Time and Stage Directions in Quarto 1 and Quarto 2 of *Romeo and Juliet*

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About the printed text of Shakespeare's time, Janette Dillon questions its merit "as evidence about the material practice of performance."[1] She thinks such texts are largely "the fantasy [of academics and theatre people] that hard evidence exists for the provenance of individual material texts."[2] Nonetheless, I begin with a look at the title pages to Quarto 1 (Q1, 1597, the so-called "bad" edition, an acting version for Q2) and Quarto 2 (Q2, 1599, the so-called "good" edition, probably Shakespeare's original version) of *Romeo and Juliet*.[3] Title pages are an integral part of the entire play's printed texts and playscripts for potential buyer-readers, actors, and playgoers. For my purposes, they offer a unique gateway into the play's internal texts. Especially, they assist me in suggesting that Shakespeare's seemingly mechanistic practices of stage directions, particularly "exit" and "enter," are calculated to maximize, in shorthand ways, the critical point about the notion of time in the play.[4]

At first glance, both title pages feature similar visual and written constructions. They consist of the title, the kind (the term for "genre" in Shakespeare's time), the play's most attractive features, the performance information, the decorative or emblematic images, and the stationer's information (the place of publication, the printer, the publisher, the place of sale). Separated only by two short years in publication, however, the information contained in each title page changes noticeably. First, the titles change from Q1's "An EXCELLENT conceited Tragedie of Romeo and Iuliet" to Q2's "The MOST Ex-cellent and lamentable Tragedie, of
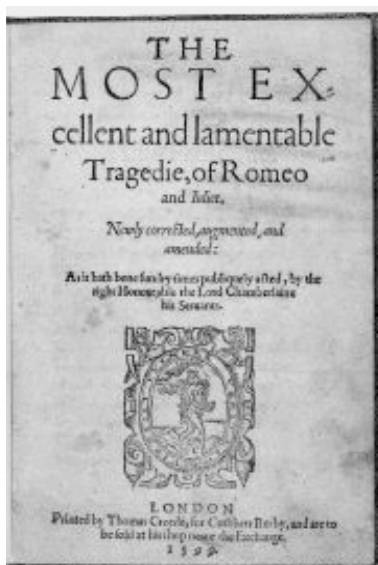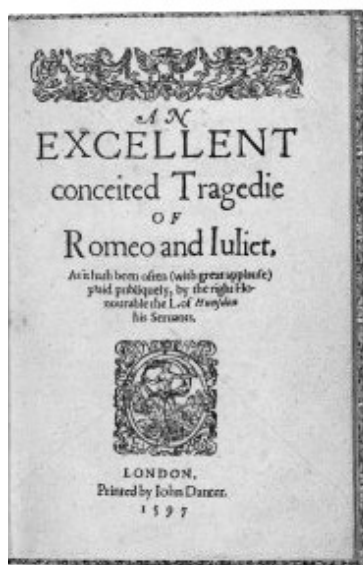
Romeo and Iulit." Q1 notes the frequency of public performances ("often plaid publiquely"), the reception of playgoers ("with great applause"), and the patron's name ("the right Honourable the L. of Hunsdon"—Henry Carey) under whose patronage the players performed. Then two images are added, along with the stationer's information—the printing place, the printer John Danter, and the year of publication. Q2's title page becomes even more detailed. The title is followed with a kind of editorial note on the playbook's material to be "Newly corrected, augmented, and amended." The patron then is noted by his official status as the Lord Chamberlain, not by his individual name. A different image is added,[5] and last comes the stationer's information, including the 1599 publication date, the printer Thomas Creede, who is separate from the bookseller and publisher Cuthbert Burby, and also Burby's shop as the place of sale.

