

Play: Othello Author: _____

Text used: Arden Library ref: _____

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

Act /sc	door IN	Entering characters	door OUT	Space-time indication (line references: Arden ed.)	Commentary and notes
I.i		Roderigo, Iago	↙	ROD. Tush, never tell me! (1)	They enter together, continuing their conversation.
	↘	Brabantio		ROD. Is all your family within? (84)	Brabantio enters 'at a window', using the bay of the balcony (B) above the inwards door.
	↖	Brabantio		BRAB. Call up all my people! (141)	Brabantio goes back into the house to check.
		Iago	↗	IAG. Lead to the Sagittar the raised search; And there will I be with him. (158-9)	Iago exits outwards to the inn (Sagittar).
	↘	Brabantio		BRAB. Gone she is. (160)	Comes out of the house to report Desdemona missing.
		Roderigo, Brabantio	↗	BRAB. Pray lead me on, at every house I'll call...(181)	They too depart outwards to search for Desdemona.
I.ii	↘	Othello, Iago, Attendant		OTH. Though in the trade of war...(1)	They enter together, continuing their conversation. Location established as the Sagittar by Iago (I.i.159), he has done a backstage cross (time lapse).
		Cassio, Officers	↙	OTH. What lights come yond? (27)	Cassio etc. arriving from outwards.
	↖	Othello		OTH. I will but spend a word here in the house...(48)	Goes into (or perhaps only to the door of) the inn.
	↘	Othello		IAG. Captain, will you go? (53)	Returns immediately.
		Brabantio, Roderigo etc	↙	CASS. Here comes another troop...(54)	Backstage loop, coming to the in from outwards.
		All	↗	OFF. The Duke's in council, and... your noble self I am sure sent for. (92-3)	They all exit outwards towards the Duke's Council Chamber.
I.iii	↘	Duke, Senators, Attendants		DUKE. There is no composition in these news...(1)	They enter together from within, continuing conversation.
		Sailor	↙	OFF. A messenger from the galleys. (13)	Reports news from without.
		[Sailor]	↗		(no exit marked for Sailor)
		Messenger	↙	OFF. Here is more news. (32)	Echoes Sailor's entrance.
		[Messenger]	↗		(no exit marked for Mess)
		Brabantio, Othello, Cassio, Iago, Roderigo, Officers	↙	SEN. Here comes Brabantio and the valiant Moor. (47)	Echoes other entrances from without.
		Attendants, Iago	↗	DUKE. Fetch Desdemona hither. (120)	Iago sent back to the inn to bring Desdemona.
		Iago, Desdemona	↙	OTH. Here comes the lady. (170)	Iago does a backstage loop, Desdemona has done backstage

	<p>↙ Duke, Senators, Officers</p> <p>Othello, ↗ Desdemona ↗ Roderigo ↗ Iago ↗</p>	<p>DUKE. Good night to every one. (288)</p> <p>OTH. Come Desdemona. I have but an hour of Love...(298-9)</p> <p>IAG. Go to, farewell. (380)</p> <p>IAG. ...Must bring this monstrous birth to the world's light. (402)</p>	<p>cross to echo others' pattern. Dismisses them, goes back within.</p> <p>They return whence they came.</p> <p>Ditto. He follows in the direction taken by Othello and Desdemona.</p>
