Juliet on the Balcony — The Upper Stage at Elizabethan Theatres

Fumiyuki Narushima
Kitami Institute of Technology, Kitami, Hokkiado, Japan

Although the upper stage had existed since the time of innyard acting, the really ingenious use of it did not come out until the 1590s, which coincided with the advent of Shakespeare. Jonathan Bate points out in the introduction to his edition of *Titus Andronicus:* '. . . the opening scene of the play evinces a mastery of multiple entrances and exits, including use of the "above" stage, that surpasses anything in any previous Elizabethan play.'[1] Actually, the demands for the upper stage at the public playhouses became intense enough at this period to make one of the profit-chasing impresarios, Philip Henslowe, take action.

Henslowe was so attracted by the upper stage. Most of the famous plays performed at his Rose Theatre have scenes using an upper stage: Thomas Kyd's *Spanish Tragedy: 'Balthazar* aboue' (line 773); '*Bel imperia* at a window' (line 1680); [2] Robert Greene's *Orlando Furioso*: 'Sound a Parle, and one comes vpon the walls' (line 394);[3] George Peele's *Battle of Alcazar*: 'En<te>r aboue Nemesis' (lines 25), 'Enter Nemesis aboue' (line 56);[4] Christopher Marlowe's *2 Tamburlaine*: 'Enter the Governour of Babylon *upon the walles with* [Maximus *and*] *others'* (5.1.0);[5] *The Jew of Malta*: *'Enter* Abigall *above'* (2.1.19), *'Fight: Enter* Barabas *above'* (3.2.4), *'Enter* [Barabas] *with a Hammar above, very* busie' (5.5.0);[6] and *Doctor Faustus: 'Enter* Benvolio *above at a window, in his nightcap: buttoning'* (line 1178).[7] Each of these plays earned Henslowe 3 pounds a day, the largest sum in the daily record of takings.[8]

Henslowe rebuilt his Rose in 1592. Included in the plan might have been the refurbishment of the stage, to furnish pillars to support its upper stage and the heavens.[9] It was done only five years after the Rose was first built, and no other reason can be presumable except to outwit or follow up the rival playing company, Shakespeare's Chamberlain's Men, which was so popular among

the citizens with the spectacular scenes utilizing the upper stages. Henslowe must have seen some of Shakespeare's plays at his Rose, and he should have realized the effects of the upper stage. Edward Alleyn, Henslowe's son-in-law and the leader and star player of the Admiral's Men, is said to have played Titus's part.

After the Chamberlain's Men was established in 1594, Shakespeare stopped using the upper stage very often. Approximately after the emergence of the company, the *aloft* stage directions vanish from the Shakespearean canon. This could be surmised as a result of the company's moving out to other theatres. In that year, they began playing at the Theatre, and then they used the Curtain from 1597, because the lease for the Theatre expired, until 1599, when the Globe opened to receive them.[10] Under these circumstances, they must have found it difficult to keep the former way of acting, because of a certain kind of inconvenience, that is, a lack of facilities.

By 'facilities' I mean some of the machines and structures to build and utilize the upper stage at a London theatre. They needed, first of all, the large two pillars on the main stage to support the otherwise dangling superstructure, at the height of a third story, whose floor is called 'heavens'. Inside this structure was set a machine to descend actors or thrones to the main stage.

The existence of both the pillars and the descending machines at earlier stages is uncertain, although it can be safely said that at the Globe (even at the first Globe) and the later Rose (that is, after the refurbishment) some evidence shows that they had them.

In the following discussions, I will try to dig up some problems concerning the upper stage at Elizabethan theatres, using data of stage directions of the Elizabethan and Jacobean period, which I assembled with other members in a project, whose result is now open to the public on a web site.[11] I will deal with *aloft* stage directions first, which are very few in number, but I think many important ones are included among them, focusing on the other writers' use of them, and later I will relate the found evidence to Shakespeare's cases.

Aloft Directions

Compared with *above, aloft* is not very common as a stage direction in Elizabethan plays. Shakespeare first used it, and there is no instance by other playwrights during the sixteenth century. *Aloft* appears mostly in his early plays: *1 Henry VI* (4.2.2), *2 Henry VI* (1.4.12), *Richard III* (3.7.94), *The Taming of the Shrew* (Induction.2.0), *Titus Andronicus* (1.1.0, 17, 294), *Romeo and Juliet*

(3.5.0), and then in *Antony and Cleopatra* (4.16.0, 38).[12]

Other major writers preferred above. Shakespeare also used it in *2 Henry VI* (1.4.54), *The Taming of the Shrew* (1.1.246), *The Merchant of Venice* (2.6.25), *Henry VIII* (5.2.34), and *The Two Noble Kinsmen* (2.1.47). This incongruity occurs perhaps because some of these plays were collaborations (with John Fletcher mainly, who used above in all his plays). *The Merchant of Venice* was performed at court and, for that reason or not, has many orderly stage directions probably by someone else.

