THE Widdow's Teares[168]
Author	George Chapman
Dates	1604-5 revived c. 1611 performed at court 1613
Edition	EEBO, STC (2nd ed.) / 4994 Q 1612 single extant version
Company	Initially Children of the Revels at Blackfriars. Revived for Children of the Revels at Whitefriars
Playhouse	Blackfriars. Whitefriars.
Field connection	1. Actor for both companies and both theatres. 2. For connections to Chapman see *The Gentleman Usher*.

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[168] Referred to hereafter in the body of the thesis as *The Widow's Tears* using modern orthography; shortened to *Widow's Tears* in tables.

Table 15. Comparative sample: authors.

Author	Plays in sample	Sole or co - author	Play
Armin	1	Sole	*The Two Maids of More-Clacke*
Beaumont	3	Sole	*The Knight of the Burning Pestle*
		Co-author	*The Faithful Friends*
		Co-author	*The Scornful Lady*
Chapman	3	Sole	*The Gentleman Usher*
		Sole	*The Widow's Tears*
		Co-Author	*Eastward Ho!*
Dekker	1	Co-Author	*The Roaring Girl*
Fletcher	2	Co-Author	*The Faithful Friends*
		Co-Author	*The Scornful Lady*
Heywood (attributed)	1	Sole	*The Fair Maid of the Exchange*
Jonson	2	Sole	*Epicoene*
		Co-Author	*Eastward Ho!*
Marston	2	Sole	*The Fawn*
		Co-Author	*Eastward Ho!*
Massinger	1	Co-Author	*The Scornful Lady*
Middleton	2	Sole	*A Chaste Maid in Cheapside*
		Co-Author	*The Roaring Girl*

Table 16. Both samples: playhouse distribution with playtext list.

Playhouse		Play
Blackfriars	Indoor	*Eastward Ho!*
		The Fawn
		The Gentleman Usher
		The Widow's Tears
Whitefriars	Indoor	*Epicoene*
		The Knight of the Burning Pestle (prob.)
		Two Maids of More-clacke
		The Widow's Tears
		A Woman is a Weathercock
Porters' Hall	Indoor	*The Scornful Lady (prob.)*
		Amends for Ladies
Unknown indoor	Indoor	*The Faithful Friends*
The Swan	Outdoor	*A Chaste Maid in Cheapside*
The Fortune	Outdoor	*The Roaring Girl*
Unknown	?	*The Fair Maid of the Exchange*

Fig. 2. Indoor and outdoor playhouse totals
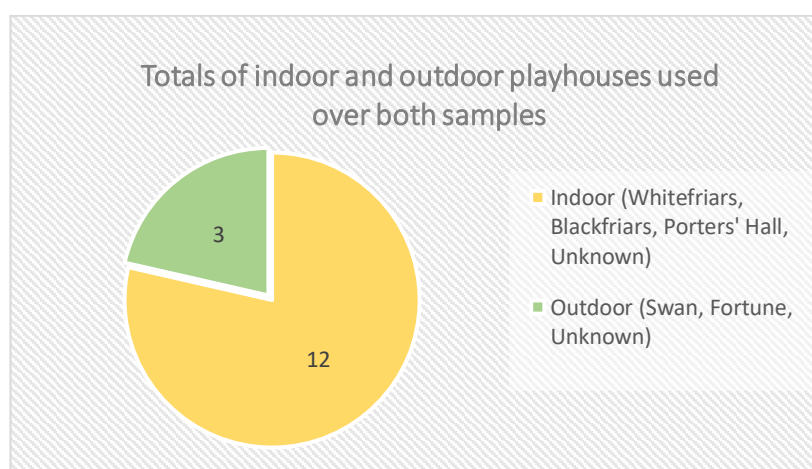
n.b. *The Widow's Tears* references both Whitefriars and Blackfriars.

These figures show that the work of twelve plays by eight or more different playwrights working alone or with others has been used to establish the expected results from the data counting. While caution has to be applied to the claimed performance venues – and of course there may have been other venues such as court and in domestic locations - the emphasis is upon indoor theatre performances of these plays, with Field's *A Woman is a Weathercock* possibly giving a majority to the Whitefriars venue. Most of Field's experiences up to 1611 were in Blackfriars, so this weighting enables the practical exploration to resonate with the Whitefriars stage and indoor playing more appropriately.

This sample includes passages to which Field is clearly indebted, plays in which he is known to have performed, authors with whom he later collaborated and playhouses with which he is known to have had a connection. As suggested, it is possible that this skews the result, as the random selection may have greater opportunity for supporting the null hypothesis in which Field is not recognised as distinctive in his use of instructional content. Had other plays and authors been used with whom Field had no known connection perhaps the result would be different. Alternatively, it means that should Field be proven distinctive then the best possible chance of disproving this was used.

2.7   Defining terms: what is meant by 'instructional content'.

In *The Fair Maid of the Exchange* Franke's imperative to Phillis demands movement away from 'yonder gentleman', his brother Anthony Golding:

Ile talke with her to hinder his complaints.

Phillis, a word in private ere you goe,

I love yee sweete.[190]

These lines include direct address to the audience and a mid-speech shift of addressee, demanding at the least a physical acknowledgement of Phillis ahead of any move. Exactly which of them moves and to where is not indicated but for either to ignore the movement demanded by 'a word in private' here would be odd.[169] Of course, there may have been some unknowable convention about stillness here, but it is unlikely that such conventions would apply to all calls to move and they cannot be separated out by using such assumptions. The very high probability of movement in order to make sense of the instruction makes this the sort of action which is included in the data collection here.

On the other hand, Franke's reflection on his own excitement upon touching Phillis' hand would not be included even though it is highly likely that action is included:

Doe I not blush, nor looke extreamely pale?

Is not my head a fire, my eyes nor heart? [192]

There may have been codified gestures to communicate his feelings, but this is uncertain. The real problem is that while 'head', 'eyes' and 'heart' offer gestural opportunities and the whole emotional sequence offers the chance for postural and facial expression changes, it can equally be played without moving and by using vocal skills only. Because it is left to the individual to

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[190] *The Fair Maid of the Exchange*, C2ᵛ. See Appendix 1, no.7.
[169] See Robert Weimann for suggestions about locus and platea uses in Robert Weimann, *Shakespeare and the popular tradition in the theatre: studies in the social dimension of dramatic form and function* (Baltimore and London: Johns Hopkins Press, 1978), pp.73-75. Here, a summary version is given of the platea as a 'platform-like acting area' (p.74) which enables a connection between actor and audience, while the loci tend to be fixed locations such as a scaffold or bed (p.75).
[192] *The Fair Maid of the Exchange*, C3ʳ. See Appendix 1, no.8.

deliver, no-one else on stage is affected, no props or places require indication. It is inherently permissive. If counting of instructions were allowed here it would raise the problem of identifying exactly which line or phrase would be accompanied by action. Would it be a count of only three to match his own body parts referenced, or should it be assumed that there were also actions associated with the rapid colour changing of blushing and paleness? Or is the count only one because it is a single sequence, or two because it is two rhetorical questions? Emotional sections which are permissive cannot be collected as statistical data in the same way as other instructions to action, even though to 'self-instruct' is precisely what is happening.

The term 'instructions to action' or 'instructional content' therefore has a specific meaning within the context of the thesis. It attempts to pull together the concept of cues (which are received and given), indicators of actions undertaken (which may be personal), textual markers of action which are not otherwise indicators of action (such as the convention that a couplet precedes an exit) and stage directions (which may have been provided post production). The range of meanings is given further below, and all the choices are bound to the concept of easy, immediate identification still apparent today. Simplicity, certainty and visibility are the keynotes of the choices made.

But actors are not puppets who follow orders, and with every action demanded comes opportunity for individual interpretation. What we have is a complex shifting between necessity and opportunity which remains in the fabric of all performance today. Later, the thesis looks at some possibilities which acceptance of the instruction might bring, to see if they help to create meaning through action, or position. The contention in this thesis is that the text might reveal something of the practice of performance through its uses

of instructional material which is embedded in two primary ways: through printed stage directions and through instructions implied in the dialogue.[170]

The first is included here in order to give a sense of the extent to which such texts incorporated stage directions and takes the position that these may have been known to the actors, rather than one which suggests they were intended for readers, as the distinction is too often unidentifiable. It is examined in broad categories connected with entrances, exits, instructions to actors on stage and instructions to others who are probably off stage (that is, who function as what we might call a 'crew' today even though these may have been anyone from hired hands to specialists). The second receives closer attention and is divided into types of instruction, including oaths, observations, and orders. This group has been referred to as 'implied stage-directions' (Honigmann, Butterworth), 'stage business in the dialogue (Warren Smith), 'cues hidden in the dialogue' (McJannet). Here the expression 'in-dialogue instructions' is used, following the record sheet subtitle shown below. The stage directions are referred to as such, and occasionally as 'non-dialogue instructions' or similar.

2.7.1 The categories of instructions to action used to provide data.

At the time of beginning research, it was not clear which instructions – other than *exit* – were likely to be most common. What was clear was that while some instructions were given (ostensibly) by the playwright as stage directions, most were contained in the dialogue. The sheets used for recording these underwent eighteen variations until the simplest groupings of types of instruction could be identified. It would have been possible to produce detailed counts of each time an instruction to take a drink, or to sit

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[170] There is potential also for finding instruction through expectations arising out of genre choice, or intended audience, or theatrical space; and evidence in manuscript, playbook, and other marginalia such as Alleyn's extant part.

down was used, but this amount of detail would only have served to obfuscate the argument by providing more data than was needed to demonstrate a statistical point. Similarly, counting of honorifics, and of greetings and farewells of all types could have been included on the basis that there would certainly have been some action tied to them. In fact, counting these would have been too often dependent upon inference, requiring a sophistication in understanding of social interaction which may be beyond our ability to recapture today. Figures 17 and 18 below show the final record sheets used. All data was transferred to computer for analysis and checking through Excel and Accountancy software where the mathematical conclusions were confirmed or corrected.

The simplest to identify were the stage directions since they are commonly found as marginal notation or separated from the dialogue. They are instructions either to the actor, or to some actors, musicians, or others not on stage. Or they may be read as memories of production staging, or as visualisation aids for a reader. They may have been added at any point during the journey from part to printing. Knowing which of these is the case is often impossible. As it is better to include than exclude, they all contribute to this data collection, but by separating them from those contained in the dialogue more fruitful discussion about the latter was made possible. The results, then, have two divisions, selected for clarity of discussion about the nature of the distinctiveness of Field's work.

The first of these is stage directions, already so effectively examined by Aasan and McJanett in particular. It is the second division which is of most interest. This is the theatrical demand placed upon an actor by a playwright through in-dialogue instruction. It is, perhaps, his guide to action and to physical location on the stage and is the least discussed of all instructional material.

Exits and entrances have long been the subject of debate, often resulting in decisions around doors, curtains, and the number of paces there need to have been to allow for a line or action to take place. There is a strong grouping of

instructional information around these points, both through stage direction and in-dialogue statement. While they are separated into stage direction and in-dialogue divisions, data is also supplied which removes these entirely, leaving only the less routine instructions to see if there is any greater use in this area.

Table 17 shows how the data was identified and divided, giving definitions and examples. The plays used to illustrate this are from the further reading undertaken rather than from the samples. This is to avoid repetition of material which follows, and to illustrate the extent to which such instructions could be found. Table 18 is a copy of the basic record sheet used to collect this.

Table 17. Definitions of data.

SECTIONS *A – D* **STAGE DIRECTIONS** **i.e. INSTRUCTIONS TO ACTION NOT FOUND IN THE DIALOGUE**			
A **Stage directions not connected to entrances or exits.**			
Code	**Summary**	**Expansion**	**Example**
A1	**Stage directions for those presumed not on stage, or onstage but not identified primarily as players**	Musicians and others offstage or separated from the stage area currently in use. 'Above' perhaps. Or musicians or servants on stage whose prime purpose is to open a door, play music or perform any action to support the narrative.	*Hear a dog bark.*[171] *It lightens and thunders.*[172]
A2	**Stage directions for players onstage**	For players who are already onstage and where the distinction from *A1* is clear. This includes incomplete	*He strives with the Watch.*[173]

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[171] George Peele, *The Old Wife's Tale,* ed. by C. Whitworth, 2nd ed. (London: A&C Black, 1996), I.i.49.

[172] *Ibid.,* line 401.

[173] Thomas Kyd, *The Spanish Tragedy,* ed. by J. Mulryne (London: Bloomsbury, 2009), III.iii.37.

		actions such as 'makes to leave'.	*He draweth out a bloody napkin.*[174] *Let Simplicity make as though he read it and look quite over.*[175]
B			
Distinctive set pieces, often requiring the participation of large numbers of the cast and/or specific skills and/or significant offstage contribution. These are likely to have required preparation as a group.			
B1	**Dances**		*The courtiers address themselves to dancing whilst the Duke enters with Granuffo, and takes his state.*[176]
B2	**Martial events**	Fencing, duels, battles, etc.	*Both draw and fight.*[177]
B3	**Other**	Extended movement sequences.	Setting up of the chairs for the masque in *A Woman is a Weathercock.*[178]
C [179]			
Stage directions connected to entrances.			
C1	**Enter**	These are simple stage directions to enter, sometimes with some further information about action.	*Enter Overreach with distracted looks…*[180] *Zuccone discovers himself.*[181]
C2	**Enter: longer description**	A description of more than one action, or one with several details.	*Enter Zuccone, pursued by Zoya on her knees, attended by ladies.*[182]
C3	**Enter: processional**	An entrance implying some degree of formal processional order.	*Enter Young Loveless and Widow, going to be*

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[174] *Ibid.,* III.xiii.36.

[175] Robert Wilson, *The Three Ladies of London,* in '*Three renaissance usury plays*' ed. by E. Kermode (Manchester: Manchester University Press, 2009), III.iv.16.

[176] *The Fawn,* H4[v].

[177] *A Chaste Maid in Cheapside,* H4[v].

[178] *A Woman is a Weathercock,* H3[v].

[179] One tally mark is given for a group if one entry stage direction serves all characters. Duplications are included, such as an entray couplet followed by 'Enter x'.

[180] Philip Massinger, *A New Way to Pay Old Debts,* ed. by T. Craik (London: Ernest Benn, 1964), V.i.88.

[181] *The Fawn,* D2[r].

[182] *Ibid.,* G2[r].

			married: with them his Comrades.[183]
			Enter Zoya, supported by a gentleman usher, followed by Herod and Nymphadoro with much state.[184]
C4	**Enter: with or in regard to furniture**	Commonly a bed, chairs or table	*Enter SERVANTS to remove table, cards etc.*[185]
D [186]			
Stage directions connected to exits.			
D1	**Exit**	These are simple stage directions to exit, sometimes with minor further information about action.	*Exeunt.* *Exit all the carters, whistling.*[187]
D2	**Exit: longer description**	A description of more than one action or one with several details; possibly interrupting the exit but not preventing it.	*As he goes out, a Messenger meets him, gives him the Letters. Opens the Letters.*[188]
D3	**Exit: processional**	An exit implying some degree of formal processional order.	*The trumpets sound a dead march, the King of Spain mourning after his brother's body, and the Viceroy of Portingale bearing the body of his son.*[189]
SECTIONS *E – M*			
INSTRUCTIONS TO ACTION FOUND IN THE DIALOGUE			
E [190]			
In-dialogue entrance indicators			

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[183] *The Scornful Lady,* G3ᵛ.

[184] *The Fawn,* G3ᵛ.

[185] Thomas Heywood, *A Woman Killed with Kindness*, ed. by F. Dolan (London: Methuen, 2012), viii.193.

[186] One tally mark is given for a group if one entry stage direction serves all characters.

[187] Thomas Heywood, *A Woman Killed with Kindness*, ed. by F. Dolan (London: Methuen, 2012), xvi.111.

[188] Anon. *The Raging Turk, or, Baiazet the Second,* ed. by D. Carnegie (Oxford: The Malone Society, 1974), 2240.

[189] Thomas Kyd, *The Spanish Tragedy,* ed. by J. Mulryne (London: Bloomsbury, 2009), IV.iv.215.

[190] One tally mark is given for a group if one entry stage direction serves all characters.

E1	**Entering**	Indicates when the speaker's – or other actor's - entrance is happening, or imminent, or completed or revealed.	Why then, here's one is fitly come…[191]
E2	**Entry imperatives**	Orders to enter.	Come sirs, come! The music will sound straight for entrance.[192]
E3	**Entry couplet markers**	A rhyming couplet used to mark an entrance point when no exit appears to be signalled by it.	…I turn thus fantastical, / Love plague me, never pity me at all. / *Enter Phillis.[193]*
F [194] **In-dialogue exit indicators**			
F1	**Exiting**	Indicates when the speaker's – or another actor's - exit is happening, imminent, or completed.	I'll go with thee.[195]
F2	**Exit imperatives**	Orders to exit.	Be gone.[196]
F3	**Exit couplet markers**	A rhyming couplet used to mark an exit.	…when next we meet, / A story of Moll shall make our mirth more sweet.[197]
G **In-dialogue imperatives**			
G1	**Other imperatives to actors**	All types of instruction to action.	Help him off lady.[198]
G2	**Imperatives to actor- singers or singers**	Order given, whether singers are on or off stage.	Pray thee sing.[199]
G3	**Imperatives to musicians**	Order given, whether musicians are on or off stage.	Strike up then.[200]

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[191] *Eastward Ho!* E2[r].

[192] John Marston, *Antonio and Mellida,* ed. by G. Hunter (London: Edward Arnold, 1965), Prologue, 1.

[193] *The Fair Maid of the Exchange,* C2[r].

[194] One tally mark is given for a group if one entry stage direction serves all characters.

[195] Robert Wilson, '*The Three Ladies of London*', in *Three renaissance usury plays,* ed. by E. Kermode (Manchester: Manchester University Press, 2009), VIII.viii.126.

[196] John Webster, *The White Devil,* ed. by C. Luckyi (London: Bloomsbury Methuen, 2008), II.i.19.

[197] *The Roaring Girl,* B2[v].

[198] John Fletcher and Philip Massinger, '*The Sea Voyage*', in *Three renaissance travel plays*, ed. by E. Parr (Manchester: Manchester University Press, 1995), I.iii.234.

[199] John Marston, *Antonio and Mellida,* ed. by G. Hunter (London: Edward Arnold, 1965), IV.i.157*.*

[200] *The Knight of the Burning Pestle,* K3[v].

H			
Indicative: in-dialogue current or imminent future action			
H1	**Future**	Actions subsequently taken before exiting.	I'll play and dance too.[201]
H2	**Declarative.**	Factual reports of current action.	… what I have, / Thus I throw down before your Highness feet.[202]
H2i	**Kneeling**	Reports of current action: kneeling only.	I charge thee…upon my knees…[203]
I			
Reporting action which has happened with no previous reference			
I	**Past action**		Why are you come so neere me?[204]
J			
Demonstrative, demanding observation			
J1	**Demonstrative (proximal or distal)**	Indicator of place, person or thing usually at a distance but also close at hand.	Look you, sir, / This is the trap door to't.[205]
J2	**Oaths (proximal or distal reference)**	Oaths, threats, curses which include a demonstrative referring to something proximal or distal, tangible or intangible, such as a glove or God, and which demand that a player or audience observe.	Take 'em, and draw thine own skin off with 'em![206]

[201] Thomas Dekker, and John Ford, William Rowley, *The Witch of Edmonton,* ed. by A. Kinney (London: A&C Black, 1998), III.iv.51.

[202] Thomas Heywood [?], *Swetnam the Woman-hater*, In 'Swetnam the woman-hater: the controversy and the play', ed. by C. Crandall (Wisconsin: Purdue Research Foundation, 1969) V.iii.182-3.

[203] *A Woman is a Weatherock,* F2ᵛ.

[204] Proudfoot, G. (ed.) (1998). John Lyly, *Gallathea*, ed. by G. Proudfoot (Oxford: Malone Society Reprints, 1998) 735.

[205] Thomas Middleton, *Women Beware Women*, 2ⁿᵈ. edn ed. by W. Carroll (London: Methuen), V.i.5-6.

[206] Thomas Middleton and William Rowley, *The Changeling,* ed. by M. Neill (London: Methuen, 2006), I.i.222.

K			
Questions which reflect, imply or require a physical action			
K	**Question**		What neighbour Beech, so godly occupied?[207]
L			
Unambiguously implied physical action. Used exceptionally. Excludes all greeting and departure actions.			
L		In this example, Sawgut attempts to play the fiddle but no sound comes out:	**Now in the name of the best foot forward.** How now? Not a word in thy guts?[208]
M2			
Mid-speech change of addressee			
M2	**Mid-speech shift**	When a name is used mid-speech in order to signal a change in person being addressed.	Our Tutor, Eurenoses, Captaines, welcome![209]

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[207] Robert Yarington, *Two Lamentable Tragedies,* ed. by E. Giddens (Oxford: The Malone Society Reprints, 2013), 430.

[208] Thomas Dekker, John Ford, William Rowley *, The Witch of Edmonton,* ed. by A. Kinney (London: A&C Black, 1998), III.iv.37-38.

[209] Thomas Goffe, *The Courageous Turke, or, Amrath the First,* ed. by V. Ridler (Oxford: The Malone Society Reprints, 1968), 641.

Table 18. Data record sheet.

V18 **DATA RECORD SHEET**	**TEXT**			**AUTHOR**		**LINE TOTAL**
Was the space 'above' clearly identified for use in this section?	**STAGE DIRECTIONS NOT IN DIALOGUE**					
A	**A1** (OFF)			**A2** (ON)		A
B	**B1** DANCES	**B2** MARTIAL			**B3** OTHER	B
C	**C1** ENTER	**C2**	**C3**		**C4**	C
D	**D1** EXIT	**D2**	**D3**	*C+D*		D

A-D:

	IN-DIALOGUE INSTRUCTIONS TO ACTORS			*E+F*	*Ent/ex* *C-F*	
E ENTER	**E1** ENTERING	**E2** ENTRY IMPERATIVES		**E3** ENTRY COUPLET		E
F EXIT	**F1** EXITING	**F2** EXIT IMPERATIVES		**F3** EXIT COUPLET		F
G IMP	**G1** ACTORS	**G2** SINGERS		**G3** MUSICIAN		G
H	**H1** IMMINENT	**H2**. CURRENT		**H2i** KNEELING		H
I	**I** REPORTED					I
J	**J1** INDICATORS		**J2** OATHS			J
K	**K** QUESTIONS					K
L	**L** *STRONGLY IMPLIED ACTION (USE EXCEPTIONALLY)*					L
M2	**M2** MID-SPEECH					M
				TOTAL IN-DIALOGUE *E-M:*		
		Sub-Total G-M:		**TOTAL A-M:**		

2.7.2 How the data has been identified and collected: reflecting the source edition.

In order to reduce the variables as much as possible and to seek as much commonality as possible for the texts used, three decisions were made:

1. Unless it was critically agreed to be particularly corrupt, the source text would be the earliest extant full printing whenever possible. Where there were multiple copies of Q1 available, differences relevant to this research would be incorporated and acknowledged.[210]

2. To ensure fidelity, wherever possible the data would be collected from a reproduction of this text and not from a modern reprint.

3. Throughout the thesis, texts are referenced through the signatures of their earliest extant printing in order to provide easy accessibility through Early English Books Online and some form of statistical consistency behind their selection. As they have been randomly chosen from the sub-set of the population, the exception is *The Faithful Friends* which is not on EEBO and which uses the Malone Society edition (a collation of the full text including the Hand B cuts, as discussed earlier). Here both signatures and page numbers are used. Data has been checked using the 'EEBO –TCP Key Words in Context' tool, although at the time of writing this does not include *The Faithful Friends* on its database. Sample text transcriptions are from the earliest editions and cropped screenshots provided for assurance of reference accuracy. Full details of the editions used are provided in Appendix 1 and bibliography.

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[210] *A Woman is a Weathercock* has only one Q version, registered 1611 and printed 1612. Multiple copies are available, but no relevant differences are evident. *Amends for Ladies* had two 17th century printings: Q1 in 1618, which is carefully corrected for printing, and Q2 in 1639. There are fewer copies of Q1 available, only seven, but no relevant differences are evident here either.

2.7.3 How the data has been identified and collected: counting.

At the time of beginning this research the Early Modern Print text mining programme, especially the EEBO-TCP system which enables locating key words in context, was not online. Databases enabling counting of single words and clusters have been the bedrock of much stylometric analysis of the past twenty years or so, but they do not offer satisfactory counting of grammatical structures. Collocations can be identified, with words commonly separated by up to 10, but this is not the same thing. Nor do they offer much assistance when it comes to idiomatic language or implied instruction. For example, it is easy to locate imperatives by searching 'enter' or 'give…me' but to locate the imperatives 'your sword?' or 'the light!' or 'enough face-pulling' would be challenging. In fact, at the tme of research it would have taken much longer to set up the variety of counting alternatives than to do it manually.

The easiest way to ensure correct data would have been through digital counting and sites such as EEBO offer such a digital rewrite. Unfortunately, during the textual data collection period of research the versions available were not always accurate and were often not available for the earliest printing. Nor were sites such as Literature Online used for data collection. There are several reasons for this. Again, there was a query around accuracy of transcription as much of the copying was outsourced to the Far East and the transcriber's first language was not necessarily English. While the copy offered was described as the 'first authorised' in Literature Online the definition of this and the selection procedure was either unacknowledged or open to debate.[211]

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[211] Discussed online in Bonnie Mak, 'Archaeology of a digitization', 25 February 2014, https://doi.org/10.1002/asi.23061. By 2019 the reproduction accuracy had improved substantially, and digital counting became an option. It was then used for checking the data collection in all texts except *The Faithful Friends.*

Consequently, primary data was not collected through algorithm or digital counting, but manually. That way the same variable of potential human error was applied to all texts. To address this in turn, every text here was manually counted between three and five times, depending upon the consistency of results. Only towards the end of the research were these conclusions digitally checked and adjustments made.

With the aim of minimising inconsistency, variables were reduced by applying a standardised procedure of categorical analysis to all texts. This procedure is described below in detail.

2.7.4 How the data has been identified and collected: standardising analysis and limiting variables.

The aim was to identify all instructions requiring action, consequently the language had to be transparently instructional, simple, and unclouded by any obscure codification; only those concerned with action - that is movement, gesture, marking a moment – would be collected. The potential for tester bias would be reduced by the transparency of the results and the clarity of the search terms.

One way of reducing the range of variables is through standardising the breakdown of the texts before analysis so that all printed versions can be counted in the same way. This enables relative frequencies of category to be found. While a word count is conventionally used for deductions in stylometric analysis, or computational linguistics, the sort of instructional content sought here often consists of groups of words and a single phrase or sentence can carry several instructions. Analysis by word total would have only produced a word-relative result, not a reflection of the number of

instructions relative to the text. The intention was also to draw evidence from the full texts of all fourteen plays, not base conclusions upon randomly selected block extracts. For these reasons, a line count was chosen as the base figure. The rules for line counting were these:

- Line counting by visual layout; therefore, a half line counts as 1.
- Stage Directions to be included in the line count because they are a criterion. Stage Directions in square brackets or otherwise interpolated by later editors are not included.
- Entrance and exit lists (*e.g. Enter Welborne, Tapwell, Froth*) which begin scenes or appear mid-scene to be included.
- Act, Scene and other titles not included.
- Prose counting also by visual line layout. While this is not ideal, it is consistently applied.
- Where stage directions or other marginalia appear alongside the text, they would be given a 'best fit' count: not counted separately but attached to an appropriate line.

2.7.5 Conclusion: proving a quantitative hypothesis.

The evidence will show any disparity between the mean or expected results of the comparative sample and the observed results in the Nathan Field sample. In order to establish which of the hypotheses is correct, the following procedure has been followed.

One: determination of expected results (the non-Field sample). This is problematic when dealing with literature as fixing values can be difficult. However, 'expected' here is taken to mean 'expected, as indicated by this set of data'.

Two: determination of observed results in Field.

Three: the comparison of expected results to observed results; that is, the probability of the result being down to chance. This will indicate the degree of disparity between the two samples and enable argument for either the null or the alternative hypothesis. A decision whether to accept the null or the alternative hypothesis is based on this result.

Information is also illustrated by other methods to assist reading of the data which emerges. For example, frequency distribution tables which define the frequency and relative frequency of each category of observation may be shown through histograms. These enable us to see which instructional features are most and least common, which are reflected most and least across the sample groups. Identifying the mechanisms used in Field's stagecraft is important for recognising not only the extent of his use of instructional material, but the choices he made to create meaning.

This statistical methodology enables the pattern of distribution of types of material to be made visible. At the same time, it brings clarity to our identification of some of the language Field uses to recommend action. The close reading for performance indicators which is required in order to produce this, also produces cautious opportunity for reflection on meaning which these indicators seem to develop. Finally, the data becomes a source for a performance itself and any current value is assessed on the stage. Through all of this, we may gain insights into actors' expectations of their writers, or Field's understanding of the needs of his actors. Or, it might be argued, simply uncover an unusual feature of one playwright's technique.

Field is probably not unique; it is simply that the importance of the use of instructional material in the construction of a scene is under explored and locating the organisational principles by which an actor understood his job continues to be a valuable aim for research. Margaret Kidnie's point about the chaotic, improvisatory heart of all performance is true, of course, but that doesn't stop her from wishing it weren't:

> Performance choices are often inspired by clues discerned in Shakespeare's text, but textual clues…cannot regulate performance choices.[212]

Nor does it stop him from trying to achieve such regulation.

This chapter has set out the aims for the research and sought to offer transparency around the data collection criteria upon which the statistical decision will be founded. It has argued for comparison between two samples which are connected as a means of discovering if Field might be distinctive in his use of instructional content.

The chapter has also established the core approaches to statistical analysis, the methods and rationale for collection and analysis of the data. It has summarised the way in which the data used for quantitative analysis can also be used for qualitative analysis.

It has sought to demonstrate that the choices here provide greater opportunity for the proposition to be disproven than proven. In addition, should the alternative hypothesis that Field is statistically distinctive be proven, it will be explored again by testing it as a statistical count against at least one of the remaining co-authored texts, setting the Field sections against those of the second author.

With the data collection systems secure, it is possible to examine the language in context. These are the second and third qualitative, methodological approaches. In later chapters the implications for playing will be placed alongside the data analysis, leaving only the practical exploration to be examined separately. In the next chapter the critical backgrounds to the three methodologies will be given.

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[212] Margaret Kidnie, 'Textual clues and performance choices', in Stuart Hampton-Reeves and Bridget Escolme, eds. *Shakespeare and the making of theatre* (Basingstoke: Palgrave Macmillan, 2012), p.6.

Chapter 3

Non-dialogue instructions *A – D.*

A (to those on or offstage), *B* (set pieces), *C* (entrances), *D* (exits).

Chapters 3, 4 and 5 consider the quantitative evidence for distinction between the two samples following qualitative examinations of how the text assists the realisation of the action in the Field sample. The main qualitative aim in this chapter is to examine how much movement performance detail can be drawn from the stage directions. It addresses the supporting question 'how might the playing have been affected by the instructions to discrete physical action in extracts from the chosen plays of Nathan Field?' In doing so it also interrogates Alan Dessen's argument that 'the editor or theatre historian would much prefer 'spell it out' signals, but the actual stage directions provided by professionals usually display a 'leave it up to the players' approach…'.[213] This claim for the freedom of the performer when interpreting stage directions distracts from the need for obedience often required to ensure actions happen at the right time, I shall argue: 'spelling it out' is exactly what the in-dialogue instructional content tends to do.

The understanding of 'action' throughout the thesis also takes issue with Bruce Smith's position that 'movement would seem to be impossibly elusive for a theatre historian to reconstruct and communicate'.[214] Here, it argues that stage directions, like in-dialogue cues to movement, commonly provide trace lines for performable actions or provide a clear context within which appropriate action can take place. That is, both 'spelling it out' and 'leaving it up to the players' at the same time. Some stage directions can be solely for spectacular effect, others aid character development, assert status (such as a Royal entry) but all further the narrative, as Jenny Sager demonstrates in

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[213] Alan Dessen, 'Stage directions and the theatre historian', in Richard Dutton, ed. *The Oxford handbook of early modern theatre* (Oxford: Oxford University Press, 2009), p.527.
[214] B. Smith, 'E/loco/com/motion' in Peter Holland and Stephen Orgel, eds. *From script to stage in early modern England* (Basingstoke: Palgrave Macmillan, 2004), pp.113-120.

relation to Greene and all stage directions in these samples affect or include action.[215]

3.1 Non-dialogue instructions: choosing the data.

There is a general critical acceptance of Alan Dessen's updating of Richard Hosley's categorisation of stage directions into the 'theatrical', by which he means they involve some tangible and visible engagement with an object, vs the 'fictional', by which he means the object represented may be absent or incomplete and left to the imagination of the audience to complete.[216] The former might be illustrated by '*a bed thrust out upon the stage, Allwit's wife in it'.*[217] The latter by '*in the tavern'.*[218] As Calore points out, this distinction is not always apparent, but in both Field plays here, the categorisation is certain: there are no fictional stage directions in *Amends for Ladies,* or in *A Woman is a Weathercock.*[219]

In this study the over-riding consideration is a requirement for action in response to the stage direction. Therefore, a stage direction which does not demand action would not be counted (as in simple descriptions of places for example), unless action was a probable consequence. For example, an imagined stage direction 'the army occupies the walls' would be counted since action is a consequence even if both 'army' and 'walls' are fictional and 'occupies' is unclear. In fact, there are no examples of excluded stage directions in either sample used here other than those which are simply cries

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[215] Jenny Sager, *The aesthetics of spectacle in early modern drama and modern cinema: Robert Greene's theatre of attractions* (Basingstoke: Palgrave Macmillan, 2013).

[216] Alan Dessen, *Recovering Shakespeare's theatrical vocabulary* (Cambridge: Cambridge University Press, 1995), p.59. Also, Alan Dessen and Leslie Thomson, *A dictionary of stage directions in English drama, 1580-1647* (Cambridge: Cambridge University Press, 1999), p.90.

[217] *A Chaste Maid in Cheapside*, E4[r].

[218] *Eastward Ho!* E1[r].

[219] Michela Colore, '"Enter out": perplexing signals in some Elizabethan stage directions' in *Medieval & Renaissance drama in England*, 13 (2001) 117-135.

from off, such as the bowls shouts in *A Woman is a Weathercock*: 'rub, rub, within flye, flye'.[220]

The selection might appear to be further complicated if the view of Lukas Erne is borne in mind. Sometimes his argument that stage directions are literary rather than theatrical, less a record of performance than an emphatic means of enabling a reader to visualise a key moment, does not appear to work.[221] The permissive instruction from *A Woman is a Weathercock* '*run in setting 3 or 4 chaires and 4 or 5 stools'* is unnecessary as an imaginative aid but essential practically; while the common stage direction '*fight*' helps the reader understand a fight is happening but is not always essential as a marker practically because the sequence has almost certainly been rehearsed.[222] Nonetheless, the persistent uncertainty around stage directions is reflected in the way the data is separated for collection: by separating them from the instructional material found in the dialogue it is possible to distinguish cleanly between those in the dialogue which may be for a reader and/or may have been added by any hand during the transmission from manuscript to print, and those which are much less likely to have been amended. In this, the research methodology follows the lead of Honigmann whose short chapter 'On not trusting Shakespeare's stage directions' doubts their relevance and their authenticity.[223] His conclusion is a rarely seen critical view of the instructional content found in dialogue and underpins the concept behind this project:

> We cannot avoid giving a higher authority to the implied stage directions of the dialogue than to directions printed as such.[247]

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[220] *A Woman is a Weathercock,* F3[r].

[221] Lukas Erne, *Shakespeare as literary dramatist (Cambridge: Cambridge University Press, 2003)*, p.222.

[222] See for example the complex use of circular movements and rapid tempo required for rapier duelling discussed in Craig Turner, and Tony Soper, *Methods and practice of Elizabethan swordplay* (Carbondale USA: Southern Illinois University Press, 1990), pp. 109-11.

[223] E.A.J. Honigmann, *Myriad-minded Shakespeare: essays on the tragedies, problem comedies and Shakespeare the man*, 2nd edn (Basingstoke: Macmillan, 1998).

[247] *Ibid*., p.187.

But stage directions are tied to action, and because their reflection of performance practice is unknown, they are collected here without judgement about likely performance connection, albeit separated for future analysis.

Pointing out that there has been little analysis of stage directions by the time he is writing, 1998, Antony Hammond proposes six types, including one which is implicit in the dialogue. Broadly, they are:

1. Directions to get on or off the stage.
2. Directions about props.
3. Directions about acting, the delivery of lines.
4. Directions which are implied by the dialogue.
5. Speech prefixes.
6. Act-breaks.[248]

Hammond is primarily interested in comparing types of source texts to see if 'foul' papers are more useful for reflection on stage practice than prompt books.[224] He offers some statistical discussion in relation to this question.

The stage directions, or 'non-dialogue instructions' are divided into four categories here, rather than six, incorporating Hammond's first four. Each is further sub-divided as shown in chapter one.

The first category is *A*. That is, stage directions which directly affect the actors' responses to the music, or to the props, furniture, or other objects. It has two subdivisions: *A1* which are directions to those offstage to execute an action which will have an impact onstage. In the case of music, this could signal an entrance for example, even though there can often be no certainty about the location of musicians. *A2* are stage directions which require an action from the actors onstage. This would correspond to Hammond's Category 3.

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[248] Antony Hammond, 'Encounters of the third kind in stage-directions in Elizabethan and Jacobean drama' in *Studies in Philology,* 89.1 (1993) 71-99 (p.74).
[224] In advising editors to be alert to their source texts Hammond anticipates the stringent work in this area by Michael Cordner cited earlier.

Identifying the types of action, both in and outside of the dialogue, also means we can address the secondary questions of how action is used. This combination is the basis for the division of action into *type* which features primarily in the analysis of in-dialogue instructions, where it may be implied rather than crisply defined. For example, a command to kiss may or may not include the use of a bed nearby. The openness to subjective readings makes inference unsuitable for statistical analysis, but the quantitative value is unaffected by the categorisation, and such groupings help us understand the main types of action favoured by texts to further establish differences or similarities. Here, action is placed into a category which identifies its purpose.

Table 19. Types of action.

Type	Label	Definition
Bed	**B**	The use any item of furniture, from a bed to a stool. (Labelled 'Bed' for the convenience of a shortcut identifier 'B'.)
Costume	**C**	An action which connects to the costume elements, such as the removal of a disguise. Not included are any actions presumed to be part of greetings or departures, such as the removal of a hat.
Door	**D**	A clear reference to the use of a door, such as knocking.
Halt	**H**	An instruction to stop an action: the speaker's or another's.
Movement	**M**	Interaction, such as embracing or whispering, or the intention to interact even if it is refused.
Music	**MUS**	A call for music or song.
Props	**P**	Reference to the use of a prop.
Solo	**S**	Any action which can be performed independently of others on stage, which does not require interaction. For example, kneeling.
Weapons	**W**	The instruction to use or draw a weapon.

In addition, entrances or exits ('E') are used occasionally to help show the purposes for which movement is instructed and identify any patterns.

3.2   *A1* in the Field sample.

Stage directions to those presumed not on stage, or those whose function is to support players, such as silent servants and musicians.

This considers the secondary question 'how might the playing have been affected by the instructions to discrete physical action in extracts from the chosen plays of Nathan Field?' in order to contextualise the qualitative conclusion and includes some quantitative detail.

In *Amends for Ladies* there are four examples of non-dialogue instructions to those who enter for the purpose of delivering set furniture. There are fifteen in *A Woman is a Weathercock*, making nineteen in total. Across both plays only four instructions are duplicated in the dialogue and eleven in total are music cues. The significance of this emphasis on music is considered below. In Tables 20 and 21 these instructions are quoted, their locations by section identified, their types recorded as explained earlier, and the query 'are they duplicated by in-dialogue instructional material?' is answered with 'Y' for yes or 'N' for no. This final column exposes the extent to which the two sections 'stage directions not in the dialogue' (*A-D*) and 'in-dialogue instructions' (*E-M*) are related.

Table 20. *A1* in *Amends for Ladies.*

A1 Quotation	Signature	Type	Duplicated in dialogue?
…as in their shop	C1v	P	Y
Musique (for a song: Subtle thinks the Boy is singing to the widow, in fact it is only Bould)	F3r	MUS	y
…on a bed, as in Bould's chamber	F3v	B	N
A curtaine drawne, a bed discover'd	H3r	B	N

All non-dialogue instructions are located in the margins, squeezed on to the ends of lines or overlapping several, with the lines wrapped around them. The

exception is if they are part of a longer direction to the actors, as in the first and last above.

Table 21. *A1* in *A Woman is a Weathercock*

A1 Quotation	Signature	Type	Duplicated in dialogue?
Knockes within	B1v	D	n
Musicke playes	C4v	MUS	y
Musicke playes	D2r	MUS	y
Musicke	D2r	MUS	y
and a Boy singes to the tun'd Musicke.	D2v	MUS	y
Cornets	D3v	MUS	n
Loud musicke	D3v	MUS	n
Musicke	E3v	MUS	n
A chaire under a taffatta Canopie	E4v	B	n
run in three or foure	H3v	M	n
enter 2 or 3, setting 3 or 4 Chaires, & 4 or 5 stooles'	H3v	B	n
Loud musicke	H3v	MUS	n
Soft musicke (they prepare to dance; volume reduces over dialogue)	H4r	MUS	n
Musicke…the second strain	H4r	MUS	n
Another straine	H4r	MUS	n

73% of these cues across the two plays are for music, otherwise the number addressed to non-actors is similar in both plays. This dominance of music cues is not unique to Field, but it does reveal something of his knowledge of how

music can enhance a moment, especially when matched to physical action.[225]

There are no flourishes to signal entries in either of the comedies since, like the sennet, they tend to signal a royal or war-related entrance or moment of significance.[226] However, the cornett is identified in connection with entrance in *A Woman is a Weathercock* to cue the return from the church:

> Ile be in love with death, and readier still   *Cornets.*
>
> His mortall stroke to take, then he to kill.   *Exit Scud.*
>
> *Loud Musicke.*[252]

It is followed immediately by the instruction *'Loud Musicke'* which accompanies the procession. Clearly there is no sense in swapping the cornett for any louder instrument as it is capable of this, and drums and trumpet carry different connotations. The cornett selected here had a range from the coolness of a recorder to the dynamism of a trumpet and could provide pomp and follow the *'tun'd music'* without jarring, something a brighter shawm could not achieve.[227] In addition, the reputation of the Children of the Chapel included the use of music by those 'esteemed the best of common musicians in London', and as Sturgess puts it 'as an integrated part of the action'.[228] The

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[225] While there are many references throughout the Blackfriars years, 1600-1608, they do not routinely indicate instruments. Solo voices were accompanied by the lyre (*Cynthia's Revels* IV.i), the lute (*The Dutch Courtesan* I.ii and probably the serenade at V.i) and the bass-viol (*Sir Giles Goosecap* I.iv). Wallace (q.v.) tells us that Rosseter, manager of Field's new Children of the Revels from 1609, was the Royal Lutenist who entered his second book in eight years into the *Stationers' Register* in 14 April 1609, the same year that *A Woman is a Weathercock* was performed. It was *A booke of consortes to the treble lute, bandora, treble vial, base vial, citterne and the fflute,* which may give some indication of the sorts of instrumentalists he was able to draw upon. William Wallace, *The children of the chapel at Blackfriars, 1597-1603* (Nebraska: University of Nebraska, 1908), p.117.

[226] Compare with Field's in both of which the trumpet is used for this purpose.

[252] *A Woman is a Weathercock,* C3ᵛ. See Appendix 1, no.9.

[227] The renaissance cornett was woodwind, not brass. For more on this subject see Linda Phyllis Austern, *Music in English children's drama of the later renaissance (*Philadelphia: Gordon & Breach, 1992). Further discussion of the role of music can be found in David Lindley, *The Arden critical companion: Shakespeare and music,* (London: Bloomsbury, The Arden Shakespeare, 2005). Lindley looks at music in its context, including in theatres, streets, private houses and court. An excellent theatre-based resource is Simon Smith, *Musical response in the early modern playhouse,* (Cambridge: Cambridge University Press, 2017) in which the integration of music and dramatic impact is considered across several plays, including *A Woman Killed with Kindness*.

[228] The Duke of Stettin-Pomerania cited in Sturgess, his own comment following. Cited in Keith Sturgess, *Jacobean private theatre* (London: Routledge & Kegan Paul, 1987), p.471.

wealth and glamour on display in their productions would make it highly appropriate to include this difficult, virtuoso instrument prized for its resemblance to the human voice.[229] Of the Children of the Chapel plays it is referenced most repeatedly in *The Malcontent (1603)* in which Field would have appeared.*[230]* Looking again at the extract above, the instruction to sound the cornett might appear to have been placed in the wrong place on the page, that is, ahead of the entrance and drowning Scudmore's final line. But if it is read as a cue to draw breath, the sound would cover both the exit of Scudmore and the entrance of the party, thereby giving a fluidity to the movement across the stage in a manner which is used again at the end of the play. It seems to be the case that Field is aware of the potential of the instrument in its support for the pace and mood of the action. The generic '*musicke plays'* is the only information given for the entry into the church but if a balance between the two church processionals was thought desirable then perhaps the cornett would make it a likely choice for this as well. Music will be explored further below in relation to *A2* and *B.*

Field requires the placement of furniture of chairs, tables and a bed but instructs the delivery of some of these with less attention than he does music, as in *A Woman is a Weathercock* where the location of furniture is addressed less than its use and symbolism. For example, the romantic quality of the '*taffatta canopy'* beneath which the heroine sleeps and dreams represents both the beauty of Bellafront and the ardent love of Scudmore, while its positioning on stage might have been a matter of convention, convenience or prior decision. In *Amends for Ladies* the same lack of precision is seen, with placement more commonly assumed than directed. David Mann suggests an explanation for such generality: that stock stage furniture such as chairs have 'an ambiguous relationship to the dramatic fictions' being brought on

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[229] www.cornetto.org.uk/cornetto.html .
[230] See III.iv (F2ʳ); IV.i (F3ᵛ); and especially the masque in V.iii (I2ᵛ and I3ʳ) where there is a song to the cornets and 'cornets sound the measure'. John Marston, *The Malcontent* (London: William Aspley, 1604). Greg, I, 203(c); STC (2nd ed.) / 1748.

whenever needed, often without time for an exit, and placed for the convenience of the action at the command of a character.[231]

In both plays there are only two or three instructions for furniture (bed, chair, possibly shop). Other furniture is simply implied. For example, plates and wine are brought in but no mention is made of tables; a character sits when no mention of a chair has been made. This may have meant that the more 'routine' furniture and props organisation was left to another, such as the book-keeper. Bringing on a shop is less easy to be sure about. Certainly, opening hangings or a curtain to reveal it would be simple. But equally, identifying it as at one side purely through use and statement is equally possible. Dessen's discussion of the vocabulary of place suggests three ways in which an interior for the *Amends for Ladies* instruction '*as in a shop*' could have been indicated.[232] One is through appropriate costume, one through gestural signals and in-dialogue references, and the third by means of stage furniture appropriate to the location. A later stage direction from the same play says that Seldom '*having fetched a candle, walk's off at th'other end of the Shop*' while the Lord Proudly sits beside his wife.[233] Consequently, this implies the presence of a bench as well as the other props – gloves, hangers, candlestick, table – referenced in the scene as well as the repeated entrance into the shop by other characters. The evidence suggests that the bench and table had to be brought on, thereby fitting category *A1*. The mechanics of getting all furniture on and off stage are left to practical expediency and experience.

Field does not refer to furniture unless there is to be a specific interaction with it by the actors and in any case specific stage location is not indicated. The implication here is that the crew knew where to place these. A bed is a large object to move on and off and can only have been brought on through a

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[231] David Albert Mann, *Shakespeare's staging and properties* (London: Polyphemus, 2017), p.65.
[232] Alan Dessen, *Recovering Shakespeare's theatrical vocabulary* (London: Cambridge University Press, 1995), pp.164-166. *Amends for Ladies,* C1^v.
[233] *Ibid.,* C2^v. See Appendix 1, no.10.

wide central space, placing it upstage centre, or on the centre line somewhere, although movement is not necessarily implied by the verb 'discovered'. The *Amends for Ladies* example '*a curtaine drawne, a bed discovered*' had to include a tableau of Ingen, the Ladie and the Parson, so perhaps the bed probably remained in the 'wider discovery space' from where it could be '*discover'd*' with no need for any further practical instruction to be included.[234] Dessen and Thompson observe that the 'distinctive locale could be generated by means of the behaviour of the entering actor'.[235] They also refer to what was probably the same bed seen earlier, '*a bed as in Bould's chamber'*, as illustrative of how the permissive 'as in' functions.[236] It was removed without being overtly signalled in the printed text, presumably allowing the bedcover to be changed. Ultimately, it is the use of the item in its relation to the stage picture, the emblematic or comic moment which seems to be in the foreground of these non-dialogue instructions as the practical use matches any purely pictorial one. Beds are sites for action as much as they are indicators of place or theme.

3.3   *A2* in the Field sample.
Stage directions for players onstage.

There are 69 instructions to actors given through stage directions in *Amends for Ladies*. In *A Woman is a Weathercock* there are 57, making a total of 126. Tables 22 and 23 provide evidence for this and illustrate whether or not they are duplicated in the dialogue, while Tables 24 and 25 transfer the data to types in order to represent the purposes for which the instructions were given.

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[234] *Ibid.,* H3ʳ. The space width suggested by Jean MacIntyre, 'Production resources at the Whitefriars playhouse, 1609-1612', *Early Modern Literary Studies,* 2.3, (1996) p.17.
[235] Alan Dessen and Leslie Thomson, *A dictionary of stage directions in English drama, 1580-1642* (Cambridge: Cambridge University Press, 1992), p.15.
[236] *Amends for Ladies,* F3ᵛ.

Table 22. *A2* (non-dialogue instuctions for players onstage)

in *Amends for Ladies.*

A2 AMENDS FOR LADIES	REF.	TYPE	Duplicated in dialogue?
Meeting the wife & widow	A4r	M	y
Husband embracing Subtle	B1v	M	n
Subtle talke with wife	B1v	M	n
Drawes	B2v	W	y
Hastily, papers on his arme	B4r	E	n
Manent	B4v	M	y
Working (as at their shop)	C1v	P	y
Having fetch'd a candle	C2v	P	y
walk's off at th'other end of the Shop, sits by his wife	C2v	M	y
Takes tobacco	C2v	P	N
Whispers	C3r	M	N
Kisse her	C4v	M	N
Reading a letter	D1v	S	Y
Sits downe in a chair	D1v	B	N
Stampes with his foote	D1v	S	N
To him	D1v	M	Y
With a dart	D1v	P	Y
Kisses her	D2v	M	N
Holding up his dart	D3r	P	Y
Pinning in a ruffe	D3r	C	Y
He reads	D4v	S	Y
Swords drawen	D4v	W	N
Offering to kill himselfe	D4v	W	Y
To his brother	E1r	M	N
Plucks off his headtire	E1r	C	Y
Aside	E1r	S	Y
About to strike	E1v	W	Y

With wine, plate and tobacco	E3v	P	Y
Claps his sword ore the table	E4r	W	Y
Strikes	F1r	W	N
They scuffle	F1r	W	y
Draw and fight	F1r	W	y
Throw pots and stoales	F1r	P	n
Breake off	F1r	W	y
A sword in her hand	F1r	W	y
As started from bed	F1r	B	y
With a paper	F3r	P	y
Song sung	F3r	S	y
Puting on his doublet	F3v	C	n
On a bed	F3v	B	n
Looking on his sword and bending it	G1v	W	n
Pro stabs his sister	G2v	W	y
Ingen stabs proud. in the left arme	G2v	W	y
Fr thrusts the boy out	G2v	E	n
A passe or two	G2v	W	y
Passe	G2v	W	y
Running	G2v	E	n
Kneeles betwixt 'em	G2v	S	y
Discovers her selfe	G2v	C	y
Kneels	G4v	S	y
Kneeles	H1r	S	y
Leading Fee-Simple	H1r	E	n
To them	H1r	M	n
Swoones	H1v	S	y
Coughs perpetually	H1v	S	y
Whisper aside	H2r	M	n
Sits in a chaire	H2r	B	y
and fals a sleepe	H2r	S	y
Shuts the doore	H2v	P	n
Looks in at the window	H3r	P	y

Omnes whoop	H3r	S	n
Pistols for bro.	H3r	W	y
Draws & holds out a pistol	H3r	W	y
Sword in his hand, and a pistol	H3r	W	y
The Bro. sit back to back	H3r	M	n
Gives her a ring	H4r	P	y
Puts it on her thumb	H4r	P	n
Feesi. unmasques	H4v	C	y
They set girlonds on their heads	H4v	C	y

Table 23. *A2* (non-dialogue instuctions for players onstage)

in *A Woman is a Weathercock.*

A WOMAN IS A WEATHERCOCK	REF.	TYPE	Duplicated in dialogue?
Reading a letter	B1r	S	y
About to go out	B2r	E	y
Reads	B2v	S	y
Now and then looking back	B2v	S	n
Trussing him	B3v	C	y
Discourses with In.	C1v	M	n
Looking about	C1v	S	n
Puls hir by the sleeve	C1v	M	n
Looking at Strange	C3r	S	y
Meets the parson and entertains him	D2r	M	n
Melancholy	D2r	S	n
Stands before them	D2v	M, F	y
Sings to tuned music	D2v	S	y
Go into the church	D3r	F	y
Stealing after her, conceals himself	E1v	M	y
Comes forward	E2v	M	y
Knocking at a door	E3v	P	n

With wine, plate, tobacco, pipes	E3v	P	y
Passeth one door and entereth the other	E4v	E	n
Sits in a chaire under a taffeta canopie	E4v	B	y
Kneels	F1v	S	y
Rises agen	F2v	S	n
Throwing downe his bowles	F2v	S	y
Write	F3r	S	y
Write	F3r	S	y
Write	F3r	S	y
Drawes his sword	F4r	S	y
Enter…amazedly	F4v	E	n
Strikes him	G4r	W	y
Fight	G4r	W	y
Powts falls	G4r	W	y
Exit with Capon his b. ack	G4r	E	y
Sewing a purse	G4v	P	y
Stealing	G4v	E	y
Blows in it	*H1v*[237]	S	y
Offers to stab herself	*H1v*	W	y
Shows a knife hanging by her side	*H2r*	W	y
Gnawing on a capons legge	H2v	S	y
They change habits	H3v	C	y
They seate themselves	H3v	B	n
Lady Ninny offers at two or three chairs and at last finds the great one	H3v	B	y
Point at her and laugh	H3v	S	y
Scudmore takes Bellafront	H4r	M	y
Unwilling to dance	H4r	S	y
They stand,	H4r	M	n
The others courting	H4r	M	n
Whispers	H4r	M	y
Musicke & they dance, the second strain	H4r	M	n
Another straine, honor and end	H4r	M	n

[237] Italics indicate corrected reference: they are mis-labelled as G in source text.

Puts off his Parson's weeds & has a Divels robe under	H4v	C	y
Slips off his Devil's weeds	H4v	C	y
Enter…with Powts on his back	I1r	E	y
All looke on the paper	I1r	P	y
Discovers himself	I1v	C	y
Two lead him	I2r	M	y
whisper to one side	I2r	M	n
whisper in another	I2r	M	n
kneel	I2v	m	n

Table 24. *A2* (non-dialogue instructions to players onstage) in *Amends for Ladies:* summary by type and dialogue support.

Code	Type	Total	Supported by dialogue	Not Supported by dialogue
S	Solo	12	10	2
W	Weapon use, Martial	18	15	3
M	Movement for interaction	13	8	7
E	Entrances, exits	4	0	4
C	Disguise/costume related	6	5	1
P	Prop use	12	9	3
B	Bed, chair use	4	2	2
H	Halt	0	0	0
D	Door	0	0	0

Table 25. *A2 (non-dialogue instructions to players onstage)* in *A Woman is a Weathercock:* summary by type and dialogue support.

Code	Type	Total	Supported by dialogue	Not Supported by dialogue
S	Solo	17	13	4
W	Weapon use, Martial	4	4	0
M	Movement for interaction	14	8	6
E	Entrances, exits	8	6	2
C	Disguise/costume related	5	5	0
P	Prop use	4	3	1
B	Bed, chair use	3	3	0
H	Halt	0	0	0
D	Door	0	0	0

There is quite an even spread of stage directions for actors between the two plays, with around 14 being linked to movement (*M*) requiring interaction and a similar number requiring actions from individual actors. The interactive ones require kisses, embraces; journeys across the space to another; particular positions relative to another; and especially whispers. All require one actor to lead another, and all are supported by the dialogue. Fewer directions inform the actor to whom they are talking or what they must do, as in *'discoursing with Sir Innocent'* or *'kisses her'*.[238]

Stage directions to individual actors requiring movement which does not involve interaction (*S*) are also prevalent and again the majority are echoed in the dialogue. Only the description of Sir Abraham as *'melancholy'* and an instruction to rise after kneeling are not stated in the dialogue, and even these are implied.[239] They may indicate specific physical attitudes as when

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[238] *A Woman is a Weathercock*, C1ᵛ. *Amends for Ladies*, D2ᵛ.
[239] *A Woman is a Weathercock*, D2ʳ. *Ibid.,* F2ᵛ.

Wagtaile '*offers to stab herself*' after others were '*stealing*' to spy on her.[240] The same is true of '*gnawing on a capons legge*', '*sits in a chair*', '*reading a letter*'.[241] These are firm instructions which have to be followed if the continuations are to make sense. Neither is negotiable as an actor, and all are confirmed by the dialogue.

Props and weapons are used in both plays, with *Amends for Ladies* having more violence, therefore more weapons, than *A Woman is a Weathercock* and 30 such instructions against 8. There is some instructive emphasis during the martial sequences, where stage directions indicate a beginning and an end ('*Powts falls*') but leave the in-dialogue instructions to reveal the shape of the combat.[242] The sense that this is not to be dictated by stage directions is suggested by the permissive instruction '*fight*' which allows the duellists and the in-dialogue references to have control.[243] In both plays the range of weapons and props is typically small.

David Mann reminds us that:

> Scenes with properties are relatively infrequent and…most of the time the actors required no additional aids in their performance. When they did use properties, they mostly fell into recognisable categories…[270]

In *Amends for Ladies* the stage directions indicate papers, candle, tobacco, pipes, a letter, a chair, a dart, a ruff, swords, wine, plate, pots, stools, paper, a pistol, a ring, garlands. In *A Woman is a Weathercock* there are a letter, wine, plate, tobacco, pipes, a bowling ball, paper, pen, a purse, a knife, a capon's leg. Props tend to be standard items found in everyday use with the

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[240] *Ibid., H*1ᵛ. *Ibid.,* G1ᵛ.
[241] *Ibid., H*2ᵛ. *Ibid.,* E4ᵛ. The letter is in *Amends for Ladies*, D1ᵛ.
[242] *A Woman is a Weathercock*, G4ʳ.
[243] *Ibid.,* G4ʳ.
[270] David Albert Mann, *Shakespeare's staging and properties,* (London: Polyphemus, 2017), p.82. This reflects the view of Frances Teague, *Shakespeare's speaking properties* (Pennsylvania: Bucknell University Press, 1991).

occasional special item included. Again, all are referenced in the dialogue and the stage directions serve more to confirm than to supplement.

Instructions to halt an action or entrance (*H*) are not found in Field's stage directions, nor in any of the comparative sample texts but the arrangement of actors into groups by the order given in the stage directions is clearly marked whenever there is potential for a muddle. We see it in the arrival of the guests in *A Woman is a Weathercock* and in the seating of some of them as audience later where the dialogue and interactions which follow confirm the groups. Probably socially agreed positions relative to one of higher status provide a template for entries and positioning on stage, since this was a feature of court and daily life, and the orders of entry appear to assist this.[244]

The evidence above suggests that there is a regular and supportive relationship between Field's stage directions and the in-dialogue instructional content, and where this stands out most vividly is in the attention to detail when it comes to combining music with dialogue and movement.

3.4   *A1*, *A2*, *B*: instructions to music and movement in the Field sample.

A1: Stage directions to those presumed not on stage, or those whose function is to support players, such as silent servants and musicians.
A2: stage directions for players onstage.
B: set pieces such as dances and martial events.

Again, discussion of the use made of this instructional material (therefore corresponding to the secondary, qualitative question) is the direction taken here.

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[244] See for example Stephen Orgel, *The illusion of power: political theatre in the English renaissance* (California: University of Berkeley, 1975), pp.27-29*.*

Dance and lengthy actions unaccompanied by dialogue can be counted under *B*, 'set pieces requiring rehearsal', but are included here as part of the discussion around the broader alliance between movement and music. The underscoring of dumb shows and silent actions with music is not consistently indicated: it may have been a convention, or occasional. Quantitatively, this makes no difference to the results as all are covered under 'stage directions not in the dialogue'.[245]

Field's instructional content shows awareness of the theatrical effects which can be achieved through linking music to action which may have been due to the importance given it by the Children of the Revels' management.[246] *A Woman is a Weathercock* in particular demonstrates a unity between the two which assists both narrative and character. This stage direction from Act 1 illustrates such an interdependency of instructions to music and to movement:

> *Musicke. Enter Sir John Worldly, who meets the Parson, &*
>
> *entertaines him. Count, Bellafront. Strange, Kath. Lucida,*
>
> *with Willow. Pendant, Sir Inno: Ninnie, my Ladie Ninnie,*
>
> *Mrs Wagtayle, S. Abram Melancholy. W.P. walk gravely*
>
> *afore all softly on. Scudmore stands before, and a Boy singes to*
>
> *the tun'd Musicke.*[274]

Field's description of the music times with the action, creating anticipation and ultimately counterpointing Scudmore's despair. By placing the instruction '*Musicke*' at the head of the paragraph he may be requesting an introductory

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[245] In any arts-based quantitative analysis the issue of language and its flexibility makes an inbuilt variable. While a small number of decisions here may be able to be reallocated, the final tallies are unaffected by such possible movements between categories. A best fit policy is sometimes necessary.

[246] The early managers Henry Evans and Nathaniel Giles were both musicians and the use of music before, in between Acts and regularly in the performances was a defining feature of the Children's work. For further discussion see Keith Sturgess, *Jacobean private theatre* (London: Routledge & Kegan Paul, 1987), pp.47-48.

[274] *A Woman is a Weathercock,* D2[r-v]. See Appendix 1, no.11.

instrumental piece. This covers the journey on to the stage made by the wedding group, the meeting with the Parson and therefore the pause as they wait. Consequently, the instructional content is provided by the music itself, with the phrasing cueing the movement of the group and the start of the song. It is not so specific that rehearsals would have been essential to acquire the right pacing; all that is needed to make this work is to enter with the music and move to exit with the song itself. Exactly who walks with whom and in what processional order is set out clearly, and the actions of the characters specified or implied. The seriousness of the coming ceremony and the success of Nevill's disguise are confirmed by the instruction to Worthy and the Parson '… *W.P. walk gravely afore all softly on'*.

The paragraph ends with the reference to '*tun'd Musicke'*. The tone of the music and therefore the style of movement expected from the actors have been revealed by Field through his adverbs '*gravely*' and '*softly'* but here he tells us that the song will not be unaccompanied but will continue with instrumental accompaniment. The quality he is seeking here is beauty and seriousness, befitting the sanctity of the offstage marriage. However, Field is also cueing two other responses simultaneously in the audience as well as one in the actor playing Scudmore. The harmonic tunefulness and gravity of the music contrast with the mental anguish and physical expression of this in Scudmore. His playing is helped by the music. But the dramatic irony is that the audience knows the Parson is Nevill in disguise and that the solemnity of the occasion is consequently laughable. With this known, the movement of the actors across the stage can include the sort of comic exaggeration of which Sir Abraham is repeatedly accused and the drunkenness and difficulty in walking which Lady Ninnie displays so that the dignity of the music becomes an ironic device.

Field uses the same technique later in the same play where he instructs musicians, audience, and dancers both for the masque and for the set-up time ahead of it and where the set-up has a rapid pace. As Sir John exits, '*run in three or foure'*, followed immediately by the stage direction '*enter 2 or 3,*

setting 3 or 4 Chaires, & 4 or 5 stooles'. The meaning here is not that two servants set up nine seats, but that two, three or four will set up at least seven seats, comprising any combination of chairs and stools but including the *'great chair'* which has been adjusted to take Lady Ninnie's weight. The permissive nature of the instruction combines with unusual precision (*'2 or 3'*, *'3 or 4'*, *'4 or 5'*) suggests that Field has a good idea of what will work but is not insistent upon it.

The instructions are:

> *Exit Sir John with them, & run in three or foure.*
>
> *Enter 2. or 3. setting 3. or 4. Chaires, & 4 or 5. stooles.*

> *Loud Musicke, in which time, enter Sir John Wordly, Sir In-*
>
> *nocent, Bellafront, Lucida, Kate, my Lady Ninnie, Mrs.*
>
> *Wagtaile, they seate themselves, Lady Ninnie offers at two*
>
> *or three Chaires; at last finds the great one : they point at*
>
> *her, and laugh. Assoone, as she is set, she drinkes of hir bottle,*
>
> *the Musicke playes, and they enter.*[275]

While Field is no more accurate than any other peer playwright around exits and entrances (Sir John exits and enters twice each in 66 lines here, with only three of them referenced) he pays particular attention when an entrance requires music. His instructions are cues as well as direction for actors.

The order of events runs like this: first, exit Nevill between Sir John and the servants. Two lines later there is a crossover of action with two doors in use: exit Sir John *'with them, & run in three or foure'* setting up the space. The placing of the seats is used as a visual cue for *'Loud Musicke'*. Probably cornetts again since we are about to begin a dance. Field is equally clear about the cue for the actors-audience to enter: *'in which time, enter…'*. He

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[275] *A Woman is a Weathercock,* H3ᵛ. See Appendix 1, no.12. In this, as in all transcriptions, the indentations and word breaks follow those of the source, located in Appendix 1.

does not want hesitation but rapidity of pace. There might appear to be some ambivalence around '*in which time'*. It might refer to stepping in time to the music, but this would offer nothing to the mimes which contain the central comic moments: the search for the right chair, trying out the wrong ones, finding the right one and swigging from the bottle. It refers to the duration of the music and ties physical action and music together.

It is not likely that this piece of music is an introduction to the masque since there is an entrance and introduction to come. Consequently, we are seeing Field request a piece of bright music suitable for the entry of noble guests, the 'seriousness' of which is undercut by their actions once again. This technique of matching music to moment then forcing a comic reassessment of it is curiously absent from the text of *Amends for Ladies,* perhaps because the comedy deals less with groups than with individuals. In *A Woman is a Weathercock* the aristocracy are not in themselves comic characters; but place them into a group with lesser nobility and their pomposity is revealed.

Once again, the mime sequence is described in detail and the cue for the musicians is given two parts. First, the end of the '*Loud Musicke'* is signalled by their sitting and by Lady Ninnie's search for the right chair, instructions which allow for extension or abbreviation. This enables the musicians to time their conclusion smoothly and to prepare for the next piece. This in turn means a pause, which allows comic business. It gives Lady Ninnie space to work with the music and to time her comic sitting routine to end in the silence following the instruction *'at last finds the great one'* – which could of course be punctuated by any cheer, belch or other noise. This cues laughter and pointing. The final cue comes from Lady Ninnie once again as the cue for the start of the dance is signalled by the drink she takes:

> *Assoone as she is set, she drinkes of hir bottle,*
>
> *the Musicke playes and they enter.*

This is instructional content for actors as well as musicians and those waiting off. Field succinctly combines all of these, allowing freedom for the players to

make the most of their sequence while offering crisp, confident cueing for all concerned. His control of the shape of the performance continues unabated.

The music signals a tone shift and is a cue for an entrance by the masked men who want to woo their waiting girls. So far, the rest of the wedding party have not seen their costumes. Consequently, for this music to be anything other than an introduction to them would spoil the fun and drama of their entrance and the reactions of the others. This could be a phrase or two from the dance itself, or something quite separate.

Fashionable dance was a feature of the indoor playhouses. Field will have experienced it first hand in *May Day* (1602) which opens and closes with dance, Chapman's *The Gentleman Usher* (1605) and *Sir Giles Goosecap* (1602) which closes with a dance by the aristocracy and Marston's *The Malcontent* (1604) as well as many others.[247] But he was also as conscious of fashion as any young man of the time, not least because being an actor meant being able to emulate the fashionable actions of higher classes. In line with convention, dances were signalled by the introduction, often the main melody, which allowed dancers to take their places and which could be interrupted in order to begin. Field explains this in his non-dialogue instructions for the dance:

> *After one straine of the Musicke, Scudmore takes Bellafront,*
> *who seemes unwilling to dance, Count takes Lucida, Pen-*
> *dant Kate, Sir Abraham, Mistris Wagtaile. Scudmore as*
> *they stand, the other Courting too, whispers as followes.*
> *Scud:* I am your *Scudmore.*　　　　*Soft Musicke.*
> *Bell:* Ha?[277]

The '*one straine*' is the introduction, when each man collects his girl from her seat and escorts her to the dance floor. The music continues until everyone is in place. Having delineated these pairs, Field continues his instructions to

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[247] *May Day:* see V.i especially, where there is a dance in three rounds. See *The Gentleman Usher* II.i; also *Sir Giles Goosecap* II.i 'he daunceth speaking'. Further plays include *The Widow's Tears, The Dutch courtezan, Poetaster, Cynthia's revels.*
[277] *A Woman is a Weathercock,* H4ʳ. See Appendix 1, no.13.

actors and musicians by dictating their behaviour: whispering and flirting. The '*Soft Musicke*' may refer to diminished volume instead of or as well as a melodious quality in which case it would serve the practical purpose of allowing the dialogue to be heard while preparing for the energy of the coming danced sequence.

The music now has to continue without interruption into the second strain and timing dialogue with this is challenging. Field's solution is entirely practical: implying that he trusts his actors more than his musicians, he keeps the dialogue short and repeats the signal given earlier. Immediately before the dancing begins the dialogue passes from the courting couples over to their audience: the older and long married or widowed members of the party. Of these, Lady Ninnie has the fewest lines in the play. Her line here is in response to Sir John Worldly telling her that her son is the one wearing 'the terrible visage'. Being drunk, her reaction is loud, caricatured and highly physical:

> *La. Nin.* Now out upon him to disfigure himselfe so,
> And t'were not for my bottle, I should swound.

> *Musick, & they dance, the second strain, in which Scudm: goes*
> *away with her*.   *Om. Spect.* Good verie good.
>   *The other foure dance, another straine, honor and end.*[278]

The waving of the bottle, or the swigging from it once again gives the actor room for some improvisation around content, enabling the timing with the music to be accomplished more easily. Taking their cue from the bottle once again, the musicians understand that it is now possible to segue into the dance: '*Musick, & they dance, the second strain…'.* The separation of the instruction '*Musick*' indicates the increase in volume required, while the reference to the strain confirms the timing required to keep the music flowing from one strain to the next. From there, Field relaxes his control and allows

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[278] *Ibid.,* H4ʳ. See Appendix 1, no.14.

the dance to conclude swiftly and naturally as '*Scudm[ore] goes away with her…the other foure dance, another straine, honor and end'*.

Their means of exit may be acknowledged and approved by the onlookers ('*Om. Spect.* Good, verie good' sits in the middle of the stage directions) or perhaps the onlookers are distracted by some other action. The dialogue after the dance runs:

> The other foure dance, another straine, honor and end.
>
> *Count.* But where's the Bride and *Nevill*?
>
> *Om.* Ha.
>
> *Abra.*   Ware trickes.
>
> *World.* Oh, there they come, it was their parts to do so.
>
> *Enter Scudmore unvizarded, Bellafront with Pistols,*
>
> *and the right Parson.*[279]

Arguably, their exit is noted as part of the dance and it is their absence for the closing honour and end which is causing surprise. This dance is masked, with Sir Abraham in a 'verie Divels face' which causes comic panic earlier; it also enables the identity swap of Nevill for Scudmore to happen and prepares for a superbly vivid entrance as the tone changes sharply. Scudmore returns, his identity revealed; Bellafront bursts in armed with pistols and the real Parson is ushered in at gunpoint. The opportunity for reactions from the group of dancers and audience who have now cleared the central space for such an entrance only heightens the comedy.

If the masque-as-spectacle theme is not to be parodied too much, then the dance itself must allow the comedy to work as a contrast. We have already seen comedy from Lady Ninnie. Sir Abraham is the other foil. His mask is distinctive, he wears a purse on his head, and he arrived spilling capon-leg

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[279] *Ibid.,* H4ʳ. See Appendix 1, no.15.

grease down his clothes. Skiles Howard, citing contemporary dancing master de Arena, explains the rules governing dance:

> In order to dance perfectly, the aspirant needed to transform his body from grotesque mass to classical instrument… the dancer must keep his mouth shut so that flies do not gain entrée and wipe it before kissing the ladies; refrain from hollering when he leaps, or spitting, blowing nose with his fingers, eating onions, belching or breaking wind. Once transformed, the dancer is ready for the marriage market.[280]

In every sense, Sir Abraham is inappropriate as a suitor throughout this masque. His appearance in the group seeking marriage partners has been prepared for throughout the play. Consequently, the dance must foreground Sir Abraham's 'grotesque' manner rather than shift focus wholly on to elaborate steps but the Count, Pendant and Scudmore must be seen to be dancers of quality. Through characterisation, detail and implication the text guides us towards the staging of the piece.

Field's precise shaping of the movement of this sequence is an indication of the level of interest he could take in tying visuals, music and dialogue stagecraft together in a mise-en-scène. It extends to the type of dance to be used here. The information we have is:

- there are only four strains (that is, verse and chorus equivalents).
- The dance is in pairs.
- It ends with a conventional honour.
- The original performance space was Whitefriars.

[280] Skiles Howard, 'Rival discourses of dancing in early modern England', in *Studies in English Literature, 1500-1900,* 36.1. (1996), p.31.

- The playhouse audience was likely to have been young and fashion conscious.[281]

Robert Dallington's comment at about the time *A Woman is a Weathercock* was written might indicate the style of dance used in the masque: 'the French fashion of dauncing is most in requeste with us' which meant the fashionable courtly paired dances.[248] The popular French dance 'La Bourée' used a simple bend and rise step for example, but ran to six passages.[249] Given the festive tone and the paired line-up described here, it could equally be one of the popular and also fashionable English 'country' dances in a longways set. These 'measures' were recorded in the six extant Inns of Court diaries by students.[250] This is exactly the sort of local audience drawn to the indoor theatres, as Penelope Woods argues.[251] They favoured floor patterns over steps, were suitable for any number and allowed for couples to join or sit out of the dance at any convenient point. In addition, turns and lifts could be included, of the sort used in the popular 'La Volta' and couples moved along the set: ideal for displays of comic or graceful moments and for a couple to exit. These English country dances were commonly shorter than other formal dances and were used to suit any occasion. Heywood's *A Woman Killed with Kindness* presented a debate around the music and dance for a wedding which included 'The Shaking of the Sheets' and 'Sellinger's Round', which was chosen and all were country dances.[252] As we shall see in chapter six, the floor space of the Whitefriars space was small and a dance involving lifts and

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[281] See, for example Richard Rowland, '(Gentle)men behaving badly: aggression, anxiety, and repertory in the playhouses of early modern London', in *Medieval and Renaissance Drama in England* 25 (2012).

[248] In the preface to his travel book *A method for travel: shewed by taking the view of France as it stoode in the yeare of our Lord 1598* (London: Thomas Creede, 1605?), quoted in Alan Brissenden *Shakespeare and the dance.* (New Jersey: Humanities Press, 1981), p.15.

[249] Howard: 410.

[250] *Ibid.,* 416.

[251] Penelope Woods, 'The audience of the indoor theatres' in *Moving Shakespeare indoors,* ed. by Andrew Gurr and Farah Karim-Cooper *(*Cambridge: Cambridge University Press, 2014), pp.152-167.

[252] Alan Brissenden *Shakespeare and the dance*. (New Jersey: Humanities Press, 1981), p.14.

longways movement would struggle to accommodate more than the number Field uses if an onstage audience were to be included.

Field supplies instructional content which enhances character and occasion by the linking of the action to the music. The extent to which he succeeded is perhaps hinted at by Jonson who reportedly said that 'next himself, only Fletcher and Chapman could make a masque'.[253] Of course, all three were friends and associates of Field so perhaps he received more support than Jonson reports. He may not display the sort of precision of matching move to music seen in the choreographic section which Gary Taylor suggests is unique to Middleton's *Nice Valour* (1622), in V.i.72*ff*, but he certainly instructs.[254]

3.5   *B*: set pieces.

Set pieces such as dances and martial events which require timing and rehearsal.

The second category, *B,* is for stage directions which appear to involve groups of actors performing a sequence which could not have been performed without rehearsal, such as the dance explored above. The issue of rehearsal appears in the contract drawn up by Henslowe and Jacob Meade with Field's Lady Elizabeth's Men. Here, there was a promise 'to pay unto them all suche sommes of monny as shall comme unto their hands [for] any forfectures for rehearsalles or suche like paymentes'.[255] This indicates that rehearsals were expected and it is Tiffany Stern's contention that these were probably for

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[253] R. Patterson, ed. *Ben Jonson's conversations with William Drummond of Hawthornden* (London: Blackie, 1923), p.5.

