

# Play: All's Well That Ends Well \_\_\_\_\_ Author: Shakespeare

Text used: Arden, Ed. G.K Hunter, London 1967 (1989) Library ref: \_\_\_\_\_

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

act/sc	door IN	Entering characters	door OUT	Space-time indication	Commentary and notes
I.i	↘	Bertram Countess Helena Lafew		COUNT. In delivering my son from me, I bury a second husband. (1)	Palace/ domestic scene, entry from inwards.
	↖	Countess		COUNT. Heaven bless him! Farewell, Bertram. (70)	Countess farewells her son then goes back inside.
		Bertram	↗	LAF. Farewell pretty lady; you must hold the credit of your father. (75-6)	They exit outwards for France.
	↘	Lafew Parolles		HEL. But who comes here? (96)	Parolles is supposedly going to France with Bertram. He may be coming from inwards or outwards, however the page's ensuing lines (183) indicate that he has been inwards at the Count's palace and is now due to leave there after Bertram.
		Page	↙	PAGE. Monsieur Parolles, my lord calls for you. (183)	Arrives from outwards with news for Parolles.
		Page	↗		Page exits back outwards after delivering the request.
		Parolles	↗	PAR. Get thee a good husband, and use him as he uses thee. So, farewell. (210-11)	Exits outwards as requested.
	↖	Helena			Exits back inside the palace.
I.ii	↘	King France Lords		<i>Flourish cornets. Enter the King of France with letters, and divers attendants.</i> KING. The Florentines and Senoy's...Have fought with equal fortune, and continue A braving war. (1-3)	MARKED congestion minimised by flourish Location change to France. King enters with reports of war.
		Bertram Lafew Parolles	↙	KING. What's he comes here? (18)	Enter from outwards (Rossillion).
	↖	King France Lords Bertram Lafew Parolles		KING. Welcome, count; My son's no dearer. (75-6)	Bertram is welcomed into the court, and all exit inwards.
I.iii	↘	Countess Steward Clown		COUNT. What say you of this gentlewoman? (1)	MARKED congestion, minimised by flourish. Location change back to Rossillion. Palace scene: entry mid-conversation from inwards.
	↖	Clown		CLO. I am going, forsooth; the business is for Helen to come hither. (92-3)	Exits inwards to get Helena.
		Steward	↗	COUNT. Pray you leave me...I will speak with you further anon. (120, 22)	Mid-scene simultaneous entrance and exit.
	↘	Helena		HEL. What is your pleasure, madam? (132)	Enters from inwards.
	↖	Countess Helena		COUNT. Why, Helen, thou shalt have my leave and love...I'll stay home	Exit inwards to pack Helena's bags together.

			And pray God's blessing into thy attempt. Be gone tomorrow. (246, 248-9)	
II.i	<p>↘ King Lords Bertram Parolles</p> <p>Lords ↗ Bertram ↗ Parolles ↘ Lafew ↘</p> <p>Helena ↘</p> <p>Lafew ↗</p> <p>↖ King Helena</p>	<p><i>Enter the King with divers young Lords taking leave for the Florentine war; Bertram and Parolles. Flourish, cornets.</i></p> <p>1. LORD. Farewell, captain. (37) PAR. After them, and take a more dilated farewell. (55-6) LAF. Pardon, my lord, for me and for my tidings. (60) KING. Now, fair one, does your business follow us? (98) LAF. Fare you well. (97) KING. Here is my hand; the premises observ'd, Thy will by my performance shall be serv'd. (200-201)</p>	<p>MARKED congestion; court scene, coming out of the palace to farewell the lords on their way to war. Congestion minimised by flourish and cornets. Location change. Lords exit outwards to do battle. They follow the lords.</p> <p>Enters with news from outwards.</p> <p>Arriving from Rossillion (outwards). Exits whence he came. They go inside to the court.</p>	
II.ii	<p>↘ Countess Clown</p> <p>↖ Countess Clown ↗</p>	<p>COUNT. Come on, sir; I shall now put you to the height of your breeding. (1)</p> <p>COUNT. To your business: give Helen this, And urge her to a present answer back. (57-8)</p>	<p>MARKED congestion, flourish. Location change back to Rossillion, entry mid-conversation. Palace scene.</p> <p>Split exit: clown to Helena, Countess back inside.</p>	
II.iii	<p>Bertram ↘ Lafew ↘ Parolles ↘</p> <p>↘ King Helena Attendants Attendant ↗</p> <p>Lords ↘</p> <p>↖ King Bertram Helena Lords ↗</p> <p>↗ Lafew ↘ Lafew</p> <p>↘ Lafew Bertram ↗</p> <p>Parolles ↗ Bertram ↗</p>	<p>PAR. Here comes the king. (39-40)</p> <p>KING. Go, call before me all the lords in court, (46) KING. Fair maid, send forth thine eye. This youthful parcel Of noble bachelors stand at my bestowing. (52-3) KING. The solemn feast Shall more attend upon the coming space, Expecting absent friends. (180-2)</p> <p>LAF. Sirrah, your lord and master's married; there's news for you; you have a new mistress. (238-9) Laf. I leave you. (259-60) BER. Although before the solemn priest I have sworn, I will not bed her...O my Parolles, they have married me! (265-6, 268) BER. I'll send her to my house, Acquaint my mother with my hate to her And wherefore I am fled...Go with me to my chamber and advise me. (282-4, 290)</p>	<p>MINIMAL congestion at outwards door. Location change back to Paris. Courtiers await arrival of king. Court scene; entry from further inside the palace.</p> <p>Sent outwards to call lords.</p> <p>Lords enter from outwards as called for.</p> <p>Exit inwards in preparation for wedding celebrations.</p> <p>Exits inwards. Returns from inwards with news.</p> <p>Mid-scene simultaneous entrance/exit. Bertram enters from the marriage (inwards).</p> <p>Bertram's chamber is outwards. See II. 282, 290.</p>	
II.iv	<p>↘ Helena Clown</p> <p>Parolles ↘</p>	<p>Hel. My mother greets me kindly; is she well? (1)</p> <p>PAR. Madam, my lord will go away</p>	<p>Enter mid-conversation from inwards. Same location but presumably there has been a time-lapse.</p> <p>Parolles returns from outwards with</p>	