Only minor writers followed Shakespeare in using *aloft*: instances can be found in John Mason's *The Turk* (lines 83, 210-11, and 1785),[13] Gervase Markham and Lewis Machin's *The Dumb Knight* (pp. 128, 186, and 189),[14] Joshua Cooke's *Greene's Tu Quoque* (pp. 203, 227, and 282),[15] and others. There would have been proper reasons for these authors to select this uncommon word, and my first impression is that the venues these plays were performed at provide an answer.

Apart from Shakespeare, *aloft* was mainly used at indoor playhouses. *The Turk* and *The Dumb Knight* were played at the Whitefriars, Nathaniel Richards's *Messalina* at the Salisbury Court. More precisely, if it was played at court with a masque and dance, there is a strong inclination toward this trend. Although Cooke's *Greene's Tu Quoque* was first performed at the Red Bull in 1611, surely it would have been transferred to the Cockpit in 1625.[16] It was mounted at court on three occasions: (27 Dec. 1611, 2 Feb. 1612, and 6 Jan. 1625).[17] This frequency is a rare case.

For Thomas Goffe, who wrote five plays in total for Oxford students (one of them is lost), there was a certain distinction between *aloft* and *above*. The examples of both are present in *The Courageous Turk*. However, his three instances of *aloft* always come with from before it: *'Enter from aloft . . .'* (line 166), *'. . . whilst* Fame *speakes from aloft . . .'* (line 270), *'He goeth from aloft'* (line 1770). Apparently his *aloft* is accompanied with a concept of movement or distance. The first case concerns the heavens and flying devices:

> *Enter from aloft two Torchbearers, then* Iupiter *and* Iuno, *and two Torchbearers more, then* Mars *and* Uenus, *and two Torchbearers more, then* Apollo *and* Pallas, *and two more Torchbearers, then* Neptune *and* Diana. *Whilst they are discending,* Cupid *hanging in the Ayre, sings to soft Musicke this Song following.* (lines 166-170) [18]

Not all the gods and goddesses can be suspended by the devices, but at least Cupid is in the air, and 'discending' sounds more like from the upper stage, not through the descending

machine. However, there is one problem. Could the confined upper stage hold so many people at once? There are four sets of divine couples led by two torchbearers each.

Of course we can present them four by four: four people can be tolerable on the above stage, albeit it will become pretty hard to detect the properties of each deity from far and also it would be very awkward up there.[19]

This play was performed at Christ Church Hall, Oxford, one of the oldest venues that were furnished with flying machinery, according to John Astington.[20] This theatre was not in a strict sense academic, but the designs and construction of the stage were in charge of the King's Office of Works, that is, it was made into a kind of court theatre. The designer who created the royal stage in 1605 was Inigo Jones.[21]

At a court theatre, thrones for monarchs were set facing the stage. Kings were there to be seen, not to see. Keith Sturgess says:

> When the sovereign was present at a court performance or masque, there was inevitably generated a kind of double theatre . . . When a play was performed for James at Oxford in 1605, the state had to be moved from its first position because, so anxious functionaries were aware, the King would not be properly seen by the audience. That, as a result of the move, he himself could but poorly hear and see the play was of less account.[22]

The state was indeed 28ft away from the stage.[23] The elevated throne was flanked on either side by the lords' boxes. The resultant space between the state and the stage was called 'piazza' and left open, but the ladies sat along the walls of this area, because they were not allowed to sit before the king with their backs to him. Maybe it was on this 'piazza' that the masque dance was performed.

At this theatre, Jones introduced one innovative device of scenery: a system of *periaktoi*,[24] which consists of pillars with three boards assembled triangularly. When the pillar rotates, by a winch set under the floor, the three faces of the panels are replaced, making a scenic change possible. At the most, five pillars were able to stand at the end of the auditorium, that is, between the stage and the state of the monarch. [25] The rather peculiar size of the room (it has 115ft in length, about three times longer than the Cockpit-in Court) made it easier to put this cumbersome equipment in place.

The most important thing to be observed is that actors could climb up these pillars. Or, they could hide behind the standing

boards and come forward when the pillar rotated. Some actors dressed as gods were able to speak from the top of the pillars.[26] When Jones presented *Tethys' Festival* at Whitehall, the middle board of the five was made twice the width. Five is an apt number for pillars, because in the play that we are considering now, we have four pairs of gods appearing. I'm not sure which god and goddess took the center stage, but as the four pairs must come down at once, Cupid may be right to descend to the center. I'm not saying that *periaktoi* were actually used for *The Courageous Turk*, but there is a possibility that a similar device was in use, as we have a previous example at least.