[254] Gary Taylor and Andrew Sabol, 'Middleton, music, and dance' in Gary Taylor and John Lavagnino, eds. *Thomas Middleton and early textual culture: a companion to the collected works* (Oxford: Clarendon Press, 2007), p.133. Whether these non-dialogue instructions are indicative of written part practice, directing future performance, visualising past performance, or purely fictional must remain unknown.

[255] Cited in Roberta Brinkley, *Nathan Field, the actor-playwright* (Yale: Archon Press, 1928), p.26.

groups of actors engaged in specific sequences, 'for parts of plays that could not be learnt alone ... therefore the most indispensable part of play preparation'.[256] Possibly, they were used for the preparation of large set pieces, either original ones or familiar ones brushed up for re-use.

This assumption being accepted, three categories are used for the counting of set pieces:

B1 Dances.

B2 Martial sequences.

B3 Other.

Other categories are possible. It is unknown how much rehearsal would have been required to establish the right positioning for a courtroom scene say, or armies crossing the stage, but these three fit all the plays of both samples used here. There are few examples in the Field sample and only one further observation to make about the choices of set piece favoured. As the tables below illustrate, other than dance they are mostly martial, a subject which is revisited in chapter four in relation to in-dialogue instructional material. But there is a clear difference between the two plays in the number of these used.

Table 26. *B* (set pieces, probably requiring rehearsal) in *Amends for Ladies*.

B: *AMENDS FOR LADIES*	CAT.	TYPE	Duplicated in dialogue?
Brawl in the tavern	B2	W	y
Proudly attacks Ingen and sister	B2	W	y
Proudly and Ingen duel	B2	W	y
Proudly prepares to assault Ingen as a tableau on a bed is revealed	B3	B W	y

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[256] Tiffany Stern, *Rehearsal from Shakespeare to Sheridan* (Oxford: Oxford University Press, 2000), p.122.

Table 27. *B* (set pieces, probably requiring rehearsal) in *A Woman is a Weathercock.*

B: *A WOMAN IS A WEATHERCOCK*	CAT.	TYPE	Duplicated in dialogue?
Song and possible processional sequence as wedding party reach the church	B3	F	n
Sir Abraham and Pendant mock duel	B2	W	y
Strange and Powts duel	B2	W	y
Entrance sequence for masque	B3	M	n
Masque	B1	F	n

Dances (*B1*) have been examined above, and music and song as integral to Children of the Revels plays and to *A Woman is a Weathercock* especially has already been mentioned. What is interesting is the comparative absence of specific references to these in *Amends for Ladies*. This is not the same as absence of music altogether of course, and the need for trimming the candles indoors was a prompt for musical interludes at Blackfriars, which presumably were still used in Porter's Hall where *Amends for Ladies* was first performed. It may be that the tidying at press eliminated some musical stage directions, but there may also be some cause attached to the company. The company here was the newly amalgamated group of The Lady Elizabeth's Men and Prince Charles' Men. Might the absence of dance and music suggest something about the new (and barely finished) premises, or the availability of musicians, or the skills of the known or unknown actors who would remain, or even the opportunity or willingness to rehearse?[257] Or simply that the text was produced in a different way to *A Woman is a Weathercock*? Evidence that something has changed is shown not only by the less visible integration

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[257] Porter's Hall survived only months before being declared illegal and closed down, probably sending The Lady Elizabeth's Men touring, Prince Charles' Men to share the Red Bull. The Children of the Revels – at least in their official London incarnation – had already disappeared. One source of opposition, just as was the case with Blackfriars less than 20 years before, was that of the neighbours to the mob, the coaches and the noise. Might this also have been a factor? See G.E. Bentley, *The Jacobean stage*, vol.6. (Oxford: Oxford Clarendon Press, 1956), pp.77-86.

between stage directions and dialogue or music but also by the more conventional drunken fight which seems to be a centrepiece, a brawl which may perhaps have needed less precise rehearsal than a duel where named strokes and ripostes could be watched knowledgeably.

However, there is also a duel; and like dancing, duels allowed specific skills to be displayed which needed training and practice and which were open to judgement by a public accustomed to seeing such events and to encountering them in social settings.[258] The audience for the indoor playhouses was a social group which had the money, ambition and opportunity to learn fencing as a gentlemanly art.[259] Those with an interest in attaining the highest levels in the 'noble science' would expect to prove their ability by testing their skills against the Masters, and to do so in public.[260] In *A Woman is a Weathercock*, the crude soldier Captain Powts faces the wealthy foreign merchant Strange in a duel which Strange wins but in which Powts displays impressive skill. The opportunity here was for a highly fashionable man to display the latest continental moves against the standard fencing techniques of a common soldier. Field is careful to acknowledge the ability of the English captain while simultaneously entertaining his audience with the latest European moves and weapons. Strange's victory even when wounded also functions as a tribute to the new fashion at court whereby James I had replaced the English fencing masters who had previously taught there with French ones.[261] Field's company were young adult actors for whom training in fashionable fencing was as essential as training in fashionable dancing if the Court's leadership in these areas was to be acknowledged and reflected. Consequently, both plays take the opportunity for such display; *Amends for Ladies* includes a character,

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[258] Blackfriars was the locale where Jonson killed Gabriel Spencer and not far from where John Day killed fellow playwright Henry Porter in 1599, both playwrights for the Children of the Revels.

[259] Richard Rowland, '(Gentle)men behaving badly: aggression, anxiety, and repertory in the playhouses of early modern London', in *Medieval and Renaissance Drama in England* 25 (2012), p.17*ff*.

[260] An excellent reference for this subject is still Craig Turner and Tony Soper, *Methods and practice of Elizabethan swordplay* (Illinois: Southern Illinois University Press, 1990), pp xix-xxiv.

[261] *Ibid.,* p.19.

Well-tri'd, who is unable to bear the sight of a blade without fainting. In both plays, duels happen (with the addition of a tavern brawl involving sword, cups and plates in *Amends for Ladies*) and in both cases expertise is displayed. Field announces the quality of their performance in case any should miss it:

> *Stra*. You fight as if you had fought afore,
>
> I can still hold my sword, come on Sir.
>
> *Cap.* Zoones can you ward so well, I thinke you are one
>
> of the Noble science of Defence.
>
> *Stra.* True, a'th Science of Noble Defence I am,
>
> That fight in safegard of a vertuous name.[296]

Fashion and action are integral to both plays and united in both. Field's attention to the needs and interests of his audience is especially apparent through his choices for action: from masque, through duelling, processing, and the emphasis upon dressing and posturing which runs through both plays: *A Woman is a Weathercock's* first two scenes open with fashionable men dressing, posing and entering for example.

The stage directions *A* and *B* focus on the body of the actor more than on the object brought on. This is true of the comparative sample also, but the difference lies in the extent of this focus in the Field sample and in the detail it supplies.

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[296] *A Woman is a Weathercock,* G4ʳ. See Appendix 1, no.16.

3.6   *A + B* and the body of the actor.

A: stage directions to those presumed not onstage, to servants or musicians and to players onstage.

B: set pieces such as dances and martial events.

What does seem clear is that the connection Field creates between the actor's body and the non-dialogue cues allows comedy and narrative to develop visually. This is both by instructing actions which are timed to the music, and by creating opportunities for the actor to initiate physical comedy in response to stage direction. In the example below the dialogue shows how Sir Abraham's eager eating of the capon leg expands the *A2* instruction:

> …their Masking Robes, *Sir Abra: knowing*
>
> *on a Capons Legge.*
>
> *Nev.* Soule man, leave eating now, looke, looke, you
>
> have all dropt a your sute.
>
> *Abra.* Oh Sir, I was in love to day, and could not eate,
>
> but heere's one knowes the case is alter'd, lend mee but a
>
> Handkerchiefe to wipe my mouth, and I ha done.[297]

Such a relationship is not unique to the Field sample but the non-dialogue instructional content in these plays, as in Field's presumed contribution to *Four Plays in One*, is conscious of the opportunity for visual impact and often richly permissive. As Alan Dessen puts it, the playwright '[takes] for granted the professionalism and expertise of the players' in order to develop opportunities.[262] On the other hand, the 'leave it up to the players'approach for which he argues may not be quite as free as he implies.[263] In this example the actor is instructed to spill grease, eat greedily, stop eating, do something with the bones, and collect a handkerchief. This suggests control as well as

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[297] *A Woman is a Weathercock,* H2ᵛ. See Appendix 1, no.17.
[262] Alan Dessen, 'Stage directions and the theatre historian', in Richard Dutton, ed. *The Oxford handbook of the early modern theatre (Oxford: Oxford University Press, 2009)*, p.527.
[263] *Ibid.,* p.527.

permission and is explored further in chapter four. What it also illustrates is how securely Field shows which props are required to make the scene work. The detail and amount of instructive material seen in the non-dialogue instructions of the Field sample is greater than that found in the comparative sample and more consistently applied. This is shown in the first scene of *A Woman is a Weathercock.* The play opens with Scudmore entering half dressed, reading aloud a letter he has received from his beloved Bellafront when his friend Nevill enters.

The script instructs the actor playing Scudmore with a complete scenario which shapes his posture and actions. First, he is '*in his Chamber in a morning'*. Then he is '*halfe ready'*. Finally, he is *'reading a Letter'*. Nevill's first lines express surprise that Scudmore is already up, even though he has no girl with him, and acknowledges the pleasure his friend is finding in the letter. The momentum is in place immediately. Field's decision to keep Scudmore's eagerness energising the scene is shown as Scudmore is given an action to accompany his dialogue: while Nevill silently reads, he tells the colourful story of his first meeting with Bellafront and at the same time *'Legit. Ne. Scud. Aliquanda respiciens'[264]*, turns back to check on Nevill's reactions.[265] This in itself is unusual but not exceptional; many plays point out places where actions assist. When these are placed alongside some of the others from Field sample, Field's visualisation of the body stands out.[266] From *A Woman is a Weathercock*:

- *'Count discoursing with In[nocent and] La[dy Innocent]: Abra looking about.'*[267]

- Pendant *'puls* [Wagtaile] *by the sleeve'.*[268]

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[264] Translation: 'Reads. Scudmore looking back now and then.'
[265] *A Woman is a Weathercock,* B2^v. See Appendix 1, no.18.
[266] For further discussion on embodiment and performance see, for example Darlene Farabee, *Shakespeare's staged spaces and playgoers' perceptions* (Basingstoke: Palgrave Macmillan, 2014), especially pp.70-93.
[267] *A Woman is a Weathercock,* C1^v. See Appendix 1, no.19.
[268] *Ibid.,* C1^v. See Appendix 1, no.19.

- At the entry into the church Sir John '*meets the Parson, & entertaines him*' before walking '*gravely afore all softly on*'. The others are instructed to walk as couples, Sir Abraham must be '*Melancholy*', Scudmore stands alone and a '*boy singes to the tun'd music.*'[269]

- The Page is instructed to follow Wagtaile in a distinctive manner, '*stealing after her*' before he '*conceales himselfe*,' just as Sir Abraham and Pendant will be instructed to do later. [270]

- Scudmore tricks his way in to see Bellafront, represented by an offstage dash between doors and the entry of a tableau: '*Scudmore passeth one doore, and entereth the other, where Bellafront sits in a Chaire, under a Taffata Canopie*'.[271]

- Sir Abraham '*throwing downe his Bowles*' before sulkily sitting to write.[272]

- Wagtaile blows in her newly finished purse before she '*Offers to stab*' herself.[273]

- A fight is signalled with cues from stage directions as well as in dialogue ending with Field's solution to the problematic business of how to get the wounded off stage. He goes for an unusual method with the potential for plenty of farcical interplay: '*exit with Cap. on his backe*'.[274]

- Sir Abraham enters '*knawing on a Capons Legge*'. [275]

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[269] *Ibid.,* D2^r-v. See Appendix 1, no.11.
[270] *Ibid.,* E1^v. See Appendix 1, no.20.
[271] *Ibid.,* E4^v. See Appendix 1, no.21.
[272] *Ibid.,* F2^v. See Appendix 1, no.22.
[273] *Ibid*., G1^v. See Appendix 1, no.23.
[274] *Ibid*., G4^r. See Appendix 1, no.24.
[275] *Ibid.,* H2^v. (mislabelled as *G* in Q printing). See Appendix 1, no.17.

- The extended account of Lady Ninnie selecting the biggest chair in which to sit was given earlier, as were the actions connected with the dance.[276]

- Field directs all actors on stage (a minimum of nine) to move together as the letter is shown: *'they all looke on the Paper'*.[277]

- There are successive removals of disguises.

- The characters are reorganised into groups: *'Nev. Scud. Bell. Stra. Kate. Whispers in one part. Pend. Sir Abra & Wag. in another'*.[278]

- The play ends with a series of images side by side: Abraham and Wagtaile kneeling before Sir Innocent and Lady Ninnie; the Count and Lucida hand in hand; Scudmore applauding Nevill; the Parson standing drunkenly and a Boy singing.

In all of these, Field demonstrates a level of control through stage directions which supplements that found in the dialogue, as we shall see, which outstrips that found in any of the texts used for comparison. He does the same in *Amends for Ladies*. Here is the entrance of the Husband:

> *Enter HUSBAND, embracing SUBTLE, the Lord FEE-*
>
> *SIMPLE, with young BOULD like a waiting Gentle-*
>
> *woman. WEL-TRID, HUSB: SUBTLE talke with*
>
> *WIFE.*[315]

As in *A Woman is a Weathercock*, there are action extensions to a straightforward list of those entering. This idea is not unique to Field, but the way in which the actors are divided into groups and moved about the stage is certainly uncommon. First, the Husband greets Subtle while Feesimple, Bould and Well-Tried follow. Then Feesimple takes Bould to the static Widow, who is already in position to greet them. The Husband leaves Subtle and moves to

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[276] See Appendix 1, nos. 12 -14.
[277] *Ibid.*, I1[r]. See Appendix 1, no.25.
[278] *Ibid.*, I2[r]. See Appendix 1, no.26.
[315] *Amends for Ladies,* B1[v]. See Appendix 1, no.27.

Well-tried, while Subtle separates the Wife for conversation. It is a precise choreography.

A similar technique is employed later in the play. Here, customers come to Seldome's shop and several actions overlap in a rush of energy, shaped by the stage directions. Within 45 lines there are 10 non-dialogue instructions, supported, echoed and developed by in-dialogue ones:

1. Seldom enters '*with hangars*' which must be presented to Moll.
2. Moll declines, then exits.
3. At the same time Lord Proudly enters by another.
4. A Page enters with a pipe and tobacco.
5. Meanwhile, Seldome, the owner of the shop, returns '*having fetched a candle*'.
6. Proudly's pipe is filled then lit.
7. Seldome '*walks off at th'other end of the Shop*'.
8. Proudly '*takes Tobacco*', puffing the pipe as he talks to the Page, then must move to sit by Grace, Seldome's wife.
9. Seldome tells the audience what good practice it is to allow lords to sit by other men's wives while '*Lo. Whispers to Grace*' and is roundly answered for his crudeness.
10. This is immediately followed by the entrance of Feesimple and Well-Tried.[316]

The pace and precision are more sustained than any other set of stage directions in the comparative population.

Such a run of stage directions for the actor appears several other times. In this example, a series of five instructions combine to create a mute show of emotion as he tries to understand why the woman who rejected him has now written a love letter:

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[316] *Ibid.,* C2ᵛ- C3ʳ. See Appendix 1, no.28.

> *Enter INGEN reading a letter, sits downe in a Chaire*
>
> *and stampes with his foote: to him a Servant.*[317]

Similarly, in the tavern brawl which ends Act Three of *Amends for Ladies*, Field offers a six-point stage direction structure over seven short, shouted lines of abuse in addition to those instructions within the dialogue itself, such as '*pell mell, flash armes and legges'*:

1. '*strikes'*

2. '*They scuffle'*

3. '*Draws'*

4. '*Fights'*

5. '*Throw pots and stooles'*

6. '*Breake off'*.[318]

There may be some imprecision around the content but the feeling of control behind the event is still present; exactly how a '*scuffle'* is different from a '*fight'* is unknown today although the general distinction is clear enough. The transparency and clarity of the instructional content is greater in the duel between Proudly and Ingen when Proudly unexpectedly escapes arrest and rushes to challenge his rival:

> But I will finde him   *Enter Lord PROUDLY.*
>
>   *Proud.* You see, valiant Sir, I have got loose   *Pro. stabs his*
>   sister.
>
> For all your stratagem, oh rogue are you there.
>
>   *Ing.* Most ignoble Lord.   *Ingen stabs Proud in the left*
>   arme.
>
>   *Proud.* Coward thou did'st this
>
> That I might be disabled for the fight,

---

[317] *Ibid*., D1ᵛ. See Appendix 1, no.29.
[318] *Ibid.,* F1ʳ. See Appendix 1, no.30.

or that thou mightst have some excuse to shun me,

But t'is my left arme, thou hast lighted on.

I have no second; heere are three of you,

If all doe murther me, your consciences

Will more than hang you, damn you; come prepare.

   In. Brother, walk off, & take the boy away, is he hurt much?

   Bro. Nothing or very little*.*   *Fr. thrusts the Boy out.*

   Ing. I le bind your wound up first, your losse of blood

May sooner make you faint.

   Pr. Ingen, thou art a worthy Gentleman, for this curtesie,

Go-too i'le save thy life, come on Sir: hay,   *a passe or two*

I'le cut your codpeice point Sir, with this thrust,

And then downe goes your breeches.

   Ing. Your Lordships merrie   *passe*

I had like to have spoild your cut-worke band.

     Enter MAID like a foote-boy running, BROTHER

       after him, Maid kneeles betwixt 'em.[319]

This requires a sequence of actions in a precise order:

1. Proudly to enter, having '*got loose'.*

2. Proudly *'stabs his sister'.*

3. Ingen *'stabs Proudly in the left arme'.*

4. Proudly *'thrusts the Boy out'.*

5. *'A passe or two'* to happen.

6. Another *'passe',* possibly at the 'cut-worke band'.

7. The Maid to enter *'running'* .

8. The Brother to chase '*after him'* (the Maid is really male).

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[319] *Ibid.,* G2ᵛ. See Appendix 1, no.31.

9. The Maid *'kneeles betwixt 'em'.*

10. Soon after, the Maid '*discovers herselfe'*, ripping off her disguise.

In the Field sample, the non-dialogue instructions *A* and *B* provide scaffolding for sequences which focus on the body, demanding certain physical actions and ordering of actions which are often detailed and appear prescriptive. These are used more commonly than in any texts of the comparative sample and contain structural features of overlap, pace, rhythm, and energy which are seen in the comparative sample only occasionally.

3.7 *A + B*: concluding qualitative comments.

3.7.1 *A*: characteristic features of Field's use of non-dialogue instructions to those presumed offstage, to those in supporting positions onstage and to players onstage.

1. Field instructs those who bring on set items only on the key requirements to make a scene work, such as a bed, a special chair. He does not instruct the bringing on or removal of items of furniture which are not at the heart of a significant image. Identification of a location is not provided. At no point does he indicate when an item is to be removed.

2. His instructions to musicians are precise in timing. There is often considerable interaction with the actors required, in which cues travel in both directions. From actor to musician, visual cues are used as well as spoken ones. Musician to actor cues are themselves instructed by on stage action or dialogue.

3. Field was adept at an instructional system which was practical and simple, which allowed musicians to have space to complete their piece and/or actors to have room to anticipate the coming change. His selection of instruments shows comfortable familiarity with them and

a conscious attempt to match the choice to the needs of the moment. The integration of the two worlds is done with precision and practical knowledge.

4. Stage furniture is related to its use, not its decorative value. Nothing is mentioned that is not used, a common convention in early modern drama.

5. The majority of *A2* category actions instructed by the stage directions in the Field sample are for a single actor.

6. There is a clear, orderly sense of direction supplied to the player.

3.7.2 *B*: characteristic features of Field's use of non-dialogue instructions for set pieces which may have required rehearsal.

1 Set pieces are used more in *A Woman is a Weathercock* than in *Amends for Ladies*.

2 They are exclusively dances and martial events, with no dance referenced in *Amends for Ladies*.

3 They are highly fashionable and probably well rehearsed sequences.

4 Field includes comic characters who have the dual function of enhancing the skill of the others in the scene by their own physical incompetence (Sir Abraham Ninny, for example) and of taking the attention away from a focus purely upon the action of the more skilful player.

It is possible that as well as instructing future performances or assisting readers, the non-dialogue instructions may reflect actions and timings already performed on stage. This is Peery's view, for example. Referring to the entry to the Church he argues that:

> The full but unliterary stage direction here…seems to be descriptive of
> actual performance and may have bearing on the nature of the copy
> furnished the printer in 1612.[320]

This may explain the relative paucity of some details in the Q1618 *Amends for Ladies* which appears better corrected at the press: Peery argues that the evidence for this is the absence of transposed letters, blanks, misprints, gaps or serious errors.[279] Even so, both plays in the Field sample demonstrate consistency and command in their descriptions of non-dialogue stage directions.

The next step for *A* and *B* will require answering the primary question, to what extent Field's use of stage directions may be considered quantitatively distinctive. There the weighting these features receive will be placed in the context of the remainder of the non-dialogue instructions *C* and *D,* which follow next, and in the context of the whole play and the comparative sample.

3.8   *C* and *D*: non-dialogue indicators to enter and exit.

As we have seen, much discussion around the natures of entrances and exits has been generated, most publicly by Ichikawa and Tim Fitzpatrick perhaps, and the importance of both to instructional content is self-evident. The information here enables all instructions for exits and entrances, whether in or outside the dialogue, to be separated from the rest of the material. In chapter seven *C, D, E,* and *F* are combined and assessed together.

Categories *C* and *D* are stage directions which require, or expand upon, entrances or exits. These have four groups:

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[320] William Peery, *The plays of Nathan Field* (Austin: University of Texas Press, 1950), p.250, *n.*116.
[279] *Ibid.,* p.154.

C1 or *D1*   Entrances or exits, simply given.

C2 or *D2*   Entrances or exits which have a descriptive element.

C3 or *D3*   Formal processional entrances or exits.

C4   Entrances involving the use of stage furniture, such as a reveal exposing a bed or the collection of a table.

Table 28. *Amends for Ladies C*: non-dialogue entrance information.

C: *AMENDS FOR LADIES*	Ref.	Purpose	Duplicated in dialogue?
Enter	A3r	E	Y
Enter	A4r	E	Y
Enter	B1r	E	Y
Enter	B1r	E	Y
Enter Husband embracing Subtle	B1v	M	Y
Enter hastily	B1v	S	Y
Enter	C1v	E	Y
Enter with a letter	C2r	P	N
Enter with hangers	C2v	P	Y
Enter	C2v	E	Y
Enter with a pipe of tobacco	C2v	P	Y
Enter	C3r	E	Y
Enter	C4r	E	N
Enter reading a letter	D1r	S	N
Enter like an Irish foot-boy with a dart, and gloves in her pocket and a handkercher	D1r	C	Y
Enter like a woman maskt	D2v	C	Y
Enter [several]…pinning on a ruffe	D3r	C	Y
Enter	D3v	E	n
Enter [several] Brother like a woman, swords drawn	D4v	C W	Y
Enter Widow and Bould like a princox	E1r	C	N
Enter [several]…severall patches on their faces	E3v	C	Y
Enter	E3v	E	Y
Enter with wine, plate and tobacco	E3v	P	Y
Enter Widow undrest, a sword in her hand, and Bould in his shirt, as started from bed	F1r	C S	Y

Enter Subtle with a paper, and his boy with a cloake	F3r	P C	Y
Enter Well Tri'd and Bould putting on his doublet, Fee-Simple on a bed as in Bould's chamber	F3v	C B	N
Enter Maid like the foote-boy: Seldome with a couple of serjeants, Pits, Donner	G1r	C E	N
Enter Lord Proudly with a riding rod	G1r	P	Y
Enter Ingen looking on his sword and bending it, his brother like a Man	G1v	W C	N
Enter	G2r	E	Y
Enter Maid like a foote-boy running, Brother after him	G2v	C S	Y
Enter	G3r	E	N
Enter	G4r	E	N
Enter old Count wrapt in furs, the Maid drest like a Bride, the Lord Proudl., Wel-Tri'd, Bould, leading Fee-Simple like a ladie masqu'd… to them Brother with a letter, Seldom and Grace	H1r	C C C P M	Y
Enter Ingen like a Doctor: and [several]	H2v	C	Y
A curtain drawne, a bed discover'd, Ingen with his sword in his hand, and a Pistoll, the Ladie in a peticoate, the Parson	H3r	B W C	Y

Table 29. *A Woman is a Weathercock C*: non-dialogue entrance information.

C: *A WOMAN IS A WEATHERCOCK*	Ref.	Purpose	Duplicated in dialogue?
Enter Scudmore half ready, reading a letter	B1r	C P	y
Enter	B1v	E	y
Enter a tailor trussing him, attended by a page	B3v	C	Y
Enter	B3v	E	y
Enter	B4v	E	Y
Enter [several]	C1r	E	Y
Enter [several] Lucida with a willow garland	C2v	C	Y
Enter Nevill like a Parson	C4v	C	Y
Enter Scudmore in tawny	D1r	C	Y
Enter Sir John Worldly who meets the Parson and entertaynes him [several others] Lucida	D2r	C M S S F	Y

with willow [several others] S. Abram melancholy. The W[edding] P[arty] walk gravely before all. Scudmore stands before…			
Re-enter as from the church Worldly, Nevill like the Parson, [several others],	D3v	F	Y
Enter	D4r	E	N
Enter Wagtayle, the page stealing after her, conceals himself	E1r	S	N
Enter	E2v	E	Y
Enter Strange knocking at a doore	E3v	E	Y
Enter	E3v	E	Y
Enter Powts above	E3v	E	Y
Enter with table-napkins [several]. Servants with wine, plate, tobacco and pipes	E3v	P	N
Enter Scudmore like a servingman, with a letter	E4v	C P	Y
Passeth one door, and entereth the other	E4v	E	N
Enter Sir Abram throwing down his bowl	F2v	P	N
Enter	F3r	E	N
Enter	F4v	E	N
Enter	F4v	E	N
Enter Strange like a soldier, amazedly	F4v	C S	Y
Enter	G1r	E	Y
Enter Cap. Powts with a letter, and Strange like a soldier	G2v	P C	N
Enter Pendant, and Mistris Wagtaile, woth worke sewing a purse	G4v	P	N
Enter Sir Abraham and Pendant stealing	G4v	S	Y
Enter	H 2r	E	Y (act)
Enter Lucida with her willow garland on	H2r	C	Y
Enter [several] with torches and cudgels	H2v	P	N
Enter [several] in their masquing robes: Sir Abra. knawing on a capon's leg	H2v	C P	N
Enter Scudmore like a vizard-maker	H3r	C	Y
Enter [several] in their masquing robes	H3v	C	Y
Enter 2 or 3 setting chairs and stools. Loud music at which enter [several]…the music plays and the masquers enter	H3v	B E F	Y
Re-enter Scudmore unvizarded, Bellafront with pistolls and the right Parson	H4r	C W	Y
Enter Nevill like a Parson	H4v	C	Y
Enter Strange like a soldier with Capt Powts on his backe	I1r	S	N

In Field's comedies entrances are mainly simply told in standard form:
'Enter…'. Additional information clusters around costumes or disguises and
letters. These are the minimum amounts of information necessary to ensure
that the plot moves smoothly. They are clear, practical directions to action
which usually have parallel references in the dialogue. Sometimes the stage
directions propel us into the action, such as when a character engages in
pinning a ruff or other item immediately, providing some of the energy which
runs through these plays. No indication is given about which door to use.

Exits, on the other hand, are rarely embellished, as Tables 30 and 31 illustrate.

Table 30. *Amends for Ladies* D: non-dialogue exit information.

D: AMENDS FOR LADIES	Ref.	Duplicated in dialogue?
Exit	B1v	Y
Exit	B4v	N
Exeunt	B4v	N
Exit	C1r	y
Exit	C1v	y
Exit	C2r	y
Exit	C2v	y
Exit	C3r	y
Exit	C3r	n
Exeunt	C3v	y
Exeunt	C4r	y
Exit	C4v	y
Exit	D1r	y
Ex.	D1v	y
Exit	D3v	y
Exeunt	D3v	y
Exeunt	D3v	N (end act)
exit	D4v	y
Exit	E1v	y
Exit	E1v	n
Exit	E3r	y
Exit	E3r	y
Exit	E3r	y
Exit. Draw.	E3v	n

Exeunt	F1r	y
Ex. Wid.	F3r	y
Exit	F3v	y
Exit	F4r	y
Ex.	F4v	y
Exeunt	G1r	n
Ex.	G1v	y
Ex.	G3r	y
Exeunt	G3r	y
Exit	G4r	y
Exit	G4r	Y
Exeunt	H1r	y
Exit [several]	H1v	y
Ex.	H1v	y
Exit	H1v	y
Exit	H2v	y
Exeunt	H4v	y

Table 31. *A Woman is a Weathercock D:* non-dialogue exit information.

D: A WOMAN IS A WEATHERCOCK	Ref.	Duplicated in dialogue?
Exiturus	B1v	y
Exit Taylor	B3r	y
Exit Boy	B4v	y
Exit Inno.	C2r	y
Exeunt Lady Wag.	C2r	y
Exit Captaine	C3v	y
Exeunt om.	C4v	Y
Intrant templum	D3r	y
Exit Scud.	D3v	y
Exit.	D4r	y
Exit Kath.	E1r	y
Exeunt all but Strange	E1v	y
Exit.	E1v	y
Exit Page.	E2v	Y
Exeunt.	E3r	y
Exit Servant.	E3v	y
Exit.	E3v	n
Exit.	E3v	n
Exeunt.	E4v	y
Scudmore passeth one doore	E4v	Y
Exit.	F2v	y
Exit.	F2v	n
Exit.	F4v	y

Exit.	F4v	y
Exit.	G1r	y
Exit	G1r	y
Exeunt	G2v	y
Exit with Cap. On his backe	G4r	y
Exeunt	H1v	y
Exeunt Bell. Lucida, Kate.	H2v	y
Exit Servant.	H2v	y
Exeunt S John, Count Pen. S. Abra	H3v	y
Exeunt Maskers	H3v	y
Exit Nevill through them	H3v	y
Exit Sir Iohn with them, & run in three or foure	H3v	y
Musick, & they dance… Scudm: goes away with her.	H4r	y
Exit.	I2r	y
Exeunt.	I2v	y

Exit stage directions then, commonly lack detail. The percentage of stage directions given to both entrances and exits in these plays is <2% of the total lines.[280] It is often the case that where no support is found for an entrance or exit in the dialogue, this coincides with the beginning or end of Acts, with the Act title as separation marker functioning as cue. Characters' exits tend to be shaped emotionally and sometimes physically by the instructional content in the dialogue surrounding them.

Part of the twentieth century critical quest for recovering original staging was a mining of texts for clues about stage sizes.[281] Ichikawa's argument for time given for exits in Shakespeare's plays references this, and she notes how 'his careful control of their entrances and exits was far from a 'do-it-yourself' attitude'.[282] She is certain that these indicate location on stage and indicates how Shakespeare allows four lines for an exit from the 'main stage' and two for minor characters, therefore assumed to be at the rear of the stage. This sort of precision is not apparent in *A Woman is a Weathercock* or *Amends for*

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[280] This is in line with other plays beyond the sample listed in Appendix 2 where the range is from 0.8% - 2.5%.

[281] For a discussion of the possibilities of audience seating on stage in the light of this study of Field see Ch.7.

[282] Mariko Ichikawa, *Shakespearean entrances*, (Basingstoke: Palgrave Macmillan, 2002), p.43.

Ladies, where characters of all degrees can exit over others' speeches or, at the end of an Act, in silence or to unlisted music as the stage is cleared. Deduction of location by the number of lines available after the indicator 'exit' or the end of the last spoken line is not always a real indication of exit position or moment of exit in these plays, but Field's control of them is nonetheless astute. He is aware, for example, that time has to be allowed for some things and builds it in accordingly. In this example from *Amends for Ladies*, Drawer has to leave and return rapidly:

> *Bots*. Goe your ways sirrha, wee'l have but a gallon a
>
> peice, and an ounce of Tobacco.
>
> *Draw*. I beseech you, let it be but pottles.
>
> *Spilb.* S'hart you rogue?   *Exit. Draw.*
>
>   *Enter* WEL-TRI'D *and* FEE-SIMPLE.
>
> *Whoore*. Master *Well-tri'd,* welcome as my soule.
>
>   *Enter DRAWER with Wine, Plate and Tobacco*.
>
> *Bots*. Noble Lad, how do'st thou?
>
> *Spilb.* As welcome, as the Tobacco and the Wine Boy.[325]

His exit seems to be correctly marked: chased out verbally – and probably physically, given his name - by Spil-Bloud. The overlapping entrance with Well-Tri'd and Fee-Simple signals the use of two doors and Drawer is given time to collect the wine, plate and tobacco by the Whore's greeting. This gives only one line for action and it may be challenging for Drawer to exit and return in the seconds a literal staging would supply. Instead, Field extends time flexibly, allowing the opening of the door, the journey downstage and above all the choice of first speaker, a Whore, to give Drawer opportunity to prepare. The Whore is a minor presence in the scene but her greeting not only establishes Well-Tri'd's behaviour but enables her to self-identify through action since she is un-named otherwise. How extensive the kiss or teasing becomes can be dependent upon how swiftly Drawer is ready, since his entrance is signalled

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[325] *Amends for Ladies*, G3ᵛ. See Appendix 1, no.32.

immediately afterwards. Instructional material is provided through other means than that chosen for counting in this chapter and is a further measure of Field's practical stagecraft.

In *A Woman is a Weathercock*, Strange has to exit with the injured Powts on his back. Here, Field allows Strange three imperatives to shape the timing and a short monologue before exiting:

> *Str.* Then get upon my back, come al shalbe wel.
>
> Ile carry thee unto a Surgeon first, & then unto thy wench,
>
> Come we are friends.
>
> *Cap*. Godamercy, zoones methinkes I see my selfe in
>
> Moore-fields, upon a wodden leg, begging three pence.
>
> *Stra*. I thanke thee heaven for my successe in this,
>
> To what perfection is my busines growne.
>
> Seldom or never is right overthrowne. *Exit with Cap. on his backe.*[326]

The imperatives in Strange's first speech cover the overall instruction to get on his back, a position change to take his hand ('come*...*') and a repeated one where he pulls Powts from the floor and on to his back, or some variation in this sequence. The painful climbing up is signalled by exclamations *Godamercy* and *zoones*, with room for adjustment of position over Powts' 1 ½ line worry for his future, leaving Strange only three further lines of bearing his weight before the comical exit and all the potential which exiting through a door on piggy-back could supply. Field's control of the exit sequence is precise.

In *Amends for Ladies* especially, exits and entrances tend to be marked in the text at moments which are appropriate for the logic of the context. The dominant entrance detail in stage directions in *Amends for Ladies* and *A Woman is a Weathercock* is around disguise and costume-related

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[326] *A Woman is a Weathercock,* G4[r]. See Appendix 1, no.33.

requirements and fits plays in which disguise is a prevalent device. Disguise is indicated by '*like a…*' whereas costume elements lack this prefix. Costumes references in Field draw attention to the clothing, usually indicating status, or state of mind. For example, at the opening of *A Woman is a Weathercock* Scudmore is 'half-ready' which is indicative of the time of day, of his sexually alert nature and of the despair to which he succumbs when his clothes are compared to his mind: 'too much disordered'. Later in the same play Sir Abraham Ninny enters *'throwing down his bowl'*, indicating the game he has been playing as well as his own mental state. He has been losing and is tormented by love, his apparel changed to tawny to match his melancholy.[283]

Props and weapons are next to costume and disguise in prevalence and in all cases are brought on stage to be used or their potential for use shown. Field makes use of wine, weapons, plate and tobacco in both plays while chairs and tables are often referenced or implied without their arrival being indicated. Props are discussed further below.

With only four examples in *Amends for Ladies*, six in *A Woman is a Weathercock*, entrances which guide the actor on how physically to enter ('privately', 'amazedly', 'stealing') are few. For Field it seems to be the fact of the entrance, the person attended on entrance and its motivation for the narrative which needs articulating through instruction more than the emotional temper. Emotional and interactive contexts are provided once on stage and left to the actor's preparation. Gurr believes that the indoor theatres lacked the opportunity for self-presentation at the point of entry which the Globe offered because the stage was so much smaller and may have been crowded with already seated gallants.[284] This is not borne out by the new Sam Wanamaker Playhouse where an entrance can still be captured

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[283] For a summary of the importance of fashionable clothing for The Children of the Revels and their subsequent amalgamations, see Sarah Dustagheer, 'Acoustic and visual practices indoors,' in Andrew Gurr and Farah Karim-Cooper, eds. *Moving Shakespeare indoors: performance and repertoire in the Jacobean playhouse* (Cambridge: Cambridge University Press, 2014), pp.137-151.
[284] *Ibid.,* Andrew Gurr, 'The new fashion for indoor plays', p.206*ff*.

effectively, as Field's instructions to action which prepare for striking entrances such that of the masque-maker in *A Woman is a Weathercock* suggest.[285] Here, the stage directions are brief but the in-dialogue information around them is packed with action in response:

> *Count.* But do you thinke he will come at all?
>
> *Om.* Oh, there he is.   *Speakes within,*
>
>   *By your leave, stand backe, by your leave.*
>
>   *Enter Scudmore like a Vizard-maker.*
>
> Nothing can be done to night, if I enter not.
>
> 2 *Ser*. Stand backe there, or Ile burne you.
>
> *Scud*. T'were but a whoorish tricke Sir.
>
> 3 *Ser*. Oh Sir ist you, Hart you'le be kild.
>
> *Scud*. Marry God forbid Sir.
>
> *Ne*. Pray forbeare, let me speake to him…[330]

This interconnectedness of dialogue and movement appears also in *Four Plays in One* and is indicative of Field's engagement with choreographing action.

The quantitative examination of the data will flesh out this position and view it in relation to the comparative sample. From there, any distinction can be identified and inferred.

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[285] See for example the entrance of the Duchess in the 2014 opening production of *The Duchess of Malfi* reviewed by Peter Kirwin at http://blogs.nottingham.ac.uk/bardathon/2014/02/14/the-duchess-of-malfi-shakespeares-globe-the-sam-wanamaker-playhouse/

[330] *A Woman is a Weathercock,* H3ʳ. See Appendix 1, no.34.

3.9 *A B C D* Quantitative analysis of all non-dialogue instructions

3.9.1 The principles behind the data collection.

Here, the methods of data collection used are explained and the results shown, followed by further detail on the logic behind these methods. A quantitative conclusion is reached.

Stage directions in both samples are made distinct from the dialogue through visual layout, position and function. While there is no ambivalence here, there is potential for it when deciding how to present the counted instructions in the analysis. A stage direction can occur at the end of a line of dialogue, or in a marginal note, or take up several lines of space. It can have several commands within a sentence or be one command over several lines. Simply counting each separate block of text as 1 would not represent the weighting of instructions in the language. In order to identify any distinctive uses by Field, the data is presented in several ways. These are:

1. Raw presentation

First, the data is presented raw, that is as a count of the number of instructions in a play. This is titled 'Raw'.

Its disadvantage is that it does not enable comparison to be made with other texts on the same denominator, since the first figure is not based on the same premise as the second: the first is instructions, the second, lines. In addition, the weighting is not reflected: 100 instructions in a 2000-word play is not the same as 100 in a 3500-word play.

On the other hand, it has the advantage of placing the instructional material in direct relation to the playtext. A valuable sense of the choices made by the

playwright is transmitted this way, through the number of times an instructional element is used.

2. Relative frequency presentation

Second, the number of times in which instructions (*n*) are given is represented as a percentage of the number of lines in the whole play (*y*). This is titled RELATIVE FREQUENCY and follows the standard formula

$$\frac{n}{Y} \times 100$$

Because one instruction does not equal one line a percentage interpretation of the relationship between the number of lines and the number of instructions is not possible. However, the frequency of the instructional content relative to the number of lines can be determined. The denominator is different in each case, but the formula is identical.

Consequently, it has the advantage of demonstrating the frequency of usage in relation to the number of lines in a clear form which can be compared with other plays. In this way comparison of data is possible and meaningful.

3. Line percentage presentation

Third, in order to achieve a percentage, we have to compare like with like, whereby an error measurement will be *0*. This indicates that the test is valid and reliable. If that measure is not at *0* then the test is unreliable. Here, the common ground is the number of lines.

The data is shown as a 1:1 correspondence between (O) the observed score, which is the *presence* of instructions in a line, and (T) the true score, which is the number of lines in the text taken up with instructional material regardless of how many separate instructions are contained within it. The result is the thing we are trying to measure. That is, a true score without variables expressed as the percentage of lines which contain instructions. For example, the entry instruction example used below 'enter a, b, c, d, servants and

others' written over three lines would be counted as 3. This is titled LINE PERCENTAGE.

The advantage of this methodology is that the resulting data is wholly reliable, and comparison of data is statistically sound.

The disadvantage of this is that while it produces a statistically correct figure, it does not adequately represent the amount of instructional material contained in a line. Therefore, while sound as a measurement, it is misleading as an indication of the number of instructions in a play.

Of the three, the raw data enables analysis of instructional material in whole play context and is an insight into choices and preferences.

Relative frequency best reflects the weight of instructional content used but is not the most statistically reliable, although the consistency of its method means that it offers a realistic insight into how the texts function, placed side by side. This is the method most referred to in this thesis.

The third method, line percentage, which is applied to the total numbers of lines taken up with instructional material, has value is in its confirmation (or otherwise) of the existence of a distinction which is mostly implied through the relative frequency.

3.9.2 Counting instructions.

Each of these requires counting of instructions in a slightly different way. Taking instructions around entrances as an example, assume the imaginary instruction 'enter a, b, c, d, servants and others' is written over three lines in the source text:

> *Enter a,b,c,d*
>
> *servants*
>
> *& others*

In the raw and relative frequency methods of counting, this equals 1. This is because it is a single instruction to several actors to enter as one group at the same time. The number of possible entrances used is immaterial since it is the arrival onstage which matters, not the point of entry. There is nothing to suggest that they are performing any individual actions in addition to entering.

In the line percentage method of counting, this stage direction to enter equals 3, representing the number of lines which the instruction occupies on the page. Of course, such a count is subject to the vagaries of printer choices rather than the decisions of the playwright. On the other hand, the percentage generated by this method is not dissimilar to the relative frequency number. *Epicoene*, for example has a relative frequency of 1.91 and a line percentage of 1.88%; *The Scornful Lady* has a relative frequency of 3.03 and a line percentage of 3.08%. While relative frequency is not percentage, there is a compatibility in the figures generated which makes each more secure.

The instruction could not be counted as 6 (a + b + c + d + servants + others) in order to represent the number of actors being instructed because (a) only four actors are named (a-d), with the others imprecise in number; and (b) it is not a sequence of separate instructions.

Sometimes, the entrances are marked as being distinctly separate. This is found, for example, in the following stage direction from *The Two Maids of More-Clacke* where they occupy separate lines*:*

> E*nter the solemne shewe of the marriage, Sir William*
>
> *Vergir,* E*arle,* L*ords, Auditor,* Sir R*afe,* Sir Ro-*
>
> *bert* T*oures, Filbon, others.*
>
> E*nter* L*ady, mistres* M*ary, mistres* T*abitha, and some*
>
> *other women for showe.*
>
> *After all.*

<p style="text-align:center;">Enter J*ames a cittizen, father to* H*umil.* [331]</p>

Here, there are three successive instructions to enter, two by groups and one by an individual. The clarity in this separation informs us of something of the flow of stage action envisaged, and in doing so reinforces the count of 3, representing the instructional content. In the line percentage collection method, it would be 7, reflecting the number of lines taken up.

Such formally organised stage directions to exit are not evidenced in the populations here. It is the case in all plays across both populations that stage directions inform entrances, where in-dialogue instructions inform exits.

This division of instructions for counting applies to all stage directions. The imaginary stage direction on a single line '*x strikes y and y hides beneath the table*' would be counted as 2 under raw and relative frequency. This is because it is two separate instructions to two actors, even though it is a single sentence on one line. Later in *The Two Maids of More-Clacke*, the parallel event to the church sequence seen in *A Woman is a Weathercock* illustrates such a separation of instructions:

<p style="text-align:center;">Enter the solemne order of the Bride-groomes returne from</p>

<p style="text-align:center;">Church, and as the bride goes by, she beholds James</p>

<p style="text-align:center;">the cittizen with earnest eye, & speakes aside.[332]</p>

There are again three instructions here, although without the convenience of setting them on different lines. The first is to the bridal party to return '*in solemne order*' once more; the next to the bride to '*behold James*'; the third to speak aside to him, thereby moving aside from the group. The actor-directed orders to solemnity and earnestness are clearly helpful for posture and gravitas in manner. The fiction of the 'church' location makes no difference to the fact of an entry and such details are not relevant.

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[331] *Two Maids of More-clacke,* A1$^\text{v}$. See Appendix 1, no.35.
[332] *Ibid.,* A3$^\text{r}$. See Appendix 1, no.36.

To return to the problem of what Alan Dessen calls 'fictitious' stage directions and their relationship with action. One example illustrates the approach taken here when any doubt exists. In the opening stage direction to Act Five of *The Fawn,* a tree is required:

ACTUS QUINTUS.

Whilest the Act is a playing, Hercules and Tiberio enters, Tiberio
climes the tree, and is received above by Dulcimel, Philocalia and
a Preist: Hercules staies beneath.[333]

Perhaps a tree was placed onstage. Or perhaps this implies a balcony was present 'at the black-friars…and since at powles' and some tree-like substitute was used to reach it. It doesn't matter which because the count recognises that some form of ascent or at least some action is being instructed. There may be ambivalence occasionally, but essentially fictional stage directions in the comparative population instruct what needs to be done. In the case of fictional locations such as the grocer's shop in *The Knight of the Burning Pestle*, or the shops for the apothecary, feather-seller, tobacconist and seamstress in *The Roaring Girl,* it is not the means of identification which is important here as much as the fact of movement from one point on stage to another. If that is instructed, even if the name of the location is in the standard italics of stage directions, it is counted.

In some plays the given instruction conceals many implicit ones, which could also be the case with the tree. Do the rocks really move in Field's *Triumph of Honour*? It would certainly be odd if they did not, but we can't be sure. And if they did, how or with the assistance of whom? Counting here is based on what is written, not what may be inferred.

There remains the outstanding issue of a prime source of action made visible through stage directions, which is the dumb show. By their nature they contain descriptions of action, but as with so much else they can equally be

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[333] *The Fawn,* H3ʳ. See Appendix 1, no.37.

read as *instructions* to action. However, including every command in a dumb show would skew the results according to how many dumb shows are in each play and how detailed each report is. Some plays would appear heavily weighted with instructional stage directions where in fact a single event is being addressed in great detail. Conveniently, no extensive dumb shows are present in either of the populations used in this study. Any dumb sequences, that is where a short stage direction text contains several actions and is part of a scene, have each action counted separately. Longer dumb shows in the outlying texts such as Field's *The Triumph of Love* have been treated as 1 instruction and 1 line, to make the information more or less comparable.

3.10 *C + D*: quantitative analysis.

C: non-dialogue instructions to enter.

D: non-dialogue instructions to exit.

The uses of curtains or doors, the hidden codes of entrance and exit door choices, the numbers of doors, the moments when exits or entrances may or may not have occurred have been and continue to be the subjects of debate. What is clear is that commands, instructions, indications, invitations are all found most commonly near moments of entry or exit in all plays and usually signal them.

There is a significantly greater proportion of entrances which are reflected in the dialogue than those which are not: 26/34 in *Amends for Ladies;* 26/38 in *A Woman is a Weathercock* have in-dialogue support. Exits are even more strongly affirmed in-dialogue: 35/41 in *Amends for Ladies*; 35/38 in *A Woman is a Weathercock*. The balance between the two plays appears to be similar.

Below is the percentage of *C* and *D* in both populations using a numerical table and bar chart to set the total uses of entrance and exit instructions against the total non-dialogue instructions *A + B + C + D*.

Table 32. *CD* (entrances and exits): raw and non-dialogue.

Play	*ABCD* total	Raw *C + D*	*C + D* as % of *ABCD*
Amends for Ladies	155	78	50.32
Weathercock	168	92	54.76
Chaste Maid	129	112	86.82
Eastward Ho!	132	110	83.33
Epicoene	61	24	39.34
Fair Maid of Exchange	128	102	79.68
Faithful Friends	116	90	77.58
Fawn	93	68	73.11
Gentleman Usher	126	97	76.98
Knight of Burning Pestle	131	108	82.44
Roaring Girl	126	84	66.66
Scornful Lady	74	70	94.59
Two Maids of More-Clacke	125	107	85.60
Widow's Tears	104	78	75.0

Chart 1. *CD* (entrances and exits) as percentage of *ABCD*

(all non-dialogue instructions).
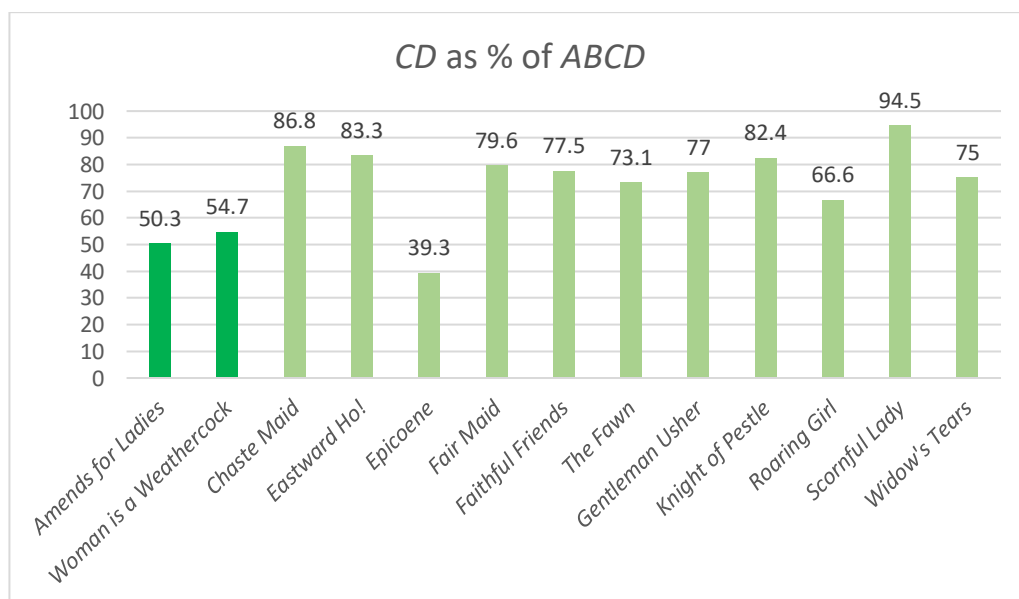
Field sample raw Mean = 85.0

Comparative sample raw Mean = 87.5

The Field sample has the lowest percentage number of uses of entrance and exit instructions *C* and *D* in relation to all stage directions, *ABCD,* other than *Epicoene,* although its raw number of uses is not distinctive. One reading of this is that the number of exits and entrances in the Field sample is in line with that of the comparative sample, and that this reflects the standard convention of indicating them with a stage direction. But the percentage difference marks the Field sample out as distinctive because it suggests that while *C* and *D* may be conventionally used, the remainder of the stage directions are not: there are more of them as we have seen, and they are often more richly informative than in the comparative sample. Interestingly, despite the difference between the two Field sample plays observed in relation to music, their overall qualitative totals for both *A + B* and *C + D*, that is all non-dialogue instructions, are similar.

3.11 *A + B*: conclusions to quantitative analysis.

> *A*: non-dialogue instructions to those presumed offstage, or those supporting the action onstage.
>
> *B*: set pieces such as dances.

The conclusions are:

a) Field uses more instructions in his stage directions than the highest scoring of the plays in the comparative sample, as the Raw count demonstrates.

b) Field has a higher relative frequency count than those in the comparative sample.

c) Field takes up more lines with stage directions than the highest scoring play in the comparative sample, as the Percentage count demonstrates.

Thus far, the alternative hypothesis – that Field is distinctive quantitatively in comparison with the sample – is supported.

3.12 *C + D*: conclusions to quantitative analysis.

C: non-dialogue instructions to enter.

D: non-dialogue instructions to exit.

1. Getting people on and off the stage at the right time through the marking of exits and entrances is the central purpose of all instructional material across all plays.
2. Field's raw total of exits and entrances is in line with that of the comparative group.
3. At around 51% of his total non-dialogue instructions, Field gives a smaller percentage of stage directions over to entrances and exits than any play in the comparative sample except *Epicoene*.
4. Field is consistent in his proportional distribution across both comedies.
5. **Field's proportion of use is distinct from the comparative sample, although his raw number of uses is not distinctive.**

3.13 *ABCD*: conclusion to all non-dialogue instructions

3.13.1 Quantifying types of action.

We have seen evidence of an engagement with positioning and timing in Field's use of stage directions which is more apparent than in those of the comparative sample. An overview of this is given by looking at only the most detailed stage directions from each of the twelve comparative plays and

comparing them with the most detailed in Field's plays. As the majority of stage directions in all plays are simple exit or entry statements this means any which offer instructions to action beyond 'enter' or 'exit' or prop carrying and embellishments with costume elements (*'Enter Scudmore in Tawny'*).[286] Several types emerge, sometimes within the same stage direction as in the opening to *Eastward Ho!* where doors are stipulated for entrances but followed by an instruction to *'walk short turnes'*. Below, an overview is given through comparing the raw scores of these groups. The relative values and line percentages are not used as the scores are already in other data above. These groups are:

- Those stage directions which require assistance from people other than the key actors on stage (assuming, for convenience, that they do not move anything themselves), such as in setting out a bed or chair.

- Those which directly instruct the actors on the actions required, including through brawls, weapons, or combat.

- Those which give detailed entrance orders, often with other activities, or name a door or 'above'.

- Those linked with music and/or dance.

Table 34. Some features of action in stage directions.

Play	Assistance from others needed	Direct instruction on action	Detailed entrances, extra actions, door	Linked with music and/or dance	Raw Total
Amends for Ladies	3	42	11	3	59
Weathercock	3	24	17	13	57
Chaste Maid	1	1	2	0	4
Eastward Ho!	0	5	7	2	14
Epicoene	0	15	2	3	20

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[286] *A Woman is a Weathercock,* D1ʳ. See Appendix 1, no.38.

Fair Maid of Exchange	0	13	5	0	18
Fawn	1	8	12	4	25
Gentleman Usher	1	8	10	1	20
Knight of Burning Pestle	1	4	4	3	12
Roaring Girl	1	19	5	1	27
Scornful Lady	0	3	1	0	4
Two Maids of More-Clacke	1	15	8	3	27
Widow's Tears	2	13	3	1	19

By raw count alone Field exceeds all other plays. His instructions given directly to those on stage, or entering, have similar totals of 59 in *Amends for Ladies*, 57 in *A Woman is a Weathercock*; at least 30 raw examples clear of the nearest comparative text total. They all share one common feature though: none of the plays offer extended instructions to those who are bringing large set pieces on to the stage.

3.13.2 Comparing raw, relative value, line percentage and Mean totals.

The table below indicates how the two populations compare in their stage direction totals, using the three methods of data collection. Relative frequency and line percentage are then represented in graph form for ease of oversight.

<div align="center">

Chart 2. Line totals.

</div>

Line totals with Mean line
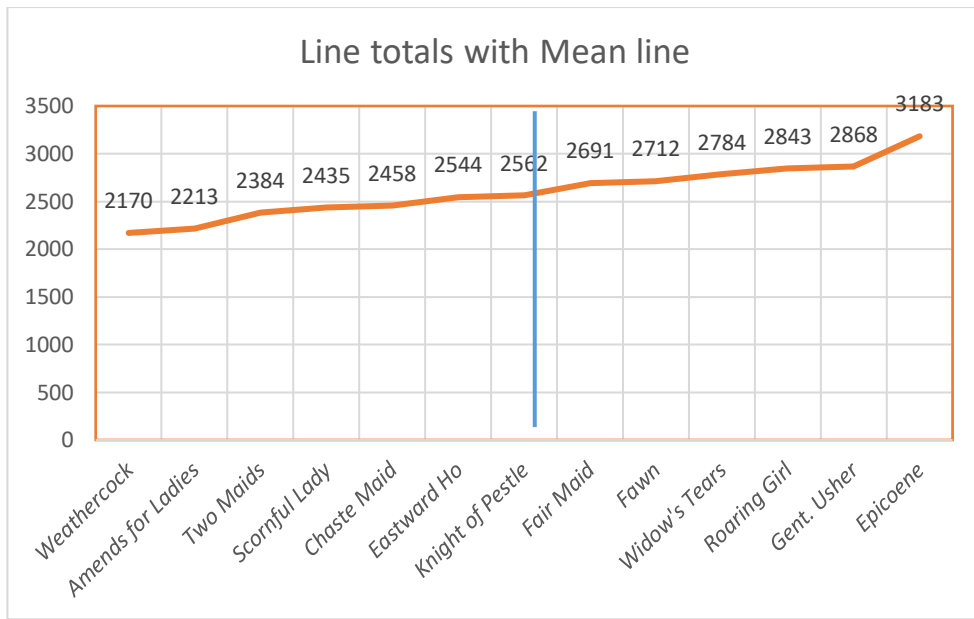
The line total range is from 2170 – 3183, and the Mean 2603, with the Field sample occupying the two lowest totals.

Chart 3. Raw totals compared.

ABCD raw
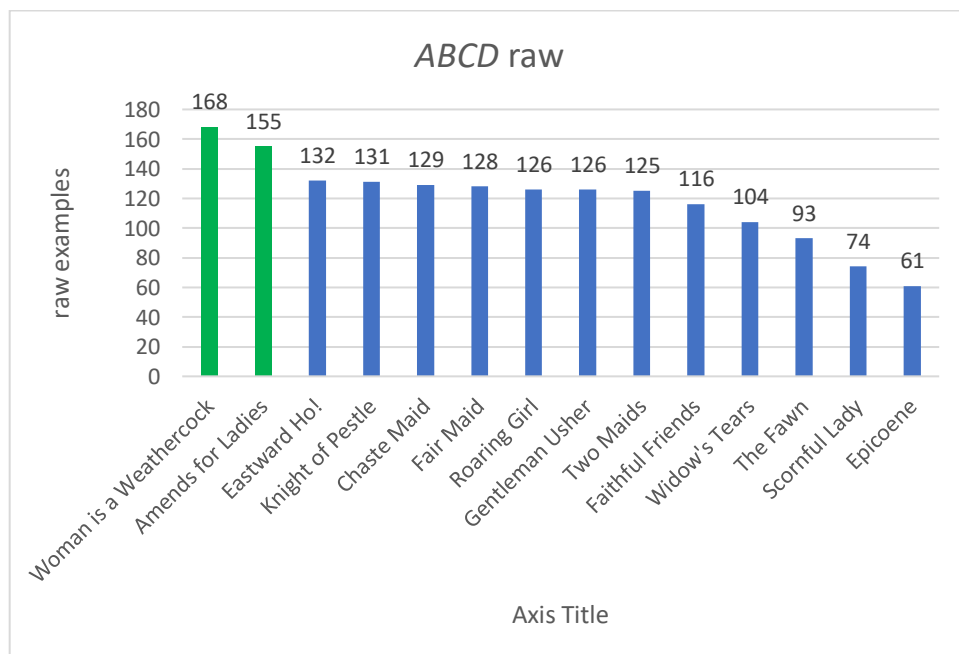
Field sample Mean = 162

Comparative sample Mean = 112

The distinction in raw uses of non-dialogue stage directions is clearly marked in the Mean comparison and extends further below once the CD cues are removed.

Chart 4. Raw totals *ABCD* and *AB*.

Raw totals *ABCD* and *AB*
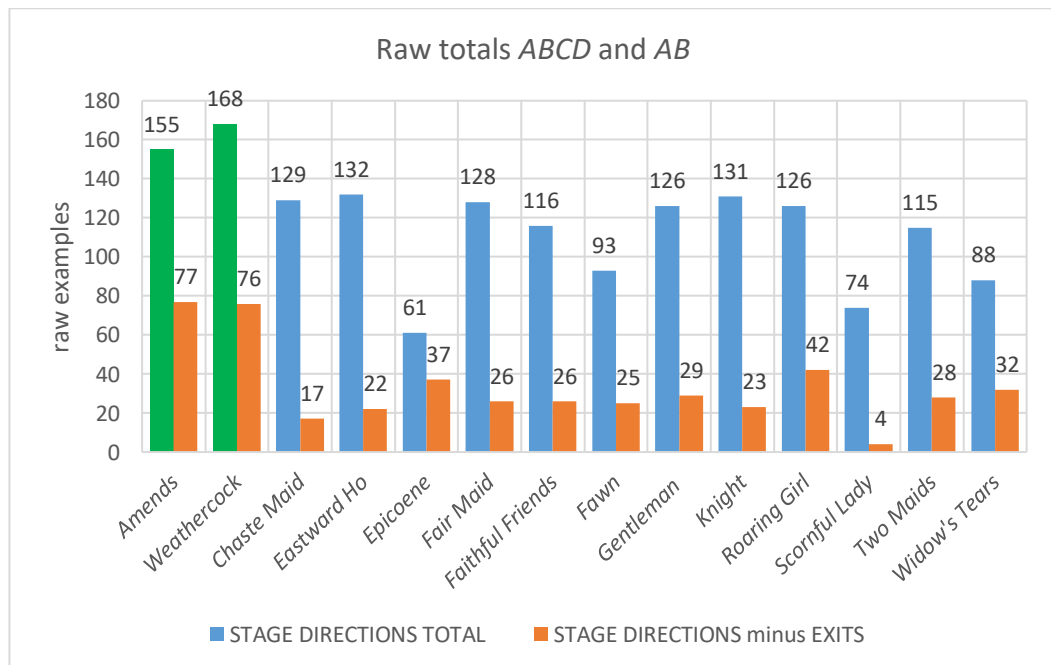
Chart 5. Relative frequency totals compared.

Relative frequency data
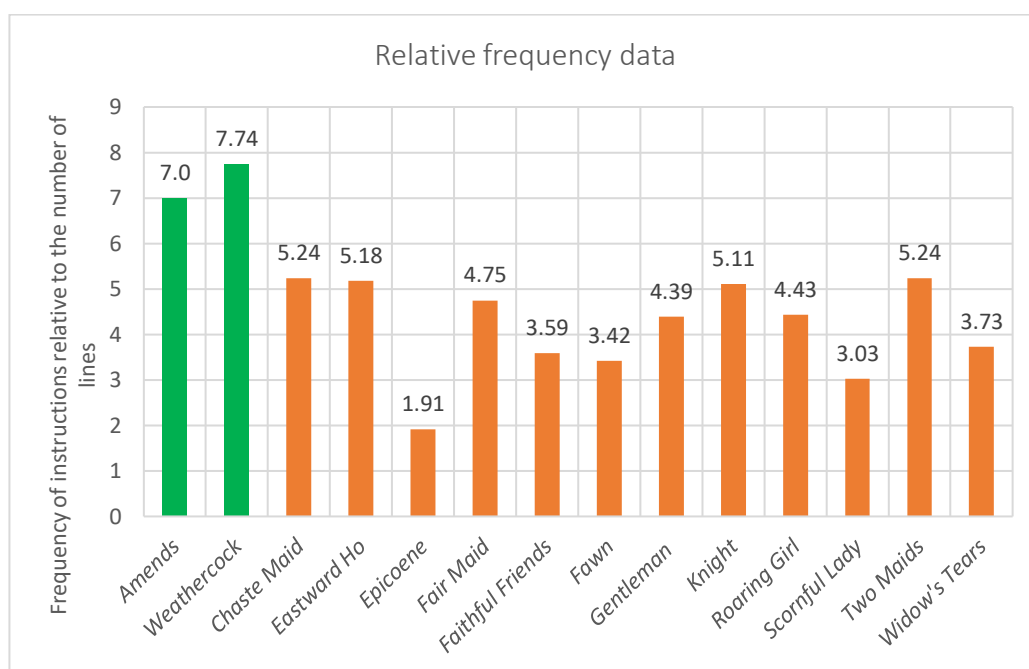
Field sample Mean = 7.2.

Comparative sample Mean = 4.2

The Field sample shows a significant gap of 2.5 points clear of the nearest plays from the comparative sample out of a range of 1.91 – 7.74 with a 3 point Mean separation showing a greater use of non-dialogue instructions relative to 100.

Chart 6. *ABCD* (all non-dialogue instructions) in relation to line totals: percentage totals of both populations.

LINE PERCENTAGE DATA
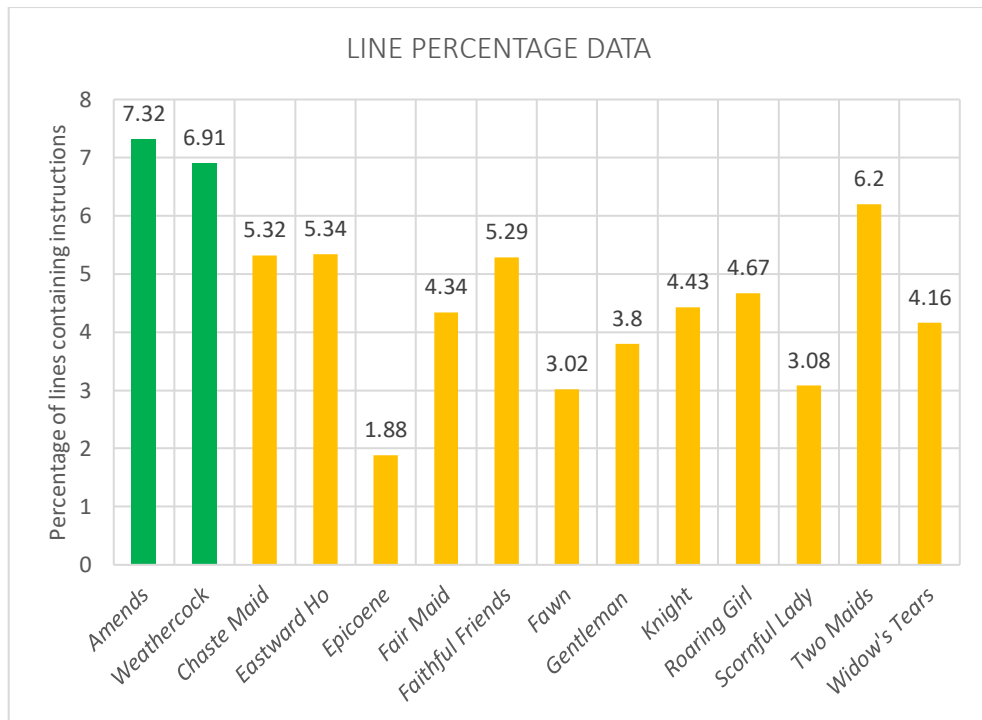
Field sample Mean = 7.1%

Comparative sample Mean = 4.3%

Table 35. Raw, Relative frequency and line percentage analyses
of both populations.

| Play | No of lines | RAW | | RELATIVE FREQUENCY | | LINE PERCENTAGE | |
		All Stage Directions	Stage Directions minus entry/exits	All Stage Directions	Stage Directions minus entry /exits	All stage directions as line counts	Stage directions % as line counts
Amends for Ladies	2213	**155**	**77**	**7.00**	**3.47**	**162**	**7.32**

Weathercock	2170	**168**	**76**	**7.74**	**3.50**	**150**	**6.91**
Chaste Maid	2458	129	17	5.24	0.69	131	5.32
Eastward Ho!	2544	132	22	5.18	0.86	136	5.34
Epicoene	3183	61	37	1.91	1.16	60	1.88
Fair Maid of Exchange	2691	128	26	4.75	0.96	117	4.34
Faithful Friends	3229	116	26	3.59	0.80	171	5.29
Fawn	2712	93	25	3.42	0.92	82	3.02
Gentleman Usher	2868	126	29	4.39	1.01	109	3.8
Knight of Burning Pestle	2562	131	23	5.11	0.89	137	4.43
Roaring Girl	2843	126	42	4.43	1.47	133	4.67
Scornful Lady	2435	74	4	3.03	0.16	75	3.08
Two Maids of More-Clacke	2384	125	18	5.24	0.75	148	6.20
Widow's Tears	2784	104	26	3.73	0.93	116	4.16

In their stage directions both Field plays contain more instructions, and have more lines which contain instructions, than in any of the comparative texts. *A Woman is a Weathercock* dominates in the relative frequency of stage directions at 7.74%, followed by *Amends for Ladies*. The situation is then reversed. *Amends for Ladies* leads with a line percentage of 7.32% given to stage directions, followed by 6.91% in *A Woman is a Weathercock.*

In *ABCD* instructional usage Field makes greater use than his contemporaries selected as the sample. The differences between the scores for the highest, then the lowest comparative sample plays and the highest Field play are 2.54 and 5.83 in relative frequency data; and 0.7% and 5.4% in line percentage data.

The comparative sample has a relative frequency Mean of 4.11 and a percentage Mean of 4.03 while the Field sample has a relative frequency

Mean of 7.37 and a line percentage Mean of 7.16. The Mean difference in line count between Field plays and the comparative sample is approximately 3%; that in relative frequency is approximately 3. Differences between samples are evident from all data.

If we combine this quantitative data with some of the qualitative observations the distinctiveness of the Field sample emerges strongly. We can say that in the case of all stage directions *A, B, C* and *D* neither content nor volume of those of the comparative sample are consistently similar to those of the Field sample.

1   The comparative sample has most information when there are:

- entrances, especially of groups or when objects are brought onstage.

- Significant costume points to be made, such as disguises.

- A shop, or shops used.

2   The comparative sample makes occasional use of instructions to actors outside of these. Generally, fights are signalled, letters read. They sometimes occur in the margins as in *Epicoene, The Gentleman Usher* and *The Faithful Friends*.[287]

3   Musical cues are brief in the comparative sample on the few occasions they occur, but sometimes extend to the quality of the music ('soft').

4   Of the plays themselves, *A Chaste Maid in Cheapside, The Fair Maid of the Exchange, The Knight of the Burning Pestle*, and *The Gentleman Usher* have very few stage directions, with simple identifiers for exits and entrances predominant other than when specific props or groups are brought on; they also have a small number of actor-targeted stage directions. *Eastward Ho!* and *The Fawn* have this plus more emphasis on costume. *The Roaring Girl, The Fair Maid of the Exchange and Eastward Ho!* also have details around the positioning or actions in

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[287] These only appear in IV.iii. of *The Faithful Friends* and are in the same hand A which transcribed the bulk of the text. Hand B edited, amended, and added to the Hand A text but does not seem to have affected these singular notations.

shop settings. *The Faithful Friends, The Scornful Lady* and *The Widow's Tears* have minimal stage directions. *Epicoene* and *The Roaring Girl* have the most stage directions given directly to actors. The Field sample does not match any of these patterns.

5   The printed stage directions are more detailed in the Field sample than in any of the others.

6   Those in the Field sample tend to contain more details about visuals.

7   Those in the Field sample have a greater focus upon enabling the actor's realisation of a moment.

8   The Field sample instructions lack the imperative thrust which, as Holdsworth argued some time ago and which Stern seems to support, may in any case be 'the form usually associated with the prompter' and favour an indicative mood.[288] The result is something which suggests, recommends, endorses rather than demands. In this, he is closer to supporting the currently favoured critical position of the empowered actor who works within a structure of shared conventions of movement, part and stage space and who uses a 'cognitive niche construction' to organise his interplay with the demands of the role and moment.[289] He adapts appropriately from the information given.

9   They are sometimes used to help choreograph movement in a section, usually seen when the connection with music and dance is more precise than any other play from the comparative sample.

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[288] Thomas Middleton, William Rowley, *A Fair Quarrel*, ed. by R. Holdsworth (London: New Mermaid, 1974), p. xliii.

[289] Evelyn Tribble, *Early modern actors and Shakespeare's theatre: thinking with the body* (London: Bloomsbury, The Arden Shakespeare, 2016), p.4. Tribble's recent work on distributed cognition offers a means of understanding how actors of the time juggled the many demands of the playhouse beyond resorting to the previously assumed methods of adopting stock types and routines. This thesis intersects with it by suggesting that instructional material is one of these mechanisms of support, and one which moves away from the tyranny of the imperative.

10 Fights, especially duels, are constructed through the language as well as the action.

11 The Field sample comedies are quantitatively distinct from the comparative sample in the following ways:

- detail

- number of instructions

- relative value of these to the whole text

- percentage of lines taken up with stage directions.

In comparison with the sample then, Field's stage directions are noticeably different in content and in the number of times used. Suggestions addressing the supporting, qualitative question 'how might the playing have been affected by the instructions to discrete physical action in extracts from the chosen plays of Nathan Field?' have been offered. The answer to the primary quantitative question of distinction thus far favours the alternative hypothesis in which the Field sample is significantly different to the comparative sample in its use of non-dialogue instructions.

Chapter 4

Instructions found in the dialogue: *E- G*

E (instructions to enter), *F* (instructions to exit), *G* (imperatives).

4.1 Introduction to chapters 4 and 5.

The texts are divided into two groups of instructional material with functions which are often opposite. As we have seen, the first of these groups is stage

directions not found in the dialogue, where the prime function is to instruct required visual stagecraft, music, shouts or sound effects usually from those players or helpers not on the stage or not engaged in the action.

There is still critical debate around the intentions of these. It may be that stage directions are recollections of performed staging; or they may be fictional, visualising for a reader how staging might appear. These may be expressed simultaneously in the text, layering meanings thereby. The difference between these is often not certain and the set of intended recipients equally difficult to fix. McJannet identifies this uncertainty as a product of printing, as evidence of 'both the continuation and the modification of established manuscript traditions for representing drama…', whereby the voice of the scribe or printer or typesetter mobilises the manuscript notes, expressing stage directions in a different form.[290] Marston was aware of a difference between how audiences or players may engage with the work and how readers may interpret it, as his apology to the readers of *The Malcontent* shows:

> That the unhandsome shape which this trifle in reading presents, may bee pardoned, for the pleasure it once afforded you, when it was presented within the soule of lively action.[339]

Marston's perception of the value of transitory spectacle over passive (or critical) readership, mirrors today's critical concerns over recollected stage directions versus their printed re-imaginings. Andrew Hartley discusses an alternative approach to learning from stage directions by looking at the moment of delivery in performance, whereby one might: 'as thoughtfully engage the past by honouring the ephemeral "eventness" as by attempting to

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[290] Linda McJannet, *The voice of Elizabethan stage directions: the evolution of a theatrical code (Cranbury New Jersey: University of Delaware Press, 1999)*, p.8.
[339] John Marston, *The Malcontent* (London: William Aspley, 1604). Greg, I, 203(c); STC (2nd ed.) / 1748. A3ʳ. Marston expresses a similar idea in his Preface to *The Fawn*.

reconstruct the theatres'.[291] Certainly, this is a preoccupation of modern explorations of theatre productions as they seek a dialogue with the witnessed performance itself, teasing out its uniqueness. However, unless instructional text and individual performance are consciously being placed together – as happens in chapter 6 here – the stage directions of a modern text tend to be read as the authorial voice but not directorial one and are often omitted from debate as being non-contributory to the immediacy of audience experience. Hartley's 'eventness' in performance today can be far removed from original stage directions. The 2019 Emma Rice production of *Wise Children* could be watched script in hand, but the stage directions published bear little relation to the interpretation on stage.[292] Nonetheless, recognition of the transience and mutability of stagecraft of any period does not preclude a search for the fixed points which made an event possible and distinctive. If it is the case that these are not the same as the printed stage directions, then we must look elsewhere. Chapters 4 and 5 suggest that a complement to the presumed unreliability of stage directions can be found in the dialogue, which can work in tandem with stage directions or in addition to them.

The second group of instructional material consists of those which have the prime function of empowering and instructing the player directly. They are encountered either through the dialogue of the actor's own part or received through hearing the lines from another's part. The stage directions may also mirror them or, less commonly, offer additional instruction. These are easy to recognise, consistent in expression and provide the information which enables him to communicate a narrative, a character or a mood to the audience.

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[291] Andrew Hartley, 'Page and stage again: rethinking renaissance character phenomenologically', in *New directions in renaissance drama and performance studies*, ed. by Sarah Werner (Basingstoke: Palgrave Macmillan, 2010), p.78.

[292] *Wise Children*, by Emma Rice, York Theatre Royal, York, 2018. Dir. by Emma Rice.

Central to the argument here is that they require no special training to recognise and contain no uncertainty about their purpose. As Astington reminds us:

> To be perfect, at its simplest, meant that one said all one's lines correctly and accurately, at the appropriate dramatic cues and in the right order.[342]

Studying one's part may well have meant analysing it for clues and codes, many of which are lost, but as Bentley argues the quality and experience of hired men, apprentices, touring casts and stand-ins with mastery of such skill may well have been highly variable.[293] Preparation time may also have been short and the number of plays performed demanding.[294] As Peter Thomson argues, the very context of the speeches, entrances and exits was often unknown:

> An Elizabethan dramatist had to accept the fact that, whilst each actor might (or might not) know his part, he was in no position to know the play.[345]

Palfrey and Stern's selection of cues show an actor-focus, but the knowledge required to identify the meanings implies experience and training. If the interpretation of these cues was crucial and required the sharpest of senses, then avoiding the dangers of error must have been paramount, and these could come as easily from the audience as from others on stage: if a performance has an audience which interacts with the players badly, or which

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[342] John H. Astington, *Actors and acting in Shakespeare's time: the art of stage playing* (Cambridge: Cambridge University Press, 2010), p.141.

