

Discovery Scenes: Nine Exceptional Plays

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The notes below are referenced in Discoveries Database. They will be used in a subsequent series of refereed articles. The plays listed are ‘exceptional’ in their handling of discoveries; against each play the particular issue of note is shown in red.

1	<i>The Honest Whore, part 2 (compared to part 1)</i>	<i>Parallel entrances (via 2 doors) plus shop discovered</i>
2	<i>2a Law Tricks 2b The Widow’s Tears 2c Love’s Sacrifice</i>	<i>Tomb, spaces and contents Features of tomb; stressed entry Tomb and coffin; location change by dialogue</i>
3	<i>Hoffman The Spanish Tragedy</i>	<i>A central property and a ‘place in the middle’: 2 doors plus concealment space, preset property Inanimate objects discovered in concealment space vs inanimate object in discovery zone</i>
4	<i>Sir Thomas More</i>	<i>A Booth Stage or an expanded Arras? Enlarged discovery zone, preset characters and properties</i>
5	<i>The Lovers’ Progress</i>	<i>Entry via discovery zone; central hangings for concealment space; extrusion by chairs</i>
6	<i>Bussy D’Ambois</i>	<i>A ‘cave’ at one door, entrances at an ‘other’ door?</i>

1: Honest Whore, part 2 (comparison to part 1)

Parallel entrances (via 2 doors) plus shop discovered: how to do it without a discovery space

Part 1 features two standard discoveries of Candido’s shop. Both are at the start of scenes. Firstly:

Enter Candido, his wife, George, and two Prentices in the shop: Fustigo enters, walking by. (E2r)

A curtain in the doorway could be drawn back from offstage (or the stage doors opened) to reveal a tableau; or the characters could simply appear in the open doorway, setting out the shop wares on the stage. In any case Fustigo then enters from the other door (there are no significant congestion problems with exiting characters from the previous scene). And then a second, similar discovery:

Enter Candidoes wife, in her shop, and the two Prentises. (G3v)

The discovery or setting out of the shop repeats the previous pattern; George subsequently comes out of the shop/house, and later Candido enters from elsewhere, goes into the shop and then returns from there after a change of costume. There are no congestion issues in either of these standard discoveries. However *part 2* has a virtually identical scene (in the fictional sense) – but it is handled quite differently in terms of practical stagecraft:

Enter at one doore Lodouico and Carolo; at another Bots, and Mistris Horsleach; Candido and his wife appeare in the Shop. (F2r)

If this stage direction were to follow the pattern of those in *part 1*, it would read something like:

Enter Candido and his wife in the Shop: Enter at one doore Lodouico and Carolo; at another Bots, and Mistris Horsleach.

And we would clearly need to posit a central discovery space for the shop, so as to leave the two lateral doors free for the two pairs of characters to then enter from elsewhere and greet each other.

But I do not believe this instance supports a central discovery space for the shop. I believe instead that the reversed order of the stage direction is significant, indicating that the characters who ‘appear’ in the shop only do so *after* the other characters have entered and greeted each other. Once the two pairs of characters have done this and are well clear of their respective doorways, one door can then stand for the shop as Candido and his wife ‘appear’ there. In fact this is supported by the dialogue: the two pairs of entering characters greet each other and converse for half a page of dialogue before one of them belatedly ‘sees’ the shop:

Lod. Stay, is not that my patient Linnen draper yonder, and my fine yong smug Mistris, his wife?

They then ‘wheele about’ and ‘come to the shop’, and Candido only enters the dialogue after a page. This supports the suggestion that the ‘shop’ appears in one doorway only after the two doors have been used by the two sets of entering characters: note also that Candido and his Wife do not ‘enter’, but ‘appear’, which might be taken to mean something less than a high-impact discovery of the shop: a more subtle ‘materialisation’ while the audience’s attention is directed elsewhere to the speaking characters already onstage. This looks to me like a playwright dealing with a constraint (only 2 doors) and structuring the entrances accordingly.

2: GENERAL ISSUE: COFFINS, TOMBS, BODIES

As evidenced in the relevant entries in the *Dictionary of Elizabethan Stage Directions*, in Early Modern texts the relationship between coffins and tombs is fluid. While ‘coffin’ (either with or without lid) is straightforward, ‘tomb’ is usually used to denote a structure containing a coffin or coffins – something above floor level that is entered via a door-like opening. However there are instances where ‘tomb’ is used to denote a coffin, and sometimes that coffin is below floor level (presumably below the trapdoor opening). That is the case with *How a man may choose a good wife from bad*, which specifies a ‘tomb’, but clearly uses the trapdoor as a ‘vault’ with a coffin in it.

There are three plays, *Law Tricks*, *The Widow’s Tears* and *Love’s Sacrifice*, that are written with a set of expectations about tombs and their fittings, including coffins: they are roomy enough for a number of characters to lodge or hide inside them, they can be opened or closed either from onstage or offstage, and sometimes they have doors with an aperture through which the goings-on inside the tomb can be spied by onstage characters.

2a: Law Tricks

Tomb, spaces and contents

G4r – I3v: Act V runs to 16 pages, made up of: a 4-page sequence (G4r-H1v) outside the tomb, a 10-page sequence at the palace, and a concluding 2-page sequence (I3r-I3v) at the tomb again. The initial tomb scene begins with the Page making an implicit discovery of the tomb (G4r) and then hiding in it; it continues with an extended ‘echo’ gag (the Page’s voice from behind the coffin echoing first Horatio’s and then the Countess’s lines).

The scene concludes with a marked exit further into the tomb, to ‘a more private roome’ (H1v). This is an awkward device, seemingly employed to avoid a congestion at the other door as their exit would

intersect with a large party entering to a different location (Duke and lords returning to the palace from a funeral, with the DZ subsequently denoting Polymetes' study). As such, it suggests a playwright aware of the availability of only one other entrance/exit point apart from the tomb; had there been two other options he could simply have had them 'return to the palace' via one of them, with the other being used for the entrance of the Duke's party:

G4r	<p><i>Enter Horatio's Page with a Theeves Lanthorne.</i></p> <p>Page. I dare not further, tis wilfull murther, Thus late to treade the cloyster vaults.</p> <p>...</p> <p>But heere's the tombe, my hopes suffizing, I watch a daintie Duckes uprising, Her cheeks now are chilly, as is the pale lilly, But when her eye uncloses, theile looke like two faire Roses.</p> <p><i>Enter Horatio with a light.</i></p> <p>A light my maister? Or some spright, Yet What neede Deuils haue candle-light, Tis he, all hid, ile not be seene, For once this tombe shall be my screene.</p> <p><i>He hides himselfe.</i></p>	<p><i>Page enters graveyard, finds the tomb and then hides inside it when he sees Horatio coming.</i></p>
G4v	<p><i>Hor.</i> Soft, stay, this sames the chilly monument, That hugs her bodie in his marble armes.</p>	<p><i>Horatio comes to the tombe, and Page, hiding in opening behind coffin, speaks. Horatio mistakes him for the Countess. There follows a fifteen-line exchange where Page 'echoes' Horatio's lines</i></p>
H1r	<p><i>Hor.</i> Adieu, my greefe and ile go sleepe. Pray God my tongue can my hearts counsel keep.</p> <p>Pa. I would fain know that Wag that can put me down for a womans Ghoast extempore, especially if it were to be performde under a tomb cloath.</p> <p><i>Enter Horatio againe.</i></p> <p>Hart a me, my maister againe, what crosse points are these? I see I must betake me to my late refuge.</p>	<p><i>Horatio exits, and Page reflects on his convincing theatrical performance.</i></p> <p><i>Horatio returns, Page hides again.</i> <i>And the echo game begins again</i></p>
H1v	<p><i>Count.</i> What place is this? am I in heaven or no. <i>Pa.</i> No. <i>Count.</i> What voice is that? Is this place earth? <i>Pa.</i> Earth.</p> <p><i>Count.</i> What sleepy drink? How came I in this tombe? <i>Pa.</i> Ile tell you that in a more private roome, Away Ile tell you a strange wonder</p>	<p><i>Horatio exits, and then the Countess awakes. Page plays echo game with her too.</i></p> <p><i>Page promises to tell all to the Countess more privately. This is an awkward device to have them exit further into the tomb so as to avoid congestion at other door with entrance of six characters plus attendants.</i></p>

Then there is a scene at the palace involving Polymetes 'evoking' characters played by his accomplices. He 'evokes' the Countess (this is organised by the Page):

H2r	<i>Enter Ferneze the Duke, Count, Lurdo, Anelo, Horatio and Adam with others attendant.</i> <i>Du.</i> No more of mourning brother, we have laid Our timeless sorrowes in a quiet grave	<i>Change of location; returning from funeral.</i>
H3r	<i>Polimetes in his study.</i>	<i>At other door (same as tomb). Evokes 2 characters (played by Iulio and Ioculo), then...</i>
I2v	<i>Enter Countesse, she writes a little, throwes downe the paper and departs.</i> <i>Du.</i> The Count looks pale. <i>Ang.</i> Why starts Horatio? <i>Iul.</i> What writte the shadow?	<i>..he evokes the Countess (organised by Page).</i>

Then the location shifts back to the tomb:

I3r	<i>Du.</i> Then be this your doome, You shall be closed alive in her dead tombe. ... Close them into that grave, that dead mans Inne, [I3v] Pitie true virtue should be lodg'd with sinne. [Implicit SD: Tomb discovered]	<i>Duke pronounces Horatio's and Lurdo's fate, to be entombed in the Countess's tomb, the 'dead mans Inne' (cf Widow's Tears) Tomb discovered here, though Countesse doesn't appear until 5 lines later.</i>
I3v	<i>Hor.</i> Make roome deare Madam, law this leave doth give To die by thee with whome I could not liue. <i>Lur.</i> And wronged Countesse though I hated thee, I come to take my latest sleepe with thee. <i>Countesse in Tombe.</i> <i>Pag.</i> Doe you remember the Eccho at the tomb? Though I plaid the knaue with you, I did like an honest man with her.	<i>Yet more evidence of room for multiple bodies in Tomb, lying together.</i> <i>Page closes circle by recalling the echo sequences in the tomb.</i>

2b: The Widow's Tears

Features of tomb; stressed entry

This long sequence takes up 23 of the play's 74 pages – about a third of the play (most of Act IV and all of Act V). Some critics (see LT pp. 173-4, particularly her note on p. 174 citing Yamada and Dessen) have suggested there are practical staging difficulties, but I cannot see them.