But what does the 'discending' indicate? The stage direction says that after the gods and goddesses enter, *'they are discending'*. From where do they descend? I think this means that they simply come forward down the stage. It is known that the Christ Church stage was raked toward the front.[27] As it was an unusually long theatre, it may have taken time for the actors to come forward. Moreover, if they used the piazza, they must come down from the stage to dance on the floor between the stage and the state. So, the *discending* was not from the upper stage or by flying devices, but from the main stage to the dancing floor in front. In this sense, this is a unique usage of *descending*.

The second example from *The Courageous Turk* also concerns flying, because Fame is directed to ascend after his speech (line 366). Moreover, Alexander refers to Fame's wings (line 290) and says, '. . . Which soare i'th middle region of high glory' (line 291). It may be appropriate to have Fame suspended in the air while he delivers his speech. But the special function of these two uses of *aloft* clashes with the third. Unfortunately, the last case of *aloft* from the play is not about flying but just a usual exit from the balcony. Here we can say that the author was not constant in his use of *aloft* in the play, but later corrections by someone else might have affected the stage directions.

The scene in *Messalina* that has *aloft* in it is also a masque, or to be precise, an antimasque. *Aloft* here applies to a flying device, too: '. . . Messallina and Silius *gloriously crown'd in an Arch-glitering Cloud aloft, Court each other'* (lines 2207-9). While they are descending, another instance occurs: '. . . Narcissus *enters aloft with a Torch and speakes'* (lines 2230-31).[28] But in other parts of the play, *above* is used twice.

The first example is comprehensible, that is, *aloft* is employed for flying machines. The torch in the second case is not decorative but practical, because the next stage direction shows that it is left

burning after Narcissus's exit, to give light to the following dance. As with Goffe, it would have been used to illuminate the actors in the obscure theatre. The glittering cloud was a comparable invention; it reflected light, although it didn't have a lighting source. Narcissus needed the torch to snatch the audience's attention from the brightly adorned vehicle. The torch confirms that he stood somewhere dim, that is, not necessarily on the upper stage, where no extra lighting might have been needed. He also needed to stand close to the dancers if he really wanted to illuminate them.

John Kirke's *The Seven Champions of Christendom*, which also has both *above* and *aloft* in it, was performed at the Red Bull and put to the Cockpit later.[29] In this play of thunder and lightning, rocks cleave and witches hover.

Rocks really were a property at this Red Bull and Hercules throws them.[30] Moreover, the rock in this play, probably represented by the walls of the tiring-house, could be accessed by climbing, for the witch Calib says, 'Whilst on the outside of this Rocke I climbe / Vp by the crags unto the top' (C2r).[31]

Should we suppose that she was really meant to climb up the wall? Alternatively, she may have had time to exit once and climb the stairway in the tiring-house, because St.George comes chasing her and speaks about nine lines to fill up the stage. The next stage direction reads '. . . *the Rocke cleaves, she sinkes* . . .' (C2v). If Calib stood at the level of the upper stage, this direction means that she disappeared from above to come down to the inner stage. However, Reynolds suggests more elaborate stage settings for a similar scene in Heywood's Brazen Age.[32] In Wentworth Smith's *The Hector of Germany*, another Red Bull play, young Fitzwaters enters aloft on a rock (F4-G1v).[33]

One of the *above* stage directions in *Seven Champions* is slightly odd:

> *Enter Brandron* and *Clowne above.*
> *Bran:* Where art thou love?
> *Clowne:* Here, here, as close as beggery to a Prodigall,
> Ile ne're forsake yee Ile warrant.
> *Bran:* 'Tis well; now we have attaind the highest
> top: ha! (K2r)

Why doesn't Brandron recognize Suckabus the clown? Or, what kind of action could we expect on the narrow upper stage? Should we suppose a similar setting of a craggy mountain just like the witch's residence, where the two climbers are having a hard time to trail their way? Although the scene is changed to the giant's 'castle', the setting may remain as it was when the play began.

Of course, at the Red Bull, a bulky public playhouse like the Globe, there must have been plenty of room for the actors on the upper stage, but at the Cockpit or at court, how could they deal with the scene? Furthermore, this play demands more than usual numbers of actors on the upper stage, '*Enter above* Ormandine, *his friends*, Tarpax, *& spirits*'(G3r); '*Enter* Brandron *aloft, with all the Champions and Clowne*' (K4r). In the latter case, we have nine people above, for there are seven champions as the title of the play suggests. As we can see here, the wordings differ between *aloft* and *above* in this play: most likely a sign of correction or insertion by someone. We are not sure how the players presented the scenes, but the fact that the play was mounted at several kinds of venue may have resulted in the confusing disparities in stage directions. The same can be true with Shakespeare.