II.i	<p>↘ Montano, 2 Gents</p> <p>3rd Gent ↙</p> <p>Cassio ↙</p> <p>Messenger ↙</p> <p>2nd Gent ↗</p> <p>2nd Gent ↙ Desdemona, ↙ Iago, Roderigo, Emilia Othello, ↙ Attendants</p> <p>↙ Othello etc.</p> <p>Attendant ↗</p> <p>↙ Roderigo</p> <p>Iago ↗</p>	<p>MON. What from the cape can you discern at sea? (1)</p> <p>3 GEN. News, lads! Our wars are done. (20)</p> <p>CASS. I have lost him on a dangerous sea! (46)</p> <p>MESS. ...on the brow o' th' sea Stand ranks of people, and they cry 'A sail!' (53-4)</p> <p>CASS. I pray you, sir, go forth And give us truth who 'tis that is arrived. (59)</p> <p>CASS. Now, who has put in? (65)</p> <p>CASS. The riches of the ship is come on shore! (83)</p> <p>CASS. Lo, where he comes. (181)</p> <p>OTH. I prithee, good Iago, Go to the bay and disembark my coffers. Bring thou the master to the citadel...(207-9)</p> <p>IAG. Do thou meet me presently at the harbor. (213)</p> <p>IAG. ...meet me by and by at the citadel...(278)</p> <p>IAG. ...I must fetch his necessaries ashore. (279)</p>	<p>Triangulation continues: they ar- rive from the citadel (inwards) expecting news from the seashore (outwards).</p> <p>He arrives from outwards with news.</p> <p>Cassio has landed, and arrives from the shore.</p> <p>More news from outwards.</p> <p>More news sought from outwards.</p> <p>News arrives. Now the party arrives.</p> <p>And finally Othello arrives.</p> <p>Othello, Desdemona etc. enter the citadel, Iago having been sent to the bay.</p> <p>Attendant sent ahead by Iago to the harbour.</p> <p>Roderigo sent by Iago to the citadel.</p> <p>Iago returns to port to unload Othello's coffers.</p>
II.ii	<p>↘ Gentleman</p> <p>Gentleman ↗</p>	<p>GENT. It is Othello's pleasure...(1)</p> <p>GENT. Heaven bless...(10)</p>	<p>Enters from citadel, makes proclamation.</p> <p>Exits elsewhere to repeat it in the town. Serves to signify time lapse.</p>
II.iii	<p>↘ Othello, Desdemona, Cassio, Attendants</p> <p>↙ Othello, Desdemona</p> <p>Iago ↙</p> <p>Cassio ↗</p> <p>Cassio, ↙ Montano, Gents</p>	<p>OTH. Good Michael, look you to the guard to-night. (1)</p> <p>OTH. Come, my dear love. The fruits are to ensue...(8-9)</p> <p>CASS. Welcome, Iago. We must to the watch. (12)</p> <p>CASS. Where are they? IAG. Here at the door; I pray you call them in.(41-2)</p> <p>IAG. But here they come. (57)</p>	<p>Coming from inwards, from the citadel.</p> <p>They go back inwards to the citadel.</p> <p>Simultaneous mid-scene entrance/exit.</p> <p>Cassio and Iago meet, greet: Iago returning from port.</p> <p>Cassio exits outwards to get gallants reported by Iago.</p> <p>Cassio returns with gallants.</p>

	<p>Cassio ↗</p> <p>↘ Roderigo</p> <p>Roderigo ↗</p> <p>Cassio, ↘ Roderigo</p> <p>Roderigo ↗</p> <p>↘ Othello, Gents</p> <p>↘ Desdemona</p> <p>↗ Montano</p> <p>↗ Othello, all except Iago, Cassio</p> <p>Cassio ↗</p> <p>Roderigo ↘</p> <p>Roderigo ↗</p> <p>↘ Iago</p>	<p>MON. To th' platform, masters... IAG. You see this fellow that is gone before.(113-4) <i>Enter RODERIGO</i></p> <p>IAG. How now, Roderigo? I pray you after the lieutenant, go! (129- 30) <i>Enter CASSIO, driving in RODERIGO</i></p> <p>IAG. Go out and cry a mutiny! (148)</p> <p>OTH. What is the matter here? (154)</p> <p>OTH. Look if my gentle love be not raised up! (241)</p> <p>OTH. ...myself will be your surgeon. (245)</p> <p>OTH. Iago, look with care about the town... Come, Desdemona..(247, 249)</p> <p>IAG. Good night, lieutenant; I must to the watch. (324)</p> <p>IAG. How now, Roderigo?</p> <p>IAG....go where thou art billet- ted...Thou shalt know more hereafter. (370-1)</p> <p>IAG. My wife must move for Cassio..I'll set her on. Myself the while to draw the Moor apart..(373-5)</p>	<p>Cassio previously ordered by Othello to set guard; exits outwards to do so. Roderigo belatedly arrives from the citadel. Roderigo crosses to exit after Cassio.