Nathalie Rivère de Carles, « The Curtained Stage : Inside and Outside the Elizabethan Playing Space »,
Theta VII, *Théâtre Tudor*, 2007, pp. 209-222,
mis en ligne en 13 février 2007, <https://sceneeuropeenne.univ-tours.fr/theta/theta7>

Theta VII
est publié par le Centre d'Études Supérieures de la Renaissance,
dirigé par Marie-Luce Demonet,
Université François-Rabelais de Tours, CNRS/UMR 6576

Responsables scientifiques
André Lascombes & Richard Hillman

Date de création
février 2007

The Curtained Stage: Inside and Outside the Elizabethan Playing Space

Nathalie Rivère de Carles
Université de Toulouse-Le Mirail

Focusing on the use of props in the designing of a playing space implies the consideration of several visual and material perspectives at the same time. This paper is a quasi-archeological attempt at recovering both Renaissance playwrights' and actors' strategies through a study of the use of curtains. Curtains, like other props, cannot be considered as redundant ornaments. Props illuminate words not by illustrating them but by suggesting them. Curtains participate in a meaningful creation and deformation of the stage space. Their impact can be felt on several levels. Curtains direct the spectator as outsider within the theatrical space and act as landmarks by which he positions himself regarding the stage. The arras helps in organising the playing space, opening and closing it at will, reducing it or multiplying it according to plot requirements. It turns the stage into an interior around which the audience gathers. The spectator is alternately kept at a distance from or invited within this playing shell. The creation of a curtained playing shell underlines the problematic communication between the inside and the outside of the newly-defined playing zone. If, at first, the audience is cast as the outsider, scenographic strategies enable the transfer of this role onto both the actors and the arras. In illustrating these points,

I will try to show how the Elizabethan and Jacobean playing spaces rely on the relationship between the margins and the centre, between the outer-stage and the main stage.

The Tragic Playing Shell

The arras in Renaissance drama keeps its medieval characteristic of indicating and limiting the playing space. The particularising power of the curtain was already emphasised in texts such as *Le Mystère d'Adam*. The description of the setting for the first section of the mystery defines the curtain as a spatial landmark and a boundary for both the players and the spectators:

> Paradise shall be constructed on a raised place, with *curtains and silk hangings* surrounding it at such a height that the persons who are in Paradise can be seen from the shoulders upwards; there shall be ferns and sweet scented flowers and varied trees with fruit hanging from them, so it appears a pleasant place

Specially built theatres retained the use of such a prop as a symbol for the break between the outside and the inside of the dramatic world. Entering an Elizabethan theatre meant moving from the general to the particular space, from the theatre as building to the playing area.

Spatially speaking, we move from an architectural perspective to architectonics. The general architectural design with its protruding stage and the arras at the back of the same stage attracts and concentrates the audience's attention on a single thing, the playing space. Playhouses were built in such a way that the space would be self-allusive and direct the spectators' eyes to the stage, its organisation and its ornamentation. This architectural strategy becomes obvious when examining the setting for tragic plays. Tragedy as a highly coded genre seems to require a specific space to be played in. Hence, the stage, already the focal centre of the theatre, has to be set in such a fashion that the audience can enter the tragic world by simply looking at the playing zone.

In his notes to Shakespeare's *Complete Works* (1790), Edmund Malone (pp. 55-56) pointed to a scenographic tradition of hanging the tragic stage with black draperies. Shakespeare himself refers to a "Black stage for tragedies" in *The Rape of Lucrece* (1594):

> O comfort-killing Night, image of hell,
> Dim register and notary of shame,

Black stage for tragedies and murders fell,
Vast sin-concealing chaos, nurse of blame,
Blind muffled bawd, dark harbour for defame!
Grim cave of death, whisp'ring conspirator
With close-tongued treason and the ravisher! (ll. 764-70)

The creation of a tragic playing shell using hangings is a recurrent strategy in several of John Marston's plays, such as *The Insatiate Countesse* (1607-8) and, above all, *Antonio's Revenge* (1600-2). In the former, we hear that "The stage of heav'n, is hung with solemne black,/A time best fitting to Act Tragedies" (III.i.65-66). The latter is the sequel to the lighter *Antonio and Mellida*, and the Prologue stresses the change in atmosphere by pointing to the meaningful dressing of the stage: "let such/Hurry amain from our black-visaged shows" (Pro.19-20). The audience is thus visually warned of the turn from comedy to tragedy. Marston sets up a scenographic strategy preceding the actual performance and thus prepares the audience to perceive the plot in a particular context.

