

Twelfth Night

Line references are to the Arden edition, ed Lothian/Craik (1975, 1988)

Key:

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

Act /sc	door IN	Characters	door OUT	Space-time indication	Commentary and notes
1.1	↘ ↖	Orsino, Curio, Lords Valentine Ors, Curio, Lords, Val.	↙ 	<i>Ors.</i> If music be the food of love, play on (1) <i>Ors.</i> How now, what news from her? (23) <i>Ors.</i> Away before me to sweet beds of flowers (40)	<i>Ors.</i> is at home. Val. has been at Olivia's house. Imagery indicates Orsino's lack of will to go out.
1.2		Viola, Captain, sailors Viola, Captain, sailors	↙ ↗	<i>Viola.</i> What country, friends, is this? <i>Capt.</i> This is Illyria, lady (1) <i>Viola.</i> Lead me on (64)	Description of shipwreck & discussion of Orsino establishes seashore location. Outside loop scene: they go towards Orsino's court (distant).
1.3	↘ ↖	Sir Toby, Maria Sir Andrew Maria Sir Toby, Sir Andrew	↙ ↗	<i>Maria.</i> Sir Toby, you must come in earlier o' nights (4) <i>Maria..</i> a foolish knight that you brought in one night here to be her wooer (15) <i>Sir A.</i> Shall we set about some revels? (134)	This exchange sets domestic scene at Olivia's house. Sir A. is only introduced to Maria at this point—he is lodging 'out'. Maria returns to her household duties. They go outwards to revel.
1.4	↘ ↘ ↖	Valentine, Viola (as Cesario) Orsino, Curio, attendants Orsino, Viola, Curio, attendants.	 ↗	<i>Val.</i> If the Duke continue these favours towards you, Cesario, you are like to be much advanced. (1) <i>Viola.</i> Here comes the Count. (9) <i>Ors.</i> Some four or five attend him.... I myself am best when least in company. (36-8)	Viola/Cesario is established in Orsino's household. Staggered exit marked by Viola's soliloquising couplet.
1.5	↘ ↘ ↖ ↖ ↖	Maria, Clown Maria Olivia, Malvolio, atts Maria Maria Malvolio Sir Toby Sir Toby Clown Malvolio	 ↗ ↙ ↗ ↙ ↙	<i>Maria.</i> ...tell me where thou hast been (1) <i>Maria.</i> Here comes my lady (28) <i>Clown.</i> God bless thee, lady!(34) <i>Maria.</i> Madam, there is at the gate a young gentleman ... (99) <i>Olivia.</i> Go you, Malvolio. If it be a suit from the Count ... dismiss it (108-9) <i>Olivia.</i> Who of my people hold him in delay? <i>Maria.</i> Sir Toby, madam (104-5) <i>Olivia.</i> Go look after him (137) <i>Mal.</i> Madam, yon young fellow swears he will speak with you (140)	Introduction of wandering Clown. Simultaneous mid-scene entrance/exit. No exit marked in Folio, but Maria must exit outwards for her re-entrance to report Viola's arrival at the gate. Maria now returns from outwards. No exit marked. Malvolio exits outwards to Viola. Sir Toby has been out drinking, and met Viola at the gate. Sir Toby is returning home after a drinking bout. Simultaneous mid-scene entrance/exit. Clown follows Sir Toby into the house, possibly Maria too (see below).

