

Play: The Knight of Malta Author: Field, Fletcher, Massinger

Text used: Dramatic Works in the Beaumont and Fletcher Canon, Vol VIII Ed, E. Bowers

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

<i>act/sc</i>	<i>door IN</i>	<i>Entering characters</i>	<i>door OUT</i>	<i>Space-time indication</i>	<i>Commentary and notes</i>
I.i	↘	Mountferrat		MOUNT. Dares she despise me thus? (1)	Domestic scene, Mountferrat comes out from further within his house to deliver this soliloquy, frustrated with his inability to successfully woo Oriana and bragging of his military exploits.
		Rocca	↙	MOUNT. Rocca, my trusty servant, welcome. (27)	His servant enters from outwards with news of Oriana's response to Mount's suit.
		Rocca	↗	MOUNT. Hence, find the Blackamore that waits upon her, Bring her unto me, she doth love me yet, And I must her now, at least seeme to do. (89-91)	Sent back outwards to find Oriana's maidservant, whom he is deviously exploiting in his plans to publicly disgrace and win for himself the real object of his affection, Oriana. 6 line spacer soliloquy before next entrance
		Astoruis Castriot	↙	CAST. Monsieur, good day... AST. What, are you for this great solemnity This morne intended? MONT. What solemnity? AST. The Investing of the Martiall Spaniard, Peter Gomera, with our Christian Badge. (99, 101-5)	The two knights arrive from outwards with news of other knights: Gomera, Miranda and Normandine. This scene also serves as an exposition, introducing to the audience the dramatis personae prior to their appearance on stage.
		Astoruis Castriot	↗	AST/CAST.. Good morrow brother. (155)	Hernia scene Astorius and Castriot observe Mountferrat and discuss amongst themselves the negative change in his demeanour to one of jealousy and discontent as they give him the news. They return whence they came.
		Abdella (Zanthia)	↙	MOUNT. Oh my Zanthia, My Pearle, that scornes a staine! (162)	The intervening 6 lines of Mountferrat prior to Abdella's entry remove potential congestion at the outwards door as the knights exit and she arrives.
		Abdella (Zanthia)	↗	ABD. Farewell, keep my true heart, keep true your voves. MOUNT. Till I be dust, my Zanthia; be confirmed. (216-17)	After some discussion of the counterfeit letter written by Abdella in Oriana's hand, the manipulated Abdella exits whence she came
		Mountferrat	↗	MOUNT. It is not love, but strong Libidinous will...What difference twixt this Moore, and her faire Dame? (219, 221)	After a seven line soliloquy revealing his evil intentions, allowing time for Abdella to clear the outwards door, Mountferrat exits outwards to the ceremony as he promised Astorius and Castriot.
I.ii	↘	2 Gentlew.		1 GENT. But yfaith dost thou think my Lady was never in love? (1)	Domestic scene at the house of Oriana; ladies enter from inwards, gossiping about their Lady.