[293] Gerald Eames Bentley, *The profession of player in Shakespeare's time, 1590-1642* (New Jersey: Princeton University Press, 1984), pp.64-146.

[294] The preparation time is argued by Tiffany Stern, *Rehearsal from Shakespeare to Sheridan* (Oxford: Oxford University Press, 2000), pp.52-57. For the number of plays see Carol Rutter, *Documents of the Rose playhouse* (Manchester: Manchester University Press, 1984), p.91. The Admiral's Men gave fifty-seven performances of twenty different plays in ten weeks, including four new ones.

[345] Peter Thomson, *Shakespeare's professional career* (Cambridge: Cambridge University Press, 1992), p.86.

simply rejects a play, both of which happened with Fletcher's *Faithful Shepherdess.*[295] Damning reports of bad actors and wrong lines are also commonplace, as we saw in chapter two; by the time Field joined the Children of the Revels in 1600 the sort of comic extemporisation which seems to have been included by Kempe in *A Knack to Know a Knave* for example, appears to have been replaced by a demand for crisp characterisation, as Gurr argues.[296] Many texts warn against 'taking licence'.[297]

The problem, if Palfrey and Stern are right, is that improvisation would have destroyed the carefully woven narrative of pauses and repetitions which they insist sustains a text; yet at the same time it must have encouraged the edgy quality in the playing which they find desirable. It is likely that avoiding disaster was something which all playwrights or companies needed, commercially as well as for reputation; but ensuring it was quite a different matter.

This tightrope world of sensitive acting which Palfrey and Stern promote is not quite the one this thesis argues. Instead, these chapters suggest that the information which helped acting the most was the clearest and most fundamental, more supported by stage directions than separate from them creating a double reinforcement. It is a position of common-sense practicality: know where you are going, know to whom you are speaking and do what you are supposed to do. That is the framework for any play, but especially one so visually rich with entrances and action as the ones in these samples. And this is achieved by transparency and simplicity which enables repeatability. It is the opposite of the Palfrey-Stern position: it does not believe danger is

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[295] Field wrote a commendatory poem for the published version, defending the author, his 'belov'd friend'. John Fletcher, *The Faithful Shepherdess* (London: Richard Bonian and Henry Walley, 1609).

[296] Anon. *A Knack to Know a Knave* (London: Richard Jones, 1594). Suggested by Andrew Gurr, *The Shakespearean stage, 1574-1642,* 1st edn (Cambridge: Cambridge University Press, 1980), p.98.

[297] For example, Richard Brome, *The Antipodes* (London: Francis Constable, 1640), 2.2. D3�v.

desirable, but that security is better. Once this is solid, any other codes of any level of complexity can be accommodated.

For an actor who does not experience the play practically as a whole until he has played it through, there are a number of possibilities about what informs his decision. How far these were company-specific is unknown. Perhaps movement had to be very simple indeed and changed little (Ichikawa clings to the idea that the lead actor will always stand downstage and lesser actors remain near the exits, for example).[298] Or perhaps a degree of improvisation was expected which drew on convention, experience, the role type, or apprentice training (Astington is closer to this view). This might help explain the paucity of instructional information in some texts. Or perhaps the movement is determined or suggested by a combination of in-dialogue cues, book-keeper calls and familiar set pieces or relationships. Field's plays incline toward the third of these.

Dialogue can be rehearsed alone but learning movement often requires the right space, and this may not have been used. State-dependent memory is the idea that memory is improved if you are in the same conditions as the original learning. That is, on the stage rather than off it – since acting is interactive – and preferably on the same stage. Today it is expressed by modern actors' dependence upon blocking and repetition of it to free them from having to make decisions about the body and to be able to transfer a production from one venue to another easily, even with changes in scale and audience perspective. For early modern actors, the pressures seem to have been the same. No matter how dangerous and tense repetition of Shakespeare's scripts may have been according to Palfrey and Stern, for Field the focus was on getting the action fixed and repeatable. Danger was kept to a minimum and extemporisation granted only within the boundaries of defined action. As an experienced court performer, the knowledge acquired presumably helped Field understand some of the challenges around moving venues and

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[298] Mariko Ichikawa, *Shakespearean entrances* (Basingstoke: Palgrave MacMillan, 2002), p.43.

performing under royal scrutiny, probably without much time for extra rehearsal in that space.

Theoretical though this may have been in most cases, for the early modern actor all public plays were rehearsals for the one before the monarch and being ready for the occasion was a condition of performance. Critically though, the space would not be the same as the home theatre. Knowing where you go, what to do and when had therefore to be adaptable to the stage space but also must be totally recoverable every time if you were to preserve the shape of the story.

Uncovering the language of instruction within dialogue helps us see the safety net which Field used as one of these: instructional content to actors is one of the skeletal structures on which his plays are built. Instructions helped to shape narrative and to control improvisation; and instructional material within the dialogue is a rich source of information about the ways in which actors of the period may have approached their roles, one which remains under-explored. The requirements of a playwright contained in the dialogue must have been encountered in any of several ways: through learning of the part; through hearing a read-through; through rehearsals in large and as Astington argues, in small groups.[299] Also through repeating lines previously performed by another actor, with guidance; and on stage as spoken by another. Identification of the action cues and whether they were permissive or required were necessary to preparation and Field made this process as cleanly defined as possible. This is because discarding them was not an option if the scene was to flow correctly, while dialogue could be – and was – sometimes busked. This thesis examines action cues because they are among the most visible of fixed points to which the realisation of a scene can be pinned and because those in the dialogue are generally less likely than the stage directions to be there for any reason other than to inform the actors. In

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[299] John H. Astington, *Actors and acting in Shakespeare's time: the art of stage playing.* (Cambridge: Cambridge University Press, 2010), p.172.

this way, they may represent something which directly affected the player's approach.

The selection of data in the following sections is predicated on these criteria:

1. Instructions to action must be obvious, which aided both memorisation and response when heard for the first time.
2. They must be clear in their intention.
3. They must tell the actor where to go on stage, when to enter or exit, what props to use, where to look, how to move, how not to move, who to talk to, and so on.

It is noticeable that in all cases:

4. They were appropriate for the context.
5. They could be permissive, allowing an actor's interpretation to take over, but not optional.

4.2   Organisation of chapters 4 and 5.

These chapters explore the instructional content to be found within the dialogue. Unlike stage directions, they can reasonably be assumed to have been written by the playwright/s (even allowing for any adjustments made by typesetters) and therefore represent the intentions of the writer. Whether these were conscious, or unconscious does not matter. The contention around intentionality which this sidesteps is neatly resolved in relation to theatre by Cary Mazer:

> The contents of the dramatist's intention are indecipherable, unknowable, or irrelevant; but the dramatist's artful arrangement of

the dramatic and theatrical materials—the playwright's craftsmanship—is both discernible and knowable.[351]

He is right about craftsmanship, and the whole of this thesis is concerned with trying to understand it, but his eagerness for a balanced paragraph avoids the use of 'intention' in its simplest, most practical form. It need not mean some internal shaping of action and delivery, which Mazer rightly says is unknowable, but the most clear and direct of physical, practical intentions for the actor to perform and thereby for the narrative. It is this definition which forms the basis of the quantitative analysis here.

This chapter works in tandem with the previous chapter on stage directions. Together with chapter 6 it addresses the evidence for and against the position that Nathan Field makes greater use of instructional material than his contemporaries and illustrate ways in which Field makes use of these instructions. Each section begins by defining terms, followed by a quantitative examination and conclusion. It also looks at application and closes by considering if any distinctive features in Field's use are evident. In this way, both the key question with its statistical focus and the secondary question of use in practice are addressed. While the three means of analysis are used, that is raw, relative value and line percentage, these chapters also draw on the evidence of types of instructional content to apply quantitative procedures to the language, positioning qualitative understanding closer to numerical data.

4.3   Defining sections *E – M2.*

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[351] Cary Mazer, 'The intentional-fallacy fallacy' in Lena Cowen Orlin and Miranda Johnson-Haddad, eds. *Staging Shakespeare* (Newark: University of Delaware, 2007) pp. 99-113.

The sections below take their letter and number symbols from the original template used for analysis, as seen earlier. They are:

E + F   entrances and exits, respectively

G   imperatives

H   indicatives

J1   instructions to observe

J2   oaths

K   interrogatives

M2   changes of addressee within a speech.

Entrances and exits *E* and *F* are bound up with the stage directions and with the shape of each play, its flow on and off stage. That they are instructional is self-evident, and that they are common to all plays is also obvious, making them suitable for this project.

Oaths and interrogatives *J2* and *K* come with problematic features, but both have something to offer the non-statistical analysis of the plays and have been retained for this purpose. Again, they reveal something of the hidden extent to which actors may have searched a text for micro-cues to action. They also overlap *G* and *H*.

It is *G* (imperatives) and *H* (indicatives*)*, plus *J1* (instructions to observe) and *M2* (changes of addressee within a speech) which are of most interest. These are the sections which appear most connected to the interactions of the players aside from exits and entrances. They were delivered to the actor through the part, or to another, perhaps for the first time, on stage (leaving aside for a moment any rehearsals which may have occurred) and presumably were studied with the same eye for detail as one would apply to a reading for character and emotional requirements. They assist the action in addition to, or alongside anything rhetorical or implied through other elements of the language or stagecraft, and in parallel to the stage directions.

Of these, there are four areas which inform the actor's actions through the dialogue the most. These are *G* (imperatives), *H2* (indicatives), the demonstrative *J1* (directing attention of another actor to another person or place), followed by *K* (questions which require or indicate action). These correspond to the four modalities of language: command, affirmation, request, and interrogation, or moods: imperative, indicative, conditional and interrogative.[300]

Some changes have been made to the practical uses of these to ensure that the focus here is upon action. It is the *category* which is the subject of the data collection, more than the mood or modality which predominates.

1. An imperative expression such as 'rest you well' is not included as no action is required of which we have knowledge, even if it may originally have implied a gestural code. To do otherwise would be guesswork.

2. The indicative mood count does not include probabilities (such as 'he might die should I shoot him') since no action is implied.

3. For convenience, the conditional mood which expresses a desire is incorporated into imperatives on the rare occasion when it is used. For example, 'I would like some wine' functions as an imperative when addressed to a servant.

4. The subjunctive mood, which expresses a wish contrary to the current state of reality is not included except when some clear action is implied. This is usually action which calls upon the gods for help, therefore requiring kneeling, or some other movement of humility or appeal. This is counted as *J2*, along with other gestures associated with oaths and appeals such as 'by this hand' which are exclamations.

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[300] See Patrice Pavis who explores the relationship between modality and gesture, asking if all are present in gestural communication. Patrice Pavis, 'Problems of a semiology of theatrical gesture', *Poetics Today,* 2.3 (1981) 63-93. A piece which is dated but still a point of reference for gestural theorists such as Calore.

5. Interrogatives which contain imperative verbs and indicative phrases are included (e.g. 'Behold, the Queen approaches') while those which are not connected to action are not included (e.g. 'Is it true that the army is outside the wall?').

6. The indicative mood comprises the heart of *H2*, but its main purpose is to collect evidence of instructions, or descriptions, of action which happening or about to happen. For this reason, some phrases are included which may not be grammatically indicative. But they fit the aim of the category which is more important.

Add *M2* (changing the person being addressed mid-speech) to this, whereby both speaker and addressee are required to move, and these are the core mechanisms for instruction contained within the dialogue. These are the subjects of this section.

4.4   A note on action types and props.

The grouping of action into broad types as seen earlier continues in these chapters. Also of continuing interest is the relationship between action and properties. As with the 'types', the handling of props does not fit neatly into any in-dialogue or stage direction category but runs through all of them. Neither of these lend themselves to quantitative analysis but both have voices in helping us reflect on how action may have been prioritised.

Understanding more about instructions within the dialogue may also help develop our understanding of the uses of objects. Hampton-Reeves and Escolme's 2012 publication *Shakespeare and the making of theatre* asked questions 'about how performers engage with these material things and to what effect, how audiences receive them and how meaning is produced'.[301]

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[301] Stuart Hampton-Reeves, and Bridget Escolme, eds., *Shakespeare and the making of performance* (Basingstoke: Palgrave Macmillan, 2012), p. xi.

More recently, David Mann has given an overview of props and their uses in Elizabethan stage practice.[302] The results from this aspect of the research reflect on these areas of interest by suggesting that stage directions are more commonly associated with the interaction with objects, with entrances and with costume than are in-dialogue instructions. It would be hasty to say that this implies stage directions are evidence of rehearsal, or vice versa, but it does open questions around the necessary content of rehearsals in relation to action. As there is not always a mirroring of stage direction and in-dialogue instruction does this suggest the stage direction was a rehearsed piece? When we first see Bould as the waiting woman in *Amends for Ladies,* the descriptions of who meets whom, how and when do not appear in the dialogue therefore must have been known before.[303] In *The Fair Maid of the Exchange* we see examples working both ways. First, a stage direction with no parallel in the dialogue:

(a)

> *Phil.* You would not sir: had I the yeard in hand,
> Ide measure your pate for this delusion,
> And by my maiden chastitie I sweare,
> Unlesse   *Reach for the yeard and the boy stay her hand.*
>   *Boy* What unlesse! I know your wilfulnes,
> These wordes are but to shew the world your humour.[356]

Or, on the following page:

(b)

> *Boy.* Shee's gone to M. *Pawners* on th'other side.
> *Phil.* On great occasions, sir, I doubt it not.

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[302] David Albert Mann, *Shakespeare's staging and properties*, (London: Polyphemus, 2017).
[303] *Amends for Ladies,* B1ᵛ.
[356] *The Fair Maid of the Exchange,* G4ᵛ. See Appendix 1, no.39.

> *Sit and worke in the shop.*
>
> *Enter M. Richard Gardiner booted, and M. William*
>
> *Bennet, two gentlemen, at one ende of the stage.*[357]

Second, the reverse: an action with no parallel in the stage directions:

(c)

> Let me imbrace thee in a mothers armes;
>
> Thus, thus, and thus ile ever hugge my daughter.[358]

The current interest in the early modern rehearsals which has been prompted by Stern and Palfrey is based on the part received, while little attention is paid to the instructional content for action contained in the dialogue, and more given to cues, tails and numbers of rehearsals.[304] The currently favoured view for the Jacobean period is the Stern-advocated one of a single group rehearsal, if any at all; plus the leadership offered to an actor's apprentice, if he had one, which John Astington so thoroughly examines; plus Astington's view discussed earlier that pairs and small groups may have chosen to meet to go over the emotional and relationship-based sequences. The probable content of the latter rests upon characterisation and emotional interaction, arguably modern interests, and less upon who goes where, when, why and how. In the examples from plays above, € needs no rehearsal, but stage directions (a) and (b) cannot be done without preparation of some sort, assuming that these are not memorial reconstructions but are indicative of the playwright's practical requirements. It is the in-dialogue instructions which sustain the shape and narrative and which are provided in the part in

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[357] *Ibid.,* H1ʳ. See Appendix 1, no.40.
[358] *Ibid.,* H2ᵛ. See Appendix 1, no.41.
[304] See in particular: Simon Palfrey, and Tiffany Stern, *Shakespeare in parts* (Oxford: Oxford University Press, 2007).

advance. It is also true that the need for interaction with properties which this does not supply so thoroughly suggests that an element of prior preparation outside of conning the part would have been necessary.

4.5   *E* and *F*: entrances and exits signalled through in-dialogue instructions

4.5.1 *E, F*: introduction

Exit and entrance references, respectively coded *E* and *F*, as found within the dialogue join *G* (imperatives) and *H* (indicative) as the largest groups of in-dialogue instructions. As with stage directions, they are fundamental ways of moving the action along and common to all plays in both samples. They are also the only aspect of in-dialogue instructions to receive substantial critical attention, albeit usually allied to exits as stage directions and with the latter occupying the larger proportion. Ichikawa is currently prominent in this area of research and her *Shakespearean Entrances* includes argument about the relationship between dialogue and/or stage direction; the choice of door; and the journey time required to reach a door.[305] The language used is little discussed.

Below, the language cueing exits and entrances is divided into six simple and practical groups. *E* refers to entrances, *F* to exits, codes based on the Data Collection Master seen earlier.

> *E1, F1.*   This is the indicative mood. It refers to all examples where entrances or exits are described as happening, even if delayed, or which happen immediately.

> *E2, F2.*   These are imperatives to enter or to exit.

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[305] Mariko Ichikawa, *Shakespearean entrances* (Basingstoke: Palgrave Macmillan, 2002).

E3, F3.   These are entrances or exits which are signalled by a preceding couplet in circumstances where couplets are not otherwise used.

For ease of comparison, a RAG rating system is used, where highest and lowest numbers are highlighted in green and red, respectively; amber shows second or close to top, and is included only where useful.[306]

An objection to some of these as evidence of instructions to action might be that anything which is not a command is probably not an instruction. Instead, it is a recognition that something has occurred: in this case an exit or entrance. 'He comes', one might protest, is a confirmation of an entrance rather than a summons.

There are three answers to this. The first emerged through modern practical realisation of *A Woman is a Weathercock* as we shall see in Chapter 6. The second argues for the dual function of such language. In this argument, the previous example 'he comes' serves both to acknowledge an entrance is happening or has happened, *and* to remind actors offstage that it is due. Both tense and purpose are flexible in the practical realisation of such a statement: actors may already be visible, or they may be visible only to the actors, who can see beyond the tiring house door. This is supported by the critical acceptance of an offstage 'world', described by John Russell Brown as 'an imaginary context' for each play 'that offsets and extends its on-stage space', which is a virtual place created in the imaginations of the audience and treated as if real by the players.[307] Its acknowledgement means that just as characters can indicate that they are leaving the stage location in order to enter a different one ('to New-gate with him' orders Worldly in *A Woman is a Weathercock)* so must they be able to interact with this world when necessary

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[306] RAG stands for red, amber, green and is commonly used in social sciences to signify different scale ratings.
[307] John Russell Brown, *Shakespeare and the theatrical event* (Basingstoke: Palgrave MacMillan, 2002), p.185.

in order to imply its 'reality'.[308] The audience cannot interact with this world and depend on the creation of illusion by the actors. This might routinely consist of announcements of the arrival of visitors, or shouts from off ('rub, rub, within, flye, flye' is the sound of people playing bowls in *A Woman is a Weathercock*) or the sounds of drums and an approaching army, none of which can be seen by the audience but which may be observed by those on stage.[309] Consequently, it is possible that the same convention might apply to any entrance, and a command or observation may also function as a cue to enter. 'Yonder' need not be the same as 'on stage'.

A third reason is the instructional value for those already onstage. Any character who announces his departure, or anyone who announces the arrival of others is also informing those on stage of the need to clear a space. Such blocking cues are not uncommon in the dialogue: 'stand back' (*A Woman is a Weathercock*), 'stand close' (*A Chaste Maid in Cheapside*), 'stand aside' (T*he Widow's Tears*) all accompany entrances for example. The staggering, drunken exit of Toures in *The Two Maids of More-Clacke* requires all sorts of movement which can be improvised easily enough, but it also signals an exit which is a centrepiece of the moment so ought not to be masked:

> …am come to steale thee, then be sodaine *Moll.*
>
> *Marie.* Nay then y'faith.   *Exit.*
>
> *Toures.* Knight shals drinke at dore like beggars? no,
>
> ile in knight see thy seller, is thy seller in dept, knight dare
>
> he not show his face? your black jacks are my elder bro-
>
> thers, knight, shals not shake hands with our brothers knight?
>
>   *Exit reeling.*
>
> *S.Wil.* Follow him, looke he steale nothing.[365]

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[308] *A Woman is a Weathercock,* E1ᵛ.

[309] *A Woman is a Weathercock,* F3ʳ.

[365] *Two Maids of More-clacke,* D1ʳ. See Appendix 1, no.42.

The warning given in *The Roaring Girl* that 'heere comes your sonnes Bride, twixt two noble friends' echoes a similar entry a page earlier and is to a company of at least six.[310] In fact, the three actors entering are accompanied by sundry Citizens as well, making a busy stage. This is an instruction to those already on stage to clear a space just as much as it may be to those offstage to enter.

4.5.2   *E* and *F*. In-dialogue instructions to entrances and exits in Field plays and the comparative sample: quantitative analysis.

A quantitative analysis of this data illustrates the extent to which Field makes greater, lesser, or the same amount of uses of *E* and *F* as the comparative sample mean. This information is summarised in Table 1.

Table 36. In-dialogue entrance signals *E1, E2, E3* and exit signals *F1, F2, F3 (1: indicative; 2: imperative; 3: couplet)*

Play	E1 Indicative entry	F1 Indicative exit	E2 Imperative entry	F2 Imperative exit	E3 Couplet entry	F3 Couplet exit	Total E	Total F	E + F
Weathercock	12	22	0	32	3	19	15	73	88

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[310] *The Roaring Girl*, M1ᵛ.

Amends for Ladies	**5**	**17**	**4**	**28**	**1**	**21**	**10**	**64**	**74**
Chaste Maid	13	15	5	38	1	11	19	64	83
Eastward Ho!	10	13	1	18	0	3	11	34	44
Epicoene	12	16	4	30	0	0	16	46	62
Fair Maid of Exchange	16	42	1	8	4	32	21	82	103
Faithful Friends	9	17	16	20	1	12	26	49	75
Fawn	9	7	2	17	5	15	16	39	55
Gentleman Usher	14	16	3	38	4	18	21	72	93
Knight of Burning Pestle	18	24	14	36	4	9	36	69	105
Roaring Girl	12	20	1	18	3	15	16	53	69
Scornful Lady	9	30	3	24	0	0	12	54	66
Two Maids of More-Clacke	6	15	6	30	4	15	16	60	76
Widow's Tears	3	23	3	24	1	6	6	53	59

Field's use of the indicative mode to acknowledge an entrance or exit has a similar imbalance to the other plays, with exiting being dominant. With the exception of *The Fair Maid of the Exchange,* the numbers of uses fit within the range of the comparative sample. That is, more than 3 entrances and fewer than 18; exits of more than 7 and fewer than 42. The means are separated by only 2.5. (entrances) and 4.3 (exits), noticeable but not especially significant.

Imperatives are used sparsely by Field in relation to entrances, with no examples in *A Woman is a Weathercock* and only four in *Amends for Ladies*. All bar two plays from the comparative sample score low single figures here, sufficient to push its mean away from Field's. For imperatives connected to exits, both Field plays sit within the middle range of the comparative population, which covers >8 and <38. His plays show no distinctive results in the data.

A striking similarity is in the exit couplets by Field and in *The Fair Maid of the Exchange* which are unusually prominent, the only place other than the total number of exit references where Field's use is in line with the mean of the comparative sample. It is noticeable though, that the comparative sample figures are based on an unusually high amount of data from this play alone. In the remaining eleven there are fewer than 18 examples of exit couplets. That which the mean data reflects is not that which the actor's experience of all fourteen plays would have found. Field is different in this group context, arguably more conventional since the couplet was a long-established exit marker, but not especially distinctive since couplets are commonplace.

In most of the entrance and exit categories Field appears to be within the bounds of normal use by the standards of the comparative sample. The results show an overall total difference of 7 with instructions to exit being substantially higher than those to enter.[311] His mean use is higher by 12 than that that of the comparative group – and based on only two sources. It appears as if nothing distinctive emerges.

However, once these are applied in relation to the whole text *and* to *E+F*, the slight differences seen above become part of a larger pattern of distinctiveness. The table below shows that *A Woman is a Weathercock* has the highest relative frequency of in-dialogue entrance and exit cues to line totals, with *Amends for Ladies* close behind, echoing that of in-dialogue instructions overall. Yet as a percentage of all in-dialogue instructions, those cueing entrances and exits are the lowest or second to lowest of all plays.

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[311] The universal difference in amount between entrances and exits is probably logically explicable: entrances could be provided by prompter, part, *platte* or other offstage resource or person. Consequently, imperatives to enter need not come from on stage, whereas those to exit cannot come from off stage as easily. See David Bradley, *From text to performance in the Elizabethan theatre* (Cambridge: Cambridge University Press, 1992), pp.21-22 for a summary of this generally accepted view.

Table 37. Relative frequency of *E* and *F* (entrance and exit signals) and the percentage of in-dialogue instructions given.

Play	No of lines	Relative frequency of in-dialogue exit and entrance signals	*E + F* total	In-dialogue instruction total	% of in-dialogue Instruction given to exit and entrance
Weathercock	**2213**	**4**	**88**	**519**	**17%**
Amends for Ladies	**2170**	**3.4**	**74**	**360**	**20.5%**
Chaste Maid	2458	3.3	83	264	31.4%
Eastward Ho!	2544	1.7	44	243	18%
Epicoene	3183	2	62	247	32%
Fair Maid of Exchange	2691	3.8	103	280	36.7%
Faithful Friends	3229	2.3	75	265	28.3%
Fawn	2712	2	55	176	31.2%
Gentleman Usher	2868	3.2	93	381	24.4%
Knight of Burning Pestle	2562	4	105	276	38%
Roaring Girl	2843	2.4	69	330	21%
Scornful Lady	2435	2.6	66	253	26%
Two Maids of More-Clacke	2384	3	76	210	36%
Widow's Tears	2784	2	58	224	25.8%
MEAN		2.8	74	262	29%
FIELD MEAN		3.8	81	434	19%
Difference		+1	+7	+232	

Here, the Field plays do not fit into any 'normal' spread of data. They stand out from the comparative sample in their distinctiveness in these areas as well as in the consistency of their relative patterns.

Out of the total number of instructions found within the dialogue, Field's plays have the lowest and near-lowest percentages given over to shaping exit

and entrances. They also have the fewest lines and the highest number of such instructions in any of the plays. In-dialogue instructions are important to Field, but far from being on a par with the comparative plays, his are similar only in the number of uses where just 7 points difference exist between the Means. Turn to the value relative to the number of lines and *Amends for Ladies* is in the highest three while *A Woman is a Weathercock* is significantly higher than any play other than *The Knight of the Burning Pestle*, a text which makes heavy use of entrance and exit cues in its distribution of in-dialogue instructions. What seems to be happening here is that Field draws on every tool available to him to signal an exit, neither favouring nor avoiding any. He does not, for example, discard couplets as *The Scornful Lady* and *Epicoene* do. Nor does he show a preference for them as in *The Knight of the Burning Pestle* or *The Faithful Friends.* He does not show great preference for one type of *E* or *F* instruction over another as do several others. For example, *The Fair Maid of the Exchange*, where imperatives to exit are almost absent; *The Scornful Lady*, and *The Widow's Tears* where exit couplets are not used or scarcely used; or *The Fawn*, which makes little use of indicatives to signal exits, preferring either to offer no indication or to signal with a couplet or imperative.

His use of in-dialogue entrance instructions shows a marked preference for descriptive announcements in *A Woman is a Weathercock,* which is similar to that used in *A Chaste Maid in Cheapside, Eastward Ho!*, *The Fair Maid of the Exchange, The Gentleman Usher* and *Epicoene. Amends for Ladies* fits the familiar pattern of few examples in all entrance categories, which is seen in the remainder of the comparative sample, other than *The Knight of the Burning Pestle*. The evidence suggests that his use is not distinctive; it is the combination and distribution of *E+F* which separates him from the rest, as the table below illustrates.

Here, stage directions and in-dialogue instructions to exit are placed together. This helps us see the relationships between the two across all plays and the position Field's plays hold beside the others.
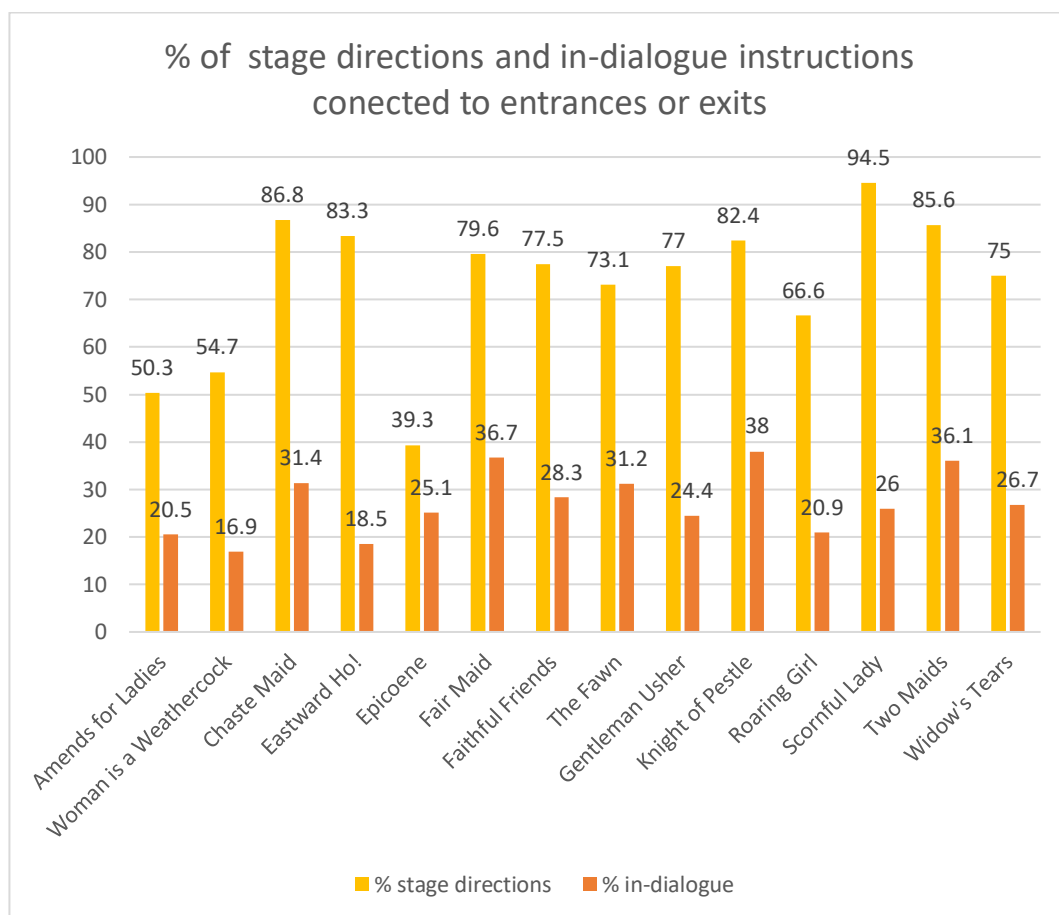
Field's plays are similar in identity. They have the lowest percentage totals of stage directions to enter or exit and the lowest percentage totals of such instructions in the dialogue. Their distinctiveness and consistency (with a marked, if slight difference between the two plays revealed here, as elsewhere) is apparent, even though the gap between the sample groups is smaller in the in-dialogue instructions.

4.5.3 Conclusion to quantitative analysis of *E and F* (entrance and exit signals)

Similarities between samples

1. Exits are signalled from within the dialogue more than entrances by all playwrights. In his use of cues to enter, Field uses few and thereby is similar to 10/12 of the comparative sample.

Differences between samples

2. Field makes consistent use of couplets to cue exits. Their number is similar to indicative and imperative uses.

3. Some distinct authorial identity may be revealed through this balanced pattern of in-dialogue instructional content around exits and entrances.

4. Field's use of instructions to exit or enter from within dialogue is the lowest and second to lowest in relation to all in-dialogue instructions when compared with the comparative sample.

5. Instructions to exit or enter form a smaller part of his overall strategy for instruction than that found in the other plays here.

6. The lowest percentage totals of stage directions to enter or exit are in Field's plays.

7. The lowest percentage totals of instructions to enter or exit found in the dialogue are in Field's plays.

8. **Field is distinctive overall, in the percentage of in-dialogue instructions given to entries and exits, while not appearing distinctive in the individual Raw totals.**

4.6   *E* and *F*. In-dialogue instructions to entrances and exits in Field plays and the comparative sample: content and qualitative analysis by type.

4.6.1   *E*: in-dialogue instructions to enter.

The range of language used by Field in his in-dialogue instructions to enter is shown through the two figures below. These reduce the instructions used to their different modes of expression, providing at least one example of each type grouped under each of 'imperative', 'indicative', questions' and 'instructions to observe', that is *G, H, K* and *J1*. Any group not used is omitted. By not including similar expressions ('goe' and 'goe now' for example) as separate rows they give us some idea of the extent of Field's vocabulary, although illustrative synonyms are sometimes included within a row when more than a single example is to be found. The question of their repetition through the stage directions is also addressed.

Table 38. In-dialogue entrance instructions (*E*) in *Amends for Ladies*.

E: AMENDS FOR LADIES	Duplicated in stage directions *ABCD*?
Imperatives	
Ladies come forth	y
Bid him come in	y
Garsoon	y
Indicatives	
here comes all your sutors [et al]… / Here's my Lord	y
Hymen comes toward us	y
Questions	
What gentlewoman do's hee bring along?	Y
Whose this? Whose this?	Y

Table 39. In-dialogue entrance instructions (*E*) in *A Woman is a Weathercock.*

E: A WOMAN IS A WEATHERCOCK	Duplicated in Stage Directions *ABCD*?
Imperatives	
Come in	Y
Stand back	y

Indicatives	
Here are the other sisters / Heres more guests / O here she comes	y
This way they come	y
Hark, they come	Y
Instructions to observe	
Yonder he comes	y
There he is	y
Questions	
Who's this?	Y
What are thou?	Y

While information for entrance and exit through stage directions in Field can vary from highly detailed, through lists to a bare minimum, that which is supplied through the dialogue at the cue-point itself is short, clear and assertive. There are uses of both *J1* ('yonder comes…') and of Questions (*K*) to signpost entrances in this way, otherwise entrances are commonly observed through the verb 'to come'. This is standard use, as in 'Wilt thou come in, sweete?'.[312] Similarly, from *Eastward Ho!* is 'Come Drawer'.[313] It can also indicate an exit, as later in the same play when the Drawer exits with Wynn saying: 'Come in lady', implying an offstage but interior fictional location.[314] The range here is not extensive, but neither is that used by other writers. Three random plays from within the comparative sample follow in order to test this assertion: *A Chaste Maid in Cheapside, The Fawn,* and *The Widow's Tears.* These tables follow the same structure as the Field figures above.

Table 40. In-dialogue entrance instructions (*E*) in *A Chaste Maid in Cheapside*.

E: A CHASTE MAID IN CHEAPSIDE	Duplicated in Stage Directions?

Imperatives	
Come hither.	y
Davy. (*And all vocatives*)	y
Stand close	y
Within there	y
Indicatives	
Here comes Sr Walter.	y
Sweet knight, Welcome	y
She's come sir.	y
Instructions to observe	
Yet see shee comes / See who comes here	y
Questions	
What are these?	y
What's hee?	y
What art thou?	y

'Here comes…' is the most common indicator, and 'stand close' a repeated expression, although used in response to an entrance rather than signalling it.

Table 41. In-dialogue entrance instructions (*E*) in *The Fawn.*

E: THE FAWN	Duplicated in stage directions *ABCD*?
Imperatives	
Come sir	y
Indicatives	
Adue	y
Heere comes the prince	y
Instructions to observe	
Looke who here comes	y
Questions	
Who's this?	y

Of the sparse examples in *The Fawn,* 'here comes…' has a majority, as is the case in Field's instructions.

Table 42. In-dialogue entrance instructions (*E*) in *The Widow's Tears.*

E: THE WIDOW'S TEARS	Duplicated in stage directions *ABCD*?
Imperatives	
Vocative (using honorific as the command): My lady.	y
Bring her to mee	Y
Stand aside there	Y
Indicatives	
Her ladyship is at hand	y
Here's a gentle-woman	Y
I heare some footinge near us	y
Instructions to observe	
See the bold fellow	y
Looke where shee appeares	Y
Questions	
What, lady?	y
Who's there? / Who's that?	Y
Who goes there?	Y

As with Field, concise expression is used in all of them. There is insufficient data to say that any one term is favoured over another.

In all cases, stage directions to enter are matched by in-dialogue instructions. The reverse is not shown here but is standard practice in all plays in both samples. Thus far, Field's choice of language is not dissimilar to that of the comparative sample.

4.7   *F*: in-dialogue instructions to exit.

Continuing with the same means of analysis, the in-dialogue exit instructions used in the Field sample is examined ahead of those of three comparative plays; then the difference is shown.

Table 43. In-dialogue exit instructions (*F*) in *Amends for Ladies*.

F: AMENDS FOR LADIES	Duplicated in stage directions *ABCD*?
Imperatives	
Come / Come in / Come to the Swaggerers / Come away / Come to bed)	y
Goe your waies…	y
Let's goe break windows somewhere	y
Now you depart / Hence, depart my sight	y
Beare her hence	y
Pray, leave my chamber	y
Take your letter and begone	y
Leave me to my selfe	y
Away with him, away with him / Take the boy away	y
Thrust him in	y
Lead me in	y
Into my house with him	y
Walk off	y
Repaire unto the widow	y
Convey me to my bed	y
Send for a priest	y
Indicative	
we'll follow, I will straight follow	y
Ile go see	y
B'y mistress	y
Farewell for ever	y
Good morrow	y
I'le goe find out / I'le goe with you	y
Ile fetch your wife / I'le fetch em to you	y
Questions	
Will your lordship walk in?	n
Will you looke in?	y
Will you begone? the door is open	y

What's that a vision?	Y

Table 44. In-dialogue exit instructions (*F*) in *A Woman is a Weathercock*.

F: *A WOMAN IS A WEATHERCOCK*	Duplicated in stage directions *ABCD*?
Imperatives	
Come! / Come, let us to bowls	y
Send for the constable, send me off	n
Remove thee from my sight	No exit
Follow him	n
See, boy, if they be up yet	y
You'll be needs coming abroad with me	y
That way leads you to her	y
Go /Go along / No go with me / Go take your places	y
Prithee tell him	y
Good morrow	y
Let us walk	y
Send away your man	n
To supper let's	y
Out	y
Fetch constable	y
On, parson, on	y
Away, away I say / So, so away	y
Some torches for my lady – you sirrah	y
Hence, Hence, take her along	n
Get you gone	y
Pray make haste	y
To New-gate with him	y
Help me now to a surgeon	y
Indicatives	
Farewell	n/a (no exit)

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Good morrow, Good bye	n/a (no exit)
I'll to some company	n/a (no exit)
I must…excuse you here	y
we'll trouble him no longer	y
I'll in and see my old friend, I'll in too	y
I'll take my leave	n/a (no exit)
No to thy father's house I ride post	y
I'll carry thee to a surgeon	y
I'll go fetch Sir Abrah	y
I'll go search myself	n
I will assist you	n
Questions	
You'll come to dinner?	y

Table 45. In-dialogue exit instructions (*F*) in *A Chaste Maid in Cheapside.*

E: A CHASTE MAID IN CHEAPSIDE	Duplicated in stage directions *ABCD*?
Imperatives	
Take her in.	y
Come.	Y
You must dispatch with all the speed you can	Y
Goe	Y
Run after him	Y
Away, quick	Y
Get you gone sir	Y
Indicatives	
Your leave	Y
I goe now	Y
Ile about it	Y
I run sir	Y
We part.	Y
Ile stay no longer	Y

Come	Y
Farewell	Y
Instructions to observe	
NIL	
Questions	
Wilt please you walke?	y

Running exits and hasty ones recur in *A Chaste Maid in Cheapside* and couplets are used regularly. The range overall is probably not richer than Field's, and all exits and entrances are repeated in the stage directions. The distance between the exit cue and the stage direction is within four lines on almost all occasions, and the stage direction marking an entrance invariably precedes the comment. Both these are features are shared by Field.

Table 46. In-dialogue exit instructions (*F*) in *The Fawn*.

F: THE FAWN	Duplicated in stage directions *ABCD*?
Imperatives	
We would be private	y
Away	Y
Go in / Goe take your chamber/ go	Y
Depart	Y
Indicatives	
Fare you well	Y
Weele follow thee	Y
Instructions to observe / Questions	
NIL	

Exit instructions within the dialogue in *The Fawn* are few. There is some repetition of 'go' and 'here comes' but most exits are cued by couplets and most entrances not signalled by any means other than stage directions, which accompany all in-dialogue cues. The language used is no different either to Field or to Middleton.

Table 47. In-dialogue exit instructions (*F*) in *The Widow's Tears.*

F: THE WIDOW'S TEARS	Duplicated in stage directions *ABCD*?
Imperatives	
You are best take you to your stand	y
Out	Y
Be gone	Y
Come	Y
Let's in	Y
Away	n
Abroad, I say	n
Indicatives	
Fare you well	Y
I leave	Y
Ile to …	Y
I must away	Y
Adieu	Y
Instructions to observe / Questions	
NIL	

Chapman uses a greater range of expression than the other examples, but the core words and phrases are standard. He also stays true to the convention couplet marking significant exits, scenes and acts, otherwise using few. Entrances are indicated through stage directions more than through the dialogue and many exits are similar. He does not use questions or instructions to observe when marking exits, in common with the other examples (although *A Chaste Maid in Cheapside* uses one courteous question). On occasion he instructs an exit without an accompanying stage direction, dismissing Rebus,

Endora and an entire train at one point which departs without further mention.[315]

Reflecting on the differences, the Field sample texts show greater variety in their instructions to exit than those representing the comparative sample. Two points emerge from this.

One, that Field offers a greater range of expressions instructing exits than the other three plays, even when the many extensions of 'come' or 'farewell' are omitted.

Two, that while there is variation, his preferred verbs are again part of a small group of clear, instructive ones which are common to all in the comparative sample. Typically, 'goe' and 'come', as in 'goe in'. *The Knight of the Burning Pestle* uses 'go thy waies Rafe', 'now get thee gone', 'adiew' and 'I am gone sir' for example.[316] Similarly, 'farewell', 'hence' and other synonyms are used by Field and all writers to mark exits.

The conclusion does not need labouring: Field's vocabulary is at once both more varied and no different to that of any other playwright. There is no evidence of any unusual, repeated expressions which mark Field as distinctive. The same language can be found in all. Nor is there any evidence of some special code for different types of exit or door preferences of the type argued by Ichikawa or Kiefer.[317]

The ratio of entrance to exit instructions favours exits and here the situation changes little. In the comparative sample characters can leave without notice,

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[315] *The Widow's Tears*, C1ᵛ. The lack of description of departure by large groups, signalled only by 'exeunt' is common. While courteous farewells may take place, the order of their going is rarely given. The entry into church in *A Woman is a Weathercock* is slightly different in that the processional order has not been greatly disrupted, just the progress interrupted.
[316] *The Knight of the Burning Pestle*, C3ᵛ, C4ᵛ, E1ʳ, H3ᵛ.
[317] See Andrew Gurr, and Marika Ichikawa, S*taging in Shakespeare's theatre* (London: Palgrave, 2000). Also, Mariko Ichikawa, 'Shylock and the use of stage doors' in *Theatre Notebook,* 67.3 (2013) 126-140; Frederick Kiefer, 'Curtains on the Shakespearean stage,' *Medieval and Renaissance drama in England,* 20 (2007) 151-185.

as Ero does in *The Widow's Tears,* reappearing several pages later, but this is not common in the sample here.[318] There are no examples in either *A Chaste Maid in Cheapside* or *The Fawn*. What is apparent in all three of these plays is that characters can exit with a stage direction but without any instruction from within the dialogue. There are three occasions in *A Woman is a Weathercock* when exits are not indicated by the dialogue but only by the stage directions, but even here the dialogue concludes an exchange clearly. Noticeably, Field makes little use of questions around either exits or entrances and no use of observation of an exit, the last of these in common with all others in the sample.

Yet Field's extensive use of instructional material here is not the same as that used by others. Brinkley suggests that one distinctive feature of Field's technique is that of providing clear, natural and succinct reasons for exits and entrances from within the dialogue, for example.[319] In addition, Field regularly ensures there can be no doubt about the cue – especially a cue to exit.

Exits are always indicated, logical and sometimes doubled or trebled, with an in-dialogue instruction, a stage direction and a rhyming couplet, even if that is wittily shared between two speakers. *A Woman is a Weathercock* for example, contains confident exit markers of this sort:

> *Wag*. O happie woman.
>
> *Abra.* To Supper let's, and merry be as may be.
>
> *Pe*. Now God send everie wise knight such a Lady. *Exeunt.* [376]

Typically, the metre does not scan comfortably but the triple indicator is clear: the imperative to leave + the end couplet + the stage direction. This is not a unique feature in drama of the period of course, but it helps show the care given to such practical action. In the same play, as in *Amends for Ladies*, Field employs different weighting for different purposes of exit. Those which close

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[318] *The Widow's Tears*, F2^v-G2^r.

[319] Roberta Brinkley, *Nathan Field, the actor-playwright* (Yale: Archon Press, 1928), p.99.

[376] *A Woman is a Weathercock,* G1^v (2nd use of G1; wrongly ascribed at print). See Appendix 1, no.43.

without addressing the others on stage and which have clear emotional content have particular energy, leading us into the next location or into a musical interlude with the promise of this emotion being realised, comically or otherwise. The above example has the exeunt given to all three characters when in fact Pendant is left alone since his line is addressed to no-one on stage. The implication is that they have not yet reached the exit by the time his line is completed. The closing line's function is to act as coda to the scene, in a moment of mutual wry sharing between character and audience. Earlier, Nevill's promise to give Scudmore his Bellafront has a variant on this shape:

> Ile give thee *Bellafront* in thine armes to night.
>
> > *Scud*. I am your property, my Enginer
>
> Prosper your purposes, shine thou eie of heaven,
>
> and make thie lowring Morne, a smiling Eeven.   *Exeunt.*[377]

The first clause is to Nevill, but the remainder is an appeal to heaven, not to him. It may be unheard by Nevill, is certainly unanswered, and may be delivered solo with Nevill waiting at the exit.

Sir Abraham uses the same form speaking to Pendant, but typically for his personality does not wait:

> *Abra*. I know not what to say, Fates above all,
>
> Come, lets go over-heare her, be this true,
>
> Welcome, my *Wagtayle*, scornfull *Luce*, adue.   *Exit.* [378]

The first clause is to Pendant, the remainder to himself. Pendant's exit is preceded by a soliloquy where he shares his plans with the audience before leaving as instructed, exiting on a rhyming couplet. In contrast, Scudmore's anger towards Bellafront at exit is given a different means of standing out:

> Or by the memorie of *Lucretiaes* knife,

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[377] *A Woman is a Weathercock,* G2ᵛ. See Appendix 1, no.44.
[378] *Ibid.,* F4ᵛ. See Appendix 1, no.45.

> Ere Morne Ile die a Virgin, though a wife.   *Exit.*
>
>   *Scud.* Pish do, the world will have one mischiefe lesse.
>
>   *Exit.*[379]

While Bellafront exits with a threat, a solo moment is taken by Scudmore, marked as such by the two stage directions, and his shaken mental state which has been shown repeatedly so far is confirmed by the lack of couplet. Nor do we believe him, even though he has the convention of 'soliloquy = truth' on his side. His love for Bellafront is manifestly stronger than his desire for revenge.

A similar trick is used upon Captain Powts' exit which triggers the second wheel of the plot. Having claimed, falsely, to have slept with Kate he departs rapidly, using short broken statements:

> *Stra*. Lyen with her.
>
> *Cap.* Yes, Good-morrow, God give ye joy.   *Exit.*[380]

No couplet accompanies this, but the emotional content is strongly given, and the moment vividly marked in a variant on Field's triple exit marker: two statements and a stage direction. The audience has already seen the untrustworthiness of his character so the lie seems bald and the tension is not out of any shock that this might be true, but in wondering how Kate's innocence can be proven.

In *Amends for Ladies*, as in *A Woman is a Weathercock*, direct address to the audience commonly precedes an exit and combines with a couplet and a stage direction. Styan noted the value of this 'amalgam of confession, chorus and commentary' in which the exit is delayed for an artificial soliloquy and it is as standard for Field as for Shakespeare; another indication of the way he conforms to standard stage practice.[320] The disguised Brother at the end of

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[379] *Ibid.,* F2ᵛ. See Appendix 1, no.46.
[380] *Ibid.,* D4ᵛ. See Appendix 1, no.47.
[320] J. Styan, *Shakespeare's stagecraft* (New York: Cambridge, 1967), p.98.

Act 3 watches Ingen's beloved leave to wed a man she has no wish to marry after he has fought a duel with her own corrupt brother to prevent this. As all are leaving the stage he says pithily to the audience:

> *Broth*. Oh antient truth to be denied of no man,
>
> An Eele by' th taile's held surer than a woman.   *Exeunt.*[382]

The '*Exeunt*' indicates that he takes Ingen with him as he leaves. Field handles exits well, providing momentum and emotion even in conventional soliloquising.

The language used in the stage directions for these is invariably clearly marked, as in standard convention. In the dialogue, 'farewell' is standard, as are 'leave', 'go', 'make haste', 'follow', 'here is…', 'come, away', all unmistakeable in purpose. Field uses all of these.

4.8   *E* and *F*: conclusion to in-dialogue instructions to enter and exit.

There is much more to say about Field's instructional control of exits and entrances, and through them his practical stagecraft designed to have an impact upon the audience. The data shows that non-in-dialogue and in-dialogue instructions to exit or enter take up most instructional content in the stage directions and are also a significant but not as dominant part of in-dialogue instructions. Entrance and exit instructions take up between 16.9% and 38% of all in-dialogue instructions: between 39% and 95% of all stage directions. The survey here puts him broadly in line with the uses of entrances and exits seen in the comparative sample, but with greater emphasis on the logic of exiting and more instructions given in the dialogue.

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[382] *Amends for Ladies,* G3ʳ. See Appendix 1, no.48.

<u>Similarities between samples</u>

1. Field's in-dialogue instructions to exit are more detailed than those not in the dialogue.

<u>Differences between samples</u>

2. Field's pattern of mirroring stage directions to exit through in-dialogue instruction is one indication of the extent of his control of the flow of the stage.

3. Not all exits are recorded or signalled, but in Field's case these exceptions are few.

4. Field's exits are always prompted in accordance with the logic of the narrative, while some of the other plays are often less reliable here.

5. **Proportionally, Field's use of entrance and exit signals in stage directions and in dialogue is distinctive from the comparative population.**

4.9   *G.* In-dialogue instructions: imperatives

By definition, imperatives express command. The 1598 understanding of this mood appears to be the same as the one used for this research: 'having the quality or property of commanding'.[321] Obedience would mean that the

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[321] William Little, and C.T. Onions, eds. *The shorter Oxford English dictionary on historical principles* (London: Guild Publishing, 1983) p.1029. No source cited.

person commanding had control of the stage space and/or the behaviour of those occupying it and that authority, status was accorded by the nature of that obedience. The order to kneel could be obeyed rapidly, reluctantly and so on, each offering a different dynamic to the power relation. Or it could be ignored entirely, which may provide a state of tension. Or it may be interrupted before completion. Both these offer opportunities to enrich the power relations between characters. In terms of action, imperatives are important for controlling the stage space.

Although a separate grammatical mood to the conditional and subjunctive, if these function as commands in context they are included under the imperative count and noted as such. In practice, there are few.

4.9.1 In-dialogue imperatives (*G*) in Field plays and the comparative sample: quantitative analysis of instruction types.

Let us look again at the types or 'purposes' behind in-dialogue instructions, keeping exits and focusing solely upon the Field sample's use of imperatives.

Chart 8. Field sample imperatives *F2* (to exit) and *G* (to perform an action) set out by type.

Field sample _FG_ in-dialogue imperatives by type
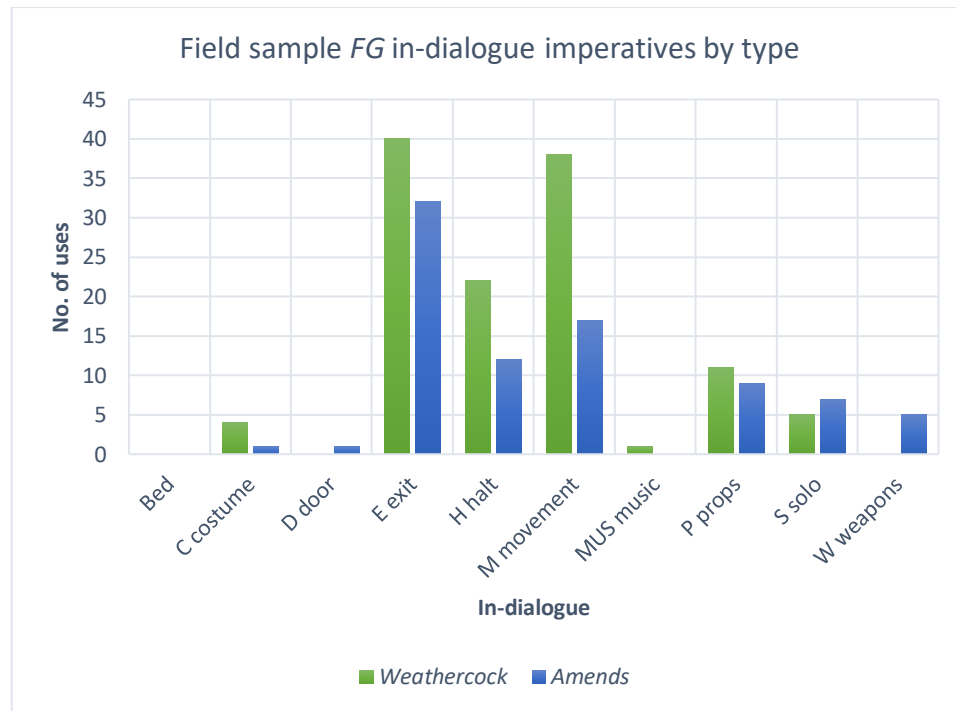
Movement off or, less commonly, on stage is the predominant use of imperative instructional content here, but also important is movement across the stage or to another person as Field keeps physical energy high. The instructions to halt and the emphasis upon props are less prominent but are part of the interactive energy which is so apparent in the plays. Field seems to want scenes to be active and while he certainly allows the actor to create this independently, he also insists upon actions which will assist. For the actor receiving his part there is plenty to absorb about commanding action and plenty to experience in terms of receiving it. This, of course, is the nature of the imperative mode, but it is the focus of it upon the body, rather than upon the use of props or weapons especially which is notable. Below, I examine this relationship between entrances and exits and other imperatives more closely.

In this section the two sets of data concentrated upon are the Raw, which totals numbers of uses, and the Relative Frequency, which enables comparison. The Line Percentage is not addressed as the difference is slight between this total and the Relative Frequency. Mostly, there is one instruction to a line of dialogue.

Table 48. Field sample: *G* imperative raw total, excluding *E2 (enter)* and *F2 (exit)*

	A WOMAN IS A WEATHERCOCK	*AMENDS FOR LADIES*
G1 imperatives to actors	85	71
G2 imperatives to singers	1	1
G3 imperatives to musicians	0	0
G4 imperatives to others	0	0
Totals	86/105	71/91

The raw totals establish where the instructions rest on stage, that is with the actors onstage, not with others who could be cued from outside the stage world such as by the book-keeper.[322] On the odd occasion when such an instruction is given from onstage, it is to a singer who may also reasonably be on the stage as supporting player.

The table below places the two populations' uses of imperatives in descending orders based first on their total number of instructions in the dialogue; then their raw count of imperatives within this; and finally, the percentage of instructions this total represents.

Table 49. *G*: imperative raw totals excluding *E2 (enter)* and *F2 (exit)*

Play	Raw count of in-dialogue	Play	Raw count of imperatives in in-dialogue	Play	Imperatives as % of in-dialogue

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322 For discussion see Gabriel Egan, and Andrew Gurr, 'Prompting, backstage activity and the openings onto the Shakespearian stage' in *Theatre Notebook,* 56 (2002) pp.138-142.

	instructions in play		instructions **excluding** entrance and exit markers		instructions **excluding** entrance and exit markers
Weathercock	**519**	*Gentleman Usher*	136	*Gentleman Usher*	35.6%
Gentleman Usher	381	*Weathercock*	**86**	*Scornful Lady*	31.2%
Amends for Ladies	**360**	*Scornful Lady*	79	*Widow's Tears*	31.2%
Roaring Girl	330	*Epicoene*	76	*Epicoene*	30.7%
Fair Maid of Exchange	280	*Chaste Maid*	72	*Two Maids*	28.05%
Knight of Burning Pestle	276	*Faithful Friends*	71	*Chaste Maid*	27.2%
Faithful Friends	265	*Amends for Ladies*	**71**	*Faithful Friends*	26.7%
Chaste Maid	264	*Widow's Tears*	70	*Fawn*	26.1%
Scornful Lady	253	*Knight of Burning Pestle*	67	*Knight of Burning Pestle*	24.2%
Epicoene	247	*Roaring Girl*	59	*Eastward Ho!*	23.8%
Eastward Ho!	243	*Two Maids*	59	*Amends for Ladies*	**19.7%**
Widow's Tears	224	*Eastward Ho!*	58	*Fair Maid of Exchange*	19.6%
Two Maids of More-Clacke	210	*Fair Maid of Exchange*	55	*Roaring Girl*	17.8%
Fawn	176	*Fawn*	46	*Weathercock*	**16.5%**

In terms of simple number of instructions within the dialogue, Field's two plays emerge in first and third place. *A Woman is a Weathercock* in particular stands out for this, leading by 138 examples within a comparatively short play. The data tells us something of the significance Field afforded this mode. With a comparative sample Mean of 262, the Field sample's Mean is 178 points greater, and the individual score of *A Woman is a Weathercock* exceptionally high at almost double this figure.

At over 35% of the raw total of in-dialogue instructions minus those connected to entrances and exits, Chapman's imperatives in *The Gentleman Usher* dominate his instructional dialogue voice. In this extent of use, he is similar to Field and certainly exceeds him. This is not true of the percentage figure, and the separation between them continues to be apparent when we look below at the same data with the entrance and exit markers included:

Table 50. Raw count of imperatives *E2 (enter) F2 (exit) G (action)*

Play	Raw count of in-dialogue imperatives **including** entrance and exit markers	% of in-dialogue instructions including exit /entrance markers	Raw number of imperatives as exit or entrance markers
Amends for Ladies	**91**	**25.2**	**32**
Weathercock	**147**	**28.3**	**40**
Chaste Maid	115	43.5	43
Eastward Ho!	77	31.6	18
Epicoene	110	44.5	34
Fair Maid of Exchange	65	23.2	10
Faithful Friends	107	40.3	38
Fawn	65	36.9	19
Gentleman Usher	177	46.4	41
Knight of Burning Pestle	107	38.7	40
Roaring Girl	78	23.6	19
Scornful Lady	96	37.9	17
Two Maids of More-Clacke	95	45.2	36
Widow's Tears	97	43.3	37

Not only are there now more imperatives than any other text, they take up just shy of 50% of Chapman's in-dialogue instructions. Any similarity to Field's

use of in-dialogue instructions begins to fall away now, and as we shall see, Chapman's use of indicative action is very low in comparison, both in this play and *The Widow's Tears* where he uses 58 imperatives against only 30 examples of indicative action, that is 26% and 13.3% of in-dialogue instructions. This is similar to the 25.3% of indicative action found in *The Widow's Tears.* As with all the comparative sample, this relationship of Largest Figure = Imperative versus Smallest Figure = Indicative Action is the reverse of Field's order.

In addition, this high overall score of in-dialogue instructions including exits is similar to many of the other plays here. Eight of the twelve in the comparative sample are within 10% of *The Gentleman Usher* for this overall score. Only three are below this: *Eastward Ho!* at 31%, and the two lowest: *The Roaring Girl* and *The Fair Maid of the Exchange*, at 23.6% and 23.2% respectively. Field's plays are near the bottom, being within 3% of *The Fair Maid of the Exchange,* a play which eschews in-dialogue imperatives generally and replaces them with couplets and, to a lesser extent, announcements of intention (*H*) when signalling exits. *The Fair Maid of the Exchange* has a rigidity about its structure, clearing the stage and announcing departures with a military attention to the cue and couplet which none could miss. Field also uses couplets but is less dependent upon them as a code to leave.

Most striking of all is the fact that the Field plays occupy the lowest and near-lowest percentages of imperative entry/exit instructional uses despite having the largest numbers of examples, testimony to the variety of instructional uses Field has. The chart above indicates that in-dialogue imperatives are not the main method for removing or bringing on characters in this selection of plays. Part of the reason for this may be because such commands lack the language of decorum and courtesy which can accompany the departures of groups, friends, 'cousins' and allies. Usually, they are there to indicate the power of the speaker or complicity of the group. This is the case in *The Scornful Lady*, which makes comparatively little use of exit cues of any type, but which has two grandly marked exits. One sets out the order:

> *Yo.Lo.* March in my noble Compeeres: and this my
>
> Countesse shall be led by two: and so proceed we to the will.
>
> *Exeunt.*[385]

When it comes to the percentage of imperatives these figures represent in relation to in-dialogue instructions overall, both Field plays come close to the bottom. That is, they have a high number of instructions with a low percentage of imperatives. *The Fair Maid of the Exchange* and *The Roaring Girl* echo this shape, but neither uses a large number of imperatives. In the Field plays, 1 in 5 or 6 uses are imperative but the number of uses is much higher than most others. This is because they are smaller proportions of a larger amount of instructional material. For most of the remaining plays the reverse is the case: imperatives tend to be larger proportions of a smaller amount of instructional material in the dialogue. They form an average of 1 in 3 of all instructions, but generally there are far fewer of them.

4.9.2 Conclusion to quantitative analysis of in-dialogue imperatives: *E2* (enter), *F2* (exit), *G* (action)

Similarities between samples

1. In-dialogue imperatives are used in all texts to signal exits.

Differences between samples

2. Field uses more in-dialogue imperatives than the comparative sample, other than Chapman's *Gentleman Usher* which has more than *Amends for Ladies.*
3. In-dialogue imperatives represent smaller percentages of all in-dialogue instructions than any of the comparative sample and are smaller proportions of a larger number of instructions.

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[385] *The Scornful Lady,* D2ª. See Appendix 1, no.49.

4. For Field, they form either 23% or 28% of all in-dialogue cues to exit, which is lower than any other play except *The Fair Maid of the Exchange,* which also settles at 23%. Even though exits are the main use of imperatives, imperatives themselves are not Field's sole means of getting characters on or off stage.

5. **Quantitatively, Field's in-dialogue use of the imperative mode is not the same as that used by any of the comparative sample plays.**

4.9.3 Analysis of *G* (imperatives to action) by types of instruction.

The shape of Field's use of in-dialogue imperatives minus the exit/entry data shows his main uses:

Chart 9. Field sample *G* (imperatives to action) by type.
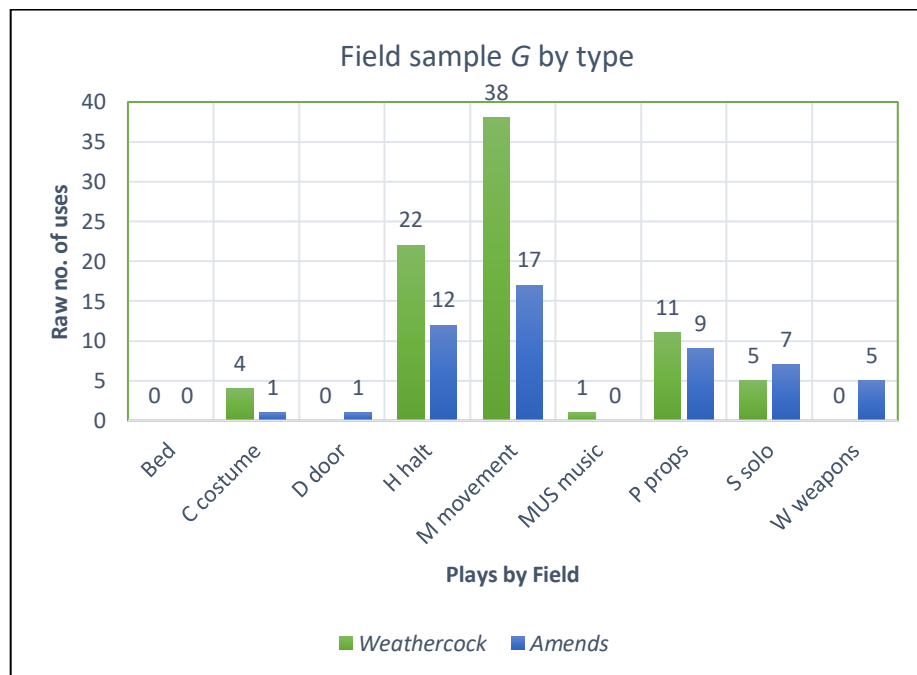
First, this shows that commands to others to bring items larger than tables or chairs on to the stage are rarely received through in-dialogue imperatives in Field's comedies. On the other hand, commands to enter in order to bring items on stage are most common in tavern scenes in all plays and, even then,

those entering become part of the scene. The types of imperative favoured by Field are discussed further later on.

Some areas have much less imperative use. Commands to singers are occasionally seen, as in the closing lines to *A Woman is a Weathercock*: '*Boy out-voice the Musicke*'. But whether these singers are on or off stage, or received by the audience as actors or musicians, is as uncertain as the identities of those who bring on a bed in *Amends for Ladies*, or the chair draped with taffeta seen in *A Woman is a Weathercock*. 'Loud music, the dukes upo' entrance!' cries Hercules as he readies the dancing in *The Fawn,* which similarly may be to those on or off the stage.[323] Orders to open or close doors, bang on them or check they are locked are also rare, as are imperatives around clothing. Field refers to types of clothing in three ways: one in order to praise or mock the appearance, as with the Count and Sir Abraham in *A Woman is a Weathercock*; to confirm a disguise, as in the swap between Scudmore and Nevill in the same play; and to berate, as with Bould's poor sewing skills in *Amends for Ladies.* All use imperatives. None are especially common.

If we compare the spread of uses with the second sample using the same criteria, some idea of the extent to which Field's use is consistent with this sample becomes apparent. For ease of visual reference, the plays are paired.

Chart 10. *G* (imperatives to action): Middleton, *et al.* by type

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[323] *The Fawn*, J4ᵛ.
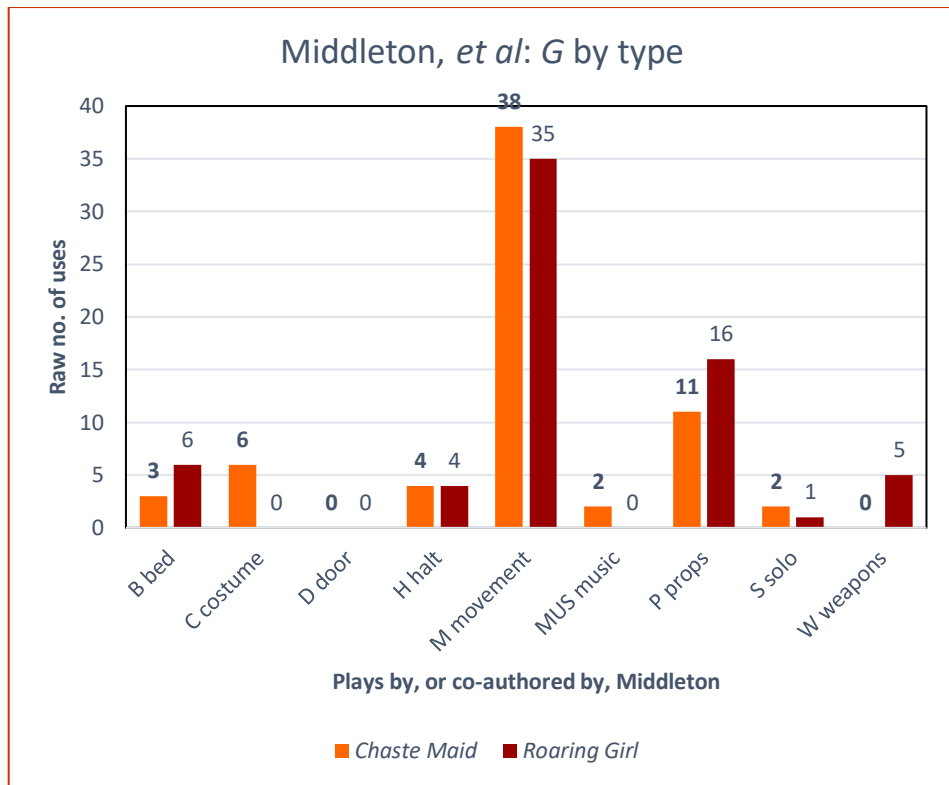
Chart 11. *G* (imperatives to action): Chapman by type.
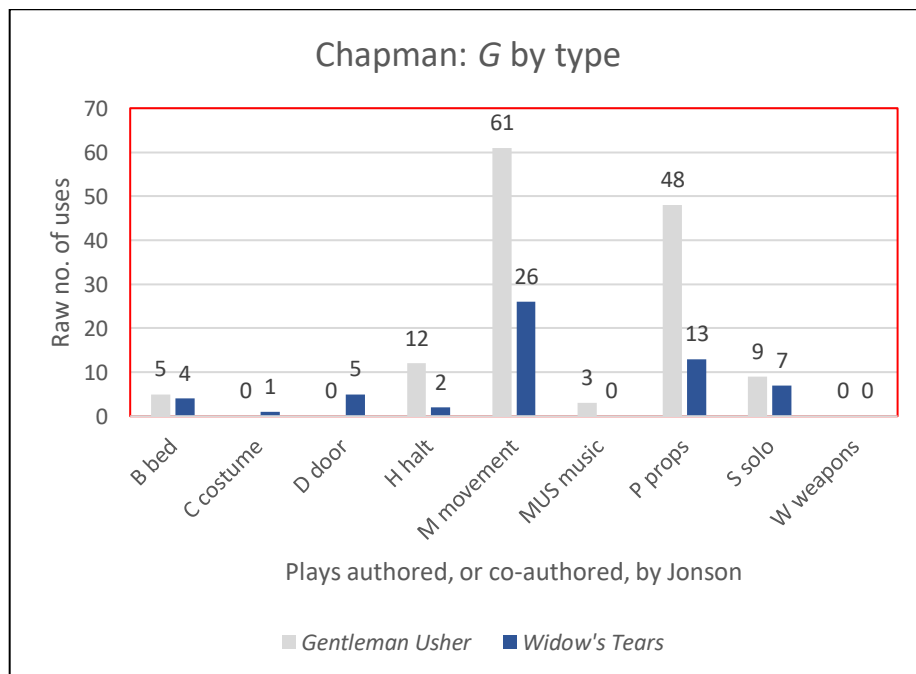
Chart 12. *G* (imperatives to action): Jonson, *et al*. by type.
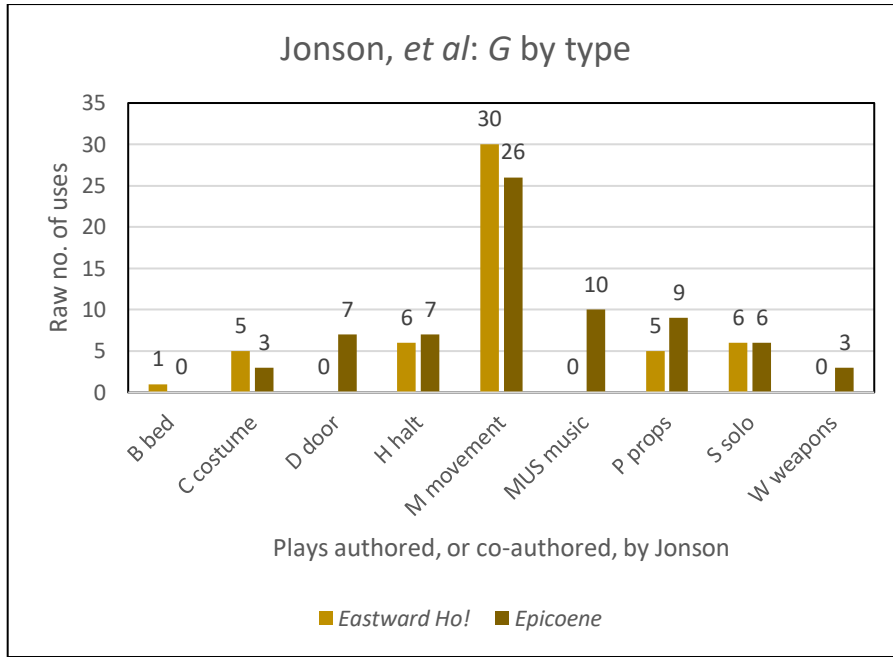
Chart 13. *G* (imperatives to action): Marston or Armin, by type.
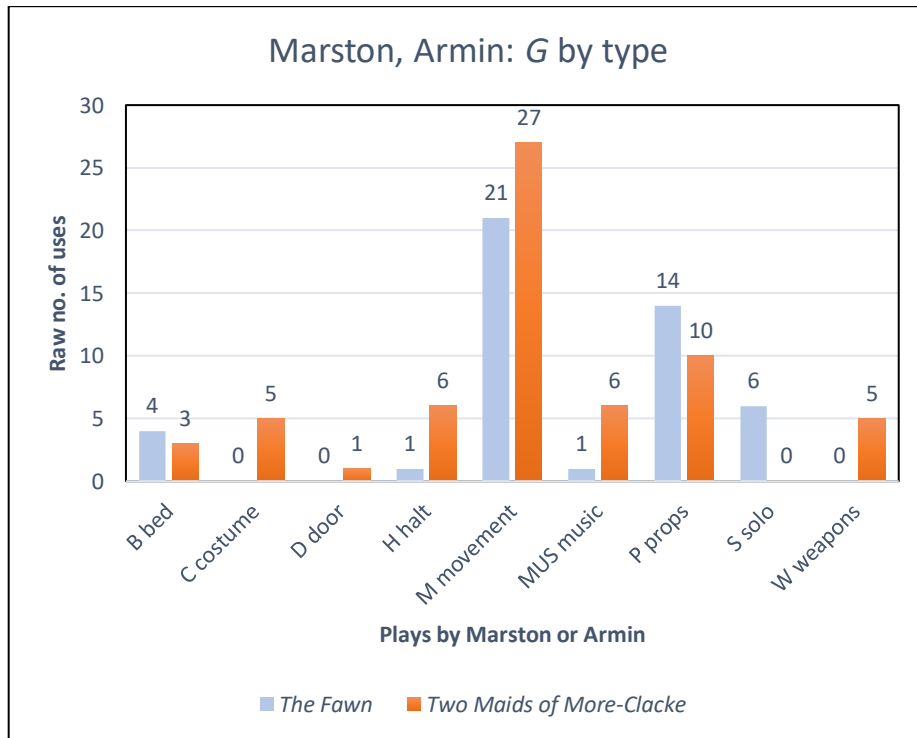
Chart 14. *G* (imperatives to action): attr. Fletcher, *et al.* by type.

attr. Fletcher *et al*: *G* by type

Plays connected to Fletcher

Faithful Friends | Scornful Lady
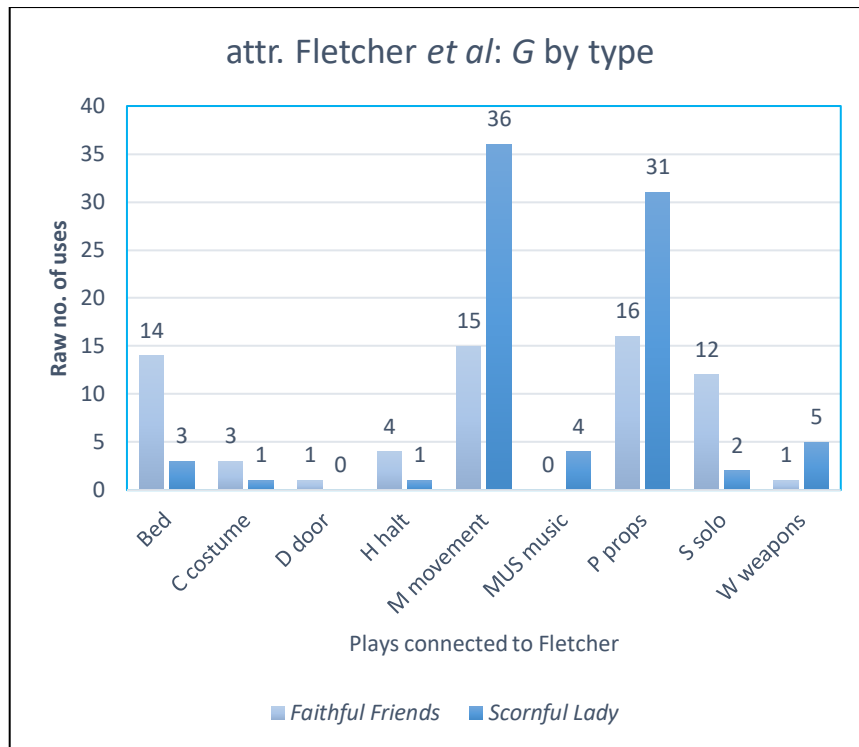
Chart 15. *G* (imperatives to action): Beaumont or Heywood by type.