Still resistant to the dynamics of the "fourth wall", the Renaissance English stage used the arras not as a distancing prop but as an illumination of an open, inclusive stage. In most public playhouses, the stage was built in such a way that it penetrated the spectators' space and was offered to the audience's eyes from the pre-show jests to long after the actors were gone. The Elizabethan and Jacobean stages were open spaces constantly inviting the audience within the playing space. If on the continent, the audience was permanently kept at a safe distance from the playing zone, the English Renaissance stage relied on the spectators' inclusion to achieve a successful dramatic performance. Such a strategy becomes all the more obvious when considering the relationship between props and the audience. Theatrical objects contribute to creating the dramatic space and can, according to directorial goals, put the subject at a distance from the onlookers or bring them closer to it.

Curtains as scenic ornaments do not close the theatrical space; they summon the audience within this space. Once included within the tragic shell, spectators are even offered a part in the creative process. The end of the Prologue to *Antonio's Revenge* stresses the absorption of the audience within the general scenography by the final assimilation of the attending crowd to stage properties: "Yet here's the *prop* that doth support our hopes:/When our scenes falter, or invention halts,/Your favour will give crutches to our faults" (31-33; emphasis added). This statement reasserts the playwright's intention to set his words and

action within a significant frame. Marston leads the audience to cross the boundary between the inside and the outside of the dramatic world and to integrate the newly circumscribed playing space. The prop is now simultaneously the means to comment on the action and the link among playwright, audience and act.

This model for tragedies recurs in the Jacobean era in both a concrete and a metaphorical perspective. In Thomas Dekker and John Webster's *Northward Hoe* (1605), Bellamont, an amateur playwright, explains to Captain Jenkins, an enamoured soldier, the stage frame of the tragedy he is writing for the Duke of Orleans's wedding: "As I was saying/the stage hung all with black veluet, and while tis acted, my/self wil stand behind the Duke of *Biron*" (IV.i.52-54). The convention of a specific stage model for tragedies is confirmed here, though transferred to a court entertainment. In William Alexander's *The Tragedie of Croesus* (1604), the tragic curtain will play its part but in a more symbolic fashion. The prop is dematerialised and used textually as the frame for a bloody narrative. Act IV, Scene i, shows Croesus, in mourning for his lost son Atis, being convinced by Sandinis, his counsellor, to wage war against Cyrus, King of Persia. The scene starts with the lamentations of the wounded father, tired of bloodshed and trying to resist Sandinis by recounting illegitimate wars:

> Then *Cyaxare*, Monarch of the Medes,
> To prosecute those fugitives to death,
> In indignation of my fathers deeds,
> Did bragge them both with all the words of wrath;
> My father thinking that his Court should be
> A Sanctuarie for all supplicants,
> Did levie men, that al the world might see,
> He helpt the weake, and scorn'd the mighties vaunts.
> Thus mortall warres on every side proclaim'd,
> With mutuall domage did continue long,
> Till both the Armies by *Bellona* tam'd,
> Did irke t'avenge or to maintaine a wrong.
> It chanc'd whil'st peace was at the highest dearth,
> That all their forces furiouslie did fight,
> *A suddaine darknes courtain'd up the earth,*
> And violently dispossest the light.
> I thinke for *Phaeton* the Sunne lookt sad,
> And that the bloodie obiects that he saw
> Did wound his memorie, with griefe gone mad,
> He from the world his wagon did withdraw.
> *Yet Ignorance the mother of confusion,*

With wresting natures course found cause of feares,
Which well edg'd on by wiser mens illusion,
Was cause of concord and of truce from teares.
Then straight there was a perfect peace begunne,
And that it might more constantly indure,
Astiages the King of Medias sonne,
A marriage with my sister did procure. (IV.i.127-55; emphasis added)

In this rhymed cue, the emphasis is laid on the spiralling violence. Lines 135 to 142 rely on a meaningful aural interlace. The rattle of weapons and fighting bodies is conveyed by the hammering of hard consonants ([t]/[k]/[d]). The battle spreads through the rhyming pattern (long/wrong), but also through a continuous pattern of acoustic expansion within the lines. The musical crescendo is a strategy all the more significant because it is stopped by the image of the tragic veils curtaining this bloody *amplificatio*. The eclipse of the sun ending the battle is materialised in the dark curtain falling upon the world: "A suddaine darknes courtain'd up the earth". The acoustic pattern of this line emphasises the transition from the clamour of war to the gods' darkening of the world. The sibilants and the hard consonants at the beginning of the line are metamorphosed within the verb "courtain'd" into softer muffled sounds. The transition from din to silence occurs within the very verb "courtain'd", which starts in a hammering way and ends on a vocalic expansion and an apocope. This phenomenon strengthens the liminal nature of the metaphorical tragic hanging. The veil drawn by a sorrowful Phaeton is a symbolic landmark. Alexander seems first to create an aural frame for the slaughter, then metaphorically to add a visual frame to it. The night-like curtain circumscribes chaos within a defined inner space. Veils contain the tragic vortex of war until the end of the bloodshed. This metaphorical image of the dark hanging is rooted in the conventional use of tragic curtains. The hangings focus the gaze and the imagination of the audience on the chaos they circumscribe. The end of Croesus's cue stresses the paradoxical nature of the threshold embodied in the dark veils. Those tragic hangings concentrate chaos until its final smothering and metamorphosis into its contrary in lines 143-46. The tragic modelling is now transferred from the visual level to the spectator's imagination, though retaining its power to frame the action within a specific interior. The tragic veils become the expression of a chaotic inside. Curtains allow the setting of a specific space and enable the development of a dysphoric mechanics.