	<p>Parolles ↗</p> <p>↖ Helena Clown</p>	<p>tonight. (37) PAR. That you will take your instant leave a' th' king, And make this haste as your own good proceeding... HEL. In everything I wait upon his will. PAR. I shall report it so. (46-7, 52-3) HEL. I pray you. Come, sirrah. (54)</p>	<p>a message from Bertram. Having directed Helena back to take her leave of the king, he returns whence he came to report to Bertram.</p> <p>They exit inwards towards the king. Slight staggering of exit avoids congestion at outwards door.</p>
II.v	<p>Lafew ↖ Bertram ↖ Parolles ↖</p> <p>↖ Lafew</p> <p>↘ Helena</p> <p>Helena ↗</p> <p>↖ Bertram Parolles ↗</p>	<p>LAF. Here he comes. BER. Is she gone to the king? PAR. She is. (12, 19, 20) BER. I have writ letters, casketed my treasure, Given order for our horses; and tonight, When I should take possession of the bride, End ere I do begin. LAF. Farewell Monsieur. (23-6, 46) HEL. I have, sir, as I was commanded from you, Spoke with the king, and have procur'd his leave For present parting; only he desires Some private speech with you. (54-7) BER. I pray you, stay not, but in haste to horse. HEL. Monsieur, farewell. (87, 89) BER. Away, and for our flight. PAR. Bravelly. Coragio! (92, 93)</p>	<p>They return from outwards.</p> <p>Parolles has an almost immediate re-entry from outwards to report the message he has given Helena. He returns inwards after farewelling Bertram who is preparing to depart later that night.</p> <p>Returning from the king and reporting the king's desire to speak with Bertram.</p> <p>Previous indication that Bertram must speak to the king would indicate that this is a split exit as he sends Parolles outwards to prepare for their departure.</p>
III.i	<p>↘ D. Florence 2. Lords Soldiers</p> <p>↖ D. Florence 2. Lords Soldiers</p>	<p><i>Flourish. Enter the Duke of Florence, the two French Lords, with a troop of soldiers.</i> DUKE. So that from point to point now have you heard The fundamental reasons of this war. (1-2) 1. LOR. I am sure the younger of our nature...will day by day Come here for physic. DUKE. Welcome shall they be...you know your places well...tomorrow to the field. (17, 18, 19, 21, 23)</p>	<p>MINIMAL congestion, further minimised by slight staggering of exit and sound of flourish. Italian court scene.</p> <p>This is a static court scene, with no sense of impending exit to the field.</p>
III.ii	<p>↘ Countess Clown</p> <p>↗ Clown ↘ Clown</p> <p>↗ Clown ↘ Helena 2. Lords</p>	<p>COUNT. It hath happen'd all as I would have had it, save that he comes not along with her. (1-2)</p> <p>CLOW. O madam, yonder is heavy news within, between two soldiers and my young lady. (32-3)</p> <p>1. LORD. Save you good madam. HEL. Madam, my lord is gone, forever gone. 2. LORD. Madam, he's gone to serve the Duke of Florence; We met him thitherward, for thence we came, And, after some dispatch in hand at court,</p>	<p>Marked congestion, minimised by flourish on exit. Perhaps a garden scene. The clown and Helena have arrived from the court, the Countess lamenting that Bertram is not with her. Clown exits inwards... ...and returns shortly afterwards with news from within (marked spatial indication). No exit marked for clown. Helena does not greet the Countess as if she has just arrived, whereas the lords do. They have just arrived with the latest news of Bertram's whereabouts.</p>