	↘	Abdella (=Zanthia)		ABD. Hist, wenches: my Lady cals, she's entering the Tarasse, to see the show. (60-61)	It appears Abdella has done a backstage cross (signifies change of location) and enters from inwards

	<p>↖ Abdella (=Zanthia) ↖ 2 Gentlew.</p>		<p>with news of Oriana's being in the gallery (see Dessen: Tarass=gallery). This is feasible, since Abdella would have had ample time to appear behind the inwards door during the gentlewomen's 60 odd lines of dialogue. Abdella returns whence she came after delivering this one line. The gentlewomen, obeying Abdella's request, exit inwards in the direction of their lady, Oriana.</p>
I.iii	<p>↘ Valetta Mountferrat Astorius Castriot Gomera Miranda Knights G Attendants ↘ Oriana Abdella (Zanthia) 2 Gentlew.</p> <p>Miranda ↗</p> <p>↖G Oriana Abdella (Zanthia) 2 Gentlew.</p> <p>↘ Oriana Abdella (Zanthia) 2 Gentlew.</p> <p>Guard ↙</p> <p>↗ Oriana Guard Abdella (Zanthia) 2 Gentlew.</p> <p>↖ Valetta Astorius Castriot Gomera Knights Attendants</p>	<p>MOUNT. Are you there Lady? (1)</p> <p>MIR. May it please you then, to allow me some small time To rectifie my selfe...I humbly take my leave of all... my ships ride in the bay Ready to disembogue. (57-8, 61-2, 65)</p> <p>VAL. Name the Lady, that with all advantage We may advance your suit ...</p> <p>GOM. Nor married, nor contracted....Yet, I am in love...Be master of your word: it is she sir, The matchlesse Oriana.</p> <p>VAL. Come down Lady. (98, 106, 113-4, 117-9)</p> <p>MOUNT. I do love So tenderly, Gomera, your bright fame, As not to suffer your perdition... How weakly do's this court then Send Vessels forth to Sea, to guard the Land...When they lurke in our bosomes would subvert This State, and us? (121-2, 132-3, 136-7)</p> <p>MOUNT. (A Guard upon this Lady!) (124)</p> <p>VAL. I would not hear thee speak: — beare her to prison,— (170)</p> <p>AST. Gomera, thou art granted combat, And you Mountferrat must prepare against To morrow morning in the valley here Adjoyning to St Georges Port: a Lady In case of life 'gainst whom one witsesse comes May have her champion. (214-218)</p>	<p>Court scene causes congestion with exiting ladies, who must reappear almost immediately in the gallery with Oriana. This is feasible if they have just exited inwards. Note that knights arriving at the meeting/ ceremony speak first and cannot yet see Oriana when first they enter. Also procession takes more time than ladies to enter, and further delayed by possible need to set state before entrance. Sennet at end of scene, possible at start too, further minimising congestion. Miranda, modestly having declined the reward of Knighthood, exits outwards to fight at sea to prove himself more worthy of the accolade. Gomera disqualifies himself from admission to the order, as he is in love. He names Oriana. The ladies exit the gallery when Oriana's name is called...</p> <p>...and enter the stage space below (from inwards), whilst the evil Mountferrat mounts his conspiracy to prevent Gomera and Oriana from being united, proposing treachery in the ranks in the form of Oriana's alleged love for the Basso of Tripoli. Guard enters from outwards to hold Oriana. Oriana escorted outwards to prison.</p> <p>After a heated argument between Mountferrat and Gomera (who knows of M's evil intentions), there is a flourish (220) and courtly exit inwards.</p>

	Rocca ↙	MOUNT. Rocca, the first news of Mirandas service Let me have notice of. ROCCA.. You shall: The Moore Waytes you without. (221-2)	Simultaneous mid-scene entrance/exit. Rocca enters from outwards with news that Abdella waits for Mountferrat there. Seems to involve a subtle change of location mid-scene.
	Rocca ↗ Abdella ↙ (Zanthia)	MOUNT. Admit her: ha, ha, ha. (223)	No exit marked.
	↙ Abdella (Zanthia)	MOUNT. Zanthia, Another Letter you must frame for me Instantly, in your Ladies Character...Go in, and stay me, go. (235-7, 239)	She too enters from outwards, as we have been told. He sends her inwards to wait for him...
	↙ Mountferrat		...and he too, goes inwards to help her compose the letter.
II.i	Norandine ↙ Miranda Souldiers Sailors Gentlemen	<i>A Sea fight within, alarum..</i> MIR. I am glad ye are so sprightly: ye fought bravely — (8)	Scene change to area of sea battle, where we see Miranda performing heroic duties.
	↙ Souldiers	MIR. Go call the Surgeons, Souldiers:— (9)	Entry mid-conversation from outwards, discussing events of the battle. Presumably they are returning to dry land (the island). Soldiers exit inwards to get surgeons.
	↙ Astorius	AST. I am glad to finde ye here sir, of necessity I must have come aboard else...We all joy much in your faire victory, And all the Island speaks your valour nobly. Have you brought the Turke in that ye took?(19-23)	Astorius arrives from inwards with news (from the court), needing to speak with Miranda.
	↙ Miranda Astorius	MIR. I must crave my leave a while: my care dwels with ye, And I must wait my selfe. (30-31)	He exits inwards to speak privately with Astorius.