These changes naturally summon the basic question of who exerted such great control over the production of the front pages. Is it the scribes who copied the manuscripts? The compositors in the printing shop? The printer John Danter or Thomas Creede? Or the publisher and bookseller Cuthbert Burby? Perhaps it was the bookkeepers in the playhouse, who supposedly transformed the playwright's draft into a prompt book suitable for performance?
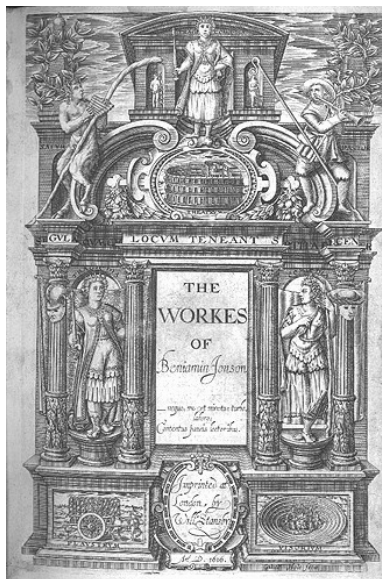
Or was it maybe the players as they rehearsed and performed it? Or is it the playwright himself though his name as author is not identified? Yet, it is to be remembered that Shakespeare was an in-house playwright as well as an actor and a company shareholder for most of his career. He must have had a vested interest in how his playbook looked and was sold. Therefore, he could have been ready for service for rewriting the phraseology of the title page during its movement from Q1 to Q2, and from stage to page of the play's performance. Given such evolving, unsettled publication facts of the contemporary title page, Janette Dillon indeed may be justified to caution us against regarding the printed text as "evidence of the status of this text as an authentic 'performance-text,'" especially since title pages as a whole are not meant "to make precise scholarly statements about the texts they preface."[6]

And yet, this very unsettledness marks out for me a unique analytical site wherein to seek what deeper information each title page wants to transmit in and by itself and, most tellingly, vis-à-vis the text inside. Though primarily designed to advertise and sell the playbooks to a large public market, the language of Q1's title seems able to negotiate marketability and respectability by claiming the play to be one of excellently thought-out tragedies by means of the indefinite article "an," whereas the phrase "excellent conceited" also allows a glimpse of its conscious high art, with "excellent" all capitalized for seeming emphasis.[7] Q1 endorses the play's strong appeal to the playgoers as well as the success of its performance ("plaid publiquely," "with great applause"). The language of Q2's title page is even more self-consciously literary—as well as commercial-minded. The extravagant title declares how the play is the best tragedy, via the combination of the definitive article "the" and the superlative "most," all capitalized, modifying other adjective qualifiers,[8] and all of this adds to its initial eye-arresting, semiotic power. Calling attention to a more writerly self-consciousness, the page space is dominated by written words that establish the artistic merits and authorial seriousness as well as social gentility, and thus enticingly elevate the quality of the printed playscript or, more likely, the performance itself. The patron's prestige is correspondingly stressed as proof of the text's respectability and legitimacy by calling attention to his (now George Carey) official status as the Lord Chamberlain.

If such readings of Q1/Q2 title pages are granted (offering at least provisional truths about the title page, if not its ontological absolutes), then a series of other questions appear in a new light: can those changes be in turn preludes to changes in the playscripts that follow? How did those changes in the title page function in relation to Shakespeare's arguments about the function of time in *Romeo and Juliet*, particularly because the large marketing points of Q1 and Q2 are that the play is "an excellent conceited tragedy" and a "Newly corrected, augmented, and amended" text with its "excellent and lamentable" moral lessons? And finally, these questions lead to something cognitively exciting and rich taking place in the playhouse: what did the original playgoers actually enjoy and learn when they saw the play performed according to Q1's or Q2's higher standards acclaimed on each title page?

Recent studies of social epistemology, cognitive philosophy, and socially oriented scholars have demonstrated that cultural and scientific knowledge transmission was made possible in early modern England and Europe not only by the written text inside a book alone, but also by social environments and various other artefacts including the book's front matter, such as frontispieces, title pages, subtitles, prefaces, illustrations, images, and scientific instruments. Works by such scholars as Edwin Hutchins, Rosalie Colie, Wendy Wall, Michael Saenger, Volker Remmert, D. N. Perkins, and Richard Helgerson show a need of enlarging the epistemological borders when we examine the total textual composition.[9] They illuminate that front matter in particular, though often marginalized as merely decorative, commercial, or ephemeral in nature, was used less as a passive vehicle of introduction to the internal text that followed, than as a powerful iconography of the authority and guarantee of the main text's quality, since it involved not only the author but also the printer, the publisher, and the buyer-reader in various active roles in relation to the main text. Alexander Marr's study of Mutio Oddi of Urbino (architect, mathematician, scholar, writer, 1569-1639) recounts how the author, printers, paper merchants, patrons, engraver, and woodcutters, and Oddi's expectation of his readers all mutually shaped the final form of his book.[10] Shakespeare's colleague, Ben Jonson's penchant for demonstrating great care for and keen cognizance of his reading public, as well as his self-seriousness as a classically self-educated

