

Play: Orlando Furioso

Author: Greene

Text used: Malone Society Reprint (1907) 1594 Quarto **Library ref:** 822.08 22

Key:	enter from within	↘	↙	enter from without
	exit inwards	↖	↗	Exit outwards

act/sc	Entering characters	Space-time indication	Commentary and notes	
I.i	<p>↘ Marsillus Angelica Soldan Rodamant Mandrecard Brandemart Orlando Cnty. Scrpnt. his man</p> <p>↖ Marsillus Angelica Orlando Soldan Rodamant Mandrecard Brandemart</p> <p>↘ Orgalio</p> <p>↖ Cnty. Scrpnt.</p> <p>↖ his man Orgalio</p>	<p>↙</p> <p>↗</p>	<p><i>Marsillus:</i> Victorious Princes summons to appear Within the Continent of Africa, From sevenfold Nylus to Taprobany [...]. (lines 5-7)</p> <p><i>Mar.</i> Passe from my Court, make hast out of my land, Stay not within the bounds Marsillus holds; [...]. (226-7)</p> <p><i>Brandemart:</i> Tush my Lords why stand you vpon termes Let vs to your Skonce, and you my Lord to Mexico. (243)</p> <p><i>Orgalio:</i> I am sent on imbassage to the right mightie and magnificent: alias, the right proud and pontificall the Countie Sacrepant. (328-30)</p> <p><i>Orgalio:</i> Then may it please you honor: the Emperor Marsillus together with his daughter Angelica and Orlando entreateth you Excellencie to dine with them. (367-70)</p> <p><i>Sacrepant:</i> Villaine, Angelica sends for me. See that thou entertaine that happie messenger. And bring him in with thee. (375-7)</p>	<p>Marsillus and his daughter welcome the suitors. Subsequent dialogue also makes very clear their recent arrival (see lines 27-32; 50-51; 121-2; 138).</p> <p>Marsillus, Orlando and Angelica return inwards. Brandemart and the other suitors (except the County Sacrepant who remains on stage) leave the court's grounds.</p> <p>Orgalio enters "on imbassage", where Sacrepant remains, with an invitation.</p> <p>He asks Sacrepant to dine with Marsillus, Orlando and Angelica. Sacrepant agrees. His man and Orgalio follow him inwards.</p>
I.ii	<p>↙ Orlando Aquitaine Cnty. Rossilion soldiers</p> <p>G ↘ Soldier</p> <p>↖ Orlando Aquitaine Cnty. Rossilion soldiers</p> <p>G Soldier</p>	<p>↙</p>	<p><i>Orlando:</i> [...] This is the place where Rodamant lies hid.</p> <p><i>Sound a Parle, and one comes vpon the walls.</i></p> <p><i>Soldier:</i> Who is that troubles our sleepes? (395-6)</p> <p><i>Soldier:</i> I wish thee well Orlando: get thee gone [...]. (419)</p> <p><i>Orlando:</i> [...] And so brave Lords of France, lets to the fight. (439)</p>	<p>Orlando and the others arrive at Rodamant's quarters.</p> <p>A soldier appears at the window of Rodamant's quarters.</p> <p>They go in to attack the city.</p>