</p> <p>They return immediately.</p> <p>Iago orders Roderigo to go back out and raise the alarm. Othello roused by the alarm bell ringing. Her pattern echoes Othello's.</p> <p>Montano led off inwards to be treated, to Othello's quarters. They go back within, to bed.</p> <p>Iago salutes Cassio who is going off to bed. Roderigo returns from raising the alarm, resolute to return to Venice. Iago persuades Roderigo to persevere, sends him off to bed, suggesting he will follow. He exits inwards, not to set watch (as he told Cassio he would) , but to speak to Emilia and put his plans in place.</p>
III.i	<p>Cassio, ↘ Musicians,</p> <p>↘ Clown</p> <p>Musicians ↗</p> <p>↘ Iago</p> <p>↗ Clown</p> <p>↘ Iago</p> <p>↘ Emilia</p> <p>↗ Emilia, Cassio</p>	<p>CASS. Masters, play here, I will content your pains...(1)</p> <p>CLOWN. Go, vanish into air, away! (20)</p> <p>CASS. In happy time, Iago. (30)</p> <p>CASS. If the gentlewoman that attends the general's wife be stirring, tell her...(25)</p> <p>IAG. I'll send her [Emilia] to you presently, And I'll devise a mean to draw the Moor Out of the way, that your converse and business may be more free. (36-39)</p> <p><i>Enter EMILIA</i></p> <p>EMIL. Pray you come in. I will bestow you where you shall have</p>	<p>Cassio enters with Musicians, Clown enters from inwards, as it becomes obvious he knows Emilia is stirring (27). Clown dismisses musicians whence they came. Iago returning from within, where he has spoken to Emilia as proposed at end of previous scene. Mid-scene crossover at inwards door: Clown, sent by Cassio to fetch Emilia for him, crosses with entering Iago near inwards door. Iago enunciates again the plan outlined at end of II. iii: he goes back inwards to send Emilia out to Cassio; then he will draw Othello apart so Emilia can take Cassio in to Desdemona. He outlines a complex movement pattern, the 'tightness' of which is emphasised by the use of the doors between the end of this scene and the start of the following. Already prepared, she comes forth immediately. They re-enter inwards to Desdemona, their exit intersecting</p>

		time To speak your bosom freely. (54-6)	with the ensuing entrance: see below.
III.ii	<p>↘ Othello, Iago, Gents</p> <p>Othello, Iago, Gents ↗</p>	<p>OTH. These letters give, Iago, to the pilot...(1)</p> <p>OTH. This fortification, gentlemen, shall we see't? (5)</p>	<p>MARKED congestion at inwards door. This significant exception to alternation postulate involves a near-collision between exiting Emilia-Cassio and entering Iago-Othello—signifying a 'close shave' in Iago's machinations.</p> <p>They cross and exit outwards (port and fortifications).</p>
III.iii	<p>↘ Desdemona, Cassio, Emilia</p> <p>Othello, Iago ↙</p> <p>Cassio ↗</p> <p>↖ Desdemona, Emilia</p> <p>↖ Iago</p> <p>↘ Desdemona, Emilia</p> <p>↖ Othello, Desdemona</p> <p>↘ Iago</p> <p>↖ Emilia</p> <p>↘ Othello</p> <p>Othello, Iago ↗</p>	<p>DES. Be thou assured, good Cassio...(1)</p> <p>EMIL. Madam, here comes my lord. (29)</p> <p>CASS. Madam, I'll take my leave. (30)</p> <p>OTH. Farewell, my Desdemona, I'll come to thee straight. (88)</p> <p>OTH. Set on thy wife to observe...(244)</p> <p>IAG. I once more take my leave. (261)</p> <p>OTH. Desdemona comes. (281)</p> <p>OTH. Come, I'll go in with you.