A bewildering direction occurs in *Alphonsus, Emperor of Germany*: '*He opens the door and finds* Lorenzo *asleep aloft*' (1.1.53).[34] Alphonsus unlocks the door of Lorenzo's study and enters to pick up a note. Before long Lorenzo wakes up from his bed, but where does he lie? The stage direction is not clear enough about which door Alphonsus is opening, but most probably it would be the door or curtain to the discovery room, because he is already present on the main stage to speak some lines before this action. I suppose here Lorenzo lies upon a bed set inside the discovery room, that is, *aloft* does not denote the upper stage as usual. In this way, *aloft* sometimes may allow a range of meanings according to the situation. Lorenzo shouldn't be on the upper stage, because Alphonsus couldn't see him if he gets into the discovery room.

So far I have referred to the questionable cases concerning *aloft* stage directions. I'm not picking up unstable instances to argue that *aloft* is unreliable, but I'm just showing the variety of usage *aloft* applies to, thus allowing it to reveal what it does show about theatre circumstances of the age. We can only infer from the existing data when we consider the now extinct theatres.

What can we say about Shakespeare's plays from these investigations of other writers? First of all, Sly's whereabouts in *The Shrew* don't have to be on the upper stage itself. The galleries or gentlemen's rooms, if they could afford him access to them, would be more comfortable for him and smoother for the stage progress. Many plays we have seen allowed *aloft* being elsewhere from the upper stage, making an important distinction between *aloft* and *above*. Especially in *Alphonsus*, although the secretary's bed cannot be located assuredly, we find a resembling relaxed atmosphere to Sly's. As we guess from his lines, he is not standing

but in bed, for he is not supposed to be fully recovered from sickness yet. Also, he invites his 'wife' to bed. As the attendants should remain with him watching the play, a gentlemen's room seems to be good enough for serving wine or settling a bed for him.[35] However, *'The Presenters aboue'* (1.1.246) would better stand at the upper stage unless he should interfere with Sly's repose. Thus we can differentiate the use of *aloft* and *above* in this play.

Some plays can contain many actors on the upper stage, thus supporting *Titus's 'Tribunes and Senatours aloft'* (1.1.0). The Red Bull had the best capacity to hold more than seven actors upstairs: *'Flourish. Enter aboue vpon the wals, Priam, Hecuba, Hellena, Polixena, Astianax, Margareton. with attendants.'* This is from Heywood's *1 The Iron Age* (p. 298).[36] The second Globe and the Blackfriars were able to hold six persons upstairs at the maximum: *'Above* BEAUFORT JUNIOR, MONTREVILE, BELGARDE, *the three* SEA CAPTAINS' (Philip Massinger, *The Unnatural Combat*, 2.1.192; played at the Globe in 1624);[37] *'Enter (above)* Caesar, Ptolomy, Achoreus, Appollodorus, Anthony, Dollabella' (John Fletcher, *The False One*, 5.2.34; performed at the Blackfriars in 1620).[38] *Titus's* five actors (*'Enter aloft the Emperour with Tamora and her two sonnes, and Aaron the Moore'* (1.1.294) was a fairly moderate number, but the play was old and originally mounted probably at the Theatre or the Rose.

Above Directions

Next, let me refer to some cases of above directions. As the above directions are abundant, we will not be able to treat everything at once that was found in the data. We should select and distinguish among them. My priority here goes to clear and evident cases. I admit that my investigation is not thorough but selective concerning above directions here in this chapter. We will begin by taking up the data which support some points made so far in the discussion.

George Peele's *The Love of King David and Fair Bethsabe* opens with the Prologue's action: *'He drawes a curtaine, and discouers Bethsabe with her maid bathing ouer a spring, she sings, and Dauid sits aboue vewing her'* (lines 25-27).[39] Where is David if he can observe Bethsabe? If she is inside the discovery space, no one can see her from the upper stage. David commands Cusay to bring her to him. They trip their way to David, but when they enter to him, there is no *above* in the stage direction (line 134). Nor is there any above direction when Cusay first appears to David (line 76). That is, there is no direction of above except the very first one which sets him there.

How can we deal with this discrepancy? David is said to be in his tower, but the confusion deepens when David's subjects assault and win Hanon's tower in the next scene. The stage direction says that Hanon and King Machaas stand on the walls (line 195). Of course it is very natural for an Elizabethan theatre to shift its scene without mentioning it. The same upper stage may first denote David's castle, and next, Hanon's. In that case, Bethsabe must be revealed on the main stage, and we need a kind of canopied structure for her. If we place David elsewhere, Bethsabe would be in the central discovery space.

The concept of *above* is opposite to *below*, and these two words are customarily paired together when used in a stage direction, usually the former appearing first. However, in rare cases *below* is used independently and it makes us wonder. In William Rowley's *A New Wonder, a Woman Never Vexed*, we have '[*A noise below in the bowling-alley of betting and wrangling*]' (p. 121).[40] Alan Dessen and Leslie Thomson classified this usage as *under the stage*,[41] but we cannot think that a bowling alley is placed underground at an inn or tavern, and it could be just backstage that the sound is heard. As if to prove this, after a few lines we have *'(A noise above at cards)'* (p. 123), that is, Rowley was thinking of above and below as a pair from the first, just like other playwrights were.