Beaumont, Thomas Heywood: *G* by type

Plays by Beaumont or T. Heywood

Knight of Burning Pestle | Fair Maid of Exchange
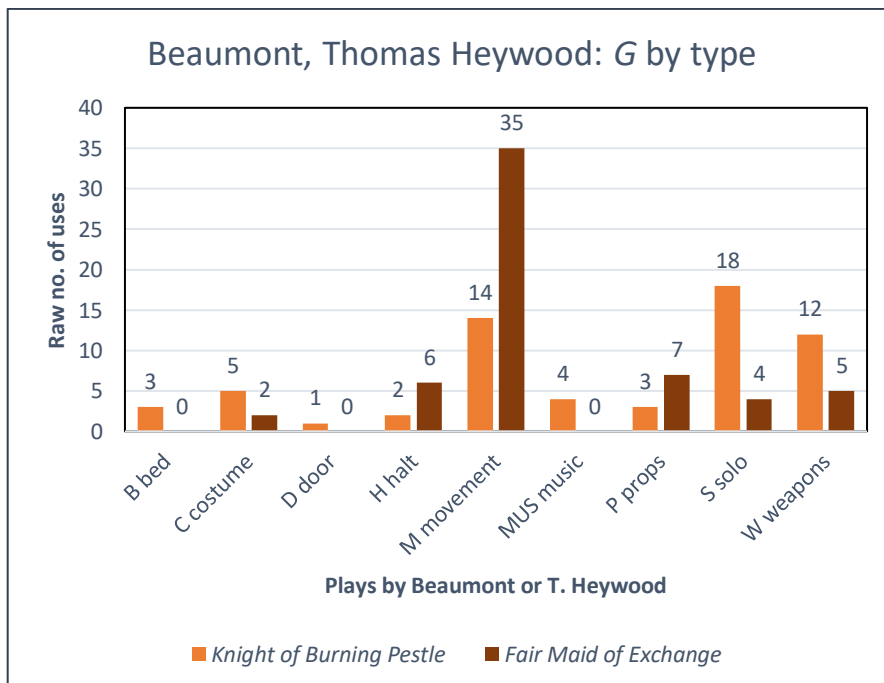
The distributions are very similar. Movement and the use of props are the two most common uses of imperatives across all plays in both samples and at this level Field does not appear significantly different. Clustering the data as shown below illustrates this:

Chart 16. *G* (imperatives to action) requiring halt, movement or use of props compared.

The one place where Field stands out is in the use of commands to halt an action. Both Chapman's *Gentleman Usher* and *Amends for Ladies* make twelve uses of this, while *A Woman is a Weathercock* makes twice as much. All other plays use this command seven times at most.

Translated to percentages, this purpose accounts for 13.3% of imperatives in *A Woman is a Weathercock* and 16.6% of those in *Amends for Ladies*, larger than in any other play. *The Knight of the Burning Pestle*, for example, uses only two calls to halt; *The Roaring Girl* five; *The Scornful Lady* and *The Fawn,* only one each; *A Chaste Maid in Cheapside* and *The Faithful Friends*, four each; *Eastward Ho! Epicoene and The Fair Maid of the Exchange,* six each. Only *The Gentleman Usher* matches *Amends for Ladies* with twelve. An example of Field's use of this device is discussed in context below.

The language used in imperatives is mostly simple. Also, the expressions used in instructions do not vary greatly. In all plays, the most common terms used to indicate a move across the stage are variants of:

Come closer: such as 'come hither' and 'he comes back again'.[324]

Move aside, or to another place: such as 'Stand you forth'and 'Stand aside'. Also common are instructions to leave, such as 'Bring him away'.[325]

Follow, or lead: such as 'Lead the way.[326]

Stop what you are doing, or do not move: 'hold' and 'stay' are the standard expressions used.

Instructions to connect with another person are also limited in range. They are variants of:

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[324] See *The Roaring Girl,* D1ᵛ, F1ᵛ.

[325] All in *The Widow's Tears, L1ʳ, K4ʳ, K3ᵛ.*

[326] *The Roaring Girl,* D4ʳ.

Kiss him (or her, or me): often expressed as such, although in *Eastward Ho!* 'present boldly your lips' is used.[327]

Shake or hold hands: 'Give me thy hand' is the usual form, with embracing sometimes in addition or substituting, as in *The Gentleman Usher* where embraces are cued but not handshakes.

Other regular imperatives are:

Calls for drink: generally, 'a little sack' or similar.[328]

The giving of a jewel, small object or – most usually – a letter. Again, the object is named, and the instruction given, as in 'spread here this carpet'.[329]

Commands to read: expressed as such.

Draw your sword; also **put it away**: as we shall see, 'draw', 'hold' and 'put up' are standard terms.

Commonplace both in use and expression, these form the backbone of (non-exit or entrance related) instructional content across the samples. Field uses all of them, although his expressions tend to be more succinct than those seen in these comparative texts. Compare the following random selections:

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[327] *Eastward Ho!* C4ᵛ. 'Let me kiss' can be seen in *The Scornful Lady* for example, at B1ʳ.
[328] *The Gentleman Usher*: C1ʳ.
[329] *The Gentleman Usher:* C1ᵛ.

Table 51. Examples of *G*: imperative expression.

The Scornful Lady (G4r-I2v)	*Knight of the Burning Pestle* (G1r-K4v)	*Amends for Ladies* (I1r-K1r)
Bend her bodie Give her aire Step to her sir Come forward Pray not be seene Hold her in discourse Salute her Let me speake with you a word Trie but another [kiss]	Hugge in mine arms Clap their hands together Sweare upon my burning pestle Now a caper Hold up thy snowy hand Ancient let your colours fly	Stay Come Let's see thine walk off Come on sir Hold your hand Hold Stay Kneele not hold Come Rise, rise Set forward there

There is a brevity in all examples, but the Field sample play often uses single words, as it does in both plays. All plays in the comparative sample make some use of such succinctness though; this is not a unique feature. There is no padding to imperatives usually, although it does seem as if Field in particular ensures that these orders are sharp and unmistakeable. If the examples above illustrate the conventional uses and suggest that Field may have a tendency to concise expression, then his practical uses of this in context can be shown in two, more detailed, examples from his plays. These follow later and each illustrates a precision around movement through the awareness of stagecraft, of movement and timing which he brings to his use of action.

To begin with: combat. Here, imperatives instruct the course of the fight. In the duel between Strange and Powts in *A Woman is a Weathercock*, they are used to signal the opening ('I will kill thee'), to pause ('…come on Sir'), and to conclude the fight ('Give me thy sword').[330] He uses the same elements earlier in the play when Pendant and Sir Abraham engage: 'Recant your words or

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[330] *A Woman is a Weathercock*, G4r.

die!' opening the duel; 'Hold…Give me leave' giving a pause for debate and 'pray put upp Sir' ending it.[331] In *Amends for Ladies*, Ingen and Proudly's attempt at a duel follows the same pattern.[332] 'Kill him' opens it; 'hold' pauses it and 'give me thy hand' marks the close. The real duel, which is preceded by a cowardly attack on Ingen's sister, opens with the imperative 'come on sir'; is paused by 'hold sir!' and ends with 'put up your sword'.

There is never any doubt about when to stop or to begin, nor is the command ever ignored. Assuming that such duels are rehearsed in order to look most impressive – likely since Strange defines himself as being familiar with 'the Noble science of Defence' – these imperatives may function as early modern equivalents of Health & Safety markers to double the safety in dangerous action.[333] In the case of a duel which is declined, as in Field's *Triumph of Love*, the imperatives ('draw thy sword') rest with only one character and while this starting point is given, neither pause nor ending through violence or surrender are marked.[334] The absence of such imperatives confirms that no actual combat is instructed.

These terms are not unique to Field as, for example, Moll's assault on Laxton in *The Roaring Girl* uses similar ones.[335] Here, the opening is given only by the stage direction *they fight* and is followed by 'hold', which instigates a pause in the same way Field uses it, then 'I yield', all standard terminology associated with fencing and combat generally. Similarly, in *The Two Maids of More-Clacke* a hasty duel is opened by the answer 'here' to Humill's imperative challenge 'right what is wrong' and its end ordered by the command to 'put up' swords.[336] Again, there is dialogue between the start and finish and again a prompt exit follows but no pause is indicated.

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[331] Ibid. F2ʳ.

[332] *Amends for Ladies,* H1ᵛ.

[333] *A Woman is a Weathercock,* G4ʳ.

[334] Nathan Field, '*Four plays in one*' in Francis Beaumont, and John Fletcher, *Comedies and tragedies written by Francis Beaumont and John Fletcher* (London: Robinson, 1647), EEBO, Wing / B1581. E1ʳ.

[335] *The Roaring Girl,* Fʳ.

[336] *The Two Maids of More-Clacke,* B2ʳ.

In contrast, the Cripple's fight with the villainous Bobbington and Scarlet in *The Fair Maid of the Exchange* lacks the same sort of structural support. A stage direction '*Fight & beat them away*' is followed by two lines of dialogue, only the last of which contains an imperative and which cues an exit as conclusion to the fight, and neither the pause nor crisp halt seen above: 'Ile teach you prey on carrion/ …hence villaines.'[337] The absence of such markers may imply a sort of improvised thwacking with the Cripple's crutch which could have occurred, deliberately making it distinct from a choreographed duel. In *The Knight of the Burning Pestle* there is the same sort of generality about the instructions: 'Upon him then' opens the fight and 'come your waies Minion…your growne so tame' signals that it is over but not when to stop, and is immediately followed by an exit as with *The Fair Maid of the Exchange.* [338]

The dialogue which intersperses the fighting may in all above cases be removed without adversely affecting the narrative, should it be necessary. It seems to function more as a means of varying the sequence between action and speech than informing the spectators about vital information. It would take a more thorough study to confirm the linguistic patterning connected with violence, but it appears as if imperatives may be part of a standardised code which signals the rhythm of action in a duel, indicates which fights ought to be more detailed than others, and even offers a way out of unexpected slips or difficulties. What is clear from these texts at least, is that Field's use is more precise and ordered than that of other playwrights.

A second illustration of Field's use of imperatives in relation to action is his use of a character who is determined to leave and is ordered to remain by another. Here, commands and refusals are used to build comedy or enhance pain; the result is tension, but the tones are quite different. For example, the opening of *A Woman is a Weathercock* has a delicious comic tension between Nevill who is in a hurry to leave and Scudmore who wants him to stay, saying

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[337] *The Fair Maid of the Exchange,* B2^r.
[338] *The Knight of the Burning Pestle,* F2^r.

that he has a secret contained in the letter he holds but which he is unable to share. Nevill's focus on exiting is counterpointed by Scudmore's journey through action and inflection from trying to maintain dignity, through barely concealed desperation into blunt insistence. The imperatives start from 'neither must you / Depart…from this friendly hand', eventually reaching a comic climax in 'for God-sake read'.[339] Timing is everything in comedy and Field is in full control of the physical energy which enhances it. Later, Scudmore's torment is the motivation behind his blocking the church door.[340] The procession wishes to enter but he prevents it. The imperatives and refusals mark the action: 'forward a Gods name' is prevented by Scudmore's cry 'Oh hold'. Then 'set forward' is halted by a polite warning 'by your leave'. Field delivers a further comic twist to the action as the imperative 'ware Boy, come backe' is refused by the foolish Sir Abraham as he runs from Scudmore who gives chase. The sequence moves to a resolution following Strange's line which contains the anticipatory word 'forward': 'tis such a forward child', and which ends with the stage direction *Intrant Templum.*[341] Scudmore's chase ends with Sir Abraham's entry and his own physical refusal, since he can only 'stand thus…/and see them enter'. This section shows a lively visual awareness cued by a pattern of imperatives and refusals, and which gives comic opportunities for Sir Abraham to demonstrate his cowardice and for the procession to scurry on with unseemly haste.

Such calls to halt, return or depart add sudden pace changes; actors are cued by commands which cannot be ignored, and which are strongly physical ('Stand you two there. Sirrah, go you with me').[342] When they are ignored it is often to inform us about the immoral, ruthless, lovelorn or foolish character of the person disobeying. The mannerisms, gestures, facial expressions, nuances of interaction and reactions which convey this Field, like his

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[339] *A Woman is a Weathercock,* B1^r – B3^v.

[340] *Ibid.,* D2^v.

[341] *Ibid.,* D3^r.

[342] *Ibid*., G4^v.

contemporaries, leaves largely to the skill of the actor. This combination of control and flexibility makes a performance which can be delivered smoothly by actors accustomed to listening for cues, familiar with the social patterns of relative positioning, greetings and departures, secure in their skills in dance and combat, and trained to draw upon their knowledge of analysis of text for characterisation and delivery.

4.9.4 *G*: conclusion to *G* imperatives to action.

<u>Similarities between samples</u>

1. Field's use of imperatives makes use of conventional grammatical structures, as the mode requires, and consistently demonstrates brevity in expression.
2. Commands to others to bring on items larger than one person can carry are rarely delivered in Field's comedies, as are those in relation to the use of doors.
3. Imperatives demanding a song are seen, as are commands to musicians, and those which are in connection with clothing; all of them infrequently.

<u>Differences between samples</u>

4. There is noticeable precision in Field's use of imperatives to assist the timing and type of action during combat sequences.
5. Field employs firm imperatives as counter-commands to halt or prevent action more regularly than is seen in those plays in the comparative sample. The permitted action in response to or causing these imperatives may be used by Field to create comedy, as in the example given, or tension.

6. **The way in which Field uses imperatives is distinctive in some areas, but it sits comfortably within the standard range of expressions found in the comparative plays.**

The importance of imperatives to the control of action on Field's fast-moving stage is most apparent when viewed alongside the other instructional devices of which he makes unusually extensive use. Beginning with the indicative mood (*H*), this will be discussed in the next chapter.

Chapter 5

Instructions found in the dialogue *H-M2*

H (the indicative mood), I (recent past action), J (the demonstrative mood), K (questions requiring action), M2 (mid-speech change of addressee)

5.1   In-dialogue instructions: the indicative mood (*H*).

Following definitions of terms, this section examines the extent of use of *H* across the Field plays beside the comparative sample; identified as the indicative mood type which makes a statement marking current action or occasionally that which happens moments later. The section then looks at what constitutes *H* in these texts, how Field uses it and how it differs from the content of the imperative mood. Finally, it draws conclusions about any differences or similarities between the two samples. The structure again draws together quantitative and content analysis through examination of types of instruction, this time from within the indicative category *H,* as well as raw, relative value and line percentage figures.

The indicative mood is a substantial element in the discourse of the plays and, in an actor's part, is fundamental to his physical interpretation and delivery. It expresses facts, or what the speaker believes to be the fact, showing something which is, or is not, the case as opposed to a subjunctive mode where meaning is not demonstrable (as in 'I could jump out of my skin now').[343] What are counted here are indicative statements which also function as instructions, not *all* indicative mood sentences. Further discussion is to be found below and in Chapter 3.

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[343] Ben Jonson, *Volpone* (London, 1607), Philip Brockbank, ed. (London: A&C Black, New Mermaids 2001), 3.1.5-6.

5.1.1 The indicative instruction *H* in Field plays and the comparative sample: qualitative analysis by type.

The relative frequencies and percentages of indicative instructions (*H*) across both populations is shown in Table 1 below. A RAG rating is used for easy differentiation: the highest two figures are shaded in green and the lowest marker is given in red.

Table 52. *H*: comparing indicative instructions across both samples.

Play	No of lines	Raw total	Relative Frequency	All in dialogue instructional material total	% of in dialogue instructional material as H
Weathercock	2170	157	7.2	519	30%
Amends for Ladies	2213	109	4.9	360	30%
Chaste Maid	2458	52	2.1	264	19.6%
Eastward Ho!	2544	40	1.5	243	16.4%
Epicoene	3183	53	1.6	247	21.4%
Fair Maid of Exchange	2691	61	2.2	280	21.7%
Faithful Friends	3229	58	1.7	265	21.8%
Fawn	2712	32	1.1	176	18%
Gentleman Usher	2868	73	2.5	381	19%
Knight of Burning Pestle	2562	61	2.3	276	22%
Roaring Girl	2843	67	2.3	330	20.3%
Scornful Lady	2435	39	1.5	327	11%
Two Maids of More-Clacke	2384	34	1.0	210	16%
Widow's Tears	2784	30	1.0	224	13%

Here, the Field plays emerge as distinctly different from the comparative sample:

1. They have the lowest number of lines.

2. The relative frequencies of *H* in the Field sample are 4.9 and 7.2, with the top figure representing three times the mean for all texts, around four times the 1.7 mean of the comparative population.

3. The Field plays also have the highest overall total of in-dialogue instructional examples.

4. Out of this, the Field plays have highest percentage given over to *H*, with 8% before the nearest other use.

5. There is consistency in the percentage of indicative instructions Field gives to *H*. I do not mean to imply some conscious mathematical application by Field, but the regularity is present, nonetheless.

It is noticeable that the only other playwright represented twice here as solo author, Chapman with *The Widow's Tears* and *The Gentleman Usher*, does not use *H* with the same degree of consistency as Field.

In the following figures, the raw numbers of examples of uses of *H* are shown, beginning with the Field sample, then using groups of the plays in the comparative sample to enable rapid comparison. They are cross referenced with the type of action for which they are employed.

Chart 17. The Field sample: raw use of *H* (indicative).

FIELD: *H*

RAW NO. OF USES

Category	A Woman is a Weathercock	Amends for Ladies
Bed		
Costume	14	4
Door		1
Halt	7	1
Movement	17	20
Music		
Props	24	24
Solo	30	29
Weapons	10	16

☐ *A Woman is a Weathercock*   ☐ *Amends for Ladies*
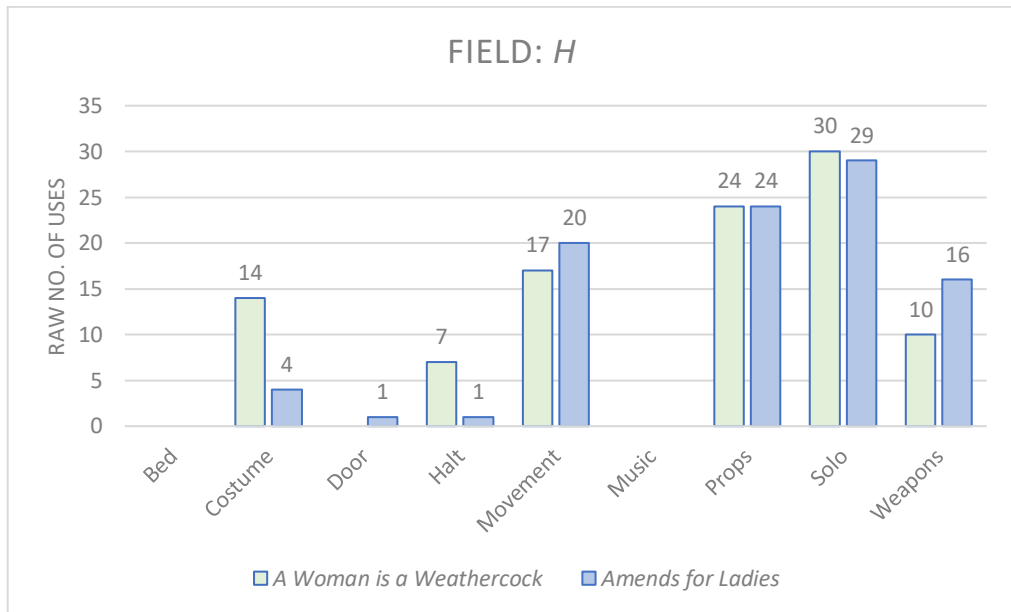
Chart 18. Chapman, Jonson: raw use of *H* (indicative).

CHAPMAN, JONSON: *H*

RAW NO. OF USES

Category	Gentleman Usher	Widow's Tears	Eastward Ho!	Epicoene
Bed				
Costume	10		3	3
Door				2
Halt	4	3	3	3
Movement	7	2	10	15
Music				
Props	19	8	15	7
Solo	24	7	9	11
Weapons	3	1		2

PLAYS BY, OR CO-AUTHORED BY CHAPMAN, JONSON

☐ *Gentleman Usher*   ☐ *Widow's Tears*   ☐ *Eastward Ho!*   ☐ *Epicoene*
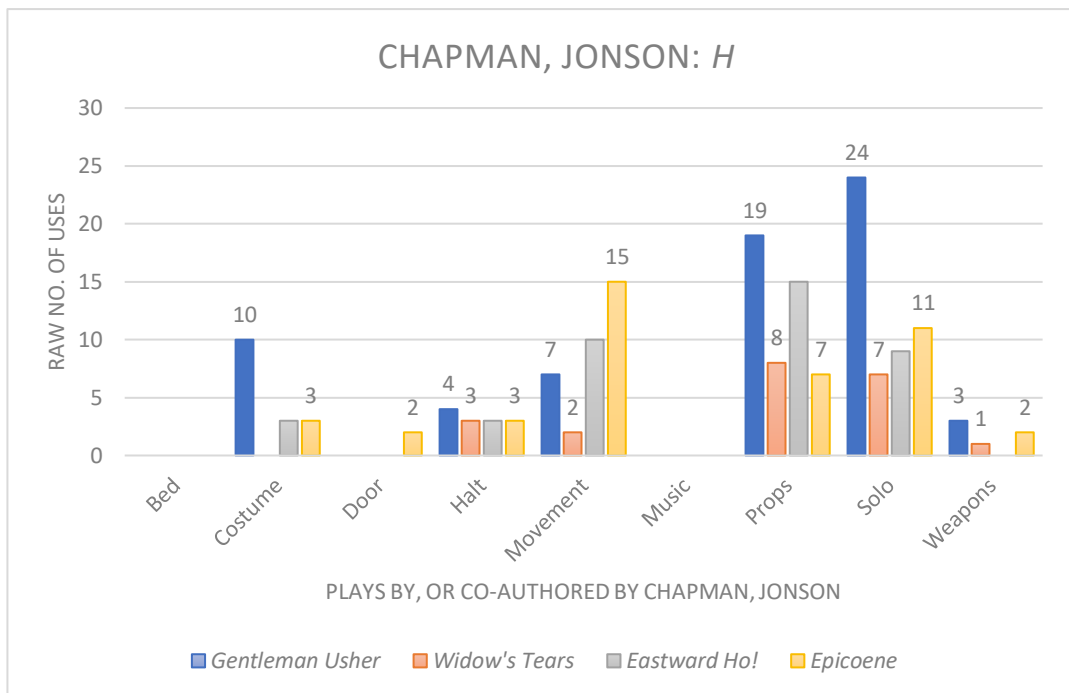
Chart 19. Attr. Beaumont, Fletcher: raw use of *H* (indicative).

BEAUMONT, FLETCHER: *H*

RAW NO. OF USES.

Bed: Faithful Friends 1, Knight of Burning Pestle 1
Door: Faithful Friends 1, Knight of Burning Pestle 1
Costume: —
Halt: Faithful Friends 4, Knight of Burning Pestle 2, Scornful Lady 2
Movement: Faithful Friends 2, Knight of Burning Pestle 9, Scornful Lady 3
Music: —
Props: Faithful Friends 19, Knight of Burning Pestle 21, Scornful Lady 12
Solo: Faithful Friends 21, Knight of Burning Pestle 14, Scornful Lady 11
Weapons: Faithful Friends 6, Knight of Burning Pestle 12, Scornful Lady 1

PLAYS LINKED OR ATTRIBUTED TO BEAUMONT AND FLETCHER

■ *Faithful Friends* ■ *Knight of Burning Pestle* ■ *Scornful Lady*

Chart 20. Heywood, Marston, Middleton, Armin: raw use of *H* (indicative).

HEYWOOD, MARSTON, MIDDLETON: *H*

RAW NO. OF USES

Bed: Fair Maid of Exchange 1, Roaring Girl 3
Costume: Chaste Maid in Cheapside 2, Fawn 1, Roaring Girl 1
Door: —
Halt: Chaste Maid in Cheapside 4, Fawn 2, Roaring Girl 2
Movement: Chaste Maid in Cheapside 10, Fair Maid of Exchange 10, Fawn 8, Roaring Girl 12, Two Maids of More-Clacke 8
Music: Chaste Maid in Cheapside 1, Fair Maid of Exchange 1
Props: Chaste Maid in Cheapside 23, Fair Maid of Exchange 25, Fawn 13, Roaring Girl 17, Two Maids of More-Clacke 15
Solo: Chaste Maid in Cheapside 8, Fair Maid of Exchange 24, Fawn 8, Roaring Girl 11, Two Maids of More-Clacke 10
Weapons: Roaring Girl 5

PLAYS BY, OR CO-AUTHORED BY, HEYWOOD, MARSTON, MIDDLETON
0 DOOR SCORE IN ALL

■ *Chaste Maid in Cheapside* ■ *Fair Maid of Exchange* ■ *Fawn*
■ *Roaring Girl* ■ *Two Maids of More-Clacke*

On these charts, Field appears neither significantly above nor significantly below the range of score of the comparative sample. However, he does show greater use in Costume, Halt and especially Movement. In Props and Solo he also exceeds the comparative plays in Raw numbers of uses. If we turn these figures into percentages of in-dialogue instructions, a pattern emerges more clearly.

Chart 21. Focus clusters of *H* as percentage of in-dialogue instructions: *Movement*.

Focus clusters of *H* as percentage of in-dialogue instructions for movement
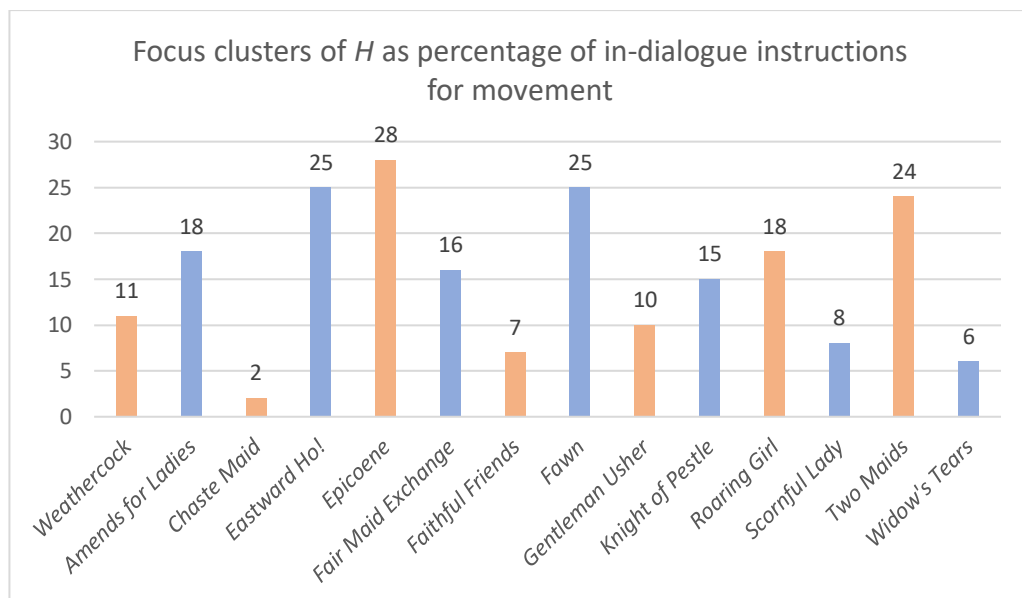
Chart 22. Focus clusters of *H* as percentage of in-dialogue instructions: *Props*.

Focus clusters of *H* as percentage of in-dialogue instructions for props

Play	Value
Weathercock	15
Amends for Ladies	22
Chaste Maid	44
Eastward Ho!	37
Epicoene	13
Fair Maid Exchange	41
Faithful Friends	32
Fawn	40
Gentleman Usher	26
Knight of Pestle	34
Roaring Girl	25
Scornful Lady	31
Two Maids	24
Widow's Tears	6
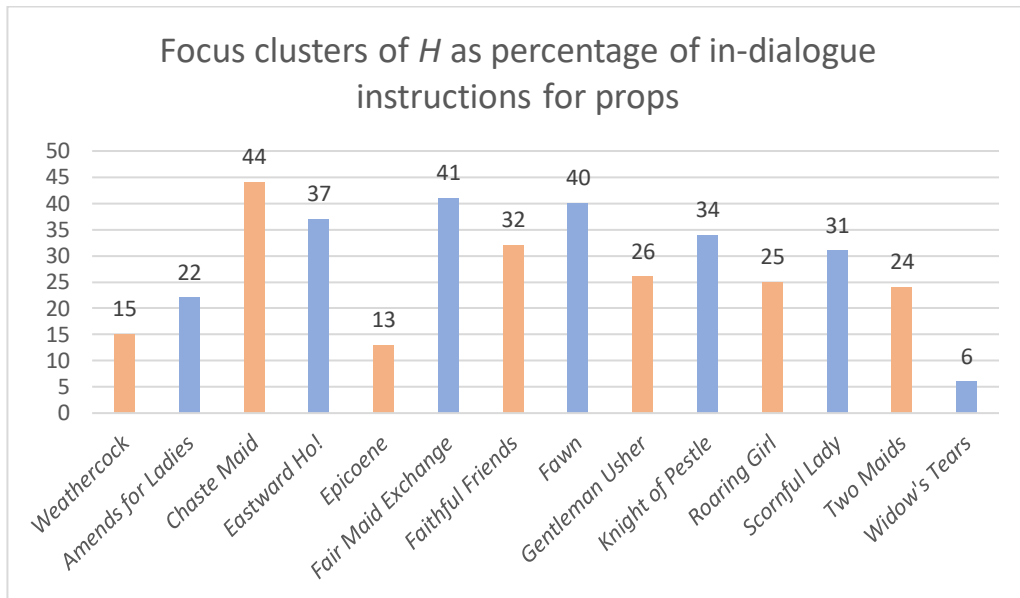
Chart 23. Focus clusters of *H* as percentage of in-dialogue instructions: *Solo*.

Focus clusters of *H* as percentage of in-dialogue instructions: solo

Play	Value
Weathercock	19
Amends for Ladies	27
Chaste Maid	2
Eastward Ho!	22
Epicoene	21
Fair Maid Exchange	39
Faithful Friends	36
Fawn	41
Gentleman Usher	33
Knight of Pestle	23
Roaring Girl	16
Scornful Lady	28
Two Maids	29
Widow's Tears	23
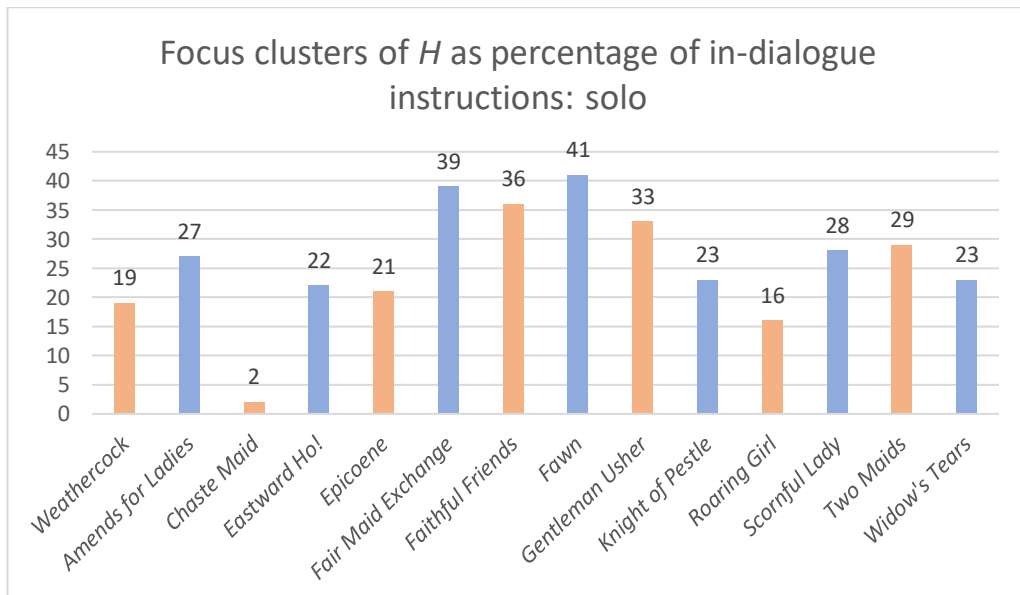
In all percentage cases, Field sits within the ranges scored. In Movement, where he appeared dominant through number of examples, he scores 11% or 18% and is fairly centrally positioned between the top and bottom scores of 28% and 2%. In use of Props, he scores 15% or 22%, again sitting in the centre, and similarly with instructions to Solo action where he scores 19% or 27%. There is nothing distinctive in way he proportions his instructions to his actors it appears, until we look at the way these three categories are divided amongst *H* in the comparative group.

The highlighted sections in Table 75 identify the largest percentage of results. Underneath each is written the percentage points differences between this score and that scored in the other criteria in the same table, reading from left to right. For example, the *Woman is a Weathercock* score for **Solo** is highlighted **19**, +4/+8. This means that the Solo score is 19%, which is the highest of the three categories; and that this score is 4 points and 15 points greater than Movement and Props respectively.

Table 53. Comparison of percentages of *H* (indicative) given to *Movement, Props* and *Solo* action.

Play	Raw total	Movement %	Props %	Solo %
Weathercock	**157**	11	15	**19** +4/+8
Amends for Ladies	**109**	19	22	**27** +5/+8
Chaste Maid	**52**	2	**44** +40/+40	2
Eastward Ho!	**40**	25	**37** +12/+15	22
Epicoene	**53**	**28** +7/+15	13	21
Fair Maid of Exchange	**61**	16	**41** +2/+25	39
Faithful Friends	**58**	7	**32** +6/+25	26
Fawn	**32**	25	**40** +1/+15	41
Gentleman Usher	**73**	10	26	**33** +7/+23
Knight of Burning Pestle	**61**	15	**34** +7/+19	23
Roaring Girl	**67**	18	**25** +7/+9	16
Scornful Lady	**39**	8	**31** +3/+23	28
Two Maids of More-Clacke	**34**	24	24	**29** +5/+5
Widow's Tears	**30**	6	26	**33** +7/+20

The pattern which emerges is distinctive. These three categories are the main uses for *H*, that is, the main instructional purposes given to actors. In Field's *A Woman is a Weathercock*, Costume (10%) also rises to match the others. With the sole exception of *Two Maids of More-Clacke*, the proportions which Field allocates are relatively evenly distributed. All the remainder bulge in one or two areas, diminishing the second and/or third. The data for the Armin play is also one of the lowest total *H* figures, making the spread based upon small numbers of examples, unlike the Field plays. This even-ness emerges repeatedly as a feature of Field's work. Rather than focus upon one or more

areas, he seems to draw upon a larger variety of instructional opportunities and to use all of them.

5.1.2 *H* (indicative): conclusions to analysis of type.

<u>Similarities</u>

1. In common with the second sample, Field makes most use of instructions to actors around Solo action and use of Props.

<u>Differences</u>

2. Imperative phrases are important for Field but indicative instructional ones even more so. This is his primary means of communicating instructions to the actors from within the text.
3. Field makes greater use of Costume and instructions to Halt than those in the second sample.
4. Field's distribution of instructions is more even than that in the plays of comparative sample.
5. **The overall quantitative conclusion here is that the Field sample is different from the comparative sample, with totals exceeding it in every area of indicative instruction and with greater variety of uses more evenly spread.**

Next, an examination of the nature of the content of this category, which shifts according to context even more than in the imperative.

5.1.3 The indicative instruction (*H*) in the Field sample and the comparative sample: content.

The form of indicative used is almost exclusively the declarative. In this it informs either the actor speaking, or the one addressed or observed by the speaker.

For the speaker, it affirms the action he is taking, or which he will take immediately. Three types are used:

1. **Literal.** Sometimes these descriptions are literal and precise, as in this example from *The Two Maids of More-Clacke*:

   > Looke when soever I holde up this finger,
   >
   > Signing my lippes with it, and cry begone,[407]

2. **Conventional.** At other times, the action may be familiar enough to have the gloss of conventionality shaping it, as in this from Chapman's *The Widow's Tears*, where a toasting gesture or similar is probable:

   > You must pledge it, here's to it.[408]

This is one of many examples of pledges found throughout the sample texts. The likelihood is that the action was similar in all.

3. **Permissive.** Finally, the action reflected may be more obviously open to an actor's interpretation. For example, *The Fair Maid of the Exchange* includes a simple, clear instruction followed by a less precisely descriptive reaction:

---

[407] As with all plays in the two samples, the references are to the first printing. In cases where printings vary the location and reference of the relevant one is given. *The Two Maids of More-Clacke,* E4ᵛ. See Appendix 1, no.50.

[408] *The Widow's Tears,* H4ᵛ. See Appendix 1, no.51.

Ile reade it or'e againe:

[*he reads out the letter*]

  Antho. Blancke, I am strucke blancke, and blind, and mad

                              withall.

Heere is a flat denyall to my sute.[409]

This category also works as instructional when received by another actor on stage. Examples of the three types can be found in sections of *The Fatal Dowry* commonly allocated to Field:

Literal.

he has a knotted brow.

Conventional.

you looke sad.

You are tyr'd.

Permissive.   Where precision or convention may be replaced by greater individual choice:

Fy Madam, how you walke![410]

Also, permissive would be something much less definable:

How your lips blush, in scorne.[411]

Inevitably, this categorisation of these examples is open to debate. Perhaps there was no conventional approach to showing tiredness. Perhaps showing

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[409] *The Fair Maid of the Exchange,* H4ᵛ. See Appendix 1, no.52.

[410] T.A. Dunn identifies II.i 1-175; III; IV.i; V.i. as by Field alone. See P.M. and N.F. *The fatall dowry, a tragedy* (London: Constable, 1632) Greg, II, 464; STC (2nd ed.) / 17646. Also Philip Massinger, and Nathan Field: *The Fatal Dowry*, ed. by T.A. Dunn (Edinburgh: Oliver & Boyd, 1969). G2ᵛ. (III.i.394). F4ᵛ (III.i.250) G2ʳ (III.i.377). D4ʳ. (II.ii.30). See Appendix 1, no.53a-d.

[411] Ibid., E1ʳ (II.ii.132). See Appendix 1, no.53e. The meaning here seems to be closer to a pout which emphasises the colour of lips by pushing them forwards, hence a performable action. On blushing, see Yves Peyré, "Shakespeare's mythological feuilletage: A methodological induction", in Janice Valls-Russell, Agnès Lafont, and Charlotte Coffin, eds., *Interweaving myths in Shakespeare and his contemporaries*, (Manchester, Manchester University Press, 2017), pp.25–40.

scornful lips was entirely conventional. But the existence of different types remains plausible just the same.

On review of all texts within both populations, plus the peripheral plays listed earlier, it is striking that all three types of instruction are most prevalent in scenes with three or more characters. As with all instructional material on action other than kneeling, crying or fighting, they are minimised in a duologue or soliloquy. The opening duologue between Scudmore and Nevill in *A Woman is a Weathercock*, where the comedy of delayed departure is given, is unusual in its volume of such instructions in a duologue not only in Field's plays but in all found in the test sample.

5.1.3.1 Instruction or observation?

A concern about the separation of instructional content from simple observation might be raised by looking at the following snide comment from *The Fawn*, which might appear odd to be included in a count of factual statements:

> any Canarie?
>
> *Nym*: How the poore snake wriggles with this suddain warmth.[412]

It is demonstrative, but appears to be reflecting action which is already being taken by the observed actor. It reports, one might argue, not instructs and so cannot support the position being argued. However, all such examples *are* included in this project and the reason is because of the practical possibilities and the concealed ambivalence of one purpose of observational statements. Certainly, this is reporting action. But there is always a practical question which arises out of the expectation for actors to be word perfect. The first lines of *The Return from Pernassus* make a satirical riff on this:

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[412] *The Fawn,* C1ᵛ. See Appendix 1, no.54.

>   *Boy.*
>
> Spectators we will act a Comedy (*non plus.*
>
>   *Stage.* A pox on't this booke hath it not in it, you would be
>
>   whipt, thou rascall: thou must be sitting up all night at
>
> cardes, when thou should be conning thy part.
>
>   *Boy.* Its all long on you, I could not get my part a night or
>
> two before that I might sleepe on it.
>
>   *Stagekeeper carrieth the boy away under his arme.*[413]

The boy stares blankly, at a loss for his lines and is blamed by the stagekeeper for his failure to con his part. The boy's defence – that he didn't receive it early enough – is not seen as an excuse. Loss of lines is a common joke but also a potential problem when this concerns action, as discussed above. Lines can be improvised, but actions have to fit them, and the narrative must be sustained in both. Consequently, it is possible that one mechanism for overcoming it is simply the repetition of the action through observation. The reality is that the starting points of actions are not always certain. This example from *The Faithful Friends* illustrates such uncertainty:

> What a true Sorrowe speaks that mute imbrace.[414]

Here, the implication is that the embrace is happening. But it could equally be the case that the moment of embrace does not occur until the words are spoken, in which case the description would function as an instruction. Similarly, this example from *The Wisest Have Their Fooles About Them* may either reflect the actions of the actor or instruct him:

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[413] '*The Return from Pernassus*' in W.D. Macreay, ed. *The Pilgrimage to Parnassus with the Two Parts of the Return from Parnassus; Three Comedies Performed in St. John's College, Cambridge* (Oxford: Clarendon, 1886). A2ʳ. See Appendix 1, no.55.
[414] Anon. *The Faithful Friends* (Oxford: Malone Society, 1970), 10ᵛ, l.638, p.22. Not available through EEBO at time of writing.

> Let us observe him a while.
>
> He comes reeding of some merry thing
>
> That pleases him well, he smiles to him selfe...[415]

This raises the possibility that such descriptions may sometimes have functioned as cues, reflecting prepared action and acting as memory aids should the action be forgotten or need precise timing. Exactly how they functioned in context may therefore have been variable. Such a suggestion, that they can be instructional, may imply that there was a component in early modern acting where an actor stood patiently, or nervously, until another speaker indicated what he ought to be doing. In fact, it is no great step to accepting that this may indeed be how such indications of action sometimes had to work. Listening was as important as learning lines and one's own part did not contain all the information necessary to run a scene. We have seen how valuable these affirmations of personal action are for the actor who needs to know what to do, and the possibility of an overlap between observation and command when reporting the actions of others is a second justification for the inclusion of these terms in this instruction-targeted thesis. Referring to all of these as 'instructional material' may not always be true, but there is always a possibility and not to do so would certainly be an inaccurate representation of the instructional function of the part since by far the majority of all such instructions are to the speaker as he describes what he is doing or is about to do.

As we saw in chapter 1, recent research has brought the importance of the part into critical view. It is not just the words and cue lines which have to be observed by the player however: crucially, the part also contains instructional material which the speaker has to give to others. As with an orchestral part, one actor's part does not sit separately from another. It intersects with other parts, sometimes through questions, sometimes imperatives and sometimes through observing and reminding. While memorisation of the part may be

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[415] Anon. *The Wisest Have Their Fooles About Them* (Oxford: Malone Society, 2001), 10a^v l.881-883, p.29.

precise, and knowledge of when to enter may be provided, the unknown extent of rehearsal time given to scenes (other than occasional large group ones, if Stern's Shakespeare-driven conclusions are to be accepted) means that having mechanisms which can prompt appropriate actions is invaluable.[344] For audiences today who are used to director-led productions, there can appear a clumsiness about the self-narrating propensities of early modern play. But for an early modern audience accustomed to the artificiality of emblematic displays, standard oratorical gestures, and armies represented by a handful, seeing an actor waiting for an instruction then moving in response to it may not have seemed awkward or unusual; simply a theatrical convention which enabled the narrative to flow.

Primarily, this mood is an indication of what an audience is seeing and what an actor ought to prepare. Consequently, the term 'indicative instruction' is used here, attempting to imply both that which is currently happening and that which may have been instructed. The indicative mood then, reflects the actions currently undertaken on the stage, either by the speaker or by another. The precision varies, and the distinction between 'reflection' and 'instruction' may be ambiguous.

5.1.3.2 How the content of *H* (indicative instructions) differs from that of imperative instructions *E2, F2* and *G* in *Movement*.

The tables below micro-analyse the intentions of indicative instruction in Field's two plays, drawing them from the category *M: Movement*, where the largest number of in-dialogue instructions of all types are found, and from *S: Solo,* which has the largest number of indicative instructions. 'Journey' refers to travel across stage.

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[344] Tiffany Stern, *Rehearsal from Shakespeare to Sheridan* (Oxford: Oxford University Press, 2000), p.76.

Table 54. Indicative totals (*H)* found under *M* (movement): counted by intention.

	A WOMAN IS A WEATHERCOCK	*AMENDS FOR LADIES*
Journey across stage is required		
Following	1	0
Moving to another person	7	1
Moving to another place	3	3 (2 of them towards a Door)
Moving aside	3	1
Demanding release	0	0
Contact with another	1	3
No journey across stage is required		
Manner of moving stated	10	2
Threatening	0	0
Kissing	0	3
Embracing	0	0
Fighting	0	3
Behaviour indicated	7	2
Rejecting	3	0
Fearful	1	1
Request	1	0
Revealing	1	0
Freeing	0	1

Table 55. Indicative totals (*H)* found under *S (solo)*: counted by intention.

	A WOMAN IS A WEATHERCOCK	AMENDS FOR LADIES
Journey across stage is required		
Following	0	0
Moving to another person	0	0
Moving to another place	0	2
Moving aside	0	0
Contact with another	0	0
Collecting props	0	0
No journey across stage is required		
Manner of moving stated	7	6
Threatening	3	2
Kissing	0	0
Embracing	2	3
Behaviour	11	11
Rejecting	2	2
Fearful	1	0
Request	1	0
Revealing	0	2
Freeing	0	0
Oath (J2)	20	22

Coughing etc[345]	4	13
Eating	1	0
Stand	2	1
Kneel	2	3
Replace the item	0	1
Blow	1	0
Eyes	1	2

These show that a majority of indicative examples in Field's plays express a different range of movement to the imperatives. That is, rather than reflect movement across the stage space, they are more concerned with behavioural gestural actions requiring no journey across the stage. They may advise the actors on the presentation of feeling as much as on the action, underpinning the dialogue by recommending physical responses. It is also the case that *H* governs the way in which characters move, while *G* leads movement to or from a place or person, and *J* (see below) controls some aspects of gesture. If the imperatives often order others to move to other places on the stage, whether that is another person or another location, the indicatives rarely report on this. No actor describes his action as one of moving elsewhere unless it is to hide 'I shall conceal myself here' or to exit. Equally, imperatives command behavioural features infrequently. When they do appear, it tends to be around commanding a character to stop their current state. Halting rage or tears is a common usage, and Field's *The Fatal Dowry* uses this vividly by

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[345] The inclusion of 'coughing' here reflects the inclusion of interjections which affect action in specific, replicable ways, unlike most single word interjections such as 'help!' which may have been accompanied by much or little action. It is not included in the totals elsewhere.

running successive imperatives together as Romont tries to help Charalois subdue his rage:

> Now noble *Charaloys*, collect your selfe,
>
> Summon your spirits, muster all you strength
>
> That can belong to man, sift passion
>
> From every veine, and whatsoever ensues,[418]

Generally though, orders to behave differently in these plays are less frequent than are imperatives connected to place or combat. Self-commentary on state of mind, or observation of the state of mind shown by another, is the most common use of indicative observation in *A Woman is a Weathercock*. Leaving aside the singular usage of coughing (see *n*. 400 above) in this and in *Amends for Ladies*, the other primary use is to indicate the manner or act of moving, whether that is fainting, restlessly sleeping, kneeling or standing.

This is true also of the sample of plays. *The Scornful Lady,* for example, makes typical uses of the indicative mood in these lines:

- Upon my knees I bid you welcome home.
- This lady swounes.
- My lady commends her love to you in this token.
- Heere's my hand.
- Ile kisse thee.[419]

As this shows, the language and purposes employed by Field are little different from those used by any other playwright. Where imperatives always actively clear the stage, create space and force interaction, these indicative instructions inform the actor through his part or on stage exactly which movements ought to be happening. Like the imperatives, the action required

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[418] Philip Massinger and Nathan Field, The Fatal Dowry ((London: Constable, 1632) Greg, II, 464; STC (2nd ed.) / 17646. G3^v. (III.i.478-480). See Appendix 1, no.56.

[419] *The Scornful Lady,* 'Upon my knees…'F2^r. '...swounes' I3^r. '…this token' B4^r. '…my hand' D2^v. 'kisse thee' I2^v.

in this indicative mood helps the narrative. It also marks significant events visually as well as orally.

The following examples of category *H* drawn from *Amends for Ladies, The Gentleman Usher* and *Eastward Ho!* all demonstrate such highly coloured engagements with a moment, overtly marking the dramatic significance of the action in the context of the story. They are drawn from the *Movement*, *Props* and *Solo* sub-sections and are examples of specific actions in both self-narration and description of others:

- Now I resign this [crown].
- This cup which I onely kisse.
- How weary I am …wounded and faint.
- Ile eavesdrop.
- Hearty and joyfull embraces.
- I will grovel here.
- How he listens and is transported.
- They have descried me.
- Hee walke and looke as if…
- He cannot put it through his nose.[420]

This aspect of early modern drama needs no forceful argument, but it serves to remind us of how important such instructive material was for the early modern performer and how adept playwrights and performers could be at suiting the action to the word, or the reverse.

Together *G* and *H* provide more information about the forces behind the action performed than is generally addressed. A Raw quantitative summary of Field's use of *H* alongside *G* will give an idea of how significant the indicative mood was for his work and thereby establish any distinction in extent of use. At the same time, we will begin to build a new sense of the weight of

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[420] *The Gentleman Usher,* '…this crown' D1[r]. 'This cup…' C1[r]. 'how weary…' F1[r]. *Eastward Ho!* 'Ile eavesdrop' B3[v]. '…joyful embraces' H3[v]. '…grovel here' E4[r]. '…is transported' H3[r]. *The Gentleman Usher*, '…descried me' C1[r.] *Amends for Ladies,* 'Hee walke…' C1[v]. '…his nose' G4[v].

expectation placed upon an actor in Field's plays, both in preparation and on the stage and in doing so be able to reflect on this in the comparative sample.

To contextualise this, the figure below illustrates the difference in usage of *G* and *H* between the two populations based on number of examples of use:

Chart 24. Raw counts of imperatives (*G*) and indicative instructions (*H*) compared.
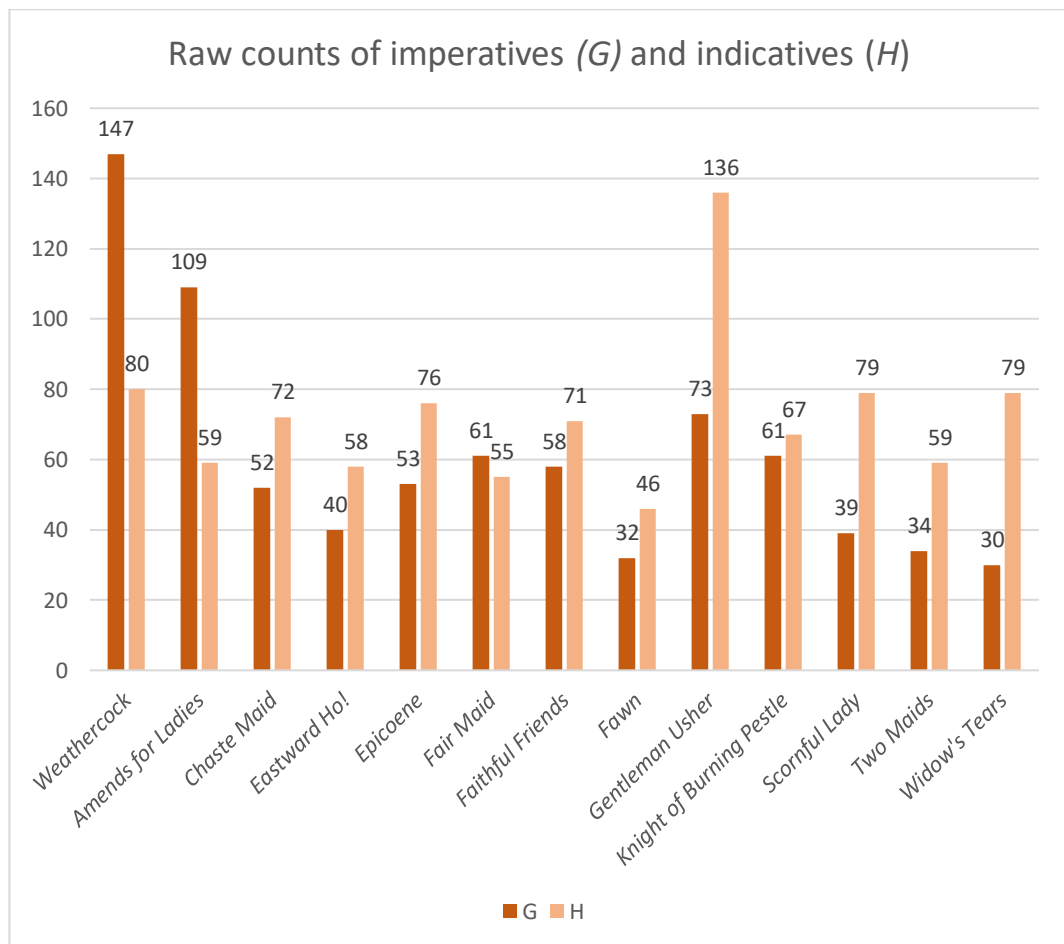
While there is no particular dominance shown in Field's use of imperatives, they are similar in number and in the higher end of the totals, exceeded substantially by the total in *The Gentleman Usher*. In the case of indicative examples however, Field uses 25% or 50% more than his nearest rival.

5.1.4 Conclusion to Content of *H* (indicative).

Similarities

1. Indicative descriptions may sometimes have functioned as cues.

2. They tell the actor what an audience ought to see and therefore what an actor ought to prepare.

3. The indicative mood is primarily found in scenes with three or more characters.

4. The action used advances the narrative and helps mark significant moments visually underpinning the dialogue by recommending physical responses.

5. Field uses literal, conventional and permissive forms in his content.

Differences

6. Field's language is unambivalent and more often specific than permitting.

7. **There is no significant difference between the content of Field's use of *H* and that of any other playwright in the sample. All are context dependent and all make much more use of descriptions of the speaker's actions than they do of others on stage.**

5.2 Directions to observe (*J1*), oaths (*J2*) and questions about action (*K*): introduction.

Directions to observe (*J1*), oaths (*J2*) and questions about action (*K*) examined in sections 5.2, 5.3 and 5.4 often overlap *G* (imperative) and *H* (indicative) categories and are of interest in helping define the distinctiveness of Field both in style and in volume of examples. The separation of these categories from *G* and *H* has been useful in focusing on the potential spaces between some characters on stage as well as upon the actions required from the players. This may sit alongside ways into future exploration of the blocking and distribution of actors on the stage, and into features of style.

Neither *J* (demonstrative, directions to observe) nor *K* (questions which demand action) sits wholly comfortably into either the imperative mode *G* or the declaration of current action *H.* This because the direction to look (*J*) is sometimes an imperative, or a command may be implied, while at other times it is a response to a question. For these reasons, they have been separated and their definitions limited to areas where a certain allocation to *E* (entry*), G* (imperative) or *H* (indicative) cannot be given. The exception is *J2* where a specific gestural accompaniment to oaths and invocations is given or strongly implied.

Ultimately, both contribute to the overall assessment of in-dialogue instructions. One criticism of their separation might be that directions to observe contained within *J1* and *J2* are predominantly sub sections to the indicative *H* which declares current action, while the questions identified as *K* may sit with either the imperative group *G* or with the indicative *H*. But whether separated or not, they have instructional value and are discussed, even though, as we shall see, it is really only *J1* (direction to observe) which can be counted with certainty since both oaths and questions contain more opportunities for player interpretation which does not require action, than an instruction to look.

5.2.1 *J1.* In-dialogue instructions to observe a different person or place*.*

The nature of gesture, the breadth or specificity of the meanings attached to the term, and its importance to communication in the theatre were discussed earlier. In relation to category *J* only two forms of gestural language are identified.

First, indication of a person, place or thing. In *The Gentleman Usher*, the entrance of the Duke is observed:

> See, shee comes riding the Duke, shees passing well mounted
>
> beleeve it.[421]

In this action of indication, the speaker Pogio is himself both using and requiring a tandem of clear, universal and probably standardised gestures: he is directing attention to a place or person himself and causing the other actor to look. The result is that the audience is similarly directed to the target but is also aware of the significance this has for the speaker and his fellow. These are the two gestural elements which comprise the category *J1* selected for this study, indicating and causing another actor to look also. Unlike the generality of 'light behaviour' it is the comparative certainty of being able to identify and even reproduce these actions which make them suitable for this project.

5.2.1.1 When *J1* (direction to observe) becomes *E1* (entering).

Where directions to observe become calls for entry, which is commonly the case, they are given *E* category status instead, in order for the entry/exit group to be separated out. More commonly, if a group of actors has already entered and their identity is being observed as they interact, then *J1* is used

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[421] *The Gentleman Usher*, E1ʳ. See Appendix 1, no.57.

because the lines are not cueing an entrance as much as recognising that one has happened.

This is the case, for example, in *A Woman is a Weathercock* when a group enters:

> *Enter old Sir Innocent Ninnie, my Lady Ninnie, Sir A-*
>
> *braham, and Mistris Wagtayle.*
>
> *Cou.* Heere's more Guesse.
>
> *Cap*. Is that Man and Wife? [422]

The entrance moment is given through stage directions and echoed in Count Fredericke's welcoming 'Heere's more Guesse', making his statement an *E1* (signalling or marking an entrance). The rhetorical question from the Captain is a direction to observe, therefore *J1*.

Field's use of general in-dialogue entrance indicators *E1* is invariably accompanied by a stage direction *C*, as tables 44 and 45 in Chapter 4 indicated. There are few, all of which are accompanied by the non-dialogue instructions being placed immediately before them. Other entrance markers are given through questions (*K*) and imperatives. The same approach is taken in Field's *Triumph of Honour*:

Table 56. In-dialogue indicators of entrance (*E1*) in *The Triumph of Honour.*

THE TRIUMPH OF HONOUR in-dialogue references: **entrance *E1***	Duplicated in stage directions *ABCD*?
The King is entering	y
Mark what follows	y
The Lady comes this way	y

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[422] *A Woman is a Weathercock,* C1^r. See Appendix 1, no.58.

This level of certainty is not always apparent in other texts, while it is in those scenes and plays allocated to Field. For example, as with *H*, there is the potential for blurring of two categories. In *The Fawn* for example, the stage direction *Enter Donetta* precedes the following by nine lines, so while it is clear which is a comment on an already entered character, it is much less certain which statement counts as *E1* (entrance indication):

> but for necessitie such a one as this is *Dona Donetta*. Heres one
> has loved all the Court just once over.
>
>   H*erc.* O this is the faire *L*adie with the fowle teeth[423]

For consistency, no in-dialogue entrance statement is counted unless there is a strong likelihood of the line being able to function as a cue to enter, signalling or marking it, regardless of an accompanying stage direction. So, one position is that this is probably not the case with the first sentence as Nymphadoro is showing his love by describing her fine qualities to his friend in front of her. Hercules' teasing comment 'O this is the fair lady…' would therefore not be a direction for Nymphadoro to observe since he has already done so; it would be an acknowledgement that his attention has already been directed. Which leaves 'Here's one has loved…' as a possible *J1* instruction for Nymphadoro to acknowledge her and for Hercules to observe her. Even though requiring a spontaneous reaction would depend on whether or not Hercules has already spotted her, it still works simply as a gestural highlighting of an already present Donetta. Consequently, only this statement is counted *J1*. A counter position to this is entirely possible. For example, 'Heere's one…' could be the entrance marker. In situations like this, a reasonable and logical reading of the situation in context is as much as can be done. Fortunately, these are a minority.

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[423] *The Fawn*, E1ʳ. See Appendix 1, no.59.

5.2.2 The direction to observe (*J1*) in Field plays and the comparative sample: quantitative analysis.

How Field compares in quantity with the comparative sample is shown in tabular form below.

Table 57. *J1* Raw totals, relative frequencies and percentages of in-dialogue instructions compared.

Play	No of lines	*J1* raw total	*J1* Relative frequency	Total of in - dialogue instruction	% of in - dialogue instructions as J1	Total of in - dialogue instructions **minus** entry, exits	% *J1* minus entry exits
Weathercock	2170	**57**	4.6	519	**11%**	431	**13.2%**
Amends for Ladies	2213	**44**	2.0	360	**12.2%**	247	**17.8%**
Chaste Maid	2458	**10**	0.4	264	**3.7%**	181	**5.5%**
Eastward Ho!	2544	**22**	0.8	243	**9%**	198	**11%**
Epicoene	3183	**14**	0.4	247	**5.6%**	185	**7.5%**
Fair Maid of Exchange	2691	**14**	0.5	280	**5%**	177	**7.5%**
Faithful Friends	3229	**24**	0.7	265	**9%**	190	**12.6%**
Fawn	2712	**2**	0.07	176	**1.1%**	121	**1.6%**
Gentleman Usher	2868	**19**	0.6	381	**5%**	288	**6.5%**
Knight of Burning Pestle	2562	**9**	0.3	276	**3.2%**	171	**5.2%**
Roaring Girl	2843	**9**	0.3	330	**2.7%**	177	**5%**
Scornful Lady	2435	**19**	0.7	327	**5.8%**	187	**10%**
Two Maids of More-Clacke	2384	**16**	0.6	210	**7.6%**	134	**12%**
Widow's Tears	2784	**24**	0.8	224	**10.7%**	164	**14.6%**

The pattern here is very similar to the one seen in *H* (indicative). Again, the Field sample emerges as being different from those plays in the comparative sample.

1. At 2 or 4.6, the relative frequencies of the Field plays are approximately three and six times greater than the highest in the comparative population and four or nine times greater than the Mean for that population.

2. At 11% and 12.2% of the total in-dialogue instructional content for each play (where both plays have larger numbers than the comparative sample, as we have seen) are double the Mean for the comparative sample, ten times larger than the smallest and only one play matches their percentage, which is Chapman's *The Widow's Tears* at 10.7%.

When the exits and entrances are removed from the instructional content totals, the shape shifts a little, bringing the Field plays and the comparative more in line.

Chart 25. Percentage of *J1* (direction to observe) found in total in-dialogue instructional content minus exits and entrances.
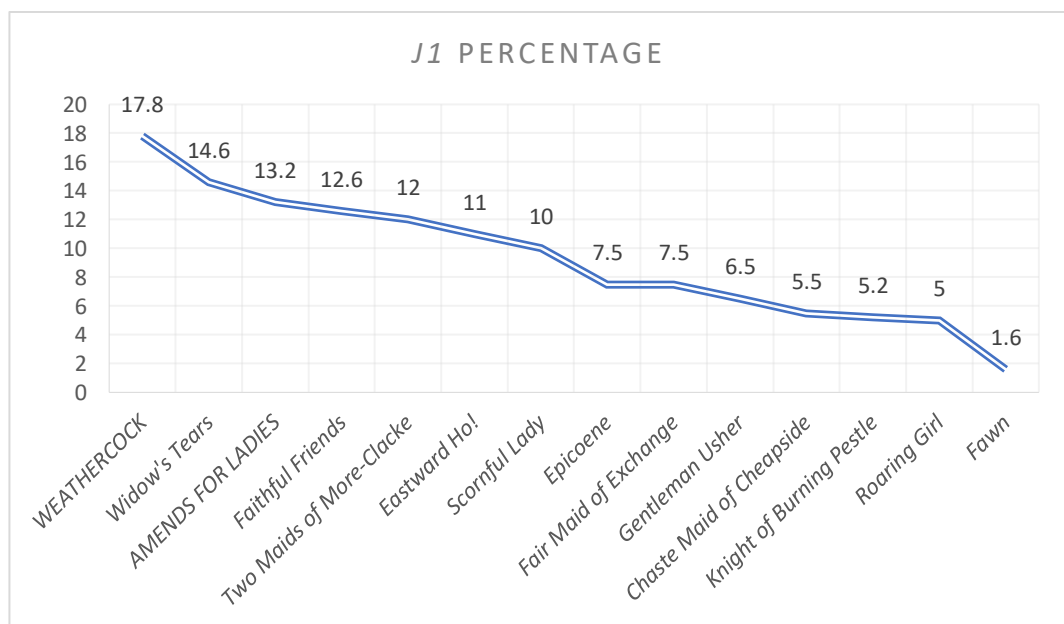
While still leading, and at the upper end of the spread, there is a little more similarity between the Field plays and three other plays from the comparative population, but the Field gain over the Mean is considerable at 5% and 9%.

5.2.3 Conclusions to quantitative summary of *J1* (direction to observe).

1. Relative frequencies of use in the context of the whole plays are four and nine times greater than the Mean for the comparative population.
2. Percentages of *J1* drawn from the total in-dialogue instructions within each play are much greater than those of the Means of the comparative sample.
3. **The two Field comedies stand out as making significantly greater use of *J1* overall to indicate positioning on stage than the comparative sample.**

5.2.4 Directions to observe (*J1*) in Field plays and the comparative sample: content.

J1 notes in-dialogue instructions when one actor draws the attention of another actor to a person, place or object. A distinction has been drawn in this category in order to identify differences between the three possible interpretations of this. They are:

(a) an actor alone onstage drawing attention to a place or object

(b) an actor with others drawing attention to an object he carries

(c) an actor with others drawing attention to a person, place or object which is at a distance.

In the case of (a) *J1* only applies when the noun being observed affects two actors. If a solo actor identified something across the stage, it would be

counted as an indicative *H* since any action taken has been instructed for him alone. No account has been taken of the sort of position developed by Sarah Dustagheer for whom the possible inclusion of on-stage indoor theatre audiences as addressees, even 'extras' is important.[346] While there is plenty of evidence for actors interacting with on and off-stage gallants and audience members, as *The Knight of the Burning Pestle* echoes, there is none in the samples or peripheral texts which fits this category this way. The audience is not read as an actor equivalent here. Consequently, even though Scudmore is on stage when Nevill speaks of him at the start of Act 3 of *A Woman is a Weathercock*, he is not drawing the attention of anyone other than the audience. 'Yonder he comes, dead in his melancholy' could be a standard use of *J1* when others are on stage and an entrance has already happened.[347] Here it is simply considered as *E1,* where it becomes an in-dialogue indicative.

(b) applies when the noun referred to is on the body of the actor, for example, 'this sword by my side is sharp', the emphasis is on the speaker's engagement with and ownership of the prop, on which the focus lies. It is clearly an indicative *H* and is identified as such.

(c) is apparent when the object is at a distance, as this space passes the focus away from the speaker and fellow actor and on to the object of their attention. While this may be *G*, as in 'behold this shield' in *The Faithful Friends,*[348] in such cases where obvious distance is significant it is scored as *J1*: an instruction to the speaker from the part to instruct a second actor to look elsewhere on the stage.

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[346] Sarah Dustagheer, 'To see and be seene and possesse the stage, against the play', paper given at the Jacobean Indoor Playing Symposium, The London Shakespeare Centre, London, 4th February 2012. Cited in Barbara Wooding, *John Lowin and the English theatre, 1603-1647: acting and cultural politics on the Jacobean and Caroline stage* (London: Ashgate, 2013), p.59.
[347] *A Woman is a Weathercock,* D1r.
[348] *The Faithful Friends,* 24v, l.1824.

The language used in *J1* varies little from play to play, playwright to playwright. It commonly draws attention away from the speaker to the observed person, place or object which is at a distance. Some examples are:

My trustie friend <u>here</u>   (*Faithful Friends*)

<u>Yonder's</u> Moll   (*The Roaring Girl*)

But <u>that</u> sweet creature   (*The Gentleman Usher*)

This amorous huntsman <u>here</u>   (*The Gentleman Usher*)

my Mother grossly brought up, <u>as you may perceive</u>

(*A Woman is a Weathercock*).[427]

Similarly, places may be indicated whether fictional or real:

<u>Yonder's</u> the bravest show   (*A Chaste Maid in Cheapside*)

…<u>observe</u> the gallery   (*Epicoene*)[428]

Field's language is consistent across his plays. Those terms used in *Amends for Ladies* are the same as those found in *A Woman is a Weathercock* and *Four Plays in One*, *The Queen of Corinth* and *The Knight of Malta*. 'This', 'yonder' and 'behold' are predominant. The range is small, but the extent of use is significantly larger than that found anywhere else in the sample. Below is an illustration of this, showing the use in *Amends for Ladies* alongside that of three other non-Field plays which are typical of the sample. All examples from both samples are given.

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[427] *The Faithful Friends,* 7r, l.92-93. *The Roaring Girl*, D1ʳ. *The Gentleman Usher,* H2ᵛ. *Ibid*., B3ᵛ. *A Woman is a Weathercock*, C1ᵛ.
[428] *A Chaste Maid in Cheapside*, F3ᵛ. *Epicoene,* K3ᵛ.

Table 58. The language of *J1* (instructions to observe) compared.

AMENDS FOR LADIES	THE ROARING GIRL	THE FAIR MAID OF THE EXCHANGE	THE TWO MAIDS OF MORE-CLACKE
You would fain shew these ladies	This your white hand	Heere let's take our stands	Here let me feede
I have loved this Lady	She's there	Ile crosse the other way	Whoever feeds this dish
Accept…this Gentlewoman	This gentleman	Heere is his shop	Ther's two, and two
This Lord	This gentleman here	Yonder's his shop	This old woman
This knight	This son	This is the shop	Heer's good custard
This my Gentlewoman	Yonder he is	Yonders a friend	I ha' won this John
These frumping Gallants	Yonder's the shop		This gentleman or this
This is our Landlord	Yonder's Moll		
Note yon Fellow	This knight		
Such a face as this			
Shees a faire creature			
Her clothes are all yonder			
Behold a breast			
Behold, it is my younger brother			
This Boy			
This bulie			
The doore is open			
This foole			
My horse there			
Your sister here			
How my father stands			
Your friend here			

AMENDS FOR LADIES	*THE ROARING GIRL*	*THE FAIR MAID OF THE EXCHANGE*	*THE TWO MAIDS OF MORE-CLACKE*
My sweet hearte here			
This yong Ladie			
This Gentleman (three times)			
This Ladie (twice)			
A maide			

Once again, the vocabulary used by Field is simple, clear, and entirely consistent with that used by other playwrights. The demonstrative 'this' is the most common term used to trigger the twin actions of directing and being directed to observe.

Causing another actor to observe another person, place or thing may trigger a change in mood, or indicate a plot shift. It can also inform audiences of where events are happening by the use of directions to look at imagined off stage locations, as in this from *The Two Maids of More-Clacke*, which both locates action and moves towards a key moment in the plot. Before noticing a half-buried trunk (which contains Mary), the Governor is showing a friend the beaches of a Scilly Isle:

What country call you yon, whose cliffes are as the cloudes

smoake, and all shadowing mists?

Gover: Sir that is F*rance*, a faire beseeming friend,

On yonder continent stands *Ireland*,

On this side *Brittaine*, and on that side *Garsie*,[429]

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[429] *The Two Maids of More-Clacke,* G1ᵛ. See Appendix 1, no.60.

As we have seen, Field shapes his action using the *J1* category more frequently than any other sampled playwright. One reason may be the possibilities it opens for comic playing. Such comic potential can be seen in the final scene of *A Woman is a Weathercock* where entrances and attention shifts use the whole stage and invite actor and audience reactions. In Figure 3 below, category *E* (signalling or marking an entrance) is shown in green, *J1* (direction to observe) in red.

Fig. 3. Sample of *E* (entry) and *J1* (observe) marked up.

World. Oh, there they come, it was their part to do so

Enter Scudmore unvizarded, Bellafront with Pistols,

and the right Parson.

Count. This *Nevill,* this is *Scudmore.*

Om. How?

Count. But heere's my Ladie,

Scud. No my Gentlewoman.

Abra. Zoones Treason, I smell powder.

Bell. In short know, that I am married to this Gent.

To whom I was contracted long ago:

This Priest the inviolable knot hath ty'de,

What ease I finde being un-Ladifyed.

Count. What Riddle's this?

Inno. Ware the last Statute of two Husbands.

Scud. Bellafront, pish.

Count. This is the verie Priest that married me,

Is it not Sister?

Ne. No.

Enter Nevill like the Parson too.

Abra. Lord blesse us, here is conjuring,[430]

---

[430] *A Woman is a Weathercock,* H4ʳ. See Appendix 1, no.61.

Here, Field is driving the comedy forwards with rapid shifts of attention between characters. It may not have been possible for the physical distance between so many actors on the Whitefriars stage to have been enormous, as MacIntyre argues, but the opportunity for sharp, dynamic gestural and postural changes to emphasise surprise which Field provides is considerable whatever space is allowed.[349] He uses a similar device when applying it to a single individual, drawing attention to several features of their body and/or dress, permitting the actor to devise appropriate actions to accompany the sequence. Earlier in *A Woman is a Weathercock*, Pendant demonstrates his fawning nature by flattering the Count before the servant and Tailor in a sequence of exclamations which draw their attention to his finer qualities:

> Why Boy his presence would enkindle sin,
>
> And longing thoughts in adevoted Nun:
>
> Oh foote, oh Legge, oh Hand, oh body, face,
>
> By *Jove* it is a little man of wax.[432]

The same trick is used when mocking Sir Abraham soon afterwards. 'His hose are comely' laughs Kate, opening the way further for Lucida to join in by saying: 'And there's his Left legge. I never see it but I thinke on a plum tree'.[350] This sort of potential for causing the players to shift their attention and postures is examined through modern theatre practice in chapter 6.

Related to this is the mid-speech shift of addressee which is occasionally used by Field and counted under *M2*. As we shall see, this is a device which prompts movement within the composition of a group, separating or isolating sub-groups or individuals.

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[349] Jean MacIntyre, 'Production resources at the Whitefriars playhouse, 1609-1612', *Early Modern Literary Studies,* 2.3, (1996) pp.1-25.

[432] *A Woman is a Weathercock*, B4ʳ. See Appendix 1, no.62.

[350] *A Woman is a Weathercock*, E4ʳ.

5.2.5 Conclusion to Content of *J1* (instruction to observe).

Similarities

1. The language used is similar to that used in the comparative sample.
2. *J1* instigates plot shifts, mood changes in all plays.

Differences

3. References to entrance are always accompanied by a stage direction confirming this, as in *E1* (entering).
4. Field makes particular use of *J1* to cause rapid redirection to comic effect.
5. **Field is more distinctive quantitatively than in his qualitative use of *J1*.**

5.3   *J2*: oaths, prayers, invocations.

5.3.1 *J2.* Oaths, prayers and invocations in Field plays and the comparative sample: content and qualitative summary.

This category counts invocations which strongly imply an accompanying gesture and/or posture. This ranges from a prayer to the gods implying kneeling or some obeisance, to a routine oath. Generally, appeals to the gods, oaths sworn on objects such as swords, and those which offer the heart are not ambivalent. Once again, the language is functional and the range of terms relatively small.

An oath to Jupiter or the skies, or some divine place such as 'heaven I beseech thee', could reasonably be assumed to require some gestural accompaniment, and the same for oaths sworn on objects.[351] In both cases a location is usually

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[351] The oath is from *Eastward Ho!* E4ʳ.

well defined. Heaven, the gods, and so on are above and the commonplace 'by this light' carries the same probability of some upward-inclining gesture. Like 'heavens' it may contain a pun on a part of the theatre, in this case the candles of an indoor theatre or court, or perhaps windows. If outdoors, it may reference the sun. Sometimes this is doubly affirmed, as in 'by that light that shines' from *The Widow's Tears*; also 'by this light that shines', and 'by this and tomorrow's light', both in *The Scornful Lady*.[352]

Any object chosen to have an oath sworn upon it is generally visible on stage, whether as an object placed separately or one held in the hand as in 'by this ring'.[353] A body part may not be visible but may be indicated as in 'by the vow of my heart'.[354] The other common expression 'by this hand' logically ought to have the same probability of an accompanying gesture. In reality, we know little of the fashionable delivery of everyday oaths and whether or not they were always used in conjunction with a gesture. To exclude them on these grounds though, would be harder to justify than including them.

Consequently, all are counted. In the same way, even when the solemnity of an oath is dubious, it is included. For example, the pace and context of the line 'by heaven Ile doo't' in *A Woman is a Weathercock* suggests that raising a hand may perhaps be unnecessary – but both sides can be argued.[355] This moment, for example, occurs when Strange has just been warned by his new wife that he must act on the false accusation against her made in public by Captain Powts. In 21 lines he invokes Heaven three times:

1.

       Stra. Heaven I desire thee heare her last request,

and graunt to it, if I do slacke the first;

By thy assured Innocencie I sweare,

Thou hast lost me halfe the Honor I shall win,

[352] *The Widow's Tears,* F2ᵛ. *The Scornful Lady,* B1ᵛ; F1ᵛ.
[353] *The Fawn,* H2ᵛ.
[354] *Ibid*., E1ʳ.
[355] *A Woman is a Weathercock,* D4ʳ.

2.

> and I will purchase it; for by heaven thou art
>
> The excellent'st new fashion'd Maide in this.

3.

> *Stra.* Good, save your labors, for by Heaven Ile doo't
>
> If I doo't not, I shall be pointed at,[439]

The first appears to be an invocation with a formal opening, directly addressing heaven; the others lack the formality, swearing 'by' heaven rather than calling upon its powers. The first is likely to have an accompanying gesture; the others may be permissive, leaving the decision up to the actor. In most cases, the language of invocation is distinct from the language of informal oaths ('Heaven help' as opposed to 'would to heaven'), but so often it is context which determines the likelihood of formal gesture and this can be treacherous ground as with 'would to heaven' and 'pray heaven' which can often be read either way.

The use made in these samples of 'by this hand', 'by Heaven' (or 'gods'), 'by this light', 'by this sun', by a body part, by a hand held prop, and by a distant object are shown below. These cover all the examples of such oaths found in all the plays in both samples. They give an idea of the oaths which have the most probable connection to action and exclude only the abstract 'troth' and 'zoones'. Field is at the upper end of volume of uses overall, with both plays in the top four. Table 83 compares these across both samples.