</p> <p>IAG. How now, What do you here alone? (304)</p> <p>IAG. Go, leave me. I will in Cassio's lodgings lose this napkin...(325-6)</p> <p>IAG. Look where he comes! (335)</p> <p>OTH. Come, go with me apart, I will withdraw To furnish me with some swift means of death For the fair devil... (483-5)</p>	<p>Backstage loop from quarters.</p> <p>Othello returns from visiting the fortifications.</p> <p>He exits away from Desdemona and her chamber.</p> <p>She returns to her chamber, segregated from Cassio.</p> <p>Iago goes to do as Othello bids him, and talk to Emilia.</p> <p>They return from quarters.</p> <p>They go together inwards to their quarters.</p> <p>He returns whence he exited.</p> <p>Iago sends Emilia back inwards, foreshadows his next exit outwards to Cassio's lodgings.</p> <p>Othello comes back outwards.</p> <p>They both cross to exit outwards, to carry out their separate programmes: Othello to find some means of death, for Desdemona Iago to drop the handkerchief.</p>
III.iv	<p>↘ Desdemona, Emilia, Clown</p> <p>Clown ↗</p> <p>Othello ↙</p> <p>↖ Othello</p> <p>Cassio, Iago ↙</p> <p>↖ Iago</p> <p>↖ Desdemona, Emilia</p> <p>Bianca ↙</p> <p>Cassio, Bianca ↗</p>	<p>DES. Do you know, sirrah, where Lieutenant Cassio lies? (1)</p> <p>DES. Seek him, bid him come hither. (15)</p> <p>EMIL. Look where he comes. (27)</p> <p>OTH. Zounds! (95)</p> <p>EMIL. Look you—Cassio and my husband! (103)</p> <p>IAGO. I will go meet him. There's matter in't indeed if he be angry. (135-6)</p> <p>DES. I will go seek him. Cassio, walk here about...(163)</p> <p>CASS. What make you from home? (167)</p> <p>BIANC. I pray you bring me on the way a little...(195)</p> <p>CASS. 'Tis but a little way that I can bring you..(197)</p>	<p>They return from inwards.</p> <p>Clown's exit outward echoes Iago's in direction of Cassio.</p> <p>Othello returns from his errand.</p> <p>He crosses to exit inwards.</p> <p>Iago's pattern echoes Othello's.</p> <p>He crosses to exit inwards and talk to Othello.</p> <p>Desdemona follows Iago to talk with Othello.</p> <p>Simultaneous mid-scene entrance/exit.</p> <p>Bianca enters from outwards (town, etc.).</p> <p>Cassio accompanies Bianca back outwards, towards her home.</p>

IV.i	<p>↘ Othello, Iago</p> <p>Cassio ↙</p> <p>Cassio ↗</p> <p>(↖) Othello</p> <p>Cassio ↙</p> <p>Bianca ↙</p> <p>Bianca ↗</p> <p>Cassio ↗</p> <p>(↘) Othello</p> <p>Lodovico, Desdemona, Attendants ↙</p> <p>↖ Desdemona</p> <p>↖ Othello</p> <p>↖ Lodovico, Iago etc.</p>	<p>IAGO. Will you think so? (1)</p> <p>IAGO. How now, Cassio? (48)</p> <p>IAGO. Do you withdraw yourself a little while...When he is gone, I would on great occasion speak with you. (55-7)</p> <p>IAGO. Keep time in all. Will you withdraw? (92)</p> <p>IAGO. Here he comes. (99)</p> <p>IAGO. Look where she comes. (143)</p> <p>BIANC. An you'll come to supper to-night...(156)</p> <p>IAGO. After her, after her. (158)</p> <p>OTH. How shall I murder him, Iago? (166)</p> <p>IAGO. I warrant something from Venice. 'Tis Lodovico. This comes from the Duke; and see, your wife is with him. (210-11)</p> <p>OTH. Get you away; I'll send for you anon. (254-5)</p> <p>OTH. You are welcome, sir, to Cyprus.—Goats and monkeys! (259)</p> <p>IAGO. Do but go after And mark how he continues. (276-7)</p>	<p>They are returning from quarters, deep in conversation. Cassio returns from having accompanied Bianca home. Cassio exits whence he came.