	↙ Surgeon Souldiers Souldiers	1 SOLD. Pray ye sir be drest, alasse ye bleed apace yet. (53)	Enter from inwards to tend Norandine's wounds.
	Souldiers ↗	NOR. Bring in the booty, and the prisoners...goe. (59, 61)	They are sent outwards to get the booty off the ship.
	Souldiers ↙	<i>Enter Souldiers with booty.</i> NOR. Oh where's the honest Saylor?...welcome ashore knave; Give me thy hand...Faith thou art welcome. (101, 104-6)	and return from there as requested.
	↙ Souldiers	NOR. Get ye to the Tavernes; There, when ye are hot with Wine 'mongst your admirers, Take Ships, and Towns, and Castles at your pleasures. (121-3)	...and are sent off inwards.
	Souldiers ↙ Prisoners Lucinda	NOR. Bring in the prisoners. (125)	Simultaneous mid-scene entrance/exit: opposition between sea and galleys.
	↙ Souldiers Prisoners	NOR. Away to prison with 'em, see 'em safe; You shall find we have Gallies too, and slaves. (128-9)	Presumably these are a different group of soldiers, bringing in the prisoners from outwards. Taken inwards to the galleys.
	↙ Norandine Lucinda Gentlemen Soldiers	NOR. Who took ye? For he must be your guard... LUC. A noble Gentleman...They cal'd his name Miranda. NOR. You are his then... Go see her safe kept, till the Noble Gentleman Be ready to dispose	Presumably this is a staggered exit: Norandine going into his headquarters, sending the soldiers to take Lucinda to a safe place, on the understanding that they return to him after they have done so.

			her...Souldiers, come wait on me, Ile see ye paid all. (173-4, 176-8, 180-81, 183)	
II.ii	Miranda Astorius ↙		AST.. I knew ye lov'd her...I knew ye priz'd her As all fair minds do goodnesse....For on my life she is much wrong'd. (1, 2-3, 7)	Having done a backstage cross signifying change of location and/or time lapse (already knows of Norandine's gift to him of Lucinda), Miranda enters mid-conversation from outwards, discussing Oriana. Astorius has brought news of what has happened to her.
	Astorius ↗		AST. I'le take my leave, sir, I shall but disturb ye. (25)	He exits outwards, leaving Miranda to think and plan what he might do.
	Collonna ↙		COLL. Noble sir, for Heaven sake Take pity of a poore afflicted Christian Redeem'd from one affliction to another... MIR. And swom to Land? COLL. I did sir, Heaven was gracious. (38-40, 47-8)	After Miranda's 10 line soliloquy, providing time for the outwards door to be cleared of 'traffic', Collonna enters from outwards, possibly having come directly from the sea.
	Miranda Collonna ↗		MIR. Go to the Dane, of him receive a woman, A Turkish prisoner; for me receive her, I heare she is my prize: look fairly to her...Take this to buy thee clothers: this Ring, to help thee Into the fellowship of my house...Wait there till I come home. (66ff)	Fork in the outwards road; the 2 men will part offstage: Miranda exiting with something he 'have to do'; Collonna sent outwards to Norandine to receive Lucinda (who is actually his (Collonna/Angelo's) wife) on behalf of Miranda.
II. iii	↘ Mountferrat Abdella		ABD. Is not ruin about ye? (8)	Time lapse and location change; here we see Mountferrat and Abdella mid-conversation, in an intimate scene. She is taunting him for being disturbed.
	↖ Abdella		MOUNT. I will be alone. ABD. Ye shall: farewell sir; And doe it bravely, never think of conscience...be happy... MOUNT.. No, most unhappy wretch, as thou hast made me More devil than thy selfe, I am. (14-17)	She exits inwards, leaving Mountferrat to answer her after she has gone...
	Miranda ↙		MIR. Alone, And troubled too, I take it...God speed ye sir, I have been seeking of ye: They say you are to fight to day. (18, 19, 21-2)	Simultaneous mid-scene entrance/ exit. Miranda, entering from outwards, observes Mountferrat before he addresses him.
