**Play:** Battle of Alcazar  
**Author:** Peele?

**Text used:** Malone Society Reprint. 1907 (1594 Quarto)  
**Library ref:** 822.08 22

<table>
<thead>
<tr>
<th>Key:</th>
<th>enter from within</th>
<th></th>
<th>enter from without</th>
<th></th>
<th>exit inwards</th>
<th></th>
<th>exit outwards</th>
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<tr>
<th>Act/SC</th>
<th>Entering Characters¹</th>
<th>Space-Time Indication</th>
<th>Commentary and Notes</th>
<th>Corresponding Plot Notation²</th>
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<tbody>
<tr>
<td>1.0</td>
<td>Presenter</td>
<td></td>
<td></td>
<td>Enter a Portingall [to him.] mr Rich: Allen</td>
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<td></td>
<td>(A bed)</td>
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<td>to him 1 Domb shew Enter Muly Mahamett mr Ed : Allen, his sonne Antho : Jeffes : moores attendant : mr Sam, mr Hunt &amp; w Cartwright : ij Pages to attend the moore mr Allens boy, mr Townes boy : to them 2 young bretheren : Dab : &amp; Harry ::</td>
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<tr>
<td></td>
<td>Moore</td>
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<td></td>
<td>Moore’s son</td>
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<tr>
<td></td>
<td>2 brethren</td>
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<tr>
<td></td>
<td>Moore</td>
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<tr>
<td></td>
<td>Enter Muly Mahomet and his sonne, and his two young brethren, the Moore sheweth them the bed [...]</td>
<td>Enter Muly Mahomot and his sonne, and his two young brethren, the Moore sheweth them the bed [...]</td>
<td>Text: The text calls for the entry of the Moore, The Moore’s son, and two brethren, all of whom must enter from outwards avoiding the imposition of the bed which blocks the inner door. Plot: The plot lists not only all the characters required in the text, but additionally has three attendants for the Moore, plus his two—soon to be chariot bearing—pages.</td>
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<td></td>
<td>[...] and then takes his leave of them (A2v)</td>
<td>[...] and then takes his leave of them (A2v)</td>
<td>Text: The Moore’s exit is outwards avoiding the bed. Plot: Plot disregards this exit (indicative of a disinterest in non-cleared stages?).</td>
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<tr>
<td></td>
<td>Moore</td>
<td></td>
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<tr>
<td></td>
<td>2 murderers</td>
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<tr>
<td></td>
<td>Abdelmunen</td>
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<td>Enter the Moore and two murderers bringing in his uncle Abdelmunen, then they draw the curtains (A2v)</td>
<td>Enter the Moore and two murderers bringing in his uncle Abdelmunen, then they draw the curtains (A2v)</td>
<td>Text: They must enter from outer, since the curtains are at the inner door, over the bed. Plot: The plot’s instructions here, having just Abdelmunen (W. Kendall) enter are indicative of an inability to perform the text as it stands. The lack of murderers in the plot casts serious doubt upon its status as a performance document.</td>
<td></td>
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<tr>
<td></td>
<td>Moore</td>
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<td></td>
<td>2 murderers</td>
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<td></td>
<td>Moore’s son</td>
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<td>Li</td>
<td>Abdelmelec Calsepius B. &amp; his guard Zareo soldiers</td>
<td>[in 1.0] <em>Presenter</em>: And now behold how Abdelmelec comes, Vncle to this vnhappie traitor king, Armd with great aide that Amurath had sent [...] <em>Abdelmelec</em>: Alhaile Argerd Zareo and yee Moores, Salute the frontieres of your natuie home [...] Calsepius Bassa, Bassa Calcepius To thee and to thy trustie band of men That carefully attend us in our camp [...] (A3r) [in Act 1 scene ii]<em>Moore’s son</em>: Ruben our vncles wife that wrings her hands For Abdilmunen’s death, accompanied With many dames of Fesse in mourning weeds, Neere to Argier encountered Abdelmelec, That bends his force pufth vp with Amuraths aide, Against your holds and castles of defence. (B1v) <em>Muly Mahomet Xeque</em>: Our Moores haue seen the siluer moons to wane, In banners brauely spreading ouer the plaine [...] (A3v) <em>Abdelmelec</em>: Now cleere your watrie eies, wipe teares away, And cheerfully giue welocome to these armes [...] (A4v) [in act 1, scene ii]<em>Moore’s son</em>: The yonger brother Muly Mahamet Seth, Greets the great Bassa, that the king of Turkes Sends to inuade your right royall realme [...] (B1v) <em>Calsepius Bassa</em>: Heau vp your swords against these stony holds, Wherein these barbarous...</td>