</p> <p>Iago the puppet-master, persuading both to withdraw separate ways—though Othello does not exit he must retire towards inwards door. Cassio returns on cue. Bianca returns from her home. And then returns home in anger.</p> <p>Cassio pursues Bianca. Othello comes forward from near inwards door. Desdemona has done a backstage cross to enter with the messengers from Venice, who must enter from outwards. Iago's line serves to 're-identify' her for audience, and inflame Othello's suspicions (his wife out and about, not securely cloistered behind inwards door). Having been publicly humiliated by Othello, Desdemona is returned to captivity. He follows Desdemona.</p> <p>Lodovico follows Othello and Desdemona inwards, thus echoing patterns of arrival in Act II.</p>
IV.ii	<p>Othello, Emilia ↙</p> <p>↖ Emilia</p> <p>↘ Emilia, Desdemona</p> <p>Emilia ↗</p> <p>Emilia ↙</p> <p>↖ Othello</p> <p>Emilia ↗</p> <p>Iago, Emilia ↙</p> <p>↖ Desdemona, Emilia</p>	<p>OTH. You have seen nothing then? (1)</p> <p>OTH. Bid her come hither. Go. (19)</p> <p>DES. My lord, what is your will?</p> <p>OTH....shut the door; Cough or cry hem if anybody come. (28-9)</p> <p>OTH. You, mistress, That have the office opposite to Saint Peter And keep the gate of hell...(92-4)</p> <p>OTH. I pray you turn the key, and keep our counsel. (96)</p> <p>DES. And call thy husband hither. (108)</p> <p>IAG. What is your pleasure, madam? (112)</p> <p>IAG. Hark how these instruments summon you to supper....Go</p>	<p>Carousel move, backstage cross indicates change of location to "more inwards" space. Othello next sends Emilia further inwards to fetch Desdemona. Emilia exits inwards to fetch Desdemona. Both enter from inwards.</p> <p>Emilia exits and shuts outwards door, protecting Othello's privacy against intrusion. Emilia comes back from outwards. Possible evidence that stage-left door is outwards door (Hellmouth). Ordering Emilia to lock the door, he exits inwards to supper (see below). She goes outwards to fetch Iago.</p> <p>They return from outwards. They exit inwards to supper.</p>

	<p>Roderigo ↙</p> <p>Roderigo, Iago ↗</p>	<p>in...(171, 173)</p> <p>IAG. How now, Roderigo? (174)</p> <p>IAG. Go along with me. (239)</p>	<p>Roderigo is not part of the inner circle admitted to supper.</p> <p>Exit outwards to lie in wait for Cassio as he returns from Bianca's house after supper there.</p>
IV.iii	<p>↘ Othello, Lodovico, Desdemona, Emilia, Attendants</p> <p>Othello, ↗ Lodovico, Attendants</p> <p>↙ Emilia ↗ Desdemona</p>	<p>LOD. ...Trouble yourself no further.</p> <p>OTH. O, pardon me; 'twill do me good to walk.(1-2)</p> <p>OTH. Get you to bed...I will be returned forthwith. Dismiss your attendant...(7-8)</p> <p>DES. ...He hath commanded me to go to bed, And bade me to dismiss you. (13-14)</p> <p>DES. ...Give me my nightly wearing, and adieu...(16)</p> <p>DES. Good night...(104)</p>	<p>Having supped at the citadel, Othello insists on accompanying Lodovico outwards to his lodgings.</p> <p>Proceeding with Lodovico, Othello orders Desdemona to bed.</p> <p>They exit separately, their pair of rhyming couplets staggering the split exit and minimising congestion with the next scene.</p>