	<p>↖ Countess Lords</p> <p>↖ Helena</p>	<p>Thither we bend again. (44, 45, 51-54)</p> <p>COUNT. Y'are welcome, gentlemen...More I'll entreat you Written to bear along...will you draw near? (92, 95-6, 98)</p> <p>HEL. I will be gone...Come, night; end, day; For with the dark, poor thief, I'll steal away. (126, 128-9)</p>	<p>They exit inwards for the writing of the letters.</p> <p>She goes back inwards to wait for darkness (and to write a farewell letter, as we see in III.iv).</p>
III.iii	<p>↘ D. Florence Bertram Soldiers Parolles D. Florence ↗ Bertram Soldiers Parolles</p>	<p><i>Flourish. Enter the Duke of Florence, Bertram, Drum and Trumpets, Soldiers, Parolles.</i></p> <p>DUKE. Then go thou forth; And fortune play upon my prosperous helm. (6-7)</p>	<p>MINIMAL congestion (marked by flourish). They arrive at the battlefield, with ruler and troops entering from inwards. Led by Bertram, they exit to the field.</p>
III.iv	<p>↘ Countess Steward ↗ Countess Steward</p>	<p>COUNT. Write, write, Rynaldo. (28)</p>	<p>They enter from inwards having discovered Helena's farewell letter. They return inwards to write to Bertram.</p>
III.v	<p>↘ Old Widow Diana Violenta Mariana Citizens Helena ↙ Bertram ↙ Parolles Army ↗ Bertram Parolles Army ↗ Old Widow Diana Violenta Mariana Citizens Helena</p>	<p><i>A tucket afar off. Enter old Widow of Florence, her daughter, Violenta, and Mariana, with other citizens.</i></p> <p>WID. Look, here comes a pilgrim. (30) <i>Drum and colours. Enter Bertram, Parolles, and the whole army.</i></p> <p>WID. The troop is past. (92)</p> <p>WID. Come, pilgrim, I will bring you where you shall host. (92-3)</p>	<p>MARKED congestion. The battlefield is outwards ('tucket afar off') as they enter from the city.</p> <p>From outwards. From the field.</p> <p>They go into the city.</p> <p>They too go into the city.</p>
III.vi	<p>↘ Bertram 2. Lords</p> <p>↘ Parolles</p> <p>Parolles ↗</p> <p>1. Lord ↗</p> <p>↖ Bertram 2. Lord</p>	<p>1. LOR. Nay, good my lord, put him to't. (1)</p> <p>PAR. But a drum! Is't but a drum? A drum so lost! (45)</p> <p>PAR. I know not what the success will be, my lord, but the attempt I vow. BER. Farewell. (76)</p> <p>1. LOR. I, with a troop of Florentines, will suddenly surprise him; such I will have whom I am sure he knows not from the enemy. We will bind and hoodwink him. (20-23)</p> <p>BER. Now will I leave you to the house and show you the lass I spoke of. (106)</p>	<p>PROBLEMATIC congestion. They return from within the city, proposing to put Parolles to a test of bravery.</p> <p>A drum has been left on the battlefield, and Parolles proposes to recover it.</p> <p>Parolles presumably returns to the battlefield.</p> <p>As previously decided, the first lord exits to execute the trick on Parolles.</p> <p>They return into the city.</p>
III.vii	<p>↘ Helena Widow ↗ Helena Widow</p>	<p>HEL. Why then tonight Let us assay our plot. (43-4)</p>	<p>PROBLEMATIC congestion.</p> <p>They enter and exit again, deep in plotting.</p>
IV.i	<p>1. Lord ↙ Soldiers</p>	<p><i>Enter First French Lord, with five or six other soldiers in ambush.</i></p>	<p>Picks up the outwards location of the battlefield as distinct from the</p>