	Orlando Scrpnt's man	↗	He draws him in by the leg. [...] (751) [...] <i>Orgalio</i> : the count Orlando is run mad, and taking the shepherd by the heeles, rends him as one would teare a Larke. (754-6)	Orgalio's dialogue, which subsequently describes to Aquitaine this exit, makes clear that Orlando, mad, had dragged Sacrepant's man (who is disguised as the shepherd) outwards here.
	↘ Aquitaine soldiers		<i>Orgalio</i> : Help, help, my Lord of Aquitaine. (752)	Simultaneous mid-scene entrance/exit. Orgalio calls the troops out that he had been sent inside previously to muster.
	Orlando (plus a leg)	↙	<i>Enter Orlando with a leg.</i>	Orlando returns from outwards having dismembered the 'shepherd' (Sacrepant's man).
	Orlando (plus a leg) Aquitaine soldiers	↗	<i>So he beateth them all in before him.</i> <i>Manet Orgalio.</i> [...] (770) <i>Marsillus</i> : Orlando, what of Orlando? <i>Orgalio</i> : He my Lord runs madding through the woods, Like mad Orestes in his greatest rage. (772-5)	Orgalio's subsequent explanation to Marsillus of where Orlando goes, clearly indicates an outward direction.
	↘ Marsillus			Marsillus enters from within the court where he had last retired into.
	↗ Orgalio		<i>Marsillus</i> : Goe to my Court, and drag me Medor forth. (787)	Orgalio is sent into the court to accost Medor.
	Soldier Mandricard	↙	<i>Marsillus</i> : How now my frend, what fellow hast thou there? <i>Soldier</i> : He sayes my Lord that hee is seruant vnto Mandricard. (795-7) [...] <i>Marsillus</i> : For thou intreatst and newly art arrived, [...]. (809)	Simultaneous mid-scene entrance/exit. A soldier (presumably one that the crazed Orlando had just chased into "the woods") enters with a newly arrived Mandricard who is disguised as a servant.
	↘ Marsillus Soldier		<i>Marsillus</i> : [...] safe conduct thee to port Carthagene. [...] therefore farewell. (820-9)	Having instructed the disguised Mandricard to exit outwards, Marsillus farewells them and returns inside. The soldier's exit, although not marked, must also occur here to allow Mandricard's subsequent evil soliloquy.
	Mandricard	↗	Mandricard: Thou bringest store of men from Mexico [...] Backe to thy ships, and hie thee to thy home [...]. (835-8)	Mandricard resolves to return to Mexico.
III.i	Orlando	↙	<i>Orlando</i> : Woods, trees, leaues; leaues, trees, woods. (843)	MINIMAL congestion at outwards door. Orlando is now outwards in the forest.
	Orgalio	↙	<i>Orlando</i> : But ho Orgalio, where art thou boy? <i>Orgalio</i> : Here my Lord, did you call mee? (848-9)	Orgalio's entrance, although unmarked, follows his master's (Orlando's) lead.
	Orgalio	↗	<i>Orlando</i> : Now away, seek he hearb Moly, for I must to hell, to seeke for Medor and Angelica. <i>Orgalio</i> : I Know not the hearb Moly ifaith. <i>Orlando</i> : Come Ile lead yo to it by the eares. <i>Orgalio</i> : Tis here my Lord, tis here. <i>Orlando</i> : Tis indeed, now to Charon, bid him dresse his boat, for he had neuer such a passenger. (888-94)	The spatial indications in the text here are quite vague. The dynamic of the scene, however, seems to suggest that Orgalio is dragged unwillingly towards an even more remote location, "Charon".
	↘ Tom Rafe		<i>Tom</i> : Sirra Rafe, and thoul't goe with me, Ile let thee see the brauest mad man	Tom and Rafe, the two clowns, may enter from inwards (town).