<td>Text: MINIMAL congestion covered by drums and Trumpets. Abdelmelec, Calsepius and Zareo, as foretold by the presenter, arrive at their “natuie home” with their army ready to mount a siege upon the Moore. The Moore’s son’s subsequent description of this scene clearly sets up the inner door (as does Calsepius’ dialogue below) as the “holds and castles of defence”. <strong>Plot</strong>: The plot allows no soldiers for Zareo as specified in the text, but three for “(th)e Bassa” (Calsepius).</td>
<td>Text: This is a clear instance of a siege upon the stronghold of the inner door. The Moore’s son’s...</td>
</tr>
<tr>
<td>Scene</td>
<td>Characters</td>
<td>Text</td>
<td>Plot</td>
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<tr>
<td>I.ii</td>
<td>Moore, Calipolis, young Mahomet, Pisano, his guard</td>
<td>Enter in a Chariott Muly (M)ahamett &amp; Calipolis : on each side (a) pag(e) moores attendant Pisano mr Hunt &amp; w Cartwright and young Mahamet Anthony Jeffes :</td>
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<td></td>
<td>Pisano (+ carriage and treasure)</td>
<td>Pisano re-enters with the news that Abdilmelec has seized the Moore’s lands, towns and treasure (outwards).</td>
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<tr>
<td>II.0</td>
<td>Messenger</td>
<td>some blasted grove Of deadlt hue, or dissall cypres tree, Farre from the light or comfort of the Sunne [...] Awaie. (B2v)</td>
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<tr>
<td>Presenter</td>
<td><strong>Alarum. And then the Presenter speakes.</strong> Presenter: Now warre begins [...]. (B2v)</td>
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<tr>
<td>Nemisis</td>
<td>Presenter: Now Nemisis vpon her doubling drum, Moulde with this gasty mone this sad complaint [...]. (B2v)</td>
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<tr>
<td>G (the ghosts of:) Abdelmumen 2 brethren (a bed)</td>
<td>Three ghosts crying Vindicta [...]</td>
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<td></td>
<td>Presenter: Larumes aloud into Alecto’s eares, And with her thundering wakes whereas they lie, In caue as dark as hell, and beds of steele [...]. (B2v)</td>
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<td>Presenter: The furies just impres of dire reuenge, Reuenge cries Abdilmelenes grieved ghost, And rouseth with the terror of this noise These nymps of Erybus. Wreake and reuenge [...]. (B2v-B3r)</td>
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<tr>
<td>(3 Furies) Alecto Megera Tysiphone</td>
<td>Text: MINIMAL congestion with the chariot, but covered by alarums. There is no spatially indicative dialogue to include here, but the presenter is likely to come through the outer door keeping the inner free for the bed which is soon to be thrust out again. Entry from the inner door is still possible though, it must be noted (avoiding congestion), considering the eight lines of dialogue the presenter has before the bed’s appearance.</td>
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<td></td>
<td>Text: little spatial indication including absence of marked entrance.</td>
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<td></td>
<td>Plot: The plot makes clear Nemisis enters “aboue”.</td>
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<tr>
<td></td>
<td>Text: It appears that the 2 brethren and Abdelmumen, who were killed in the first dumb show, reappear again here thrust out in the bed.</td>
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<td>Plot: The plot confirms that it is the same actors that played the threesome in the first show who double up as their ghosts here. The line “{t}o them {l}ying behind the Curt{a}ines” (see next cell) quite possibly refers to these ghosts rather than the furies, considering the fact that this is a re-enactment of the murder.</td>
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<tr>
<td></td>
<td>Text: There is no indication of where they come from, or indeed when due to an unmarked entrance.</td>
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<td></td>
<td>Plot: If the plot is accurate and did not intend the curtains to refer to the ghosts, the instruction that the furies are lying behind these curtains is rather strange considering their subsequent “Wreak[ing]” and “reueng[ing]”. It is</td>
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<td></td>
<td>to him 2 domb shew En{te}r aboue Nemisis, Tho : Dro{m}</td>
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<tr>
<td></td>
<td>to them 3 ghosts w kendall Dab {&amp; Harry :}</td>
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<td></td>
<td>(3 Furies) Parsons : George &amp; Ro : T{ail}or one with a whip : a nother wth a {b}odiy tor{ch} : &amp; the 3d wth a Chop{ping} kni{e} :</td>
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this very running entrance that leads me to suspect that the plot is in fact trying to indicate that they should come *through* the (curtainless) outer doorway to those “(l)ying behind the Curt(ain)es”.