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[439] *Ibid*., (1) D4^v, (2) D4^v, (3) E1^r. See Appendix 1, no.63a-c.

Table 59. Comparison of oaths sworn.[356]

Play	By this hand	Heaven/ gods (by, pray, ye etc)	By this light	By this bright sun	By this body part	By this sword/ object	By this distant object	Total
Weathercock	2	11	3	1	0	0	0	20
Amends for Ladies	0	6	11	0	1	0	0	22
Chaste Maid	0	0	3	0	0	0	0	5
Eastward Ho!	0	13	1	0	0	0	0	14
Epicoene	0	2	10	0	0	0	0	12
Fair Maid of Exchange	8	7	7	1	1	0	0	26
Faithful Friends	2	1	0	0	0	3	0	5
Fawn	2	19	3	0	0	1	1	25
Gentleman Usher	0	18	1	0	0	2	2	19
Knight of Burning Pestle	0	5	0	0	0	0	0	5
Roaring Girl	1	8	2	0	0	0	0	11
Scornful Lady	0	4	8	0	0	0	0	12
Two Maids of More-Clacke	0	0	0	0	0	0	0	0
Widow's Tears	2	10	2	0	0	0	0	14
Totals	17	106	51	2	2	6	2	

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[356] Although there are no examples in either sample, oaths taken on items of clothing are also found. For example, in the F1 *Merry Wives of Windsor,* Slender swears 'by these gloves' three times in twelve lines (D2ᵛ) followed with 'by this hat' four lines later, none of which he uses again. In the 1602 quarto version there were no such oaths. A suppositional reason is that this change mirrored costume additions or character development or both.

5.3.2 Conclusions to *J2* (oaths, prayers, invocations.).

<u>Similarities</u>

1. These are solo actions which may sit also within *H* (indicative).
2. Field favours 'by this light' and its variants in *Amends for Ladies* and 'by Heaven' and variants in *A Woman is a Weathercock*. In this he is consistent with the second sample.
3. Field makes little use of invocations or oaths in connection with body parts, swords, objects. In this he is also consistent with the second sample.

<u>Differences</u>

4. Field is at the top end of quantity of uses.
5. **Field does not appear noticeably distinctive: his balance of oaths to other instructive material is similar to many others.**

Overall, the *J1* category instructing one to observe reflects Field's significant engagement with identification of people, places, and objects on the stage. He directs the attention of the audience using this more often than the sample of his contemporaries. His interest in what an audience sees may be implied by the quantity of the demonstrative *J* category examples. The *J2* category shows some willingness to use oaths in dialogue.

5.4   *K*: questions requiring or reporting action.

Questions advance the narrative, change the mood, expose character, initiate action, move the focus. In the breakdown of instructions to action used in this thesis they are not easily placed in any one of the main *E* (entry), *F* (exit), *G* (imperative), *H* (indicative) or even *M2* (mid-speech change of addressee) categories alone. As the interrogative mode overlaps many others, an overview is given in this section.

5.4.1 *K.* The interrogative mode in Field plays and the comparative sample: quantitative summary.

The range and number of questions is appropriate to the context of the scenes and as such can vary greatly. In *Epicoene*, Jonson uses 353 questions of all types, 102 of them in the opening of the play and in the early signatures B-D.[357] Jonson's total is appreciably more than any other playwright uses across both samples and reveals a technique for energising the momentum of the play as he moves the narrative onward. Field typically has no such emphasis and sits in the middle or lower end of totals of uses, as Table 84 illustrates:

Table 60. Number of questions (*K*) in signatures A-D across Field sample and maximum, minimum and Mean examples from comparative sample.

	K	
A Woman is a Weathercock	39	
Amends for Ladies	75	
Epicoene	102	max
Faithful Friends	16	min

---

[357] Relative frequency = 11/100.

The problem is, that to say confidently that these questions can be categorised into those which certainly *do* require accompanying, or consequent, action is possible; but to say with similar confidence that others do *not*, is not possible. For example, the invitation 'Will you looke in?' functions as an imperative to exit and may or may not be accompanied by a gesture. The following run of questions from *The Fawn* is entirely permissive in its use. Whether or not eager action or general joshing accompanies them depends upon the actors:

> *Enter Dondolo.*
>
> *Don:* Newes, newes, newes, newes.
>
> *Hero:* What, in the name of prophesie?
>
> *Nym*: Art thou growne wise?
>
> *Hero:* Doth the Duke want no mony?
>
> *Nym:* Is there a mayd found at 24?
>
> *Hero:* Speake, thou three legd *Tripos*, is thy shippe of Fooles a
>
> flote yet? [442]

The reality is that only some identification of the action to go with questions can be reliable enough to be of quantitative value. Nor is there obvious consistency between raw totals in the Field sample which could make an exploration of his quantitative use of questions overall especially constructive: *A Woman is a Weathercock* uses 127 questions, *Amends for Ladies* is very different with 192 altogether, representing 5.9/100 and 8.6/100 in frequencies relative to line totals. The problem is explored further below.

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[442] *The Fawn,* B1ʳ. See Appendix 1, no.64.

5.4.2 *K.* The interrogative mode in Field plays and the comparative sample: content.

K can fit many categories. It can mark an entrance (*E*) as in the common 'Who's this?' or exit (*F*) as in 'Will you fetch us wine?'[358] It can function as an imperative (*G*), as in one insistent use of 'Will you sleepe?'[359] Most of all, it instructs either or both speaker and addressee, as well as others on stage, in their reactions or behaviour. In one sense this is certainly *H*, in another it can be *J* if a third party is on stage. For example, in *The Two Maids of More-Clacke,* both the sympathetic manner of the Nurse and the tears of her Boy are informed by the line 'What's the matter, making my sweete lamb crie?' as John watches.[360] The Nurse may also be indicating the Boy or rebuking John with an action, or both.

In *A Woman is a Weathercock* an example of how a question covers *J* and *E* can be found in Count Frederick's observation seen earlier. Redirecting the attention of his relative and all the guests, he appeals to his sister-in-law to identify the Parson and in doing so cues an immediate entrance by an identically dressed Parson:

> *Scud. Bellafront*, pish.
>
> *Count.* This is the verie Priest that married me,
>
> Is it not sister?
>
> *Ne.* No.
>
> > *Enter Nevill like the Parson too.*
>
> *Abra.* Lord blesse us, heere is conjuring.[446]

The way in which questions enable Field to prompt action but do not always fit neatly into the categories of instructional material is further illustrated by

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[358] *Amends for Ladies*, E3ᵛ.
[359] *The Knight of the Burning Pestle,* G4v.
[360] *The Two Maids of More-Clacke*, C3r.
[446] *A Woman is a Weathercock,* G4ᵛ. See Appendix 1, no.65.

the table below. This records questions in *Amends for Ladies* which may fit into more than one such category.

AMENDS FOR LADIES		E	F	G	H	J
Will your lordship walke in?	B4r		x		x	
Who's this? Who's this?	B4r	x			x	x
Will you looke in?	C1r		x		x	
Have you done the hangars?	C2r		x	x		
Mercy upon me; a man or a – Lord now?	D3v		x		x	
Hast thou not pinn'd in that Ruffe yet?	D3v			x	x	
Will you not strike him now?	H1v				x	x
O wretched Maid who…can I pray for?	H1v				x	x
What's o'clock?	H1v			x	x	
Ha'st not done yet?	H2r			x	x	
Will you fetch us wine?	E3v		x	x	x	
Not steele? Zoones!	E4r			x	x	
Thou wilt not pledge him , say so?	E4v				x	x
You'll pledge mee sir?	E4v			x	x	
Will you begon?	I2v		x		x	
Who's this?	I3r	x			x	x
Arrest me, rogue?	G1r				x	
Oh rogue are you there?	G2v				x	x
Where got you this cold my Lord?	H2r	x			x	
Is this your wife that shall be..?	H2r	x				x

What this also shows is that the default position for most questions is *H*. This has its dominant expression through three forms which are found in all texts in both samples and which are common in all peripheral texts as well. All inform the speaker, onlookers, or addressee that a physical action is required. The first remarks on the attitude of someone on their entrance (which of

course it may be cueing), or on the entry or reaction of the speaker. The second moves focus to the appearance or identity of another. (In the case of appearance here, I am assuming that disguise does not mean clothing alone, but a corresponding change in posture and in gesture at the least.) The third requires the presentation and reception or discussion of an item. Examples are in tables 86, 87 and 88:

Table 62. Examples of questions (*K*) relating to attitude.

	Attitude
A Woman is a Weathercock	Prettie Mistress Wagtayle: why de'e walke so melancholy [E2v] Yon come my sisters [*she switches from suicidal despair to pragmatism*]: are the Masquers ready? [G2r]
Amends for Ladies	Do you marke how she ey'de the Physician? [H2v]
Chaste Maid	What's here to doe now? I hold my life she's in deepe passion…[C4v] What's the matter? [B2r]
Eastward Ho!	How must I bear my hands? [A4v] Why stand you there musing? [E1r]
Epicoene	What's here a Sword? [L3v] O are you here? [N1r]
Fair Maid of Exchange	What's the matter? [G2v]
Faithful Friends	Why do you fixe yr eyes/ So firmly upon mee? [29a/L1r] Mad Orlando? [20a/G4v]
Fawn	What are you fleering at? [E1r]
Gentleman Usher	What, a sluggard? [D2r]
Knight of Burning Pestle	Why…those distempered looks? [F1v] Do you know mee? [K4v]
Roaring Girl	What a pox ails you? [G1]
Scornful Lady	Why how now? [H1v]
Two Maids of More-Clacke	Wherefore stare thee so wildly? [E1r] What troubles ye? [A2r]
Widow's Tears	How: are you enamoured of my presence? [A1r] Are you not well? [F1v]

Table 63. Examples of questions (*K*) relating to appearance or identity.

	Appearance, identity
A Woman is a Weathercock	What ar't? [G1r: *Strange, like a Soldier*] How now: whose this? [G4v: *Scudmore, like a servant*].
Amends for Ladies	S'foote, who's this? [I3r: *Bould undressed, trying to escape*] S'foote she has a beard: how now my sonne? [H4r: *Count discovers his son in disguise*]
Chaste Maid	What Davy … well-come from North? [B4v: *identified by costume and action*]
Eastward Ho!	Whats the newes with that fellow? [F4v] Which is he … and what's the other? [G1r: *knights inappropriately dressed*]
Epicoene	What prodigy of mankind is that? [C4r]
Fair Maid of Exchange	What gentlewoman is this? [B4r]
Faithful Friends	Whats hee? [B4r]
Fawn	Mark, who enters? [B1v]
Gentleman Usher	Where is the tyrant? [I2v]
Knight of Burning Pestle	What knight is that? [D4v] Who's there? [E2r]
Roaring Girl	Who comes yonder? [G3v] Sister, know you this varlet? [I3r]
Scornful Lady	Is that your brother? [B1v] What poor fellow's this? [I4r]
Two Maids of More-Clacke	Tis hee…is it? ([3v]
Widow's Tears	Hast armed thy fearful eyes against th'affront of such a direful object? [K3r]

Table 64. Examples of questions (*K*) relating to items.

	Presentation and reception or discussion of an item
Weathercock	What's this, a Letter? [B1v] De'e know this bloodie Ruffe…and this Ring? [G3r]
Amends for Ladies	What have you writ your letter? [C4v]
Chaste Maid	Shall I make bold with your finger Gentlewoman? [B4v: *a ring*]
Eastward Ho!	Will you trusse my points sir? [B2r]
Epicoene	What ha' you there? [M4v]
Fair Maid of Exchange	What's this you have given me? [G4v] What's here? [G4v]
Faithful Friends	What are thee last black lines? [26b] Why dost thou shake thy threatening sword? [35a]
The Fawn	What strange things does thy almanack speak of? [C2v]
Gentleman Usher	Know you this ring? [G3v] Must I not wear this hair? [C3r]
Knight of Burning Pestle	What makes your sword drawne in your hand? [F1v] Where's your powder? [J4v]
Roaring Girl	What, a loose chain and a dangling diamond? [H4v] What say you to this gear? [D1r]
Scornful Lady	Do you love tobacco? [C4r] Where are my slippers? [D1r]
Two Maids of More-Clacke	Where hadst this bread and butter? [C3r] Is this my hand? [E4v]
Widow's Tears	You get these jewels with charity, no doubt? [D3v]

The evidence here suggests that Field is no more distinctive than any other in his priorities for the interrogative mode. These three forms are evident across both samples and we can reasonably infer that some connection between action and the interrogative mode is probably standard practice, presumably used routinely to guide an audience to key moments, items, changes, arrivals and so on. That does not mean that Field is not distinctive in his employment of questions though. At times he demonstrates precise control over their use.

He seems particularly conscious of the dramatic opportunities provided by the interrogative mode for the emotional shaping of a scene, in the following instance a blackly comical one.

In *A Woman is a Weathercock,* Scudmore has tricked his way into Bellafront's room where she sleeps beneath a romantic taffeta canopy. A sequence of seven, arguably eight questions prompts actions and informs reactions. First, the scene is given urgency by the pressure of time, causing him to awaken her after brief reflection. Next, Bellafront awakens from her dream to be shocked by finding a strange looking man in her room, shown by the run of two successive questions in one line. She receives a blank letter with surprise and puzzlement in a feed for the moment when Scudmore whips off a disguise using a question as a cue for the timing. The final question propels the scene into physical action as Bellafront calls out, jumps up and is halted. The mood is the opposite of what the despairing Scudmore had hoped. In Figure 4, the questions are identified in blue to illustrate this volume and pace within so few lines.

<p align="center">Fig. 4. Questions (*K*) in Bellafront's speech.</p>

Why do I loose thee? Madam, my Lady, Madam.

  Bella. Beleeve me my deare friend, I was enforcst: Ha,

I had a Dreame as strange as thou art fellow,

How cam'st thou hether? What's thy businesse?

  Scud. That Letter Madam tels you.

  Bell. Letter: Ha?

What doost thou mocke me? Heere is nothing writ.

  Scud. Can you read any thing then in this face?

  Bell. Oh Basiliske, remoove thee from my sight,

Or thy harts bloud shall pay thy rash attempt.

Ho, Who attends us there? [447]

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[447] *A Woman is a Weathercock,* F1^r. See Appendix 1, no. 66.

Timing is important for Field and he is as willing to re-use a successful device as he is to steal from other plays. The moment of a disguise removal is re-used later in the play as Scudmore lifts his mask during the dance to reveal his identity.[361] Bellafront's exclaimed question 'Ha?' is a comic echo of the previous use above.[362] Shortly after, as we saw earlier, a similar sound is used by everyone (*Omnes*) as a similar revelation of identity occurs, presumably accompanied by physical reaction:

> *Enter Scudmore unvizarded, Bellafront with Pistols,*
>
> > *and the right Parson.*
>
> *Count.* This *Nevill*, this is *Scudmore*.
>
> *Om*. How? [450]

What this briefly shows is that Field demonstrates control of key moments, marking them by the interrogative, seeking patterns of sound and action which enhance the comedy. He is not alone in this, but he does it well.

The interrogative mode is as instructive to action as any other category here. It is full of potential for reading what to do, is sometimes very clear and at other times entirely open to interpretation. It can be used to energise a scene physically, or to slow it down. But a consistent connection between this and

---

[361] *A Woman is a Weathercock,* H4[r].

[362] Exclamations generally are a feature of Field's style. However, they may be more indications of a noise, a gasp than guides to anything specifically repeatable. The same expression may mean different things according to the context. While it is entirely possible that Field is intending a precise correspondence between Bellafront's two questions, an objection to this might be that the same expression is used only 18 lines later in answer to the question 'But where's the Bride and Nevill?' / '*Omnes:* Ha.'

[450] *A Woman is a Weathercock,* H4[r]. See Appendix 1, no.67. Earlier, '*How?*' had again been a group response, this time to Captain Powts' claim that he had slept with the newly-married Kate. At the end of the play 'How, how' is Sir Innocent Ninny's response to his son's statement that he will marry Wagtail whether or not his parents agree. Bellafront's use of '*Ho*' above simply confirms the generality of the written variants. Since the only exclamations which occur in both Field plays are '*ha ha' and 'whoop,'* once each, we seem to have a distinctively Nathan Field choice of exclamations used only in *A Woman is a Weathercock.* 'How' is commonplace as an early modern exclamation, with or without a question mark, but not attributed to more than one person at a time in any other play in the comparative sample, and infrequently seen there.

actions cannot be proven. Consequently, comparative quantitative data is not developed here, and *K* is not used in the final total quantitative analysis.

5.4.3 Conclusions to *K* (questions implying or requiring action).

<u>Similarities</u>

1. Field's main uses for questions are in line with those of the comparative sample.
2. Field makes effective use of questions to comic effect.
3. He does not display any greater or lesser use, or any difference in range from the majority of the comparative sample.

<u>Differences</u>

4. Some distinctiveness in technique is apparent, as Field's instructional content in *A Woman is a Weathercock* encourages comical group reaction enhanced by precise comic timing.
5. **No significant differences are indicated.**

5.5 *M2*: mid-speech shift of addressee.

This is a technique which has at least four purposes on stage:

1. It can prompt movement within a group and cause its separation into smaller groups or individuals.
2. It can instruct actors to keep their distance when others enter.
3. It can redirect the attention of one or more actors away from one addressee and to another, or to a place or object.
4. It can redirect the focus of the audience and of the scene.

Vicky Hamblin's engagement with what she called 'embedded' cues in French mystery plays has been one of the foundations from which this research has developed.[363] Her division of such instructional material into 'instructional', 'visual' and 'acknowledgement' has already been echoed above. 'Instructional' cues announce action: category *G* here; 'visual' cues point out props, people, and places: category *J* here; 'acknowledgement' cues introduce new interlocutors. In the last of these, Hamblin has selected the mid-speech shift as the element to be observed, rather than announced entrances. She says:

> Mid-speech greetings are arguably more significant because they have considerable impact on a theatrical text's staging style…these salutations can constitute a break in a player's tone as well as a refocusing of his attention…[which] will shift the audience's attention as well…[452]

This is the logic used for its inclusion here. As will be shown, the raw count of uses reveals Field's rich and regular use of the technique; further evidence of his engagement with the body of the actor on stage to a degree which is uncommon elsewhere. Combined with the directive quality of *J1* it serves to transfer this energy to the audience whose attention is drawn to one spot then another rapidly and confidently.

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[363] Vicky Hamblin, 'Striking a pose: performance cues in four French hagiographic mystery plays', in *Comparative Drama,* 44 (2010), 131-154.
[452] *Ibid.,* p.140.

5.5.1 Names.

As these mid-speech changes were almost invariably accompanied by the name of the new person, this initially raised the question of how far the use of a vocative could be read as instructive. Should all names be counted as instructive to action?

Their use could certainly tell the actor to whom they ought to be speaking. So initially I included the uses of all names and honorifics, treating them as indicators of where an audience's focus would be placed and/or where an actor ought to move, look or gesture. Patterns emerged relatively quickly. For example, the first characters in any scene identified each other by name within the first eight lines in over 80% of cases if they had not previously entered. In scenes consisting entirely or predominantly of duologues, names were used for emotional connection and much less frequently, but here the evidence for action instruction broke down. Those used were neither secure indicators of audience focus, nor of actor focus (since there are only two of them), nor necessarily actor physicality. Similarly, in any larger group on stage, names were used frequently by Field but again this did not necessarily constitute a change in action. A name could be used with a gesture or without and too often there was no way of confidently knowing the difference.

Honorifics muddied the waters further, with 'my Lord' being a necessity of speech rather than a desire to cause the audience to observe in any particular way. For some characters a repeated use of name or title was more a behavioural trait than any authorial attempt to inform distinctive action. Of course, the two could go together. Pendant's excessive us of 'my Lord' informs us of his nature and might appear to benefit from a repeated gesture to match it, as in the extract below:

> *Pen.* A beautie of that purenesse and delight,
>
> That none is worthy of her but my Lord,
>
> My Honorable Lo[r]d.
>
>   *Cou.* But then her fortune
>
> Matcht with her beautie, make her up a match.
>
>   *Pen.* By Heaven unmatcheable, for none fit but Lords,
>
> And yet for no Lord fit, but my good Lord.[453]

But there are far more honorifics used within conversation which do not imply such comic subservience than there are examples like this.

There grew a complexity around the timings of names, when they were used, by whom, in which form, when not used, when called and so on. The subjectivity of personal judgement emerged too often for reliable evidence to emerge. On the other hand, Hamblin's use of mid-speech changes inevitably involved redirecting the audience's attention, required movement and acknowledgement from the speaker (and often the new subject himself) and was entirely reliable, enabling consistency in identification.

5.5.2 *M2*: the mid-speech shift in the Field plays and the comparative sample: quantitative analysis.

Here, the Field sample is compared with the alternative sample by raw score, the percentage of instructional material which each play's raw total takes up; and the same figure once exits and entrances are removed.

A comparison between the two samples is given in Table 89 below.

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[453] *A Woman is a Weathercock,* B4ʳ. See Appendix 1, no.68.

Table 65. *M2* (mid-speech change of addressee) compared for raw totals, relative values and percentages of in-dialogue instructions.

Play	No of lines	Raw total	Relative value	Raw Total of in - dialogue instructions	% in – dialogue instructions	Raw total of in–dialogue instructions minus exits, entrances	% of in– dialogue instruction minus exits, entrances
Weathercock	2170	63	**3**	653	**9.6**	384	**16.4**
Amends for Ladies	2213	54	**2.4**	518	**10.4**	289	**18.6**
Chaste Maid	2458	8	**0.3**	393	**2**	181	**4.4**
Eastward Ho!	2544	42	**1.6**	375	**7.3**	198	**21**
Epicoene	3183	28	**0.8**	308	**9**	185	**15**
Fair Maid of Exchange	2691	16	**0.6**	408	**4**	177	**9**
Faithful Friends	3229	15	**0.4**	381	**4**	190	**7.8**
Fawn	2712	12	**0.4**	269	**4.4**	121	**10**
Gentleman Usher	2868	32	**1**	507	**6.3**	288	**11**
Knight of Burning Pestle	2562	19	**0.7**	407	**4.6**	171	**11**
Roaring Girl	2843	15	**0.5**	456	**3.2**	177	**8.4**
Scornful Lady	2435	26	**1**	327	**8**	187	**14**
Two Maids of More-Clacke	2384	7	**0.2**	353	**2**	134	**5.2**
Widow's Tears	2784	15	**0.5**	322	**4.6**	164	**9**

The Field plays use *M2* three times more than the mean of the comparative sample. *A Woman is a Weathercock* has fifteen times the relative value total of *The Two Maids of More-Clacke* and nearly double its closest play from that sample. The Field plays spend an average of 10% of their in-dialogue instructional content on mid-speech shifts, twice as much as the comparative sample Mean, nearly doubling once entrances and exits are removed. Only the multiple-authored *Eastward Ho!* uses more. Both Field plays are significantly ahead of all or most of those in the comparative sample in each

of the three categories above. Table 90 shows the percentage of in-dialogue
instructions which are allocated to these *M2* shifts and their relationship with
entrances and exits.

Chart 26. Percentages of in-dialogue instructions as *M2*.
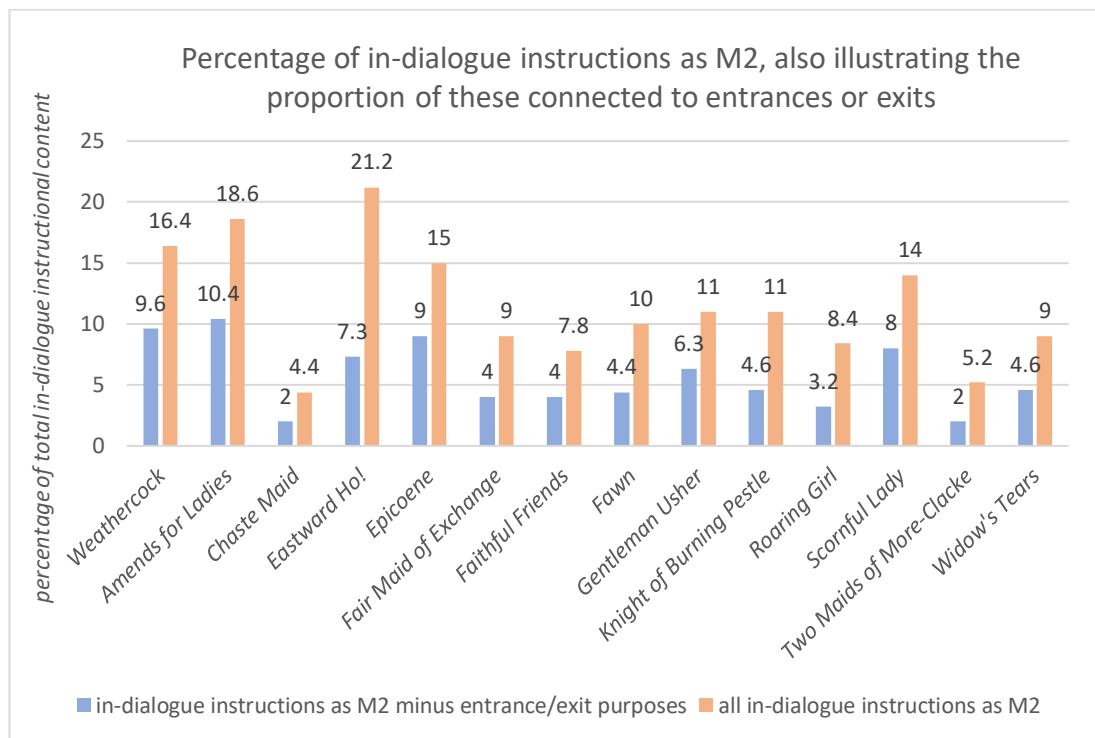
In percentages of total in-dialogue instructions within each play taken up by
M2 instructions, the two Field plays emerge ahead of the comparative sample
by the nearest margin of 0.6% and the furthest of 8.4%. With a top
percentage of 10.4% used by *A Woman is a Weathercock*, *M2* is a
considerable identifier of his instructive technique: one in ten of his
instructions are of this type across both plays with consistency.

Only when the standard exit and entry instructions are removed does the
pattern shift at all, when it emerges that *Eastward Ho!* and *Epicoene* either
exceed or come close to the Field sample. While Jonson is the common
element between the two from the comparative sample, writing *Epicoene* and
co-authoring the other, no assumptions about Field learning from his old

mentor should be made, especially as in no other category analysed does Jonson approach Field's extent of use.[364] There are some similarities in use though, as we shall see, and Brinkely argues for Jonson as the most influential of Field's many sources.[365]

One inference is that the mid-speech shift in addressee is a useful instructional tool used in Field's plays and, to a lesser extent, the other playtexts. The number of examples of actual use shown by the raw score is also informative in seeing the extent of the difference between the two samples.

Chart 27. Raw score of *M2* uses in both samples.
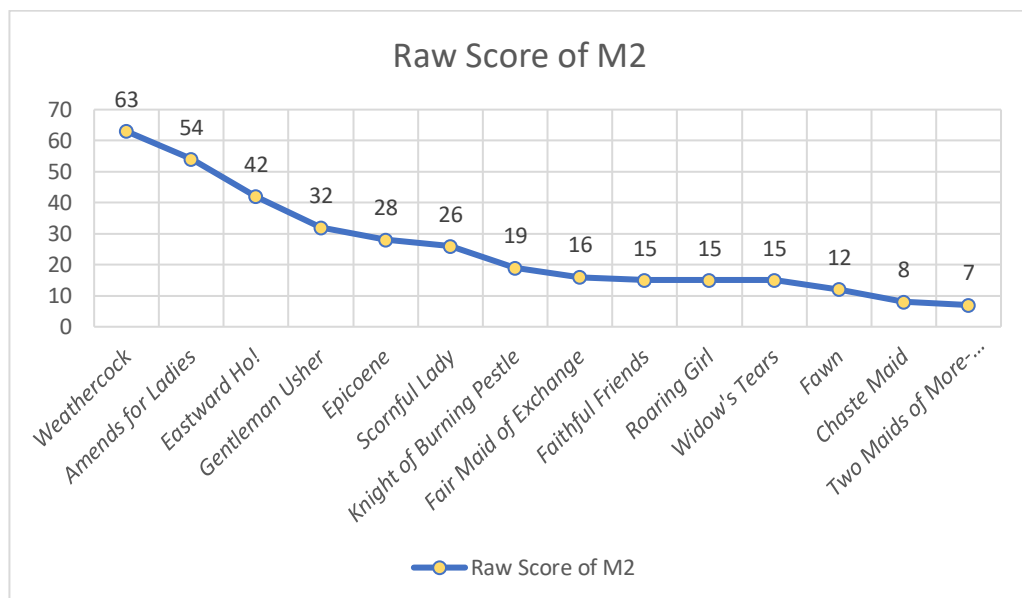
Across the twelve plays used as comparison with Field the average number of raw uses is 19. That for Field is 59. Other than *Eastward Ho!* there is a drop of

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[364] Jonson was a 'worthy and beloved friend' in Field's commendatory verses for *Catiline*; his 'worthiest Maister' in those for *Volpone*. Drummond quotes Jonson as saying 'Nid Field was his Schollar, and he had read to him the *Satyres of Horace* and some *Epigrammes* of Martiall'. Cited in Florence Brinkley, *Nathan Field, the actor-playwright* (Yale: Archon Press, 1928), p.22.
[365] Ibid., pp.74-76.

over a third in examples of use between the lowest Field score and the next nearest play from the comparative sample. The separation of Field from the other plays is now apparent in almost all aspects of *M2*. In the context of the other data seen in both in-dialogue and non-dialogue categories, *M2* is simply one of many instructive options to be used for Field and one which he uses in sporadic moments, rather than as an even spread through his comedies. Once again Field is drawing liberally on an established technique, using it to create focus and energy as he moves attention from one person to another, just as he does in in instructions to observe, *J1*.

5.5.3. Conclusion to quantitative analysis of *M2* (mid-speech change of addressee).

Similarities

1. All plays make use of mid-speech changes.

Differences

2. Mid-speech changes are used less frequently in the comparative sample than in the two plays of Nathan Field.
3. **Field's quantitative use of M2 is distinctly different from that of the plays in the comparative sample; for example, only 1/12 plays score half of *A Woman is a Weathercock's* total in raw use of M2.**

5.5.4 *M2*: Mid-speech shifts in the Field plays and the comparative sample: content.

Mid-speech changes of addressee instruct the moment for a new attitude and motivation to take over as the next interlocutor is addressed. By far the majority of *M2* usage is a single shift of this sort within a speech. It may also include the person who had been addressed up until that point, including rather than excluding them despite the change in subject. The instructions to action which are inherent in *M2* may be simple, gestural ones, or inform movements across the stage and all are context-dependent and permissive. For example, in this extract from *The Fawn,* Gonzago's mid-speech shift from Granuffo to Tiberio is accompanied by a change in tone as he insists Tiberio stop whispering to Dulcimel:

> Have bin most pretious to me, right, I know thy heart,
>
> Tis true, thy legges discourse with right and grace,
>
> And thy tonge is constant. Faire my Lord,
>
> Forbeare all all prvat closer conference,[456]

Gonzago is responding to 'the silent Lord' Granuffo's implied but unspoken gesture of disapproval to the private conversation and wants him to observe the action he takes. If the change is marked by anything more than a gesture, then it is left to the actors to decide.

At the close of *Amends for Ladies* we see both group and individual addresses: a summons to a group followed by a shift to address a separate person. Here Field's new tone invests with tenderness a public pronouncement in which the Widow offers Bould, the man she loves, another woman as his wife:

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[456] *The Fawn,* B2ᵛ. See Appendix 1, no.69.

> *Wid*. My Lord, and Gentlemen, I crave your witnesse
>
> To what I now shall utter. 'Twixt this Gentleman
>
> There has beene some love passages and my selfe,
>
> Which heere I free him, and take this Ladie.
>
> > *Welt.* Law ye, and take this Ladie.
> >
> > *Wid.* Which with a mothers love, I give to him,
>
> And wish all joy may crowne their marriage.[457]

The *M2* moments - to the Lord, the gentlemen, to Bould, to the lady - are marked by implied instructions to simple, clear actions: one requiring an action to get attention, another movement to indicate each further person. Their answers are unspoken, but completion of the narrative demands action, wherever it is placed. All playwrights make use of M2, but it is Field who uses the opportunities it brings most effectively most often.

In Act One of *A Woman is a Weathercock* both inclusion in a group and exclusion from one are shaped by the use of *M2*. The degree of control over action which Field demonstrates here is an indication of his consciousness of comic timing, pace and character and how their effect can be enhanced by mid-speech shifts.

Worldly, the host of the bridal party has to betroth a daughter, bring his chief guest across the stage from where he has been watching, include him in the new family group then move aside to exclude the eager suitor who has just witnessed his own rejection. In one speech, Field choreographs four characters, and the *M2* mid-speech shifts empower the actor playing Worldly to display all the qualities of an experienced social host as much through action as words.

Speaking to his daughter Kate and her new lover Strange, Worldly begins with a command then perhaps an implied stage whisper promising money. He

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[457] *Amends for Ladies*, H3ᵛ. See Appendix 1, no.70.

moves into verse as he requests an action of his honoured guest, signalling a shift from private conversation to public – that which is meant to be heard by others. During this he uses two *M2* shifts, those indicated in red in Figure 5, which trigger his movement to another person and that indicated in green which connects two guests:

Fig. 5. Sample of *M2* (mid-speech change of addressee) marked up.

> *World.* Take hands, kisse him, her portion is foure thou-
>
> sand. Good-morrow my sonne *Count,* you stay long for
>
> your Bride; but this is the day that sels her, and she must
>
> come forth like my Daughter and your Wife.
>
> I pray salute this Gentleman as your Brother,
>
> This morne shall make him so; and though his habit
>
> But speake him Cittizen, I know his worth
>
> To be gentile in all parts.   Captaine,
>
>   *Cap.* Sir.
>
> *World.* Captaine, I could have been contented well[458]

Field's hand is secure and the amount of instructional material for Worldly is considerable yet enables a fluid movement which is appropriate for the context and content of his sentences. It reveals a socially accomplished character able to move between ranks, between public and private voice, who can strike a deal, praise a betrothal, and reject a suitor with ease and grace. As we shall see in many examples, the use of *M2* resides chiefly with the character in charge of the stage space: the one of highest authority. It is choreography directed by a single voice. The actions which go with *M2* correspond to the motivations for the changes in manner.

Later, in Act 5, Wordly's authoritative decisions are again matched by *M2* changes. This time we see six examples in four lines as he shapes the stage

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[458] *A Woman is a Weathercock,* C2ᵛ. Colours and underlinings are added here for ease of reference. See Appendix 1, no.71.

and moves the pace on. As with the earlier example, punctuation is not always a guide to such changes:

> *World*. Stand you two there, Sirrha go you with me.
>
> Why how now Girles heere still, what & your Ladyship?
>
> Away, away, I say, go take your places.
>
> Some Torches for my Ladie.[459]

At the end of Act 3 of *Amends for Ladies* there are two such shifts in one four-line speech, again not all defined by full stops. Here they are marked by an imperative, vocative and a full stop. The last leads to the use of the audience as addressee:

> *Maid.* Thou art my example,
>
> Ile kisse thee once, farewell for ever, come my Lord, now
>
> Match me, with whom you please, a tumbler.
>
> I must doe this, else had they fought againe.[460]

Such control of the stage through rapid uses of *M2* is found infrequently in the comparative sample. In *The Knight of the Burning Pestle* though, both control and clear indication through punctuation are to be found as Rafe follows his employer's orders to show leadership and enters assertively:

> *Enter Rafe and his company with Drummes and colours.*
>
> *Rafe.* March faire my hearts, Lieuetenant beare the reare
>
> up: Ancient, let your colours flye; but have a great care of
>
> the Butchers hookes at white-Chappell, they have beene
>
> the death of many a faire Ancient. Open your files that I
>
> may take a view both of your persons and munition: Serge-
>
> ant call a muster.[461]

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[459] *A Woman is a Weathercock,* H2ᵛ. See Appendix 1, no.72.
[460] *Amends for Ladies,* H2ʳ. See Appendix 1, no.73.
[461] *The Knight of the Burning Pestle*, J4ʳ. See Appendix 1, no. 74.

This sequence is packed with action in response to imperatives which accompany each change in topic. The opportunity for changing attitude towards each fresh subject is given and the re-arrangement of the actors on the stage is given in clear military commands ('march', 'open your files', 'muster'). It is a fine set piece but while it has several mid-speech changes it does not have the subtlety of Worldly's manipulation of social groups seen earlier in Act One of *A Woman is a Weathercock*. It is, however, an example of one of the two most common contexts for multiple mid-speech changes as a series of commands. The other is the connection with entrances or exits.

5.5.4.1 Mid-speech changes of addressee (*M2*) around entrances and exits.

These are places where *M2* tend to cluster in all plays, and unlike the example above a change in attitude tends to follow. Later in *The Fawn* for example, we see a typical single change following an exit as Gonzago sends his daughter away in order to rail at Tiberio who is behaving inappropriately:

> *Gon*. So, so, I say once more, go in.
>
> *Exit Dulcimel and Philocalsa.*
>
> I will not loose the glory of reproofe;
>
> Is this th'office of Embassadors my Lord *Tyberio*? [462]

The Widow's Tears has a similar moment when Tharsalio enters to speak to Eudora. Argus warns Eudora, intercepts Tharsalio and is in turn sent away by him. Tharsalio then turns to address Eudora. It is a short, aggressive sequence in keeping with the determined intransigence of both Tharsalio and the widow and an unusual feature of a play which otherwise makes little use of *M2*:

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[462] *The Fawn,* F1^r. See Appendix 1, no.75.

> *Enter Tharsalio.*
>
> *Arg.* See the bold fellow; whether will you Sir?
>
> *Thar.* Away, all honour to you Madam?
>
> *Eud.* How now base companion? [463]

In this, we can see *M2* being expressed through instruction to observe, imperative, question and the indicative mood.

Multiple shifts may be found when there is a climax of energy requiring several exits. In the next example from *Epicoene*, Truewit is talking to Dauphine, calls to the exiting Clerimont, sends Dauphine away then calls offstage to John Daw. The last of these is preceded by a dash, one conventional meaning of which seems to be to indicate exactly such a physical as well as mental change. Here, it implies haste as well as a pause for business before the entrance of a fresh onstage focus, all heightened by the instructed grabbing of a scarf and cushion. In Figure 6 *M2* is indicated in blue with the moment of change marked with an oblique stroke:

Fig. 6. Mid-speech changes of addressee (*M2*) in Truewit's speech.

> *Tru.* Well, I will have 'hem fetch'd, now I thinke on't,
>
> for a private purpose of mine: doe, / *Clerimont,* fetch 'hem,
>
> and discourse to 'hem all that's past, and bring 'hem into the
>
> Gallery here.
>
> *Daup.* This is thy extreme vanitie, now: thou think'st thou
>
> wert undone, if every Jest thou mak'st were not publish'd.
>
> *Tru.* Thou shalt see, how unjust thou art, presently. / *Cle-*
>
> *rimont***,** say it was *Dauphine's* plot. *[To Dauphine.]* / Trust mee not, if the
>
> whole drift bee not for thy good. There's a Carpet i' the
>
> next roome, put it on, with this Scarfe over thy face, and a

---

[463] *The Widow's Tears*, B4ᵛ. See Appendix 1, no.76.

Cushion o'thy head, and be ready when I call *Amorous*. A-

way. ____ . */ John Daw*.

  Daw. What good newes, Sir? [464]

An example from *Amends for Ladies* shows Field controlling the stage space and changing attitude rapidly and courteously. Ingen's first entrance requires him to address all three women on stage, which he does courteously: first addressing two, then individualising them before turning to the one he loves. Field neatly separates out the subjects on stage and even adds a stage direction to ensure that Ingen greets the right characters. This separation brings the lovers together in a visual confirmation of their relationship:

<div align="center">

Enter INGEN

</div>

  Widow: Peace, here's the man you name.

  Wife. Widow. Wee'll stand aside.

  Ing. Good morrow to the glory of our age. *Meeting the Wife & Wid.*

The Lady *Perfect* and the Lady *Bright*,

The vertuous wife and widow: but to you

The Lady *Honor*, and my Mistresse.

The happinesse of your wishes. [465]

This is also an example of the most common use of *M2*, which is when one person greets others or bids them farewell. Individual interpretations of tone and attitude are implied, as are accompanying actions or those honours and gestures associated with greetings and departures. We see it in *The Gentleman Usher* for example:

  Alp. We will peruse it strait: well met *Vincentio*,

And good Lord *Strozza*, we commend you both

For your attendance: but you must conceive,

Tis no true hunting we intend today, [466]

---

[464] *Epicoene,* L2ᵛ. See Appendix 1, no.77.
[465] *Amends for Ladies*, A4ʳ. See Appendix 1, no.78.
[466] *The Gentleman Usher,* C4ʳ. See Appendix 1, no.79.

At the opening of Act Five of *Amends for Ladies*, a similarly simple version is seen: a greeting to all the assembly is followed by the identification of one person. However, even here Field takes the opportunity to invest the *M2* moment of change with something more. A speech which ought to have been private is instead delivered with panache and an awareness of the public sphere in which the letter is presented, causing Lord Proudly to compare him with a player:

> *Broth.* HEalth and all joy unto this faire assemblie,
>
>   My brother, who last tide is gone for *France*,
>
> A branch of willow feathering his hat,
>
> Bad me salute you Ladie, and present you
>
> With this same letter written in his blood,
>
> He prayes no man, for his sake evermore
>
> To credit woman, nor no Ladie ever
>
> To beleive man, so either sexe shall rest
>
> Uninjur'd by the other, this is all, and this I have deliver'd.
>
>   *Pr.* I and well, you pronounce rarely, did you never play? [467]

Instructional content surrounds the use of *M2* here, as so often in Field's comedies. The shaping of the stage into groups and action is given in the stage directions; the action of presentation of the letter and the following address both to the lady and as a performance before the assembly is implicit.

A similar opportunity for public address following an entrance is seen in Act One of *A Woman is a Weathercock*. Here, Field draws on the significance which entrances and exits can confer on a speech through their visual focus, the action and energy they can bring, combining both *E* and *F* (in-dialogue entry and exit instructions) with *K* (questions), *J1* (instructions to observe), indicative pauses ('let me see'), abuse, tone and pitch shifts and several examples of *M2* all within twelve lines. This compression enhances the shock, leaving even Sir John Worldly speechless, and is an example of Field's

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[467] *Amends for Ladies,* H1ʳ. See Appendix 1, no.80.

instructions on how to gain maximum impact from a moment through action by shifting the focus, taking over the stage space, and gesturing as well as crossing and re-crossing a packed stage with all the movement opportunities for a group which this brings.

It also shows that while most mid-speech movement changes are instructed clearly, there are others which are permissive, that is, which are opportunities for actors – or which may have been read as instructive at the time with an instinct we can no longer securely recognise. This type has not been included in any counting, but instinct becomes very relevant in the practical realisation of *A Woman is a Weathercock* discussed in the following chapter. In Figure 7 *M2* opportunities are again indicated in blue and with an oblique stroke:

Fig. 7. Mid-speech changes of addressee (*M2*) in Captain Powts' speech.

Ent. Captaine.   *Cap.* Are ye married?

Count. Yes.

Cap. The Devill dance at your wedding: / but for you I have something else to say, let me see, / heere are reasonable store of people, / know all my beloved Brethren, / (I speak it in the face of the Congregation) / this woman I have lyen with oftener.

Om. How?

La: Nin. Before God, you are a wicked fellow to speak on't in this manner, if you have.

Stra. Lyen with her.

Cap. Yes, / Good morrow, / God give ye joy.   *Exit.*[468]

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[468] *A Woman is a Weathercock,* D4ʳ. See Appendix 1, no.81.

Field instructs the actor to address the group as if they were his congregation, perhaps taking up the position in relation to them that a Minister would take. He addresses the bride and groom as he enters, isolates Kate, muses to himself, studies the group and changes position as he decides on how best to deliver the shocking news, directs them to look at Kate, answers Strange, addresses the group or the Count with 'good morrow' in order to end with a pointed sneer at Strange once more. There are six or seven *M2* changes instructed or permitted in this short sequence, allowing the Captain to control the space, the timing and the onlookers.

The most extensive use of *M2* in the comparative sample is found in the end of *Epicoene* where it is used to draw together all characters. As with the previous example, one speaker makes a public address, but here he identifies each of those watching. At twice the length of Field's it is simply structured, dealing with each person individually, and contains eight changes:

Fig. 8. Mid-speech changes of addressee (*M2*) in Dauphine's speech.

Daup. I thanke you good Doctor *Cutberd*, / and Parson
Otter. You are beholden to 'hem, Sir, that have taken this
paines for you: / and my friend, Master *Tru-wit,* who enabled
'hem for the businesse. Now you may goe in and rest, be as
private as you will, Sir. I'll not trouble you, till you trou-
ble me with your Funerall, which I care not how soone it
come. / *Cutberd,* I'll make your Lease good. Thank me not,
but with your legge, *Cutberd* / And *Tom Otter,* your Prin-
cesse shall be reconcil'd to you. / How now, Gentlemen! doe
you looke at me?

    Cle. A Boy.

    Daup. Yes, Mistris *Epicoene*.

    Tru. Well, *Dauphine*, you have lurch'd your friends of

the better halfe of the Garland, by concealing this part of

the plot: but much good doe it thee, thou deserv'st it, Lad.

/ And *Clerimont,* for thy unexpected bringing in these two to

confession, weare my part of it freely. / Nay, Sir *Daw* / and Sir

La-Foole, you see the Gentlewoman [469]

The shift of attention from Cutberd to Tom Otter is certain enough, but that between Sir Daw and Sir La-Foole might depend on if they are standing together or not.

Out of the two samples, the only other uses of *M2* at the end of a play are in *A Woman is a Weathercock* and *The Widow's Tears*. Both uses have only two characters and have two mid-speech shifts in focus before closing with a couplet, although Field includes the audience and an acknowledgement of heavenly powers in his closing speech.

A Woman is a Weathercock:

> *World*. On Parson on, and Boy out-voice the Musicke,
>
> Ne're was so much (what cannot heavenly powers,)
>
> Done and undone, and done in twelve short howers.
>
> > *Exeunt* [470]

The Widow's Tears:

> > *Eudora whispers with Cynthia*.
>
> *Thar.* Come brother; Thanke the Countesse: shee hath swet
>
> to make your peace. Sister give me your hand.
>
> > So: Brother, let your lips compound the strife,
>
> > And thinke you have the only constant Wife.
>
> > *Exeunt.* [471]

M2 instructions to action vary from the subtle to the simple. While there is certainly conventionality around the uses, the plays in the Field sample seem

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[469] *Epicoene*, O3ʳ. See Appendix 1, no.82.
[470] *A Woman is a Weathercock,* I2ᵛ. See Appendix 1, no.83.
[471] *The Widow's Tears*, L2ᵛ. See Appendix 1, no.84.

more alert to the potential in these in a manner which is quite distinct from the plays of the comparative sample.

5.5.5 Conclusion to use of *M2:* mid-speech changes of addressee.

<u>Similarities</u>

1. *M2* may be expressed through *G* (imperatives), *H* (indicative), *E* (entrances), *F* (exits), or *J1* (directions to observe).
2. All plays in the comparative sample make some use of *M2* and examples tend to cluster around entrances and exits.
3. Directions to action may be implied rather than explicit.
4. Some are opportunities rather than prescribed.

<u>Differences</u>

5. Field uses sequences of *M2* to achieve dramatic or comic effect, characterisation and control sometimes compressing many into a short space. He invests his use of *M2* with more than simple redirection of audience attention to the next character.
6. Field's use of *M2* is empowering for the actor and more alert to the potential for manipulation of the stage space and/or other actors' responses than the playwrights of the second sample. In this he shows marks of distinctiveness.
7. **There is a difference in the way Field uses mid-speech changes as well as in the quantity of them.**

Chapter 6

A practice-based enquiry

6.1   Preparing to perform.

In this chapter, two extracts from a production of *A Woman is a Weathercock* staged for the research are used to explore the secondary question: what use have modern performers made of instructions to discrete physical action in extracts from the chosen play of Nathan Field? It considers the degree to which actors recognised instructions in performance, how they interpreted them and asks what value the actors found in them. The chapter argues that the research project observations are given added weight by being tried out in practice. Also, that the action instructions benefited from being on a stage that reflected some aspects of the probable original staging conditions while being reproducible in different venues.

Estelle Barret argues that any assessment of practical arts research should ask what the research has achieved that no other mode of enquiry could have.[366] With that as its impetus, the practical work here is a means of exploring the relationship between textual calls to action and the uses of these made in performance. When the subject is movement, then it is sensible to find out how far instructions to movement are recognised and used in a performance. Quantitative analysis of data alone cannot do this, nor can it offer sufficiently rounded evidence towards developing our understanding of how an early modern actor may have read and understood that part. It can only say that the data exists. Leavy reports the 'profound similarities between theatre arts and qualitative inquiry'.[367] She emphasises how practice-based research

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[366] Estelle Barrett, 'Developing and writing creative arts practice research', in Estelle Barrett and Barbara Bolt, eds. *Practice as research: approaches to creative arts enquiry* (London: I.B. Tauris, 2007), p.199.

[367] Patricia Leavy, *Method meets art: arts-based research practice* (New York & London: The Guilford Press, 2009), p.11.

teases out and foregrounds the process of making meaning. Communicating meaning is exactly the purpose of theatre, and in the case of this study it is the communication of how instructional content contributes to this which is the topic.

In order to tie this practical study to the statistical evidence so far, the chapter has four parts. Part One sets out the recent context around practice-led enquiry in relation to early modern theatre. It locates the current research in this.

Part Two explores the aspects of 'original practice' selected for use in an historically informed production of *A Woman is a Weathercock*, centring on the design choices.

Part Three discusses extracts from the production of this play. It looks at a group sequence from the first Act and a three-person scene from the fourth, with both played from parts. The identification and realisation of instructions to action are examined.

In Part Four the spoken and written words of the actors are reported as they reflect on their understanding of the specific research objectives of recognising and interpreting instructions to action. In echo of the principles observed by Pauline Kiernan, the central methodology was to allow performers to interact with the text directly, that is without the medium of an external director, and then to draw conclusions from observation and from reflection by the actors.

6.1.1 Ethics

Melissa Trimingham makes the point that almost all research begins with some sort of hypothesis, insisting that 'researchers should be honest with themselves in advance about their hypotheses'.[368] Honesty with the performers about the instructional material contained specific ethical considerations in the conditions under which the performance was created; chiefly that there was a pre-existing relationship between them and me which turned on the power imbalance of pupil and teacher. There was always the possibility that they found what I wanted them to find because they felt led in that direction or wished to please. While this is theoretically possible, this group were intructed to be open about their feelings and discoveries with each other first of all. They were then given opportunities to express themselves in the comfort of a group setting, or the privacy of one-to-one, or on paper, or any of these with someone other than me who they knew less well. A critic might still find the results tainted, but the counter-postion is that a great deal of research which draws on similar relationships - from school to university, professional or not - can be subject to the same criticism. On the other hand, without drawing their attention to the instructional material it would have been much more difficult for them to foreground it in their time-limited exploration and delivery. Here, the research comes in line with both Trimingham and Baz Kershaw, who regard a question as an essential starting point of any practice-as-research project.[369] Every attempt was made for the participants to be as free from teacher expectation as possible and for the essentially collaborative, artist-driven process which Stephen Purcell notes is common to practice-as-research, to shape the work.[370] I remained in the background until asked for advice and allowed the company to lead their

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[368] Melissa Trimingham, 'A methodology for practice as research studies', *Studies in Theatre & Performance,* vol. 22, no. 1, (2002), p. 54.

[369] Baz Kershaw, 'Practice as research: transdisciplinary Innovation in action', in Baz Kershaw and Helen Nicholson, eds. *Research Methods in Theatre and Performance* (Edinburgh: Edinburgh University Press, 2011), p.65.

[370] Stephen Purcell, 'Practice-as-research and original practices,' *Shakespeare Bulletin* (2017) published in http://muse.jhu.edu/journal/339

performance with as little directorial interference as could be managed. My distance was essential if they were to have as much freedom of exploration as possible, but the instruction to follow the cues in the text is what made the difference between a generalised research production and one with a specific research focus shared by actors and researcher.

Key ethical considerations were:

1. Full disclosure of methodological choices was given to all participants.
2. All under-18 participants had parental permission to engage in the research.
3. The researchers ensured the application of the host organisation's authorised Child Protection Policy throughout the process.
4. Written permissions have been received for inclusion of comments.
5. Permissions have not been obtained for the identification of speakers in this document other than from Advisors 1 and 2 and the Musical Director.
6. Permission has been obtained for identification of two of the three venues in this document.

Due diligence has been given to permissions for all reproduction here through signed agreements. All names have been removed and significant identifying locations anonymised. All completed forms are available for examination upon request. The feedback questions are recorded below in 6.5 and 6.7.2 – 6.7.6.

6.1.2   Company parameters and preparation

The cast comprised 21 amateur male actors between the ages of 16 and 18. Of these, one sub-group was identified, consisting of those with substantial professional or amateur experience. In this were past or present members of the National Youth Theatre; one who was currently appearing at the Sam

Wanamaker Playhouse; one who had just been accepted into RADA; two who had appeared on the professional stage and in film. They became the focus group of the research and played Scudmore, Nevill, Wagtaile, Sir Abraham, Count Frederick, Pendant.

They differed from the remainder of the cast in three ways.

1. They received only their parts for several scenes.
2. They received the rest of the script with these sections removed.
3. They had previously been included in the workshops leading up to the production.

The company was informed that their aim, shared with this research strategy, was to give an audience a flavour of early modern play production techniques alongside producing the play. They were informed of the purpose of the research and what was being looked for. Two conditions were imposed around the use of instructional content:

1. To follow the text, with decisions to be based upon the dialogue ahead of personal re-interpretation.
2. To accept in-dialogue instructional content wherever it did not contradict the physical possibilities of the stage, set and props. To find suitable alternatives if such contradiction occurred.

Reluctantly, owing to the challenges of getting everyone together the decision was made not to seek to integrate the non-dialogue stage directions with the music. All non-dialogue instructional content would be followed as far as the choices around set and props made them possible, but the research emphasis would be upon the instructions found in the dialogue.

The rules for preparation and production were these:

1. They had five weeks in which to discuss, plan and stage the play in three venues. No access to the medieval hall or the studio would be possible until the performance itself.

2. An introduction to the play, its context, a summary of the story and a full read-through would be provided for them. All questions would be researched and answered by the production team advisors.

3. In consultation with the advisors, they must develop a stage design which was historically informed.

4. The sections given to the core group as parts would not be rehearsed.

5. There would be no director.

6. The costumes would be broadly Edwardian.

7. There would be single sex playing.

8. There would be no special lighting effects or gels.

9. There would be live music which would be prepared and delivered separately from the group and over which they would have no say.

No attempt was made at creating any lighting effects and the audience was to be included in a level of light which was lower than that of the stage area in the theatre and studio locations but not in darkness, meaning that actors and audience could always see each other clearly.[371] While the live music added to the immediacy of the experience, placing the musicians in the space would require attention to light as well as sight lines.[372]

In summary, the key steps in preparation were:

1. Two preliminary, exploratory workshops with two aims: familiarity with the language and recognition of instructions.

2. An introduction to the generally agreed layout alternatives for a Jacobean indoor stage implied through St. Paul's, Blackfriars and Whitefriars.

3. An introduction to the 'original practice' elements to be included.

4. Casting and characterisation.

5. A reading to the cast of the whole play.

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[371] No comments about this were received.
[372] Their location in the Whitefriars theatre is unknown, even their visibility is uncertain. The decision to place them stage left was so that cues could be shared directly with the cast without the need of any intermediary conductor or the challenges of video-linked and therefore one-directional cueing.

6. Distribution of parts for some sections of text given later to some actors. Distribution of the full script to the rest of the cast.

7. A rehearsal space with time-limited access made available.

8. Actor-led preparation in the rehearsal space with practical emphasis on group set pieces such as the duels, the wedding processions, and the dance. Freedom to prepare individually outside of this as much as they wished.

As well as the researcher, who also acted as advisor, the production support team consisted of a second advisor, a musical director, a costume designer, a film crew, and a technical manager. The term 'director' which was used in the programme was more for audience convenience than a reflection of actual duties. Little direction was given, and advice and information were provided as required.

6.1.3 Director-less playing.

Early reading of Field's plays opened an engagement with physical realisation. This was explored through workshops in which extracts from *A Midsummer Night's Dream* and *The Tempest* were used alongside one from each of *Amends for Ladies* and *A Woman is a Weathercock.* Instructional content requiring action was followed in all extracts and the results from this helped familiarise the company with the language and prepare them to identify such embedded instructions rapidly.

For the rehearsed sections of the play, a system which empowered actors had to be workable and rapid. Rehearsals and private preparation established character, plot, motivations, and relationships but there was no time for detailed, method-style analysis and preparation: all playing had to be in response to decisions quickly and often instinctively made. The purpose here was to accept and use the current critical view of Stern *et al* referenced in Chapter One that rehearsal time and subject were restricted.

One result of this was that when encountering a problem, the actors stopped the scene and stepped out of role. Decisions about performing and movement would be made according to a simple hierarchy: at the top was the text, that is, any instructional or factual material contained in it which may have been missed. Next, the actor speaking the text negotiated with the one responding to it, or vice versa. Third, the other actors in the scene offered perspectives. Outside of this stood the advisors who could be asked to clarify meaning at any point. Each problem also had a time limit attached to it. No longer than five minutes could be spent in debate. The final decision belonged to the actor who instigated the halt. In the event of no progress, then an advisor would explain the context again and the problem was resolved by speaking the text without accompanying action and/or with neutral vocal inflections.[373] This proved to be a fast and mutually supportive system.

Fig. 9. Hierarchy of performance decisions.

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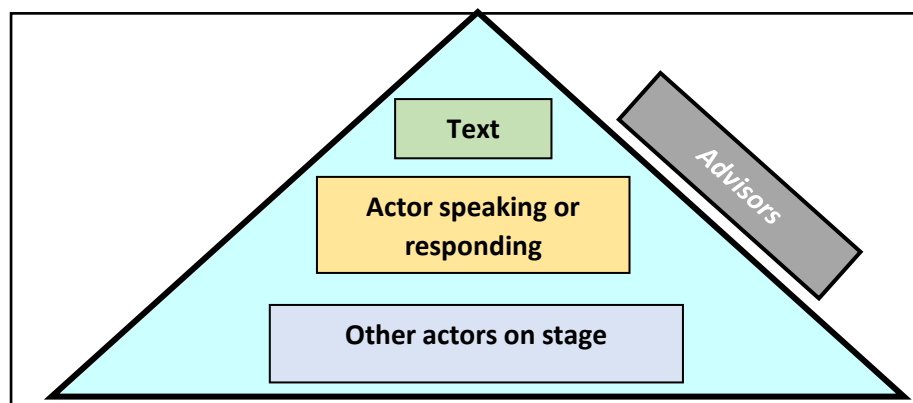
[373] For example, the actors playing Wagtaile and Pendant did not know how to play Wagtaile's line 'I am with child by you' to Pendant at E2ᵛ. He felt that over-eagerness to deliver the lie would be comically effective while Pendant felt that this would steal the energy of his 'by me!' response. The text gave the solution as an in-dialogue instruction prior to it required her to be melancholy.

Prior to applying it the production, this was tried out in the preparatory workshops on *The Tempest* where Caliban, Stephano and Trinculo were given only their own lines, the cue tails and no further information; then similarly on extracts from *A Midsummer Night's Dream.* Playing here concentrated on listening and responding to cues to action and on trusting the text.

Once the practical aspects of the stage realisation and the style of playing were established, the company explored the production through twelve actor-led rehearsals of 1- 1 ½ hours each over five weeks, followed by a dress, all excluding the part sections. These were supplemented by three set-piece rehearsals for dances and duels. The emphasis was upon speedy decision-making and clarity of action, intention and narrative and the research engagement was with the acceptance, rejection, or alteration of the instructions to action.

6.2 Shaping a performance space.

Central to the research project was the concept of historically informed playing and an important element of this was design. The space had to draw on recent and established ideas about early modern playing spaces in order to give some reflection of probable early modern practice, no matter how dark such a mirror might be. The relationship between instructions to action and the space has been discussed in chapter three, where there appear to be few demands made upon the structure in the plays used in these samples. However, what is much less clear is how far structures are assumed in the writing. This layer of mutually understood theatrical language runs beneath all plays and much of it is out of our reach today. In an effort to make the action relevant to what we can infer about this, the decision was made to have a relationship between stage and frons scenae, and stage and audience which might resemble the sort of concepts that lay beneath the instructions. For example, when a character enters, it is assumed by playwright and actor that

this will be through one of the doors upstage (unless some clearly marked exceptions arise, of the sort seen in *The Knight of the Burning Pestle* perhaps, where the Citizen couple appear to be in the audience zone). The issue was clouded by a second layer of inference though: not just the probability that the play chosen for production was first staged at the Whitefriars playhouse, but the additional one that it would also be performed elsewhere. Perhaps one reason for the lack of specific architectural reference in the Field sample might have been the expectation that, like many, these would be portable plays. Lois Potter summarises some of the London playing spaces into which a company may have been called:

> The public theatre was not the only available performance space. During the first years of James's reign, plague often prevented the actors from performing there at all; it was only performances at court and other private venues that helped to keep them solvent. After 1603, the existence of a royal family meant that there were actually three courts—the king's, the queen's, and Prince Henry's.[480]

Astington identifies some of the probable locations at St James for the prince as being intimate rooms scarcely larger than a modern studio, implying that it was suitable for fewer than 100 watching.[374] Houses were also used. *Bartholomew Fair* ends with the promise of supper, and Cokes' closing line asks for the continuation of the show in one:

> JUS. I invite you home, with mee to my house, to supper: I
> will have none feare to go along, for my interests are *Ad correctionem,*
> *non ad destructionem, Ad aedificandum, non ad diruendum:* so lead
on.
> COK. Yes, and bring the *Actors* along, wee'll ha' the rest

[480] Lois Potter, 'Shakespeare and other men of the theater' in *Shakespeare Quarterly*, 65.4 (2014), p.467.
[374] John H. Astington, *English court theatre 1558–1642* (Cambridge: Cambridge University Press, 1999), pp.118–19.

o' the *Play* at home.[482]

William Percy's *Aphrodysial* includes a retrospective comment on an exit which gives an indication of the sort of makeshift arrangements actors sometimes had to include: 'here went forth the whole chorus in a shuffle as after a play in a Lord's house'.[375] David Bradley's survey of touring discusses the extent and importance of playing outside of the capital.[376] The Lady Elizabeth's Men 'broken' by Henslowe who removed their hired men in 1615, just as Field joined the King's Men, may not have dispersed since at Plymouth in 1618 twenty players were recorded in the company which was performing for the Mayor. 'No doubt it had reformed in the country' Bradley asserts, legitimising vernacular spaces as significant venues and implying that hired men could be obtained without difficulty outside of London.[377] This proposes a very different economic identity, even group constitution, to that suggested by working in the professional heart of the capital. Oliver Jones' work on Stratford Guildhall explores one example of 'players' use of, and response to the demands and opportunities represented by the playing spaces they had encountered on the road'.[378] His practical exploration into staging *The Troublesome Reign of King John* here offers insight into the relationship between architecture and text and both informs and is a parallel to this research. There were, then, multiple possible venues for a performance, without even addressing rehearsal spaces, touring venues, and readings in taverns. In an unexpected echo of all of this, the research production was given the opportunity to play in three different locations: what counted was that the physical relationship between actors and set remained consistent.

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[482] Ben Jonson, *Bartholomew Fayre* (London: Robert Allot). EEBO, STC (2nd ed.) / 14753.5. M4ᵛ. p.88. See Appendix 1, no.85.
[375] Cited by E.K. Chambers, *The Elizabethan stage* I, (Oxford: Oxford University Press, 1924), p.220.
[376] David Bradley, *From text to performance in the Elizabethan theatre: preparing the play for the stage* (Cambridge: Cambridge University Press, 1992), pp.58-74.
[377] *Ibid.,* p.63.
[378] Oliver Jones '"Explain this dark enigma": The Queen's Men and performance-as-research in Stratford-upon-Avon*.' Shakespeare Bulletin,* 35.2 (2017), p.270.

In planning this research, it would have been odd to assume that no use of existing room features was made in vernacular performances of *A Woman is a Weathercock*. There is no firm evidence which indicates it was played anywhere other than Whitefriars but that does not mean it was not planned to be able to do so. Gurr shows how public performances were in effect rehearsals for court playing, should they be called, possibly with implications for elaborate scenery which was not available otherwise.[379] The REED references to the Children of the Queen's Revels during and after the plague year of 1608-9 show plays used for touring.[380] The central design decision was between binary positions: a stage on which the play is known to have been performed and about which we have some knowledge, set against a production using the host venue's architecture and floor space. Discussion ranged widely. One actor wanted the Sam Wanamaker Playhouse dimensions as representative of a possible Blackfriars.[381] Others were interested in looking at vernacular spaces from the period, such as Burton Constable House in the East Riding. Another offered his family Tudor mansion as a venue. Some plays are clearly shaped around elements of particular playhouse types, such as those requiring traps, but the Field sample plays offer little that is specific to one: only two doors, an 'above' and a probable discovery space are required.

In-dialogue instructions to action in all plays examined here rarely locate an actor in any non-fictional space on stage such as traps and heavens, although crucially, they regularly acknowledge doors, 'above' or indicate interaction with an item of furniture.[382] They are mostly about relationships between characters, practical positioning (such as 'aside'), social positioning (approaching or away from a monarch perhaps) and shifts in focus for an

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[379] Andrew Gurr, *The Shakespearean stage 1574-1642,* 3rd ed. (Cambridge: Cambridge University Press, 2001), p. 202.
[380] Payments were made to 'the Children of the Revelles' in Leicester and to 'Children of the Chapell' in Maidstone; cited in Lucy Munro, *Children of the Queen's Revels: a Jacobean theatre repertory* (Cambridge: Cambridge University Press, 2005), p.23.
[381] In fact, the dimensions are not shared.
[382] The expression follows Alan Dessen.

audience. It would therefore seem that a company preparing to perform at multiple venues might have benefited from such a skeleton of instructions which could fit a range of spaces than they would from detailed stage directions appropriate only to one playhouse. Any performer today knows that every performance space is different and that finding familiarity in layout is very desirable. If early modern players felt the same, then instructional content would be one way of helping achieve this. We also know from what we have seen in chapters three and four that entrances, exits and their timings are a main use of most instructions, so that transference would be most fluent if the space used had a familiar quality. That is, if at least two doors were available, if the ratio of the dimensions was roughly similar, and if an 'above' was possible.

Two decisions were made as a group. One, *A Woman is a Weathercock* was the first production by the rebranded Children of Whitefriars and the space into which they moved was the Whitefriars indoor playhouse.[383] As a result, it was felt that this ought to be the decisive element in selecting dimensions and design, with the scale and shape as close to that thought to be of Whitefriars as possible.

Two, the opportunity for performing in different spaces remained and the design must remain on historical principles. So, the space would reflect Whitefriars but consist of a repeatable, transportable stage which could be relocated to any environment.

There were three possible locations for the production. One was the Merchant Adventurers' Hall in York, a medieval hall with a large, open space punctuated by oak supports. Another was the Tom Stoppard Theatre, which is a raked thrust which can be played end-on and with further stage shape options. The last was an end-on studio space 4 metres in width and 8 deep and which would be used only if the final stage dimensions permitted. Here,

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[383] Lucy Munro, *Children of the Queen's Revels: a Jacobean theatre repertory* (Cambridge: Cambridge University Press, 2005), p.23.

the aim was to test action with different audience proximities and to have some flexibility around the size but not the ratio of width to length available. A decision reluctantly made was to ignore many of the opportunities given by the medieval hall's architecture.[384]

Having selected Whitefriars as an appropriate template the difficulty was now in deciding exactly what this meant.

6.2.1 Interpreting Whitefriars.

Herbert Berry's 1987 survey of evidence about early modern playhouses confirmed that the Whitefriars theatre was within a converted priory, offering a scale of 90 x 17 feet on a single storey.[385] In 1996, Jean MacIntyre developed this by attempting a written blueprint of the internal dimensions based largely on inferences from plays performed by the Children of the King's Revels, or written by Field.[386] This influential article has long been the main resource for anyone writing about Whitefriars. However, her view that the text is a guide to the architecture of the location comes with three main problems. First, is the extent to which we can securely infer a topography from stage directions. They may be for one venue alone, as with masques, or they may be guidelines for multiple use, or for readership. Texts may include stage directions drawn from experience of the space alongside those which do not refer to a specific stage or are entirely fictional. Mary Bly's paper on Whitefriars as a liberty includes the argument that some plays are intimately linked to their original venue, which Grace Tiffany challenges as 'faulty on several counts'.[387] She insists that it is 'illogical to assume that Jonson designed [*Epicoene*] to be

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[384] With hindsight, an opportunity lost.
[385] Herbert Berry, *Shakespeare's playhouses* (New York: AMS Press, 1987).
[386] Jean MacIntyre, 'Production resources at the Whitefriars playhouse, 1609-1612', *Early Modern Literary Studies,* 2.3, (1996) pp.21-35.
[387] Mary Bly, 'Playing the tourist in early modern London: selling the liberties onstage', in *PMLA* 122:1 (2007), pp.61-71.

performed only in Whitefriars, despite the prologue he supplied for its debut'.[388]

Second, there is temptation to infer too much from the evidence. This is particularly relevant when staging an early modern play today. Michael Cordner's 2006 flensing of 'authoritative' editorial decisions in editions of *Macbeth* illustrates thisas he exposes the subjective adjustments which have been made around entrances, and more, by successive editors.[389] In a positive sense, such editors are representing their own readings, just as any practical interpreter does. The problem arises when these judgements are passed off as immutable fact or as indicative of original staging decisions. When it comes to staging a play, conditions, audiences, judgements shift and directors, actors and editors must be alert to alternative readings which may emerge. The controversy over 'bad quartos' as evidence of shortened plays has long evidenced this.[390] MacIntyre's interpretation makes many such inferences based on the recent but not altogether convincing reading that the length of space between speeches, or before exits, can be a tool for measuring distance to the upper level, or to a door. Ichikawa favours this view for example, and similarly draws conclusions about probable positioning of actors.[391] This approach is evidence of a growth in academic interest in the way in which buried instructional content may inform the actor on action. But such assertions do not consider variable venues or, if they are accepted, which venue is being referenced.

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[388] Grace Tiffany, 'The nation of Whitefriars', in *Shakespeare Newsletter* 57.2 (2007), p.59.
[389] Michael Cordner, '"Wrought with things forgotten": memory and performance in editing *Macbeth*', in Peter Holland, ed. *Shakespeare, memory and performance,* (Cambridge: Cambridge University Press, 2006), pp.87-116.
[390] The notion that plays were cut for touring was first voiced by Pollard and Wilson, in A. W. Pollard and J. Dover Wilson, 'The "stolen and surreptitious" Shakespearian texts, in' *Times Literary Supplement* (*TLS*), Jan 9th 1919 and revisited through the year. As Lukas Erne observes, the notion that 'bad' quartos therefore represent touring texts is still current. Lukas Erne, *Shakespeare as literary dramatist* (Cambridge: Cambridge University Press, 2003), p.206.
[391] Mariko Ichikawa, *Shakespearean entrances*, (Basingstoke: Palgrave Macmillan, 2002).

Third is her choice of dimensions for the stage. The size which MacIntyre suggests for the Whitefriars refectory space follows that of Leech and Craik and echoed by Gurr, that is 85 by 35 feet which is the measurement given in the 1538 survey following the closure of the friary.[392] What they have not addressed is the c.1627 survey to which Berry referred and which Julian Bowsher has recently analysed.[393] Illustration 1 reproduces this:

<div align="center">Illustration 1. The 1627 Whitefriars survey plan.</div>
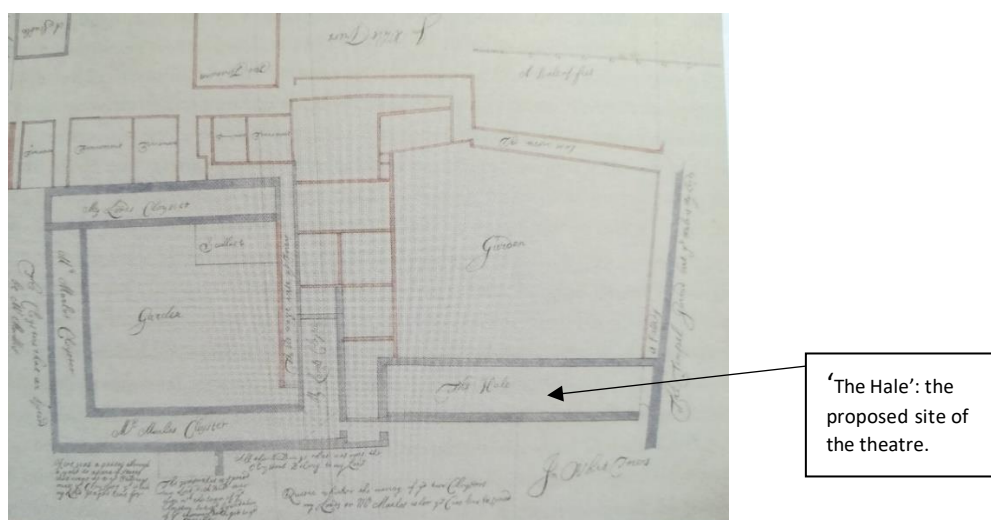
'The Hale': the proposed site of the theatre.

The original Children of the King's Revels lease of 1607 included mention of thirteen rooms, three below and ten above, which are visible. Julian Bowsher cites the breakdown: '…that is to say, the great hall, the kitchen by the yard, and a cellar, with all the rooms from the Master of the Revels' office as the same are now severed and divided'. This provided ample room for storage as well as spaces both for 'making and setting forth plaies'.[394] Only one of these

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[392]Clifford Leech, and T.W. Craik, eds. *The Revels history of drama in English* 3, 1576–1613, (London: Harper and Row, 1975), p.112 and p.123. Andrew Gurr, *The Shakespearean playing companies,* (Oxford: Oxford University Press, 1996), p.359.

[393] Julian Bowsher, *Shakespeare's London theatreland: archaeology, history and drama* (London: Museum of London Archaeology, 2012), pp. 123-125. This is also the source of the image in Fig. 2.

[394] *Ibid.,* p.124. See also Records of Early English Drama whose resource 'Early Modern Theatre (EMLoT) version 3, phase 1' (2019) included new documents for the 1609 Whitefriars. https://emlot.library.utoronto.ca/. See also Lucy Munro's forthcoming work on the location of Whitefriars (no details available at the time of writing).

rooms shown above - only seven years after closure - is appropriate for the theatre, which is 'The Hale' in the bottom right corner. If this is the old refectory then its internal measurements are shorter and narrower than those used by MacIntyre.[395] Like Blackfriars, it was a theatre within an existing building, in which case the measurements she gives are probably those of the overall footprint prior to the 1605 conversion, not of the theatre itself.

Bowsher suggests an auditorium space smaller than Berry: of 56 x 17 feet (17 x 5 metres) to create an end stage with galleries able to seat 170-200 people. The stage, he argues, would have been the full width of the building and have included two 'studies', doors leading into corridors, constructed on either side of a relatively wide and deep discovery space 11 x 8 feet (3.5 x 2.5 metres) over which an upper platform, possibly windowed, was built. The stage platform would therefore have been 17 feet wide by 15 feet deep (5 x 4.5 metres), a third of the width of the second Blackfriars which Field and company had just left.[396] MacIntyre also feels that the stage had a horizontal bias. While this is as hypothetical as any other attempted reconstruction it does appear to be based on firmer evidence than has been the case; but it also raises doubts.

The actor-audience relationship becomes face on, quite unlike the Blackfriars arrangement with which Field had worked for the past nine years. This affects the dynamic flow of the play and the relationship with the audience, emphasising a space downstage centre (DSC) as the one offering most opportunities for connection as well as for asserting status and focus within a scene. The result probably removed the possibility of audience members sitting on the stage itself, a practice associated specifically with Blackfriars.[397]

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[395] Whitefriars was Carmelite but the ground planning, like that of the Cistercians, generally followed the classical Benedictine arrangement, with the refectory off the cloister. See, for example, the Cistercian Abbey of Manister, County Limerick, Ireland.

[396] *Ibid.,* p.124.

[397] See, for example Henry Hutton's satire *Follie's Anatomie, or Satyres and Satyrical Epigrams* (1619: B2ª): Dancing attendance on the Blackfriers stage / Call for a stoole with a commanding rage. Also *The Roaring Girl* (D1ª) where Mistress Tiltyard tries to sell Dapper feathers which are worn by 'the private stages audience, the twelve penny Gentlemen'.

This is likely to have included the sort of peacock behaviour mocked by Dekker.[398] Such features would bring the design closer to that of St. Paul's from 1599 identified by Reavley Gair and may have been desirable, since seating on stage was a practice which drew extra income, and not to take advantage may have been thought inopportune.[399]

The 5 metre width could be reduced to 4 metres if it allowed for onstage stool seating on both sides, again bringing the shape nearer to the likely (and probably smaller) end-on platform size of the St. Paul's house. As Gair observes, this was sufficient to take seventeen actors.[400] For the doors to be kept clear of such audience obstruction there would need to be at least 1 metre space, or the doors would need to move inwards by ½ metre on each side, making the elevation more like a Tudor hall screen.