	<p>↘ Malvolio Maria ↗</p> <p>↙ Viola ↘</p> <p>↖ Maria and attendants Viola ↗</p> <p>↙ Malvolio ↘</p> <p>↖ Malvolio ↗</p> <p>↙ Olivia ↘</p>	<p>↗ <i>Olivia</i>. Let him approach (165) <i>Olivia</i>. Call in my gentlewoman (165)</p> <p>↙ <i>Viola</i>. The honourable lady of the house, which is she? (169) <i>Olivia</i>. Give us the place alone (221)</p> <p>↗ <i>Olivia</i>. Get you to your lord...Fare you well (284, 86)</p> <p>↙ <i>Olivia</i>. What ho, Malvolio! (303)</p> <p>↗ <i>Olivia</i>. Run after that same peevish messenger (290) <i>Mal</i>. Madam, I will (297)</p>	<p>No previous exit marked for Maria, but perhaps she now returns from inwards with the veil. Viola arrives from outwards.</p> <p>The others go back into the house.</p> <p>Exits back outward towards Orsino's.</p> <p>Olivia's soliloquy creates time for Malvolio to have seen Viola off the premises. Follows Viola off outwards.</p> <p>Olivia soliloquises briefly before returning into house; couplet ending clears stage.</p>
2.1	<p>↘ Antonio and Sebastian ↗</p> <p>↗ Sebastian ↘</p> <p>↗ Antonio ↘</p>	<p><i>Ant</i>. Will you stay no longer, nor will you not that I go with you? (1)</p> <p>↗ <i>Seb</i>. I am bound to the Count Orsino's court. Farewell (42)</p> <p>↗ <i>Ant</i>. But come what may ... I will go [after Seb](46-7)</p>	<p>Mantua option, MINIMAL congestion at inwards door. Location not specified, but wherever they are Sebastian is proposing to leave to go to Orsino's court (distant, outwards). He exits to Orsino's court; a crossing move by Sebastian provides a binary choice for Antonio: follow or retrace steps?</p> <p>He resolves to follow. His brief soliloquy enables separate exits through same door. Couplet ending separates this scene from the next, since exit patterns cause congestion at outwards door with Malv entering.</p>
2.2	<p>↘ Viola ↙ Malvol ↘</p> <p>↗ Malvolio ↘</p> <p>↙ Viola ↘</p>	<p>↙ <i>Mal</i>. Were not you even now with the Countess Olivia? <i>Viola</i>. Even now, sir, on a moderate pace, I have since arrived but hither. (1-3)</p> <p>↗ <i>Mal</i>. ...be it his that finds it. (15)</p> <p>↙ <i>Viola</i>. My master loves her dear-</p>	<p>MINIMAL congestion at outwards door (stagger), Mantua option. SD 'at several doors' in F. Malvolio's overtaking of Viola is 'emblematic' rather than 'spatialised'. The explicit spatial indications in the dialogue compensate for the non-spatialised presentation of the 'overtaking'. Since Viola (2 scenes ago) and Sebastian (previous scene) have both recently exited outwards, a re-entrance for either of them would now constitute a backstage cross and new location. Whether they are physically very similar or not, the audience will be expecting mistaken identities to arise at some point in the plot, and Malvolio's lines and Viola's reply defuse that possibility at this point: reassuring an initially titillated audience that this is not Sebastian but is indeed Viola to play out the sequel to Olivia's command for Malvolio to 'run after' her.</p> <p>The emblematic presentation suggests that Malvolio's exit must be by same door he came in.</p> <p>The same for Viola: the non-</p>