**Text:** At some point during this speech, when these figures are no longer referred to, they presumably all leave from whence they came.

**Plot:** The plot, though, seems to mass all the exits at once.

The Presenter leaves on the opposite side to the bed, as before.

---

**Enter Abdilmelec, Mly Mhmt X Zareo Calspius B Abdil Rayes Rubyn Archis Janissaries (Ruben’s son?)**

*Abdil.* [...] our Moores haue lost the day, And victory adorned with fortunes plumes, Alights on Abdilmelecs glorious creast, Here find we time to breath [...]. Our homely brother here we doo install, And by the name of Muly Mahomet Seth, Intitle him true heire vnto the crowne. 

**Muly Mhmt. X.** Renowned Bassa, to remunerate Thy worthieness and magnanimitie, Behold the noblest ladies of the land, Bring present tokens of their gratitude.

**Calsepius Bassa.** [...] I leave to honor and attend on thee [...] Ride Bassa now, bold Bassa homeward ride.

**Text:** An official court occasion, Abdilmelec gloating of the easy victory installs Muly Mahomet Xequte (Seth) to the throne. Muly Mahomet Xequte’s speech could refer to a belated entry for Abdil Rayes, Ruben Archis and her son.

**Plot:** The plot has all main characters entering at the beginning of the scene putting unnecessary pressure on Dab (who appeared in the last scene), and George Somersett. It provides 2 Janissaries, Mr Hunt & George Somersett, plus Rubens’ son (Dab).

**Enter Abdilmelec, mahanet {Xeq}ue, Zare{e}i Calcepius Bassa [Abd] Ab{dula} R}ais : & Ruben : Attendants : mr Hunt (& G)eorge & young sonne Dab :**

---

**Enter Dieg. Welcome to Lisbrne valiant Catholikes, Welcome braue Englishmen to Portugall [...].**

**Text:** MINIMAL congestion: large groups crossing with individuals. May also be covered by trumpets to mark the exit of the court above (even a three door theatre would have to contend with this problem here considering the four various parties exiting and entering).

**Plot:** Plot concurs with text although not specifying split entry.
Diego Lopis
Irish Bishop
Stukely
Ionas
Hercules

Diego: Shortly shall I conduct you in to the king [...].
Stuk. [...] Come let vs in with my Lord of Lisborne here. [...].

Text: They all retire to Diego’s inner chambers.

II.iii
Moore
Calipolis
Moore’s son
two others

Moore. Where art thou boy, where is Calypolis? [...] Fight earth-quake[s] in the intrailes of the earth, And Eastern whirl-windes in the hellish shades, [...] Blast all the trees, and in their cursed tops, The dismall night rauen and tragike owle [...]. (C1v)

Text: Muly Mahomet’s dialogue clearly situates them in a forest: outer location. Zareo is given a speech heading in the text although not given an entrance there or in the plot, his presence in the Moore’s camp is doubtful.

Plot: The Moore’s guard again is Cartwright and Hunt, Pisano and the pages are absent due to the requirement of the actor’s in these roles in the subsequent scene.

Enter Mully Mahamet, Calipolis : young Mahamet & 2 moores w Cartwright & mr Hunt

Moore (+ raw flesh)

(Moore)

Moore: Hold thee Calypolis feed and faint no more, This flesh I forced from a lyonessse [...]. (C2v)

Text: He goes out to hunt.

(Moore)

Moore: I will go hunt these cursed solitaries [...]. (C2r)

Text: He returns with meat.

Muly Mhmt.
Calipolis
their son
two others

(Muly Mhmt.)

Text: They retire into the shade (inwards).

Plot: The plot explicitly acknowledges the two door system by indicating a staggered exit to minimise the congestion with the next entrance.

Exeunt manet muly m{:} exit

II. iv.
Sebastian
Avero
Barceles
Leues de Slv.
Christophero
Servant/s?
(County
Vinioso?,
Jeames?)

Sebast. [...] Ye warlike lords and men of chialrie, Honorable ambassadors of this high regent [...]. (C3r)

Text: MARKED congestion, clearly minimised in plot by delayed exit of Muly. This is a court scene, processing in from the inner door.

Plot: Plot provides for a page and an additional character named “Countie Vinioso”, putting George Somersett (his actor) under some pressure considering his requirement in the ensuing scene.