	<p>Parolles ↙</p> <p>↖ 1. Soldier Parolles</p> <p>↖ 2. Soldier ↖ 1. Lord</p>	<p>1. LORD. He can come no other way but by this hedge-corner. (1)</p> <p>1. LORD. But couch, ho! Here he comes to beguile two hours in a sleep, and then to return and swear the lies he forges.</p> <p>PAR. Ten a'clock. Within these three hours 'twill be time enough to go home. (21-3, 24-5)</p> <p>1. SOLD. The general is content to spare thee yet, And, hoodwink'd as thou art, will lead thee on To gather from thee. Haply thou may'st inform Something to save thy life...</p> <p>PAR. O, let me live, And all the secrets of our camp I'll show. (80-82, 83-5)</p> <p><i>A short alarum within.</i></p> <p>1. LORD. Go tell the Count Rossillion and my brother We have caught the woodcock and will keep him muffled Till we do hear from them. (89-91)</p>	<p>city. They enter and wait for Parolles.</p> <p>Announces Parolles arrival from outwards on the battlefield. Parolles' lines provide clear space/time indicators.</p> <p>Take Parolles inwards, guarded.</p> <p>Staggered exit, since the first lord is giving orders to the second soldier, who exits the stage first, but both exit inwards away from the battlefield.</p>
IV.ii	<p>↙ Bertram Diana</p> <p>Bertram ↗</p> <p>↖ Diana</p>	<p>BER. They told me that your name was Fontybell.</p> <p>DIA. No, my good lord, Diana. (1-2)</p> <p>DIA. When midnight comes, knock at my chamber window...When you have conquer'd my yet maiden bed, Remain there but an hour, nor speak to me. (54, 57-8)</p> <p>DIA. Marry that will, I live and die a maid. Only, in this disguise, I think't no sin To cozen him that would unjustly win. (74-6)</p>	<p>MINIMAL congestion due to staggering of previous exit. Entry mid-conversation. Bertram has gone to the house in the city to woo Diana.</p> <p>Exits outwards, having been told to return later.</p> <p>Exits back inside.</p>
IV.iii	<p>↙ 2. Lords Soldiers</p> <p>Messenger ↙</p> <p>Bertram ↙</p> <p>↖ Soldiers</p> <p>↙ Soldiers Parolles Bertram Lords</p> <p>Soldiers ↗</p>	<p><i>Enter the two French Lords, and some two or three soldiers.</i></p> <p>1. LORD. You have not given him his mother's letter?</p> <p>2. LORD. I have deliv' red it an hour since...for on reading it he chang'd almost into another man. (1, 2, 4)</p> <p>1. LORD. How now? Where's your master?</p> <p>MESS. He met the Duke in the street, sir, of whom he hath taken a solemn leave: his lordship will next morning for France. The duke hath offered him letters of commendations to the king. (72-3, 75-6)</p> <p>1. LORD. Here's his lordship now. How now, my lord? Is't not after midnight? (80-81)</p> <p>2. LORD. Bring him forth. Has sat i' th' stocks all night, poor gallant knave. (98-9)</p> <p>2. LORD. I am for France. (307)</p> <p>1. SOLD. I am for France too; we shall speak of you there. (318)</p>	<p>Entry mid-conversation, time-lapse indicated by the second lord's lines: he has delivered the Countess' letter to Bertram and reports on Bertram's reception of it.</p> <p>Messenger enters, reporting upon Bertram's activities in the street.</p> <p>Note temporal indicators in the dialogue here.</p> <p>Soldiers exit inwards to fetch the imprisoned Parolles for interrogation.</p> <p>Soldiers re-enter from inwards with Parolles.</p> <p>They exit outwards, although parting will most probably occur offstage.</p> <p>Exits outwards.</p>