Old Foster the miser goes bankrupt and he is put to prison for debt. We see him begging: '[OLD FOSTER *appears above at the grate, a box hanging downe*' (p. 174). This can be on the upper stage, but if so the next direction is a little strange: '[ROBERT *puts in money*' (p. 175), because Robert stays on the main stage while his father gets inside the grate. I understand that Old Foster dangles a box connected to a very long rope from the balusters down to the main stage. When Robert puts money in, Foster tediously or quickly winds up the rope as his whim takes. From the text we can see that this action is repeated twice or thrice. It would make a good comical scene for the audience.

In the gate scene of *The Death of Robert, Earl of Huntingdon*, a stage direction goes *'Enter, or aboue,* HUBERT, CHESTER' (p. 275).[42] This Robin Hood play by Henry Chettle and Anthony Munday was performed at the Rose in 1598. The hesitating mood in the utterance shows the playwright's worries about the unreliable circumstances concerning the theatre facilities. This can be a good evidence of certain facts among theatre situations of the Elizabethan age.

The upper stage is sometimes reckoned to be big enough to commit murder in. A passage in Robert Yarington's *Two Lamentable*

Tragedies implies that the audience can see the access to the upper stage. Merry the criminal says, 'Goe vp those staires, your friends do stay aboue'. A mystery is that the victim Beech's shop is also described as on stage.

A direction 'Unseen above' (Q5) appears in Richard Brome's *The Court Beggar*.[43] This can be taken as *within* upstairs. The voice belongs to Lady Strangelove who is attending Sir Ferdinand the mad man in his bedroom. There are some four or five men under on the main stage, and her chambermaid Philomel and Dainty come out to the main stage probably to make sure to the audience that the sound was really upstairs. Later, Ferdinand himself is heard *above unseen.*

One of the most exquisite writers who relied on the upper stage was Heywood. His stage directions are so elaborate that many critics and scholars think that they aren't playable, but here they need some consideration. Especially his Age plays abound in *above* directions: we have four cases in *The Brazen Age*, two in *Silver*, one each in *1 Iron* and *2 Iron*. Four among them refer to a flying machine.

One direction reads *'All the Gods appeare aboue, and laugh, Iupiter, Iuno, Phoebus, Mercury, Neptune'* (*The Brazen Age*, p. 237).[44] These gods are laughing at Mars and Venus, who are caught by Vulcan in the cave.[45] The situation is the same with King David, and we had better place the cave on the main stage with a certain kind of structure, because otherwise the gods could not see the couple inside the discovery space if it was directly under the "above" area.

Window Directions

Many stage directions include *windows*, which denotes amorous atmospheres characteristic of comedies, while *walls* is mainly used for histories or tragedies. I'll discuss some of the problems concerning *windows* at theatres, focusing on *Romeo and Juliet*, but some others will come to begin with.

First, let me take up the cases of water throwing from the windows. In Anthony Munday's *Fedele and Fortunio*, Victoria's maid, Attilia, throws water out of the chamber pot over Captain Crackstone's head (4.6.79).[46] As the two ladies stand above on the upper stage, it would have made a very spectacular and comical scene for the original audiences.

Although it is not stated in the stage direction, a similar device would be present in John Fletcher's *The Woman's Prize or The Tamer Tamed*, at Maria the taming wife's window. Sophocles, Petruchio's friend, says, "... when suddenly / a water-worke flew from the

window with such violence, that had / I not duck'd quickly like a Fryer, *coetera quis nescit?* The chamber's / nothing but a meere *Ostend*, in every window Pewter cannons / mounted, you'll quickly finde with what they are charg'd, sir" (1.3.86-90).[47] Andrew Gurr points out that this play (1612) was mainly presented at the Blackfriars, after the Globe was burned down in 1613. The indoor theatre attracted many women to go to enjoy the plays, one of the reasons why Fletcher flattered the ladies attending with the story of the tamed husband.[48]

Water on stage, which is a taboo in modern indoor theatres, (as the cleaning would become so hard,) doesn't seem to have been so in the Elizabethan age. Probably because some of the theatres were constructed outside, they felt free to wet the stages. There are many blooding scenes or bloodletting scenes where pigs' gore was utilized.

But it seems to be very audacious to throw water from above, because usually the upper stage was installed inside the building with a cover whose purpose was mainly to shelter actors from rain. It is possible that these chamber pots were fakes, not containing water inside. With the situation of the actors and their reactions, they could easily have presented the reality of water. As I pointed out, if it was performed at the Blackfriars, an indoor private theatre, the fake seems to have been inevitable.