			ly, and I, poor monster, fond as much on him, And she, mistaken, seems to dote on me (32-4)	spatialised meeting perhaps represents her being caught in limbo, between Olivia and Orsino.
2.3	<p>Sir Toby, Sir Andrew ↙</p> <p>↙ Clown</p> <p>↙ Maria</p> <p>↙ Malvolio</p> <p>↗ Malvolio</p> <p>↗ Maria</p> <p>Sir Toby, Sir Andrew, Clown ↗</p>	<p><i>Sir T.</i> Not to be abed after midnight is to be up betimes (1)... Marian, I say, a stoup of wine (14)</p> <p><i>Sir A.</i> Here comes the fool (15)</p> <p><i>Maria.</i> What a caterwauling do you keep here! If my lady have not called up her steward Malvolio and bid him turn you out of doors... (73-5)</p> <p><i>Mal.</i> ...gabble like tinkers at this time of night (89)</p> <p><i>Mal.</i> She shall know of it, by this hand. (123)</p> <p><i>Maria...</i>to bed... Farewell. (176)</p> <p><i>Sir T.</i> I'll go burn some sack, tis too late to go to bed now. Come knight (190)</p>	<p>Arriving home at Olivia's house.</p> <p>From within.</p> <p>Frequent references to night establish gap since Mal's last appearance. Returns inwards to speak to Olivia.</p> <p>She goes inwards to bed. The knights' exit outwards (not to bed) for more drinking clears the inwards door for next scene.</p>	
2.4	<p>↙ Orsino, Viola, Curio, others</p> <p>Curio ↗</p> <p>Curio, Clown ↙</p> <p>Clown ↗</p> <p>Curio and others ↗</p> <p>↙ Orsino Viola ↗</p>	<p><i>Ors.</i> Give me some music. Now good morrow, friends. (1)</p> <p><i>Curio.</i> [Clown] is about the house.</p> <p><i>Ors.</i> Seek him out (12-13)</p> <p><i>Ors.</i> O fellow, come, the song we had last night (41)</p> <p><i>Clown.</i> Now the melancholy god ... Farewell (72-7)</p> <p><i>Ors.</i> Let all the rest give place (78)</p> <p><i>Viola.</i> Sir, shall I to this lady?</p> <p><i>Ors.</i> Ay ... to her in haste (122-4)</p>	<p>Time-lapse: night has turned to morning; switch to Orsino's house. About the house can be further outwards (e.g. lower status parts of house).</p> <p>Rhetorical flourish of exit speech suggests 'I'm off'.</p> <p>Exit to make this place 'private'.</p> <p>Orsino shuts himself inside again, sending Viola out on his behalf. Couplet ending clears stage.</p>	
2.5	<p>Sir Toby, Sir Andrew, Fabian ↙</p> <p>↙ Maria</p> <p>↗ Maria</p> <p>Malvolio ↙</p> <p>↗ Malvolio</p> <p>↙ Maria</p> <p>↗ Sir Toby, Sir Andrew, Fabian, Maria</p>	<p><i>Sir T.</i> Come thy ways, Signor Fabian (1)</p> <p><i>Sir T.</i> Here comes the little villain. (12)</p> <p><i>Maria.</i> Get ye all three into the box-tree. Malvolio's coming down this walk; he has been yonder i' the sun practising.... Close, in the name of jesting! (15-20)</p> <p><i>Sir T.</i> Here comes my noble gull-catcher (187)</p> <p><i>Maria.</i> If you will see it, follow me (204)</p>	<p>MINIMAL congestion at outwards door. The knights now returning from their drinking bout, having added Fabian to their group. Maria from the house.</p> <p>She reports Malvolio's imminent arrival from elsewhere in the garden. The box tree may be something as simple as one of the stage-posts. Maria exits into the house.</p> <p>Coming inwards from elsewhere in the garden Malvolio exits inwards towards the object of his love, Olivia. Maria returns from inwards</p> <p>They go inwards to see the encounter between Malvolio and Olivia.</p>	
3.1	<p>↙ Clown</p> <p>Viola ↙</p> <p>↗ Clown</p>	<p><i>Viola.</i> Is thy lady within? (49)</p> <p><i>Clown.</i> My lady is within, sir. I will conster to them whence</p>	<p>MINIMAL congestion at inwards door, further minimised by music fx . The Clown has been in Olivia's house, Viola has come to visit her.</p> <p>He goes inwards to announce Viola's arrival.</p>	