The sheer length and complexity of this sequence makes it an important test for any proposal for systematic staging patterns that takes into account practical limitations imposed by projected stage resources, in this case just two stage doors. If one of those two doors is fictionally dedicated for an extended period to 'the tomb', the playwright will need to manage entrances and exits so they can be done fluidly and believably through the one remaining other entrance point, the other door. Day does this remarkably well, with only one minor stretching of fictional logic: a staggered set of two entrances by soldiers going different 'ways' before engaging in dialogue.

We can deduce the features of the tomb via the SDs and dialogue. It seems to feature a door that is opened or closed (at different points the operator is onstage or offstage, usually a character except for one instance, a tableau, I3v). Inside the tomb is a coffin (empty) and room for as many as three characters to come and go repeatedly: the tomb is referred to as an 'Inne', 'lodging' 'prison' (H2v) and a 'shop' (G4v), so clearly a stage door with the void of the tiring house behind it is a logical signifier for the tomb. The door must have some grate or aperture in it (or just a simple keyhole?), as onstage characters peer into the tomb while the door is closed, describing what they are seeing occur in the tomb. This gives rise to an explicit, politically incorrect but very funny scene involving

voyeurism and explicit descriptions of offstage sexual activity (and particularly female activity: ‘She’s drawing on’ I2r) as two onstage characters take turns to look in.

This long sequence is unusual for the number of recurring exits into, and entrances from, the tomb by its lodgers (Cynthia, Ero and Lysander disguised as the Sentinel); but all other entrances and exits are logically via the other doorway which leads to and from all locations beyond the graveyard. They have been carefully sequenced by Day to avoid congestions in that doorway, and only one of these entrances does not follow the usual format:

Enter one of the Souldiers sent out before to seeke the Sentinell.

1. All paines are lost in hunting out this Souldier; his fear (adding wings to his heeles) out-goes us as far as the fresh Hare the tir’d hounds. Who goes there?

Ent. 2. Souldier another way. (K2r)

The explicitness of the first stage direction here betrays the playwright’s attention to a problem that only occurs if there is just one entrance-point available. To create a sense of a search taking place in multiple directions he specifies the first soldier is a sort of ‘advance guard’, who then converses with the entering second soldier who has been sent ‘another way’. This does not necessarily mean they must use two different doors for their entrance; indeed the text seems structured to avoid that necessity. I have noted elsewhere (TF, 2011, 258-9) examples where ‘another way’ or ‘different ways’ seems to refer not to the point of entrance but instead to different directions being taken *after* the entrance: here, one soldier to one downstage corner, the second to the other.

The very fact that Day provides this explicit stage direction suggests he is well aware of the need to achieve or at least assert fictional believability for a slightly awkward entrance pattern. Had there been instead two viable entrance points, such a stage direction would not have been necessary, so the very explicitness of the stage direction is in fact an argument for – rather than evidence against – two and only two entrance points, one of which has been dedicated to ‘the tomb’.

H1v	<i>Enter Lysander like a Souldier disguise at all parts, a halfe Pike, gorget, &c; he discouers the Tombe, lookes in and wonders, &c.</i> <i>Lys. ope or Ile force it open.</i> <i>Ero. ...ruthful herse of her deare Spouse, slaine by Bantditos, Nobly borne Lysander.</i>	<i>The ‘discovers’ here means sees/recognises rather than opens. He looks in and converses with voice from within, but twenty lines later threatens to break down the door. Door must then be opened from offstage. Inside the tomb is the herse or coffin (empty) of Lysander.</i>
H2r	<i>Lys. ...stay by my hand and rise.</i>	<i>Lysander helps Cynthia up, so must enter the DZ.</i>
H2v	<i>Lys. This is the Inne, where all Deucalions race Sooner or later, must take up their lodging; No Priviledge can free us from this prison;</i>	<i>Tomb is compared to ‘Inne’, ‘lodging’ and ‘prison’, clearly above ground. See also G4v, referred to as a ‘shop of mourning’.</i>
H4r	<i>Lys. Very good. Exiturus.</i> <i>Ero. And bring more wine. She shuts up the Tomb.</i>	<i>Lys. departs, promising to return the next night with food and wine.</i>

	<p><i>Cynthia, Ero, the Tomb opening.</i> <i>Ero.</i> So; lets aire our dampish spirits, almost stifl'd in this grose muddie Element.</p>	<p><i>Tomb door is closed from offstage (Ero and Cynthia retiring there).</i></p> <p><i>Tomb opened from offstage, they come out onto the stage proper.</i></p>
<i>H4v</i>	<p><i>Ero.</i> Honorable Souldier? y'are welcome; please you step in sir?</p>	<p><i>Ero, onstage, invites Lysander into the tomb.</i></p>
<i>11r-v</i>	<p><i>Ero.</i> Comfortable doctrine Mistris, edifie, edifie. Me thinks even thus it was when <i>Dido</i> And <i>Aeneas</i> met in the Cave; And hearke Me thinks I heare some of the hunters. <i>She shuts the Tomb.</i></p>	<p><i>Ero's Dido-Aeneas reference prepares for ensuing sex scene. Ero then follows them into tomb and shuts door from offstage.</i> <i>This is an act break, but no time lapse: next entrance at start of Act V is the characters she hears offstage.</i></p>
<i>11v-12r</i>	<p><i>Thar.</i> Looks into the tomb. <i>Thar.</i> Slight, whose here? A Souldier with my sister? Wipe, wipe, see Kissing by <i>Love</i>; shee, as I lay tis shee. <i>[K2 in text is compositor's error]</i></p>	<p><i>Tharsalio and Lycus arrive at the tomb and look in without opening the door.</i> <i>There must be therefore a grate or aperture, as there follows an explicit voyeuristic scene.</i></p>
<i>12r</i>	<p><i>Thar.</i> O no, shee is famisht; Shee's past our comfort, shee lies drawing on. <i>Lyc.</i> The Gods forbid. <i>Thar.</i> Looke thou, shee's drawing on. How saist thou? <i>Lyc.</i> Drawing on? Illustrious witchcrafts. <i>Thar.</i> Lies shee not drawing on? <i>Lyc.</i> Shee draws on fairely. Our sister Sir? This shee? Can this be shee? <i>Thar.</i> She, she, she, and none but she. ... <i>Thar.</i> Who is't canst tell? <i>Lyc.</i> The Souldier Sir that watches The bodies crucified in this hallow'd place.</p>	<p><i>They take leisurely turns looking through the aperture at Cynthia making love, emphasising female initiative-taking.</i></p> <p><i>Lycus also identifies her partner, the Soldier (actually Lysander in disguise).</i></p>
<i>12v</i>	<p style="text-align: right;"><i>Exeunt.</i></p> <p><i>The Tomb opens, Lysander, Cynthia, Ero</i> <i>Lys.</i> Tis late; I must away.</p>	<p><i>Tharsalio and Lycus exit back to the offstage crucifieds.</i> <i>Lysander and Cynthia and Ero come out of the tomb, Lysander foreshadowing exit elsewhere.</i></p>
<i>13r</i>	<p><i>Cyn.</i> Well goe and see; Return, weele goe home. <i>Lys.</i> Hell be thy home, Huge Monsters damne yee...<i>[10 lines of philippic against Cynthia's unfaithfulness]</i>...Lust, impietie, hell, womanhood it selfe, adde if you can one step to this. <i>(slincks away)</i> <i>Enter Captaine with two or three Souldiers.</i></p>	<p><i>They go back into tomb/home, he going, to return later. But an exit via the other door creates small congestion with entering soldiers. But text signals overlapping entrance and exit as he 'slincks away'</i></p>

I3v	<i>Tomb opens, and Lysander within lies along, Cynthia and Ero.</i>	<i>Tableau, tomb opened from within by stagehands: tableau. Lysander's presence (after exit elsewhere in previous scene) to suggest a timelapse: he's done a backstage cross during intervening soldiers scene.</i>
I4v	<i>Lys. All the infernall plagues dwell in thy soule; Ile fetch a crow of yron to breake the coffin. Cyn. Doe love, be speedie. Lys. As I with thy danmation. Shut the Tomb.</i>	<i>The women go back into the tomb, Lysander shuts it from onstage?</i>
K1r	<i>Thars. All collections speake he was the Souldier. What should be the riddle of this? that he is stolne hether into a Souldiers disguise? He should have staid at Dipolis to receive news from us ... But the case is cleare, hee's the Souldier. Sister, looke to your fame, your chastetie's uncover'd. Are they here still? Here believe it both most woefully weeping over the bottle. He knocks. Ero. Who's there. Thar. Tharsalio, open. Ero. Alas Sir, tis no boote to vex your sister</i>	<i>Reference to the women 'weeping over the bottle' suggests Tharsalio is looking into the tomb as before.</i>
K1v	<i>Ero opens, and he sees her head layd on the coffin, &c Thar. That you see yonder, is but a shadow, an emptie chest containing nothing but aire. Stand not to gaze at it, tis true. This was a proiect of his owne contriving to put your loialtie & constant vowes to the test; y'are warnd, be arm'd. Exit.</i>	<i>Ero opens door from inside? Compositor's error in not italicising what is a clear SD: Cynthia is lying on the coffin in the tomb. The coffin 'yonder' in the tomb is empty; they are on the stage. Tharsalio warns Cynthia that Lysander is not dead in the coffin, and is the 'Souldier' she has been consorting with.</i>
K2r	<i>Cyn. Nay I resolve to sit out one brunt more... shut up the Tomb. Shut the Tomb. Enter one of the Souldiers sent out before to seeke the Sentinell. 1. All paines are lost in hunting out this Souldier; his fear (adding wings to his heeles) out-goes us as far as the fresh Hare the tir'd hounds. Who goes there? Ent. 2. Souldier another way. 1. A friend. 1. O, your successe and mine touching this Sentinell, tells, I suppose, one tale; hee's farre enough I undertake by this time. 2. I blame him not: the law's severe (though iust and can not be dispenc'd</i>	<i>Ero suggests she flee, but Cynthia stays in the tomb. Orders Ero to close tomb, which she does from inside. From other door, and then second soldier 'another way'. Not necessarily another door; might just be entrances and moves to different corners of stage.</i>
K2v	<i>1. Night fellow Souldier, youle not meet me in the morning at the Tomb, and lend me your hand to the unrigging of Lysanders herse. 2. I care not if I do, to view heavens power in this unbottomd seller. Bloud, though it sleep a time, yet never dies. The Gods on murderers fixe revengefull eies. Exeunt. Lysander solus with a crow of yron, and a halter which he laies downe and puts on his disguise againe. Lys. Since shee has madded me; let her beware my hornes. For though by goring her, no hope be showne</i>	<i>Soldiers bid each other good night. Staggered exits of soldiers doesn't require two doors for them Minimal congestion one-on-one.</i>