			that euer thou sawst. (898-9)	
		Orlando Tom Rafe	↗ <i>Orlando</i> : So now you shal be both my Souldiers. <i>Tom</i> : Your soldiers, we shall haue a mad Captaine then. <i>Orlando</i> : You must fight against Medor. <i>Rafe</i> : Yes let me alone with him for a bloody nose. <i>Orlando</i> : Come then and Ile giue you weapons strait. (920-5)	Exit outwards.
III.ii		Angelica	↙ <i>Enter Angelica like a poore woman.</i> <i>Angelica</i> : Thus causeles banisht from thy natiue home, Here sit Angelica and rest a while, For to bewaile the fortunes of thy loue. ((927-30)	MINIMAL congestion at outwards door. Angelica has been banished from court.
		Rodamant Brandemart Soldiers	↙ <i>Rodamant</i> : This way she went, & far she cannot be. <i>Brandemart</i> : See where she is my Lord [...]. (933-4)	They are following after her.
		Orlando Orgalio Tom Rafe	↙ <i>Brandemart</i> : [...] come bring her to our Tents. <i>Rodamant</i> : But stay what Drum is this? <i>Orlando</i> : Souldiers, this is the cite of great Babilon, [...]. (952)	Orlando and his 'soldiers' (the clowns) enter form outwards in an imaginary arrival at Babylon.
		Rodamant Brandemart Soldiers Tom Raffe Angelica	↗ <i>Alarum</i> : <i>They fight, Orlando kills Brandemart, and all the rest flie but Angelica.</i> (981-2)	The two 'armies' flee outwards continuing the battle.
		↙ Orgalio	↗ <i>He goeth to Angelica and knowes her not.</i> (987) <i>Orlando</i> : Here take this sword, and hie thee to the fight. (1001) <i>Orlando</i> : Villaine wilt thou finde her out. <i>Orgalio</i> : Alas my Lord, I know not where she is. <i>Orlando</i> : Run to Charlemaine, spare no cost, Tell him Orlando sent for Angelica. <i>Orgalio</i> : Faith Ile fetch you such an Angelica as you neuer saw before. (1011-6)	Mistaking Angelica for a knight, Orlando sends her out into the fight. Orlando comically sends Orgalio to an imaginary "Charlemaine" to find Angelica whom he has just sent into the battle.
		↘ Orgalio Clown	<i>Orgalio</i> : Come away, and take heed you laugh not. <i>Clown</i> : No I warrant you, but I thinke I had best go backe and shaue my beard. [...] Sirra, didst not see me serve the fellow a fine tricke, when we came over the market place. (1029-37)	Orgalio, entering with a clown dressed as Angelica, has come from the market place: a more inwards location than this unlocalised woods. This clown is most likely neither Tom nor Rafe whom we last saw exiting to the battle.
		Orgalio Orlando Clown	↗ <i>Clown</i> : Come, come, you doo not vse me like a gentlewoman; and if I be not for you I am for another. <i>Orlando</i> : Are you, that will I trie. <i>He beateth him out.</i> ((1067-70)	Orlando 'beateth out' the clown.
IV.i		12 Peers France	↙ <i>Oger</i> : Braue Peeres of France, sith wee haue past the bounds, Whereby the wrangling billowes seekes for straites Sith we haue furrowed through those wandring tides Of Tyrrhene seas, and made our galleys dance Vpon the Hyperborian billowes crests, That	MARKED congestion (drum and trumpets). Oger's (one of the 12 peers) speech, and Names' (another) enquiries, clearly designates their new arrival in Africa.

