**Play: The Widow’s Tears**

Author: George Chapman


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### Key:
- ![ ∨ ] enter from within
- ![ ∨ ] enter from without
- ![ ∨ ] exit inwards
- ![ ∨ ] Exit outwards

<table>
<thead>
<tr>
<th>act/sc</th>
<th>door</th>
<th>CD</th>
<th>Entering characters</th>
<th>door</th>
<th>Space-time indication</th>
<th>Commentary and notes</th>
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</thead>
<tbody>
<tr>
<td>I.i</td>
<td>IN</td>
<td></td>
<td>Tharsalio</td>
<td>OUT</td>
<td>Tharsalio solus, with a glass in his hand, making ready. Enter Lysander with a glass in his hand; Cynthia, Hylus, Ero. LYS. Morrow, brother; not ready yet?... THAR. I dare say your wife is many times ready, and you not up. (15, 16-17) It seems to be morning. These characters, Tharsalio’s brother, sister-in-law, servant and nephew also have risen for the day and enter from the house.</td>
<td>Domestic scene, entry from inwards (House). Cynthia, son and maidservant exit back further inside the house whilst Lysander exits outwards here to beat his brother to Eudora’s court... ...leaving Tharsalio, who after a short speech, exits outwards to commence his wooing of the widowed Eudora. This scene, as with all scenes in the play, ends with a rhyming couplet.</td>
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<td></td>
<td></td>
<td></td>
<td>Lysander</td>
<td></td>
<td>LYS. Fare you well; take heed you not be baffl’d. (163-4)</td>
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<td>Cynthia</td>
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<td>Hylus</td>
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<td></td>
<td></td>
<td>Tharsalio</td>
<td></td>
<td>THAR. ...Confidence, Direct and prosper my intention. (167-8)</td>
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<tr>
<td>I.ii</td>
<td>↓</td>
<td></td>
<td>Lysander</td>
<td>↓</td>
<td>LYC. ’Tis miraculous that you tell me, sir. He come to woo our lady mistress for his wife? (1-2)</td>
<td>Location change to court (Middle door). Presumably there has been a time lapse, and Lysander has previously arrived at the court of Eudora to warn of his brother’s intent to woo her. Entry mid-conversation. Processional entry from middle door. Movement all over the stage and characters enter in specific succession. Eudora seems to be mid-conversation with Rebus. Lysander presumably stands somewhere on the stage away from this processional, but still so that he may observe the action. Arrives from outwards...</td>
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<td>Lycus</td>
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<td>Argus</td>
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<td>ARG. See the bold fellow! Whither will you, sir? (63)</td>
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<td>Usher</td>
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<td>Hiarbus</td>
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<td>Tharsalio</td>
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<td></td>
<td>↑</td>
<td></td>
<td>Tharsalio</td>
<td>↓</td>
<td>EUD. Do not come again. (148)</td>
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<td></td>
<td></td>
<td></td>
<td>Argus</td>
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</table>
LYSANDER FROM HIS STAND.

LYS. This brave wooer hath the success expected... (160)

LYS. ...What? In discourse? (166)

Lysander leaves his observation point and plays a choric role here.

Tharsalio

Cynthia

Cynthia

Hylus

Arsace

Arsace

Tomasin

Tomasin

Lycus

Lycus

Lysander

Sthenia

Ianthe

Argus

Tharsalio

Cynthia

Hylus

Ero

Cynthia

Hylus

Ero

THARS. Thou shalt present her, as from thyself, with this jewel.


A split exit with Tharsalio returning to Cynthia’s house (Inwards door).

MINIMAL congestion at inwards door, however act break minimises immediate re-entry for Tharsalio. Private, domestic scene, from Cynthia’s house (Inwards door).

He exits outwards.

Lysander’s 16 lines provide enough time to clear the outwards door. Lycus enters from outwards.

Probably a split exit.

II.i

II.ii

Sthenia

Ianthe

STH. Passion of virginity, Ianthe, how shall we quit ourselves of this panders that is so importunate to speak with us? (1-3)

Now inside Eudora’s court.

Entry mid-conversation, from inwards.

The maidservants have heard of Arsace’s request to gain entry (and implement Tharsalio’s plan).

IONTH. Let’s call out Argus, that bold ass that never weighs what he
3

1 Argus

STHE. You must tell my lady here’s a gentlewoman call’d Arsace...attends her to impart important business to her. (13, 14)

Lycus

STH. Stand unseen. (23)

She arrives from outwards. Arsace may stand behind the stagepost.

Processional entry from the Court.

Tharsalio

THAR. Hast thou been admitted then? (1)

Stage location shifts to outside Tharsalio’s house (i.e. Cynthia’s house?).

Returns whence she came.

Mid-scene crossover at outwards door.

Inwards exit.

II.iv

Argus

ARG. Well, by Hercules, he comes not here. (74)

Stage location changes to court, as members of the court enter mid-conversation..