	<p>To cure my selfe, yet Ile not bleede alone. <i>He knocks.</i> <i>Ero.</i> Who knocks? <i>Lys.</i> The souldier; open. <i>She opens & he enters</i> See sweet, here are the engines that must doo't</p>	<p><i>Tomb opened from offstage by Ero, and Lysander enters: this section must be inside DZ.</i></p>
K3r	<p><i>Lys.</i> Here's a rare halter to hugge him with. <i>Ero.</i> Better you and I ioyne our hands and bear him thether, you take his head ... Ile be at the feet;</p> <p><i>Lys.</i> Fore, pietie, there is somewhat in me strives Against the deede, my very arme relents To strike a stroke so inhumane, To wound a hallow'd herse? Suppose twere mine, Would not my Ghost start up and flie upon thee? <i>Cyn.</i> No, I'de mall it down againe with this. <i>She snatches up the crow.</i> <i>Lys.</i> How now? <i>He catches at her throat.</i></p> <p><i>Cyn.</i> Goe <i>Satyre</i>, runne affrighted with the noise Of that harsh sounding horne thy selfe hast blowne, Farewell; I leave thee there my Husbands Corps, Make much of that. <i>Exit, cum Er.</i> <i>Lys.</i> What have I done? O let me lie and grieve, and speake no more.</p> <p><i>Captain, Lycus with a guard of three or foure Souldiers.</i> <i>Cap.</i> Bring him away;</p>	<p><i>They start dragging the coffin onstage, out of the tomb.</i></p> <p><i>But do not complete the task due to Cynthia's challenging of Lysander (she has been alerted to his true identity) over who will strike open the coffin.</i></p> <p><i>They leave Lysander in/by the tomb, and exit via the other door.</i></p> <p><i>Then one covering line from Lysander; unclear if he exits into tomb and closes door.</i></p> <p><i>Captain, Lycus and guard enter, not it seems in the same fictional place as the tomb...</i></p>
K4r	<p><i>Lyc.</i> Conduct mee to the Gouvernour himself; to confront before him your shallow accusations. <i>Cap.</i> First Sir, Ile beare you to <i>Lysanders</i> Tombe, to confront the murther'd body; and see what evidence the wounds will yield against you. ... <i>Lyc.</i> Hearke Captaine, there's a mutinie in your Armie; Ile go raise the Gouvernour. <i>Exiturus.</i></p>	<p><i>...though it is clear they are approaching it.</i></p>
K4v	<p><i>Cap.</i> No hast Sir; heele soone be here without your summons. <i>Souldiers thrust up Lysander from the Tomb.</i> 1. Bring forth the Knight ath' Tomb.</p> <p>2. Captaine here's the Sentinell wee sought for; hee's some new prest Souldier, for none of us know him. <i>Cap.</i> Where found you him? 1. My truant was mich't Sir into a blind corner of the Tomb. <i>Cap.</i> Well said, guard him safe, but for the Corps. 1. For the Corps Sir? Bare misprision, there's no bodie, nothing.</p> <p><i>Enter a Guard bare after the Gouvernour: Tharsalio, Argus, Clinias, before Eudora, Cynthia, Laodice, Sthenio, Ianthe, Ero, &c.</i></p>	<p><i>Even the Governor will now come to the one location used for the final third of the play. Lysander's empty coffin is 'thrust up' and 'brought forth': lifted up and brought out?</i></p> <p><i>The soldiers have brought the coffin out, and also found hiding within the tomb Lysander.</i></p> <p><i>And then the coffin is found to be empty.</i></p> <p><i>Ceremonial entrance from other door.</i></p>

2c: Love's Sacrifice

Tomb and coffin; location change by dialogue

Ford provides 'blocking' dialogue that makes it clear who and what is inside the liminal space and who is not. There is a strong polarisation of the two spaces, the tomb containing the open coffin with Biancha's (unseen) body in it.

Fiormonda and D'avolos are advised by an entering servant of the imminent funeral procession. Fiormonda exits with servant to join it, D'avolos remains onstage, and effects by his monologue a change of location. The procession will arrive here to visit the tomb: 'This way they must come, and here I will stand to fall amongst 'em in the reere. As the funeral procession arrives to *A sad sound of soft musicke, The Tombe is discovered*. This effected by opening stage doors, or drawing back a curtain? The procession involves ten characters, four torch-bearers and a guard, and D'avolos joins the procession which approaches the tomb:

L1v	<p><i>Exeunt. Manet D'avolos.</i> <i>R.D.</i> As a private man! What remedy? This way they must come, and here I will stand to fall amongst 'em in the reere.</p> <p style="text-align: center;"><i>A sad sound of soft musicke.</i> <i>The Tombe is discovered.</i></p> <p><i>Comming neere the Tombe they all kneele, making shew of Ceremony.</i></p>	<p><i>Fernando foresaw this:</i> <i>See D1r:</i> <i>Fer.</i> My heart intomb'd in yonder goodly shrine: Life without her, is but death's subtil snares, And I am but a coffin to my cares. <i>See I4v:</i> <i>Fer.</i> That sepulcher that holds Your Coffin, shall encoffin me alive.</p>
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The Duke then goes to the Tombe, layes his hand on it. This use of 'tombe' refers not to the monument, but to Biancha's coffin inside the recently opened tomb. And when after some twenty lines the Duke orders the 'tomb' to be opened so he can farewell Biancha, he is again referring to her coffin that is inside the tomb, a casket from which Fernando then emerges. Presumably he has been lying on top of the dead Biancha (she is not seen), and he obstructs the Duke from approaching the coffin:

L1v	<p><i>The Duke goes to the Tombe, layes his hand on it.</i></p> <p><i>Duke.</i> ...Enough; set ope the Tombe, that I may take My last farewell, and bury griefes with her. <i>One goes to open the Tombe, out of which ariseth Fernando in his winding sheet, onely his face discovered; as Caraffa is going in, he puts him backe.</i></p>	<p><i>The Tomb has been discovered above, so this 'tomb' must be the coffin, in which Fernando is lying. He arises, only his face discovered: in winding sheet.</i></p>
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Fernando then poisons himself as he is pulled out of the coffin. The Duke then stabs himself; the three bodies seem to be left in the tomb as the others exit at the end of the play: *Duke.* Sister, when I haue finish my last days, /Lodge me, my wife, and this unequall'd friend, /all in one monument. ... /Caraffa in reuenge of wrongs to her,/ Thus on her Altar sacrific'd his life. —*stabs himself.*

L2r	<p><i>Duke.</i> Guard lay hands, And drag him out.</p> <p style="text-align: center;"><i>As they goe to fetch him him out, he drinke off a Violl of poison.</i></p>	<p><i>And then as he is dragged out of the coffin, he drinks poison.</i></p>
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L2v	<p><i>Duke.</i> Sister, when I have finisht my last dayes, Lodge me, my wife, and this vnequalid friend, All in one monument.</p> <p>...</p> <p>Whiles in the period, closing vp their tale, They must conclude, how for Biancha's loue, Caraffa in reuenge of wrongs to her, Thus on her Altar sacrific'd his life —<i>stabs himselfe.</i></p> <p>...</p>	<p><i>Duke repents and stabs himself.</i></p>
L3r	<p>Biancha, thus I creepe to thee —to thee—to thee Bi—an—cha. <i>dyes.</i></p> <p><i>Ros.</i> Wee'll reare a Tombe To those vnhappy Louers, which shall tell Their fatall Loues to all posterity.</p>	<p><i>And a new tomb is foreshadowed.</i></p>

Regarding tombs, see also: *Knight of Malta, Romeo and Juliet, 2 Maiden's Tragedy*

3a: Hoffman

A central property and a 'place in the middle': 2 doors plus concealment space, property preset

Chettle's 1608 play *Hoffman* abounds in discoveries. It has one 'classic' discovery scene, a less common discovery of a dead body propped up like a scarecrow in the opening of a 'cave', and most importantly the repeated discovery and re-concealment of a large and crucial property: a tree upon which hangs first one, and then two skeletons. The tree is first discovered in the opening sequence of the play, in what Leslie Thomson has aptly described as a metatheatrical device: a prologue that sets up the subsequent plot (Thomson, 2018, 18). The titular character enters the stage from a location that is subsequently specified as his nearby 'cell' or 'cave', to a promontory overlooking the raging 'belgique sea' where a shipwreck has occurred. It emerges that he is living a hermetic existence in a cell or cave, accompanied only by the skeletal remains of his murdered father which he has strung up to a tree, and which he discovers by drawing back a curtain: *strikes ope a curtaine* (B1r).

A close examination of these three different discoveries suggests that from a logistical perspective at least some must appear in one of the lateral doorways, but more importantly that a central resource would also be necessary. Let us examine these three different discoveries in ascending order of difficulty to tease out the practical issues involved.

The 'classic' discovery scene that begins Act 4 follows a well-established pattern: in this case three characters, in reverence at a tomb, are discovered by the drawing back of a curtain. The tomb and its devotees are visited by two others who enter from elsewhere to the discovery:

Enter Ferdinand and Sarlois, open a curtaine: kneele Saxony, the Hermet and Mathias: tapers burning (G1r).