	↖ Mountferrat Miranda ↗		MIR. Pray let me fight to day: good, deere Mountferrat.... MOUNT. I'le send mine Armor, My man shall presently attend ye with it, For you must arme immediately...And last be fortunate; farewell. (134, 157-59, 161)	After arguing over Oriana's virtue and the letter, Mountferrat manages to wrongly convince Miranda of her evil, thus winning him over. They agree that Miranda will fight against Gomera instead of Mountferrat., but in Mountferrat's armour. Miranda returns outwards and Mountferrat inwards.
II.iv	↘ Norandine Doctor		DOC. You are most unfit, if I might councell ye, Your wounds are many, and the ayre. (3-4)	MINIMAL congestion at inwards door further minimised by staggering of previous exit. Change of scene to near the battlefield, 'domestic' scene at the camp as doctor is treating Norandine's wounds prior to more fighting.

	<p>Astorius ↙ Castriot ↗ Doctor Norandine Astorius Castriot</p>	<p>NOR. Welcome Gentlemen. AST. We come to see you sir. (18-19) <i>Drums a far off, A low March.</i> AST. Come, leane on us, sir. NOR. I thank ye Gentlemen: and domine Doctor, Pray bring a little sneazing powder in your Pocket, For feare I sound when I see blood. (37- 40)</p>	<p>Enter from outwards, with news. They exit outwards to the battlefield.</p>
II.v	<p>↙ 2 Marshalls Scaffold etc. ↙</p> <p>2 Marshalls ↗</p>	<p><i>Enter two Marshalls. The Scaffold set out and the staires.</i> 1 MAR. Are the Combatants come in?...Make the field cleere there...Then to the prisoner: the grand Masters coming... (1, 3, 5,)</p> <p>1 MAR. Away: I heare 'em come. 2.MAR. Pray heaven she prosper. (12- 13)</p>	<p>The Marshalls enter from inwards to prepare for the duel between Miranda (posing as Mountferrat) and Gomera. The scaffold and stairs probably set out in front of the central concealment space from outwards door. After giving a series of instructions, the first marshall seems to indicate that they must both clear the stage, but according to the modern editor, this is not the end of the scene. They exit outwards.</p>
II.[vi]	<p>↙ Valetta Norandine Astorius Castriot others</p> <p>Oriana ↙ 2 Gentlewo Executioner Guard Abdella</p> <p>↙ Gomera Miranda</p> <p>Astorius ↗</p> <p>↙ Astorius</p> <p>↖ Valetta Astorius Castriot Gomera Oriana Abdella Others</p> <p>↖ Miranda Norandine</p>	<p><i>Flourish. Enter Valetta: Norandine, Astorius, Castriot: and others.</i> VAL. Give Captain Norandine a chaire...and take your ease: your hurts require it. You come to see a womans cause decided. (1/8, 3-4/10-11))</p> <p>GUARD. Make roome there. VAL. Go up: and what you have to say, say there. (22-3)</p> <p>VAL. Call in the Knights severally. (78) <i>Enter severally Gomera, and Miranda.</i></p> <p>VAL. Let some look out, for the base Knight Mountferrat— (159)</p> <p>VAL. How now? AST. Mountferrat's fled sir. (206) VAL. Let him go a while Till we have done these rites, and seen these coupled...And so let's march to th' Temple, sound those Instruments, That were the signall to a day of blood; Evill beginning houres may end in good. (209-11) <i>Flourish.</i> NOR. And fight 'till Queenes be in love with us, and run after us. Ile see ye at the Fort within these two dayes: And let's be merry prethee. MIR. By that time I shall. (215-18)</p>	<p>Court enters from inwards for the duel.</p> <p>They bring Oriana from within her place of imprisonment. She is sent up onto the scaffolding/up the stairs.</p> <p>The knights enter for the duel. Interesting case where 'severally' may only mean separately, not necessarily at separate doors, but no matter. Miranda's revelation of his real identity and the evil intent of Mountferrat, precipitates a chase to find the culprit. Although no exit is marked for any particular character at this point, it seems to be Astorius who exits... ...returning here to inform the court that Mountferrat has gone. Apparently the court exit here to the temple for the wedding of Oriana and Gomera, postponing the chase for Mountferrat.</p> <p>They too exit inwards to the temple, after which time they will part offstage, planning to meet up for battle within two days' time.</p>