Unfortunately, Bowsher offers no rationale for the depth of the stage he proposes nor for the allocation of around 21 rows of audience seating consisting of seven seats each, with a single aisle.[401] The likely location for musicians is also unclear. Commonly associated with a gallery, in this layout the only place where they could sit and connect with the actors – should that have been desirable – would have been in front of the platform itself, reducing seating and income further.

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[398] In *The Guls Horne-Booke, chapter VI: how a Gallant should behave himself in a Play-House,* (London, 1609).

[399] Reavley Gair, *The children of St. Paul's: the story of a theatre company 1553-1608* (Cambridge: Cambridge University Press, 1996), pp.57-58.

[400] *Ibid.,* p.58.

[401] House capacity and seating type are uncertain and Bowsher's figures are dependent upon the right type of seat being used. Allowing a metre for access on one or both sides, that leaves four metres remaining. If they are to be identical, the seven seats he proposes must each occupy 57 cms, approximately the width of a large Jacobean chair with arms, although these were awkward for ladies and already unfashionable. A stool seat is around 30 cms, meaning twelve seats; and a chair without arms typically 44 cms, which would give nine. Bentley cites a reference by the admittedly suspect Collier to a survey he obtained which included a description of the ruined Whitefriars from 1616. Here, little remained 'saving an old tottered curten [and] some decayed benches.' See Gerald Eaves Bentley, *The Jacobean and Caroline stage: Vol VI, theatres* (Oxford: The Clarendon Press, 1968), p.116. A typical bench of 2 metres can sit five in modern dress snugly. Figures come from measuring early 17th century chair and stool seats in Burton Agnes Hall, and from Helen Candee, *Jacobean furniture and English styles in walnut and oak* (New York: Frederick A. Stokes Co., 1916), pp.15-20. No doubt some creative mixture could also provide the seven required.

With this information as guidelines for the practical research project, deciding on an appropriate size and audience positioning which would show some fidelity to Whitefriars staging was not straightforward. There is insufficient evidence to confirm the existence of a thrust, and therefore perhaps of musicians' seating to the side. There is uncertainty about the horizontal being longer than the depth. There is nothing to confirm the layout.

6.2.1 Decisions.

All the above possibilities helped generate the dimensions for the performance space, informed the way in which the action would be contained and delivered within it, and constructed the audience positioning. There are many options when imagining the interior but the maximum width of 5 metres within a rectangular space seems the single most provable aspect, given that the Whitefriars wall remains were still visible in the 1920s. This became the starting point for the production layout.

The sense of adaptability was felt to be important in *A Woman is a Weathercock*. The company were to perform in three places and did not wish to be trapped into fitting only one of these better than another. The production wanted to acknowledge the commonality of features which many of these spaces seem to have had at the time of the original production – or which the hosts to the early modern company may have been able to create. That is, the inclusion of doors, discovery space and upper platform spread along an upstage line. The final decisions about stage size and shape were, therefore, historically informed. These were:

1.

    a. The playing space in the hall would be the minimum width for Whitefriars at 4 metres across and match Bowsher's suggestion of 5 metres deep, which would have reached a third of the way into the house in the original layout as he has interpreted it.

This would have to accommodate comfortably the full cast of 21 including servants and priest.

b. However, in the theatre where the stage is 8 metres wide, this would be reversed to become 5 metres wide by 4 metres deep and the possibility of a greater width than depth could address the alternative stage shape critically proposed.

c. In the studio both the depth and width would be exactly 4 metres.

This would enable the instructional content to have consistency in the location of the doors and central opening while testing its applicability once the scale is shifted.

2. No modern theatre technical elements would be used other than stage lighting in open white in the theatre and studio settings only. The downstage space limits would be defined by light in the theatre and by walls and audience in the studio.

3. Neither props nor set would be indispensable and could change to suit the skills and needs of the players and production facilities.[402]

4. It would be reproducible as a playing space, set and furniture, which would acknowledge both the importance of original context and the need for the text to be portable itself, able to transfer from venue to venue.

5. The stage layout would vary.

a. It would be on the same level as the audience in both hall and studio.

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[402] In fact, only the duel involved any substitution. Teaching fencing to high enough level was unattainable in the time. The bowls, the taffeta cover for a chair and Lady Ninnie's 'great chaire' were not used.

b. In the theatre and medieval hall, it would take the form of a thrust with an upstage frons scenae, stage left of which the musicians would sit. Some seating would be along the edge of the stage demarcation allowing for at least a single row of seats and leg room of half a metre each side, but the bulk of the seating was to be face on.

c. In the studio it would be end-on.

In these ways the research design acknowledged the expected layout while placing emphasis on the probability of end-stage playing originally. What Ichikawa calls the 'hypothetical and speculative' nature of recreating early modern theatre interiors would at least be expressed through a range of options.[403]

The next decision was therefore the frons scenae, the issue of the upper level and how to achieve some sort of repeatability of structure across venues.

6.2.2 The frons scenae.

In keeping with the mobility desired, doors already in the buildings were rejected. But three architectural features had to be realised for the relationship between the point of entry and the stage, and two different stage locations, to be similar in the early modern and modern contexts. These were an 'above', a discovery space and two doors all positioned on the frons scenae. Acknowledging the active debate on this subject, Tim Fitgerald's 'triangulation theory' argument that there were two doors as access points for actors, one leading 'in' the other 'out', was tried and swiftly abandoned.[404] When the Count is dressing, characters enter 'in' from outside and inside the

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[403] Mariko Ichikawa, *Shakespearean entrances* (Basingstoke: Palgrave Macmillan, 2002), p.20.
[404] Tim Fitzpatrick, *Playwright, space, and place in early modern performance: Shakespeare and company* (London: Ashgate, 2011).

house, from upstairs and downstairs. When Sir Abraham is sitting gloomily outdoors, he is visited by Pendant coming from outside to 'out' and departs 'out'. The logic did not flow as quickly as was needed. Instead, two practical solutions emerged easily: for the scenes learnt as parts, anyone who encountered someone else entering through the door where they expected to leave simply stood aside on the first night. After that, the exiting character simply moved to the other door instead. This was how rehearsals resolved such problems. Next, three points of access were thought most convenient; that is, doors and a central discovery space through which large groups of actors could also enter or exit, as with a processional into or from the church. This would have been incompatible with strict allocation of doors to 'in' or 'out' but appropriate for flexible and rapid staging. There is no firm evidence that the discovery space was ever used this way, but for this production in spaces of this size it had value.

As *A Woman is a Weathercock* has no obvious need of a discovery space beyond the possibility of an arbour, it was decided by the company to use it sparingly for this purpose. This meant that there was no need for elaborate construction of an 'inner stage' and the possibilities for a transportable modern alternative to the early modern form opened rapidly. The style of swift playing with overlapping entrances emerged from this and the final decision was to use the bare minimum of set without compromising the necessary entrance positions at either side.

The whole frons scenae therefore consisted of two 2 metre high folding screens of four 1-metre sections each which met in the centre. The centre sections could be opened for grand entrances such as the return from the church and be used as a discovery space as part of a scene. Sir Abraham would begin framed in this space, then move from it on to the stage proper. Bellafront's chair would be brought out from this space. The screen ends were the entry points and there were no doors. For the upper platform MacIntyre's mention of a ladder as access became the solution: the actor stood on a stepladder and peered over. Through these schematic interpretations of a

general playhouse layout, action could be realised in a space which was historically informed, transportable, and adaptable to any location. Illustrations 2 and 3 show the demarcation of stage space in the theatre and the positioning of the frons scenae.

Illustration 2. Set for *A Woman is a Weathercock*, showing screens, furniture and musicians.

Illustration 3. The screens opened to provide central access.

Finally, the simplicity of the panels upstage meant that an equally simple solution could be found to the single, brief appearance of Captain Powts 'above': he would mount a concealed stepladder and look over the top.

6.2.3 Props

We have seen that action instructions both in the dialogue and through non-dialogue stage directions are commonly about the handling of props. Dessen and Thomson's analysis of stage directions steers the reader towards an assumption that many props and items of furniture were used, while T.J. King's 1973 study of properties in Shakespeare's plays includes an estimation that most plays of the period need only two items larger than a table.[405] David Mann argues for the centrality of the hand held prop for binding all elements of a moment together around a single point of focus, a position also taken by Sarah Dustagheer who emphasises the 'displays and satires of materiality' in the Blackfriars, drawing on the impact of sumptuous costume elements and props under candlelit conditions.[406] Excluding swords and most worn costume items, the items required to stage the two Field plays according to the text number 22 as the table below shows. The fashions, masque and opulence of an upper-class wedding which dominates *A Woman is a Weathercock* implies that opportunities for display of ornate, glittering wealth would be apparent in the costume and props, although the properties listed seem more functional than decorative. There are six letters or papers used, four food and drink, two torch and cudgel references; the remainder are

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[405] Alan C. Dessen, and Leslie Thomson, *A dictionary of stage directions in English drama,* 2000, pp.257-66. T.J. King, 'Shakespearean staging, 1599-1642', in David Galloway, ed. *The Elizabethan Theatre III* (London: Macmillan, 1973), p.9.
[406] David Albert Mann, *Shakespeare's staging and properties* (London: Polyphemus, 2017). Sarah Dustagheer, 'Acoustic and visual practices indoors', in Andrew Gurr, and Farah Karim-Cooper, eds. *Moving Shakespeare indoors: performance and repertoire in the Jacobean playhouse: performance and repertoire in the Jacobean playhouse* (Cambridge: Cambridge University Press, 2014), p.150.

single-use items such as rope and a ruff. In *Amends for Ladies*, the props similarly cluster around practicality: neither the tavern scene nor the shop is suitable for emphasising splendour. In fact, the props named in the Field plays and in all the comparative sample plays primarily serve practical purposes which assist the narrative, although that does not mean they could not be beautiful to look at where appropriate. The properties required for *A Woman is a Weathercock* are listed below alongside those from *Amends for Ladies* to illustrate this. Those named in stage directions are placed in inverted commas, those found only in the dialogue are not. Items are also distinguished according to how they are brought on.

Table 66. Items required to stage the Field plays.

Key:

- **C** = Carried on the body.
- **SC** = carried on by servant and possibly held for use.
- **F** = furniture brought on.
- **D** = furniture in or moved out of the discovery space.

A WOMAN IS A WEATHERCOCK		*AMENDS FOR LADIES*	
Letter 1	C	'papers on his arm'	C
Tailor's bill	C	Three pairs of gloves	C
Aqua-vitae bottle	C	Letter 1	C
Willow garland	C	Items for a glover's shop	F
Table napkins	C	One pair of gloves	C
Wine	SC or C	Hangars [for belts]	C
Plates	SC or C	Pipe and tobacco	SC
Tobacco (and pipes)	SC or C	Candle	C
Letter 2	C	Two stools, or chairs, or bench in the shop	F

Chair under a taffeta canopy	F or D	Letter 2	C
Bowles	C	Letter 3	C
Paper, pen, ink	C or D or SC	Handkerchief	C
Letter 3	C	A dart [407]	C
Letter 4	C	'pinning in a ruffe'	C
Ring	C	Jewel	C
Bloodie ruffe	C	Sonnet written on paper	C
Rope	C	'Wine'	SC
'with worke sowing a purse'	C	Cups or goblets	SC
Rope	C	Tables	F
Knife	C	'stools'	F
Knife in scabbard	C	'pots'	F
2 or 3 'torches'	C	'plate'	F
2 or 3 'cudgels'	C	'tobacco'	SC
'capons legge'	C	Pipes	C
Masking robes	C	'paper' with song on it	C
Handkerchief	C	'on a bed'	D
Masks and caps	C or SC	'Riding rod'	C
'3 or 4 chaires & 4 or 5 stools'	F	Handkerchief	C
'the great one' [Large chair]	F	Letter 4	C
'Pistols'	C	'chair'	F
		'a curtaine drawne, a bed discover'd'	D
		'pistoll'	C
		'ring'	C
		'3 girlonds'	SC

Only on two occasions are servants named in relation to props or furniture.

Generally, as in the tavern scene in *Amends for Ladies*, such characters bring

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[407] The sort of short arrow commonly held in icons of death or love; the weapon was also a conventional symbol for the Irish and therefore matched the disguise worn.

on the drink, plates, tables and chairs as required. There is considerable responsibility placed upon the individual who uses the prop to carry it.

Given the simplicity of their staging, the company felt that the props were best realised through trying out the action. If there was no action reference or there was a Health & Safety issue and they could be dispensed with at no loss to the text, then they would be. Again, this ultimately applied to no more than a handful of items, including the swords required for duelling. Mime would not be allowed however, as it was felt that fidelity to action required real objects.

6.2.4 Conclusion to design elements.

The production developed here comes in line with the choice of criteria commonly used in research into early modern staging. This is especially true of the American Shakespeare Center where productions are staged in a reproduction of the second Blackfriars, but also in studio and theatre settings. The key practices chosen for their Actors' Renaissance Seasons tend to be live music, lights on, minimal set pieces and props, no director, a short preparation period and, since 2006, experimentation with lines learned from parts.[408]

The simplicity of the chosen staging for *A Woman is a Weathercock* may suit the critical view of provincial touring whereby conditions for staging are viewed as different from those in playhouses and adjustments assumed to have been made. This view is challenged by Thomson in an analysis of 35 plays, although her conclusion that appropriate facilities would have been supplied is 'admittedly uncertain'.[409]   His argument is based rather shakily on

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[408] For more information see, for example, Allison K. Lenhardt, 'The American Shakespeare Center's actors' renaissance season: appropriating early modern performance precedents and practices**.'** *Shakespeare Bulletin,* 30.4, (2012), pp. 449-467.
[409] Leslie Thomson, 'Staging on the road, 1586–1594: a new look at some old assumptions.' *Shakespeare Quarterly,* 61.4, (2010), pp. 526-550. Her 'uncertain' position is on p. 19.

a premise that the stage directions given in the plays are gold standard evidence of desirable and *repeatable* performance practice – except they may never have happened in the first place or may have been unrepeatable outside of playhouses. That there was variability in provincial and London playing spaces within which a stage of some sort could be constructed, or an area set aside, seems plausible if unproven.[410]

One consequence for this research production is that an empty, defined space, not a Jacobean 'reproduction' is used. The research environment used here is therefore appropriate for the study of instructions to action and movement. It follows research practices found in similar projects for design and, as we shall see shortly, for qualitative report. It also draws on recent understanding about Whitefriars and about possible alternative playing spaces; while for acting, production choices and casting it follows key elements of 'original practice' playing used by Shakespeare's Globe and the ASC. It uses actors similar in age to some of the original players; prioritises an empty space with three different sizes in which movement can be observed in relation to characters, props, furniture and a consistent upstage wall; and places the audience in direct contact with the players, without proscenium arch separation. Further, it focuses upon the in-dialogue instructions, not least because they are the only instructions that we can be certain would have existed in a part, given the very limited evidence of stage directions from extant parts and fragments. Here, it prepares the actor for finding the instructions but permits and encourages interpretation of them. Finally, the research is focused upon the qualitative assessment through the secondary question of how modern performers recognise and respond to the instructions in the text.

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[410] For further discussion and evidence of touring conditions see, for example, Scott McMillin, and Sally-Beth MacLean, *The Queen's Men and their plays* (Cambridge: Cambridge University Press, 1998). Also see Peter Greenfield, 'Touring', in John D. Cox, and David Scott Kastan, eds. *A new history of early English drama*, (New York: Columbia UP, 1997), pp.251–68. Also, see the ongoing REED records.

6.3   Performance analysis.

The relationship of the production to historical information having been shown and the research models summarised, this section moves to the practice itself as the results of playing two selected extracts will be discussed in relation to instructions to action and reflection on the uses of them by the actors. The two sections have been chosen because they make use of in-dialogue instructional material more than stage directions; they represent different sizes of groups on stage at any time and they have not been examined in any detail in any earlier chapter. Each is approached differently, but each includes analysis of the same criteria: that is the use of all instructional material *A-M2* to control the shape of a scene, especially *C-M2,* that is stage directions around exiting and entering plus all in-dialogue instructions.

Extract A (C3[a] - B4[b]) is where the guests gather for the wedding and Sir Abraham realises that he will not be marrying Lucida after all. In this extract the analysis centres upon the part for Count Frederick.

Extract B is a complete scene, G4[v] – H1[v]. This is the scene in which Sir Abraham proposes to Wagtaile. The analysis here is upon the entire text of the scene but centres upon how it is played by Sir Abraham. It also examines the extent to which Field uses instructional material *A-M2* in a scene which has only three actors and compares this with similar scenes elsewhere.

These extracts were not rehearsed or discussed in advance by the Core Group other than through each actor's personal preparation of his part. They were heard at the initial read-through. In Extract A, Count Frederick, Sir Abraham and Pendant were the only actors who worked solely from parts, the others having learned lines and read through as a group, but not staged the sequence in any way. The first night at the medieval hall was therefore the first time the cast had met on stage to perform and for some it was the first time since the read-through they had any context in which to place their lines.

The actors in Extract B played the scene wholly from parts, without any discussion between them prior to the first night. The sequence of action was noted and transcribed immediately during and after the scene was played as were the other part sections. Extract A included non-part actors.

Accompanying this chapter is a link to digital evidence. Extract B is shown as an overhead view to illustrate the actions and positioning, which were consistent throughout. The blocking here is the same as the first night. It was filmed at the Tom Stoppard Theatre.

Extract A does not have a digital version as the action sequence and number of actors changed after the first night filmed, from which the noted and photographic evidence is taken and on which the analysis of Extract A is based. The increase of a Page and a silent Servant had little impact on the staging discussed here in fact, as the Second Page stood on the opposite side to the First Page and the servant remained upstage centre. By staying with the first night, it is possible to reflect the initial, part-based actions of the core characters more clearly.

6.4   Extract A: C3[a] - B4[b]

6.4.1 The layout of the analysis of Extract A.

This examines how instructional material was used in Extract A by the actor playing Count Frederick. It is representative of the observations and responses of the other actors in the extract who also worked from parts, that is Pendant and Sir Abraham. It contains the part, descriptions of the blocking and actions which happened in accordance with the non-dialogue and in-dialogue instructions, and quotations from the written responses of the actor. First, the context of the extract is explained; second, the data is presented. This typescript records the first night actions.

The section begins with a transcription of the part for this extract which was given to Count Frederick in which the lines are shown as they were received by the actor. As the degree of original inclusion of stage directions is uncertain, the decision was made only to include them whenever they were relevant to the action of the speaker of the part. Otherwise, the layout used for each part follows the early modern convention in which only the final words of the preceding line are given unless the character had one short line, when it was decided to provide the whole line to help keep the context.[411] Each part here includes colour coding as explained, with the addition of highlighted instructional content. The layout of the part follows these conventions which were designed to assist the performer in identifying the actions, but highlighting was not provided for the actors who had to make their own choices.[412] This was not used for the non-part scenes in the play.

- The speaker's lines are in standard black.
- The lines of the speaker immediately before are in red. They are preceded by a 'tail' of the final 3 or 4 words of the previous speaker's last line.
- Stage directions are given in red and in italics.
  - When they require action from the speaker of the part they are in standard black. For example, an entrance may be acknowledged or cued.
  - When action from the speaker is named, this black is **bold**.
  - They are in the same position in relation to the speaker as in the quarto source text.
  - When not intended to be included in the production they are struck through.

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[411] For an analysis of parts see Simon Palfrey *Doing Shakespeare, 2nd ed.* (London: Bloomsbury, The Arden Shakespeare, 2011), pp.135-138. The layout here is based on his summary of a part's appearance and content.
[412] This works against pure 'original practice' reconstruction, but only in the use of colour. Little or nothing was reported gained from its use.

o Any major changes which impacted upon the speaker were given in their new form in italics and in purple (in fact, there are few in the production and none in the sections used here).

Third: following the transcription of the part, the data in it is collected in a table. It has the following categories:

- The instructional content identified is in accordance with the criteria used in chapters 3-5.
- Space is provided for additional observations, which are recorded in italics. One of these is *possible evidence of physical response to another's instruction* which is highlighted in grey. The potential for subjectivity of this means that it is not included in any other data collection. However, it was of considerable significance for the actor and the highlights marked are in response to their usage.
- The relative frequency of instructions in relation to lines is given as an indication of the predominance of instructional material in the part.

Stage directions which impact upon the speaker are not further divided into *A-F*.

Fourth, a qualitative commentary including:

- evidence of acceptance of textual instructions by the cast of the production in selected moments from the section.
- The understanding and choices made by the actors
- The reflection on action and staging by the company and audience.

The object is to look at how far actors felt that Field assisted them or directed them in making choices about action. To do this, it relates their interpretation of these instructions and uses their own voices to reflect on their experiences. In Extract A, the emphasis is upon blocking for the opening section when

there are several actors on stage. In Extract B it is upon a fuller interpretation of the action required in a scene for only three.

6.4.2 The context of Extract A.

This forms pages C3ᵃ - B4ᵇ, that is from the entrance of Count Frederick until the guests leave the Count's house and make for the church.

The Count enters on his wedding morning having his clothes adjusted by the Tailor as he does so, accompanied by his factotum Pendant. The Count's Page watches and comments wryly on Pendant's fawning behaviour. The Tailor exits, unpaid. They are waiting for their host Sir John Wordly who is also father to the bride, Bellafront. The guests gather for the wedding and Sir Abraham realises he will not be marrying Lucida after all. He is made fun of by the assembly.

6.4.3 Data: the part of Count Frederick for Extract A.[413]

Legend: red = other's lines and actions, as given to actors.

Grey highlight = possible evidence of physical response to another's instruction, reflecting actors' decisions in performance.

Yellow highlight = instructional content, not highlighted for actors but identified by them in performance.

Green / = M2 mid-speech shift, not given to actors but identified by them in performance.

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[413] *A Woman is a Weathercock,* B3ᵛ -C4ᵛ.

Fig. 10. Lines in the part of Count Frederick for Extract A.[414]

Enter Count Fredericke, a Taylor trussing him, attended by a Page.[415]

Is Sir *John Wordly* up, Boy?

<div align="center">No my lord</div>

Is my Bride up yet.

<div align="center">No.</div>

No, and the Morne so faire?

Enter PENDANT

_____for brevitie sake.

Thou 'rst a good Taylor, and art verie fine.

_____the Pickadel rare.

Oh, Good-morrow Taylour / I abhorre billes in a

Morning.

_____verie good jest.

Exit Taylor

I wonder my invited guests are so tardie, What's a'

clocke.

<div align="center">Scarce seaven my lord.</div>

And what newes *Pendant*?

What think'st thou of my present marriage?

How shows the Beautie to thee I shall wed?

_____ My Honorable lord

But then her fortune

Matcht with her beautie makes her up a match.

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[414] A small number of words were given modern spellings if the meaning may have presented doubt to the actor in order to support independence in study and decision making: 'shewes' became 'shows', 'sodaine' became 'sudden', 'Guesse' is 'guests'. Names were also reported in full: 'La.' became 'Lady Ninny' for example.

[415] An instruction laden with opportunities for physical comedy as the tailor tries to fasten the laces which held the hose to the doublet.

_____ my good lord

And that her Sister then should love me too,

Is it not strange?

_____ been got by them.

Why man why?

_____ a wild-cat of Picked-hatch

Pendant thou'lt make me dote upon my selfe.

_____ far less cause.

How know'st thou that?

_____a little man of wax.

Thou'rt a rare Rascal: Tis not for nothing

That men call thee my Commendations.

_____ loathe it should

    Enter Captaine Poutes

Good morrow, and good welcome Captain *Poutes,*

_____ to salute your Honor

But how haps it Captaine that your intended marriage

with my Father-in-Law's third daughter is not

solemnized to day?

_____ could get of them.

See Boy, if they be up yet: / Maids are long liers I

perceive.

_____my Lord?

Why should they not admit you my Lorde, you

cannot commit with 'em my Lord.

Marry therefore my lord.

    Exit Boy.

But what should be the reason of her sudden

alteration, she listened to thee once: Ha.

_____do ye not know?

Not I: I sweare.

_____beholding to nature.

Oh tis young *Strange.*

_____ Bucket on's head?

That is the man: yet beleeve me Captaine, it is a

noble sprightly Cittizen.

Has he money?

Infinitely wealthy.

_____God be wi'ye.

Nay, ye shall dedicate this day to me.

We speake but by the way man: ne'er dispaire;

I can assure you, shee's yet as free as Ayre.

_____shall he my lord?

'Sfoot, he shall have my bond to do him good.

A hundred sir were better.

Enter old Sir Innocent Ninnie, my Lady Ninnie, Sir Abraham, and Mistris Wagtayle.

Heere's more guests.

_____Abraham their onely sonne.

Count discoursing with Sir Innocent and Lady Ninny: Abraham looks about.

_____you may perceive

Yong Master Abraham, cry ye mercie sir.

Pish pish pish pish

D'ee heare how.

_____she is so fat

Long maist thou wear thy knights-hood, & thy spurs

Pricke thee to Honoron, and prick off curs

_____ pray so take 'em.

Ha, ha, ha.

I'll in too and see if your bride need no dressing.

Exeunt Sir Innocent and Lady Ninny

Sfut as much as a Tripe I thinke: haste them I pray.

/ Captain, what think'st thou of such a woman in a long Sea

Voyage where there were a dearth of Victuals?

_____ pot waiting upon it.

Exit Mistress Wagtaile

What Countrimen were your ancestors Sir Abraham.

_____ cannot endure him

Take heed what you say Sir; hee's a Soldier.

_____ take my leave

Nay good Sir Abraham you shall not leave us.

_____surgeon that's all

Come, come, Captaine, pray shake the hand

of acquaintance with this Gentleman, he is in bodily fear

of you.

Enter Sir John Wordly, Strange, Kate and Lucida with a willow garland

My Bride will never be ready I thinke: heer are the other Sisters.

_____tail like me

Fie Captaine, you are too blame.

_____ my lovely eies

I but perhaps your nose she doth despise.

_____content else

I think so to.

_____ half the money

I hold my life one of them was broake, and cost

so much the healing

_____ poore Sir Abram

O dolefull dump

Musicke playes

_____ bride is readie

Put Spirit in your Fingers; Lowder still

And the vast Ayre with your enchantments fill.

Exeunt Om.

Table 67. Analysis of lines in the part of Count Frederick: Extract A.

Total lines in this section		260
Total lines for this speaker in this section		57
Total instructions given in dialogue or received (e.g. through stage directions) by this speaker in this section		25
Relative frequency of instructions to lines		44/100
A-F:	non-dialogue stage directions which require action from the speaker of the part	6
G	Imperatives	9
H	Indicative	2
J1	Instructions to observe	4
K	Questions requiring action	1
M2	Mid-speech shifts indicated with slash mark: /	3

6.4.4 Instructions to action for Count Frederick in Extract A.

The relative frequency of 44/100 shows that nearly half of the Count's lines and stage directions are connected to some form of instruction. It is he who shapes the stage space until Sir John arrives when, as we saw in chapter five,

control passes to Sir John as host. Until then, the Count's status as at the top of the social hierarchy is shown through his interaction with the other characters. He interacts with Pendant, Sir Abraham, the Page, Sir Innocent and Lady Ninny, Captain Powts, and the Tailor, appropriately leaving only Lady Ninny's servant Wagtaile un-addressed. During this he has had several groups to attend.

For the next section of this commentary, extracts from the instructional material surrounding Count Frederick are used to examine the actions taken on stage during the production. In this section, Count Frederick was working from his part only, as were Pendant and Sir Abraham. None of it had been staged until the first performance.

1.   The opening sequence begins with the stage direction '*a Tailor trussing him, attended by a Page*'. The emphasis is upon the Count as recipient of action, which continues until after Pendant's entrance. The blocking positions taken up for this section are shown through figures 11 to 13. The colours used to signify roles are:

Count	Tailor	Page	Pendant
🔵	🟢	⚪	🟡
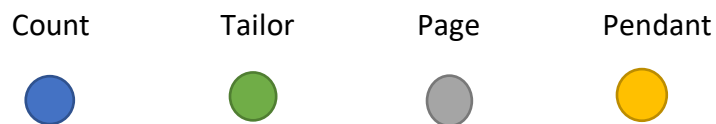
The Count chose to enter first, followed by the Tailor close by, with tape measure and scissors and the Page last of all. The Count took the prime position downstage centre.

Fig. 11. Enter the Count, Tailor, Page.

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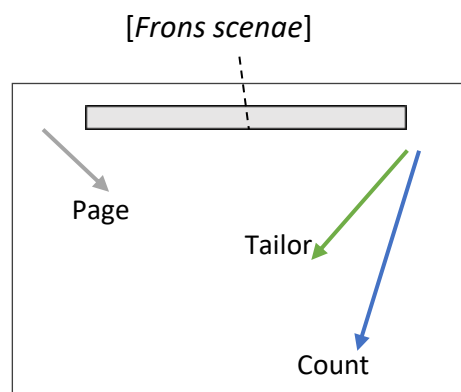
Fig. 12. Enter Pendant. Positions for start of Extract A.
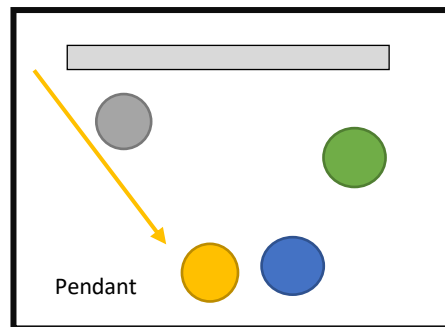
The Tailor adjusted and attended throughout the dialogue until after Pendant's entrance, which signalled a change in blocking and his rapid retreat upstage.[416]

2.   Pendant's entrance from upstage right rather than left signalled his arrival at the house, not from within it. Pendant's connection with the Count was shown by his position on the same horizontal line downstage as the Count.

3.   The Page's change in function was signalled by his move stage right. From here, the relationship between the three could be supported through their relative positions on stage. In the text, the Page stage right becomes a commentator on Pendant, shared with the audience.

4.   The Count remains the figure of focus downstage centre Pendant flatters him and the Tailor nervously remains out of the Count's eye line upstage left until dismissed. The shape places the highest status figure in the strongest position: the wry commentator aside and the lowest status figure nearest the exit.

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[416] Standard theatre references are used here, with the frons scenae taken as upstage.

5.   The journey shape used for the entrances, a strong diagonal, was instinctively taken and encouraged by the positioning of the main entry points; it was used frequently through the production. It is the same approach which Pauline Kiernan reported was advantageous in the Globe and which Will Tosh shows was used in the Sam Wanamaker Playhouse.[417] The comments by actor Michael Gould which Tosh quotes reverberate precisely with the experiences which the actors in *A Woman is a Weathercock* report. First, Gould as cited by Tosh:

> Michael Gould observed that 'the diagonal principle still works in the same way that it works in the outdoor space' but found that, unlike at the Globe, he was conscious of the physical space his body occupied. He worried that he might pose a 'bulky hazard' in crowded moments.[526]

6.   The actor playing Pendant was helped by understanding the relationship he was required to demonstrate and chose to become a satellite to the Count whenever they interacted. This meant that he anticipated that all his actions when the Count was onstage were likely to include movement towards the Count, or closeness to him. Pendant's response to his first entry is followed by reflection on these diagonals:

> The moment I entered I was aware of how big I was on the small stage. Fortunately, the Count's fixed position made my job easy as I had to be one side of him all the time but once the other characters were on I felt I was in the way but didn't belong upstage by the screen. Diagonals helped me to decide where to move strangely and I always knew that I would only move when I had to get out of the way or had an order or a reason. [527]

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[417] Pauline Kiernan, *Staging Shakespeare at the New Globe*, (Basingstoke: Palgrave Macmillan, 1999), p.67. Will Tosh, *Playing indoors: staging early modern drama in the Sam Wanamaker Playhouse* (London: Bloomsbury, The Arden Shakespeare, 2018). See pp.64-69 and pp.78-81 of Tosh especially for discussions of action.

[526] *Ibid.,* p. 67.

[527] Production interviews: Pendant, 1.

7.   The Tailor's sequence ended with the presentation of a bill, which came immediately before the Count's first imperative ordering him out. To show his control, the Count led the reaction of all four by marking the moment with a freeze which all copied, creating a comical tableau expressing horror and eager hope. The Count maintained this stillness through his reply 'O', followed it by a change in his facial expression to one of contempt, then gestured a dismissal to match the one implied in the rest of the line: 'Good morrow Tailor.' Taking advantage of the mid-speech shift which he chose to include here, the next sentence, 'I abhor bills in the morning' was delivered straight to the audience rather than to the Tailor, offering an explanation for his behaviour. So far, the Count remained DSC and moved little, other than the improvisatory raising of an arm as the Tailor worked. The sense of a firmly structured blocking based on the stage shape, status, and instructions to action in the text was present.

8.   The entrance of Captain Powts from upstage right, as if from outside, changed the movement as the Count switched to a social mode, continuing the diagonal by drawing him stage left.

9.   The guests invited by Sir John came through the same entrance and the Page moved upstage centre where he was clear of the group:

> *Enter old Sir Innocent Ninnie, my Lady Ninnie, Sir A-*
> *braham, and Mistress Wagtayle.*
> *Cou*. Heere's more Guesse.
> *Cap.* Is that Man and Wife? [528]

Here, the implied instruction is that the Captain and the Count must be at sufficient distance from the Ninnies to be able to comment on them. The two groups took up position stage left and stage right.

10.   Soon after this, the Count received the only stage direction other than *enter* and *exit* to be directed specifically at him: '*discourse with Sir Innocent and Lady Ninny*'. This took him into the stage right sphere of the Ninny family

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[528] *A Woman is a Weathercock,* G1ʳ. See Appendix 1, no. 86.

for a discussion about knighthood and assistance with Lady Ninny who wanted to tidy up her son's appearance. Meanwhile, the foolish Sir Abraham assumed the vacant downstage centre position associated with the highest status following the instruction 'looks about'.

11.   The Count's courtesy was to be short-lived because of this and he took the opportunity to address Sir Abraham's manner of holding his head and to adjust the layering of his neckwear in order to create a false bonhomie which would shortly be undone. Here, he used 'cry ye mercy sir' followed by 'd'ye hear how' as instructional content to stop Sir Abraham from behaving foolishly and to warn him to obey his mother. In addition, he brought Sir Abraham downstage centre, turning Sir Abraham towards him and staying close to him to exert control through head and neckwear adjustments. In this way, he drew on the instructions to movement as ways to establish status, control, and attitude.

12.   The in-dialogue and non-dialogue instructions soon after moved the Ninnies offstage to prevent their witnessing (or preventing) the imminent mockery of their son.

The actors found this a brief but difficult passage to negotiate because of the need to turn upstage. Lady Ninny found herself trying to exit arm in arm with her husband and taking up too much space. As Lady Ninny said, 'it was on the verge of a disaster the first night, but we changed it after that'.[418]

The servant found himself uncertain about how exactly to hurry them along without breaking every convention and without getting in the way of Wagtaile. Nor could the Ninnies exit linked like this, which seemed to require repositioning for the other characters – the Count, Sir Abraham, Pendant, Captain Powts, a Page – a matter of hasty adjustment to the sides. In an echo of this, Tosh reports that the sightlines at the Sam Wanamaker Playhouse have not been wholly successful, either from the sides or the front and

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[418] Production interviews: Lady Ninny and Sir Innocent Ninny.

speculated that perhaps an assumption of being able to see is a modern one rather than an early modern one.[419] The instinctive decisions to move stage left (Pendant and Sir Abraham) and stage right (the Count and Captain Powts) were however correct for the groupings required for the next moment and given to them by the Count's initial move to Powts over the mid-speech change.

13. After laughing with the Captain at the Ninnies' hurried exit in response to his rude imperative to the servant 'haste them I pray', the Count ensured the focus is upon them by directing the attention of both the Captain and the audience to the Ninnies' waiting woman, Mistress Wagtaile as she exited. The attention he drew to this moment was instructed by the running together of the imperative, a mid-speech change of addressee, then an instruction to observe which was couched as the prelude to a coarse joke. The cues are indicated in blue below:

> Sfut as much as a Tripe I thinke, hast them I pray.
>
> / Captain what thinkest thou
>
> Of such a woman in a long Sea
>
> Voyage, where there were a dearth of Victuals?[531]

14. With the stage almost cleared, the Count prevented Sir Abraham from leaving by cruelly asking him questions about his ancestry. The actor here took the opportunity to move from downstage right, leaving the Captain, to downstage centre in order to position himself between the two bridal hopefuls and be able to address both. From here he could lean downstage left to hear Sir Abraham's whispered concerns about the fearsome-looking Captain and looked with him across to downstage right before making the situation worse by allowing his lackey Pendant to join in. The imperative from the Count is immediate: 'nay good Sir Abraham, you shall not leave us' and the performers' movements enacted the command.

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[419] Will Tosh, *Playing indoors: staging early modern drama in the Sam Wanamaker Playhouse* (London: Bloomsbury, The Arden Shakespeare, 2018), pp.84-86.
[531] *A Woman is a Weathercock,* C2ʳ.

Illustration 4. The Count and Pendant prevent Sir Abraham from leaving.

"Nay good Sir Abraham, you shall not leave us."

In the image above Count Frederick (stage right) has positioned himself tightly against the fearful Sir Abraham, obstructing his movement across the stage. Behind him, Pendant waits, preventing egress that way.

Sir Abraham's position downstage left, which he maintained to connect with the Count, turned into a corner into which he became trapped. The Count and Pendant had moved to isolate Sir Abraham, reinforcing his separateness from the top social group (he has just returned from having purchased a knighthood) while exerting control over him, bringing down the swaggering manner he had earlier shown even further through this positioning.

15.   The Count's following imperatives 'Come, come,' which he used to encourage Sir Abraham to step downstage right, and the immediate mid-speech shift to Captain Powts 'pray shake the hand of acquaintance with this gentleman,' were followed by a contemptuous 'he is in bodily fear of you'. The actions associated with these were made possible by the intermediary and dominant position downstage centre which the Count had taken up once again. He was able to speak to each person without moving more than his head. Not only did the command cue Sir Abraham in the action expected, it also helped the Captain to adopt an attitude in response.

6.4.5 Count Frederick: reflection on instructions to action in Extract A.

Reflecting on this sequence afterwards there was an honesty from the performers about their fears of beginning the play with no knowledge of where to go. Every other play in which any of them had been involved had set out the blocking before any other staging. From there, they explained, the characterisation could be built up more rapidly and in line with the director's understanding. This was the opening of a play on to a stage space which they knew but on which many had set foot only to explore the paces, shape and feel of it. There was a live audience, and the core group had no idea how long it would be before they had to speak and no knowledge of what the others would do. It was entirely a matter of trusting the text, especially trusting the information about actions in their own parts and received from others.

The Count felt that the stillness which he imposed upon the first sequence helped him to listen and to focus. He had already identified all the action cues which are highlighted in the part above and added many more. He knew that downstage centre was the most powerful place on the stage in this arrangement, even more than the 'sweet spot' centre stage and took the instructions from the text to be realised in that area as long as he was dominant. He had not realised that he would become as redundant as he did when the host himself entered and took that as opportunity to move away from downstage, allowing Sir John to occupy the central area of the stage.

'I just did what the text told me to do when it said I should do it' he explained. 'It's all in there. You just have to listen and look for it…. if I hadn't read it about a thousand times before I'd probably have missed loads.' What this seems to support is the importance of conning the part meticulously and of staying in the moment when on stage. Pendant agreed and added, 'I relaxed about half-way through when I started to get the feel of how to do it.' He felt that his decision to remain close to the Count in the section worked well enough and that he simply had to follow the instruction given both in dialogue

and as a stage direction to go to Wagtaile for the section to resolve itself visually ahead of the mocking of Sir Abraham.

Here, the responses of the actors to the instructional material was rapid, with the three actors working from parts (Count Frederick, Sir Abraham and Pendant) trusting the instructional content and the stage shape to provide them with a structure for action. The only difficulties seemed to come from those who had run the scene without them, and whose decisions subsequently caused a re-blocking of positions the following night.

6.5   Extract B (G4^b-H2^b): Sir Abraham is in love.

6.5.1 The layout of analysis of Extract B.

This begins with a summary of the uses of instructional material generally found in scenes with two or three characters.

After that, the narrative context of the scene is given.

Next, the text is transcribed and marked up to show the balance between the two types of instructional material. Here, opportunities for actions identified by the actors and read as permissive are placed alongside the text in red; the instructional content *A-M2* is shown in blue. In this way we can see to what extent the instructions present in the text were recognised and used. A summary of this data is provided.

The instructional content of all two and three person sequences in *A Woman is a Weathercock* is given. This data is compared with that from three other plays randomly selected from the comparative sample in order to offer substance to the claim given at the start of this section that Field's use of instructional material to action is distinctive.

Finally, the responses of the actors are given.

6.5.2 Instructional material in scenes for two or three players.

In all plays across both samples, the collection of data has shown that when there are two or three characters onstage there are fewer in-dialogue instructions to action than in sequences with more than three speaking characters. Some evidence of this will be given further on, but the duologue scene in *Amends for Ladies* where the Widow chases away Bould is a good illustration.[420] The 140 lines are full of activity but contain only four clear instructions, all of which are tied to the struggle for power: an order to kneel, two orders to leave and a threat with a sword. Instead, Field steps back from direct instruction to a position from which he recommends, implies, hints and offers opportunities for action. Guidance is present in the synonyms 'far off' 'away' 'distant' for example, which may function as permissive in-dialogue instructions to suggest the spatial distance one character requires of another. As the narrative content is simple, and as no masking can occur, it is left to the actors to discover how to play it. This sort of actor empowerment is central to most drama of the period, as it is to performance generally.[421] Crisp commands and reports of movement may be fewer but a framework for action remains unmistakeably present.

Field does not appear to have loyalty to any single instructional system for assisting actors in *A Woman is a Weathercock.* Act Four Scene Three (G4^b-H2^b) was selected as a 'part-only' scene because of its convenience for the group of

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[420] *Amends for Ladies*, F1^r to F3^r.

[421] There are many exceptions. Chu Xiao Tsing shows how the actions of Noh theatre are prescribed for example. See Chu Xiao Tsing, *Noh: le théâtre* (Paris: Bel Rue, 2009), pp.100-109. Dance forms today are also transcribed for precise reproduction. The language of masques, like that of Elizabethan 'entertainments' is also tied to movements and music, much now lost, but would be an interesting study in permissive versus required instructional content, one of the absent 'visual aspects' Jean Wilson notes. See Jean Wilson, *Entertainments for Elizabeth I* (New Jersey: D.S. Brewer, 1980), pp. 58-60. An example of solo actor decision making is found in Orazio Busino's description of Jonson's 1618 masque *Pleasure reconcil'd to virtue* in which "as a foil to the principal ballet and masque they had some mummeries performed, for instance…a stout individual on foot…made a speech reeling about like a drunkard." Cited in A.M. Nagler, ed. *Sources of theatrical history* (New York: Dover, 1952), p.151.

characters, its length and because it forms a discrete sequence. Like the *Amends for Ladies* section above, it ought to have been primarily permissive as it is a short scene with only three characters. In fact, the amount of instructional data is unexpectedly high, with a greater number of instructions *A-M2* and fewer 'hidden', implied instructions. The test became how far the actors would find the instructional material visible and necessary, set against how far they would find support from the implied instructions. What exactly does constitute a framework of action in performance here and is Field shaping more than usual?

6.5.3   The context of Extract B.

In this scene, the two plotters Pendant and Mistress Wagtaile prepare to gull Sir Abraham. Pendant has persuaded him to spy on Wagtaile while he provides Abraham proof of her love. Sir Abraham is duly convinced that Mistress Wagtaile is in love with him and that he is the father of her child. He enters and takes her in his arms. The sequence can be found on the link

<div align="center">

https://vimeo.com/362153773

</div>

It is labelled *Field Extract B*.

This typescript represents the performance script in the first two columns only. In addition, the actors' treatment of the instructional material is indicated in column three. Here, it is marked up with *A-M2* shown in blue, if the actors used it, while the permissive actions identified and interpreted by the actors and which do not fit *A-M2* are shown in red. No instructional material was overlooked by the actors. While the text they were given follows almost all of the spelling and punctuation of the original it does not do so for names, which are given in full. There is also a small number of omissions in punctuation, and a similarly small number of errors in transcribing the spelling. These and the names extended in the dialogue are highlighted in

column two for reference. Also, the letters 's', 'j' and 'v' are converted from original orthography to modern for easier reading where appropriate. In this sense, the parts move away from original practice by creating a distance from the source text baselines, an unintentional outcome. However, no comment was received on the relative ease of seeing the modern letters, nor were any of these changes reported to have assisted their observation of instructional detail. It therefore appears that the impact of the difference was not as significant as it might have been.

Table 68. Typescript of G4ʳ-H1ʳ (Act 4 scene 3) of *A Woman is a Weathercock* marked with performed action cues.

Speaker	Text received by actors	Code and/or comment reflecting performance use
	Enter Pendant, and Mistris Wagtaile, with worke sowing a purse.	*C* (enter) *A2* (stage direction for player)
Pendant	They say everie woman has a Sprindge to catch a Wood-cocke, remember my instructions, and let mee see what a Paradice thou canst bring this foole into. 15. hun dred a yeare wench, wil make us all merrie, but a foole to boot; why we shall throw the house out at window [. ==punctuation replacement==]; Let mee see, there are two thinges in this foolish Transitorie world, which should be altogether regarded, profite and pleasure, or pleasure and profit, I know not which to place first, for indeed, they are Twinnes, and were borne toge ther; for Profit this Marriage (God speed it) marries you to it, and for pleasure, if I helpe you not to that as cheape as any man in *England*, call me Cut; and so remember my instructions, for Ile go fetch Sir *Abraham.*	*F1* (exiting)
	Exit.	*D* (exit stage direction)

Wagtaile	Your instructions; Nay faith, you shall see I have as fruitfull a braine as a belly, you shall heare some additi ons of my owne, my fantasie even kickes like my Bastard: / well Boy, for I know thou art Masculine, neither Thy Fa ther nor thy Mother had any feminine qualitie, but one, and that was to take a good thing when it was proffer'd; when thou inherit'st Land, strange both to thy Father and Grandfather, and rid'st in a Caroch, it may bee thy Father an old Footeman, will be running by thy side, but yonder comes the Gentle Knight, and my Squire.	*H2* (declarative) *M2* (mid-speech change) *J1* (distal demonstrative)
	Enter Sir Abraham and Pendant stealing	*A2 (stage direction for players)*
Wagtaile	Unfortunate Damsell, why doost thou love [a] Where thou hast sworn it never to reveale? [b] May be he would vouchsafe to looke on thee: [c] Because he is a Knight, is it thy terror,[d] Why peradventure he is Knight-hoods Mirror.[e]	While not instructions as measured here, the shifts in emotional state are telegraphed through the rhetorical questions and answer. These were felt to have a clumsy, artificial feel as she moved rapidly between states, labelled *a-e*: love, despair, hope, despair, hope. Each was demonstrated by a posture, hence their inclusion here as action.
Pendant	De'e heare Sir *Abraham*?	
Abraham	Yes, with standing teares.	*H2* (declarative)
Wagtaile	*Beavis* on *Arundell* with Morglay in hand, Neere to my Knight in prowesse doth not stand; They say Sir *Beavis* slew both Bore and Drag[g^{omitted}]on, My Knight for that can drink up a whole Flaggon, A thing as famous now amongst our men,	Pride. Pride.

	As killing Monsters were accounted then [. ^{replacement}] , Tis not thy legge, no, were it twice as good, Throwes me into this melancholy mood, Yet let me say and sweare, in a crosse Garter *Poles* never shew'd to eies a lovelier quarter.	*H2 (declarative)* *H2 (declarative)*
Abraham	I, but all this while she does not name mee, shee may meane Somebody else.	
Pendant	Meane Somebodie else, you shall heare her name you, by and by.	*M2 (mid-speech change of addressee)*
Wagtaile	Courteous Sir *Abraham*.	Love demonstrated.
Pendant	Law ye there.	*H2* (declarative) or *J1* (demonstrative) (if taken as opportunity to indicate Wagtaile)
Wagtaile	O, thy verie name, Like to a Hatchet cleaves my heart in twaine, ^a When first I saw thee in those little Breeches, I laugh'd for joy, ^b but when I heard thy speeches I smil'd downe right, for I was almost franticke, ^c A moderne Knight should be so like an Anticke, In words and deeds, those Pinkanies of thine, For I shall ne're be blest to call them mine. ^d	A repetition of the same style of juxtaposed states seen earlier. a-d: despair – joy – hope – despair.
Abraham	Say not so, Sweet-heart.	Love demonstrated. Also opportunity to start forwards and be gestured back.
Wagtaile	How they did run,^a not rheumatickly run, ^b But round about the roome,^c one over one, That wide mouth, no, small, no, but Middle-size, That Nose Dominicall, that head, like___ wise	Love demonstrated, then self-correction, then love again. *G* (imperative) received from Pendant. *G* received again. *G* received again. *H2 (declarative)*: the line represented here as an 'underscore' mark is used

		on several occasions by Field to allow non-dialogue contribution by another actor. Here, it was interpreted as an indication that the speaker was unable to understand the gestures being made by Pendant and had to grope for a rhyme at the same time. Action is implicit in both reception and attempted conveying.
Pendant	Very good, / de'e mark that head like wise?	*M2* (mid-speech change of addressee)
Abraham	She has an excellent wit.	
Pendant	Ile now into her, / Sir observe what followes. / Now Turtle, mourning still for the partie, for whome are you working that purse?	*E1* (enter), *M2* (mid-speech change of addressee), *G* (imperative) In their playing of this sequence, the performers had Pendant share the exaggerated, deliberately melodramatic delivery of Wagtaile. *H2* (declarative) *K* (interrogative)
Abraham	For me, I warrant her.	
Wagtaile	What newes, good Cozen, I hope you have not reveal'd my Love.	Two changes of emotional state. Cheerful greeting to fear.
Pendant	Yes, faith, I have acquainted the Knight withall, and thou maist be asham'd to abuse a Gentleman so sla[u^{omitted}]nderously, he sweares he ne're lay with you.	
Wagtaile	Lay with mee, alas, no, I say not so, not no man li-	

	ving; but there was one night above the rest that I dreamt he lay with me, and did you ne're heare of a child begot in a Dreame.	
Abraham	By this light, that very night I dreamt shee lay with me.	*J2* (oath)
Pendant	I but Sir *Abra[ham*added*]:* is no dreaming knight: in short, he contemnes you, he scornes you at his heeles.	demonstrated
Abraham	By God so he lyes, I have the most adoo to for beare, but that I would heare a little more.	*H2* (declarative)
Pendant	And has sent this halter, you may hang your selfe, or you may cut your throat, heere's a knife too.	*H2 (declarative)* Wagtaile reacts. *H2 (declarative)*
Wagtaile	Well, I will love him in despight of all, How ere he uses me, tis not the shame Of being examin'd, or the feare of whipping.	
Pendant	Make as if thou would'st kill thy selfe.	*G* (imperative)
Wagtaile	Should move me, wold but he vouchsafe his love, Beare him this purse fil'd with my latest breath [.replacement],	*H2, H2* (declarative)
	Blowes in it	*A2* (stage direction to player)
	I lov'd thee *Abraham Ninnie*, even in death.	*H2* (declarative)
	Offers to stab	*A2* (stage direction to player)
Abraham	Hold, hold, thy Knight commands thee for to hold, I sent no halter, / poore soule, how it pants, / Take Courage, looke up.	*G, G* (imperative) *G M2* (mid-speech change of addressee) *+ H2* (declarative*) M2 + G, G* (imperative)
Pendant	Looke: Sir *Abra[ham*added*]:* in person comes to see you.	*G* (imperative*) or J1* (demonstrative)

Wagtaile	Oh, let me die then in his worships armes.	*H2 (declarative)*
Abraham	Live long and happy to produce thy Baby, I am thy Knight, and thou shalt be my Lady: / Frowne Dad, fret Mother, so my love looke chearely / Thou hast my heart, and thou hast bought it dearely, And for your paines, if *Abraham* live to inherit, He will not be unmindfull of your merit; Weare thou this Ring, whilst I thy labors Taske, This Purse weare in my Cap, anon i' th Maske.	Demonstrated through gesture *M2 (mid-speech change of addressee) M2* *G (imperative)* *H2 (declarative)*
Wagtaile	Oh happie woman.	
Abraham	To Supper let's, and merry be as may be.	*F2 (exit imperative)*
Pendant	Now God send everie wise knight such a Lady.	
	Exeunt.	*D (exit stage direction)*

There are 113 lines to this scene. The instructional content breaks down into the following:

Table 69. Summary of Table 94

Code	No. of examples
A	4
B	0
C	1
D	2
E	0
F	1
G	12
H	17
J	3
K	1
M2	9
Total	50
Others interpreted as cues to action by actors	24

With a relative value of 44/100 instructions within these lines, Field packs the scene with recommendations and requirements for action. The actors found a further 24 examples which they felt were strongly implied, making 65/100. Although the latter are not measured in these chapters, were both groups to be combined it would mean that the equivalent of two-thirds of these lines shape the actor's physical response for him or strongly offer suggestions for physical interpretation. With an active convention for there to be fewer instructions when only two or three are on stage at a time, this appears to be an unusual amount of directed action. For comparison, data was examined from all two and three-person sequences in *A Woman is a Weathercock* plus three plays from the comparative sample*: The Scornful Lady, Eastward Ho!* and *The Widow's Tears.*

6.5.4 Comparison of data in scenes for three players.

Table 70. Instructions to action in scenes or across signatures with two or three characters in *A Woman is a Weathercock.*[422]

Speaking actors	Location	Line total	Total stage directions *ABCD*	Total in dialogue instructions	Grand total	Relative value	In-dialogue relative value
2	B1^r – B3^v	191	7	41	48	25	22
3	B3v-B4v	80	5	19	24	30	24
2	C4v-D2r	115	4	16	20	17.3	14
2	E1v-E3r	129	6	16	24	18.6	12.4
3	E3v	23	6	2	8	35	8.6
2	E4v-F2v	143	4	26	30	21	18
2	F2v-F4v	133	11	20	41	31	15
2	G1r-G2v	120	2	2	4	3	1.6
2	G2v-G4r	124	5	20	25	20	16.1
3	**G4r-H1r**	113	8	42	50	44	37
3	*H*1v-*H*2r	47	3	2	5	10.6	4.2

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[422] The scene used earlier is shown in bold.

Table 71. Instructions to action in scenes or across signatures with two or three characters in plays from the comparative sample: *Eastward Ho!*

Speaking actors	Location	Line total	Total stage directions *ABCD*	Total in dialogue instructions	Grand total	Relative value	In-dialogue relative value
2	A2r-A2v	66	4	5	9	13.6	7.5
3	A3r-A3v	69	3	5	8	11.5	7.2
3	B4r-C2r	175	4	5	9	5	2.8
2	C2r-C3v	94	2	0	2	2	0
3	D3r-E1r	149	6	7	13	8.7	4.1
2	E4r	21	3	7	10	47.6	4.6
3	E4r-E4v	42	2	2	4	9.5	4.7
2	F2r-F2v	36	4	2	6	16.6	5.5
2	F3v-F4r	65	1	1	2	3	1.5
2	G2r-G3v	87	1	2	3	3.4	2.2
3	G3v-G4r	53	1	9	10	19	17
3	G4r-H1r	73	3	8	11	15	11
3	H1r	24	1	3	4	16.6	12.5

Table 72. Instructions to action in scenes or across signatures with two or three characters in plays from the comparative sample: *The Widow's Tears*.

Speaking actors	Location	Line total	Total stage directions *ABCD*	Total in dialogue instructions	Grand total	Relative value	In-dialogue relative value
2	B3v-B4r	37	2	2	4	10.8	5.4
2	C2r-C4r	94	1	2	4	4.2	2
3	C4r-D1r	53	3	7	10	18.8	13.2
3	D1r-D2r	89	5	3	10	11	3.3
2	D3r-D4v	86	1	6	9	10.4	7
2	D4v-E2r	112	4	2	6	5.3	1.7
2	F3r-G1v	95	1	4	5	5.2	4.2
2	G1v-G2r	35	2	2	4	11.4	5.7
2	G3r-H1r	153	3	2	5	3.2	1.3
3	H1v-k1v	289	11	36	47	16.2	12.4
2	I1v-I2v	92	4	4	8	8.6	4.3
3	I2v-I3r	42	1	5	6	14.2	12
3	J3v-J4v	66	2	7	9	13.6	10.6
2	K2r-K2v	49	2	3	5	10.2	6
2	H2v-K3r	92	8	12	20	21.7	13

Table 73. Instructions to action in scenes or across signatures with two or three characters in plays from the comparative sample: *The Scornful Lady.*

Speaking actors	Location[423]	Line total	Total stage directions *ABCD*	Total in dialogue instructions	Grand total	Relative value	In dialogue relative value
2	A3r-A3v	33	1	7	8	24.2	21.2
3	A3v	35	2	2	4	11.4	5.7
2	A4r-B1r	101	2	3	5	5	3
2	B1v-B2r	44	1	5	6	13.6	11.3
2	B2r-B2v	35	2	2	4	11.4	5.7
3	B4r-B4v	66	4	2	6	9	3
3	D2r-D2v	59	1	2	3	5	3.3
2	D4r-D4v	30	3	1	4	13.3	3.3
3	D4v-E1v	81	2	2	4	5	2.4
2	E2r-E3r	98	1	1	2	2	1
3	E3r-E3v	37	1	1	2	5.4	2.7
2	F3v-F4r	67	1	6	7	10.4	9
2	G3r-G3v	20	2	4	6	30	20
2	H1r-H1v	40	2	3	5	12.5	7.5
2	H1v-H2r	46	1	3	4	8.6	6.5
2	H2v-H3r	42	1	1	2	4.7	23.8
2	I1r-I1v	34	1	0	1	3	0
3	I1v-I2r	40	1	9	10	25	22.5
2 19	I2r-I2v	27	1	1	2	7.4	3.7

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[423] A reminder of the identifier variants in two 1616 editions. Should any *Scornful Lady* reference not fit, please assume an extra leaf between figures. For example, A3[r] used here would become B1[r].

Table 74. Summary of instructional content in two and three speaking character scenes or signature ranges from Tables 98 - 101

Play	Total no. of lines used	Grand totals of instructions	Relative value of average of instructions to lines	Relative value of total instructions to lines in selected scene G4r-H1r	Relative value of total instructions to lines in G4r-H1r including inferred directions	Average Relative value of total in-dialogue instructions here to grand totals of instructions
Weathercock	1331	329	24.7	44	65	15.8
Eastward Ho!	954	171.5	18			6.2
Widow's Tears	1384	152	11			6.8
Scornful Lady	935	85	9			8.1

The sense of consistent instructional content *A-M2* which was identified by the actors, even in sections which conventionally have less, is supported by the outcomes above. In all scenes, Field applies mechanisms for shaping the action to a greater extent than is apparent in the comparative sample. The relative values between 9 and 18 of the comparative selection are a sound representation of all plays in the sample. The Field play at almost 25 across all sections and at 44 in the scene selected shows substantially greater engagement with the visualisation of the action. In the data from the comparative sample, most instructions connect to exits. In the Field sections, exits are only one element.

As we have seen many times, Field appears to connect with movement to a degree which is greater than that seen elsewhere. This control of action which he seeks to apply is both considerable and considered and is reflected in the feedback given by the actors as well as in their performances. Their identification of a supporting structure for the narrative and for some of the positioning on stage came easily to them and is reported as a benefit by all. There appears to be a component in Field's instructions generally which

encourages certain positioning relative to each other, quite the opposite of usual practice in the comparative sample. Field's extension of that principle to two and three-person sections is not unique – we see *The Scornful Lady* with several sections of high relative value for example – but it does appear to be unusual in its consistency.

What constituted a framework of action for the actors was the clarity of the instructional material *A-M2* which they all identified with ease in their own parts and to which they responded appropriately when first playing the scene. In addition, they were alert to cues to action and inferred more from many of the other, more permissive hints and cues in the section. As these actors discovered, he asks for specific physical responses which will propel the narrative and encourages actors' individual delivery of these and many more. They found energy and, as Wagtaile put it 'safety' in trusting the text. What is also interesting is that they found little depth to the characters on which to build. In the two comedies at least, inner life takes second place to a well-told story which pulls on established types, as well as plots and scenes from other plays. It may be precisely this focus which gives such momentum to the plays.

As Pauline Kierrnan concludes about performing at the Globe, the work 'is able to produce research findings about original staging'.[424] This, of course, is a contentious position, as Jeremy Lopez challenges when he suggests that such discoveries tell us more about the gap between now and then than about the reality of past practice.[425] And equally, the only thing we can really discover about past practice through practice-as-research is how it is transmitted and understood today, which is the approach taken for this thesis. It tells us something about the methodolical requirements and contextual probablilties of past performance, if not its certain realisation; and that is as close as we can get. Authenticity is unobtainable and the audience

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[424] Pauline Kiernan, *Staging Shakespeare at the New Globe* (London: Macmillan, 1999), p.123.
[425] Jeremy Lopez, 'A partial theory of original practice', in Peter Holland, ed. *Shakespeare survey: Shakespeare, sound and screen* (Cambridge: Cambridge University Press, 2008), vol. 61, p.315.

reading of this production was tested not for any exploration of this concept, but for the success of the delivery.

The audience did not know what was being explored here; only that the production was of a rarely seen play and made use of some elements which reflected Jacobean stage practice. The questions below were on cards for audiences to complete anonymously and attempt to gain a measure of how well historically informed practice communicated. Inevitably though, the context of requesting response and the composition of at least some of the audience, who arrived in support of the performers, means that their responses may contain some in-built bias in favour of the work of the actors. Stephen Purcell makes the point that all practice-as-research is unavoidably collaborative, which extends into the audience as well.[426] If they were complicit in making the comedy work, then for some at least the level of such complicity was probably heightened by knowing the actors or being comfortable in a familiar environment. The questions did not provide the opportunity for declarations of connection to be made, regrettably.

6.5.5   Actor and audience comments in response to the key question: 'how did you find Sir Abraham's betrothal scene?'

The reaction to the scene was positive. The audience interviewed had watched the final performance at the theatre and found it one of their favourite scenes. The use of props was commented on, with the final breath into the purse a section which, as David Mann might have observed, pulled the scene into a moment of tight focus. No comment was made about gender. The shape of the scene was noted: 'it was a triangle with Wagtaile at the point', a shape which the actors also found helpful. Sir Abraham recognised that: 'having the full length of the screens between us meant that Pendant

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[426] Stephen Purcell, 'Practice-as-research and original practices,' *Shakespeare Bulletin* (2017), p.19, http://muse.jhu.edu/journal/339

and I had to communicate with gestures which were larger than we would have used had we been closer.' Advisor 1 noted that their staging shape matched the cone of the eye, enabling all elements to be seen at once; also, that the sense of a forward momentum was achieved by the positioning.

Sir Abraham: 'I just did as the text told me.'

Wagtaile: 'The opportunity to use the props was one I didn't make the most of. Looking back I can see that there was plenty of space to enjoy the use of the purse and the knife much more than I did. There aren't many props, and we did away with some such as the plates, so I ought to have recognised that those that were left had more meaning than I gave them.'

Pendant: 'Three people naturally fall into a triangle shape and the screens helped as we could hide behind them. It was better than huddling together and we did it without thinking. There was no guide to that part. But the rest was full of advice and orders about what to do, when to do it, where to be and so on.'

In response to question about the apparent fluency of this scene and the action generally, there were 21 responses: 17 from the first night, four from the second. Tables 101-103 summarise this element of audience feedback.

Table 75. Audience responses to the question: 'how well rehearsed was the action for the betrothal scene?' From the 1st and 2nd nights.

Very well	16
Soundly	0
Poorly	0
Didn't notice	5

Very well	14
Soundly	5
Poorly	0
Didn't notice	2

Table 77. Audience responses to the question: 'how well rehearsed was
the action of the play overall?' From the 1st and 2nd nights.

Very well	18
Soundly	2
Poorly	0
Didn't notice	0

6.6   Extracts A and B: concluding observations.

1. The movement patterns in both extracts can be created by response to
   instructional material as well as instinct, motivation, etc. They do not
   seem to encourage improvised decisions in blocking.

2. There are more instructions contained in Extract B than in any similar
   section in a comparative text.

3. Knowing which door to exit from need not be determined in advance
   although there are many occasions when this is desirable.

4. A performance can appear well rehearsed even when no such
   rehearsal has taken place if the precise and permissive instructional
   opportunities are taken.

5. The text of *A Woman is a Weathercock* communicates instructional
   material *A–M2* clearly to modern players.

6.7 Qualitative Responses

6.7.1 The context of the qualitative responses.

Both prior to the research performance and in the responses, the company was guided towards a search for physical interpretation. From the first exploratory workshop they were given one instruction: 'look and listen for instructions in the text which tell you what to do.'

The following topics were presented in a series of otherwise semi-structured interviews at different times after the final performance. Some were interviewed as a group. Some declined to provide feedback. Those conducting the interviews were given only two topics to follow but these were not presented in a formal question-answer way; conversation was encouraged. The topics were those which the actors had been given as their own starting points; that is, the result of their choices around space and set, and their experiences of the instructional material. Those who had been given parts were asked to comment on those as well and were encouraged to provide written responses. The interviewers were adults who had contributed to the running of the event and acted as Advisors: Bryony de Lacy Marshall (Advisor 1), Allison Bond (Musical Director).

The core group referred to below consists of those who worked from parts.

Table 78. Participant feedback contributions

Legend. Response provided: [Yes | No]

	Written	Solo interview	Group interview
Core group			
Scudmore	No	Yes	Yes
Nevill	Yes	Yes	Yes
Count Frederick	Yes	Yes	Yes
Pendant	Yes	Yes	Yes
Wagtaile	Yes	Yes	Yes
Sir Abraham Ninnie	Yes	Yes	Yes
Other actors			
Group A			
Lucida	No	Yes	Yes
Kate	No	Yes	Yes
Bellafront	Yes	No	Yes
Group B			
Sir John Wordly	Yes	Yes	No
Lady Ninnie	No	Yes	No
Strange	No	Yes	No
Group C			
Captain Powts	No	No	Yes
Tailor	No	No	Yes
Page	No	No	Yes
Group D			
Sir Innocent Ninnie	No	No	No
1st servant	No	No	No
2nd servant	No	No	No
Others			
Musical director	No	Yes	Yes
Advisor 1	No	Yes	Yes

The groups are labelled according to the type or timing of feedback given. Group A met for discussion separately to Group B. Group C were only interviewed as a group. Group D did not offer feedback.

Relevant extracts from comments written or noted by the participants are given verbatim where possible and in summary where a group discussion was noted. They are organised under headings appropriate to the investigation. Subjectivity was the keynote by putting the emphasis on the experiences of the individuals. There has been no attempt to read 'into' their responses or

assume that one person speaks for all, although the group discussions often found common ground in the reactions.

6.7.2 Responses to the key question: 'how did you use the space?'

The overall view was that the space was more accommodating than expected; that their use of it shifted to suit the venue size, so that while the studio was correct for space it seemed to inhibit it as well. The blocking did not change. The instructional content gave certainty.

Core group:

> Nevill: 'The first night acoustic at the hall was great but the stage felt crowded at first. When I came on just with Scudmore at the beginning there was no problem as there were just the two of us but once the wedding party entered in a line I felt pushed to the side. That was probably right though, it wasn't my scene.'

> Count Frederick: 'First night, first entrance, straight to the front. That's where I felt I had to be. It was all about me getting ready, so I needed to be the focus. It changed when Pendant came next to me and I could relax and let the instructions to move just take over. It was helpful just standing there at first though because it got me used to the space. Mostly I stayed where I was until I was forced to move by the lines because that was easiest.'

> Pendant: 'Easy. All you had to do was move when someone asked you to or you had to from the lines. The less you improvise blocking the better and easier it is.'

> Nevill: 'The hardest thing was facing a whole load of people you didn't know at all and having to trust that this comedy was really going to work and be funny. It helped being so close and seeing them and I just

did what the lines told me to do. Once I relaxed I started finding more and more to do instinctively but I didn't add anything that wasn't already there (I think!). After that first night I just let it all happen and went with the flow because all the moves and tone and motivation were right there once you had the starting point for the character. I was very happy with our design and with the stage we had because you could get amongst the audience.'

Wagtaile: 'I thought it would be too small to move about in but in fact there was lots of room.'

Sir Abraham: 'It looked tiny. I'm not a small person and it meant I felt trapped at first in case I walked into someone else. But once we put together the closing dance it was obvious there was plenty of room. I think we used more space once we got into the theatre though... I found I could relax when there was someone sitting right next to me because my character never had a problem getting the audience on side. I wanted to talk to them and in one bit I sat right beside an old lady and asked her what I should do. The more audience and the closer they were the better the whole thing worked.'

Other comments, and summaries of group comments:

Sir John: 'It was difficult addressing the people at the sides because the feeling was that you had to stand back by the screens to do it or you would be ignoring people the other side. In the end I had no problem with it. Everything ended up downstage and central if you were in charge of a scene but otherwise it was easy to find who you had to move to and only about 5 or 6 steps would get you there quickly. I spent a lot of time upstage at first then walking straight down in a line.'

Tailor: In the studio there was exactly the right amount of space with nothing to spare at the sides of the stage and only just enough room

behind the screens so it was tight and there was no-one at the sides. That made it easy in one way since I only had to play to the front. But when we were in the hall and later in the theatre and there were people on all sides it was actually easier.'

Strange: 'The studio experience was very different. There was quite a small audience, a small space and a low ceiling. Also someone separated us from them by putting on stage lights which I didn't like at all. But they all laughed and had a good time. I felt cramped for space, even though it was the right size. The theatre felt the opposite and I'm sure that we moved sideways beyond the proper space. Basically, we all just expanded or shrunk the action to suit the space, without any changes to the blocking or instructions.'

Lucida: 'Having hundreds of people in the theatre meant that the laughter was much louder, but for some reason they didn't move to sit at the sides on one night so I didn't play in that direction as much as before. It didn't affect anything but I enjoyed having people right next to me before.'

Group A reported that they felt the first night in the Hall was much more difficult than they expected, partly because of nerves but also because they could see the audience so clearly. They felt that the space seemed bigger owing to the lack of stage lighting to mask the room and that this made it possible for them to move amongst the audience by using the aisle, which was an unexpected addition. This occurred twice, each time with the actor in the right location for the scene – DS – but much further away than planned. The second night they retained the aisle use but did not attempt to repeat it at the other venues.

Group B felt exposed sometimes because there was nowhere to go that wasn't in full view. The Hall was felt to be more exposing than the theatre. They were happy with the stage size and found that the dancing was not affected. They all felt that the concentration demanded on the first night

meant that they were slower to move than they wanted to be because they were often uncertain how another actor would move. They did not like the studio experience but felt that it 'was still the same product'. The intimacy forced by the space here seemed to clash with their larger than life playing style.

Group C each felt they were best when in scenes with few people, but also that Scene 2 was easiest to choreograph because they simply crossed to the centre line and became the focal point. Strange felt that he had to remain where he was until impelled to move by an instruction although he also felt that he wandered over his own lines and missed several action cues.

6.7.3 Responses to the key question: 'how successful were the screens?'

No-one from any group reported any dissatisfaction. They found them to be 'convenient, flexible' in design and were happy with the way in which an historically informed space could be created. One person reported that 'the best thing about them was that you could hear everyone on stage perfectly'. There was room for furniture, props, scripts, actors, and a step ladder.

All groups agreed that the 2-metre space between the screens was ample for entrances in pairs. They did not believe that more width would have been helpful but did find the space behind the screens too restrictive in the studio performance where it was 1m deep. As the screens were not constructed to have either the centre or the ends open with the ease of a door, no opinion was possible about the ease of access through them. The servants found the opening and closing easy and appropriate and liked the ease of access around the sides when carrying chairs. This lack of doors at the edges caused mixed reactions.

Sir John Wordly: 'It felt wrong for the style. I ducked behind them where I would have preferred to make a grander exit through a door.'

Kate: 'They helped keep the pace well.'

Lucida: 'Very easy to use but the width of the exit point changed according to where we were because there were no frames or doors. It made exiting with a dress easier I think.'

Group C found the screens helpful for repeating the performance in different locations. Typical comments were: 'it helped keep the shape'; 'I would have found it tricky if we had had different doors and stage size every time.'

Scudmore: 'A bit of a cheap solution really but it worked and was perfect for touring theatre. I don't know if they used anything like this but it kept the shape of the stage.'

Nevill: 'A flexible and easy to use set.'

6.7.4 Responses to the key question: 'to what extent did you identify and use any instructional material?'

The overall response was very positive. The lines containing such cues were identified easily and followed, with room for individual interpretation.

Core Group:

Pendant: 'The first night I was completely blind to everything for a bit and just gabbled through my lines without moving then I remembered that I had to follow the instructions and found that I was already doing it without thinking. It was as if the lines had endless cues hinting about what to do and didn't just sit there dead on the page.'

Scudmore: 'There was plenty of emotional connection going on which meant reacting and moving in certain ways to allow it to happen such

as with Bellafront when I had to shout at her as well as love her. This was a hard scene because there were hardly any movement cues and my character was really horrible to her. What worked was watching what Bellafront did and using her to respond to! That was so much easier even though she didn't actually give me any instructions other than to get out which of course I couldn't do. Otherwise I tried to follow all of them, even though I knew I was in the way sometimes. It got better.

Nevill: 'Field is awesome. It's all there for you. Just do what he says and don't panic. I think I got them all eventually!'

Sir Abraham: 'I found that there were instructions about what to do all the time. Abraham never keeps still even when he is writing a poem he is being told to do this and do that. It was a fantastic experience and I felt that I could give myself over to him totally and just follow the lines. It was amazing working with the others who didn't know what they were doing either but tiring because you have to listen all the time and you can't just sit back and wait for your turn to speak and do something. If you do that you'll miss an order and the whole scene collapses...'

Sir John: 'My advice is listen and obey. It sounds a bit fascist but actually when you put it into the story and let your role come alive you're part of a machine that keeps getting better. By the time we got to the third or fourth show I was able to flow with the whole thing and knowing what was coming meant I didn't need to listen in the same intense way thankfully. I just kept finding more suggestions all the time.'

Others:

Group B reported finding it easy to follow the instructions because they were clear and obvious. One person said that there were more than he had noticed

and, like Pendant above, found more hints about action each night, as well as many he had missed.

Group C reported that the instructions were always easy to locate except for the exact timing of when to exit which wasn't always clear. 'It was common sense to follow the orders in the script but much harder to be always on the alert for orders from someone else and to be certain that they were for the right person.'

All groups reported that lack of confidence about where someone else was going to move meant that their default was often stillness.

6.7.5 Responses to the key question: 'how did you find the experience of working from a part?'

Core Group:

In discussion, the core group reported that the level of excitement and energy which they wanted in the first night was slow to arrive because of the amount of concentration they had to sustain. They were generally dissatisfied with their performances, although they felt that the instructional material for which they had been primed to look was a personal safety net. Again, the issue about timing of exits arose as a concern.

They felt unbalanced by the unfamiliarity of playing parts, of embracing the instructional content within and without their lines, and especially by the fear that they would miss the three or four lines which cued them. They felt that the first night lacked pace because they were often waiting for a beat or two after their cue in case they had mis-heard and it wasn't their turn at all. They also reported that following the instructions given by others was 'scary' in case they had misinterpreted them, but essential and gave them security.

It was agreed that the amount of instructions throughout the play was far greater than they had expected, and they were hyper-alert to them by the second Act, hearing others and being able to move themselves to allow another's movement cue to have greater impact. They felt that by then they were working much more effectively as an ensemble and that on the first night they had felt more like individuals.

They mostly agreed that if they had played the whole production from a part it would have been a challenging experience and have been exhausting, but that parts were nothing to be afraid of. Far from inhibiting their performances, they felt that the experience gave them the chance to maintain the illusion of spontaneity. One person disagreed and found the whole experience too alien.

Wagtaile: 'The hardest thing I have ever done. But when you've done it once it's no problem.'

Scudmore: 'Scary.'

Lady Ninnie: 'Never again.'

Count Frederick: 'The first time performing was surreal and what I learnt was that you have to be ready all the time. You don't have a chance to sit back and wait. It all happens too quickly and you really have to know your cues. The fact is you can't afford not to do whatever the writer says because if you miss it the whole scene could collapse!'

Sir John: 'Rule no 1 – listen. Rule no 2 – do what you're told to do. It couldn't be simpler.'

6.7.6 Responses to the key question: 'how would you assess your overall experience?'

The overall response was very positive, both from the playing and the audience reception which boosted it.

Core Group:

> Nevill: 'If you are asking about instructions, then there were so many at just the right places. I felt totally safe.'

> Pendant: 'This is the first play I have ever done without a director. No-one told us what to do (well, hardly) or where to go and we let the text/actor pyramid make all the decisions. It did, every time because it's all in there either telling you or saying 'hey this is a good idea why don't you try this' which is what we all did.'

> Count Frederick: 'Totally different from the modern drama I've been in, I don't just mean that we were on our own with no director. There aren't the supports from the instructions in the others I have done. They are all about how you feel and you could be in a podcast instead of a theatre because all the moves are left up to you or the director. Nathan Field's plays make sure you know what to do.'

> Sir Abraham: 'It felt totally natural by the last night. Plus we had had several nights of audiences howling with laughter all the way through once we got the hang of the timing.'