This type of stage modelling—whether concrete or metaphorical—is only the first step. The audience, initially cast outside the playing space, is invited within a dramatic inside by the tragic curtains. Now I wish to consider the capacity to transgress this newly designed playing shell by using the very curtains limiting the dramatic space.

Spying Scenes: The Problematic Margins

Renaissance drama is grounded on the invasion of the action by its margins, metaphorical or concrete, and the other way round. What is hidden in this marginal space is the key to the dramatic act. Curtains, as boundaries between the main stage and the margins, are the material outcome of this problematic relation. They help to build an unstable playing frame, as well as to facilitate the positioning of the actors. Still exemplifying the ambivalent relation between inside and outside, hangings enable the materialising of a particular character, the observer. Regardless of the genre of the play, Renaissance playwrights include those marginal characters whose spatial ambiguity allows the audience to reassert its silent participation in the dramatic creation. Indeed, observing characters act as spectatorial surrogates causing the audience to be drawn further within the playing space. Marginal characters link the inside and the outside of the visible act. The fragmentation of the playing space by means of curtains allows the audience to enter the performance but also suggests the possibility of using the inner non-visible structure of the theatrical building, i.e., the backstage area. The curtains hung in front of the wall at the back of the stage enable the expansion of the main stage by adding the transitory space of the tiring-house.

It may seem paradoxical to refer to this space as an outer stage and not an inner space, as it is often termed. The alternative space in the tiring-house is indeed an inner space when it stands for the closed world of a bedroom, a study or a tomb. Yet such alcove scenes remain outside the main action both diegetically and physically when considered from the audience's perspective. The alternative space appears not only as an intimate stage and a scenic doubling but also as the intrusion of a hidden outside within the action. There is a particular context in which the concept of the inner stage is overtaken by the intrusive dynamics of threatening and/or comic margins: spying scenes.

The observer is a powerful outsider whose perspective alters the action on the main stage without disrupting its continuity. This process of hiding some

observer behind the arras is repeated in many Elizabethan and above all Jacobean plays. In the prelude to *The Careless Shepherdess* (1618–29), Thomas Goffe chooses to hold a mirror to the audience while symbolically pointing at the organisation of the theatrical space. This prelude stages mock spectators arguing about theatrical genres and practice. They are gathered around the character of the porter on the threshold of the imaginary theatre in the same way the real audience is waiting on the threshold of the play. Pleading for the audience's gentle hearing, Goffe stresses the diversity of the playgoers:

> *Landlord.* Why I would have the Fool in every Act,
> Be't Comedy, or Tragedy, I 'ave laugh'd
> Untill I cry'd again, to see what Faces
> The Rogue will make: O it does me good
> To see him hold out's Chin hang down his hands,
> And twirle his Bawble. There is nere a part
> About him but breaks jests. I heard a fellow
> Once on this Stage cry, Doodle, Doodle, Dooe,
> Beyond compare; I'de give the other shilling
> To see him act the Changling once again.
> *Thrift.* And so would I, his part has all the wit,
> For none speaks Craps and Quibbles besides him:
> I'd rather see him leap, laugh, or cry,
> Then hear the gravest Speech in all the Play.
> *I never saw Rheade peeping through the Curtain,*
> But ravishing joy enter'd into my heart. (Praeludium; emphasis added)