I suppose here that most of the murders or suicides could have been done very near to the front, downstage, thus making the cleansing easier. I do not know why Desdemona, who is killed on her bed in front of the discovery space, is smothered, not stabbed, but probably some instinct worked on Shakespeare and the stagehands. In fact, in the original story by Cinthio, Desdemona is beaten to death by the Ensign, and camouflaged to have died from the accident of falling of ceilings. Detailed study can answer this for sure.

In Robert Tailor's *The Hog Hath Lost His Pearl*, Albert disguises himself as his friend Carracus in order to steal into Maria's room through her window. He climbs the rope ladder that has been prepared beforehand, and when he comes to the top, he blows out the candle (p. 440).[49] Most probably, this candle is carried by Maria, and we may have here evidence that the upper stage was lit by some means. Katherine's window is also lit in Marston's Jack *Drum's Entertainment* (p.195).[50] Claramante in Davenant's *Distresses* also carries a light when she appears above (p.40).[51] Especially at dark indoor thetres, it would have been good to bring some source of light.

Maria gets down by means of the ladder, although it is very rare for women to do so. She must have changed clothes now and is lightly dressed, perhaps in her riding habit, because she is going to elope with the true Carracus.

Other climbing lovers sometimes fail to reach the balcony. In Marston's *Insatiate Countess*, Mendosa climbs the ladder to Lentulus' window, but at the top he falls and he is seriously wounded. He is carried away by foolish Captain and Watch (3.1.42).[52]

In Robert Daborne's *A Christian Turned Turk*, Gallop climbs up the ladder to Agar, Benwash's wife (10.36).[53] He successfully gets into her room, but soon he is discovered and the mad husband sets fire to the house. Gallop escapes from the window by the help of Agar's sheets, but he gets some serious injury. Thus we can observe that windows are frequently associated with elopement and illicit love, which may be obvious from Shakespeare's cases in Jessica and Juliet.

Although it was never acted at any playhouses and no record remains about its performance, John Jones's *Adrasta* has an elaborate scene of descending by ropes in it (D2-D3v).[54] A low-born girl Althea, who is loved by the Duke's son Lucilio, is trapped and confined in a house on a charge of treason against the Duke. Lucilio comes to rescue her, sends her away, and gets in the house to play her part at the next day's court trial.

First, Lucilio makes Althea, who comes to the window, let down a line to fasten the clothes which she needs to escape in. She changes her clothes just at the window, while he talks about eight or nine lines. Again, the line is let down to draw up a ladder of cord, and then she comes down by it.

Now, let us go to Romeo and Juliet. First, let me take up an unusual case of descending in the form of *go down*. In *Romeo and Juliet*, 3.5, the Q1 stage direction for Romeo reads *'He goeth down'* (3.5.42), allowing him to exit before the Nurse appears. He is visible to the audience while coming down, because he uses the ladder. Juliet also comes down later: *'She goeth downe from the window'*(3.5.67). However, as we can see, her descending is a little different from Romeo's. She must use the stairs in the tiring-house, so she disappears from the stage once, and enters again down on the main stage. Strictly speaking, the stage direction for her should be *'Exit above'*.

Q1 describes Romeo and Juliet as *'at the window'*. Q1 and Q2 contrast definitely at this point. Q2 and F are theatrical and say that they are *aloft*. *'At the window'* is a very ambiguous wording as a

theatrical diction. We are not sure of where they stand at Juliet's residence. Are they inside the house? Or, is the audience looking up from the garden orchard?

The Nurse's 'Your lady mother is coming to your chamber' (17) gives us one hint to solve the problem. Where does she stand to speak this sentence? Near Juliet on the balcony? Yelling at her from the orchard? Either way, she speaks this line because she is not in the chamber. If she herself is in the chamber, she would not use the word 'chamber'. So, until this line, Juliet stays at the balcony. We can imagine Juliet's chamber is meant to be adjacent to the balcony. Theatrically she climbs down, but descriptively she just moves to the next room. The only solution that Q1 could give was 'She goeth downe from the window': the amalgam of horizontal and vertical actions.

If a new scene started after Juliet's descending, it may be easier to understand, because we have a scenic change. Q1 ends the page G3v with Juliet's *'She goeth downe from the window'* and the new page G4r opens with *'Enter Iuliets Mother, Nurse.'* Maybe this is a vestige of the original acting.

Let me here deviate for a while to discuss the difference between movies and theatrical performance. If a director determines to shoot Juliet for a film, he can easily rely on cutting technique. Just after the close-up of Juliet who is lamenting for Romeo's going away (on the balcony, that is, outside in the orchard), the director can insert or paste the scene of Juliet inside the house pretending to be at ease, in order to cheat Mother's detection. The director can easily access to the technique, and we audiences also think it proper and give no doubt about the procedure.