> Wagtaile: 'Better the further on we went. That's probably habit and familiarity with a system though. I enjoyed the whole simplicity of it with hardly any props and instructions to learn and listen for, although with only two entry points you had to watch you didn't collide with anyone else. That was the most difficult bit I think and certainly got better after the first night.'

Scudmore: 'It was OK. I didn't really know what was going on outside of my own scenes though which is my own fault so I probably didn't give it my all. I like rehearsing properly to be honest (no offence).'

Others:

Group B and C both agreed that the play improved in pace and comic content. There was general agreement that the system of having some actors with parts and some without was successful, but all agreed that the overall production would have been stronger from the beginning if there had been consistency here. Neither group was affected by the lack of a director and enjoyed 'claiming it for our own' and 'knowing that all the right answers were there in the script and you just had to trust it and do what it said'.

6.8 Conclusion to practical enquiry.

This studio enquiry asked to what extent does this practical exploration comments support or work against the hypothesis that Field's use of instructions to action is distinctive, and the secondary exploration to see if such instructions are still readable and valuable in performance today. It sought to test the hypothetical position that Field's use of instructions to action are visible today, relevant in practice and extensive. That they are distinctive in extent was also addressed.

The answers to the questions above indicate a positive engagement with the process and with the text, including the instructional material. They show that recognition of instructions by the actors was straightforward and that allowing these instructions to lead the action was a positive gain especially, but not exclusively when placed in a part-based context.

The issue being practically interrogated here has not been one of existence since as we have seen, no-one disputes that instructions can be found in

dialogue. It has been one of use. Such a study was the only way of testing the claims made in another arena and no other mode of enquiry could have produced it. Consequently, the parameters were set to enable such a test to function most efficiently, including male-only playing by boys of the right age for the Children of the Chapel in their prime, prior to *A Woman is a Weathercock*. The choice of an historically informed space for example created firm physical boundaries which contained large group interaction. In the most challenging sections – the wedding entrance and exit, the masque, the denouement, the arrangement of groups within the space was assisted by Field's control of dialogue. Who speaks to whom and when they turn to someone else; who occupies the seats on stage; where the place of greatest significance lies (it seemed to be downstage centre); when to enter and to whom, all were easily readable and most actors felt fully informed.

The data seen in previous chapters confirms that Field makes more use of instructional material than the writers of those plays in the comparative sample. The reactions and understanding of these actors of mixed levels of experience and training have confirmed the transparency of Field's instructional content and the director-less methodology along with the use of parts have shown how valuable identification and enacting of such content can be in conditions where rehearsal time is either restricted or not granted at all. The choice to spend most rehearsal time on clarifying the language and especially on practising dances and duels supports the views expressed by Astington and Stern most recently that such set pieces are likely to have been rehearsed much more than any other sections. In addition, this practical exploration has shown how much status and feeling determine proxemics and how many layers of implied action exist other than the *A-M2* ones selected for this study. It has shown that performance of this play required micro-awareness of instructions of all types, those which demand action and those which suggest it, and that the more permissive instructions tend to empower individual interpretations which do not conflict with those required to advance the plot. The absence in the instructional content of almost all

dependence on fixed stage architecture other than reference to a door may offer substance to the view that one purpose of such instructions may have been to enable repeatability in any circumstances, from tavern to court. It is the body and its engagement with moveable objects which receives most attention in this play.

The test has therefore found what it set out to find - and as any scientist knows, this is always a little suspect. Might it be the case that the question itself ought not to have been given to the company? Even their stage design decisions offer a parallel line of enquiry which addresses doubts about the need for instructional material on a small stage. Perhaps the needs of the research are met rather too neatly. A sceptic might argue that the actors were made too aware of one criterion and that a better test would have been to have said nothing and look for what emerges, as in the Globe and Sam Wanamaker enquiries.

It is true that the actors were very centred on identifying one area of language, but as that is what was being examined it was helpful to have that focus. This was not a broader study of generalised 'original practice'. Because the actors were not professionally trained, were not accustomed to parts, were not even accustomed to the language of the period the concern was that any other approach would not have produced the awareness which this research needs. By removing the directorial voice and giving guidance on what to look for it enabled them to construct their own frameworks for movement which were based on real evidence, not on guesswork.

These performers approached the task knowing that they would be asked about action and their search for this enabled an engagement with the text which was markedly different from the more conventional actor's dominance of motivation. Certainly, their observations show a sharp awareness of the existence of instructional material. Their decisions to use every one they could find, then to argue for the existence of more through the application of subtler, permissive 'instructions', could be read as taking them closer to the

sort of approach to the text used by early modern actors for whom scanning and listening for such information may have been more routine. To return to Estelle Barrett. She argues that in any practical research we must not only be able to say why it is necessary but also be able to judge its success. From one perspective, the success lies in the audience experience ("I thought I would die laughing." "Why have I never heard of Nathan Field?"), but for this argument it is chiefly in the proof that the instructional data supplied through the analysis of the text is recognisable, usable and desirable for an actor today. It emerges as a practical tool not a narrative convention, and in this, the quantitative research question acquires a stronger connection with the present – and perhaps the past – realities of performance.

This experiment and its feedback have been more focused on one area than on the sort of range of detailed investigations which constitute Will Tosh's recent book on the Sam Wanamaker, but the approach is similar.[427] The respondents' retrospective discourse around a single production connects present theatre practice with traces of past practice. It is a given condition in all research of this sort that re-creation is impossible and that we can only work with what we know. Exploring the geography of the space practically may offer some insights into early modern practice or may only offer insights into those experiencing it. But if such exploration unlocks anything about theatrical history at all, it is that the instructions to move, to turn, to do something are still recognisable and still have meaning in a performance context today. Immediately after the first performance of Extract B the cast reported on their interpretation of this scene which they had never run before, and especially on the way in which the text helped them to make physical decisions. Doubts about the transmission and transparency of 400-year old instructional material were answered with enthusiasm and acceptance and repeated by all actors in all scenes. That these instructions are still of value now may say something about their value in the past.

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[427] Will Tosh, *Playing indoors: staging early modern drama in the Sam Wanamaker Playhouse* (London: Bloomsbury, The Arden Shakespeare, 2018).

Chapter 7

Conclusions

7.1   Part One: null or alternative hypothesis?

Here, the two quantitative hypotheses are tested for goodness to fit. These are the null hypothesis:

> **The comedies of Nathan Field do not contain significantly more cues, advice, instructions to discrete physical action than those of a sample of his contemporaries.**

And the alternative hypothesis:

> **The comedies of Nathan Field contain significantly more cues, advice, instructions to discrete physical action than those of a sample of his contemporaries.**

As we know, only one of these contradictory claims can be correct. Chapters 2-5 have focused upon comparing two sample groups drawn from a larger population called 'early modern English drama (comedy and tragicomedy) c.1605 - c.1619 with which Nathan Field has demonstrable connections.' During the argument, descriptive statistics were used to illustrate the characteristics of a distribution of numbers. Statistics were also used to make inferences about the differences between populations based on observations.

The quantitative data will now be used to test differences or relationships, using the counts (i.e. frequencies) of observations given in chapters 3, 4 and 5. This will be done by conducting a number of independent tests on performance measures labelled *A-M2* whose criteria for separate identification were given earlier. These now have to be drawn together and the degree of difference taken in order to decide if overall it is in line with

chance and not significant, therefore proving the null hypothesis; or significant, thereby proving the alternative hypothesis.

Two categories are omitted from final quantitative analysis. First, *J2* which examined the use of oaths. This is partly because the evidence supplied strongly suggests that nothing distinctive is present, but also because of the doubts voiced earlier about the certainty of a physical response always being cued. There is also concern over transmission and transparency as the evidence from the practical research suggests that gestural accompaniment to oaths is not necessarily assumed today. Also, in context there seem to be many occasions when an oath might have been said rapidly, as in swearing today, rather than being separated into a moment of importance. There is similar doubt over the certainty of physical action alongside category *K* which considered movement accompanying questions, as discussed above. During the research, the ambiguous nature of some of these became clear and there was no consistent application of action to questions during the practical research. Consequently, both *J2* and *K* have been included only as qualitative evaluations, as evidence for other instructional probability.

There are commonly two types of measurement error: systematic error, or bias which consistently occurs every time creating either overestimation or underestimation of the true score; and random or variable error which is unpredictable although it can be self-compensating since it can occur in either direction. The purpose in seeking unambiguous instructions was to avoid all error and the consistency of data collection principles and identification used here will make any systematic bias easily adjusted in the future.

In the conclusions which follow, a view on the supporting questions is given after a short summary of the quantitative observations. Next, the core quantitative distinctions are similarly summarised and descriptive statistics used to prove one or other of the hypotheses. The qualitative summaries briefly address the secondary questions:

a. How might the playing have been affected by the instructions to discrete physical action in extracts from the chosen plays of Nathan Field?

b. What use did modern performers make of instructions to discrete physical action in extracts from the chosen play of Nathan Field?

The quantitative summaries address the core hypotheses.

7.2 Conclusions to non-dialogue categories *A* (instructions to those on or off stage) *and B* (instructions for set pieces).

7.2.1 Qualitative conclusions to *A* (non-dialogue instructions to those on or off stage) and *B* (non-dialogue instructions for set pieces).

All furniture and props referred to are given a practical function on stage but no additional information such as positioning is supplied, and no indication is given about removal. Such instructions are fewer in number than those given to musicians. These instructions seem conscious of the timing of action in relation to music and often integrate with in-dialogue cues and instructions in a practical, simple combination which allows both musician and player to develop their music or action appropriately and fully. Martial events in the Field sample similarly have in-dialogue instructions which intersect with stage directions, fewer examples of which are evident in the comparative sample. The set pieces performed in the two comedies are exclusively dance and martial events.

The three academics who have had the closest engagement with Field's body of work, Brinkley, Peery, and Margaret Williams concur that his stage directions are richer in detail than many of his contemporaries. Peery suggests that 'the completeness of Field's stage directions is connected with Field's

having been an actor in the company that produced his plays'.[428] Whether or not this connection is correct, we have seen that the stage direction detail is aligned more with the needs of the actor than it is with devices and instructions to those who bring on set pieces. In line with practice throughout the comparative sample, such stage directions tend to be echoed or expanded in the dialogue.

7.2.2 Qualitative conclusions to *A* (non-dialogue instructions to those on or off stage) and *B* (non-dialogue instructions for set pieces).

1. Playing is supported by the strongly visual and precise instructions to discrete physical action found in *A* (non-dialogue instructions) and *B* (non-dialogue instructions for set pieces) which intersect fluidly with dialogue and action.

2. The examples given also suggest evidence of qualitative difference with a strong actor-centred bias.

7.2.3 Quantitative conclusions to *A* (non-dialogue instructions to those on or off stage) and *B* (non-dialogue instructions for set pieces).[429]

In all plays across both samples most stage directions consist simply of entry or exit markers. Of the remainder, those in the Field sample contain more information than those found in the comparative sample. The raw number of uses of stage directions in the Field sample is greater than the raw totals of the comparative sample, and the Mean is 25% greater. The Field sample is

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[428] William Peery, *The plays of Nathan Field* (Austin: University of Texas Press, 1950), p.39.
[429] Final checking of data courtesy Dundee University IT dept.

also quantitatively greater than the highest scoring plays from the comparative sample in the following areas:

a. number of instructions,

b. relative value of these to the whole text, and

c. percentage of lines taken up with stage directions

Only a small number of set pieces were found, with no dance included in *Amends for Ladies.* The total is too small to form separate conclusions but is in line with the 0-3 range also found throughout the comparative sample. The means of the three chief statistical measures used throughout are summarised below, in which 'F sample' refers to the Field sample and 'C sample' to the comparative sample.

Chart 28. *A + B* Mean raw totals.
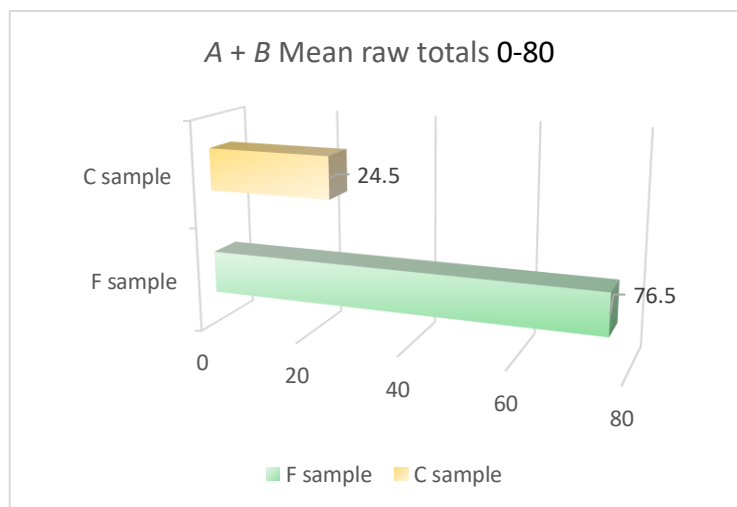
From the range 24.5-76.5 a difference of 52 in favour of the Field sample is observed.

Chart 29. *A + B* Mean relative value totals.

A + B Mean relative value totals, range 0-5
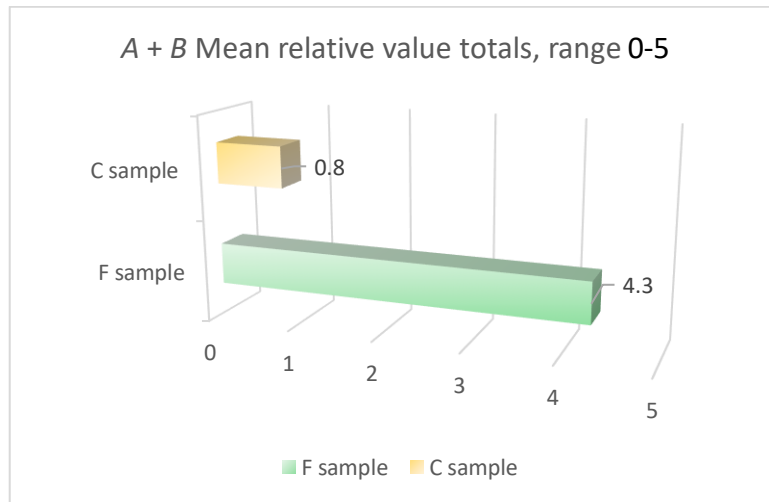
From the range 0.8-4.3 a difference of 3.5 in favour of the Field sample is observed.

Chart 30. *A + B* Mean line count percentage totals.

A + B: Mean line count % totals, range 0-8
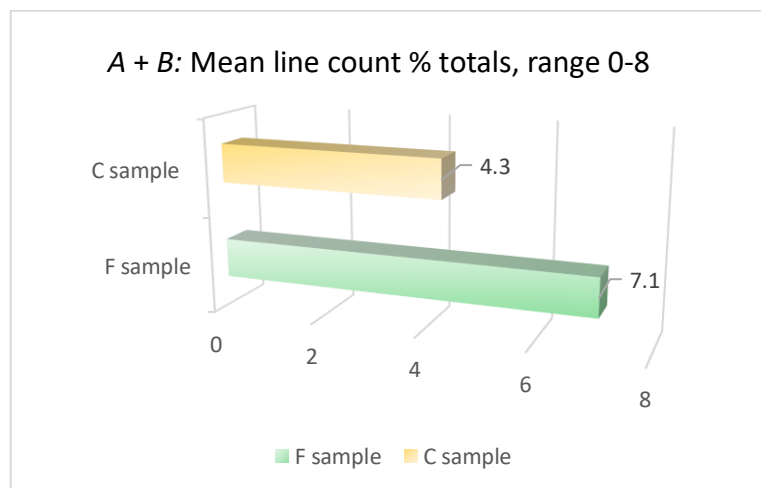
From the range 4.3-7.1% a difference of 2.8 in favour of the Field sample is observed.

7.2.4 Quantitative conclusions to *A* (non-dialogue instructions to those on or off stage) and *B* (non-dialogue instructions for set pieces).

1. The relative values and the line percentages show a marked difference between the quantitative uses of stage direction in categories *A* and *B* found in the Field sample when compared to that found in the comparative sample.

2. Field's use of stage directions categories *A+B* is quantitatively distinctive when compared to that found in the comparative sample. Therefore, the alternative hypothesis is accepted: the plays of Nathan Field contain significantly more cues, advice, instructions to discrete physical action than those of a sample of his contemporaries.

7.3 Conclusions to entrance and exit instructions *C and D* (non-dialogue), *E* and *F* (in-dialogue).

7.3.1 Qualitative conclusions to *C* (non-dialogue instructions to enter) and *D* (non-dialogue instructions to exit).

Keeping the flow on and off the stage through the marking of exits and entrances is the central purpose of all instructional material across all plays but making it relevant to character and context seems to be a Feature of Field's comedies. In an unusual moment of statistical analysis, Peery observes that: [430]

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[430] William Peery, *The plays of Nathan Field* (Austin: University of Texas Press, 1950), p.43, *n*.310.

> Of Field's 72 exits within scenes, 11 are motivated by the completion
> of business the character came on stage to effect, 35 are motivated by
> a previous statement of the person leaving the stage, 14…by a
> subsequent statement of a person remaining…

which he regards as evidence of 'technical merit'.[431] Some of the Category *C*
entrances are rich in detail, providing both entrance order and character
action. While provision of an entrance order is by no means unusual, Field
pays attention to the way in which the order and its groupings remains and
reforms once the entrance is complete, as in the wedding party entrance in *A
Woman is a Weathercock.* Across both plays entrances and exits are
commented on within the dialogue an average of 75% of the time.

7.3.2 Quantitative conclusion to *C* (non-dialogue instructions to enter) and *D* (non-dialogue instructions to exit).

Chart 31. *C+D* Mean raw totals.
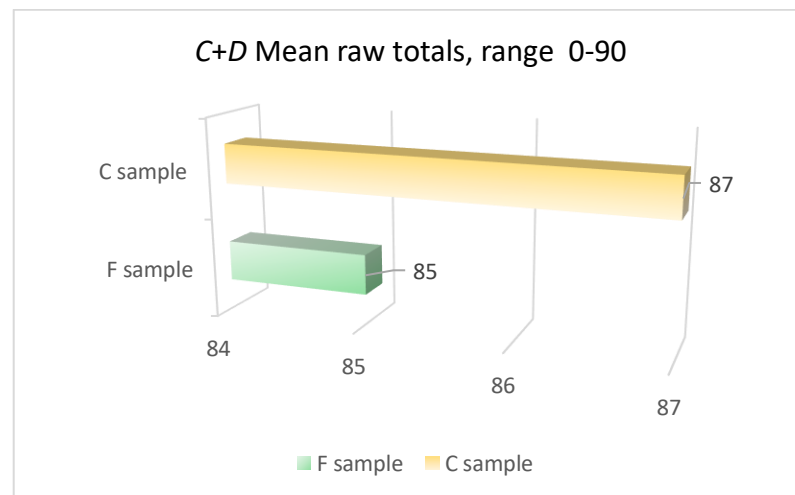
From the range 85-87 a difference of 2 in favour of the comparative sample is
observed.

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[431] *Ibid.,* p.43.

With only two Mean points separating them, no significant distinction is observable between the stage directions to enter or exit in the two samples. The numbers are too small to give any significant meaning to raw or percentage figures, but in relation to percentage of stage directions a pattern is visible.

Chart 32. Mean % of *ABCD* (all non-dialogue instructional categories).
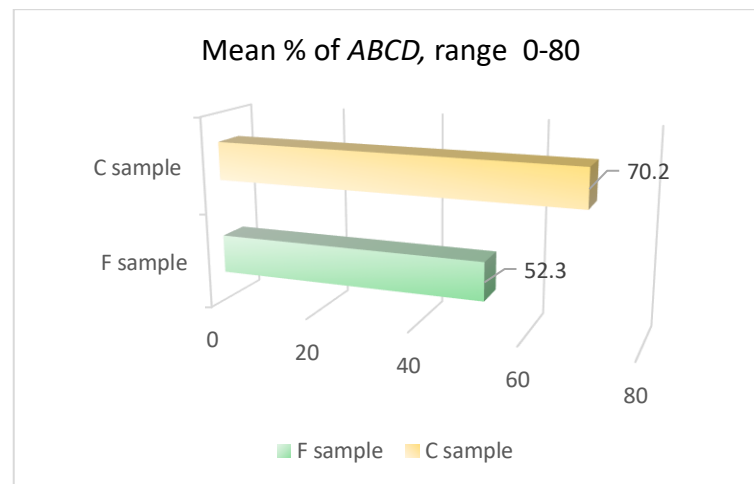
From the range 52.3-70.2% a difference of 17.9% in favour of the comparative sample is observed.

7.3.3 Quantitative conclusions to *C* (non-dialogue instructions to enter) and *D* (non-dialogue instructions to exit).

1. The Field sample raw total of exits and entrances is in line with that of the comparative sample.
2. But the Field sample mean shows a significantly smaller use of entrances and exits as stage directions in relation to all non-dialogue instructions *ABCD* than the comparative sample.
3. Individually, *Amends for Ladies* and *A Woman is a Weathercock* use the smallest number of exits proportionally than any comparative play except *Epicoene*.

If we place this information alongside the in-dialogue instructions to enter or exit a fuller picture of this aspect of stagecraft emerges.

7.3.4 Qualitative conclusions to *E* (in-dialogue entrance instructions) and *F* (in-dialogue exit instructions).

As we should expect, the language used around exiting is more detailed than the simple 'exit' used in *D* as contextual and character information is supplied.

Only a small number of exits are not signalled in the Field sample, making the movement off the stage easy to identify, but the emphasis is on stage directions to supply these more than in-dialogue instructions. There is a contextual logic to the timing as marked in the Field texts, which is not routinely the case in the comparative sample, and which applies to both in-dialogue and non-dialogue instructions.

As with the comparative sample, indications of entrance tend to be given by the stage direction then remarked upon by those onstage. This falls into *J1* category if it is an observation across a real or fictional distance drawing attention to the entrance; while the unknown actions associated with greetings, names and unspoken acknowledgements have made physical responses to entrances too slippery and ambiguous for secure identification. The relationship between entrances and action is an area which is therefore under-recorded here. Certainly, the practical research marked every entrance with bows, turns of the head, shifts in blocking, handshakes, kisses and a range of instinctive responses which seemed natural and which may suggest that the original staging had the possibility of far more action instructed through social implication than is indicated here. Much less open to inference were the in-dialogue indications to exit, for which the players in the research production reported clarity and certainty and where the shapes of scenes and timings to enter and exit were located without question.

7.3.5 Qualitative conclusions to *E* (in-dialogue entrance instructions) and *F* (in-dialogue exit instructions).

1. Transparency of motivation and timing for entrances and exits is apparent in the Field sample, but not consistently apparent in the comparative sample.

2. Performers found the evidence helpful and consistent.

7.3.6 Quantitative Conclusions to *E* (in-dialogue entrance instructions) and *F* (in-dialogue exit instructions).

While there may be discernible differences qualitatively between the two samples, the weight of evidence from the quantitative analysis confirms that the Field sample makes greater use of in-dialogue instructions to enter or exit than other playwrights.

Chart 33. *E+F* Mean raw totals*.*
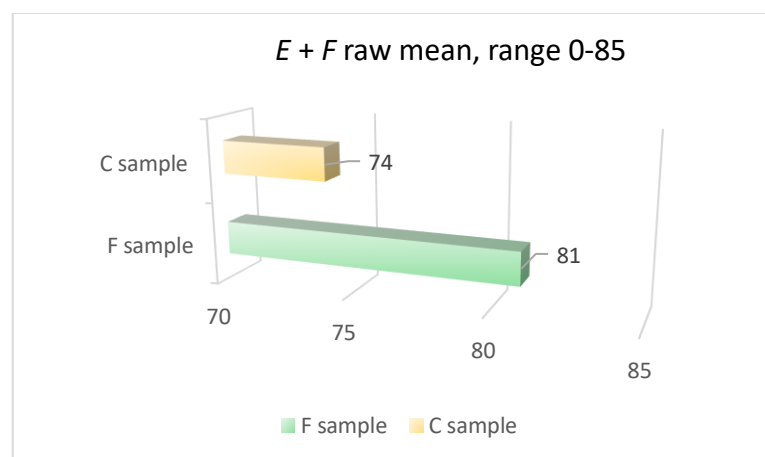
From the range 74-81 a difference of 7 in favour of the Field sample is observed.

Chart 34. *E+F* Mean relative value totals.

E + F Mean relative value totals, range 0-4

C sample — 2.8

F sample — 3.8

0 1 2 3 4

■ F sample ■ C sample
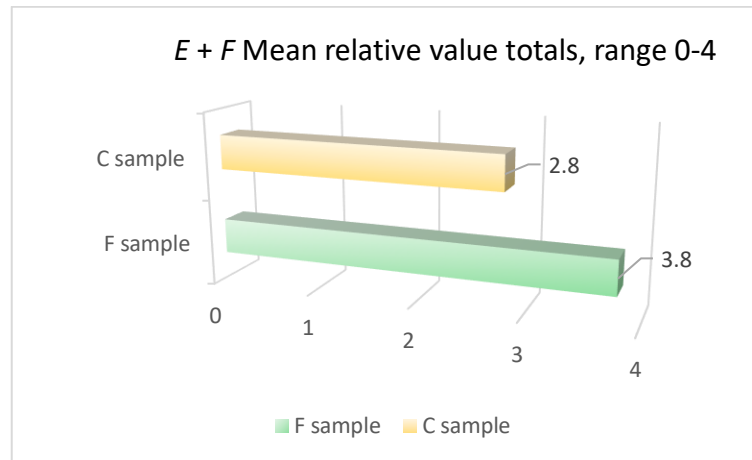
From the range 2.8-3.8 a difference of 1 in favour of the Field sample is observed.

Chart 35. *E+F* Mean percentage of in-dialogue instruction totals.

E + F Mean percentage, range 0-30

C sample — 29

F sample — 19

0 10 20 30

■ F sample ■ C sample
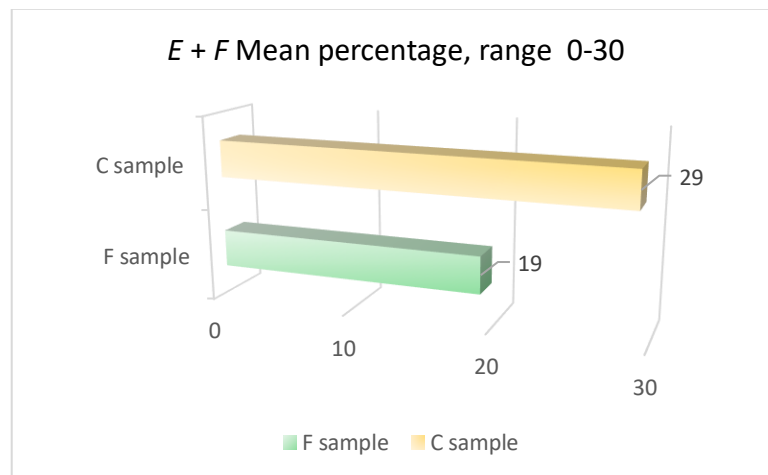
From the range 19-29% a difference of 10% in favour of the comparative sample is observed.

The Field sample exceeds the comparative sample in all areas except the percentage of uses relative to the total use of in-dialogue instructional content. Here it assumes a lower key than is the case in almost all plays in the comparative sample, reflecting perhaps a greater importance given to the other instructional content. The dialogue references to entrances and exits may be given more prominence in the Field sample than elsewhere, but they form a smaller part of the instructional whole as well.

7.3.7 Quantitative conclusions to *E* (in-dialogue entrance instructions) *and F* (in-dialogue exit instructions*).*

1. Instructions to exit or enter form a smaller part of his overall strategy for instruction than that found in the other plays here.

2. Field is distinctive is his use of instructional content around entrances and exits.

If we combine all references to entrances and exits, using the opportunity offered by the collection method, and examine this quantitatively, an objective understanding of the significance attached to them can be reached.

7.3.8 Concluding statements to all entrance and exit categories: *C and D* (non-dialogue), *E and F* (in-dialogue).

1. Evidence from the raw data, the relative values and the line percentage means show a marked difference between the quantitative uses of exit and entrance instructions in categories *CDEF* found in the Field sample when compared to those found in the comparative sample.

2. Field's use of stage directions categories *C + D* and in-dialogue categories *E + F* is significantly quantitatively distinctive in its raw form when compared to that found in the comparative sample. Therefore, the alternative hypothesis is accepted: the plays of Nathan Field contain significantly more cues, advice, instructions to discrete physical action than those of a sample of his contemporaries.

7.4 Conclusions to in-dialogue categories *G* (imperatives) and *H* (indicatives).

7.4.1 Qualitative conclusions to *G* (imperatives).

Imperatives define power relationships in all plays and are integral to the action required (or refused) on stage from other players. The research actors in the parts sample reported that listening for these especially kept them alert and energised to the moment during the first playing, while in subsequent performances the tenor changed so that the imperatives became support mechanisms, reminders of what was to happen and where they were in the narrative. They reported heightened awareness of opportunity for reaction when imperatives were used as counter-commands to halt or prevent action in order to create comedy, mood shifts or tension.

The analysis of evidence earlier illustrated that the primary uses of imperatives were, in descending order:

a. To instruct an exit
b. To command a movement of some sort
c. To halt a movement of some sort.

The other uses were distant numerically. The evidence has also shown that the range of language used in commands is small and that the Field sample is especially succinct. This was apparent in the cueing around martial sequences, where instructional content was often precise and the timing appropriate, and

in the wedding processional sequences in *A Woman is a Weathercock.* In the production, the performers offered no views on the timing of imperatives in relation to fights, as the sequences were re-staged without swords.

There is precision about the content and the timing of action conveyed in the use of *G.*

7.4.2 Quantitative conclusions to *G* (imperatives).

In raw numerical count the Field sample uses more in-dialogue imperatives than the comparative sample, but as a proportion of total in-dialogue instructions this is smaller than in any comparative text. This is partly because the main use of imperatives in all texts is to signal exits, but in the Field sample these examples form only 25.5% of all in-dialogue cues to exit, which is lower than almost any other play. Even though exits are the main use of imperatives, imperatives themselves are not Field's sole means of getting characters on or off stage. Tables 113-115 compare the two samples for Mean use of imperatives.

Chart 36. *G* Mean raw total.
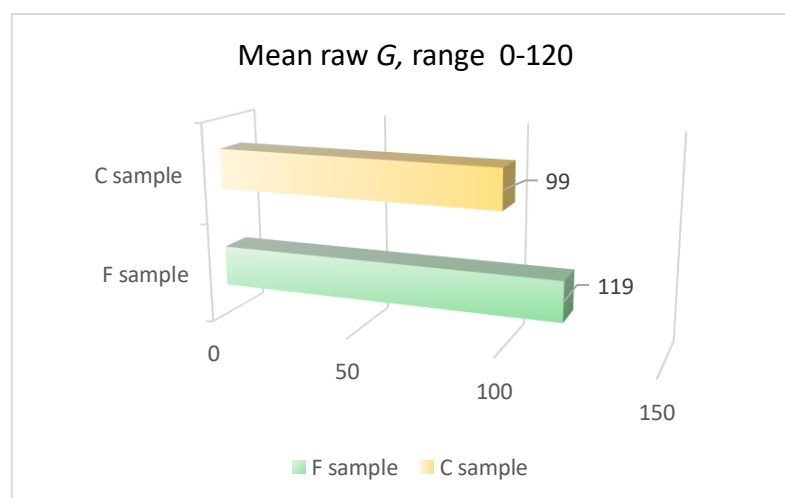
From the range 99-119 a difference of 20 in favour of the Field sample is observed.

Chart 37. *G* Mean raw total minus entrance and exit imperatives *E2, F2.*

Mean raw *G* minus entrance and exit imperatives, range **0-80**
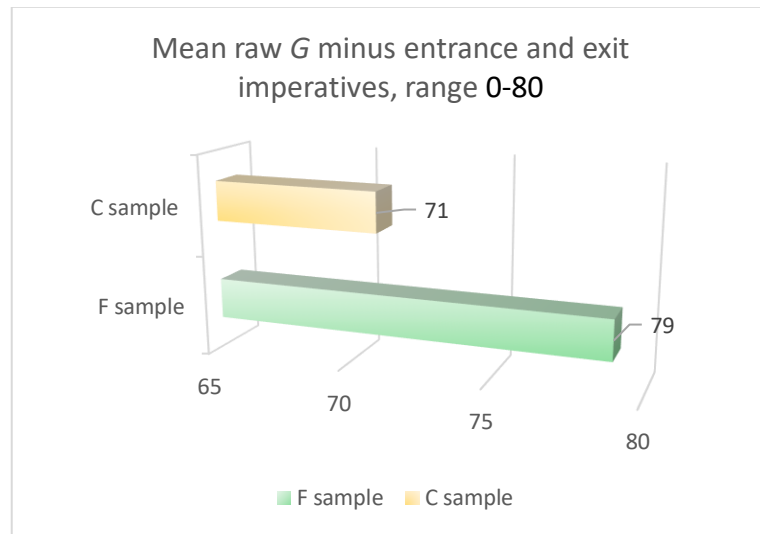
From the range 71-79 a difference of 8 in favour of the Field sample is observed.

Chart 38. *G* (imperatives) as Mean percentage of all in-dialogue instructions (*E to M2).*

G as mean % of all in-dialogue instructions, range 0-40
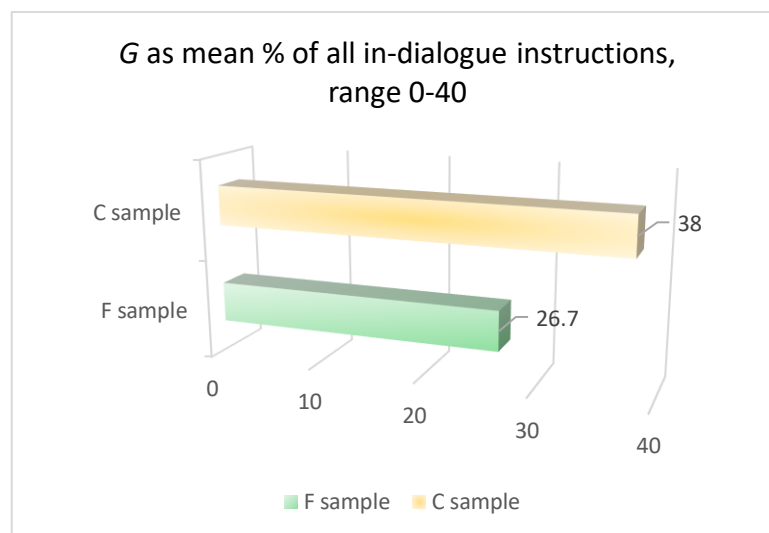
From the range 26.7-38% a difference of 11.3% in favour of the comparative sample is observed.

7.4.3   Quantitative conclusions to *G* (imperatives).

1   While the Field sample uses more imperatives than the comparative
sample, they also form a smaller percentage of its overall instructional
content.

2   Field's use of the imperative mode is not the same as that used by any
of the comparative sample plays.

7.4.4   Conclusions to in-dialogue category *H* (indicative).

If the imperative is the mood which we most associate with shaping stage
action, then the reflective, reporting *H* (indicative) must sit alongside it. These
two are central to the polarities for a player of:

a.   immediately responding to previously unknown instruction heard for
the first time (such as an imperative *G*), and

b.   preparing for personal action (*H*).

They are the spine on which performance is based.

7.4.5   Qualitative conclusions to *H* (indicative).

Indicative descriptions tell the actor what an audience ought to see and
therefore what he ought to prepare and deliver, advancing the narrative and
helping mark significant moments with physical responses which enhance the
dialogue content through literal, conventional and permissive forms.

The performers in the research production referred to the ease with which
they understood what actions had to be performed and when. Their
reflections were often around the instructions which they had to speak and
which they could prepare, information which those working from parts found
essential for confident delivery and which those with full scripts found
instructive and supportive.

The discussion earlier explored the different ways in which the indicative can be expressed and compared it with the imperative. In both samples the mood is found infrequently when only two characters are on stage and in both samples the emphasis is upon reporting the actions of the speaker, not another player and upon the use of props. Distinctions in content are not obviously significant. The Field sample does not display any unusual features grammatically, nor does it offer speeches which are unusually reflective upon current action, nor lengthily descriptive of imminent action. It is appropriately contextual, feeding narrative and character although there is a tendency towards defined action rather than a more generalised permissiveness. Otherwise, the use of the indicative here matches that found in the comparative sample; a similar concurrence with the sort of language found elsewhere was also seen in *E, F* and *G* above. Any distinction, then, must lie in the quantitative use, summarised in Tables 116-118.

7.4.6   Quantitative conclusions to *H* (indicative).

Chart 39. *H* Mean raw total.
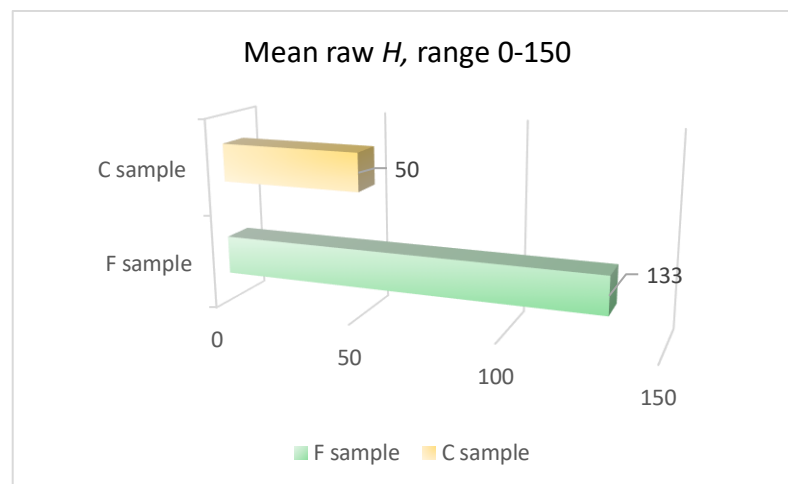
From the range 50-133 a difference of 83 in favour of the Field sample is observed.

Chart 40. *H* Mean relative frequency.

Mean relative frequency *H,* range **0-6**

C sample — 1.7

F sample — 6

0
2
4
6

■ F sample   ■ C sample
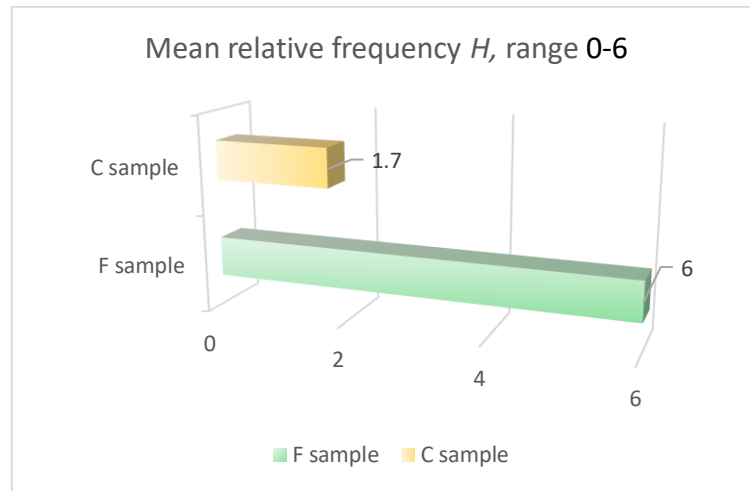
From the range 1.7-6 a difference of 4.3 in favour of the Field sample is observed.

Chart 41. *H* (indicative) as Mean percentage of all in-dialogue instructions.

H as Mean % of in-dialogue instructions, range 0-30

18.3

30

0
10
20
30
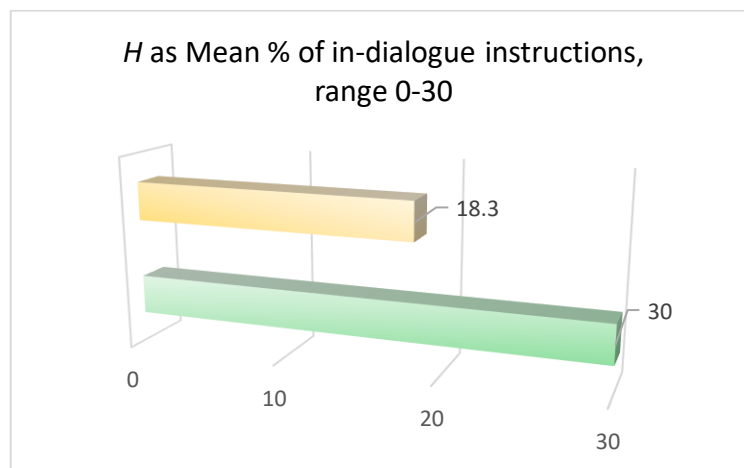
From the range 18.3-30 a difference of 11.7% in favour of the Field sample is observed.

7.4.7   Quantitative conclusions to *H* (indicative).

1. There is visible and potentially very significant distinction between the mean amount of indicative instructional content used in the Field sample and that found in the comparative sample. The Field sample has many more examples, making *H* prevalent as an instructional mechanism for players.

7.4.8   Conclusions to *G* (imperative) *and H* (indicative).

1. Here, the relative values and the line percentage means show a considerable difference between the quantitative uses of exit and entrance instructions in categories *G* and *H* found in the Field sample when compared to those found in the comparative sample.
2. Field's use of in-dialogue categories *G + H* is quantitatively very distinctive when compared to that found in the comparative sample.
3. The data is shown to be incompatible with the null hypothesis. The null hypothesis is therefore rejected and the alternative hypothesis, which suggests distinctiveness, is accepted.

7.5   Conclusions to *J1* (demonstrative, indicating person or place) and *J2* (oaths requiring or implying action).

7.5.1 Qualitative conclusions to *J1* (demonstrative, indicating person or place).

1. The discussion earlier identified the chief function of *J1* in both samples as the identification of a character who has entered, or to point out a fictional place located on the stage or somewhere beyond or behind it. *J1* does not consistently appear to match a moment of

entrance. As a result, it tends to mark plot shifts and mood changes in all plays. The Field sample makes noticeable use of *J1* to cause rapid redirection to comic effect.

2. The performers in *A Woman is a Weathercock* reported noticing it particularly in the act one sequence when mocking Sir Abraham and in the final scene when Strange, Powts and a pair of identical clergymen complete the gathering onstage. There, they were able to take advantage of sudden shifts in posture, in synchronised responses and in movements away from the focal points which the entrances of these characters seemed to create.

3. The language used to draw attention away from the speaker varies little across the two samples. One possible value is the use of it to mark an entrance which might otherwise be doubtful, or to act as a second layer of cueing for the entrance. It helps direct the focus of audience as well as characters and can reshape the actors' configuration to allow for a journey across the stage. In the performance research this was shown on many entrances, when the speaker acknowledged an arrival and moved aside to accommodate it. This did not occur when a place was mentioned, when the gesture accompanying it was often slighter or did not require a change in position, as when Powts' servant indicated the direction of the waterfront. Every use of *J1* in performance was accompanied by action.

The conclusion is that there is no substantial distinction between the two samples either in the expressions chosen or in the uses made of *J1*.

7.5.2 Quantitative conclusions to *J1* (demonstrative, indicating person or place).

Tables 119-122 compare mean results for *J1* following the templates used previously.

Chart 42. *J1* Mean raw total*.*

Mean raw total *J1*, range 0-50

C sample — 15
F sample — 50.5

0   20   40   60

■ F sample   ■ C sample
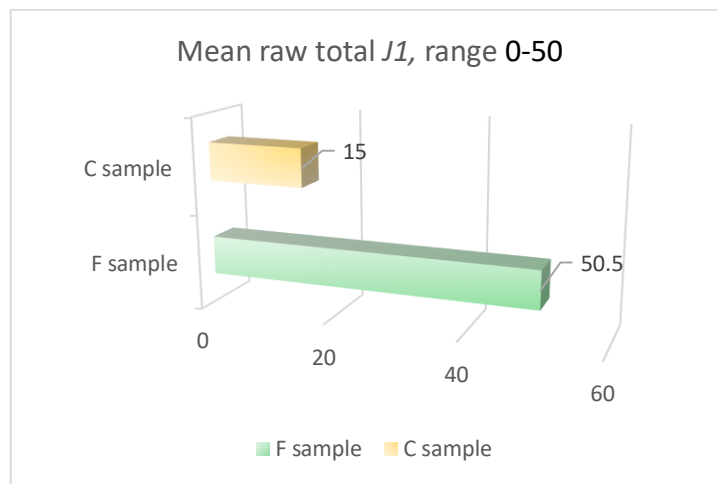
From the range 15-50.5 a difference of 35.5 in favour of the Field sample is observed.

Chart 43. *J1* Mean relative frequency.

Mean relative frequency *J1*

C sample — 0.5
F sample — 3.3

0   1   2   3   4

■ F sample   ■ C sample
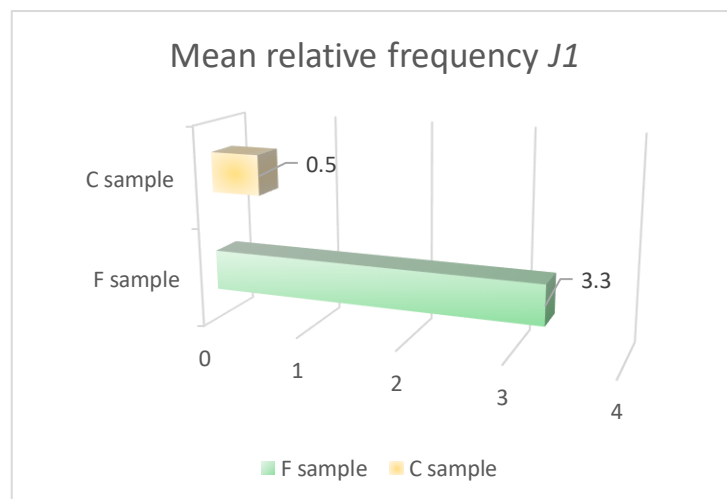
From the range 0.5-3.3 a difference of 2.8 in favour of the Field sample is observed.

Chart 44. *J1* (demonstrative, indicating person or place) as percentage of all in-dialogue instructions (*E to M2*).

J1 as % of *all in-dialogue instructions,* range 0-15

C sample — 5.7

F sample — 11.6

0
5
10
15

■ F sample ■ C sample
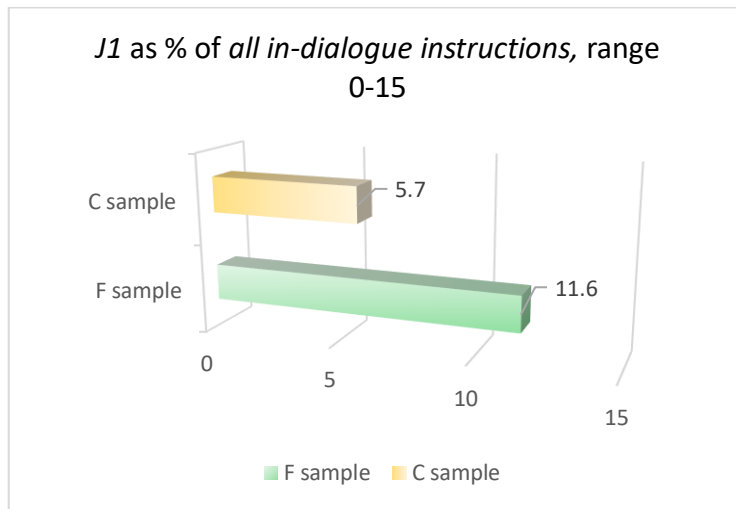
From the range 5.7-11.6 a difference of 5.9 in favour of the Field sample is observed.

Chart 45. *J1* as percentage of *E to M2* minus entrance and exit cues.

J1 as % of *E-M2* minus entrance and exit cues, range 0-40

C sample — 8.2

F sample — 31

0
10
20
30
40

■ F sample ■ C sample
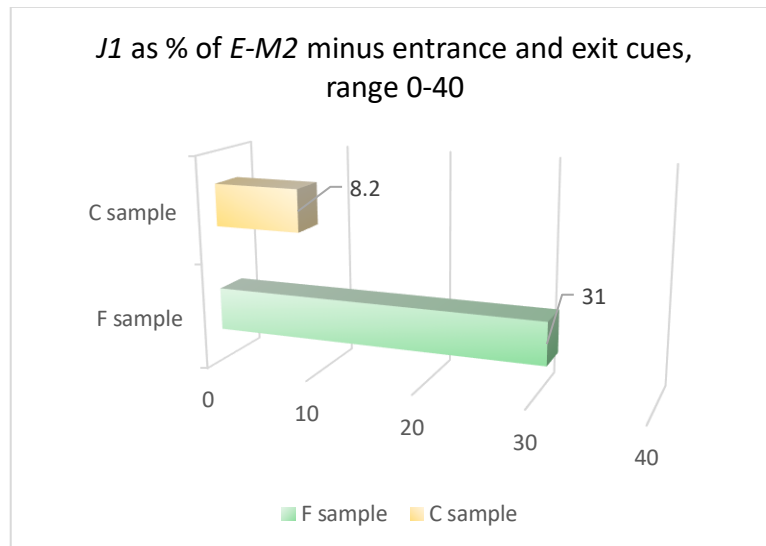
From the range 8.2-31% a difference of 22.8% in favour of the Field sample is observed.

It is also the case that the relative frequencies of use in the Field sample separately are four and nine times greater than the relative frequency Mean for the comparative population. Percentages of total in-dialogue instructions of *J1* from each play in the Field sample are also much greater than those of the Mean of the comparative sample.

Overall, the Field sample makes greater use of *J1* to indicate positioning on stage than the comparative sample.

7.5.3 Qualitative conclusions to *J2* (oaths requiring or implying action).

1. The Field sample favours 'by this light' and its variants in *Amends for Ladies* and 'by Heaven' and variants in *A Woman is a Weathercock*. In these he is consistent with the comparative sample where they are the most common expressions used.

2. Little use is made of invocations or oaths in connection with body parts, swords, objects across both samples.

3. No certainty can be reached about accompanying gestures and in the practical research no gestures were used at all.

4. The actor playing Sir Abraham reported that self-consciousness and a sense that 'it would have seemed like I was pretending' prevented him from creating actions here, reflecting the views of others and their own modern behavioural norms.

5. Social and historical conditions and the conventions around oath swearing are not currently a key topic for research, although recent interest in gestures are moving the subject this way.

7.5.4 Quantitative conclusion to *J2* (oaths requiring or implying action).

Field is at the top end of quantity of uses across both samples, but the number of observations is small. The balance of oaths to other instructive material is similar to the comparative sample. No remarkable differences were noticed between the samples.

7.5.5 Conclusion to *J2* (oaths requiring or implying action).

The subjectivity and doubt around consistent identification of action in relation to *J2* means that it has not been included in the quantitative survey.

7.6 Conclusions to in-dialogue category *K* (interrogative: questions requiring or implying action).

7.6.1 Qualitative conclusions to *K* (interrogative: questions requiring or implying action).

1. Some distinctiveness in technique was apparent in the use of *K* to prompt comic group reactions and timing in the practical research. No similar examples were found in the comparative sample. Otherwise, no differences were noted.

7.6.2 Quantitative conclusions to *K* (interrogative: questions requiring or implying action).

1. The Field sample totals were neither significantly greater nor smaller than those in the comparative sample. In both cases the number of observations was small.

2. As with *J2*, the inability to identify the certainty or high probability of accompanying actions has meant that no quantitative survey was used.

7.7 Conclusions to *M2* (mid-speech shifts in addressee).

7.7.1 Qualitative conclusions to *M2* (mid-speech shifts in addressee).

1. All plays in both samples make use of mid-speech changes which may be expressed through *E, F, G, H* or *J1*, (that is, references to entrances, exits; uses of imperatives, indicatives and orders to observe) clustering around entrance and exit points.

2. It has been argued that Field's use guides and shapes the use of the stage space, or the audience direction, to comic effect.

3. The performers of the research production who commented on this (Count Frederick, Sir John Worthy, Captain Powts) were also those who had either the highest social status or unexpected power. Count Frederick reported that: "it was not so much that I felt I could move anywhere as that I expected others to move as I spoke to someone else. I was pretty static and let my head and hand lead." Both Sir John

and Powts felt empowered by the way they could force responses from others but felt that they had the option to move from person to person rapidly.

7.7.2 Quantitative conclusions to *M2* (mid-speech shifts in addressee).

Mid-speech changes are used less frequently in the comparative sample than in the two plays of the Field sample. Only one play reaches 50% of *A Woman is a Weathercock's* total in raw use. Tables 123-126 compare the two samples.

Chart 46. *M2* Mean raw total.
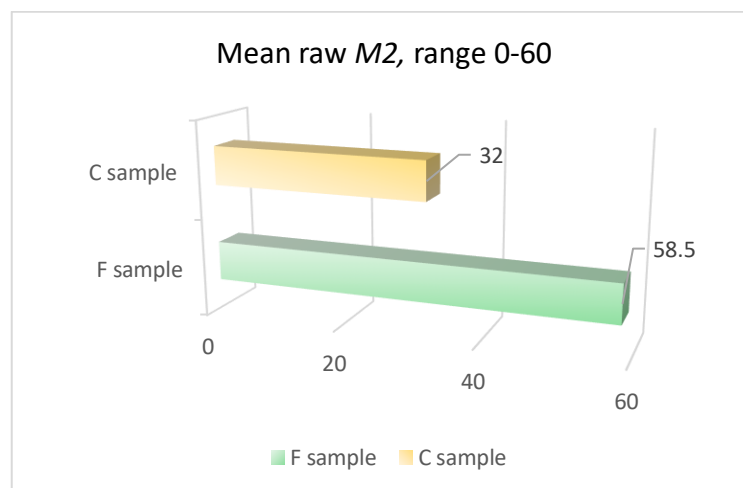
From the range 32-58.5 a difference of 39 in favour of the Field sample is observed.

Chart 47. Mean relative value *M2.*

Mean relative value *M2,* range 0-3

C sample ⎯ 0.6

F sample ⎯ 2.7

0   1   2   3

■ F sample   ■ C sample
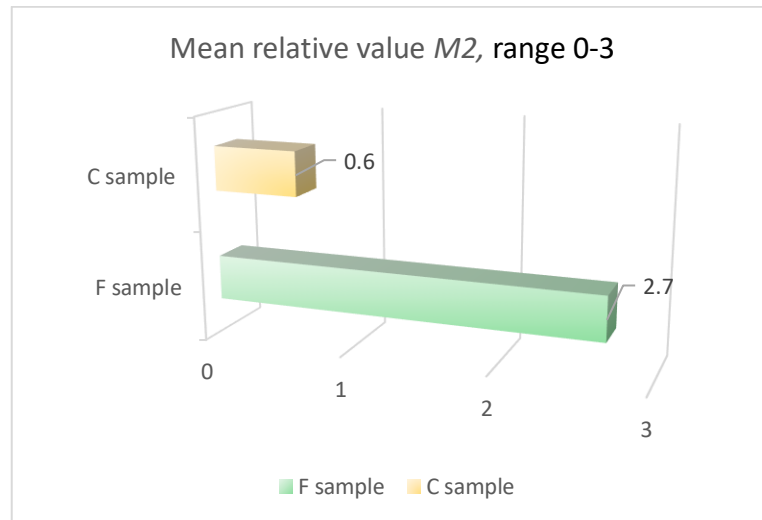
From the range 0.6-2.7 a difference of 2.1 in favour of the Field sample is observed.

Chart 48. *M2* (mid-speech change of addressee) mean percentage of all in-dialogue instructions (*E* to *M2*).

***M2* mean % of *E to M2,* range 0-10**

C sample ⎯ 5

F sample ⎯ 10

0   2   4   6   8   10

■ F sample   ■ C sample
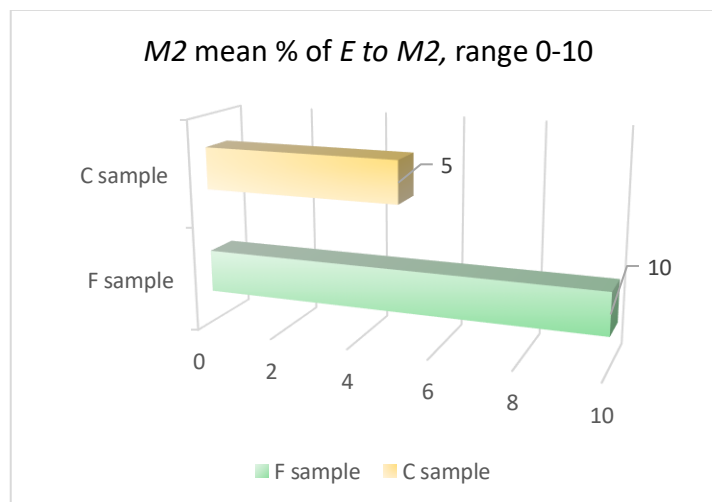
From the range 5-10% a difference of 5% in favour of the Field sample is observed.
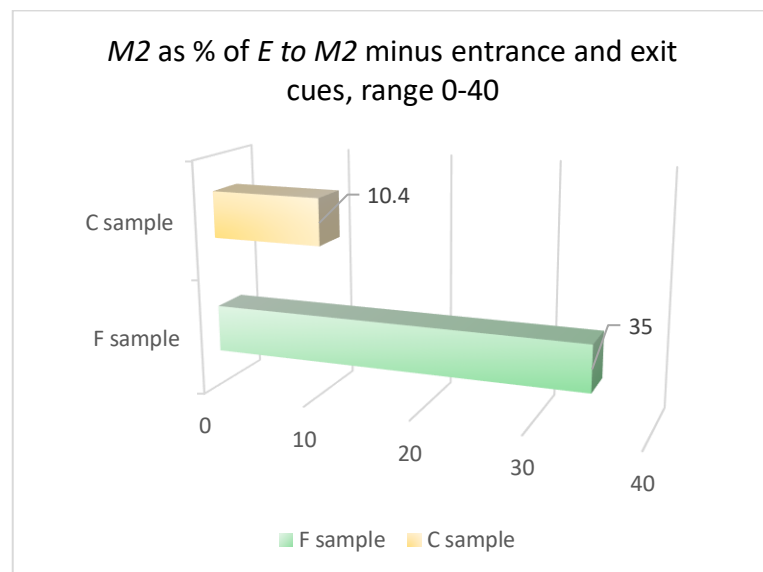
From the range 10.4-35% a difference of 24.6% in favour of the Field sample is observed.

7.7.3 Quantitative conclusion to *M2* (mid-speech shifts in addressee).

1. The Field and comparative samples appear substantially different in the mean uses of *M2*. For example, one in four of the Field sample *M2* instructions are not connected to entrances or exits, compared to one in ten as the mean for the comparative sample.

7.7.4 Conclusion to *J1* (demonstrative, primarily indicating person or place) and *M2* (mid-speech shifts in addressee).

1. The data is shown to be incompatible with the null hypothesis. The alternative hypothesis, that there is a distinction between the usage of the instructional material categorised here by Nathan Field in his two comedies and that of a sample of his contemporaries, is accepted.

7.8   Overall conclusions

7.8.1 Overall conclusion to qualitative research.

The reactions and understanding of untrained actors have confirmed the transparency of Field's instructional content and the director-less methodology along with the use of parts have shown how valuable identification and enacting of such content can be in conditions where rehearsal time is either restricted or not granted at all. The choice to spend most rehearsal time on clarifying the language and especially on practising dances and duels supports the views expressed by Astington and Stern most recently that such set pieces are likely to have been rehearsed much more than any other sections. In addition, this practical exploration has shown how much status and feeling determine proxemics and how many layers of implied action exist other than the *A-M2* ones selected for this study. It has shown that performance of this play required micro-awareness of instructions of all types, those which demand action and those which suggest it, and that the more permissive instructions tend to empower individual interpretations which do not conflict with those required to advance the plot. The absence in the instructional content of almost all dependence on fixed stage architecture other than reference to a door may offer substance to the view that one purpose of such instructions may have been to enable repeatability in any circumstances, from tavern to court. It is the body and its engagement with moveable objects which receives most attention in these plays.

7.8.2 Overall conclusion to quantitative research.

Both the Mean summaries and analyses presented in this final chapter and the evidence in the previous chapter support the alternative hypothesis. The results are significantly clear of the measurement error range to prove the alternative hypothesis and demonstrate with certainty a level of difference which ought to be undeniably apparent from reading or playing. The

qualitative evidence from close reading and practical research supports this. The quantitative evidence shows that Field makes use of a wide range of instructional material in these comedies and importantly for our understanding of how actors may have worked, he does so away from the flashpoints of exits and entrances. The twin approaches show that instructional content is built into the dialogue throughout the plays, enhancing and developing the rich and visual stage directions and helping construct characterisation, atmosphere, comedy and blocking. It guides the performances and enables swift, secure playing.

The main similarities between the two samples occur with the use of language itself, when the Field sample uses expressions which are common enough in the comparative sample to suggest that they are conventional, either socially or theatrically or both.

If this volume of use of standard instructional material is as fundamental to Field's style as it appears, two questions naturally follow and set routes for further research development. First, how far this could contribute to the question of authorship attribution since this is an obvious result of such data mining. Second, and less pressing, how far this might be a genre feature affecting comedies and tragicomedies alone since the initial research text selection consciously restricted genre breadth. In the final section these future pathways are tentatively explored. The quantitative conclusions are placed in relation to a co-authored play to find out if there is a future direction of research here. Then, more briefly the results of comparison with other plays and other genres are given a preliminary examination to see if this also might be an area worth developing.

7.9 Conclusions part two: how far can instructions to action enable Field's hand to be identified in *The Queen of Corinth*?

The play contains the hands of three writers: Field, Fletcher, and Massinger. This exercise is a quantitative test of (a) the proven alternative hypothesis that Field is distinctive in his use of instructional data; and from this (b) the possibility that such data may be able to support authorship attribution. To do this it offers statistical comparisons primarily of the imperative and indicative modes used in the dialogue as space is limited and these key areas ought to mark the probable outcome most clearly. It also considers the uses made of mid-speech shifts in addressee. The qualitative context is referred to.

Ultimately, the essay shows a clear contrast between Massinger and Field and some similarity between Field and Fletcher, but also suggests there is a clarity in identification of the instructional content of Field.

7.10 Authorship of *The Queen of Corinth* and the selection of data.

Dated c.1616 or 1617 (with a Harbage & Schoenbaum range limit of 1616-1618 p106) the plot is sourced in the *Controversia* 1.5 of the elder Seneca in which a man rapes two girls in a single night. The attribution of Massinger, Field and Fletcher was first given by Boyle (1885:608) and agreed by Oliphant (1927: 135), Hoy (1959:98-100) and Turner (1992:3-7). Turner argues that the styles are sufficiently distinctive but notices that 'considering three authors and at least two typesetters participated, some of the text's features are surprisingly uniform' (p5), which he attributes to the original for printing being a scribal copy. He suggests that 'there is virtually no indication that the text was reviewed by a prompter' (p7) and considers the stage direction '*bar brought in*', which looks like a prompt notation, as no different from many

such instructions which Massinger wrote himself. On the other hand, Bertha Hensman finds no sign of Field and calls the play 'Massinger's aborted revision undertaken in about 1626 of a Fletcher-Field collaboration', basing her argument in part on the interpretation of the dumb show as 'an assemblage of directions' made in note form and wrongly scribed.[432] Ira Clark also sees the text as a Massinger revision of a Field and Fletcher original.[433]

There are broadly three camps then: one which argues for a Massinger revision of a non-Massinger original; another which argues for a strict division of labour into the following: Massinger, Acts 1 and 5; Fletcher Act 2; Field Acts 3 and 4. Clark does not deny the possibility of a Massinger revision of a play in which he had originally had a hand, which offers a third possibility: that the text may have been a division of the sort proposed above which included Massinger as one of a trio of playwrights. What is generally agreed is that this group also collaborated on *The Honest Man's Fortune, The Knight of Malta* and the lost *Jeweller of Amsterdam* as well as Field and Fletcher working collaboratively on *Four Plays in One*. It is also recorded in the 1679 Beaumont and Fletcher second folio that Nathan Field was amongst the *Queen of Corinth* cast.

It is true that the approach taken here is not wholly in line with current thinking about the nature of collaboration. It does not allow for multiple adjustments of originals by multiple hands for example, nor for any of the realistic scenarios in which two or three people may have worked together at the same time. But by choosing to adopt this form of division it is possible to see if the analysis yields any interesting conclusions statistically. Consequently, I take the position that each author was independently responsible for a different section and imagine authorial lines drawn at scene

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[432] Bertha Hensman, 'The shares of Fletcher, Field and Massinger in twelve plays of the Beaumont and Fletcher canon', *Salzburg Studies: Jacobean Drama Studies*, *Vol 2,* (New York: The Edwin Mellen Press Ltd*.*, 1974), pp. 197*ff*.

[433] Ira Clark, *The moral art of Philip Massinger* (Lewisburg PA: Bucknell University Press, 1993), p.23.

or act ends, with any revision having an unknown amount of impact on the instructional content. It is also possible that the instructional information was the skeleton and that revisions tended to work around it, but like every alternative this is not provable. The three-author division does enable a crisp discussion and perhaps any distinctions which emerge may serve to reinforce the boundaries, or the main hands at work.

Discussion will be based on these divisions:

Massinger   Acts 1 and 5.

Fletcher   Act 2.

Field   Acts 3 and 4.

It will conclude with an analysis of Act 2 Scene 2.

For reasons of space, only the two key modes which appear to define Field's distinctiveness are used and the categories seen earlier are compressed into 'imperative' and 'indicative' found in *E, F, G, H*.

7.11 The imperative mode: *E2* (to enter) *+ F2* (to exit) *+ G* (all other imperatives to action).

Table 136. – 138. record the raw imperative data from which conclusions have been drawn. In each case the expression is recorded, its connection to *E2* or *F2* (entrance or exit imperatives) listed and the whole summarised at the end.

Table 79. Imperative data for Massinger, Act 1.

Scene	Act 1: MASSINGER	E2, F2: Entry / Exit Link
1	1. Nay, spare this ceremonious greeting 2. Leave me to reare the building	Late ENTR EX
2	3. Lead me 4. We shall have your company 5. Fie, my hand! 6. Stay your hand 7. Let him doe it 8. Be not mov'd	EX EX ENT EX
3	9. Legge a little higher 10. Put your face into the traveller's posture 11. Let's hear him 12. Come on sir 13. Remove your motion 14. Neanthes, and the rest. 15. Do you sir follow me.	ENT ENT EX EX EX
4	16. Now leave me 17. Boldly seize upon her 18. Peace, tis she 19. Stop her mouth 20. Out with the light 21. Help, help	EX EX

Table 80. Imperative data for Massinger, Act 5.

Scene	*Act 5: MASSINGER*	*E2, F2: Entry/Exit Link*
1	1. Come Neanthes 2. Come you lose time	EX EX
2	3. Stay her – ha! 4. Point me out the villain 5. Binde him 6. From my sight remove him	 EX
3	7. See all things ready	EX
4	8. Make way there for the Queen 9. Reade first the law 10. Read the law 11. Looke upon 12. Call a flamyn forth 13. On to the temple	ENT ENT EX

Table 81. Conclusion: the imperative mode in Acts 1 and 5.

Imperatives: MASSINGER Act 1 + Act 5	
Total *E*	6
Total *F*	14
Total	34

Table 82. Imperative data for Fletcher, Act 2.

Scene	Act 2: FLETCHER. Inc. interrogative mode requiring action	E2, F2: Entry/Exit Link
1	1. Look upon me	ENT
	2. Counsell him	
	3. Show your selfe	
	4. Open your selfe	
	5. Away with her	EX
2	*6. How sits my clothes INTERR*	
	7. Do they show richly? INTERR	
	8. Does my hair stand well? INTERR	
	9. Why this cloak? INTERR	
	10. Come wait upon me	*EX*
	11. Bear yourselves like mine and nobly	*EX*
3	12. lay her down	ENT
	13. lay her along	
	14. away to your mother	EX
	15. carry yourself confidently	EX
	16. get you gone sir	EX
	17. away sir	EX
	18. disperse your selves	EX
	19. bring a torch	ENT
	20. see if she breathe	
	21. wake her	
	22. give room to her	
	23. stand off	
	24. look up	
	25. stand close together	
	26. look not on me	
	27. send off your servants	EX
	28. come close	
	29. rise and rise	
	30. away	EX
4	31. step in here	ENT
	32. who waits within!	ENT
	33. Look into the lily pot	EX
	34. Quissions ye knaves!	ENT
	35. Away!	EX
	36. Give me some wine	
	37. Go boy	EX
	38. Go	EX
	39. Away boy	EX
	40. Go	EX
	41. Out with the plate!	EX
	42. Sirrah bid my wife	EX
	43. Fill it to the brim	
	44. O let em enter	ENT

	45. Let the maske enter	ENT
	46. Bear yourself like a gentleman	ENT
	47. Hang more upon your hams	
	48. Put your knees out, bent	
	49. Don't forget your pace	
	50. Play with your beard	
	51. Take mine	
	52. Come, let's hug boys	
	53. Come hither	
	54. Come you with me	EX
	55. Let's meet oftener gentlemen	EX

Table 83. Conclusion: the imperative mood in Act 2.

Imperatives: Act 2	
Total *E*	9
Total *F*	20
Total	55

In this table, scene 2.2 stands out as being markedly different: no imperatives are present other than those implied through the use of the interrogative *K*.

Table 84. Imperative data for Field, Act 3.

Scene	Act 3: FIELD.	E2, F2: Entry/ Exit Link
1	1. Pardon	
	2. Be my brother	
	3. No more!	
	4. Give place to the tutor	
	5. Hold!	
	6. Make way there	ENT
	7. Looke sir, Jove appears	ENT
	8. I heare receive you	
	9. Show em some countenance	EX
	10. Haile!	
	11. Let him alone	
	12. Your answer to that	
	13. My lord, the Queen	ENT
	14. Your mother entreats your presence	EX
	15. Away you hounds	EX
	16. We'll away	EX
	17. Come, we'll scorn to talk	EX
	18. Stay	EX
	19. Leave me	ENT
	20. Out	
	21. I crave your leave	
	22. Farewell good my lord (command)	EX
	23. Rise	
	24. Rise	
	25. Bear him from me	EX
	26. On	EX
2	27. You here	
	28. Behold your servant	
	29. Some lighter note	
	30. Weare this ring	
	31. Help	
	32. Hide the ring	
	33. Follow her	EX
	34. See the power of love	
	35. Drink and take tobacco	
	36. Tutor, your counsel	
	37. Along wi'ye	EX
	38. Walk wi' us	EX
	39. Pardon us	EX
	40. Ye shall not (leave)	EX
	41. Sweare	
	42. Give wine and tobacco	
	43. Come I do want a slipper	
	44. Be bare-headed	
	45. Come, let's be melancholy	
	46. Double the guard	EX

Table 85. Imperative data for Field, Act 4.

Scene	Act 4: FIELD	E2, F2: Entry/Exit Link
1	1. Sir boy	ENT
	2. Come draw	
	3. Advance	
	4. I dismiss you	EX
	5. Come	EX
2	6. farewell both	EX
3	7. let us descend	EX
	8. no soldier approach us	
	9. no more!	
	10. Do thus	
	11. Perform my charge	
	12. depart in peace	EX
	13. lead the army back	EX
	14. march you with em	EX
	15. kill him	
	16. forbear	
	17. strike	
	18. tell her Highness	EX
	19. let's toward her march	EX
	20. drum, speake	EX
	21. lead on	EX
4	22. let's paire our swords	
	23. shake hands	
	24. stand off	
	25. do't	
	26. one stroke	
	27. half a score	ENT
	28. hold hold	
	29. he that strikes next falls	
	30. happy rise	
	31. let's hence	EX

Table 86. Conclusion: the imperative mood (*E2, F2, G*) in Acts 3 and 4.

Imperatives: Act 3 + Act 4	
Total *E*	6
Total *F*	27
Total	77

All of this information is combined and reflected below. Table 135 compares the imperative mood across all scenes. Table 136 then combines the scenes into Acts and totals. Here, the clear dominance in the use of this mood by Fletcher and Field is evidenced.

Chart 50. The use of the imperative mood (*E2, F2, G*) in all scenes.
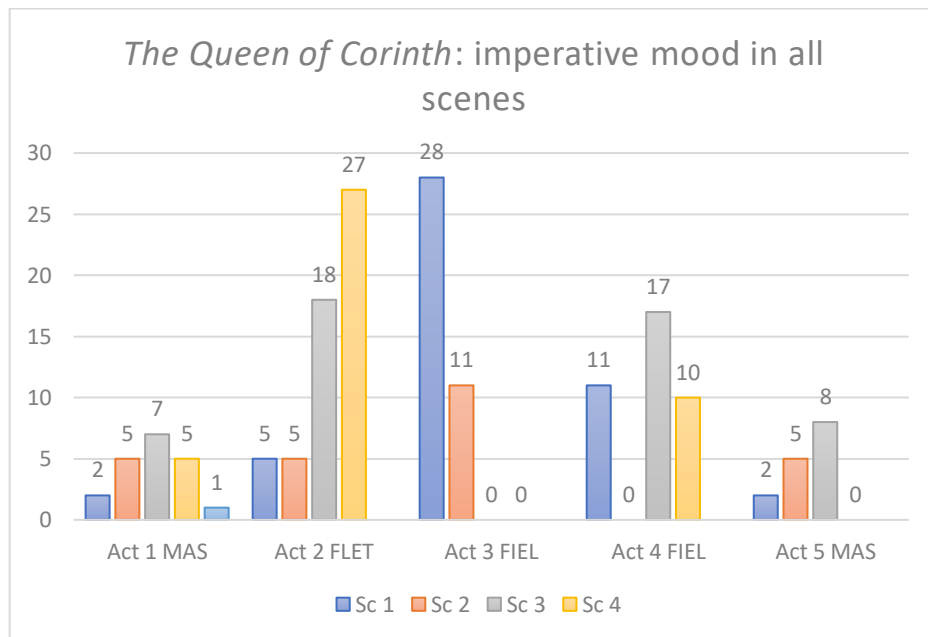
Chart 51. The use of the imperative mood (*E2, F2, G*) across Acts.
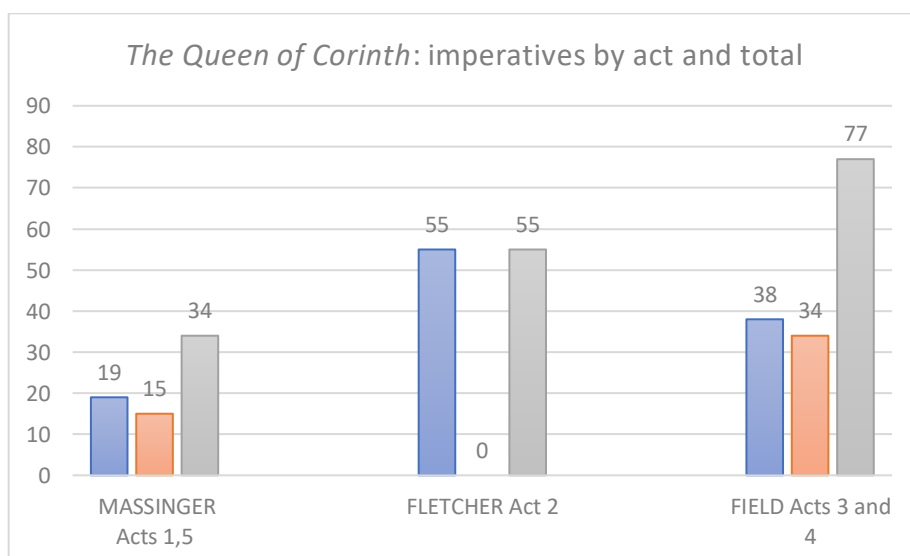
If these totals are then shown as relative values (that is in their value in relation to the total line count for each allocated author) the weighting becomes clearer:

Chart 52. Imperative mood (*E2, F2, G*) cues compared by relative values of total lines.

The Queen of Corinth: relative values of imperative mode

MASSINGER   FLETCHER   FIELD

21

46

33
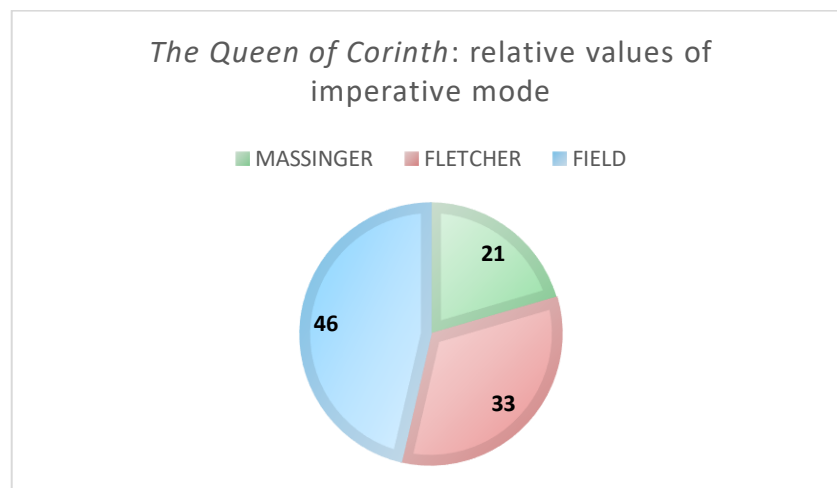
The dominance of the extent of Field's use is indicated here, with a substantial difference to the Acts allocated to Massinger but with some similarity to Fletcher's.