V.i	<p>Iago, Roderigo ↙</p> <p>Cassio ↙</p> <p>Iago ↗</p> <p>Othello ↙</p> <p>Othello ↗</p> <p>Lodovico, Gratiano ↙</p> <p>Iago ↙</p> <p>Bianca ↙ Cassio, ↗ Roderigo</p> <p>Emilia ↙</p> <p>Emilia ↗</p> <p>All but Iago ↗</p> <p>Iago ↗</p>	<p>IAG. Here, stand behind this bulk; straight will he come. (1)</p> <p>IAG. I hear him coming. (22)</p> <p>ROD. O, I am slain! (26)</p> <p>OTH. The voice of Cassio. (28)</p> <p>OTH. Strumpet, I come. (34)</p> <p>CASS. What, ho, no watch? (37)</p> <p>GRAT. Here's one comes in his shirt, with lights and weapons...(47)</p> <p>BIANC. What is the matter, ho? (74)</p> <p>IAG. Some good man bear him carefully from hence. I'll fetch the general's surgeon...(98-9)</p> <p>EMIL. 'Las, what's the matter? (110)</p> <p>IAG....run you to the citadel And tell my lord and lady what hath happ'd. (125-6)</p> <p>IAG. Kind gentlemen, let's go see poor Cassio dressed...Will you go on afore? (123)</p> <p>IAG. This is the night That either makes me or fordoes me quite. (128)</p>	<p>MINIMAL congestion at outwards door, due to staggering of previous exit. They enter from outwards, perhaps using the stage-posts for concealment.</p> <p>Cassio enters from outwards, returning from Bianca's house.</p> <p>Iago exits outwards after wounding Cassio.</p> <p>Returns from outwards, having seen Lodovico to his lodgings.</p> <p>He exits outwards, back towards Desdemona and the citadel.</p> <p>Mid-scene crossover at outwards door, however two parties do not see each other because it is dark.</p> <p>Lodovico and Gratiano return from outwards, from lodgings.</p> <p>Returns, undressed and equipped.</p> <p>Enters from direction of her house.</p> <p>Cassio and Roderigo borne off wounded.</p> <p>She enters from the citadel.</p> <p>Iago orders her to return there with the news of what has occurred.</p> <p>They go to attend to Cassio.</p> <p>Iago follows others.</p>
V.ii	<p>↘ Desdemona</p> <p>Othello <i>with a light</i> ↙</p>	<p>DESDEMONA <i>in bed asleep</i></p> <p>OTH. It is the cause, it is the cause, my soul. (1)</p>	<p>Bed pushed in through inwards door.</p> <p>Having done a backstage cross (echoing previous pattern), he now</p>

Emilia ↙	EMIL. Yonder's foul murder done! (108)	comes into the bedchamber from outwards.
Montano, ↙ Gratiano, Iago, etc.	MON. What is the matter? (169)	Her backstage cross echoes Othello's.
Iago ↗	GRAT. The woman falls, sure he has kill'd his wife.. (237)	They respond to Emilia's calls, enter the bedchamber.
Montano etc, ↗ all except	MON. Come, guard the door without. Let him not pass, But	Having killed Bianca, Iago flees back outwards.
Othello and ↗ Emilia	kill him rather; I'll after that same villain...(242-4)	They exit in pursuit of Iago, leaving provision for the outwards door to be guarded to stop Othello escaping.
Gratiano ↙	GRA. What is the matter? (260)	Gratiano, who has been left guarding the door, now re-enters.
Lodovico, ↙ Montano, Iago, Officers;	LOD. Where is this rash and most unfortunate man? (284)	They re-enter having captured Iago and picked up Cassio.
Cassio <i>in a</i> <i>chair</i>		
↙ [Bed]	LOD. Look on the tragic loading of this bed. This is thy work. The object poisons sight; Let it be hid. (364-6)	The bed is pushed off through the inwards door.
All ↗	LOD. Myself will straight aboard, and to the state This heavy act with heavy heart relate. (371-2)	Lodovico and others exit outwards, back towards port, to Venice.