III.i	↙ Corporall	SERV. The daye's not yet broak Sir...	MINIMAL congestion. In addition,

	<p>↙ G Souldiers Norandine Servant</p>	<p>NOR. I must goe see Miranda: bring my horse Round to the South Port: i'le out here at the beach And meet ye at the end oth' Sycamores, 'Tis a sweet walke. (1-4)</p>	<p>case of exit and then immediate re-entry for Norandine; however time lapse explicit in first line of dialogue would justify slight pause, and in any case N's re-entrance may be preceded by that of the corporal and watch above to establish time. Split staging thus acts as a diversionary technique from the fact that Norandine has only just exited the stage. In addition there is a need to strike the scaffold and steps from the previous scene (set at start of II.v). Servant exits outwards to get the horse, Norandine remaining onstage having heard the noise of the watch's singing.</p>
	<p>Servant ↗</p>	<p>NOR. Speed ye then: what mirth is this? The watches are not yet discharged, I take it. (8-9)</p>	<p>Servant exits outwards to get the horse, Norandine remaining onstage having heard the noise of the watch's singing.</p>
	<p>↖ G Corporall 2 Watchmen</p>	<p><i>Corporall and Watch above singing.</i> CORP. Come two of ye. Goe down with me, we'll have a tickling breakfast. (44-5)</p>	<p>Norandine plays a trick on the watchmen, who cannot see him in the dark. They exit the gallery to go down and eat what they believe to be a pig....</p>
	<p>↙ Corporall 2 Watchmen</p>	<p>CORP. Go softly, And fall upon 'em finely, nimbly...</p>	<p>...only to find Norandine who admits to taunting them and warns them to do their job...</p>
	<p>↗ Corporall 2 Watchmen Norandine</p>	<p>NOR. Doe, doe your duty truly... and come away: no more rage. (99-100)</p>	<p>...and they all exit outwards.</p>
III.ii	<p>↙ Abdella Rocca</p>	<p><i>Enter Abdella with a Letter, and Rocca.</i> ABD. Write thus to me? he hath fearfully, and basely Betray'd his own cause; yet to free himselfe He now ascribes the fault to me. (1-3)</p>	<p>Domestic scene, entry from inwards. Rocca has brought a letter from Mountferrat, but they have been inside talking and come from further within the house rather than directly from the external door. He returns outwards to give her message to Mountferrat. Simultaneous mid-scene exit-entry.</p>
	<p>Rocca ↗</p>	<p>ABD..But Ile unty this nuptiall knot of love And make way for his wishes... ROCC. All this will I tell him.</p>	<p>He returns outwards to give her message to Mountferrat. Simultaneous mid-scene exit-entry.</p>
	<p>↙ Oriana Velleda</p>	<p>ABD. Do so: farewell. (15-16, 18-19) ABD. My Lady, with my fellow, So earnest in discourse! what ere it be Ile second it. (20-21)</p>	<p>Oriana and her attendant emerge from further inwards but do not immediately have any dialogue. Abdella then joins in the discussion about men, trying to infer that soldiers are superior to courtiers.</p>
	<p>Gomera ↙</p>	<p>ORI. Two long houres absent? GOM. Thy pardon, Sweet: I have been looking on The prize that was brought in by the brave Dane. (59-61)</p>	<p>Arrives home from outwards. An argument between them ensues, perpetrated by the malicious Abdella, who ends up giving Oriana a sleeping potion.</p>
	<p>↖ Abdella Oriana Velleda Gomera</p>		<p>They take (the presumed dead) Oriana inwards.</p>
III.iii	<p>↙ Collonna Lucinda</p>	<p>LUC. But is my Master here too? COLL. Three daies since... LUC. Is't pride in him...That I am not admitted to his presence? (5-6, 8-9)</p>	<p>Entrance-point not specific, but opposition with Lucinda's eventual exit further inwards toward's Miranda's chamber. They are in Miranda's fort.</p>
	<p>↖ Lucinda</p>	<p>COLL. I dare the better tell you he will see you This night, in which by him I am commanded To bring you to his</p>	<p>She exits further inside the castle.</p>

	↙ Collonna	chamber. (45-47)	After a soliloquy, Collonna exits inwards, Lucinda still being in his custody.