			<p>braues with streames the watrie Occident: And found the rich and wealthie Indian clime, Sought too by greedie mindes for hurtfull gold. Now let vs seeke venge the Lanpe of France, That lately was eclipsed in Angelica. Now let vs seeke Orlando forth our Peere [...]. (1073-1085)</p> <p><i>Names.</i> But being thus arrivd in place vnknown, Who shal direct our course vnto the court, Where braue Marsillus keepes his royall State. (1090-3)</p> <p><i>Marsillus:</i> Lordlings, we greet you well.</p> <p><i>Oger:</i> Where lies Marsillus Court, frend canst thou tel.</p> <p><i>Marsillus:</i> His court is his campe, the prince is now in armes.</p> <p><i>Marsillus:</i> Lordlings of France, here is Marsillus, That bids you welcome to India, And will in person bring you into his campe. [...] (1136-8)</p> <p><i>Marsillus:</i> The haples maide bannisht from out my Land, Wanders about in woods and waies vnknowne [...]</p> <p><i>Oger:</i> Marsillus wee commende thy Princely minde, And will report thy justice through the world, Come Peeres of France lets seeke Angelica, Left for a spoile to our reuenging thoughts. (1156-1165)</p>	<p>Marsillus and Mandricard dressed as a 'Palmer' enter from their camp.</p> <p>Despite proposing to go with the palmer to the Prince's camp, the peers then change their minds, exiting out to seek the fugitive Angelica. The line suggesting their intention to report Marsillus' valour throughout is also an indication that they are no longer going to his camp.</p>
IV.ii	<p>Orlando Orgalio</p> <p>↘ Clown</p> <p>↙ Clown</p> <p>Melissa</p> <p>Satyres</p> <p>Melissa Satyres Orlando Orgalio</p>	<p>↙</p> <p>↙</p> <p>↙</p> <p>↙</p> <p>↗</p>	<p><i>Orlando:</i> [...] I must lie downe a while and talke with the starres. (1190-1)</p> <p><i>Orgalio:</i> What old acquaintance well met. (1193)</p> <p><i>He breaks it about his head.</i> <i>Exit Fidler.</i> (1232-3)</p> <p><i>Orlando:</i> Orgalio who is this? <i>Orgalio:</i> Faith my Lord some old witch I thinke. (1235-6).</p> <p><i>Melissa striketh with her wand, and the Satyres enter with musicke and plaie round about him, which done, they staie [...].</i> (1257-9)</p> <p><i>Melissa:</i> [...] And Sacrepant this daie bids battel to Marsillus The armies readie are to give assaile, And on a hill that ouerpeeres them both, Stands all the worthie matchles peeres of France Who are in quest to seeke Orlando out. [...] hie thee to the battell straight.</p>	<p>MARKED congestion at outwards door, possibly minimised by drum and trumpets as the peers exit in scene i. Mention of the stars indicates that Orlando and Orgalio are outside in an unlocalised (outwards) location.</p> <p>"Well met" probably indicates an entrance from the opposite direction to Orlando's.</p> <p>Complete absence of spatial indicators here, although presumably the clown (Fidler) exits whence he came.</p> <p>Melissa, a witch, enters from a remote location.</p> <p>The Satyres follow.</p> <p>80 lines after the Satyres appear from the outer door, its function as link to the mystical world is easily wiped (or simply forgotten by the audience after such a long scene), and Orlando and Orgalio follow them out towards the Battle. A 'fork in the road' seems to be operating here.</p>
V.i	Cnty. Scrpnt. Marsillus Mandrecard	↙	<i>Enter Sacrepant crowned, and pursuing Marsillus and Mandrecard.</i>	MARKED congestion: alarums. Unlocalised (outwards) part of the battlefield.

	Orlando	↙	<i>Orlando</i> : Stay Princes, base not your selves to cumbat such a dog. Mount on your coursers, follow those that flie, And let your conquering swordes be tainted in their blouds. (1352-6)	Orlando enters to the chase.
	Marsillus MandreCARD	↗	<i>Orlando</i> : Passe ye, for him he shall be combatted. (1357)	They go outwards following “those that flie”, leaving Orlando to deal with the County Sacrepant.
	Orlando	↗	<i>Orlando</i> : [...] it now behoues me straight To hie me fast to massacre thy men [...]. (1405-6)	Outwards loop scene. Orlando goes outwards also following the fled army, leaving Sacrepant alone to die onstage.
V.ii	Marsillus MandreCARD 12 peeres France Angelica	↙	<i>Marsillus</i> : Fought is the field, & Sacrepant is slaine, With such a massacre of all his men, [...]. <i>MandreCARD</i> : See where he lies slaughtered without the campe. (1435-41) <i>MandreCARD</i> : Command my Lord his bodie be conuaid Vnto some place as likes your highnes best. (1447-8)	MINIMAL congestion at outwards door; returning from battle (and discovering the dead Sacrepant). Furthermore, because it is the final scene and the venue for the reunion of the lovers, and because Marsillus invites the “Lordlings” into a banquet at the end of the scene (see below), the location is somewhere between the field and the camp.
	Orlando	↙	<i>Enter Orlando with a scarfe before his face.</i> (1475)	Orlando enters disguised.
	Marsillus MandreCARD Sacrepant 12 peeres France Angelica Orlando	↙	<i>Orlando</i> : Thus Lordlings when our banquetings be done...(1610).	The end of the play, they leave inwards to celebrate.