This stage direction can be explicated as follows: in a discovery zone a tableau is pre-set from backstage, with three kneeling characters illuminated by tapers. Two other characters enter from one of the lateral doorways, and approach the discovery zone. They open a curtain (or it is opened for them from backstage) to reveal the tomb and its devotees.

The scene then develops with the entrance of Lucibella, at which point a two-page interaction (G1v-G2v) between the first group of five characters and Lucibella would strongly suggest that the

The other characters emerge from the bushes and the play rushes to its inevitable conclusion – but not before one final deployment of the most problematical discovery-type in this play, as Martha confronts Hoffman with the skeleton-bedecked tree:

Mar. They are Iustices to punish thy bare bones,
 Looke with thy blood-shed eyes on these bare bones
 And tel me that which dead Lorrique confest
 Who ist thou villained that least? Who wast?
Hoff. Why Otho thy sons, and that's my fathers by him. (L2r)

The principal issue is the thematic (and potentially spatial) centrality of this elaborate property which is serially discovered at various points throughout the play. The immediate logistical problem is where exactly the tree and its skeleton (subsequently pluralised by the addition of the skeleton of Otho) are best located, in terms of both fictional logic and logistical practicality for these repeated reveals. An initial point to be made is that in the sequence described above there seem to be two simultaneous discoveries visible to the audience: barely ten lines of dialogue separate Martha's discovery of the tree and skeletons from Hoffman's sighting of Lorrique's scarecrow body in the cave. This in itself is sufficient to suggest that the resources available to stage discoveries must have included something in addition to the two lateral doors – otherwise entrances and exits in this scene would be severely compromised or rendered impossible. There is no indication that a curtain is drawn to re-conceal Lorrique's body, so perhaps the actor playing Lorrique must play dead scarecrow, remaining there even until the end of the play (though a curtain in the doorway could be closed from backstage earlier if so desired).

Let us then focus on such a third resource, the 'place in the middle', to use Bernard Beckerman's judiciously noncommittal phrasing to describe 'some space between the stage doors, capable of being enclosed or secluded' (Beckerman, *Shakespeare at the Globe*, 73). What might we reasonably deduce from this text in terms of the characteristics that the playwright expected to have available, and that he might accordingly have inscribed in his text with a view to the play's staging? The thematic 'place in the middle' of this play is the tree on which initially one, but then two skeletons are hung – the repeated appearance of which is the most distinctive aspect of *Hoffman*. The number of times it is discovered is enough in itself to suggest that it is intended to be physically central to the performance, and therefore that the physical place envisaged by the playwright as housing it must be some sort of central discovery zone similar to what Beckerman suggests. Apart from the dual simultaneous discoveries noted above, if this property was intended to appear instead in one of the lateral doorways it would need to be repeatedly struck and then repositioned so the doorway could be used in the meantime for entrances and exits. And secondly, a number of the scenes where it is featured seem to require both doors to enable characters to enter from different directions. The alternating uses of one doorway for a discovery and then for entrances and exits might also cause practical stage-management problems and fictional awkwardness: a discovery in a doorway followed almost immediately by an entrance from that doorway provides little time for the property to be struck and for the doorway to be fictionally 'neutralised' (to use Ichikawa's useful term: see TF, 2011, 166) before the entrance – which can lead to audience distraction and suspicion of incongruity. But what exactly is Chettle expecting of this 'place in the middle'?

It can be reasonably assumed, as Thomson does (Thomson, 2018, 20), that this repeated discovery occurs in the same place each time, since the discoveries of the two skeletons in Act 5 are explicitly tied back to the events of Act 1. I believe that the sequence of actions in Act 5 is in fact considerably clearer than Thomson suggests (Thomson, 2018, 21), and points to the use of a central, curtained space for the discovery to leave both lateral doors free for entrances and exits (and other discoveries). But is this 'place in the middle' a fully functional discovery space as usually described, with access from backstage, or something simpler?

I have argued elsewhere (Fitzpatrick, 2011, pp xx-yy) against the existence of the generally accepted central discovery space; Leslie Thomson points out that the term was invented by Richard Hosley in 1959 (Thomson, 2018, 214), and notes that it is strange that the Elizabethans themselves had no name for any such stage resource, whereas they had names for the other accepted resources: doors, trap, gallery, above, post (Thomson, 230). I have however argued that there might have been a central curtain or ‘traverse’ (see my discussion of *Volpone*, Fitzpatrick 2011, 35-7) that would serve to conceal and then reveal inanimate objects such as the bodies in *The Duchess of Malfi* (Fitzpatrick, 2011, 264-5), or these skeletons. But this resource is not a simply a discovery space under another name: such a concealment space would only serve for discoveries if they could be pre-set behind the curtain before the start of the performance, since there was no opening to the tiring house behind it. It would certainly be useful as a temporary concealment space for onstage characters (Polonius, for example), and might also be useful for the discovery of pre-set inanimate objects – but not normally for characters – unless they can be positioned before the start of the performance, to emerge in the opening scene, as I believe occurs in *Eastward Ho!* (Fitzpatrick, 2011, 254-6). A consequent and more radical difference between such a concealment space and a supposed discovery space is that the former would obviously not provide a third, central entry-point – an additional function ascribed to the discovery space by Andrew Gurr (Thomson, 224).

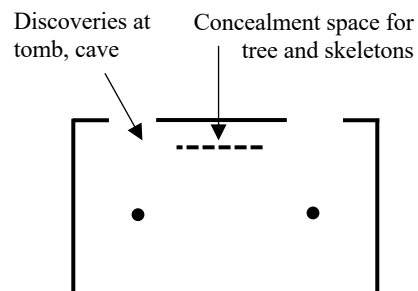
Such a concealment space can only be employed for discoveries under two conditions: to effect the discovery the curtain needs to be drawn back by an onstage character rather than by an invisible stagehand behind the tiring house wall; and any modification to what is displayed needs to be effected by an onstage character: additions or subtractions from the discovery cannot be done from backstage.

Let us look in detail at the sequence of discoveries of the tree and skeletons in this play. There are at least four, but only the first is explicitly annotated by stage direction – and for the subsequent discoveries the dialogic directions such as (‘looke ye here’) permit various interpretations: perhaps the discovery is concealed and then re-discovered each time, or perhaps the dialogue simply implies a gestural reference back to the still visible discovery rather than implying the re-opening of the curtain. Question marks in the table below denote this ambiguity over whether the discovery is re-concealed and then re-discovered, or left in view:

Text	Reveal	Hide	Comments
1. Hoffman reveals the tree with appended skeleton			
<i>strikes ope a curtaine</i>	B1r		Hoffman opens the curtain from onstage.
<i>Lorrique.</i> Lookes pale as death, like those bare bones.	B1v		Lorrique then refers to the skull as if the discovery is still visible just before Otho enters – so when Hoffman points out the skeleton to Otho he may be referring to the discovery still visible from the first reveal. If that is the case, the discovery is visible for 8 pages of dialogue: a prominent presence throughout the scene.
<i>Hoffman.</i> Behold a father hang’d up by his sonne	B3v?	B2v?	At the end of the scene Hoffman metatheatrically closes the curtain on it.
<i>Hoffman.</i> This seane is donne Father I offer thee they murtherer’s sonne.		B4v	
2. Hoffman adds Otho’s skeleton to the display			
<i>Hoffman.</i> You shall hang by him, And hang afore him to, for all your pride, Come image of bare death, ioyne side, to side, With my long iniur’d fathers naked bones; ... So shut our stage up, there is one act done.	C2v		Hoffman addresses the second skeleton as he adds it to the tree from onstage. No offstage set-up required.
		C2v	Again a metatheatrical reference to closing the curtain on the discovery.
3. Lucibella reveals the skeletal ‘porters’ of her ‘house’			
<i>Luc.</i> looke ye here, this is braue; And two leane porters star’ud for lacke of meat, Pray let goe mine armes, looke here they bee.	11r		Lucibella shows the other characters the tree and skeletons by drawing the curtain (implied).

... <i>Luc.</i> Come, go with me, ile shew you where he dwels. <i>Luc.</i> Nay, looke you heere, do you see these poor starv'd ghosts; can you tell whose they be?	I2v?	I1v? K1v	Lucibella may close the curtain before preparing to exit, but their exit is delayed by the arrival of new characters. Lucibella either draws the curtain again, or more likely merely gestures to the skeletons which have been visible all along. If so, the discovery remains in play for the whole of a long scene (I1r-K1v), probably finally re-concealed by exiting Lucibella, who is last to leave stage.
4. Duchess Martha discovers the tree to Hoffman			
<i>Mar.</i> Looke with thy blood-shed eyes on these bare bones.	L2r	L2v	Martha draws the curtain. No indication of when the discovery is re-concealed (possibly not until end of play).

This table shows that both of the aforementioned conditions are met in *Hoffman*: each discovery is effected (either explicitly or clearly implied in the dialogue) by an onstage character drawing back the curtain (Hoffman in Act I, Lucibella and Martha in Act 5). And the second skeleton is not added to the tree by stagehands from backstage to surprise the audience in the usual manner of discoveries; instead it is added to the tree by the titular character from onstage (C2v). It is therefore possible to infer from the way that Chettle has structured his text that he expected the ‘place in the middle’ to be a concealment space: a space deep enough for a tree with two skeletons, secluded by a curtain – but providing no access to the tiring house. He organises the discoveries and the augmentation of its skeletal components to occur from onstage, and the fact that he does this suggests that a simple concealment space rather than the hypothesised discovery space was what the playhouses were equipped with. This is shown below:



I believe Chettle is deliberately exploiting to the maximum the resources he expected to be available in the Early Modern London playhouses: his insistence that the property central to and symbolic of Hoffman’s tragedy be repeatedly discovered throughout the play suggests that he expected a central resource in addition to the two lateral doorways. However the use he makes of this resource, having its contents discovered and augmented from onstage rather than backstage, gives no comfort to those who would argue that this resource was a fully functional ‘discovery space’ that could also serve as a third entrance point. A simple concealment space upstage centre would enable the repeated discovery of the skeletons, with one of the two lateral doorways serving for the two other discoveries.