III.iv	Miranda Norandine Servants ↙	<i>Enter Miranda, Norandine, Servants with lights. A Table out, two stools.</i> MIR. Ile see you in your chamber. NOR. Whare is your Turkish prisoner? MIR. In the Castle, But yet I never saw her. (1, 17-18)	Time lapse, later that night. Another room in the castle of Miranda. Norandine and Miranda have been reunited and the former offers to show Norandine to his bedroom. Miranda has been in the castle for three days but has not yet seen Lucinda.
	↙ Norandine Servants Collonna Lucinda ↙	MIR. Go to bed, to bed...Good night. (28-9) COLL. There you shall finde him Lady: you know what I have And if you please you may use it... From hence I shall heare all. (30-31)	Norandine and servants sent inwards to living quarters. Simultaneous mid-scene entrance/exit. Lucinda and Collonna have done a backstage cross, confirming change of location within castle. Collonna apparently conceals himself in a nearby place to eavesdrop on the conversation - behind a stagepost?
	↙ Collonna Miranda Lucinda ↗ ↗	MIR. Go to your rest, my modest, honest servant, My fair, and vertuous maid, and sleep secure there... LUC. All sweet rest to you sir. (155-6, 158)	Exit to various sleeping quarters of the house, Lucinda outwards and Miranda inwards.
IV.i	↘ Mountferrat Rocca	MOUNT. The sun's not set yet? ROCC. No Sir. ... MOUNT. This cave fashioned By provident nature, in this solid Rock To be a den for beasts, alone, receives me. (1-2, 11-13)	MINIMAL congestion at inwards door; Mountferrat is disguised and in hiding.
	Abdella ↙	ROCC. Here's the Moore, look up sir, Some ease may come from her.... ABD. Who is this? Mountferrat? Rise up for shame. (39-40)	Presumably Abdella enters from outwards, with news, but NB. the reference to looking up and rising up - does this just mean that Mountferrat is sitting or lying huddled on the floor of the cave?
	Mountferrat Rocca Abdella ↗	ABD. She's buried in her families monument, In the Temple of St John; i'le bring you thither, Thus, as you are disguised; some six howers hence The potion will leave working. ROCC. Let us haste then. (123-27)	They exit outwards in the direction of Oriana's family monument (the temple).
IV.ii	Miranda Norandine Collonna ↙	COLL. Here sir, I have got the Key, I borrowed it Of him that keeps the Church, the door is open. (1-2)	MINIMAL congestion at outwards door; the knights arrive at the church from outwards. Folio has book-keeper's SD Discover Tombe, minimising congestion. As we will hear from the dialogue, it is obviously still night time. NB reference to practicable door here!
	Collonna ↗	MIR. Look to the horses then, and please the fellow...Be not far off, there may be some use of ye, Give me the light. (3, 5-6)	Exits outwards to tend the horses.
	Norandine ↗	MIR. Pray ye call my man in presently: Help me with the stone first, oh she stirs againe. Oh call my man: away! (85-7)	Having heard Oriana's moans from the newly laid tomb, Norandine exits outwards to get Collonna as requested.
	Collonna Norandine ↙	MIR. Come help the Coffin out. (91)	They return from outwards.

	Miranda Collonna Norandine	↗	MIR. My man and I will tenderly conduct her Unto the fort; stay you, and watch what issue, And what inquirie's for the body...And when you have done, come back to me... COLL. What shall I do wi'th' Key?.. MIR. Leave it ith' door: go get the horses ready. (97-99, 101-3)	Miranda gives instructions for Norandine to stay back at the tomb and see if anyone else comes. But he still seems to exit the stage - and in fact must be helping Miranda carry the body, since Collonna is busy with the key and the horses. Presumably he will linger just outside the church once he has exited with the others, while they go on ahead. This seems to be a staggered exit:, minimising the subsequent congestion at the outwards door. Mid-scene crossover at outwards door: direct reference to crossing!!! Spatial and temporal clues here are brilliant!! Evidently, it is night -time, obscuring their vision of the exiting men as the two groups pass each other in the doorway.