	<p>↘ Sir Toby, Sir Andrew</p> <p>↘ Olivia, Maria</p> <p>↖ Sir Toby, Sir Andrew; Maria Viola ↗</p> <p>↖ Olivia</p>	<p>you came (56-8) <i>Sir T.</i> Will you encounter the house? My niece is desirous you should enter if your trade be to her. (75-6)</p> <p><i>Viola.</i> We are prevented (84)</p> <p><i>Olivia.</i> Let the garden door be shut, and leave me to my hearing (94)</p> <p><i>Olivia.</i> There lies your way, due west.</p> <p><i>Viola.</i> Then westward ho! (136)</p>	<p>They come back out of the house.</p> <p>Olivia comes out of the house, so the scene can continue 'outdoors'. The others go inwards and close the door to the garden.</p> <p>This directional speech, if/when given at the Globe, is a clue to the orientation of inwards and outwards doors. Split exits and double couplet signals end of this section (congestion pattern with next scene).</p>
3.2	<p>↘ Sir Toby, Sir Andrew, Fabian</p> <p>Sir Andrew ↗</p> <p>↘ Maria</p> <p>↖ Sir Toby, Fabian, Maria</p>	<p><i>Sir A.</i> No, faith, I'll not stay a jot longer. (1)</p> <p><i>Sir Toby.</i> We'll call thee at the cubiculo. Go. (50)</p> <p><i>Sir Toby.</i> Look where the youngest wren of nine comes (64)</p> <p><i>Sir Toby.</i> Come, bring us, bring us where he is. (81)</p>	<p>MINIMAL congestion at inwards door. They come back out of the house, Sir A swearing to give up his wooing.</p> <p>Sir A has a solo exit to the 'cubiculo' (=lodging) outwards.</p> <p>Maria comes from the house with reports of Malvolio's behaviour.</p> <p>They go in to see the spectacle.</p>
3.3	<p>Sebastian, Antonio ↖</p> <p>Sebastian, Antonio ↗</p>	<p><i>Seb.</i> Shall we go see the relics of this town? (19)</p> <p><i>Ant.</i> I do not without danger walk these streets (25)</p> <p><i>Seb.</i> I'll be your purse-bearer, and leave you For an hour.</p> <p><i>Ant.</i> To th'Elephant (47-8)</p>	<p>Typical 'loop scene', unspecified outwards location on the way to somewhere else.</p> <p>Exit by same (outwards) door to continue their adventures in the town.</p>
3.4	<p>↘ Olivia, Maria</p> <p>↖ Maria</p> <p>↘ Maria, Malvolio</p> <p>↘ Servant</p> <p>↖ Servant, Olivia</p> <p>↖ Maria</p> <p>↘ Maria, Sir Toby, Fabian</p> <p>↖ Malvolio</p> <p>Sir Andrew ↖</p> <p>Sir Andrew ↗</p>	<p><i>Olivia.</i> Go call him [Malvolio] hither (14)</p> <p><i>Servant.</i> Madam, the young gentleman of the Count Orsino's is returned.... He attends your ladyship's pleasure (56-8)</p> <p><i>Olivia.</i> I'll come to him. Good Maria, let this fellow be looked to. (59-60)</p> <p><i>Mal.</i> You shall know more hereafter (125)</p> <p><i>Sir A.</i> Here's the challenge, read it (145)</p> <p><i>Sir T.</i> Go, Sir Andrew. Scout me for him at the corner of the orchard (177)</p>	<p>This is a garden scene, with house inwards (see line 245: <i>Viola.</i> I will return again into the house and desire some conduct of the lady).</p> <p>Maria goes back into the house to call Malvolio.</p> <p>Malvolio's 'cross-gartered' entrance.</p> <p>Viola's entrance is via the house (see line 245 again).</p> <p>Olivia, eager to see Cesario, goes in to him (doesn't call him outside). Maria follows after the instructions re Malvolio.</p> <p>Mal's soliloquy provides time for Maria to find Sir Toby.</p> <p>Mal's fantasy still strongly associated with house.</p> <p>Returning from his 'cubiculo'.</p> <p>Sir A. is sent to wait for Cesario, who 'is now in some commerce with my lady, and will by and by depart.' (175)</p> <p>Toby's speech 'Now will I not deliver this letter' (to Cesario in the house) provides pause before Olivia and Viola's entrance.</p>