Theatres cannot give access to that technique, yet very few people are aware of the fact. At a theatre, Juliet cannot come down so quickly to answer her Mother's call. She must climb down the backstage stairs which are unseen by the audience, and enter again from the main door. Usually this action takes the time required for 3 or 4 lines of speech at least (in the case of male characters). Girls (albeit boy actors) take more time, because of their clumsy dresses (6 lines or more).

So, what can be performed within the blank? The main stage will be blank unless another actor enters on the main stage beforehand.

After Romeo leaves, the film-director's camera, which chases Juliet, quits shooting at her from outside the orchard, and goes inside the house and shows her in the closet. This happens at the moment when she starts climbing down. What we can call "double-

locality" resides here at the flight of stairs.[55]

Q2 and F make a mistake of double entrance for Juliet's Mother: 'Enter Madam and Nurse'(36) and 'Enter Mother'(64) without her exit in between. Only Q1 has 'Enter Nurse hastely'(36) alone first, and then 'Enter Iuliets Mother, Nurse'(64) later. The Nurse and Lady Capulet must enter on the main stage. Otherwise, they must utter 200 or so lines on the upper stage with no one else below. This play is unusual in that Lady Capulet does not talk much to fill the time while Juliet is descending.[56] Let us compare a similar instance found in another play.

Our next example is from John Ford. In his *'Tis Pity She's a Whore*, 1.2, Annabella, above at her chamber window, finds her brother below and must come down to him. While she descends to him with her tutoress Putana, he has been given a soliloquy of some length, in order perhaps to earn the time for their action (1.2.144-63).[57] This is a usual way of performance, but the next one is a little different.

In 3.2, Giovanni eavesdrops on Soranzo's wooing of Annabella. When she gets sick, he hurriedly comes to help her. The stage direction sets him above, so that he can't be allowed enough time to come to help her before she falls down. On the main stage, Soranzo alone is left to speak but he talks only one line between Annabella's collapse and Giovanni's rescue. Of course, a certain action would be able to cover the silent stage, e.g. taking care of Annabella , but we cannot deny the uneasiness of the stage action.

Giovanni enters with her father Florio and Putana. It is not only unnatural that they all enter together at once but, to begin with, is it physically possible that he could climb down in such a short time?[58] Furthermore, in order to enter with the Father and the tutoress, Giovanni must hurry more, because of the handicap he suffers from being upstairs.

Instead, can't we imagine that he is hiding himself just behind a tree or a rock (i.e., one of the pillars that support the 'heavens',) and should be ready at hand when needed? It seems natural that Florio and Putana are both within hearing, because these two seem to be agreeing about this wedding match.

This problem of the time required for descending remains to be solved for me and needs more evidence to be dealt with, which will be the main subject of my next paper.

Study of the upper stage especially about its effect on the stage business is old/new. Old in that the data we rely on are very old, but it's also new because very few people have been aware of the values and effects. It is a new study, and as usual with a new thing,

we have fewer proofs and many problems. I hope this paper will open the door to a new study from a new angle.

Notes

1. *Titus Andornicus*, ed. Jonathan Bate (London: Routledge, 1995), 79-80.

2. Thomas Kyd, *The Spanish Tragedy*, ed. W. W. Greg and D. Nichol Smith (Malone Society Reprints, 1949).

3. Robert Greene, *Orlando Furioso*, ed. W. W. Greg (Malone Society Reprints, 1907).

4. *Two Elizabethan Abridgements: The Battle of Alcazar & Orlando Furioso*, ed. W. W. Greg (Malone Society Reprints, 1922).

5. *The Complete Works of Christopher Marlowe*, ed. Fredson Bowers, 2 vols. (Cambridge: CUP, 1973), i.

6. Ibid. i.

7. Ibid. ii.

8. *Henslowe's Diary*, ed. R. A. Foakes and R. T. Rickert (Cambridge: CUP, 1961), 16ff.

9. Andrew Gurr, *The Shakespearean Stage* 1574-1642, 3rd edn (Cambridge: CUP, 1992), 38 and 130.

10. Ibid, 41 and 248.

11. http://130.158.228.38/. But I also refer to Alan Dessen and Leslie Thomson, *A Dictionary of Stage Directions in English Drama* 1580-1642 (Cambridge: CUP, 1999), especially under the items of *above* and *aloft*.

12. Shakespearean references are to *William Shakespeare: The Complete Works*, ed. Stanley Wells and Gary Taylor (Oxford: OUP, 1986).

13. John Mason, The Turk, ed. Joseph Q. Adams, Jr. (Materialien zur Kunde des alteren Englischen Dramas, xxxvii, 1913).

14. *Dodsley's Select Collection of Old English Plays*, ed. W. Carew Hazlitt, 15 vols. (London: Reeves and Turner, 1875), x.

15. Ibid. xi.

16. Andrew Gurr, 'Playing in Amphitheatres and Playing in Hall Theatres', *The Elizabethan Theatre XIII*, ed. A. L. Magnusson and C. E. McGee (Toronto, 1994), 47-62, esp. 57.