	Rocca Mountferrat Abdella	↙	<i>Enter Rocca, Mountferrat, Abdella. With a dark lanthorn.</i> ROCCA. The door's already open, the Key in it. MOUNT. What were those past by? ROCC. Some scout of Souldiers, I think. MOUNT. It may well be so, for I saw their horses, They saw not us I hope. ABD. No, no, we were close, Beside they were far off... ROCC. Let me go in first For by the leaving open of the door Here there may be some body in the Church. (105-111)	
	Gomera Page	↙	<i>Enter Gomera, Page with Torch.</i> ROCC. I see a light, stand close, and leave your angers. We all miscarry else... GOM. Waite there Boy, with the light, till I call to thee. (169, 171)	They too arrive from outwards as the others disperse (hiding behind stageposts?).so that they can eavesdrop on what Gomera is saying.
	Abdella Rocca	↗		No exit is marked for Abdella and Rocca here, although having urged Mountferrat to fight Gomera, they perhaps exit about line 257 as marked in the modern edition.
	Page Gomera	↗ ↗	MOUNT. Yes, now I dare; lead out, i'le follow presently; Under the Mount i'le meet ye... GOM. If thou scaps't thou hast Cats luck, The Mount? MOUNT. The same: make haste, I am there before else. GOM. Goe get ye home;—now if he scape I am Coward. (257, 261-3, 263)	Page is sent off outwards, presumably with Gomera following him, as he has been told to go first by Mountferrat.
	Mountferrat	↗		He too, exits outwards in the direction of the mountain.
IV.iii	Miranda Lucinda Collonna	↙	MIR. How is it with the Lady? (1)	MINIMAL congestion, further minimised by need to strike tomb. Miranda arrives back at his fort where Lucinda is still held prisoner/servant and Oriana has been conducted. Mid-conversation, discussing Oriana. There has been a time lapse since Oriana was rescued from the tomb.
	↙ Lucinda		MIR. Prethee tell her, my Prayers Are present with her, and good wench provide That she want nothing. (14-	Lucinda is sent further inside the house to pass on Miranda's wishes to Oriana. They have obviously not

		15)	come directly from Oriana's closet at the beginning of the scene. They exit outwards together.
	Miranda Collonna ↗	MIR. Come Collonna, We will goes see how th'Engineer has mounted The Canon the great Master sent...I am to leave the world. (18-19)	
IV.iv	↘ Gomera Mountferrat Rocca Abdella Norandine ↙ Corporall ↙ Watch ↙ Norandine ↗ Corporall Watch Gomera Mountferrat Rocca Abdella	GOM. Here's even ground, I'll stir no foot beyond it, Before I have thy head. (1-2) ROCC. Who's this? MOUNT. Betray'd againe? (34) <i>Enter Corporall and Watch.</i> CORP. Disarme them, and shoot any that resists. (50) NOR. You bleed apace: good Souldiers Goe help him to a Surgeon...Now for Miranda, this newes will be to him As welcome, as 'tis unexpected. (56-7, 60-1)	They have arrived at the mountain where they will fight. Backstage cross reveals location change from previous exit: carousel move. Norandine arrives from outwards. They too, arrive from outwards to eliminate the fighting. All exit outwards in the direction of Miranda and the court.