author, is legendary. Stanley Wells speculates that Jonson probably worked (or more likely supervised)[11] regularly at the printing house while his *The Works of Ben Jonson* (1616),[12] with its elaborately designed emblematic title page, was being prepared. Those social dimensions of the front matter therefore allowed the construction of a narrative that borrowed from the modes of thought inside the main text. It is this mediatory and collaborative nature of front matter that served as a rhetorical device for explanation, persuasion, and education, a means of transmitting knowledge and framing the main text for cognitive, not to mention marketing, effects on the minds of their audiences.

When this epistemic approach is applied to Q1/Q2 *Romeo and Juliet*, their front matter, particularly all the promotional phraseologies in it ("an excellent conceited, the most excellent and lamentable," "newly corrected, augmented, and amended"), comes to assume a complementary relation between the title page (i.e., an epistemic artefact) and the playscript (i.e., its explicatory main text). Together they can communicate the performance and thematic knowledge and cognition necessary to measure the script's high content that follows. It is in this sense that the stage business inside each playscript also takes on a correspondingly complementary, collaborative character when the play is viewed as performed *on the stage*.

One of Shakespeare's theatrical materials in the stage business is stage directions. Though G. F. Reynolds and other editors have pointed out our ignorance of whose stage directions we have inherited in any Renaissance playscript (is it author's, prompter's, actor's memory, or printer's?),[13] yet it is still worth testing the benefits of each quarto's stage directions in *Romeo and Juliet* by

each title's claim of its script's superior quality inside. Indeed, there must be writerly, as well as theatrical, purposes for Shakespeare to have decided, for instance, to have Juliet "kneele downe" to Capulet in a stage direction of Q1 (3.5) as she says, "Good Father, heare me speake?"—whereas in Q2, Shakespeare conveys the same stage direction in her dialogue with Capulet ("Good Father, I beseech you on my knees") while the playgoers watch her kneeling down. In this scene, Shakespeare makes available Juliet's meaning in dialogue to spectators (or readers) of Q2 what spectators of Q1 need to understand her by watching her gesture and movement. Shakespeare thus must have had a certain special epistemic and thematic impression similarly to work on his playgoers' minds by such distinction, here and in other scenes with different characters and actions.

Among large themes in *Romeo and Juliet* are the terrible workings of time on various forms of human love and passion. Time is presented as fraught with intensity, fragility, contingency, and finality, especially against the young lovers' assertion of Petrarchan transcendence out of what is temporal, accidental, and banal.[14] As the lovers attempt to create a private, inviolable world outside of the social frame and to attain an idealized and timeless love outside of family bonds, the stage becomes a potent and visible signifier of the playgoer's tacit but profound understanding of such time's actions and human responses to them. Q1/Q2's Prologue announces the centrality of time in the characters' lives, through time's capacity of permanence, temporality, continuum, and constraints: from the time "ancient" to the time "new," from time's "death-marked passage" to "the continuance" "of their parents' rage" (Q1), from time's permanent "star-crossed lovers" (Q1/2) to time's "fearful passage of their death-marked love" (Q2), all of which is promised to run "now" within the "two hours' traffic of our stage" (Q1/2).

Moreover, time's centrality manifests itself in Shakespeare's various techniques in handling time to underpin the young lovers' doomed effort to create idealized fictions about themselves. For one, when juxtaposed with the role of time in his major source, Arthur Brooke's *The Tragicall History of Romeus and Juliet* (1562), we see Brooke let time move at the leisurely pace, and even the pivotal events and actions leading to tragedy take place over a period of

weeks and months. For instance, Juliet's soliloquy is finished at dawn, when Romeus is just getting reluctantly out of bed:[15]

> when euery shining starre
> Had payd his borrowed light, and Phebus spred in skies
> His golden rayes, which seemd to say, now time it is to rise.
> And Romeus had by this forsaken his wery bed. (434-37)

Or, Romeus watches Juliet from the garden below her window for "a week or two in vain":