	<p>↘ Olivia, Viola</p> <p>Sir Toby, Fabian ↗</p> <p>↖ Maria</p> <p>↖ Olivia</p> <p>Sir Toby, Fabian ↘</p> <p>Sir Toby ↗</p> <p>Fabian, Viola ↗</p>	<p><i>Fabian.</i> Here he [Cesario] comes with your niece (199)</p> <p><i>Fabian.</i> Give them way till he take leave (200)</p> <p><i>Olivia.</i> Well, come again tomorrow. Fare thee well. (218)</p> <p><i>Viola.</i> I will return again into the house and desire some conduct of the lady (245)</p> <p><i>Sir T.</i> Back you shall not to the house (252)</p> <p><i>Sir T.</i> Signor Fabian, stay you by this gentleman till my return (261-2)</p> <p><i>Fabian.</i> Will you walk towards him (273)</p>	<p>Sir Toby and Fabian exit outwards momentarily, Maria returns inwards to her duties.</p> <p>Olivia goes back inwards.</p> <p>Sir Toby and Fabian head off Viola who is exiting outwards. On hearing that Sir A. is waiting 'at the orchard-end' (225) Viola heads inwards but is stopped.</p> <p>He goes in search of Sir Andrew who is 'scouting' in the orchard (175, 225).</p> <p>Their <i>Exeunt</i> (outwards, towards Sir A at the orchard-end) is marked in the Folio; the resulting 'clere' stage should result in a new scene (as Dyce indicated).</p>
[3.5]	<p>Sir Toby, Sir Andrew ↘</p> <p>Fabian, Viola ↘</p> <p>Antonio ↘</p> <p>Officers ↘</p> <p>Antonio, Officers ↗</p> <p>Viola ↗</p> <p>Sir Andrew ↗</p> <p>Fabian, Sir Toby ↗</p>	<p><i>Sir T.</i> Fabian can scarce hold him yonder. (286)</p> <p><i>Sir T.</i> Stand here (293)</p> <p><i>Ant.</i> Put up your sword. (319)</p> <p><i>Fabian.</i> O good Sir Toby, hold, here come the officers. (326)</p> <p><i>First Off.</i> The man grows mad, away with him! Come, come, sir.</p> <p><i>Ant.</i> Lead me on. (379-81)</p> <p><i>Sir T.</i> Come hither, knight, come hither, Fabian. We'll whisper o'er a couplet or two of most sage saws. (386-7)</p> <p><i>Sir A.</i> I'll after him again, and beat him (400)</p> <p><i>Fabian.</i> Come, let's see the event (404)</p>	<p>MARKED congestion at outwards door. The pause due to congestion may serve to increase tension. Location is now in the street (see below).</p> <p>The arrival of Antonio would be unexplainable were the location still the orchard rather than the street. The same holds for the Officers; and at 5.1.62 the Officer recounts to Orsino that the 'brabble' took place 'here in the streets'.</p> <p>They go off outwards towards prison.</p> <p>Toby's speech leaves the downstage area to Viola for her soliloquy before her exit, presumably in same direction as Antonio.</p> <p>Ditto.</p> <p>Ditto.</p>
4.1	<p>Sebastian, Clown ↘</p> <p>Sir Toby, Sir Andrew, Fabian ↘</p> <p>↖ Clown</p> <p>↘ Olivia</p>	<p><i>Clown...</i> nor I am not sent to you by my lady to bid you come speak with her (6-7)...Shall I vent to her that thou art coming? (17)</p> <p><i>Sir A.</i> Now sir, have I met you again? (24)</p> <p><i>Clown.</i> This will I tell my lady straight (29)</p> <p><i>Olivia.</i> Hold, Toby, on thy life I charge thee hold (44)</p>	<p>MARKED congestion at outwards door. This scene clearly takes place in the street (see next entrances), and we must assume that Clown, having been sent outwards by Olivia to Orsino's to fetch Viola, has met Sebastian by accident on the way, and is now returning to Olivia's with him. Pause due to congestion provides breathing-space after long and busy 3.4 and [3.5].</p> <p>Their re-entrance from outwards indicates that this scene follows immediately on the events of 3.4. Argument and fighting covers time for Clown to go inwards and fetch Olivia. Her immediate entry in response to Clown's message indicates she is</p>