17. According to the list attached to John H. Astington, *English Court Theatre 1558-1642* (Cambridge: CUP, 1999).

18. Thomas Goffe, *The Couragious Turk and the Raging Turk*, ed. David Carnegie (Malone Society Reprints, 1974).

19. Usually audiences could only see an actor to the waist on the upper stage at indoor theatres. See the Roxana picture for example.

20. John H. Astington, 'Descent Machinery in the Playhouses', J. Reeds Barroll, III ed., *Medieval and Renaissance Drama in England II* (New York, 1985), 118-33, esp. 121.

21. John Orrell, *The Theatres of Inigo Jones and John Webb* (Cambridge: CUP, 1985), 24.

22. Keith Sturgess, *Jacobean Private Theatre* (London: Routledge, 1987), 159.

23. Orrell, 30.

24. Ibid. 31-33. Orrell cites an anonymous Cambridge reporter who saw a false wall at this venue that changed its aspects three times.

25. Ibid. 34.
26. Ibid. 33.
27. Ibid. 31.
28. Nathaniel Richards, *The Tragedy of Messalina*, ed. A. R. Skemp (Materialien zur Kunde des alteren Englischen Dramas, xxx, 1910).
29. Gurr, 'Playing', 57.
30. George Fullmer Reynolds, *The Staging of Elizabethan Plays at the Red Bull Theater 1605-1625* (New York: Modern Language Association of America, 1940), 75.
31. John Kirke, *The Seven Champions of Christendom*, STC 15014 (1638). STC stands for the numbering in *Short-Title Catalogue*, ed. A. W. Pollard and G. R. Redgrave (London, 1946) with the date of publication.
32. Reynolds, 76.
33. To my regret, I was not able to get access to the quarto text itself. This information derives from Reynolds.
34. *The Plays and Poems of George Chapman: The Tragedies*, ed. Thomas Marc Parrott (London: George Routledge & Sons, 1910).
35. This supposition was refuted by Professor Gurr in his personal letter, his reason being that it would be a long way for the actors to travel. In that case, I offer the partitioned galleries over the stage, as he suggested, which were sometimes called 'tarras', or 'music-room'. See Gurr, 'Playing', 147, for example.
36. Thomas Heywood, *The Dramatic Works*, 6 vols. (London: John Pearson York Street Covent Garden, 1874; repr., New York: Russell & Russell, 1964), iii.
37. Philip Massinger, *The Plays and Poems*, ed. Philip Edwards and Colin Gibson, 5 vols. (Oxford: OUP, 1976), ii.
38. Francis Beaumont and John Fletcher, *The Dramatic Works*, gen. ed. Fredson Bowers, 10 vols. (Cambridge: CUP, 1966-96), viii.
39. George Peele, *The Love of King David and Fair Bethsabe*, ed. W. W. Greg (Malone Society Reprints, 1912).
40. *Dodsley's*, xii.
41. Alan Dessen and Leslie Thomson, 28.
42. *Dodsley's*, viii.
43. *The Dramatic Works of Richard Brome*, 3 vols. (London: John Pearson, 1873), i.
44. Thomas Heywood, *The Dramatic Works*, iii.
45. Reynolds, 99.
46. *A Critical Edition of Anthony Munday's Fedele and Fortunio*, ed. Richard Hosley (New York: Garland, 1981).
47. *The Dramatic Works*, iv.
48. *The Shakespeare Company*, 1594-1642 (Cambridge: CUP, 2004), 11.
49. *Dodsley's*, xi.
50. *The Plays of John Marston*, ed. Harvey Wood, 3 vols. (Edinburgh: Oliver and Boyd, 1939), iii.
51. *The Works of Sir William Davenant* (London, 1673. New York: Benjamin Blom, 1968).
52. *The Insatiate Countess*, ed. Giorgio Melchiori (Manchester: Manchester UP, 1984).
53. *Three Turk Plays from Early Modern England*, ed. Daniel J. Vitkus (New York: Columbia UP, 2000).

54. This text was not accessible to me, either. For the information I referred to the database I mentioned.

55. See C. Walter Hodges, *Enter the Whole Army* (Cambridge: CUP, 1999), 37, where he describes the bedchamber has been 'transposed'. My own conclusion does not differ so much from his.

56. See Mariko Ichikawa, *Shakespearean Entrances* (Basingstoke: Palgrave Macmillan, 2002), 42-43. She quotes Richard Hosley and thinks that stage business such as calling names might have filled the gap (Hosley, 'Shakespeare's Use of a Gallery over the Stage', Shakespeare Survey, 10 (1957), 77-89).

57. *'Tis Pity She's a Whore*, ed. Derek Roper (London: Methuen, 1975).

58. See Ichikawa, 42.