3b: *The Spanish Tragedy*:

- ***the Arbour***
inanimate objects discovered, use of concealment space
- ***Hieronimo’s coup de théâtre***
inanimate object discovered in discovery zone

The Spanish Tragedy involves a series of staging problems that impact on the issue of discoveries and where to stage them. They centre on two sections of the text: the ‘arbour’ or ‘bower’ in which Horatio

is killed and which Isabella later destroys before suiciding (respectively D1v-D4v and L1r); and the play-within-the-play where Hieronimo sets up and then reveals the body of his dead son by drawing back a curtain (L1v, L3v).

They present different staging issues, but are possibly related: first physically, in that they might call on the same stage resource; then temporally, in that L1r and L1v are in contiguous scenes (though there is a fictional time-lapse between them); and then thematically (as Leslie Thomson has pointed out), since both feature Horatio's hanged body. Let us consider them in turn to establish what they each involve in terms of physical staging and the known resources and constraints of the Elizabethan public playhouses.

1. THE ARBOUR

The Arbour or Bower Sequence (D1v-D4v)

D1v Horatio and Bel-imperia arrive at the arbour (presumably it is discovered at start of scene).

D2v *they hang him in the Arbor....They stab him...*

D2v *He cuts him downe.*

D4r *They take him up.*

D4v *Here he throwes it [his sword] from him and beares the body away.*

Isabella Destroys the Arbour, Suicides

L1r *She cuts downe the Arbour.* (presumably it is discovered at start of scene)

FEATURES OF THE ARBOUR

There is no SD for the discovery of the arbour, but it must occur at D1v before the entrance of Horatio and Bel-imperia: 'Come Bel-imperia, let us to the Bower', enjoins Horatio. The Oxford English Dictionary defines 'arbour' and 'bower' in mutually converging terms. If an 'arbour' began as a lawn or garden or orchard, it crystallises as 'Trees or shrubs, such as the vine, trained on framework or trellis-work; espaliers', to the point that it becomes coterminous with 'bower', since it is 'A bower or shady retreat, of which the sides and roof are formed by trees and shrubs closely planted or intertwined, or of latticework covered with climbing shrubs and plants, as ivy, vine, etc.'. Conversely, 'bower' is defined as an 'arbour': 'A place closed in or overarched with branches of trees, shrubs, or other plants; a shady recess, leafy covert, arbour.'

The play's 'arbour' or 'bower' is delineated in considerable detail, providing clues as to how it might have been staged, and is closely aligned with the dictionary definitions of the two terms. When Horatio and Bel-imperia visit the 'pleasant bower' it is referred to as somewhere they can sit, bedecked with flowers and 'leavy bowers' (boughs?). Their references to it as a 'safe' place perhaps connote enclosure, and prove ironic. Horatio is hanged and stabbed in the arbour: Hieronimo, describing his discovery of his son's body, refers to the arbour as a garden 'Where hanging on a tree I found my sonne.' (L3v) Its structure has become a scaffold on which the body hangs – strange fruit: 'these are the fruites of love', observes Lorenzo. Hieronimo observes 'This place was made for pleasure not for death'; as he cuts Horatio's body down and with Isabella's help carries him offstage he portrays the arbour as a 'sacred bower' profaned by the murder.

And it is in Act IV that the arbour is most fully described: in the moment of its destruction by Hieronimo's wife Isabella, who enumerates its features as she destroys them, leaving a cursed ruin:

Isa. I will reuenge my selfe vpon this place,
Where thus they murdered my beloued Sonne.
She cuts downe the Arbour.
Downe with those branches and those loathsome bowes,
Of this vnfortunate and fatall Pine.
Downe with them Isabella, rent them vp,
And burne the roots from whence the rest is sprung:

I will not leaue a root, a stalke, a tree,
 A bowe, a branch, a blossome, nor a leafe,
 No, not an hearb within this garden Plot.
 Accursed complot of my miserie,
 Fruitlesse for euer may this garden be.
 Barren the earth, and blislesse whosoeuer,
 Immagines not to keep it vnmanurde:
 An Easterne winde commixt with noisome ayres,
 Shall blast the plants and the yong saplings,
 The earth with Serpents shall be pestered. (L1r)

She thus provides a compendium of arbour's elements that correspond to the dictionary definitions: roots, stalks, trees, boughs, branches, blossoms, leaves, herbs, garden, but more importantly it is difficult to imagine, given the startling concreteness of this culminating description, that the arbour was not physically represented in considerable detail on the stage. The verbal signifiers here would seem to be complementing (rather than compensating for the absence of) at least some visual signifiers that make up an enclosing arbour-like structure made of intertwined greenery.

ACCESS TO THE ARBOUR

In terms of practical access of various characters to the arbour, it seems that there are two contrasting entrance/exit points: Bel-imperia and Horatio and then the murderers all come to the bower, which is in Hieronimo's garden, from elsewhere. Then, roused by Bel-imperia's cries, Hieronimo and then Isabella come out of their house which is obviously nearby:

Bel. Murder, murder, helpe Hieronimo helpe.

Lor. Come, stop her mouth, away with her.

Enter Hieronimo in his shirt.

Hier. What out-crie cals me from my naked bed.

This entrance of Hieronimo is simultaneous with the exit of the murderers dragging Bel-imperia away, so two entrance/exit points are needed here – which means the bower cannot be located in one of the doorways. Since there is no need for backstage access to the bower, this does not necessitate a fully functioning 'discovery space' in addition to the two doors: a central concealment space (as in *Hoffman*) is sufficient, with the arbour being set up before the start of the play and then revealed by drawing back a curtain when required.

THE STRUCTURE OF THE ARBOUR

However elaborate it might have been, the arbour is nevertheless clearly a temporary structure – since Isabella dismantles it. But this is complicated by the obvious fact that Horatio must be hanged from something sufficiently robust to support him while he is stabbed and left until Hieronimo takes him down. This suggests that the arbour is independently strong enough for such a purpose, or is close enough to a more permanent part of the playhouse fabric, e.g. positioned against the tiring house wall, to enable Horatio to be hanged from the permanent structure rather than the property itself.

The arbour must also be removable or concealable; it first appears towards the end of Act II (D1v) and is then presumably removed or concealed in the act break: once Horatio's body has been carried off the arbour can be concealed by the curtain until it is required again in Act IV. Then in Act IV it reappears before Isabella enters and '*cuts downe the Arbour*' (L1r). Having completed its detailed destruction she then '*stabs her selfe*' (L1v). The fact that there's no stage direction for the concealment of the remains of the bower and of the body of Isabella does not take away from the fact that at the end of this scene there must be some intervention by stagehands to close the curtain and conceal or remove the body. In summary, these requirements suggest the arbour would have been efficiently staged if it were in the central concealment space, as argued for the skeleton-tree in *Hoffman*.

2. HIERONIMO'S COUP DE THÉÂTRE

The scene which follows immediately after the arbour's destruction involves Hieronimo's play-within-the-play and discovery of Horatio's body, and begins with Hieronimo preparing a curtain that he will then draw back to effect the eventual discovery of Horatio's hanging body as part of the play-within-the-play:

She stabs her selfe.

Enter Hieronimo, he knocks vp the curtain.

Enter the Duke of Castile.

Cas. How now Hieronimo wheres your fellowes,
That you take all this paine? (L1v)

But it should be noted that there is a fictional time-lapse between the two scenes, indeed between the two contiguous stage directions: Hieronimo goes on to recount the history of wrongs, including to Isabella's death, that he must avenge. But he speaks of her death as being already in the past, not as an event which has occurred moments before.

Hier. Bethinke thy selfe Hieronimo,
Recall thy wits, recount thy former wrongs
Thou hast received by murder of thy sonne.
And lastly, not least, how Isabell,
Once his mother and they dearest wife:
All woe begone for him hath sliane her selfe:
Behooves thee then Hieronimo to be reveng'd. (L2r)

The destroyed arbour's removal or concealment, however it is effected, is therefore closely followed by the creation of a different point of visual focus, the curtain, which will enable Hieronimo to perform a subsequent discovery. He has previously promised a visual surprise, which he then fulfills:

Hier. And I my selfe in an Oration,
And with a strange and wonderous shew besides
That I will haue there behinde a curtaine (K4)

Hier. Beholde the reason vrging me to this.
He shewes his dead sonne.
See heere my shew, looke on this spectacle. (L3v)

The earlier stage direction indicating that Hieronimo 'knocks up' the curtain is perhaps significant; OED defines 'knock up' as connoting a temporary structure: 'To make up (hastily or off-hand), to arrange summarily'. Perhaps the stressing of its temporary nature is to underline the internal fiction of the play-within-the-play, as well as to alert the audience to Hieronimo's imminent coup de théâtre. Like the arbour, it must involve a robust and probably permanent structure from which to hang the body; but unlike the arbour, it must also involve an access-point to backstage, since the body of Horatio must then be positioned from backstage behind the curtain ready for the discovery. There is nothing to suggest that the revealed hanging body is surrounded by the arbour again, and that would seem impractical since the arbour has just been destroyed and would have to be reconstituted. Instead this seems to be a fictional re-presentation of the hanging, and as such doesn't require the arbour.

CONCLUSION

On the balance of probabilities, given the lack of information in the text, I believe this is the most likely outline of the staging of these two discoveries.

1. The Arbour is a three-dimensional structure of branches, leaves etc. intertwined. It is at the rear of the stage (but does not require a discovery space behind the tiring house wall) and is revealed by drawing back hangings. The discovery site cannot be in one of the two doorways, since blocking one of the doorways would create serious congestion problems for entering and exit characters, and would negate a clearly delineated spatial contrast between Hieronimo's offstage house and other fictional locations.
2. In contrast, the temporary curtain Hieronimo 'knocks up' is in one of the doorways, since it requires access from backstage to set up the discovery of the body – so Horatio's body is not discovered hanging in the same place he was for the arbour scene. The use of a doorway does not affect access points in the scene: the onstage audience is already onstage, and characters in the play-within-the-play can use the other doorway.