Enter [2 Pages :]
Sebastian : a Page
Jeames : Duke of Barcelis : m Charles
Duke of Auero : mr Jubie luis de Silua : mr
Jones County Vinioso
George : Christoporo de Rauora : Dick Jubie

Servant (Text says “exit one”)

Sebast. Call forth those Moores, those men of Barbarie, That came with letters from the king of Fesse...

Text: Servant fetches them from outside: newly arrived.

Plot: Plot disregards this exit (indicative of a disinterest in non-cleared stages?)

Ambassador
Ambassador

...Ye warlike lords and men of chialrie [...].

Text: Despite lack of marked entry, the to them 2 moores : ambassadors mr Sam
ambassadors clearly enter here, from outwards.

**Plot:** The plot surprisingly calls for 2 pages to enter here after allowing no-one to fetch these two moorish Ambassadors. Are these the County Vinuoso and the other page (Jeames?).

**Text:** Ambassadors are dismissed.

**Plot:** concurs with text.

exit moores : manet the rest :

**Text:** Avero goes out to call the “lately landed” Englishmen.

**Plot:** Plot disregards this exit, possibly due to having Avero not actually leaving the stage as he calls the English.

**Text:** They enter.

**Plot:** Plot, almost characteristically for this scene, does not indicate a re-entry for Avero.

**Text:** Clear outwards move “direct for Barbary”.

---

Enter the Presenter:

**Text:** MINIMAL congestion at outwards door. The text gives the impression that this dumb show was cut (or simply not yet added) from its intended performance. The presenter’s entrance also remains mysterious on the textual evidence alone. Presumably he retains his habit from outwards providing a congestion problem.

**Plot:** The plot (although badly decayed during this section) shows evidence for quite an extensive dumb show. The presenter, I believe, must enter from outwards considering the subsequent appearance of Abdelmenun and the 2 brethren again:
presumably again in their bed.

**Plot:** Nemesis enters “above”.

Enter Nemesis above:

Tho: Drom

(to) her 3 Furies bringing in the Scales: Georg

Somesett (Tom Pars) and Robin Taylo(r:)

to them (3) 3 diu(,(ons) & Robin to) them 3 ghosts (:) w

(kendall Dab & Harry)

---

**Plot:** Furies enter from outwards, leaving inner door free for bed. “[T]he Scales” are a strange entry.

**Plot:** Again, from outwards

**Plot:** They are presumably thrust onto the stage in their bed from the inwards door as in previous dumb shows.

**Plot:** The furies must leave the stage here to be able to “fech” Sebastian. The lack of direction for them to do this is—although dependant upon reconstruction—probably another instance of unmarked immediate re-entry.

**Plot:** They return from outward; the bed presumably still blocking the inner door.

**Plot:** They complete a loop.

& carry him out{

again.

which done they} Fech in Stukeley{

& Carrie him out,

then} bring in the Moo(re

& Carrie him out : exeunt

---

**Plot:** Nemesis leaves the gallery from whence she came; Abdelmenun and the brethren presumably return inwards with the bed, leaving the outer door for the presenter and the devils (who presumably are on stage until the end of the scene, having no marked medial exit in the plot).

Enter : 2 bringing in the State : [mr Sam]}

[mr Hunt]: w Kendall [all

& Ro Tailor] : then

---

**Text:** No indication of this move, although it seems likely to have required it. Congestion at inwards

---
Sebastian
Calsepius
Jonas
Hercules
(Lewes de Slv. Christervo de T.)
Stukeley
Avero
1 page
Embs. of Spn. 2 attendants
Sebastian Calsepius Jonas Hercules
(Lewes de Slv. Christervo de T.)
Amb. of Spn. 2 attendants
Stukley Avero
(text says “another”: one of the Ambassador’s attendants?)

Sebast. Honorable Lords,Embassadors of Spaine,
The many fauors by our meetings done [...]. (D2r)

Sebast. Go Lords and follow to the famous warre Your king [...] (D2v)

Stukeley: Sit fast
Sebastian, and in this worke God and good men labor for Portugall [...]. (D2v-D3r)

Abdilm. Forward Zareo
and ye many moore [...]. (D3v)

---

Text: Clear split entrance: court scene, Sebastian meets the Embassadors. Congestion here with the bed and the chair which must come from
Plot: confirmation of split entrance.

Text: Sebastian and his men go out to “warre”.

Text: They, after a brief conversation, resolve to follow.