> Whom maketh Love not bold, nay, whom makes he not blind?
> He reaveth danger's dead oft-times out of the lover's mind.
> By night he passeth here, a week or two in vain,
> And for the missing of his mark his grief hath him
>   nigh slain. (459-62)

Romeus and Juliet also are married for "a month or twain" before Romeus kills Tybalt, precipitating the forced physical rending of the lovers:

> The summer of their bliss doth last a month or twin,
> But winter's blast with speedy foot doth bring the fall again.
> Whom glorious Fortune erst had heaved to the skies,
> By envious Fortune overthrown, on earth now
>   groveling lies. (949-52)

In contrast, Shakespeare gives time a tragic kick-start, thus accelerating the young lover's impetuous haste and waste, while allowing the plot to move rapidly and chronologically neatly at the extraordinary pace—linear, purposeful, causal, and thus inexorable—within several days:[16]

Day 1: Sunday	(Act 1-Act 2, scene 2)—Romeo and Juliet fall in love at first sight at the Capulets' masque (evening); at the balcony, they decide to marry and make plans for the wedding (during the night).
Day 2: Monday	(Act 2, scene 3-Act 3, scene 4)—Friar Laurence marries the lovers and the Nurse helps Romeo's visit to Juliet's chamber at night (morning and early afternoon); Mercutio is killed by Tybalt (late afternoon); Romeo revenges Mercutio's death by killing Tybalt (early evening);

Prince of Verona banishes Romeo from Verona while Capulet arranges Juliet's marriage to Paris to take place on Thursday (night)

Day 3: Tuesday (Act 3, scene 5-Act 4, scene 4)—After the night together, Romeo and Juliet part (dawn); Juliet refuses the marriage to Paris and decides to commit suicide rather than betray Romeo (morning); Laurence and Juliet agree to fabricate her death with his medicinal portion so as to escape to Romeo, while she lies to agree to marry to Paris; the delighted Capulet speeds up the wedding to Wednesday (afternoon); Juliet takes Laurence's potion (night)

Day 4: Wednesday (Act 4, scene 5)—The Nurse discovers the dead Juliet, the wedding preparations turn to those of a funeral (morning); Romeo learns of Juliet's death; he plans to return to Verona and decides to follow Juliet in death by committing suicide.

Day 5: Thursday (Act 5)—Romeo sees Juliet in her coffin, Paris sees Romeo, they fight, and Romeo kills Paris; Romeo takes the poison just as Juliet awakes; Romeo dies and Juliet then stabs herself to death (all evening)

Day 6: Friday (End of Act 5, scene 3)—The star-crossed love story ends and the two families make peace, ending the feud (either Thursday evening or Friday morning)

Further, within this tight chronological scheme, he also telescopes events with feverish speed further to accentuate the intensity and vulnerability, as well as the egoism and foolishness, of the young lovers and their time-defiant choices (e.g., their ill-judged, clandestine marriage plan and ceremony [2.2]; Lady Capulet's statement that Romeo "lives" in Mantua when he had gone there only the day before [3.5]; Romeo's immediate expectation of a letter from Friar Lawrence when their plan had involved a longer period of waiting [3.4, 5.1]; Juliet's "pleasant sleep" taking more than 24 hours contrary to Laurence's words

[4.1]). Shakespeare also has time swing provocatively between the lovers' lyrical transcendence where the earthly notion of time ceases to exist (e.g., the balcony scene [2.1-2], "love-performing night" [3.5], Juliet's tomb [5.3]), in contrast with the sublunary, finite time riddled with familial and political feuds (summed up by the Prologue) and rival gang violence or other forms of violence in which the lovers are caught and which they also reenact (centrally Romeo's killing of Tybalt, the lovers' self-murder).

Among the stage directions in the theatre, the most common, generalized "Enter" and "Exit" and similar directional equivalents ("exeunt," "offers to go") tend to be treated rather routinely, even inconsequentially, when read in the text. Enacted on the stage, however, these directions become a part of what J. L. Styan calls "the allusive qualities" of the Shakespearean stagecraft.[17] I submit that in this play in particular, these directions at the base are assigned to carry an extra-dramatic responsibility and register as un-vocalized, yet physical, units of moments (for instance, the lovers' entrances and exits depict their sense of time as minutes, hours, and days; the adults' as years and generations). They create a succession of sentient links to the playgoers' cognitive sense that time is literalized in its forward or ruptured or static movements which Shakespeare carefully structures to organize his playgoers' cognitive activity by these physical stage directions.