7.12 The indicative mood *H.*

If we repeat this organisation of evidence and interpretation for the indicative mood, the degree of distinctiveness which Field displays becomes even clearer.

First, the evidence from the text.

Table 87. The indicative mood *H* in Act 1 (attributed to Massinger).

Scene	Act 1: MASSINGER. R =Reporting I = Indicative	R	I	Entry / exit link
1	1. They are come back 2. I like the place 3. With such vehement action 4. He's pale and shaken 5. His natural red comes 6. With a pleasing smile 7. Tis resolved	X X X X X X X		ENT ENT
2	8. Here's your brother		X	ENT
3	9. Here they are 10. Do you mark how they admire 11. It moves towards us 12. There's a salutation 13. Now he begins 14. The Queen 15. This is the gentleman	 X X X	X X X X	ENT ENT ENT
4	0			

Table 88. The indicative mood *H* in Act 5 (attributed to Massinger).

Scene	Act 5: Massinger. R=Reporting I = Indicative	R	I	Entry / exit link
1	1. There		X	
	2. The prince	X		ENT
2	3. She's come	X		ENT
	4. It moves this way		X	
	5. Who's that		X	
	6. All turned statues	X		ENT
	7. This no prince		X	
3	0			
4	0			

Table 89. Conclusion: the indicative mood *H* in Acts 1 and 5.

Indicatives: Act 1 + Act 5	
Total *E*	9
Total *F*	0
Total demonstrative	9
Total reported	13
Total	22

Table 90. The indicative mood *H* in Act 2 (attributed to Fletcher).

Scene	Act 2: FLETCHER. R=Reporting I = Indicative	R	I	Entry / exit link
1	0			
2	0			
3	1. This is her brother's door		X	ENT
	2. Who's that that lies there		X	
	3. Before the door		X	
	4. Tis sure a woman	X		
	5. Those garments		X	
	6. The Queen and her train		X	
	7. What's that	X		ENT
	8. The Queen		X	
	9. This lady		X	
4	10. What's this – a tavern?		X	ENT
	11. Your brother is coming in	X		ENT
	12. Here		X	EX
	13. Here are the gentlemen		X	ENT
	14. Here's sixpence		X	
	15. This fine apple		X	
	16. Lamprias, uncle to this		X	
	17. There for your wine	X	X	

Table 91. Conclusion: the indicative mood *H* in Act 2.

Indicatives: Act 2.	
Total *E*	5
Total *F*	1
Total demonstrative	12
Total reported	5
Total	17

Table 92. The indicative mood *H* in Act 3 (attributed to Field).

Scene	Act 3: FIELD R=Reporting I = Indicative	R	D	Entry / exit link
1	1. They have brought the travellers	X	X	
	2. That's the sweet youth		X	
	3. That is my brother's rival	X		
	4. What crab-tree legs he makes	X X		
	5. His shins are full of	X		
	6. His uncle's shanks	X		
	7. His look is	X		
	8. He looks like a fellow…with		X	
	9. A pox on him he is gelt	X		
	10. What knave is this		X	
	11. These three	X		
	12. The prince	X		ENT
	13. The peacock		X	
	14. Yonder they are		X	
	15. Who's…this?		X	
	16. These subordinate slaves		X	
	17. Who's that	X		
	18. Thine eye speaks		X	
	19. This cabinet		X	
	20. Tis here		X	
	21. This cabinet		X	
2	22. How…she sits	X		
	23. What heart can see	X		
	24. These tapers		X	
	25. She sits thus	X		
	26. Those pearly drops		X	
	27. The lord Euphanes	X		ENT
	28. Here behold your servant		X	
	29. This ring		X	
	30. Why shift you places thus	X		
	31. O that		X	
	32. That –		X	
	33. that –		X	
	34. What point you at	X		
	35. Her lamps are out	X		
	36. She extends her hand	X		
	37. She points	X		
	38. Her lips move	X		
	39. Her spirits return	X		
	40. That fateful ring		X	
	41. That ring		X	

Table 93. The indicative mood *H* in Act 4 (attributed to Field).

Scene	The indicative mood in Act 4: FIELD *R=Reporting I = Indicative*	R	D	Entry / exit link
1	1. This is the strangest		X	
	2. Thus walks he night and day	X		
	3. Drinks ale	X		
	4. Takes tobacco as you see	X		
	5. Holds a steele to…close	X		
	6. Stabs	X		
	7. Strokes his beard	X		
	8. He puts it in a T	X		
	9. The Roman T	X		
	10. These locks		X	
	11. He does vent his passion		X	
	12. These three	X		
	13. You here fooling	X		
	14. A challenge	X		
	15. Why stand ye off	X		
	16. This shall serve		X	
2	0			
3	17. That fortification		X	ENT
	18. The battlements (there)		X	
	19. Beneath I do perceive		X	
	20. This tower		X	
	21. There are our swords		X	
	22. This		X	
	23. At his feet	X		
4	24. This great torrent		X	
	25. Here we come		X	
	26. Horses	X		
	27. Here I beg		X	

Table 94. Conclusion: the indicative mood in Acts 3 and 4.

Indicatives: Act 3 + Act 4	
Total *E*	3
Total *F*	0
Total Indicative	32
Total reported	36
Total	68

Chart 53. Indicative mood *H* numerical totals.

The Queen of Corinth: indicative numerical totals

Chart 54. The use of the indicative mood *H* across individual acts.

The Queen of Corinth: indicatives by act

In his use of the indicative mood Field employs both language which reports an action and that which is demonstrative, inclining slightly but not significantly towards the former. His use of this mood is much greater than that of his colleagues.

7.13 The distinctive hand of Field.

Of possible instructions to action there is one area which this argument has chosen not to address because of the potential for subjective readings for inclusion or exclusion from counting, which is the use of noun groups. It is central to many statistical investigations where the 'action' criterion is not included and is very open to computer-aided modelling.

Considerable research continues to be generated around the subjects of space and geography in early modern texts. Farabee, McInnis, and Fitzpatrick for example all discuss the sense of place and its connection with onstage movement and audience perception of offstage locations.[434] While it is not admissible for the quantitative exploration of the two hypotheses (would 'I am here' be an instruction to action?) a simple analysis of the number of proper or common nouns which probably refer to active acknowledgement of locations in *The Queen of Corinth* shows one potential direction future research could take. Other than 'Corinth' which tends to refer to where the scene is already happening, all examples are instructed to be accompanied by action such as arriving or indicating. The result reveals something of each playwright's (or, at worst, each Act's) use of spatial constructions of this type in the narrative.

- Act 1 has 19 such references out of 496 lines. The only on-stage named location is the broad term 'Corinth'.
- Act 2 has 25 such references out of 508 lines. The on-stage named locations are 'street' and 'tavern'.
- Act 3 has 48 such references out of 522 lines. Again 'Corinth' is the on-stage location.

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[434] Darlene Farabee, *Shakespeare's staged spaces and playgoers' perceptions.* (Basingstoke: Palgrave Macmillan, 2014). David McInnis, *Mind-travelling and voyage drama in early modern England* (Basingstoke: Palgrave Macmillan, 2013). Tim Fitzpatrick**,** *Playwright, space and place in early modern performance: Shakespeare and company* (London: Ashgate, 2011).

- Act 4 has 33 such references out of 493 lines. There are several references to the onstage location 'castle' 'tower' 'fortification'.
- Act 5 has only 4 such references out of 493 lines. As with Acts 1 and 3 it refers only to 'Corinth' as being the onstage location.

In summary:

- Massinger (Acts 1 and 5) = 23 nouns of place.
- Fletcher (Act 2) = 25.
- Field (Acts 3 and 4) = 81

Once again, Field is indicating an engagement with the interpretation of space on stage which is not the same as that shown by other playwrights, as Brinkley observes so clearly.[435] In this discussion no account has been given of stage directions, but Field's lengthy dumb show which accelerates the plot (or is a clumsy rewrite of Massinger's notes by a scribe, according to Hensman) is typical of his preferred style in which the visual dimension, the use of space and images, conveys as much as dialogue would.

His language is also heavy with conceptual locations used in metaphors or similes, and especially those connected with the sea. There is a greater sense of Corinth as an isthmus here than from any other of the collaborators.[436] Each Act ends with a couplet which references the 'twin torrents' for example. In Act 3 Field registers the countryside and the sea repeatedly: 'river' 'vessels' 'barren shelf' 'islands' 'shore' 'ship' 'meadow' 'land' 'earth' 'mountain' 'rocks. In Act 4 a similar pattern is followed with the appropriately detailed references to 'battlements' 'this tower' 'Corinth bridge' 'west part' as onstage locations and 'cabin' 'hatches' 'galley' as part of extended metaphors.

In contrast, Massinger's references to place are few and tend towards the generalised: 'territories' 'the whole city' 'the country' 'Greece'. He also refers to the temple off stage where the rape will happen and the offstage house outside of which Merione will be found in Act 2; like 'Corinth' these are also

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[435] Roberta Brinkley, *Nathan Field, the actor-playwright* (Yale: Archon Press, 1928), p.63.
[436] *Ibid.,* p.115.

used by the other collaborators. In both Acts 1 and 5 there is repetition of being 'here' on stage: a location which does not have any more specific reference than being in Corinth. Fletcher's Act on the other hand makes much greater use of city-specific space, referencing two real locations 'The Merchant's Walk' and 'The White Horse' alongside a sense of a cityscape: 'before her brother's door' 'a tavern' 'to the market' 'along the street' 'a private room'.

Even though this is little more than an overview of some aspects of the style, it seems to suggest that Field has an awareness of space and of geography which is different from that of his collaborators. This appears to extend to his sense of real space on stage between actors.

7.13.1 Field and authorship in Act Two.

This analysis has encountered the following summary features relating to instructions to action within the dialogue which look for a separation between the hand of Field and that of his co-authors.

1. Massinger's Act 1 and Act 5 contain far fewer instructions than any other.

2. Acts 1 and 5 have only 11 instructions to self ('I kneel') per Act, as does Act 2 where Field's Acts 3 and 4 contain 45 each.

3. Field's Acts 3 and 4 contain twice as many in-dialogue instructions in roughly the same number of lines per Act. There are 243 altogether.

4. In Field's Acts 3 and 4 there is a greater use of instructional content in the scenes whenever more than two characters are on stage than is seen in any comparable section from any other Act.

5. Only Fletcher's Act two seems to show less distinctiveness. It has 600 lines and a total of 100 in-dialogue cues, making it closer to Field's Acts 3 and 4 in this area.

Act two requires a closer look. If we combine the relative values of the two moods a flat comparison between different line extents is possible.

Chart 55. The relative values of the imperative mood (*E2, F2, G*) and indicative mood (*H*) by Act.

The Queen of Corinth: relative values of imperatives and indicatives by Act

	Act 1	Act 2	Act 3	Act 4	Act 5
Imperatives	4.2	10.1	7.4	8.9	4.5
Indicatives	3.1	3.5	7.8	5.6	1.7
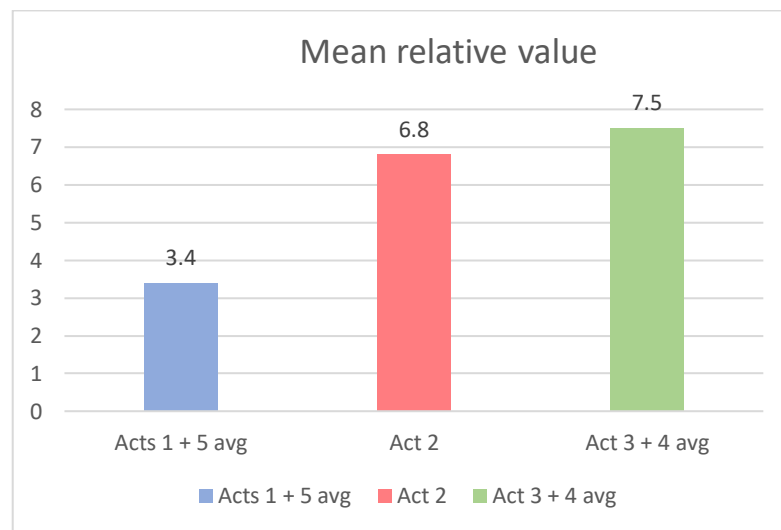
From these tables it is evident that Field makes greater use of in-dialogue cueing in this play than his collaborators, although the use of the imperative mood by Fletcher in Act 2 exceeds Field's use. Fletcher has as many in-dialogue cues in one Act of 600 lines as Massinger does in two Acts totalling around 1000 lines. He is especially strong on imperatives, using them to move groups of Actors about the space in scene two most effectively and empowering the tutor to manipulate the clown's actions in scene four. Indicatives are no more common than in Massinger. However, while he makes significantly greater use of these moods than Massinger there does not appear to be enough distinction between his use and Fletcher's to be of value in helping establish authorial identity.

This seems to work against the thrust of the thesis. Having established Field's distinctive use of instructional content and having seen that these are the moods on which it is primarily centred it might seem from comparing Act 2 with Acts 3 and 4 that nothing is certain after all. In fact, this is not quite the case. The second Act of *The Queen of Corinth* is notable for the assertive content of its scenes and for a short comic sequence. Since the voice of the

Queen does not constitute the dominant contribution to the imperative count it is interesting to see where the power on the stage lies. There are four scenes.

Scene one contains the further torment of Merione as dancers enter but do not speak. Here, the imperatives come from her desire to know them. She is the centre of the action and when she collapses it shifts to her chief tormentor Theanor.

Scene three is the discovery and explanation of Merione outside her brother's door. Again, she is the focal point and it is her commands which dominate the movement of the friends and courtiers about her. The other imperatives are located in the need to understand who she is and seek help; in this they are true to the context.

Scene four is an extended tavern scene in which Conon and Crates wager over whether or not Euphanes will greet Crates coldly and the comic travellers are made fun of. The imperatives cluster around the business of greeting, ordering drinks and drinking them, appropriately for the setting. Fletcher deals only in two subjects here: the suffering of Merione and the increasingly drunken behaviour in a tavern. Imperatives have necessary practical uses and in both samples tavern scenes have contained the most, as drinks are ordered and assertive behaviour rises.

In all three scenes the plotting is precise and the predominantly imperative instructions to action are appropriate for the speakers and the contexts.

Curiously, scene two is very different. Here, Euphanes is choosing an outfit for his wedding. It is only 33 lines but has 12 instructions to action: five indicatives, two imperatives and five uses of names which direct the action. Only in 2.4 in the tavern is this exceeded. Across Acts 1, 2 and 5 no other group of 33 lines has more than 5 instructions to action in the dialogue. The volume of in-dialogue instructions here isn't quite like the rest of the Act, nor like some of Fletcher's other plays. In *The Faithful Shepherdess* for example,

such cues occupy less than 3% of the total. In *The Tamer Tamed* there is a similar low level of inclusion.

This can then be placed alongside analysis of the stagecraft and qualitative response. The scene has no contribution to make to the plot, nor is there a tailor or dresser who is given instructions. The dialogue reflects on a finished product rather than enabling the creation of an outfit. It allows initiative from the actor and its purpose is simple stagecraft: it is sufficiently brief to fulfil its structural requirement of covering the gap between Merione's faint and her transportation to another place. One might argue that it is appropriate for the coming wedding and is ironic since the wedding doesn't happen, a feature of Fletcher's style of romantic comedy, but it is also oddly inappropriate in tone. Euphanes is preparing a wedding outfit and has two gentlemen who assist him. He tries on different clothes and asks their opinion of how he looks while complaining at each item that he looks foolish. The gentlemen make fun of him as being typical of man in love. Later, in Act 3, when his brother sees him dressed up, Crates is able to make fun of his 'peacock' look.

There are three areas of special interest here, two of which are qualitative in reading: first, this is the only scene in which Euphanes is a figure of fun. He is otherwise a model of patience, fortitude, and manners, never comical, never successfully mocked. Here, he appears petulant and is made to look a little ridiculous. Second, the continuation of Fletcher's joke is delivered by Field in Act 3 in a way which ties very neatly to the preparation scene. Such unity is a desirable element of any co-authorship it is true.

But third, the preparation scene in Act 2 is a direct echo of a scene from Field's *A Woman is a Weathercock*. This included its comic tone, the number of characters and some of the language. In all his work Field plagiarises, repeats, reworks material of his own and others liberally, and this mirroring is one of the most obvious. It even extends to the amount of the two gentlemen's dialogue, which is almost all they have in the play even if they

double as other servants later on. And the scene incorporates substantial indicative mood examples and mid-speech shifts, as shown.

If we turn again to the quantitative data and assess it numerically a more familiar shape appears. Once the mid-speech shifts *M2* from all scenes are added to the data in order to look beyond our two moods and all data from scene two is extrapolated and redistributed, the numerical distinctions between the presumed authors suddenly become very different. While the relative values change little, these facts of numbers of examples across scenes of similar lengths (other than 2.2) effectively expose the authorial habits of each writer in relation to instructions to action in the dialogue.

Included here are illustrations of changes in the totals which would occur if 2.2 were given solely to Field.

Chart 57. Combined totals of imperative (*E2, F2, G*), indicative (*H*) and mid-speech change of addressee (*M2*), by author.
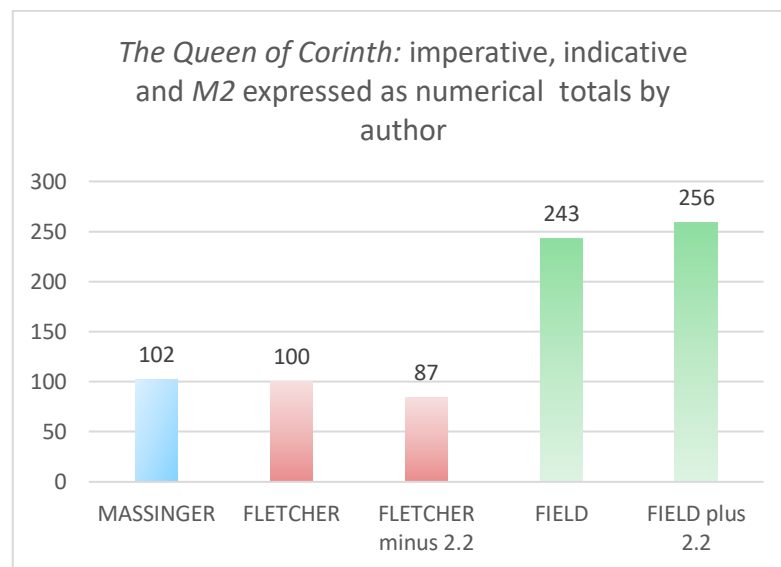
Quantitatively across the entire play Field now emerges as clearly distinctive and the pattern is similar to that which we have seen throughout this thesis. 2.2 is seen as effecting a 13% reduction in Fletcher's data once redistributed. The relative values show a similarity between the Field and Fletcher Acts

while the numerical analysis shows a difference. The difference between both the relative values and the numerical of scene two and the other three scenes of Act Two are shown below.

Chart 58. Relative and numerical values of Act Two of *Queen of Corinth*.
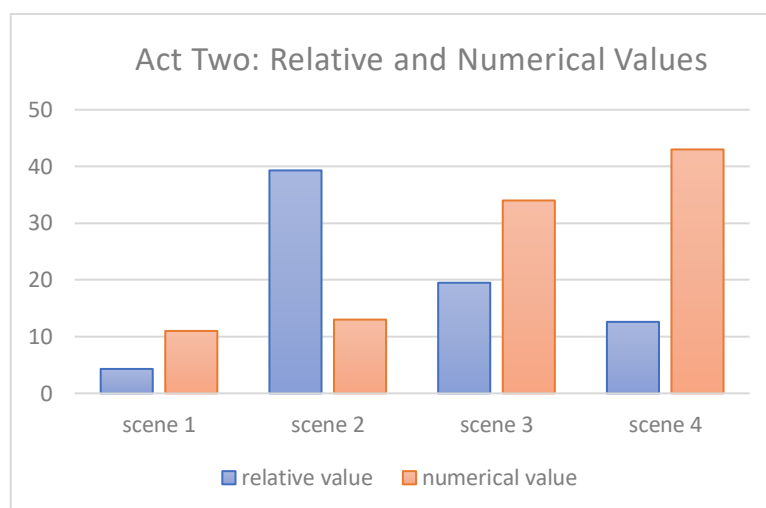
The reverse happens once the scenes are compared instead of Acts and the relative value of the short 33-line scene two outstrips that of any other scene. The numerical values for scenes 1, 3 and 4 do not seem to grow substantially in relation to the longer scene length: scene 1 has 54 lines, scene 3 has 174 and scene 4 has 340, whereas scene 2 has almost a third of lines containing instructions in the dialogue.

1.13.2   Conclusion.

Quantitative and qualitative information combine to suggest a distinction between 2.2 and the rest of the Act. At the same time, Field's in-dialogue cueing sits alongside other features to make his style distinctive, and his visual, spatial sense strongest of all. The simple fact is that he exceeds Massinger in all instructional data and is matched by Fletcher only in the use of imperatives, and those in a tight cluster. What seems to be emerging here is that analysis of instructional content could be a route into helping to

establish authorship. Consequently, perhaps there is a possibility which has so far been passed over by the standard stylistic and metrical assessments of critics: that this scene was not written by Fletcher at all. Given this data and its contexts it is possible that the real author of scene two, either wholly or in part, is Nathan Field.

Field and Fletcher had already collaborated on several plays, including the *Triumphs* in *Four Plays in One*. They were used to working together in a system which we no longer know but the (disputed) Fletcher play tested earlier, *The Faithful Friends* may have been written before their known collaborations began; *The Faithful Shepherdess* (1608) certainly was although Field performed in it as his company ended its incarnation. Perhaps this data is steering us back towards the complex nature of collaborative enterprise. The echo of *A Woman is a Weathercock* could equally have been copied by Fletcher or Massinger from Field's published edition or acquired by any number of plausible alternative methods. But if there is even a possibility of Field's instructional technique permeating the work of the author of Act 2 it raises the question of how much more might he have written. What exactly was the working practice of these two friends and collaborators? And could the unusual level of in-dialogue cueing in the whole of Act 2 be connected at all to the hand of Field?[437]

 The quantitative analysis of instructional content is a mechanism for differentiation of style which has previously been unexplored. While this brief discussion of *The Queen of Corinth* supports the contention of Field's distinctiveness the thesis has argued not only for its importance as a tool for authorship attribution but also for placing statistical observations into qualitative contexts. Both these and the significance of recognition of instructions to action for our understanding of players, are directions for future research.

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[437] See Williams, *The dramatic output and theatre-craft of Nathan Field*, (unpublished PhD., 1992), pp.188-208 for further stylistic supporting evidence that scene 2 matches Field's hand, although she does not recognise it elsewhere in the Act.

As a postscript to this, there are still outstanding the questions around genre. This thesis explores only comedies and tragicomedies after all, and it is possible that the distinction observed is based on the amount of comic action which is often generated in these plays: tavern scenes, physically comical characters and so on. Below is a table which teasingly plays on the assumption that Nathan Field really was solely responsible for the two distinctly non-comical *Triumphs* from *Four Plays in One* which are commonly critically allocated to him then sets the results against a mixture of genres by his friend and co-author Chapman and *Philotas* by Daniel. For comparison, *Amends for Ladies* and *The Widow's Tears* are included.

Table 95. Field compared with Daniel and Chapman.

Play	Line total	Raw total A-M2	Relative value
Triumph of Honour	**806**	**248**	**30.76**
Triumph of Love	**892**	**195**	**21.86**
Amends for Ladies	**2166**	**498**	**22.99**
Philotas	2011	80	3.97
Tragedy of Byron	2462	238	9.66
Conspiracy of Byron	2188	165	7.54
M. D'olive	2133	197	9.23
Widow's Tears	2675	303	11.32
Bussy D'ambois	2529	350	13.83

As we can see, even Fields plays of under 1000 lines contain more or similar numbers of instructional examples as those of twice that length and more. The Field plays have a raw Mean of 313, the remainder a Mean of 222. The

relative values of these plays have a Mean of 25.3 against a Mean relative value of the remaining six plays of 9.25, a difference of 16.05.

If *Amends for Ladies* and *The Widow's Tears* are removed the raw Mean for the Field plays is 222 in a line count Mean of 849, while the Daniel and Chapman plays have a raw Mean of 206 in a line count Mean of 2,265: that is, an average play would be nearly three times as long. Mean relative values become 26.3 (Field) against 8.86 (remainder), a similar difference to when the removed plays are included: 17.4.

The gap between the three Field plays and the others and the relative value range of the Field plays marks a distinction which in this instance cannot be reported or approximated through raw count alone. All the indications are that the pattern observed in the two samples used in this research is likely to be repeated, regardless of genre.

7.14 Further suggestions for future research

Statistical counting alone does not reflect the multi-layered text nor the realisation of it in performance. This combination of methodologies has sought to avoid dependence solely upon the translation of words into numbers which is at the centre of statistical analysis. It has tried to show how the interdependence of reading for meaning and identification of instructional material can produce alternative readings of text. Also, how the playing of a text with an eye to instructional content can illuminate the responses of modern actors, perhaps imply something about past practice and test out the reality of these 'instructions' in contexts where they can be ignored, used or altered to suit the moment.

The project is a modest contribution in an under-developed area of current critical debate around early modern performance. While it may raise as many questions as it has sought to resolve, it has shown that by looking at the

instructional material in Nathan Field's comedies we can move towards a better understanding of the ways in which he approached his work, as both actor and playwright. Perhaps there may be similar, wider explorations. Certainly, there are a number of interesting routes which related research could take. For example, this is a crude statistical analysis compared to the increasingly available possibilities which digital recognition is opening. Within a few years the conclusions here could be tested against a hundred other plays in a study of phrases as efficiently as we currently can with function words. This may encourage examination of types of expression alongside their purposes within the context of the play, and in doing so engage us with the world of the actor more directly. There are many other areas for research which could develop from this thesis, ranging from practical experimentation, through close reading, to further computer modelling of patterns of action. Ten such possibilities are shown below.

1. As more attention is paid to parts, so the study of an early modern player's expectations and practices is being freshly interrogated. This thesis fits into the field of research and tries to direct critics to the value in further analysis of parts and their uses. Close reading of the sort Palfrey and Stern have explored shows how acting can be inferred from these lines. However, by moving away from Shakespeare and away from the stress upon characterisation and relationships, the simple, practical needs which the part fulfils become more visible for examination. There is always a danger in reading early modern texts through the lens of today's psychological analyses of language, because while there certainly seems to be a connection, the balance of study easily shifts away from the physical realisation of this. Working from a part must bring energy, but it also seems to bring stability and confidence by providing both speaker and addressee with physical certainties through clear and simple instructions. How far this extends beyond Field, and how far it can be achieved without including stage

directions (the evidence for these being limited) is also a route worth exploring.

2. The importance of practical research for understanding historical and modern responses and possibilities is a vibrant critical area. In this practical production, the use of the (probable) Whitefriars spatial dimensions enabled the instructional content to have a context which developed from some aspects of original staging. What has not been considered here is the recent argument that the number of lines given to a character on exit determines his position on stage. This is because it seems to me to be a matter of optimistic interpretation rather than of proof; whereas the clarity which Field provides around instructing groupings in *A Woman is a Weathercock* compared with the lack of instructional material given to duologues seems to offer more proof of positioning than speculation. This does not mean that he determined blocking as we understand it today, but he does seem to move his characters into appropriate positions at times. Practical research which follows this may open a route to better understanding of this sort of 'hidden' choreography. Much that has already been learned or argued about conventions surrounding positioning (did the servants stand upstage until required?) placed alongside the firmer evidence of the in-dialogue instructions might make for a fascinating exploration of pace, timing, shapes and patterning on the early modern stage as understood by modern actors.

3. Alongside this is the question of the balance that has to be struck between the actor who stiltingly obeys and the actor who improvises actions, disregarding instructions. Neither is wholly right, and both have been the subject of diatribes by playwrights, as Brome illustrated earlier. What emerges from the close reading analyses of the texts and the practical performances is that both are essential if Field's plays are to function. Without obedience to the instructional content, the timing

and many of the jokes are lost. If the timing fails, the play can become dependent upon the shouts from the book holder to keep momentum and shape. Without permissible physical improvisation the sense of personality which an actor can bring to the stage can inhibit his realisation of the role and, especially in comedies, his relationship with the audience. In one sense, developing action is fundamental to acting and the individuality of the actor, although the sort of larger, supposedly improvised sequences seen in modern comedies such as *One Man, Two Guv'nors* is the product of rehearsal and refinement. What might be more interesting is to look at ways in which Field's balance between permissive action and instructed action could be productively explored, such as research into the extent to which a modern actor working from a part for the first time is able to stretch the opportunities of the text without losing the shape of the scene. That way we can move towards some clearer insight into why or how the demands which Field is making on action may have been useful.

4. In general, realising movement on the early modern stage has often been a matter of informed conjecture, and this study has tried to show that there is more evidence for this than has so far been examined. One topic only briefly addressed here is that of entrances and exits. This has overshadowed study of most other instructional material, notably what happens when a player enters the stage for the first time, without rehearsal. For all playwrights and players this was a matter of importance and we have seen the way in which Field eases the way, providing recognition as a cue; or a greeting which covers the journey from door to person waiting; or how he grants a level of importance according to the degree of focus given to it by *J* or *M2* or music. All actors know that an entrance is the most significant moment, and research which looks at the ways in which this is treated across early modern plays would be a positive move towards greater understanding of performance conventions.

5. The work of Nathan Field itself has been neglected, practically and critically, and perhaps this thesis will encourage further exploration of his plays, his style, and his stagecraft. It might stimulate interest into the borrowings and adaptations which are a feature of his work for example. Amongst other plays, he steals freely from *Two Maids of More-Clacke*, and comparison of *A Woman is a Weathercock* and this text in relation to the implied staging of each might develop our understanding of similarities or differences between the uses of the Whitefriars playing space by two companies, before and after a refit. It might also open discussion around audience, playwright style, and company style of the Children of the King's Revels compared with that of their immediate successors, the latest incarnation of the Children of the Revels. This example of plagiarism has not been critically noted, but the developments in repertory-based studies such as those of Lucy Munro, and in adaptation theory (Margaret Kidnie, for example), suggest that such research into links could be constructive.

6. In seeking a commonality which would allow as fair a statistical comparison as any set of literature can provide, with all its potential for personal interpretation by the reader and misprinting at the source, the thesis has tried to feed into a number of lines of research. One question unexplored here is the extent to which these features belonged to the private theatre. The links between the samples have offered a way forward for examining this, but it has been peripheral to the argument. The Sam Wanamaker Playhouse and the exciting research happening there is helping our knowledge of staging possibilities grow, and focused comparison of indoor and outdoor texts in performance is just beginning to emerge. In parallel to this, examination of instructional content in the repertory of the St Paul's Children, or the Children of the Revels might be set against that known

to be for a different type of theatre to see if the instructions have a bias one way or another.

7. Another feature which helped define both sets of samples has been the use of a restricted time frame. This thesis looks at a very tight range. There was briefly mention of the inheritance of instructional content through a couple of examples of earlier plays; this was in order to illustrate the known quality which it probably had for many players for whom it may have been part of a familiar discourse. Similarly, Vicky Hamblin draws on medieval sources for her related study. Research into the layers of sophistication (or lack of it) which the passage of time added to the instructional content, both in terms of language and amount, would enable study of its development through the early modern period and give us a broader picture of the place of Field in the history of this theatrical convention.

8. A similarly under-explored area used as a statistical baseline here is the issue of genre. By restricting the range to comedy or tragicomedy I have tried to keep the door open for genre-based study of instructional content in the future. Is it different in tragedies? Earlier, the possibility that genre differences did not affect instructional content was suggested. In fact, a less detailed study of another twenty or so texts from other genres which have been cut from this research, including the aforementioned *The Triumph of Honour* and *The Triumph of Love* in *Four Plays in One* attributed to Field, has also suggested that genre doesn't matter. A related future development might be to explore this further; or to examine the types of movement most used in, say, tragedies. When the pace is different from the whirlwind of scenes found in these Field comedies, does the use of a mid-speech change of addressee (*M2*) decline, or that of *the* indicative mood (*H*) increase?

9. As computer-based statistical analysis becomes easier, perhaps authorship attribution research has been shown by this research to have one small addition to its toolkit. Field's use of instructional content has been shown to be distinctive and there is potential for developing this as part of a methodology for stylistic differentiation, and for expanding it to a wider population. As a means of exploring authorial techniques this is unusual in focusing on language which is so related to action, and further exploration of these word groups, patterns, repetitions which form different playwrights' instructional content to movement may inform our knowledge of the importance each of them attached to the use of the body. At the same time, it will help us to see the sorts of linguistic conventions which were expected of plays of the period.

10. The practice-led research has shown, amongst other things that Field's plays still make a modern audience laugh. The characters are simple, with straitforward motivations mostly connected with self-interest. Yet they are engaging and generally sympathetic. The plots tangle and untangle with increasing pace, and impossible situations are resolved with theatrical flourishes, such as the disguised 'bride' in *Amends for Ladies*, or the pair of identical Parsons in *A Woman is a Weathercock*. The feedback from audiences for this production praised most of all the succession of relentlessly ridiculous comic situations and the vividly drawn characters. This connection suggests one very obvious route which could be condsidered research, depending on where one sits in relation to it: perhaps a professional theatre will stage *A Woman is a Weathercock* or *Amends for Ladies* and bring Field back to a wider audience. That would be a research outcome everyone would welcome.

In the end, this thesis has taken impetus from Stephen Orgel's observation that the unity of 'dialogue, movement, gesture, pageantry and symbolism', the inseparability of the in-dialogue from the visual, define how action unfolds on the Jacobean stage.[438] It has used objectively measurable data to demonstrate a distinctive element in Field's comedies while foregrounding the critically overlooked groups of instructions to be found in the dialogue and the part. Throughout, the thesis has sought to engage with developments in understanding of how early modern actors worked. To do this it has embraced the theoretical and practical realisation of action to show the remarkable energy of Field's comedies, arguing that the pace and verve with which they can be played grows out of the cues, commands and suggestions for action which characterise his comedies. But it has also demonstrated that fidelity to the instructions is often essential and, in any case, brings more advantages than obstacles. Individual expression is not hindered but empowered as interpretation and compliance work together to provide structural certainty and lively characterisation.

In his final extended interview Tennessee Williams defended a change made by the actors to his dialogue and stage directions in *Cat on a Hot Tin Roof* on the grounds that "actors very frequently improve plays by their own instinct".[439] In the case of the comedies of Nathan Field an actor's instincts for gesture, audience relationship and playing the moment are what enrich the text, but it is the instructional content which provides much of the framework from which this can emerge. When Tiffany Stern suggests that 'blocking, music, even, perhaps, some gestures, seem to have been conducted during performance by the prompter and his men' she misses the very heart of the way that actors in Field's plays were expected to prepare and deliver their

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[438] Stephen Orgel, *The illusion of power: political theatre in the English renaissance* (California: University of Berkeley, 1975), p.24.
[439] On *The Dick Cavell Show* (1974). YouTube: Dick-Cavell-show-Tennessee-Williams, 11m40s.

roles.[440] It is the instructional content which carries the soul of action, and this makes all the difference.

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[440] Tiffany Stern, *Rehearsal from Shakespeare to Sheridan* (Oxford: Oxford University Press, 2000), p.76.

APPENDIX 1

SOURCES OF EARLY MODERN TEXT QUOTATIONS.

All quotations are screenshots from Early English Books Online.

1. Ben Jonson, *Bartholomew Fayre: a comedie, acted in the yeare, 1614 by the Lady Elizabeths servants, and then dedicated to King James of most blessed memorie* (London: Robert Allot), L1ᵛ. EEBO Bibliographic number: STC (2nd ed.) / 14753.5.

> ᴄᴏᴋ. I thanke you for that, Maſter *Littlewit*, a good ieſt! which
> is your *Burbage* now ?
> ᴸᴀɴ. What meane you by that, Sir ?
> ᴄᴏᴋ. Your beſt *Actor*. Your *Field* ?
> ɪᴏʜ. Good ifaith! you are euen with me, Sir.
> ᴸᴀɴ. This is he, that acts young *Leander*, Sir. He is extream-
> ly belou'd of the womenkind, they doe ſo affect his action, the

2. Richard Brome, *The Antipodes* (London: Francis Constable, 1640), 2.2. D3ᵛ. EEBO, STC (2nd ed.) / 3818.

> No more I charge you. No, nor you ſir, in
> That over-action of the legges I told you of,
> Your ſingles, and your doubles, Looke you ——thus ——
> Like one o'th' dancing Maſters o' the Beare-garden ;
> And when you have ſpoke, at end of every ſpeech,
> Not minding the reply, you turne you round
> As Tumblers doe ; when betwixt every feat.

…

> But you Sir are incorrigible, and
> Take licence to your ſelfe, to adde unto
> Your parts, your owne free fancy ; and ſometimes
> To alter, or diminiſh what the writer
> With care and skill compos'd : and when you are
> To ſpeake to your coactors in the Scene,
> You hold interloquutions with the Audients,

3. *Mr William Shakespeares comedies, histories, & tragedies Published according to true originall copies. The Tragedie of Hamlet Prince of Denmarke* (London: Isaac Jaggard and Ed. Blount, 1625) 262-263, E3[r], Greg, III, p. 1109-12; STC (2nd ed.) / 22273

> *Rosin.* **Nay,** their indeauour keepes in the wonted pace; But there is Sir an ayrie of Children, little Yases, that crye out on the top of question; and are most tyrannically clap't for't : these are now the fashi-
>
> fashion, and so be-ratled the common Stages (so they call them) that many wearing Rapiers, are affraide of Goose-quils, and dare scarse come thither.
> *Ham.* What are they Children? Who maintains 'em? How are they escoted ? Will they pursue the Quality no longer then they can sing? Will they not say afterwards if they should grow themselues to common Players (as it is like most if their meanes are not better) their Writers do them wrong, to make them exclaim against their owne Succession.
> *Rosin.* Faith there ha's bene much to do on both sides: and the Nation holds it no sinne, to tarre them to Controuersie. There was for a while, no mony bid for argument, vnlesse the Poet and the Player went to Cuffes in the Question.
> *Ham.* Is't possible ?
> *Guild.* Oh there ha's beene much throwing about of Braines.
> *Ham.* Do the Boyes carry it away ?
> *Rosin.* I that they do my Lord, *Hercules* & his load too.

4. Henry Medwall, *Fulgens and Lucres* c.1497 lines 1537-1546. https://archive.org/details/fulgenslucres00medwrich/page/n69/mode/2up

> But what syrs I pray you euerychone
> Haue pacyens for thay come a none
>
> Let me se what is now a cloke
> A there compth one I here hym knoke
> He knokythe as he were wood
> One of you go loke who it is

5. Robert Greene, *The honourable history of frier Bacon and frier Bongay,* (London: Edward White, 1594) I1ʳ. EEBO, STC (2nd ed.) / 12267.

Deuil. What dooſt?
Miles. Marry friend I put on my ſpurs, forif I find your pace either a trot or els vneaſie,Ile put you to a falſe gallop, Ile make you feele the benefit of my ſpurs.
Deuil. Get vp vpon my back.
Miles. Oh Lord heres euen a goodly meruaile, when a man rides to hell onthe Deuils backe.   *Exeunt* roring.

6. Chapman, George, and Ben Jonson, and John Marston, *Eastward ho!* (London: William Aspley, 1605), EEBO, STC (2nd ed.) / 4973. C4ᵛ.

How muſt I beare my hands? light? light?
  *Pold.*O I,now you are in the Lady-faſhion, you muſt doe all things light.Tread light,light,   I and fall ſo:
that's the court-Amble,   *She trips about the ſtage.*
  *Gir.*Has the Court nere a trot? *Pol.*No,but a falſe gallop,Ladie.
  Gir. And if ſhe will not go to bed.   *Cantat.*
  *Bet.*The Knight's come forſooth.

7. Thomas Heywood, *The Fair Maid of the Exchange*, (London: I.E.) EEBO, STC (2nd ed.) / 13318. C2ᵛ.

Ile talke with her to hinder his complaints.
Phillis, a word in priuate ere you goe,
I loue yee ſweete.

8. Thomas Heywood, *The Fair Maid of the Exchange*, (London: I.E.) EEBO, STC (2nd ed.) / 13318. C3ʳ.

Doe I not bluſh, nor looke extreamiely pale?
Is not my head a fire, my eyes nor heart?

9. Nathan Field, *A woman is a weather-cocke* (London: William Jaggard, 1612), EEBO, STC (2nd ed.) / 10854. C3ᵛ.

> Ile be in loue with death, and readier ftill   *Cornets.*
> His mortall ftroke to take, then he to kill.   *Exit Scud.*
>
> *Loud Muficke.   Enter as from the Church,Worldly,Neuill*

10. Nathan Field, Amends for ladies (London: M. Walbancke, 1618) EEBO, STC (2nd ed.) / 10851. C2ᵛ.

> What I'd the Gold ſhaketh for the money?
>
> Seldome *hauing fetch a candle,walk's off at th'other end of the Ship,Lord fits by his wife.*

11. Nathan Field, *A woman is a weather-cocke* (London: William Jaggard, 1612), EEBO, STC (2nd ed.) / 10854. D2ʳ⁻ᵛ.

> Strike such ſharpe ...g ...
> *Muficke.   Enter Sir Iohn Worldly,who meets the Parfon,&
> entertaines him. Count,Bellafront,Strange,Kath. Lucida,
> with Willow.Pendant, Sir Inno: Ninnie, my Ladie Ninnie,
> Mrs.Wagtayle,S.Abram Melancholy. W.P.walk grauely*
>   D 2   *afore*
>
> *afore all ſoftly on. Scudmore ſtands before, and a Boy ſinges to
> the tun'd Muficke.*

12. Nathan Field, *A woman is a weather-cocke* (London: William Jaggard, 1612), EEBO, STC (2nd ed.) / 10854. H3ᵛ.

> *Exit Sir Iohn with them, & run in three or foure.*
>
> *Enter 2.or 3.fetting 3.or 4.Chaires,& 4.or 5.ftooles.*
>
> *Loud Muficke, in which time, enter Sir Iohn Worldly, Sir In-nocent, Bellafront, Lucida, Kate, my Lady Ninnie, Mrs. Wagtaile, they feate themfelues, Lady Ninnie offers at two or three Chaires; at laft finds the great one : they pluit at her, and laugh. Affoone, as fhe is fet, fhe drinkes of hir bottle, the Muficke playes, and they enter.*

13. Nathan Field, *A woman is a weather-cocke* (London: William Jaggard, 1612), EEBO, STC (2nd ed.) / 10854. H4ʳ.

> *After one ftraine of the Muficke, Scudmore takes Bellafront, who feemes vnwilling to dance, Count takes Lucida, Pen-dant Kate, Sir Abraham Miftris Wagtaile, Scudmore as they ftand, the other Courting too, whifpers as followes..*
> Scud: I am your *Scudmore.*   *Soft Muficke..*
> Bell. Ha?

14. Nathan Field, *A woman is a weather-cocke* (London: William Jaggard, 1612), EEBO, STC (2nd ed.) / 10854. H4ʳ.

> La. Nin. Now out vpon him to diffigure himfelfe fo,
> And t'were not for my bottle, I fhould fwound.
>
> *Muſiek, & they dance, the fecond ftrain, in which Scudm: goes away with her.*   Om. Spect. Good verie good.
>   *The other foure dance, another ftraine, honor and end.*

15. Nathan Field, *A woman is a weather-cocke* (London: William Jaggard, 1612), EEBO, STC (2nd ed.) / 10854. H4ʳ.

The other foure dance, another straine, honor and end.
Count. But where's the Bride and *Neuill?*
Om. Ha.
Abra. Ware trickes.
World. Oh, there they come, it was their parts to do so

Enter Scudmore vnvizarded, Bellafront vvith Pistols,
and the right Parson.

16. Nathan Field, *A woman is a weather-cocke* (London: William Jaggard, 1612), EEBO, STC (2nd ed.) / 10854. G4ʳ.

Stra. You fight as if you had fought afore,
I can still hold my sword, come on Sir.
Cap. Zoones can you ward so well, I thinke you are one
of the Noble science of Defence.
Stra. True, a'th Science of Noble Defence I am,
That fight in safegard of a vertuous name.   *Cadit Cap:*

17. Nathan Field, *A woman is a weather-cocke* (London: William Jaggard, 1612), EEBO, STC (2nd ed.) / 10854. H2ᵛ.

their Masking Robes, Sir Abra: knawing
on a Capons Legge.
Neu. Soule man, leaue eating now, looke, looke, you
haue all dropt a yourfute.
Abra. Oh Sir, I was in loue to day, and could not eate,
but heere's one knowes the case is alter'd, lend mee but a
Handkerchiefe to wipe my mouth, and I ha done.

18. Nathan Field, *A woman is a weather-cocke* (London: William Jaggard, 1612), EEBO, STC (2nd ed.) / 10854. B2ᵛ.

Legit. Ne. Scud. aliquando respiciens.

19. Nathan Field, *A woman is a weather-cocke* (London: William Jaggard, 1612), EEBO, STC (2nd ed.) / 10854. C1ᵛ.

Count discoursing with In: La: Abra: looking about.

…

(Puls hir by the sleeue.

20. Nathan Field, *A woman is a weather-cocke* (London: William Jaggard, 1612), EEBO, STC (2nd ed.) / 10854. E1ᵛ.

Enter Wagtaile, the Page stealing after her, conceales himselfe.

21. Nathan Field, *A woman is a weather-cocke* (London: William Jaggard, 1612), EEBO, STC (2nd ed.) / 10854. E4ᵛ.

Scudmore passeth one doore, and entereth the other, where Bellafront sits in a Chaire, vnder a Taffata Canopie,

22. Nathan Field, *A woman is a weather-cocke* (London: William Jaggard, 1612), EEBO, STC (2nd ed.) / 10854. F2^v.

Enter Sir Abraham throwing downe his Bowles.

23. Nathan Field, A woman is a weather-cocke (London: William Jaggard, 1612), EEBO, STC (2nd ed.) / 10854. G1^v.

,Blowes in it
Offers to ſtab

24. Nathan Field, A woman is a weather-cocke (London: William Jaggard, 1612), EEBO, STC (2nd ed.) / 10854. G4^r.

Exit with
Cap.on his backe.

25. Nathan Field, A woman is a weather-cocke (London: William Jaggard, 1612), EEBO, STC (2nd ed.) / 10854. I1^r.

They all looke on the Paper.

26. Nathan Field, A woman is a weather-cocke (London: William Jaggard, 1612), EEBO, STC (2nd ed.) / 10854. I2^r.

Neu. Scud.Bell. Sira.
Kate. Whiſpers in one
part. Pend.Sir Abra.
& Wag. in another.

27. Nathan Field, Amends for ladies (London: M. Walbancke, 1618) EEBO,
    STC (2nd ed.) / 10851. B1ᵛ.

Enter H v s b a n d, *embracing* S v b t l e, *the Lord* F e e-
s i m p l e, *with young* B o v l d *like a waiting Gentle-
woman.* VV e l-t r i'd, H v s b : S v b t l f *talke with*
W i f e.

28. Nathan Field, Amends for ladies (London: M. Walbancke, 1618) EEBO,
    STC (2nd ed.) / 10851. C2ᵛ-C3ʳ.

Enter S e l d o m e *with hangers.*

...

They are not for my turne (b'y miſtris *Seldome)*   *Exit.*
            Enter Lord P r o v d l i e.
Grace. Heere's my Lord *Proudlie.*

...

                Enter P a g e *with a pipe of Tobacco.*
What ſaid the Gold-Smith for the money?
        Seldome *hauing fetch a candle, walk's off at th'other end of
        the Shop, Lord ſits by his wife.*

...

' *Takes Tobacco*

...

⎧*Lo: whiſ-*
⎨*pers to*
⎩Grace.

...

' *Enter Lord* Feeſimple, *Maiſter* Wel-tri'd.

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29. Nathan Field, Amends for ladies (London: M. Walbancke, 1618) EEBO, STC (2nd ed.) / 10851. D1ᵛ.

Enter INGEN *reading a letter, sits downe in a Chaire and stampes with his foote: to him a Seruant.*

30. Nathan Field, Amends for ladies (London: M. Walbancke, 1618) EEBO, STC (2nd ed.) / 10851. F1ʳ.

good Clothes, and haue follow'd your Lord. *Strikes, &*
Whoore. I haue knowne you lowzie, *Wel trid,* *they scuffle.*
Welt. Rorer you lie. *Draw and fight, throw*
Dr. Oh Iesu. *pots and stooles.*
All Sw. Zoones cleaue or be cleft: pell mell, flash armes
and legges.
Fee. Hart let me alone with 'em. *Breake off.*

31. Nathan Field, Amends for ladies (London: M. Walbancke, 1618) EEBO, STC (2nd ed.) / 10851. G2ᵛ.

But I will finde him. *Enter* Lord PROVDLY.
Proud. You see, valiant Sir, I haue got loose *Pro.stabs*
For all your stratagem, oh rogue are you there. *his sister.*
Ing. Most ignoble Lord. *Ingen stabs Proud.*
Proud. Coward thou did'st this *in the left arme.*
That I might be disabled for the fight,
Or that thou mightest haue some excuse to shun me,
But t'is my left arme, thou hast lighted on.
I haue no second; heere are three of you,
If all doe murther me, your consciences
Will more then hang you, damn you ; come prepare.
Iu. Brother walk off, & take the boy away, is he hurt much?
Bro. Nothing or very little. *Fr. thrusts the Boy out.*
Ing. Ile bind your wound vp first, your losse of blood
May sooner make you faint.
Pr. Ingen, thou art a worthy Gentleman, for this curtesie,
Go-too ile saue thy life, come on Sir : hay, *a passe*
Ile cut your codpeice point Sir, with this thrust, *or two.*
And then downe goes your breeches.
Ing. Your Lordships merrie *passe.*
I had like to haue spoild your cut-worke band.
Enter MAID *like a foote-boy running,* BROTHER
after him, Maid *kneeles betwixt 'em.*

32. Nathan Field, Amends for ladies (London: M. Walbancke, 1618) EEBO, STC (2nd ed.) / 10851. G3ᵛ.

Bots. Goe your waies, firrha, wee'l haue but a gallon a
peice, and an ounce of Tobacco.
   Draw. I befeech you, let it be but pottles.
   Spilb. S'hart you rogue ?   *Exit. Draw.*
       Enter WEL-TRI'D *and* FEE-SIMPLE.
Whoore. Mafter *Well-tri'd,* welcome as my foule.
   Enter DRAVVER *with Wine, Plate, and Tobacco.*
Bots. Noble Lad, how do'ft thou ?
  Spilb. As welcome, as the Tobacco and the Wine-Boy.

33. Nathan Field, A woman is a weather-cocke (London: William Jaggard, 1612), EEBO, STC (2nd ed.) / 10854. G4ʳ.

Str. Then get vpon my back, come al fhalbe wel. (fword
Ile carry thee vnto a Surgeon firft, & then vnto thy wench,
Come we are friends.
   Cap. Godamercy, zoones methinkes I fee my felfe in
Moore-fields, vpon a wodden leg, begging three pence.
   Stra. I thanke thee heauen for my fuccefle in this,
To what perfeв́ion is my bufines growne.   *Exit with*
Seldom or neuer is right ouerthrowne.   *Cap. on his backe.*

34. Nathan Field, A woman is a weather-cocke (London: William Jaggard, 1612), EEBO, STC (2nd ed.) / 10854. H3ʳ.

Count. But do you thinke he will come at all ?
Om. Oh, there he is.   *Speakes within,*
     By your leaue, ftand backe, by your leaue.
    Enter Scudmore like a Vizard-maker.
Nothing can be done to night, if I enter not.
  2 Ser. Stand backe there, or Ile burne you.
  Scud. T'were but a whoorifh tricke Sir.
  3 Ser. Oh Sir ift you, Hart you'le be kild.
  Scud. Marry God forbid Sir.
  Ne. Pray forbeare, let me fpeake to him,

35. Robert Armin, *The two maides of more-clacke* (London: N.O., 1609), EEBO STC (2nd ed.) / 773. A1[v].

> *Enter the folemne shewe of the marriage, Sir William*
> *Vergir, Earle, Lords, Auditor, Sir Rafe, Sir Ro-*
> *bert Toures, Filbon, others.*
>
> *Enter Lady, miftres Mary, miftres Tabitha, and fome*
> *other women for shewe.*
>
> *After all.*
> *Enter Iames a cittizen, father to Humil.*

36. Robert Armin, *The two maides of more-clacke* (London: N.O., 1609), EEBO STC (2nd ed.) / 773. A3[r].

> *Enter the folemne order of the Bride-groomes returne from*
> *Church, and as the bride goes by, she beholds Iames*
> *the cittizen with earneft eye, & fpeakes afide.*

37. John Marston, *Parasitaster, or the fawn* (London: T.P., 1606), EEBO, STC (2nd ed.) / 17483. H3[r].

ACTVS QVINIVS,

> *Whileft the Act is a playing, Hercules and Tiberio enters, Tiberio*
> *climes the tree, and is receiued aboue by Dulcimel, Philocalia and*
> *a Preift: Hercules ftaies beneath.*

38. Nathan Field, A woman is a weather-cocke (London: William Jaggard, 1612), EEBO, STC (2nd ed.) / 10854. D1[r].

> *Enter Scudmore in Tawny.*
> Yonder he comes, dead in his melancholy :

39. Thomas Heywood, *The fair maid of the Exchange* (London: I.E.) EEBO, STC (2nd ed.) / 13318ed. G4ᵛ.

Phil. You would not fir : had I the yeard in hand,
Ide meafure your pate for this delufion,
And by my maiden chaftitie I fweare,
Vnlefle   *Reach for the yeard, and the boy ftay her hand.*
    Boy What vnlefle! I know your wilfulnes,
Thefe wordes are but to fhew the world your humour;

40. Thomas Heywood, *The fair maid of the Exchange* (London: I.E.) EEBO, STC (2nd ed.) / 13318ed. H1ʳ.

Boy. Shee's gone to M. *Pawmers* on th'other fide.
Phil. On great occafions, fir, I doubt it not.
                    Sit and worke in the fhop.

    Enter M. Richard Gardiner booted, and M. William
        Benn.t, two gentlemen, at one ende of the ftage.

41. Thomas Heywood, *The fair maid of the Exchange* (London: I.E.) EEBO, STC (2nd ed.) / 13318ed. H1ʳ.

Let me imbrace thee in a mothers armes;
Thus, thus, and thus ile euer hugge my daughter,

42. Robert Armin, *The two maides of more-clacke* (London: N.O., 1609), EEBO STC (2nd ed.) / 773. D1ʳ.

am come to fteale thee, then be fodaine *Moll.*
    Marie. Nay then y'faith.   *Exit.*
    Toures. Knight fhals drinke at dore like beggers? no,
ile in knight fee thy feller, is thy feller in dept, knight dare
he not fhow his face? your black iacks are my elder bro-
thers, knight, fhals not fhake hands with our brothers knight?
                    Exit reeling.
    S. Wil. Follow him, looke he fteale nothing.

43. Nathan Field, A woman is a weather-cocke (London: William Jaggard, 1612), EEBO, STC (2nd ed.) / 10854. G1ᵛ (2ⁿᵈ use of G1; wrongly ascribed at print).

Wag. Oh happie woman.
Abra. To Supper let's, and merry be as may be.
Pe. Now God send euerie wife knight such a Lady. *Exeunt*

44. Nathan Field, A woman is a weather-cocke (London: William Jaggard, 1612), EEBO, STC (2nd ed.) / 10854. G2ᵛ.

Ile giue thee *Bellafront* in thine armes to night.
   Scud. I am your property, my Enginer
Prosper your purpofes, fhine thou eie of heauen,
and make thie lowring Morne, a fmiling Eeuen.   *Exeunt*
Enter Can. Powts with a Letter and Strange like a Souldier

45. Nathan Field, A woman is a weather-cocke (London: William Jaggard, 1612), EEBO, STC (2nd ed.) / 10854. F4ᵛ.

 Abra. I know not what to fay, Fates aboue all,
Come lets go ouer-heare her, be this true,
Welcome my *Wagtayle*, fcornfull *Luce* adue.   *Exit.*

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46. Nathan Field, A woman is a weather-cocke (London: William Jaggard, 1612), EEBO, STC (2nd ed.) / 10854. F2ᵛ.

> Or by the memorie of *Lucretiaes* knife,
> Ere Morne Ile die a Virgin, though a wife.   *Exit.*
> *Scud.* Pish do, the world will haue one mifchiefe lefle,
>   *Exit*

47. Nathan Field, A woman is a weather-cocke (London: William Jaggard, 1612), EEBO, STC (2nd ed.) / 10854. D4ᵛ.

> *Stra.* Lyen with her.
> *Cap.* Yes, Good-morrow, God giue ye ioy.   *Exit.*

48. Nathan Field, Amends for ladies (London: M. Walbancke, 1618) EEBO, STC (2nd ed.) / 10851. G3ʳ.

> *Broth.* Oh antient truth to be denied of no man,
> An Eele by'th taile's held furer than a woman.   *Exeunt.*

49. Francis Beaumont, and John Fletcher, *The scornful lady* (London: M.P., 1625) EEBO, STC (2nd ed.) / 1687. D2ᵃ.

> *Yo.Lo.* March in my noble Compeeres : and this my
> Counteffe fhall be led by two: and fo proceed we to the will.
>   *Exeunt.*

50. Robert Armin, *The two maides of more-clacke* (London: N.O., 1609), EEBO STC (2nd ed.) / 773. E4^v.

> Looke when soeuer I hold vp this finger,
> Signing my lippes withit, and cry begone,

51. George Chapman, *The widdow's tears* (London: William Stansby, 1612) STC (2nd ed.) / 4994. H4^v.

> You must pledge it, here's to it.

52. Thomas Heywood, *The fair maid of the Exchange* (London: I.E.) EEBO, STC (2nd ed.) / 13318ed. H4^v.

> Ile reade it or'e againe:
>
> ...
>
> *Antho.* Blancke, I am strucke blancke, and blind, and mad
> Heere is a flat denyall to my sute.   (withall,

53. P.M. and N.F. The fatall dowry, a tragedy (London: Constable, 1632) Greg, II, 464; STC (2nd ed.) / 17646.

   a. G2^v. (III.i.394).

> he has a knotted brow,

   b. F4^v (III.i.250).

> you looke sad,

c. G2^r (III.i.377).

> You are tyr'd

d. D4^r (II.ii.30).

> Fy Madam , how you walke []

e. E1r (II.ii.132).

> How your lips blulh, in lcorne

54. John Marston, *Parasitaster, or the fawn* (London: T.P., 1606), EEBO, STC (2nd ed.) / 17483

> any Canarie?
> *Nym*: How the poore fnake wriggles with this fuddain warmth.

55. W.D. Macreay, ed. *The Pilgrimage to Parnassus with the Two Parts of the Return from Parnassus; Three Comedies Performed in St. John's College, Cambridge* (Oxford: Clarendon, 1886). *The Return to Parnassus,* opening speech. A2^r.

> *Boy.*
>
> SPeftators we will aft a Comedy (*non plus*.
> *Stage.* A pox on't this booke hath it not in it, you would be
>   whipt, thou rafcall: thou muft be fitting vp all night at
> cardes, when thou fhould be conning thy part.
>   *Boy.* Its all long on you, I could not get my part a night or
> two before that I might fleepe on it.
>
> *Stagekeeper carrieth the boy away vnder his arme:*

56. [Massinger, Philip, and Nathan Field] P.M. and N.F. *The fatall dowry, a tragedy* (London: Constable, 1632) Greg, II, 464; STC (2nd ed.) / 17646. G3^v. (III.i.478-480).

Now noble *Charaloys*, collect your felfe, *the dore.*
Summon your fpirits, mufter all you ftrength
That can belong to man, fift paffion,
From euery veine, and whatfoeuer enfues,

57. George Chapman, *The gentleman usher* (London: V.S., 1606), EEBO STC (2nd ed.) / 4978. E1^r.

See fhee comes riding the Duke, fhees paffing well mounted, beleeue it.

58. Nathan Field, *A woman is a weather-cocke* (London: William Jaggard, 1612), EEBO, STC (2nd ed.) / 10854. C1^r.

*Enter old Sir Innocent Ninnie, my Lady Ninnie, Sir A-
braham, and Miſtris Wagtayle.*
Con. Heere's more Gueffe.
Cap. Is that Man and Wife?-

59. John Marston, *Parasitaster, or the fawn* (London: T.P., 1606), EEBO, STC (2nd ed.) / 17483. E1^r.

but for neceffitie fuch a one as this is Do*ra Donetta.* Heres one
has loued all the Court iuft once ouer.
Herc. O this is the faire *Ladie* with the fowle teeth, Natures

60. Robert Armin, *The two maides of more-clacke* (London: N.O., 1609),
    EEBO STC (2nd ed.) / 773. G1ᵛ.

Gene. . . . .
What country call you yon,whofe cliffes are as the cloudes
finoake,and all fhadowing mifts?
    Gouer. Sir that is *France*,a faire befeeming friend,
On yonder continent ftands *Ireland,*
On this fide *Brittaine*,and on that fide *Garfie,*
. . . .

61. Nathan Field, *A woman is a weather-cocke* (London: William Jaggard,
    1612), EEBO, STC (2nd ed.) / 10854. H4ʳ.

Abra. . . . .
World. Oh, there they come, it was their parts to do fo
. . . .

Enter Scudmore vnvizarded, Bellafront vvith Piftols,
        and the right Parfon.
Count. This *Neuill,*this is *Scudmore.*
Om. How?
Count. But heere's my Ladie,
    Scud. No my Gentlewoman.
Abra. Zoones Treafon, I fmell powder.
Bell. In fhort know, that I am married to this Gent.
To whom I was contracted long ago:
                                        This

This Prieft the inuiolable knot hath ty'de,
What eafe I finde being vn-Ladifyed.
    Count. What Riddle's this?
    S. Inno. Ware the laft Statute of two Husbands.
Scud. Bellafront, pifh.
    Count. This is the verie Prieft that married me,
Is it not Sifter?
    Ne. No.
            Enter Neuill like the Parfon too.
Abra Lord bleffe vs, heere is coniuring,
            . . . . Mother .

62. Nathan Field, *A woman is a weather-cocke* (London: William Jaggard, 1612), EEBO, STC (2nd ed.) / 10854. B4ʳ.

VVhy Boy his prefence would enkindle fin,
And longing thoughts in a deuoted Nun :
Oh foote, oh Legge, oh Hand, oh body, face,
By *Ioue* it is a little man of wax.

63. Nathan Field, *A woman is a weather-cocke* (London: William Jaggard, 1612), EEBO, STC (2nd ed.) / 10854.

   a. D4ᵛ.

(1)

Stra. Heauen I defire thee heare her laft requeft,
and graunt it to, if I do flacke the firft;
By thy affured Innocencie I fweare,
Thou haft loft me halfe the Honor I fhall win,

   b. D4ᵛ.

(2)

and I will purchafe it; for by heauen thou art
The excellent'ft new fafhion'd Maide in this,

   c. E1ʳ.

(3)

Stra. Good, faue your labors, for by Heauen Ile doo't
If I doo't not, I fhall be pointed at,

64. John Marston, *Parasitaster, or the fawn* (London: T.P., 1606), EEBO, STC (2nd ed.) / 17483. B1^r.

Enter Dondolo.
Don: Newes, newes, newes, newes.
Hero: What, in the name of prophefie?
Nym: Art thou growne wife?
Hero: Doth the Duke want no mony?
Nym: Is there a mayd found at 24?
Hero: Speake, thou three legd *Tripos*, is thy fhipp of Fooles a flote yet?

65. Nathan Field, *A woman is a weather-cocke* (London: William Jaggard, 1612), EEBO, STC (2nd ed.) / 10854. G4^v.

Scud. Bell-front, pifh.
Count. This is the verie Prieft that married me,
Is it not Sifter?
Ne. No.
Enter Neuill like the Parfon too.
Abra Lord blefle vs, heere is coniuring,

66. Nathan Field, *A woman is a weather-cocke* (London: William Jaggard, 1612), EEBO, STC (2nd ed.) / 10854. F1^r.

Why do I loofe thee? Madam, my Lady, Madam.
Bella. Beleeue me my deare friend, I was enforcft: Ha,
I had a Dreame as ftrange as thou art fellow,
How cam'ft thou hether? What's thy bufineffe?
Scud. That Letter Madam tels you.
Bell. Letter: Ha?
What dooft thou mocke me? Heere is nothing writ.
Scud. Can you read any thing then in this face?
Bell. Oh Bafiliske, remooue thee from my fight,
Or thy harts bloud fhall pay thy rafh attempt.
Ho, Who attends vs there?

67. Nathan Field, *A woman is a weather-cocke* (London: William Jaggard, 1612), EEBO, STC (2nd ed.) / 10854. H4[r].

Enter Scudmore vnvizarded, Bellafront vvith Pistols,
and the right Parson.
Count. This *Neuill,* this is *Scudmore.*
Om. How?

68. Nathan Field, *A woman is a weather-cocke* (London: William Jaggard, 1612), EEBO, STC (2nd ed.) / 10854. B4[r].

Pen. A beautie of that purenesse and delight,
That none is worthy of her but my Lord,
My Honorable Lord.
    Con. But then her fortune
Matcht with her beautie, makes her vp a match.
    Pen. By Heauen vnmatcheable, for none fit but Lords,
And yet for no Lord fit, but my good Lord.

69. John Marston, *Parasitaster, or the fawn* (London: T.P., 1606), EEBO, STC (2nd ed.) / 17483. B2[v].

Or, a most learned sentence, and one whole words
Haue bin most pretious to me, right, I know thy heart,
Tis true, thy legges difcourfe with right and grace,
And thy tonge is conftant. Faire my Lord,
Forbeare all all pruat clofer conference,

70. Nathan Field, *Amends for ladies* (London: M. Walbancke, 1618) EEBO, STC (2nd ed.) / 10851. H3ᵛ.

Freſ. Now, boyes

Wid. My Lord, and Gentlemen, I craue your witneſſe
To what I now ſhall vtter. 'Twixt this Gentleman
There has beene ſome loue paſſages and my ſelfe,
Which heere I free him, and take this Ladie.
Welt. Law ye, and take this Ladie.
Wid. Which with a mothers loue, I giue to him,
And wiſh all ioy may crowne their marriage.

Bowld.

71. Nathan Field, *A woman is a weather-cocke* (London: William Jaggard, 1612), EEBO, STC (2nd ed.) / 10854. C2ᵛ.

World. Take hands, kiſſe him, her portion is foure thou-
ſand. Good-morrow my ſonne *Count*, you ſtay long for
your Bride; but this is the day that ſels her, and ſhee muſt
come forth like my Daughter, and your Wife.
I pray ſalute this Gentleman as your Brother,
This morne ſhall make him ſo; and though his habit
But ſpeake him Cittizen, I know his worth
To be gentile in all parts. Captaine,
Cap. Sir.
World. Captaine, I could haue beene contented well

72. Nathan Field, *A woman is a weather-cocke* (London: William Jaggard, 1612), EEBO, STC (2nd ed.) / 10854. H2ᵛ.

World. Stand you two there, Sirrha go you with me.
VVhy how now Girles heere ſtill, what & your Ladyſhip?
Away, away, I ſay, go take your places.
Some Torches for my Ladie.

73. Nathan Field, *Amends for ladies* (London: M. Walbancke, 1618) EEBO, STC (2nd ed.) / 10851. H2ʳ.

Maid. Thou art my example,
Ile kiffe thee once, farewell for euer, come my Lord, now
Match me, with whom you pleafe, a tumbler.
I muft doe this, elfe had they fought againe.

74. Francis Beaumont, *The knight of the burning pestle,* (London: Walter Burre, 1613) EEBO, STC (2nd ed.) / 1674. J4ʳ.

Enter Rafe and his company with Drummes and colours.
Rafe. March faire my hearts, Lieuetenant beare the reare
vp: Ancient, let your colours flye ; but haue a great care of
the Butchers hookes at white-Chappell, they haue beene
the death of many a faire Ancient. Open your files that I
may take a view both of your perfons and munition : Serge-
ant call a mufter.

75. John Marston, *Parasitaster, or the fawn* (London: T.P., 1606), EEBO, STC (2nd ed.) / 17483. F1ʳ.

of hopes.   *Gon.* So,fo,I fay once more go in.
                    Exit Dulcimel and Philocalia.
I will not loofe the glory of reproofe;
Is this th'office of Embaffadors my Lord *Tyberio?*

76. George Chapman, *The widdow's tears* (London: William Stansby, 1612) STC (2nd ed.) / 4994. B4ᵛ.

Enter Tharfalio.

Arg. SEe the bold fellow; whether will you Sir?
Thar. Away, all honour to you Madam ?
Eud. How now bafe companion.?

77. Ben Jonson, *Epicoene, or the silent woman (*London: William Stansby, 1620), EEBO, STC (2nd ed.) / 14763. L2ᵛ.

Tru. Well, I will haue 'hem fetch'd , now I thinke on't, for a priuate purpofe of mine : doe, *Clerimont*, fetch 'hem, and difcourfe to 'hem all that's paft, and bring 'hem into the Gallery here.

Daup. This is thy extreme vanitie, now: thou think'ft thou wert vndone, if euery Ieft thou mak'ft were not publifh'd.

Tru. Thou fhalt fee, how vniuft thou art, prefently. *Clerimont,* fay it was *Dauphine's* plot. Truft mee not, if the whole drift bee not for thy good. There's a Carpet i' the next roome, put it on, with this Scarfe ouer thy face , and a Cufhion o' thy head, and be ready when I call *Amorous.* A-way——*Iohn Daw.*

Daw. What good newes, Sir?

78. Nathan Field, *Amends for ladies* (London: M. Walbancke, 1618) EEBO, STC (2nd ed.) / 10851. A4ʳ.

Enter INGEN.

Widow. Peace, here's the man you name.

Wife. Widow. Wee'll ftand afide.

Ing. Good morrow to the glory of our age. {*Meeting the* {*Wife & Wid.*
The Lady *Perfeĝ,* and the Lady *Bright,*
The vertuous wife and widow : but to you
The Lady *Honor,* and my Miftreffe.
The happineffe of your wifhes.

79. George Chapman, *The gentleman usher* (London: V.S., 1606), EEBO STC (2nd ed.) / 4978. C4ª.

Alp. We will perufe it ftrait: well met *Vincentio,*
And good Lord *Strozza,* we commend you both
For your attendance: but you muft conceiue,
Tis no true hunting we intend to day,

500

80. Nathan Field, *Amends for ladies* (London: M. Walbancke, 1618) EEBO,
    STC (2nd ed.) / 10851. H1ᵃ.

Broth. **H** Ealth and all joy vnto this faire affemblie,
     My brother, who laft tide is gone for *France*,
A branch of willow feathering his hat,
Bad me falute you Ladie, and prefent you
With this fame letter written in his blood,
He prayes no man, for his fake euermore
To credit woman, nor no Ladie euer
To beleiue man, fo either fexe fhall reft
Vnniur'd by the other, this is all, and this I haue deliuer'd,.
  Pr. I and well, you pronounce rarely, did you neuer play?

81. Nathan Field, *A woman is a weather-cocke* (London: William Jaggard,
    1612), EEBO, STC (2nd ed.) / 10854. D4ʳ.

  Ent. Captaine.   *Cap.* Are ye married?
  Count. Yes.
   Cap. The Deuill dance at your wedding : but for you I
haue fomething elfe to fay, let me fee, heere are reafona-
ble ftore of people, know all my beloued Brethren, (I fpeak
it in the face of the Congregation) this woman I haue lyen
with oftener.
   Om. How?
   La: Nin. Before God, you are a wicked fellow to fpeak
on't in this manner, if you haue.
   Stra. Lyen with her.
   Cap. Yes, Good-morrow, God giue ye ioy.   *Exit.*

82. Ben Jonson, *Epicoene, or the silent woman* (London: William Stansby, 1620), EEBO, STC (2nd ed.) / 14763. O3^r.

Daup. I thanke you, good Doctor *Cutberd*, and Parson
Otter. You are beholden to 'hem, Sir, that haue taken this
paines for you : and my friend, Maſter *Tru-wit*, who enabled
'hem for the buſineſſe. Now you may goe in and reſt, be as
priuate as you will, Sir. I'll not trouble you, till you trou-
ble me with your Funerall, which I care not how ſoone it
come. *Cutberd*, I'll make your Leaſe good. Thanke me not,
but with your legge, *Cutberd*. And *Tom Otter*, your Prin-
ceſſe ſhall be reconcil'd to you. How now, Gentlemen! doe
you looke at me ?
　　Cle. A Boy.
　　Daup. Yes, Miſtris *Epicæne.*
　　Tru. Well, *Dauphine*, you haue lurch'd your friends of
the better halfe of the Garland , by concealing this part of
the plot : but much good doe it thee, thou deſeru'ſt it, Lad.
And *Clerimont*, for thy vnexpected bringing in theſe two to
confeſſion, weare my part of it freely. Nay, Sir *Daw*, and Sir
La-Foole, you ſee the Gentlewoman that has done you the

83. Nathan Field, *A woman is a weather-cocke* (London: William Jaggard, 1612), EEBO, STC (2nd ed.) / 10854. I2^v.

World. On Parſon on, and Boy out-voice the Muſicke,
Ne're was ſo much (what cannot heauenly powers,)
Done and vndone, and done in twelue ſhort howers.
　　　　　　　　　　　　　　　　Exeunt.

84. George Chapman, *The widdow's tears* (London: William Stansby, 1612) STC (2nd ed.) / 4994. L2^v.

Eudora whiſpers with Cynthia!
Thar. Come brother; Thanke the Counteſſe : ſhee hath ſweet
to make our peace. Siſter giue me your hand, .
　　S ; Brother let your lips compound the ſtrife,
　　And thinke you haue the only conſtant Wife.
　　　　　　　　　　　　　　　　　　Exeunt.

85. Ben Jonson, *Bartholomew Fayre* (London: Robert Allot). EEBO, STC
   (2nd ed.) / 14753.5. M4ᵛ. p.88.

> IV s. I inuite you home, with mee to my houſe, to ſupper: I
> will haue none feare to go along, for my intents are *Ad correctionem,*
> *non ad deſtructionem; Ad ædificandum, non ad diruendum:* ſo lead on.
>   COK. Yes, and bring the *Actors* along, wee'll ha'the reſt
> o'the *Play* at home.

86. Nathan Field, *A woman is a weather-cocke* (London: William Jaggard,
   1612), EEBO, STC (2nd ed.) / 10854. G1ʳ.

> *Enter old Sir Innocent Ninnie, my Lady Ninnie, Sir A-*
> *   braham, and Miſtris Wagtayle.*
>   *Con.* Heere's more Gueſſe.
>   *Cap.* Is that Man and Wife?.

87. Nathan Field, *A woman is a weather-cocke* (London: William Jaggard,
   1612), EEBO, STC (2nd ed.) / 10854. C2ʳ.

> *Con.* Sfut as much as a Tripe I thinke, haſt them I pray.
> Captain, what think'ſt thou of ſuch a woman in a long Sea
> Voyage, where there were a dearth of Victuals?

APPENDIX 2

List of additional plays used for comparison (short titles)

Anon., *Swetnam the woman hater.*

Anon., *The merry devil of Edmonton*.

Anon., *The wisdom of Dr Dodypoll*.

Anon., *The wisest have their fools about them*.

Bawcutt, N.W., ed., The part of Poore.

Beaumont, Francis, and John Fletcher, *Philaster.*

Brome, Richard, *The Antipodes* (London: Francis Constable, 1640), EEBO, STC (2nd ed.) / 3818

Chapman, George, *Bussy D'Ambois.*

Chapman, George, *May day*.

Chapman, George, *Monsieur d'Olive*.

Chapman, George, *The Conspiracy and Tragedy of Charles, Duke of Byron, Marshall of France.*

Day, John, *The Isle of Gulls.*

Dekker, Thomas, *The Shoemaker's Holiday.*

Dekker, Thomas, and John Ford, and William Rowley, *The Witch of Edmonton.*

Fletcher, John, and Philip Massinger, *The Sea Voyage.*

Fletcher, John, *The Tamer Tamed.*

Goffe, Thomas, *The Courageous Turke, or, Amrath the First.*

Greene, Robert, *Friar Bacon and Friar Bungay.*

Jonson, Ben, *Sejanus.*

Jonson, Ben, *Volpone.*

Kyd, Thomas, *The Spanish Tragedy.*

Lyly, John, *Campaspe*.

Lyly, John, *Gallathea*.

Marston, John, *Antonio and Mellida.*

Marston, John, *The Dutch Courtesan*.

Marston, John, *The Insatiate Countess.*

Marston, John, *The Malcontent.*

Massinger, Philip, *A New Way to Pay Old Debts.*

Massinger, Philip, and Nathan Field, *The Fatal Dowry*.

Massinger, Philip, *The Roman Actor.*

Medwall, Henry, *Fulgens and Lucrece.*

Middleton, Thomas, and William Rowley, *A Fair Quarrel*.

Middleton, Thomas, and William Rowley, *The Changeling*.

Middleton, Thomas, *Your Five Gallants.*

Middleton, Thomas, *Women Beware Women.*

Peele, George, *The Old Wives Tale.*

Shakespeare, William*, The Merry Wives of Windsor, the first quarto.*

Sharpham, Edward, *Cupid's Whirligig*.

Sharpham, Edward, *The Fleer.*

Yarington, Robert, *Two Lamentable Tragedies.*

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