V.i	↘ Oriana Lucinda ↘ Miranda Norandine Collonna ↗ Norandine ↗ Collonna ↗ Lucinda ↘ Norandine Collonna Lucinda Childe Norandine ↗ Miranda Collonna Lucinda Oriana ↗	OR. How do's my Boy? LUC. Oh, wondrous lusty, Madam, a little Knight already. (1-2) MIR. Looke Captaine, we must ride away this morning. (8) NOR. Pray haste you, for i'll along, and see what will come on't. (31-2) MIR. Collonna, provide strait, all necessaries for this remove...You shall attend on me. (33, 36) MIR. Leave us. (44) <i>Enter Norandine, Collonna and Lucinda with a Childe.</i> MIR. Captaine, let's away... You are merry Norandine. (163, 166)	Scene returns to Miranda's fort, ladies enter from inwards. Time-lapse, since Oriana has given birth. The knights enter from inwards, discussing the day's business. Exits inwards to prepare to depart for the ceremony of the knights. Sent off inwards to prepare for journey. Sent off inwards too, so that Miranda and Oriana can speak privately. FOLIO SD RE ALTAR APPEARS AFTER THIS EXIT. They return from inwards, Lucinda bringing Oriana's child. They exit outwards again... ...and the ladies follow, as planned at line 35: 'And let Lucinda bear her company'.
V.ii	↘ Astorius Castriot Valetta Gomera Knights 2 Bishops Mountferrat Corporall Souldiers Abdella Gentleman Judges Esquires Esquard ↙ Miranda Norandine	<i>Synnet: Enter Astorius, Castriot, Valetta, Gomera, Knights, two Bishops, Mountferrat, guarded by Corporall and Souldiers, Abdella, a Gentleman with a cloake, sword, and Spurres.</i> VAL. One of the Esquard. (60) <i>Enter Miranda, Norandine, Collonna.</i> ESQ. The gentlemen are come. (61)	Large court scene, ceremonial entry from inwards. Procession includes Mountferrat (though a prisoner would normally be brought before the court from outwards): see line 58, he's part of the 'festival array'. Gentleman with knights' ceremonial regalia should have been specified in I.iii as well. They arrive from outwards (outwards loop scene).

<p>Collonna Guards Oriana 2 Gentlewo Lucinda Child ↙ Astorius Castriot Valetta Gomera Knights 2 Bishops Corporall Souldiers Gentleman Judges Esquires Guards Oriana 2 Gentlewo Lucinda Child Esquard Miranda Norandine Collonna</p> <p>Mountferrat ↗ Abdella</p>	<p>↙ <i>Enter Oriana vaild, two Gentlewomen, Lucinda, child.</i> MIR. Bring the captives. (89)</p> <p><i>Musick. An altar discovered, with Tapers, and a book on it. The two Bishops stand on each side of it; Mountferrat as the Song is singing ascends up the altar.</i></p> <p>VAL. So to civill feasts, According to our customes; and all pray. (282-3)</p>	<p>The ladies too, are brought in from outwards, Oriana reunited with Gomera and Valetta; Collonna also revealed to Lucinda as her husband, Angelo.</p> <p>This could take place in and beside the central discovery space; the curtains opened to reveal an altar pre-set there at the beginning of the play (and also used in IV.ii, though no SD to indicate that). However, Folio has book-holder's SD at V.i.45 (see note above): <i>Altar ready, tapers & booke</i>. If it is 'readied' so early (125+198 lines before discovery!) it could not be in either door, since both are used in V.i and V.ii, and if the altar is in concealment space from start of play, there is nothing to be readied (and no access from backstage to ready it). It is interesting that V.i.45 is just after Lucinda's exit, so the 'readying' is slated for a period of backstage calm: 115 lines of dialogue between two principal actors before re-entrance of group of 3 with Oriana's child, and then shortly afterwards the massed processional entrance at start of V.ii. This is, therefore, the logical spot for the book-holder to sort everything out. He can:</p> <ol style="list-style-type: none"> (1) ensure Lucinda (who's just left the stage), Collonna and Oriana (and child) are ready for their group entrance just before end of V.i. (2) ready the stage-hands with lighted tapers and book (and steps for Mountferrat to ascend altar?) so they can enter with the procession at start of V.ii, go behind curtains covering concealment space, prepare the altar and stay there to effect the discovery by drawing back curtain on Music cue. (3) ready the procession itself (at least 14 characters, significant props!). <p>The SD is therefore in all likelihood an important reminder to the book-holder that the altar will be needed later in V.ii, and needs to be organised at this point rather than getting lost in the inevitable confusion of the large ceremonial entry.</p> <p>Miranda is knighted, and all exit inwards to feast, except for the reprobates who are exiled.</p>
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