	Parolles ↗	PAR. I'll after them. (329)	Exits outwards in pursuit.
IV.iv	↘ Helena Widow Diana	HEL. His grace is at Marcellus, to which place We have convenient convoy. You must know I am supposed dead. The army breaking, My husband hies him home, where, heaven aiding...We'll be before our welcome. (9-12, 14)	Entry mid-conversation, domestic scene, ladies from inwards with a commentary on recent and ensuing events, preparing to leave.
	Helena ↗ Widow Diana	HEL. We must away; Our wagon is prepar'd. (33-4)	Exit outwards to Marseilles.
IV.v	↘ Clown Countess Lafew	LAF. No, no, no, your son was misled with a snipp'd-taffeta fellow there. CLO. She was the sweet-marjoram of the sallet, or, rather, the herb of grace. (1, 15-16)	Domestic scene, entry mid-conversation. Possibly a garden scene, indicated by Lafew/ Clown's punning discourse of herbs, salads and grass.
	Clown ↗	LAF. Go thy ways; let my horses be well look'd to, without any tricks. (55)	Exits outwards as instructed.
	Clown ↙	CLO. O madam, yonder's my lord your son with a patch of velvet on's face. (90)	Re-enters from outwards with news of Bertram's approach.
	Clown ↗ Countess Lafew	LAF. Let us go see your son, I pray you. (98)	They exit outwards to see Bertram.
V.i	Helena ↙ Widow Diana Attendants		PROBLEMATIC congestion, location change to Marseilles. Time-lapse, arriving there in search of the king. Unlocalised street in Marseilles.
	↘ Gentleman	<i>Enter a Gentleman, a stranger.</i> HEL. In happy time! This man may help me to his majesty's ear. GENT. The king's not here...[gone] to Rossillion. (7-8, 22, 27)	French gentleman is coming out of Marseilles on his way further outwards to Rossillion, following the king.
	Gentleman ↗ Helena ↗ Widow Diana Attendants	HEL. I beseech you, sir, Since you are like to see the king before me, Commend the paper to his gracious hand...I will come after you with what good speed Our means will make us means. (29-31, 32-3)	All exit outwards, although exit most probably staggered, the gentleman leaving first.
V.ii	Clown ↙ Parolles	PAR. Give my Lord Lafew this letter; I have ere now, sir, been better known to you, when I have held familiarity with fresher clothes; but I am now, sir, muddled in Fortune's mood. (1-5)	The place discussed in the previous scene is now brought onto the stage; change of location to Rossillion is indicated by a MARKED congestion at the outwards door. Arriving at the palace from outwards.
	↘ Lafew	CLO. Look, here he comes himself. (17-18)	Comes out of the palace from inwards.
	↗ Clown	CLO. I do pity his distress in my similes of comfort, and leave him to your lordship. (24-5)	Clown returns inwards to the castle.
	↗ Lafew Parolles	LAF. Sirrah, inquire further after me...Though you are a fool and a knave, you shall eat. Go to; follow. (49-51)	Parolles follows the clown inwards to be fed. No exit marked and Lafew's presence in next scene may indicate no exit for him here, and superfluous entrance marked at head of next scene.
V.iii	King ↙ Countess Lafew	LAF. The king's coming; I know by his trumpets. (V.ii, 48) <i>Flourish. Enter King, Countess, Lafew,</i>	King, as indicated in V.i, has now arrived at Rossillion.

	<p>2. Lords Attendants Gentleman ↗</p> <p>↘ Bertram ↗ Bertram (guarded) Gentleman ↙</p> <p>↗ Attendants ↘ Bertram Attendants Widow Diana ↙</p> <p>↗ Attendant ↘ Parolles Widow ↗</p> <p>↙ Widow Helena ↙ King Diana Countess Helena Widow Lafew Parolles Bertram</p>	<p><i>the two French Lords, with Attendants.</i></p> <p>KING. Well, call him hither...Let him approach A stranger...</p> <p>GENT. I shall, my liege. (19-20, 25-6)</p> <p>LAF. He looks well on't. (32)</p> <p>KING. Take him away...Away with him. We'll sift this matter further. (120, 122-3)</p> <p><i>Enter Gentleman.</i></p> <p>GENT. Gracious sovereign...Here's a petition from a Florentine Who hath for four or five removes come short To tender it herself. (128-32)</p> <p>KING. Seek these suitors. Go speedily, and bring again the count. (150-51)</p> <p>KING. What woman's that?</p> <p>DIA. I am, my lord, a wretched Florentine...Why do you look so strange upon your wife?</p> <p>BER. She's none of mine, my lord. (157-8, 167-8)</p> <p>LAF. I saw the man today, if man he be.</p> <p>KING. Find him and bring him hither. (202-3)</p> <p>DIA. Good mother, fetch my bail...the jeweller that owns the ring is sent for And he shall surety me. (289-91)</p>	<p>Exits inwards to fetch Bertram, who has already arrived at Rossillion in IV.v.</p> <p>Enters from inwards as called for.</p> <p>Exit inwards, taking Bertram into custody.</p> <p>From outwards. Simultaneous mid-scene exit/ entry.</p> <p>Exit inwards after Bertram, as requested.</p> <p>Bertram re-enters, guarded from inwards for further questioning.</p> <p>Ladies enter from outwards, having been on the road in pursuit of the king.</p> <p>Parolles now re-appears from inwards.</p> <p>Widow returns outwards to get Helena...</p> <p>...and returns with her.</p> <p>All exit inwards for celebrations.</p>
	backstage cross		