More specifically, performed on stage and collectively witnessed and distributed among playgoers in the playhouse, both directions are "signals in the script"[18] of the play's thematic onstage analogies of time, so that actors' entrances and exits will impress and impinge on the playgoers' perceptions, knowledge, and understandings of time in its palpable material manifestations across the entire theatre. When actors' bodies get on and get off the stage or a character or characters enter into an empty space, such movements constitute Shakespeare's chief cognitive instrument of time. For instance, at the beginning of *Romeo and Juliet*, the sword-brandishing Sampson and Gregory's entrance adumbrates the ensuing violence and, in violence's extremely vivid and pronounced temporal direction, will be understood to help speed up the tragic consequences (Q2, 1.1).[19] Or, when the characters enter "to" a group of actors already onstage and then exit, such stage-action drives the plot/action forward in time, creates, or

concludes that particular meaning of time. This cause (now) and effect (future) of the characters' actions may be illustrated in act 3, scene 1. Romeo "enters" upon Tybalt, Petruchio, Benvolio, and Mercutio in the streets and a fight ensues, causing Mercutio's death, whereupon Romeo vows (and later takes) revenge on Tybalt, and "exits," cursing himself against "fortune." Time's cause-and-effect here actualizes its fatal end in Romeo's banishment and death. At the same time, "enter" and "exit" can also signal the abruptness or the short-circuiting of time or the subverting and destroying of time, especially in the form of the characters' untimely entrances into and exits from scenes. They signify chance-induced, accident-prone human actions and choices, for instance: an illiterate servant enters with the invitation to the masque, setting in motion Romeo's ill determination to see there his Petrarch's Laura, Rosaline, and thereby its irrevocable consequences (1.2); Friar John enters only to report to Laurence that instead of going directly to Romeo in Mantua to deliver Laurence's letter, he makes a chance decision to visit his brother friar in a plague-infected city and gets detained (5.1); Friar Laurence enters running and stumbling on tombstones, thus delaying his purpose to save Juliet (5.3). These are scenes of the physical environments of time and specific external cognitive tools—the immediate physical and social settings outside the minds of playgoers who participate in what Edwin Hutchins calls "naturally situated cognition" of time maximized across the playhouse.[20]

Based on a reading of Jay L. Halio's comparative study of the two quartos, *Parallel Texts of Quarto 1 (1597) and Quarto 2 (1599)*, the various above-noted scenes illustrate Shakespeare's thematic use of time, while strengthening my initial sense that the title page matter indeed plays off qualitatively against the

	Q1		Q2	
	Enter	Exit	Enter	Exit
Act 1:	11	11	17	12
	[0]	[6]	[0]	[5]
Act 2:	14	8	14	11
	[4]	[3]	[1]	[2]
Act 3:	16	16	16	14
	[2]	[3]	[1]	[2]
Act 4:	14	9	14	14
	[0]	[1]	[3]	[5]
Act 5:	15	7	14	8
	[1]	[3]	[1]	[3]
Total:	70/[7]	51/[16]	75/[6]	59/[21]38
Original	63	34	69	38
stage directions?				

whole main text. They add to my understanding that actors' stage-action of entering and existing intensifies Shakespeare's notion of time built into the thematic properties of such stage-action as specified in the foregoing scene analyses. This is a point that can also be illustrated from the usage frequency of these stage directions. Compared to the internal changes of stage directions (like "Juliet kneeling" mentioned above), the number of entrances and exits, as shown below, predictably predominates over other action- or scene-specific stage directions as, for instance, "He [Romeo] reads the letter" (Q1/Q2, 1.2), "Servingmen come forth with napkins" (Q2, 1.5), or "Friar stoops and looks on the blood and weapons" (Q1, 5.3). But this number does not vary greatly, even taking into account the editor's emendations noted in brackets:[21]

According to this calculation, the Q2 title page's endorsement of quality—"newly corrected, augmented, and amended"—refers largely to that of the characters' dramatic lines in Q2, which, according to Stanley Wells's counting, are "about 700 more lines than Q1,"[22] and which cause many critics to view it as superior to Q1, supporting Q2's title-page endorsement ("the MOST EXCELLENT"). From the cognitive perspective, however, Q2 may intimate that the more entrances and exits occur, the keener sense of time and its thematic implications will be spread over the playgoers as a kind of shared, collaboratively gained knowledge across the playhouse.