	<p>Sir Toby, Sir Andrew, Fabian ↙ Olivia, Sebastian ↗</p>	<p><i>Olivia</i>.. out of my sight...Rudesby, be gone (48-50) <i>Olivia</i>. Go with me to my house. (53) <i>Seb</i>. Madam, I will (64)</p>	<p>inwards/nearby. Expulsion outwards distinguishes the rabble from the lovers. They exit inwards; their double rhyming couplet marks off this section.</p>
4.2	<p>Maria, Clown ↙ Maria ↗ Sir Toby, Maria ↙ Sir Toby, Maria ↗ Clown ↗</p>	<p><i>Maria</i>. I prithee, put on this gown and this beard (1) <i>Maria</i>. I'll call Sir Toby the whilst.(3) SD: <i>Malvolio within</i> (21) <i>Maria</i>. Thou mightst have done this without thy beard and gown, he sees thee not (66) <i>Sir T</i>. Come by and by to my chamber (74) <i>Clown</i>. I will fetch you light, and paper, and ink. (121) I am gone, sir like to the old Vice (125-7)</p>	<p>If the inwards door is now Malvolio's 'dark room, this entrance will be from outwards. She goes out to get Sir Toby. 'Within' = behind the inwards door. Audible through a grating in the door? If Mal is behind inwards door, then Sir T and Maria exit outwards despite 'chamber' reference. Malvolio's cell is most inwards, other domestic spaces further outwards. This Vice figure exits outwards; note that there is no exit marked for Malvolio 'within'.</p>
4.3	<p>Sebastian ↙ Olivia, Priest ↙ Olivia, Sebastian, Priest ↗</p>	<p><i>Seb</i>. This is the air, that is the glorious sun (1) Where's Antonio then? I could not find him at the Elephant. (4-5) <i>Seb</i>. But here the lady comes. (21) <i>Olivia</i>. Now go with me, and with this holy man, Into the chantry by (23-4) Lead the way, good father (34)</p>	<p>MINIMAL congestion at outwards door. Sebastian's backstage cross since previous exit marks time-lapse and outwards location of this scene. Olivia too has been outwards getting the priest. They exit back outwards towards the chantry.</p>
5.1	<p>Clown, Fabian ↘ Orsino, Viola, Curio, Lords ↙ Clown ↙ Antonio, Officers ↙ Olivia, attendants ↘ Attendant ↗ Priest ↙ Sir Andrew ↙ Sir Toby, Clown ↙</p>	<p><i>Fab</i>..Now, as thou lovest me, let me see his letter (1) <i>Ors</i>. Belong you to the lady Olivia, friends? (7) <i>Ors</i>. If you will let your lady know I am here to speak with her... (38) <i>Clown</i>. I go, sir (41) <i>Viola</i>. Here comes the man, sir, that did rescue me (46) <i>Ors</i>. Here comes the Countess (94) <i>Olivia</i>. Call forth the holy father (140) ...O welcome, father! (148) <i>Priest</i>. Since when, my watch hath told me, toward my grave I have travelled but two hours (160-1) <i>Sir A</i>. I had rather than forty pound I were at home. (75) <i>Sir A</i>. Here comes Sir Toby, halting (190)</p>	<p>Clown has been back to Malvolio with pen and paper and comes out of Olivia's house with Fabian. This is also Orsino's first appearance outside his house, coming to Olivia's. Simultaneous mid-scene entrance/exit. The Clown goes back inwards to get Olivia. Antonio and officers arrive from the street. Olivia's backstage cross here indicates passing of time (2 hrs: see 161) since the hasty marriage return home. We already know the priest is at 'the chantry by' (4.3.24); he is called 'forth', but not out of Olivia's house since she welcomes him. Sir Andrew and Sir Toby have been wounded by Sebastian. Sir Toby's entrance from outwards indicates the altercation with Sebastian took place outside the house.</p>

<p>↖ Sir Toby, Sir Andrew, Clown, Fabian Sebastian ↙</p>	<p><i>Olivia.</i> Get him to bed, and let his hurt be looked to (205) <i>Seb.</i> I am sorry, madam, I have hurt your kinsman (206)</p>	<p>They are taken inwards to be attended to, though their exit is not marked in the Folio. Simultaneous mid-scene entrance/exit as Sebastian too now enters from outwards: the fact that there is no reaction for Sir Toby etc in the dialogue indicates that exit and entrance are at different doors.</p>
<p>↘ Clown, Fabian ↖ Fabian</p>	<p><i>Olivia.</i> How does [Malvolio], sirrah? (281) <i>Olivia.</i> See him delivered, Fabian, bring him hither (312)</p>	<p>Re-entrance from inwards with Malvolio's letter. Inwards.</p>
<p>↘ Malvolio (Fab) Malvolio ↗ ↗ Attendants ↗</p>	<p><i>Ors.</i> Is this the madman? (324) <i>Mal.</i> I'll be revenged on the whole pack of you. (374)</p>	<p>Ditto. Outwards entrance stresses isolation of Malvolio.</p>
<p>↖ All but Clown</p>	<p><i>Ors.</i> Pursue him, and entreat him to a peace. (376) <i>Ors.</i> Meantime, sweet sister, we will not part from hence. (380-1)</p>	<p>Confirmed by fact that Orsino takes control here. Distinction between 'inwards'/Olivia's civilised house and 'outwards', the world of the streets.</p>
<p>↗ Clown ↗</p>		<p>Clown wanders off? His melancholy song suggests he joins the alienated Malvolio, not the revellers?</p>