Text: Abdilmec’s party move forwards to the battle...
...and continue on.
Plot: The plot disregards

---

Enter at one door:
Seba{stian : } D{uke}
of Auero : Stukeley:
[2] 1 Pa{ge}mes
Jonas : & Hercules [th]
to {them a}t anothe{r}
dore Embassadors of Spai{ne mr} Jones mr Charles : attendants Ge{orge &} w Cartwright :

exeunt manet
Stu{kel}ey & Duke of Au{ero : }

exeunt
Zareo their train

Don de Mnys. 2 Captains

Don de Mnys. 2 Captains

III.iii

Gouer. Captaine, we have recieved letters from the king [...] (D3v)

Gouern. [...] Therefore go we to welcome and rescue, With cannon shot, and shouts of yong and olde, This fleet of Portugals and troup of Moores. (D4v).

Text: Court scene, entry from inwards.

Text: They resolve to go and meet Sebastian.

Enter Gouernor (o) of Tan(ge)r (D3v) & a Captains mr Sha{a H} J{effes :} e\textex}{xu}nt

III.iv

Sebastian Avero Lodowicke Jonas Hercules Stukley Lewes de S. their train

Moore Calipolis Moore’s son their train Don de Mnys. 2 Captains

(Moore Calipolis 2 moores Moore’s son)

Sebast. Muly Mahomet king of Barbarie Well met, and welcome to our towne of Tanger [...]. (D4v)

Text: Potential congestion at outer door minimised by trumpets sounding and “chambers” being discharged, and by delayed exit for the Moore.

Plot: There is a large divergence here in the plot, delaying the entrance of the Moore: very probably to avoid the outwards door congestion that the Moore’s chariot would incur. Governer is again unassigned, Lodowicke does not appear.

Plot: The Moore arrives later, probably avoiding large congestion. Possible error of having young Mahamet enter twice.

Text: Sebastian and his party go in to prepare; The Moore’s son is accompanied outwards to “Messagon” with Avero and Lodowicke.

Enter at one d(ore the Portingalls with) drom & Cullors : ( { Sebasti\textex}{an : Luis de Silva}) Duke of A\{uero : Stukely Jonas &} Hercules { : 2 pages} J\{e\textex}{ames : Dick Jubie :} att anoth(er dore Governer of Tanger} mr Shaa\{ H Jeffes : to them 2 moores m\{r Sam : mr Hunt : & young mahamet :

IV.O

Presenter

(Blodie Banket) 2 servant

Text: MINIMAL congestion--little indication, but the presenter is likely to retain his habit of appearances at the outer door, creating some minimal congestion (which would be far worse at the other door).

Plot: Banquet probably set from outwards (servant’s (4) Domb shew E\{mt\}er a \{ ba\}quet

Enter the Presenter : to him :
quarters) to allow opposition when the royalty to enter to it from inwards.

**Plot:** A kind of court entry, “dragging on”, from inwards.

**Plot:** The existence of these characters is dubious. An outer entry is marked here to maintain their trend from previous scenes.

**Plot:** The existence of these characters is dubious.

**Plot:** The banquet having passed over the stage is likely to enter outwards.

**Text:** Entry in mid-conversation from inwards.

**Plot:** The plot supplies but one attendant for the train (maybe one more with conjecture).

**Plot:** The plot provides no information about the dispersion of exits.

**Text:** Sebastian’s council, having arrived in Barbary, enter in mid-conversation in their camp (inner).

**Plot:** Plot concurs with this presumption, showing they require torchlight, Enter{ at one door to coun}{sail}: Seba{stian} : Avero : Stukely & Jonas (at another door wth drom and cull)ors : a guard & {two Pages : Geor}ge : J{eames}
<table>
<thead>
<tr>
<th>Moore</th>
<th>which we came [...] (E3r)</th>
<th>Governor of Tanger addition is dubious.</th>
<th>Dick Jubie : the(n enter to) them {w :} kendall : [too] { 2 : moores : mr {Sa}m { : mr Hun}t : exuent {w. kendall &amp; Geo}rge {manet the rest :} [to] {to them muly mahamet} :</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sebastian Auero Stukley Jonas Hercules Moore</td>
<td>Moore. Behole thrice noble Lorde, vncale I come to councell where necessitie commands [...] (E3v)</td>
<td>Text: The Moore arrives at the camp where council is being held.</td>
<td>Text: War council over, Sebastian and his party leave for the battlefield. Plot: concurs. exuent {manet muly mah}amet</td>
</tr>
<tr>
<td>V.0</td>
<td>Presenter</td>
<td>Text: MINIMAL congestion at outwards door. There is some doubt as to where the Presenter enters here, but presumably his habit of the outwards side is again retained. The ensuing congestion is easily covered by the lightning and thunder that accompanies this scene, and the Alarums that would have finished the previous. Text: This looks like a case of utilising the pulley system that Henslowe’s Diary testifies the existence of. Fame’s entry point is a dilemma, but most likely to meet the requirements of spectacle from the gallery. Text: Presumably the presenter leaves from whence he came followed by the, now descended, Fame. [no fragments of the plot remain after this point]</td>
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<tr>
<td>V.i</td>
<td>Moores (?) enter to the battell,</td>
<td>Text: Alarums cover this MINIMAL congestion for the beginning of the Battle. The Moores (whose exact identity is undisclosed) must enter from outwards to avoid association with the regal entry from inwards</td>
<td></td>
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<tr>
<td>Moores (?) and the Moores flie.</td>
<td>Text: They flee outwards again.</td>
<td></td>
<td></td>
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<tr>
<td>Abdilmelec enter Abdimelec in his</td>
<td>Text: They enter in mid-</td>
<td></td>
<td></td>
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</table>
Zareo Celybin their train