Another point about both Q1 and Q2 is that the number of the characters' entrances almost doubles that of their exiting, though presumably a character enters the scene, stage-action ensues, and the character moves across the stage and presumably exits through a stage door. Differences in such numbers in stage action may indicate that time moves forward, yet is blocked or ruptured by the delaying, the frustrating, and the irrational in the form of the characters' plights or accidental and chance events. For example, in Q1 3.4, Capulet, his wife, and Paris "enter" the scene to press Paris's marriage proposal to Juliet. But Paris mistakes Juliet's reluctance to see him for her grief over Tybolt's death, and "offers to go in, and Capulet calls him again." This stage direction emphasizes time delay to stress the plight of Juliet. Also, in the scene, where Romeo is "entering" a few minutes later at the Capulet tomb and Juliet is awaking a few moments earlier,

the lovers have no exits, perhaps showing that they did not take into account their own enslavement to time whose tyranny they implicitly have rejected.

Such thematic meanings can also be gleaned by way of contrast, particularly in the light of the actions of Friars Laurence and John in act 5, scene 2. In this particular scene, we learn that Friar John had been quarantined due to the plague and released too late to get to Romeo with Laurence's letters of warning (Q1 4.1.113, Q2, 4.1.123-24). In both Q1 and Q2, the stage directions clearly note their actions of "enter" and "exit." Like the Capulet's servant entering and exiting on Romeo and Benvolio in act 1, scene 2, the incident becomes an example of a ruptured time governed not by individual choices, but by the vagaries of fortune as it culminates in Romeo's due tribute to it ("Ah, I am fortune's slave" [Q1, 3.1]; "O, I am fortune's fool!" [Q2, 3.1]). To be added also to this time rupture, whereby Shakespeare foregrounds man's faulty sense of time, are the discrepancies between the characters' enter-exit action and the actual time: "Enter Nurse and her man" at noon (Q1 102; Q2 103), but she was sent by Juliet to meet Romeo at nine (Q1/Q2 2.5.1); or when Friar Lawrence promises Juliet "two and forty hours" sleep (Q1 4.1.99; Q2 4.1.106), while the Chorus promises "two hours traffic of our stage."

Last to be considered is the placement or timing of "exit and enter" stage directions so as to confront another problematic aspect of time. For instance, in 2.2, Q2 directs Romeo to enter, not at the end of Friar Lawrence's 30-line speech, but after line 22, while Q1 supplies no entry at all. (Halio places [Enter Romeo] at line 18.) In Q2's case, the non-existent entry of Romeo, a playgoer seeing Romeo listen to the friar, may make a connection between "this weak flower" and Romeo for Romeo's tragic lack of "grace and rude will."

These instances, though necessarily pointillist in approach, are highly suggestive to the playgoers who can form a significant series of linked, onstage images of time's motion on the stage. Shakespeare's temporal compression of the plot time by way of fewer uses of these stage directions can be argued also to correspond with the poetic compression of the lovers' passion which embeds "lamentable" (Q2 title page) moral lessons in man's faulty timing, ignorance, impetuosity, or untried innocence.

What I have attempted is to understand this gap between Shakespeare's fundamental time conceit (linear, orderly, and purposeful) and its ruptures (delaying, frustrating, and irrational) as onstage enactment of the passage of time by way of selected stage directions of "enter" and "exit." The play appropriately begins with the "Enter" announcement and ends with the "All exit" cue. Both sparse, stage-business-like as well as more descriptive, reiterative stage directions in both texts play the functions of flawed human passions and accidental actions, and provide a fresh insight into Shakespeare's literary mind.[23] By deliberately raising anxiety with the human experience of temporal and transcendent time, his formal features of stage directions, particularly those of "enter" and "exit," help to regulate the aroused anxiety about the characters' heroism as well as their insufficiency against the temporal forces constantly thwarting and finally destroying them.