Backstage cross signifies change of location to court.

Exits centre to fetch Eudora.

They are sent off outwards.

Tharsalio

THAR. This for your ambush. Dare my love with death? (256-7)

Despite her injunction, he follows.

After a debate as to whether they should follow, they exit outwards.

Lysander

Enter Lysander and Lycus, booted.

Stage location shifts to outside Cynthia’s house, as entering
characters prepare to depart on their journey.
Cynthia arrives, attempting to dissuade Lysander from the journey he is about to undertake.
Tharsalio arrives cloaked and hatted.
They return inwards.
Split exit: Tharsalio goes inside the house, Lysander and Lycus set out on their journey.

III.ii

Tharsalio

Argus, bareheaded.  
ARG. A hall, a hall! Who’s without there? (1) 
(Enter two or three with cushions) 
ARG. Their honors are upon coming, and the room not ready. Rushes and seats instantly! (4-5) 
Tharsalio 
THAR. Now alas, fellow Argus, how thou art cumber’d with an office! (6) 
Eudora, Cynthia, Laodice, Sthenia, Ianthe, Ero, Others, Hymen 
EUD. Come, sister, now we must exchange that name For stranger titles. (34-5) 
Music. Hymen descends, and six Sylvans enter beneath, with torches. 
Sylvans take out the Bride and the rest; they dance; after which, and all set in their places, Hymen [speaks]. 

Tharsalio, Lycus, with his arm in a scarf, a nightcap on’s head. 
Time lapse and location change: stage is now (outside) Lycus’s house and it is night time. Enter together mid-conversation, presumably Tharsalio has roused Lycus. 
Choric scene, highly effective dramaturgical device utilising one character who brings news of several fictional days’
<table>
<thead>
<tr>
<th>Scene</th>
<th>Character(s)</th>
<th>Event</th>
<th>Notes</th>
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<tbody>
<tr>
<td>IV.ii</td>
<td>Lysander</td>
<td>Enter Lysander like a Soldier, disguis’d at all parts, a half pike, gorget etc. He discovers the tomb, looks in, and wonders, etc.</td>
<td>One day later. Tomb discovered at middle door.</td>
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<td></td>
<td>Ero</td>
<td>LYD. Ope, or I’ll force it open. (18)</td>
<td>The tomb opening signifies an entry.</td>
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<td></td>
<td>Cynthia</td>
<td>ERO. What violence is this? What seek you here, Where nought but Death and her attendants dwell? (19-20)</td>
<td>Able to ‘shut’ the tomb from onstage, closing the practicable doors over the inwards doorway. Cynthia and Ero apparently close the tomb on themselves, withdrawing back inside it.</td>
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<tr>
<td></td>
<td>Lysander</td>
<td>She shuts up the tomb</td>
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<tr>
<td>IV.iii</td>
<td>Lysander</td>
<td>LYS. The morning hastes; next night expect me. (176)</td>
<td>Time lapse; one night later, just prior to Lysander’s return, as promised. (see scene ii). The ladies exit the tomb for some fresh air.</td>
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**Events—and saves time and the stress of enacting Lysander’s spurious funeral.**

Having instructed Lycus about their next move, he leaves. Returns inwards to dress and pack his bags prior to leaving for Dipolis to see Lysander.
for him!... Abroad, I say, let me have him. (128, 135)

The Captain follows. It is clear from the dialogue that Lysander has re-entered the tomb.

The sentinel Lysander.

Lysander again prepares to leave and the women retreat within.

Tharsalio now arrives at the tomb.

Tharsalio knocks on the tomb.

After informing her of the real identity of the soldier and the fact that the coffin is empty, he leaves whence he came.

The ladies retreat once more into the tomb.

Soldiers now return to the tomb, not having found Lysander.

Split exit, as soldiers decide not to reunite in the morning as initially planned.

Mid-scene crossover at outwards door: soldiers exit as Lysander enters.

Ero from inside the tomb.

Unless this 70-line sequence is to be played within the doorway, there must be a re-entrance of all three participants onto the stage: ‘at the tomb’.

Cynthia and Ero exit to(wards) Cynthia’s house, leaving Lysander in the tomb.

He closes the tomb: technically an inwards exit.

Ladies now return from
<table>
<thead>
<tr>
<th>Governor</th>
<th>Tharsalio</th>
<th>Argus</th>
<th>Clinias</th>
<th>Eudora</th>
<th>Cynthia</th>
<th>Laodice</th>
<th>Sthenia</th>
<th>Ianthe</th>
<th>Ero</th>
<th>Guard</th>
<th>Governor</th>
<th>Tharsalio</th>
<th>Argus</th>
<th>Clinias</th>
<th>Eudora</th>
<th>Cynthia</th>
<th>Laodice</th>
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<th>Ianthe</th>
<th>Ero</th>
<th>Lycus?</th>
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<td>outwards door with Governor etc...</td>
<td>...and exit back outwards.</td>
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