But this door is possibly also Hieronimo's point of exit at the end of the play-within-the-play, when he exits and locks the door behind him – cementing his tie with his dead son. Shortly after knocking up the curtain, Hieronimo had asked the Duke of Castile to get him a key:

Hiero. Let me entreate your grace,
That when the traine are past into the gallerie,
You would vouchsafe to throw me downe the key.
Cas. I will, Hieronimo. (L1v)

There is no further textual reference to the key being 'thrown down' to Hieronimo, but it might be this key that he is referring to when he mentions 'his latest fortune in his fist': a key that enables him to exit the stage after the discovery and lock the stage door behind him – which necessitates the doors being then broken open as he is pursued and captured:

Hier. And Princes, now behold Hieronimo,
Author, and actor in this Tragedie:
Bearing his latest fortune in his fist:
And Gentles, thus I end my play, (L4r)
Vrge no more words, I haue no more to say.
He runs to hang himselfe.
King. O hearken Vice-roy, holde Hieronimo,
Brother, my Nephew and thy sonne are slaine.
Vice. We are betraide, my Balthazar is slaine,
Breake ope the doores, run, saue Hieronimo.
They breake in, and hold Hieronimo. (L4v)

4: Sir Thomas More

A Booth Stage or an expanded Arras? Enlarged discovery zone, preset characters and properties

An Arras is drawne, and behinde it (as in Sessions) sit the L. Maior, Iustice Suresbie, and other Iustices, Sheriffe Moore and the other Sherife sitting by, Smart is the Plaintiff, Lifter the prisoner at the barre. (I.ii.0)

The second scene of *Sir Thomas More* begins with this discovery of a group of characters, but unlike more common discoveries, such as a bed with a number of characters crowded around it, this seems to require not only space for 8 characters, but space *between* them – the wording of the stage direction suggests the characters are to be positioned in relation to each other as they would be in a court of

law (*'as in Sessions'*). In addition there is furniture (chairs and the bar) to delineate the various roles of judges, sheriffs, plaintiff and accused.

The 'arras' that is specified cannot be a central curtain that merely creates a temporary concealment space such as the 'traverse' in *Volpone*, (V.ii.80-85, see TF, 2011, 35) where Volpone looks over the top of the hanging. An angled rather than straight tiring house wall would create some room behind it for Volpone to stand on a stool and peep over, but such a curtained concealment space would not be big enough for this cohort – and, if it is just a concealment space with no backstage access, the tableau would have to be pre-set from backstage before the start of the play, to be revealed only after the first scene's hundred or so lines (not impossible, but unlikely). Figure 1 below shows the limitation of such a two-door layout with a central concealment space that does not provide a third entrance point.

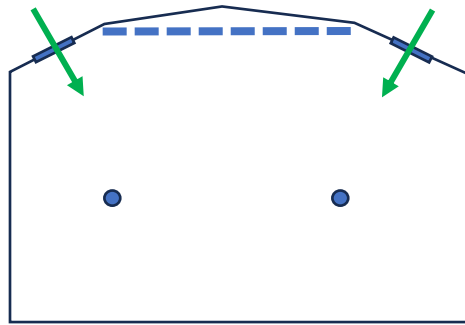


Figure 1: a two-door stage with curtained central concealment space

This stage direction would therefore seem to pose a staging problem on a two-door stage, but a third central opening such as the 'discovery space' theorised by Richard Hosley in 1959 (*'The Discovery Space in Shakespeare's Globe'*, *Shakespeare Survey*, 12 (1959), 35-46) does not necessarily offer a solution. Such a space, behind the line of the tiring house wall, would enable backstage set-up but would still face spatial issues: while it might well be wider than a doorway, it is not likely to be so by a factor of two; and it would not provide much more usable depth (you cannot use much of the depth of the backstage area without running into sightline problems).

Partly in response to such limitations, Scott McMillin (Scott McMillin, *'The book of Sir Thomas More: A Theatrical View'*, in *Modern Philology*, Vol. 68, No. 1 (Aug. 1970), pp. 10-24) has suggested that the play would have used instead a 'curtained area' (22), or 'curtained enclosure centrally located on the large platform stage' (23) – in summary, a 'booth stage projecting partway onto the platform' (21) to accommodate this discovery. Figure 2 shows how this might have been configured with some of the upstage area is curtained off. This would increase size of the discovery or concealment space by obtruding onto the stage, and if there is a third opening the discovery could be set from backstage; if there is no third opening, such an augmented concealment space would not solve the set-up problem – unless one invokes the idea of pre-setting all the characters before the beginning of the performance.

However there are various problems with a booth stage solution such as that proposed by McMillin. Firstly, a temporary booth that has sufficient structural rigidity is going to end up being structurally quite 'permanent' in character – so why did such booths not become a permanent feature? Secondly, adding depth provides two more sides that need to be curtained off, so drawing back curtains on three sides of such a protruding concealment/discovery space is an additional complication. Thirdly, a protruding central feature will obscure sightlines to the two lateral doors (see red arrows in Figure 2). Fourthly, curtains on three sides might conceal the imminent discovery from the yard and lower gallery spectators, but to conceal it from the upper galleries it would need to be roofed. But then once the curtains are drawn back any such roof would interfere with the views from the upper galleries. A retractable roof seems a bridge too far, and in fact McMillin proceeds to incorporate an upper level

on a more permanent roof, a level that would accommodate the scaffold in the final act of the play. For our purposes we can pass over this additional complication.

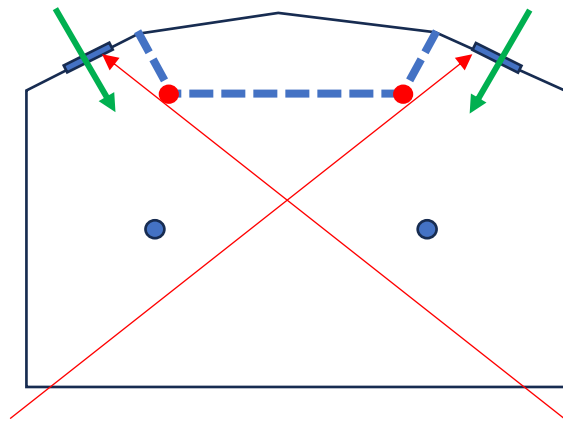


Figure 2: Sightline issues with a booth stage as suggested by McMillin

I suggest that there is another and much simpler temporary structure that would satisfy the spatial requirements of this stage direction, and which in the process casts light on another stage direction in the play, the initial entry direction for the characters in the first scene:

Enter at one end John Lincoln with George Betts and clown Ralph Betts together; at the other end enters Francis de Barde, and Doll Williamson, a lusty woman, he haling her by the arm. (I.i.0)

This initial stage direction is unusual: it has two groups of characters enter ‘at one end...at the other end’ of the stage, instead of using the normal formulation ‘at one door...at the other door’. This wording might provide a clue to what is required for the discovery stage direction: it could suggest that the two normal entrance points through the lateral doors (red arrows below) have been taken out of play because whole of the tiring house wall is obscured by a broad arras needed to accommodate the large number of characters about to be discovered in scene 2. This would then require characters entering in scene 1 to do so around the ends of this extended arras (green arrows), entering at the ‘ends’ of the stage rather than through the usual entrance doors. This is shown in Figure 3:

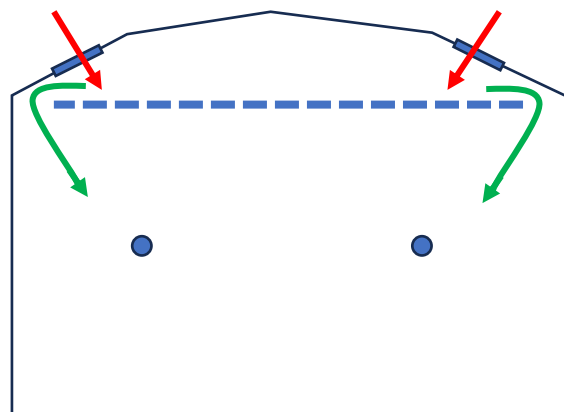


Figure 3: a broad arras across the whole stage, necessitating entrances ‘at the end’

This stage direction is one of a handful of such instances in the Elizabethan and Jacobean corpus (ref LT list for *Dictionary*) that use ‘end’ as a synonym for ‘door’. The other instances do not cast significant light on this anomalous stage direction in *Sir Thomas More*, but its anomalous status is

stark in the context of the play itself: *Sir Thomas More* has five other instances, all but one of them in Hand S (responsible for this stage direction) where split entrances and exits are referred to in the usual ways: ‘severally’ and ‘at one door...at another door’ (see separate document) – but in this stage direction alone ‘door’ has been replaced by ‘end’.

In summary, if from the start of the performance an arras were temporarily strung further forward, across the full width of the stage, it would obscure the entrance doors. Though it would provide a discovery zone large enough to pre-set the actors for the discovery scene (it would be about 9’ deep in this configuration), it would necessitate any entrances in earlier scenes being made around the ‘ends’ of the arras, or (as the stage direction suggests), at the ‘ends’ of the stage.

This stage direction refers to the two ‘ends’ – and in exactly the same oppositional terms (*‘one end...other end’*) as the most common way of referring to split entrances through the two doors. This presence of a broad arras from the beginning of the play is one possible explanation for a stage direction that would have the first scene entrances *‘at one end...at the other end’* of the stage instead of *‘at one door...at the other door’*. Once the arras is drawn back for scene 2, normal entrances via the doors can be resumed. These considerations would obviously also hold for a tiring house wall that is straight rather than angled as shown above.

REFS.