And yet in her iridescent wish for Romeo, Juliet here re-invokes, almost achingly, their love's eternizing vision, which had sacralized them upon falling in love at first sight (1.5):"

> Give me my Romeo; and when I shall die,
> Take him and cut him out in little stars,
> And he will make the face of heaven so fine,
> That all the world will be in love with night
> And pay no worship to the garish sun. (Q2, 3.2.21-25).

Only in their faith in love's perfectibility and power can their enslavement to the real, temporal world of day and night fade away, and the sublime bliss of their shared love empowers the inversion of the dark, transitory nighttime ("little stars") into the bright, eternal daytime ("the garish sun")—the central cognitive message the title pages of Q1/Q2 in part want to convey.

In this sense, anonymous writers of Q1 and Q2's title pages must be taken seriously as epistemological sophisticates who transmit, under the guise of commercial promotion of each playbook's virtues, the truth about Shakespeare's paradoxical, yet profound, dramatization of time.

Notes

1. Janette Dillon, "Is There a Performance in This Text?" *Shakespeare Quarterly* 45 (Summer 1994), 74.

2. Ibid., 86. Wendy Wall also refers to the problematic relations between printers, printed texts and authors in "Disclosures in Print: The 'Violent Enlargement' of the Renaissance Voyeuristic Text," *Studies in English Literature* 29 (Winter 1989), 37.

3. Text references from the two texts are to the illustrations, act, scene, and line of *Romeo and Juliet: Parallel Texts of Quarto 1 (1597) and Quarto 2 (1599)*, ed. Jay L. Halio (Newark: University of Delaware Press, 2008). The second half of each quarto's description is by Halio in his Introduction, 13-14.

4. The Folger Shakespeare Library has kindly supplied copies of the title pages of Q1 and Q2 *Romeo and Juliet* and given permission to reproduce them here.

5. It seems that the images used on title pages are mainly decorative since printers were not averse to recycling images from title to title. For instance, the image used on the Q2 title page of *Romeo and Juliet* is reused from that of the second edition of *Richard III*, 1598, attributed to Shakespeare.

6. Dillon, "Is There a Performance?" 79.

7. About the "stigma of print" that aristocratic authors feared when their works were printed for readers of the general public, refer to J. W. Saunders, "'The Stigma of Print': A Note on the Social Bases of Tudor Poetry," EIC 1 (1951), 139-64.

8. My caveat: I am applying the modern English grammatical rules here. However, contemporary printers' typesetting customs present a potential for further research.

9. Edwin Hutchins, *Cognition in the Wild* (Cambridge, MA: MIT Press, 1995); Sachiko Kusukawa and Ian MacLean, eds., *Transmitting Knowledge: Words, Images, and Instruments in Early Modern Europe* (Oxford: Oxford University Press, 2006), especially Volker Remmert's article on frontispieces: "'Docet parva picture, quod multae scripturae non dicunt: Frontispieces, Their Functions, and Their Audiences in Seventeenth-Century Mathematical Sciences," 239-70; Rosalie Colie, *The Resources of Kind: Genre Theory in the Renaissance*, ed. Barbara K. Lewalski (Berkeley: University of California Press, 1973); Michael Saenger, *The Commodification of Textual Engagements in the English Renaissance* (Hampshire, UK: Ashgate Publishing, Ltd., 2006), especially "Critical Approach to Front Matter," 22, and "Titles and Subtitles," 38-41; D. N. Perkins, "Person-plus: A Distributed View of Thinking and Learning," in *Distributed Cognitions: Psychological and Educational Considerations*, ed. Gavriel Salomon (Cambridge: Cambridge University Press, 1993), 88-110; Wendy Wall, "Disclosures in Print: The 'Violent Enlargement' of the Renaissance Voyeuristic Text," *Studies in English Literature* 29, no. 1 (Winter 1989): 35-59. Though not the central matter of his study, Richard Helgerson also touches upon the epistemic significance of iconographically constructed frontispieces in "Maps and the Signs of Authority" in *Forms of Nationhood: The Elizabethan Writing of England* (Chicago: The University of Chicago Press, 1992), 108-24.

10. Alexander Marr, "The Production and Distribution of Mutio Oddi's *Dello Squadro* (1625), in *Transmitting Knowledge: Words, Images, and Instruments in*

Early Modern Europe, ed. Sachiko Kusukawa and Ian MacLean (Oxford: Oxford University Press, 2006), 165-92, especially 175-88.