Mly. Mhmt. X.

Zareo Celybin their train Mly. Mhmt. X.

Abdil. Saie on Zareo, tell me all the newes, Tell me what furie rageth in our campe [...] (F1r)

Muly. [...] Loe dead is he, my brother and my King Whome I might haue reuiu’d with newes I bring. (F2r)

Muly. [...] My noble brother will we here aduance And set him in his chayre with cunning props, That our Barbarians may beholde their King And thinke he doth repose him in his tent.

Zareo. Right pollitique and good is your advise, Go then see it speedily performd [...]. (F2r)

Sebast. Our battles are all now disordered [...]. (F2v)

...and two set vpon Stukley, and he drieuth them in. (F2v)

Then enter the Moore and his boy flying.

Moore. Villiane, a horse. Boy. Oh my Lord, if you return you die.

Moore. Villiane I saie, give me a hrse to flie, To swim the river villiane, and to flie. (F2v)

Boy. Oh my Lord, these ruthlesse Moores pursue you at the heeles [...] (F3r)

Moore. Mount me I will, But may I neuer passe the river till I be Reuengde vpon thy soule accursed Abdilmelec. (F3r)

[Later] One. He mounteth conversation. Abdilmelec is in his chair: indicative of a location more inner than the battle.

Text: Muly Mahomet Xeque (Seth) enters with news.

Text: They return inwards, from whence Abdilmelec came, Abdilmelec’s corpse remains onstage.

Text: They enter directly from the battle, which is located in opposition to the path to Abdilmelec’s camp (inner).

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<table>
<thead>
<tr>
<th>Actor/Character</th>
<th>Action/Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stukley</td>
<td>on a hot Barbarian horse, And so in purpose to haue past the streame, His headstrong stead throwes him from out his seate, Where diuing oft for lacke of skill to swim, It was my chance alone to see him drownd [...]. (G1r-v)</td>
</tr>
<tr>
<td>Hercules Jonas</td>
<td>text: Mid scene crossover at outwards door almost certainly covered by Alarums. Continued battle between Stukley and the two Italians from their previous appearance, again from outwards.</td>
</tr>
<tr>
<td>?</td>
<td>text: They presumably return to their camp. No indication is given but it matters little which way they go since Stukley covers their exit with a huge soliloquy before the next entrance.</td>
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<td>?</td>
<td>text: The disposal of Stukeley’s corpse is unaddressed in the text, does he remain onstage?</td>
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Text: The disposal of Stukeley’s corpse is unaddressed in the text, does he remain onstage?

Text: They enter from Abdilmelec’s camp.

Text: Two ‘Portugals’ enter from the field with Sebastian’s body.

Text: Two soldier’s bring in the Moore’s corpse from a clearly outer location: “the streame”.

Text: They return inwards with the corpses.
| his train | your charge, To see the | 2 Portingals | soildiers tread a |
| 2 Portingals | solemple march, | Sebastian | solemple march, |
| Sebastian | Trailing their pikes and | Abdilmelec | Trailing their pikes and |
| Abdilmelec | Ensignes on the ground, | | Ensignes on the ground, |
| | So to performe the | | So to performe the |
| | princes funeralls. (G1v) | | princes funeralls. (G1v) |


2This column relies upon Bradley’s transcript of Plot with fragments re-arranged and conjectured restorations. Square brackets indicate words crossed out in original.