Scott McMillin, *‘The book of Sir Thomas More: A Theatrical View’*, in *Modern Philology*, Vol. 68, No. 1 (Aug. 1970), pp. 10-24

‘The curtained area designated in scene 2– either an alcove in the tiring-house façade or a **booth stage projecting partway onto the platform** – would satisfy the clear staging requirements of this scene’ (21)

‘The curtained area, centrally located on the large platform stage’ (22)

p. 23 discussion of the scaffold for More’s execution

‘the curtained enclosure’ (23)

‘If we look closely, we will observe that some sort of theatrical structure – very possibly the same curtained area – figures in these two major scenes, the insurrection and the execution.’ (23)

‘It is virtually certain that a booth stage, projecting part way onto the platform, was at least occasionally used for special effects in the Elizabethan playhouses. Such a booth stage would afford space both for curtained interior scenes (at the platform level) and for raised scenes (at the roof level of the projecting booth).’ (23)

5: *The Lovers’ Progress*

Entry via discovery zone; central hangings for concealment space; extrusion by chairs

The first three scenes of Act 3, (Massinger 3.1; Fletcher 3.2-3: Beaumont and Fletcher, *Comedies and Tragedies*, 1647: 3K4r-3L2r) have at their centre the discovery of *‘Caliste sitting behind a Curtaine’* (3K4v). She is discovered by her lover, Lisander, who approaches the discovery zone and draws back the curtain (*‘Draw but that Curtaine’* (3K4v), Clarinda advises him before she exits). At the end of the sequence Lisander escapes the house, returning the way he came. He exits via the other door (i.e. the door not used for the discovery), a shot is fired offstage as he exits the house, and other characters arrive from there with conflicting accounts of what has happened – with which they regale Caliste and her husband Cleander, who had previously retired to bed and has been awakened.

There are two issues to be addressed regarding whether this scene can be logically and fluidly staged with just two openings in the tiring house wall, and if one of them must serve for the discovery.

1. In what direction does Cleander exit to and return from his bedchamber?
2. When Cleander returns, where does Lisander conceal himself?

Regarding the first question, fictional commonsense would assume that Cleander's and Caliste's bedchambers are offstage in the same direction, opposite to the other parts of the house (entrance, stairs, servants, gunshots). A two-door staging would need to represent such a topography by having the husband's and wife's chambers accessed via one of the two stage doors, in contrast to the doorway that leads to the rest of the house and its exterior. In fact, this is the arrangement that is signalled in the dialogue: as Cleander, after a bout of drinking, makes his way to bed ('to bed, to bed' 3K4r) he asks the maidservant Clarinda where her mistress Caliste is: *Clarinda*. She is above, but very ill and aguish...She would entreat to lie alone (3K4r). This certainly serves the fiction – to keep an inebriated Cleander away from Caliste and facilitate her assignation with Lisander – but it is also topographical since it draws on the spatial assumption that Cleander's exit to bed would normally take him in Caliste's direction.

But if Cleander's bedchamber is to be visualised as being in the same direction as Caliste's (with both of them accessed via one of only two openings), then when Cleander re-emerges – firstly having had his sleep disturbed by a portentous nightmare, and then for no explicit reason, in 3.3 (3L1r) – it must be via this same opening, an opening that has in the meantime also served as the curtained discovery zone for Caliste. This might seem problematical, but it is spatially logical and in fact seems to be the playwright's intention as deducible from his attention to two details: firstly, there are at least two bedchambers imagined offstage, but the discovered location is not actually Caliste's bedchamber. She has arisen: *Cleander*. what do you out of your bed? (3L1r) and is discovered 'sitting' in what might be seen as a generic sitting room through which Cleander might pass for his re-entry; and secondly, both the discovery zone and Cleander's point of re-entry involve curtains being drawn back – he has had a nightmare involving a good dose of dramatic irony and a phallic dragon in his wife's chamber, which he links to the hangings through which he has just entered: 'Methought there came a Dragon to your Chamber...And me thought he came As if he had risen thus out of his den, As I do from these hangings. (3L1r)' This suggests that both discovery and re-entry occur in one multifunctional doorway with hangings – an identification that would be lost if the discovery were to take place instead in a central 'discovery space'. While the normal pattern for discovery scenes involves characters arriving to the discovery from only one other direction (the other door), the use of one of the doorways as a second exit *and* entry point for Cleander and for the discovery is fictionally logical.

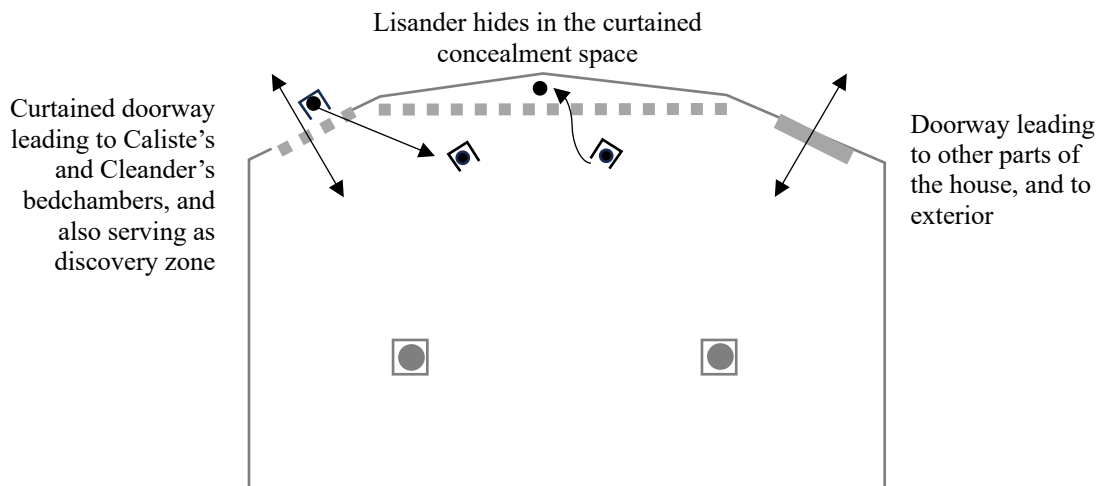
And so to the second question, Lisander's hiding place. There is another set of hangings onstage, behind which Lisander, at Caliste's insistence, conceals himself to avoid being found by the entering Cleander: *Caliste*. Retire behind the hangings, And there stand close (3L1r). These cannot be the hangings that he has previously drawn back to discover Caliste and through which Cleander now emerges from his bedchamber. They must be elsewhere, and I suggest they are hangings that constitute the upstage-centre concealment space. Lisander now hides behind these hangings and subsequently emerges from them, and then exits via the other door – the one through which he first entered to the discovery – as the dialogue makes clear: *Caliste*. Make haste away...Do you know the doore ye came at? ... And can you hit it readily? ... Away deare friend, Down to the garden staires, that way Lisander (3L1r).

There are three points to be made regarding this unusual but closely planned staging:






1. **Entrances via the discovery zone.** It is not unknown in discovery scenes that involve shops for initially unseen characters to then enter the stage from somewhere that is fictionally beyond (or further inside) the shop (e.g. the shopkeeper's lodgings above). These characters enter *through* the discovery zone, just as Cleander would here: cf. *Honest Whore, part 1* B4r; *Wise Woman of Hogsdon*, A4v.
2. **Neutralisation.** The time gap between Caliste's occupancy of the discovery zone and the entrance of Cleander is substantial: Caliste comes out and sits on one of the chairs onstage (not the chair in the DZ that she is discovered in) at least 60 lines before Cleander then uses

the opening, enabling its spatial connotations to be neutralised in the meantime. Twenty lines seems to suffice in the Porter's scene in *Macbeth*.

3. **The chair, and the chairs.** The chair on which Caliste is sitting in the discovery zone is no longer needed once she comes out onto the stage and closes the curtain, so it can be struck to remove any impediment to Cleander's later entrance from there. But while Caliste is initially 'sitting' behind the curtain, subsequently *Two chaires set out* (3K4v) on the main stage, and when Caliste and Lisander sit on these chairs it cleverly provides continuity between the two spaces, enabling the discovery site to extrude onto the stage: the onstage chairs take the place of, and 'stand for' chairs in the discovery zone – Calista is still, as it were, sitting on the chair, but it is now onstage. This has one further implication: any other onstage hangings are now included in this expanded location, to be used if necessary for Lisander's concealment.



With just two openings, and hangings covering a temporary concealment space, the scene is not only practicable but has a strong fictional logic. But can the same be said for a three-door staging? Locating the discovery of Caliste in the supposed central opening would leave the two doorways to function as 'the rest of the house' and 'Cleander's chamber', and when Cleander re-enters Lisander could be hiding behind the discovery space hangings. This is certainly practical, but it means that Cleander's and Caliste's chambers are visualised as being in two different directions – whereas the dialogue suggests the playwright foresaw them as being in the same direction, as outlined above. Whereas a two-door staging makes sense of the playwright's dialogic prompts relating to Cleander's route to his chamber and his re-entrance through the same curtained opening as that used for the discovery, a three-door staging muddies the topographical waters of the offstage fictional spaces by separating the discovery zone from the bedchambers. Directions of entrances and exits in a two-door staging are cued to the dialogue in the table below:

<i>Act. scene</i>	<i>Inwards doorway</i>	<i>Central hanging</i>	<i>Outwards doorway</i>	
2.4	 Caliste Clarinda			<i>At end of 2.4 both characters exit together, inwards:</i> Cal. Go in, and counsell me (3K4r) <i>There must then be a pause, as Clarinda re-enters in new location at top of next scene: 'spiral' move, see below for second such.</i>
<i>Performance pause: new location, time lapse for new scene</i>				
3.1 Massinger			Clarinda  Leon  Leon  Dorilaus 	<i>Clarinda re-enters in new location: uses other door.</i> Gives Leon key to 'banqueting house in the garden' (3K4r) where they are to meet later; and sends him off.