11. This parenthetical comment is mine.

12. Stanley Wells, *Shakespeare & Co.* (New York: Vintage Books, 2006), 158. The title page image of Jonson's work is taken from "File: Jonson 1616 folio Workes title page.JPG" of Wikipedia for the sole purpose of visual reference. This image is in the public domain.

13. See G. F. Reynolds, *The Staging of Elizabethan Plays at the Red Bull Theater, 1605-1635* (London: Oxford University Press 1940), 33-51.

14. Salutary comments on Shakespeare's adoption of Petrarchism and the lovers' conduct can be seen in Robin Headlam Wells' article, "Neo-Petrarchan Kitsch in *Romeo and Juliet*," *The Modern Language Review* 93, no. 4 (October 1998), 924: "Shakespeare repeatedly draws attention to the reality that lies behind literary cliché. The play forces us to rethink what are in effect dead metaphors." Even so, humans fell in love and died in the Petrarchan manner, judging from an archeological finding made in 2007. A pair of human skeletons locked in embrace was found outside Mantua, Italy. Archeologists believe the skeletons to be a man and a woman and dating 5,000-years-old. They could be humanity's oldest story of doomed love. Reference: *Chicago Sun-Times*, Thursday, February 8, 2008, 19.

15. The lines are quoted from Brooke's *"Romeus and Juliet" Being the Original of Shakespeare's "Romeo and Juliet," Newly edited by J. J. Munro* (New York: Duffield and Company; London: Chatto & Windus), 1908, made available via Internet Archive, with The Library of Congress as book contributor at http://www.Archive.org/details/brookesromeusjul00broo.

16. This is a time schema synthesized from the critical controversy over the play's chronological point that Steve Sohmer neatly summarizes in his "Shakespeare's Time-Riddles in *Romeo and Juliet* Solved," *English Literary Renaissance* 35, no. 3 (Autumn 2005), 407-408. However, Sohmer's argument, though focused on the issue of time as mine is, strives to convince the reader of his "hermeneutical methodology" to relate "Shakespeare's texts to the Renaissance calendars and liturgy in a manner that allows us to resolve the temporal cruces" in the play, 408.

17. J. L. Styan, *Shakespeare's Stagecraft* (Cambridge, U.K.: Cambridge University Press, 1967), 211.

18. Alan C. Dessen, "The Elizabethan-Jacobean Script-to-Stage Process: The Playwright, Theatrical Intentions, and Collaboration," *Style* 44, no. 3 (Fall 2010), 393.

19. I thought this year's presentation of the play at the Utah Shakespeare Festival hit the right note (for my presentation thesis), beginning with the Venetian "gangbangers" (of our time) barging onto the stage areas with their weapons drawn and already announcing the theme of violence which will push the plot forward quickly. An intriguing and related historical sidelight on street violence can be gleaned from Stuart Carroll's study, *Blood and Violence in Early Modern France* (Oxford: Oxford University Press, 2006). Carroll's research suggests that dueling cost France up to 50,000 lives between 1560 and 1660. Most of the fatalities were caused by rapier wounds sustained during multiple duels fought between rival gangs. While his research focuses on the French situation, he also discusses

that of Italy. In Italy, dueling first became fashionable around 1470. It was a means of claiming gentlemanly or quasi-aristocratic status without the expense of buying armor or acquiring a castle. Almost anyone could buy into the elite by purchasing one of the newly invented rapiers and taking fencing lessons. This fact may explain in part how even servants could use weapons in the play.

20. Hutchins, *Cognition in the Wild*, xii-xiii, 355.

21. For clarity's sake, I counted as one entrance or exit regardless of the number of characters involved.

22. Stanley Wells, *Oxford Dictionary of Shakespeare* (Oxford: Oxford University Press, 2005), 153. The editor Halio states that he made "substantial cuts . . . to shorten the original length of over 3,000 lines to a shorter version more suitable for the 'two hours' traffic of our stage,'" 13.

23. Lukas Erne characterizes Q1 as the short theatrical text and Q2 as the longer literary text in his *Shakespeare As Literary Dramatist* (Cambridge: Cambridge University Press, 2003), 220-30.