			<p>Cleander Servants with lights</p> <p>Dorilaus [Servant, light]</p> <p>Clarinda</p>	<p><i>Have been drinking, now going ‘to bed, to bed’ (3K4r). Cleander asks Clarinda where Caliste is. Clarin. She is above, but very ill and aguish... She would entreat to lie alone. (3K4r)</i> [Cf. 3L2v where Clarinda later chides Caliste with having ‘your husband cozen’d With a feign’d sicknesse’] <i>Cleander and Dorilaus part:</i> Do. Commend my love to her. (3K4r) <i>Clarinda exits to wait for Lisander:</i> Clarinda. Now to my watch for Lisander...I stand Centinell (3K4r)</p>
3.2 Fletcher	<p>Clarinda</p> <p>Clarinda Lisander</p>		<p>Lisander Lancelot</p> <p>Lancelot</p>	<p><i>Lisander and Lancelot coming to house, in dark:</i> Lis. Where are we now? Lan. Not far from the house (3K4r) <i>They find the ‘garden door’ open, and Clarinda challenges them and invites them in; Lisander sends Lancelot back:</i> Clarinda at the doore. Whose there? ... Ye are welcome, follow me, and make no noise. Lis. Go to your horse, and keep your watch with care (3K4r) <i>After a ten-line servant’s grumble, Lancelot exits:</i> Lanc. But I must Keepe watch. (3K4v)</p>
	<p>Two chaires set out</p>	<p><i>Performance pause: new location established by stagehands setting out chairs</i></p>		
3.3. Fletcher			<p>Clarinda Lisander</p>	<p>Enter Clarinda with a Taper, and Lisander with a Pistole, two Chaires set out. (3K4v). Example of spiral pattern [cf. TF, 2011, 140, 206, 221.]</p>

The Discovery

	<p>Caliste sitting behind a Curtaine</p> <p>Cleander</p> <p>Cleander</p>		<p>Clarinda</p> <p>Lisander</p>	<p><i>Clarinda then exits again.</i></p> <p><i>Lisander draws curtain from onstage</i> <i>Caliste subsequently comes out of discovery site, and she and Lisander sit on the onstage chairs: ‘Come pray sit down’.</i> Lis. Is my deare friend a bed? Cal. Yes, and asleep; Secure asleep (3K4v)</p> <p>Noise within. Cal. Retire behind the hangings, And there stand close (3L1r)</p> <p><i>Cleander recounts dream of dragon in Caliste’s chamber. His words establish that his entry point is via same hangings just used for discovery:</i> Clean. Me thought he came As if he had risen thus out of his den, as I do from these hangings. (3L1r) <i>Caliste convinces him to return to bed, as she will too:</i></p>
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	<p style="text-align: center;">↓ Lisander</p> <p style="text-align: center;">↙ Cleander</p> <p style="text-align: center;">↘ Cleander Caliste</p>		<p style="text-align: center;">↗ Lisander</p> <p style="text-align: center;">↙ Dorilaus Malfort Clarinda Servants</p> <p style="text-align: center;">↗ Dorilaus etc.</p>	<p>Cal. Good sir, to rest againe, and I am now drousie, And will to bed; make no noise deare husband, But let me sleepe. (3L1r) Cleander exits.</p> <p><i>Caliste calls Lisander from his concealment, urges him to leave: to go back out the door from which he entered:</i></p> <p>Cal. Come out againe ... Make haste away...Do you know the doore ye came at? ... And can you hit it readily? (3L1r)</p> <p><i>But then: Noise within.</i></p> <p>Cal. He comes againe ... Away deare friend, Down to the garden staires, that way Lisander. (3L1r)</p> <p><i>Cleander re-enters</i></p> <p>Clean. Stil up?</p> <p>Cal. ...I am going now. (3L1r)</p> <p><i>They start to exit to their (shared) bed:</i></p> <p>Cle. To my warme bed then.</p> <p>Cal. I will pray ye lead. (3L1r)</p> <p><i>However:</i></p> <p>A Pistoll shot within.</p> <p><i>Dorilaus and others enter from direction of Lisander's exit.</i></p> <p><i>After conflicting accounts of what happened 'at the staires head', all exit to bed, but two ways:</i></p> <p>Clean. To bed again...We must part for a while.</p> <p>Dor. When you are abed, Take leave of her...</p> <p>Clea. Locke all the doores fast. (3L1r)</p>
<p style="text-align: center;">↖</p>	<p style="text-align: center;">2 chairs</p> <p style="text-align: center;"><i>Performance pause: Stagehands strike 2 chairs: signals new location, new characters.</i></p>			

6: *Bussy D'Ambois*:

A 'cave' at one door, entrances at an 'other' door?

[this section is based on an email exchange with Leslie Thomson]

The second quarto (1641, 1648) of *Bussy D'Ambois* has more stage directions than Q1(1607, 1608). It has (I4v) an instance that looks at first blush like a confirmation of two doors: one for Bussy's cave and the other for the murderers and Friar. Bussy appears out of the 'cave' (established at I2r, also referred to as 'vault' and 'gulfe' – but see below). And then: '*Enter murtherers with Frier at the other dore*'. Why would their entrance be characterised as at the '**OTHER** dore' if Bussy's entrance from the cave isn't at '**ONE** dore' – rather than at a central discovery space?

Neither at I2r nor here at I4v is there an explicit SD '*a cave discovered*' – but the dialogue is clear: "See the Cave opens". So it's very much in line with lots of other caves that *are* marked explicitly as discoveries – so it would seem to be in one doorway rather than central discovery space, in contrast to the 'other door' used by the murderers and Friar.

[Note also that I4v also has the Friar's Ghost 'discover' Tamyra: on I2v, when Mont. takes the Friar's body into the cave Tamyra '*raps her self in the Arras*' – and presumably remains there till discovered at I4v. Whether this means she actually 'wraps' herself up in the hanging or simply 'hides' herself in

(behind) it, it is significant in either case that the Arras seems to be independent of, spatially separated from, the ‘cave’ opening. This might suggest a central hanging distinct from the ‘cave’ opening, which would align with the notion of a central ‘concealment space’.]

So let’s assume the ‘cave’ is in one doorway. From the SD it seems that the murderers and Friar both enter at one door that is characterised as ‘other’. 1641, 1646 and 1657 all have unequivocally, with no comma: *Enter murtherers with Frier at the other dore*.

But there are strong indications this is not the case, and that its sense is split entrances at two doors: *Enter murtherers, with Frier at the other dore*. It makes more sense if the ghost of the Friar enters in opposition to the murderers rather than with them, since he then beats them back.

In fact the SD is usually modified by modern editors: The edition used for the *Dictionary of SDs* bibliography (edited by Smith, general edited by Holaday) Q2, K1r has: *Enter murtherers at onedoor with Umbra Frier at the other dore*. *Revels* edition: editor Nicholas Brooke emends the direction and provides a note: “*Enter Murderers [at one door], with Friar [Comolet’s Ghost] at the other door*]. Line 90 implies that the ghost confronts the murderers head on, which seems the natural interpretation of ‘at the other door’, assuming a door on either side of the stage.” This certainly makes good sense fictionally: Friar’s ghost is trying – and initially succeeding – to beat them off to protect Bussy. So these are thoughtful possible additions, but a comma after *murtherers* would be sufficient to complete that logical chain, and seems the best way of making sense of it all: *Enter murtherers [,] with Frier at the other dore*.

But if that is the case, you need three doors (one for the ‘cave/vault/gulf, one for murderers, one for Friar). However there are indications that the ‘cave’ is not in an opening in the tiring house wall, but below the stage – which means only two doors are needed after all.

The alternative: the ‘cave’ at the trapdoor

Wiggins’ Catalogue adopts another orientation, treating the cave (or “gulf”/ “vault”) as the trap, through which figures “ascend” and “descend” (see *Revels* ed. 2.2.178.1, 290.1 and others). Here’s what Wiggins says about the staging:

Q1

Within: sound effects (5.2, implicit)

Above: Guise and Monsieur appear above (5.3, s.d.)

Beneath: a ‘gulf’ or ‘vault’ opens in the stage (2.2, dialogue/Q2 s.d.; 5.3, s.d.); characters ascend through it, and go back down (2.2, dialogue/Q2 s.d.; 4.2, 5.1, s.d.)

Q2

Doors: characters enter at two doors and exit severally (5.4, s.d.)

[TF note: these are the Murderers and the Friar]

Discovery Space: curtained and set with a table (1.2, s.d.); Tamyra is discovered (5.4, s.d.)

[TF note: Tamyra has ‘rapt’ herself in the Arras, but that does not necessarily suggest a **discovery space**: it could merely be a concealment space with table preset]

Within: sound effects (5.4, s.d.)

Beneath: Friar ascends and he and Bussy descend (3.1, s.d.); Friar’s dead body is put into the vault (5.1, s.d.)

The vertical references are unequivocal, so this solution in fact looks more likely: the ‘gulf’ is represented by the trapdoor rather than a discovery space (i.e. it is centre stage rather than upstage in a doorway or discovery space), and both doors are available for the split entrances of the Murderers and Friar. There are a couple of counter-indications (why the dialogue reference to the ‘cave opening’ when previous uses of the trapdoor have not been signalled in the dialogue? could this be because the ‘vault’ is now in a different stage location [i.e. doorway], so needs to be re-established as such? and/or

might there have been a trapdoor in the doorway as well as centre-stage, that would cater for the vertical references and as well take up ‘one dore’?).

If Bussy at the gulf is located at the trapdoor it makes good sense for the Ghost of the Friar, having previously exited back from where he came, to then re-enter from there (the ‘other’ door to that used by the murderers’) and confront them. The only unresolved remnant is the reference to ‘cave’, which is almost always in an opening in the tiring house wall. But the *Dictionary of SDs* gives two plays where ‘cave’ is a ‘prison’ ‘below’, so the use here of the trapdoor as ‘cave’ is not unique.

Chapman’s ‘gulf’ at the trapdoor

This is reinforced by the fact, as the *Dictionary of SDs* entry says, that Chapman is the only user of “gulf” in a stage direction, and it is interchangeable with ‘vault’: see *Revenge of Bussy* K1r below).

gulf: a **fictional** term for the **trapdoor** used only by Chapman: “*the Gulf opens*” (*Caesar and Pompey*, 2.1.24); see also *Bussy D’Ambois*, 5.3.74; *Revenge of Bussy*, 5.5.5.

So in addition to this reference in *Bussy D’Ambois*, *Caesar and Pompey* uses a trapdoor referred to as a ‘vault’, as does *Revenge of Bussy*:

Revenge of Bussy (I3v):

Renel helps the blind Countesse up out of the vault:

Enter Renel at the vault, with the Countesse being Blinde.

Ren. God save you, Lady

[...]

Ren. Then come up Madame. *He helps the Countesse up.*

Revenge of Bussy (K1r)

Mont.

Sdeath the vault opes.

The gulfe opens.

Tam.

What vault? hold your sword.

Clermont ascends.

Cler.

No, let him vse it.