Goffe chooses a nearly allegorical onomastics for his characters, all standing for a peculiar social category: Spruce is the courtier, Sparke the law-man, Thrift the citizen, Landlord the gentleman from the country, and Bolt the Porter. The excerpt chosen here enhances the average audience's taste for the trivialities of clowns and fools. Archeologically speaking, this passage is most significant, as it is grounded in the reality of Renaissance drama. Both characters constantly allude to existing venues, plays and actors. The reference to the clown and his habit of peeping at the main stage from behind the arras is a piece of theatrical history. "This Stage" refers actually to the Salisbury Court Theatre. Hence, when Thrift comments on and reinforces Landlord's praise of the Fool, he refers to the resident Fool at the Salisbury Court, Timothy Reade. The latter was famous for popping his head out from behind the arras and disrupting the main stage action. Thus this actorial technique is more than a vague allusion to the buf-

foons of the *comedia dell'arte*; it was familiar to Renaissance spectators. Yet this prelude also establishes that the comic use of curtains was considered a hackneyed device by contemporary connoisseurs, as is shown in Sparke's reply: "Your judgments are ridiculous and vain,/As your forefathers, whose dull intellect/Did nothing understand but Fools and fighting". If Goffe thus puts into question the audience's irrational attachment to hackneyed devices, he encourages modern readers to wonder about this scenographic strategy in a less literal fashion. The Fool's curtain-peeping, inherited from medieval and pre-Shakespearean staged jests, is often transferred to other characters in the Renaissance. Thus the traits of the Clown reemerge in characters apparently not designed to be comic or not belonging to a comedy. The best case from surviving plays is that of Polonius in *Hamlet*. Though participating in the comic relief strategy, such characters do not bear the visual attributes of the Fool, and their function belongs more to tragedy than comedy.

Observation is a paradoxical event in the relation between the main stage's visible action and the possible margins. The status of the character in hiding is rather unstable. He can be a tool used by a character belonging to the main stage, or he can escape from the familiar shell, gathering the main protagonists and the audience so as to empower the margins. *Northward Hoe* gives an instance of the controlled margins breaking free and disrupting the action. This play stages Mayberry, a gentleman, whose faith in his wife is questioned by a pair of ungentle gallants. Bellamont, an amateur playwright, helps Mayberry to trap both the villains in a dramatic scheme. Act IV is a sort of rehearsal for Bellamont, who shows all his staging abilities. In the first scene of Act IV, Bellamont is solicited by Captain Jenkins to woo Doll, whose entrance eventually disrupts their conversation on theatre:

> *Bellamont.* This falls out pat, my man tells mee, the party is at my Dore, shall she come in Captaine?
> *Captain Jenkins.* O put her in, I pray now.
> [*Exit* Seruant]
> *Bellamont.* The letter saies here, that she's exceeding sick, and intreates Me to visit her: *Captaine, lie you in ambush behind the Hangings, and perhaps you shall heare the peece of a Commedy* [emphasis added]: She comes, she comes, make your selfe away.
> *Captain Jenkins.* Does the Poet play *Torkin* and cast my *Lucræsies* water Too in hugger muggers if he do, *Styanax* Tragedy was neuer so Horrible bloudy-minded, as his Commedy shalbe,—*Tawsons* Captaine Jenkins.
> [*Enter* Doll] (IV.i.118-28)

Captain Jenkins has interrupted Bellamont's writing of a court entertainment. Hence, the tone is set for the rest of the scene. Bellamont will direct the other characters in what appears to be a parody of a city-comedy. Doll's entrance precipitates a conversation grounded on comic equivocations and asides into a further comic bawdy situation. Bellamont plans to expose Doll's dubious virtue to Captain Jenkins through a "piece of Commedy", for which he redesigns the playing space. The marginal space behind the arras will be the mirror for Doll's inconstancy. Bellamont casts Captain Jenkins as a forced observer whom he keeps under his control. The metatheatrical quality of this episode is clearly asserted, given the similarity of the staging of this scene to that of traditional adulterous discoveries. When Bellamont urges, "lie you in ambush behind the Hanging, and perhaps you shall heare the peece of a Commedy", he is addressing Captain Jenkins, but also the audience. The ironic tinge in the adverb "perhaps" strengthens the comic effect from the point of view of the audience. Jenkins becomes the pretext for a play being staged between Bellamont and the audience. Bellamont, the aspiring director, takes control of the theatrical space, for which he designs both the main stage and the margins. But this scene also relies on the scenographic choice of the observer's curtain. Bellamont's directorial role and the domestic misunderstandings troubling Mayberry's relation with his wife are reflected in this stereotypical scene, which achieves the status of a low-key play-within-the-play. This piece of comedy is a significant moment in the general economy of the play, for it summarises the main plot with its argument over a possible adultery, its complexification and its cunning anagnorisis. Once hidden behind his curtain, the forced observer does not remain passively silent for very long. He starts a direct play between the margins and the audience, while Bellamont remains the directorial presence on the main stage. Doll's cues trigger the asides of Captain Jenkins, who is compelled to play as do the intrusive comic Fools behind their arras. The forced observer is caught up in a predictable dynamic climaxing in his final reintegration in the main playing area. This farcical interlude designed by Bellamont relies on the creation of a scenic margin whose grotesque parasiting is still controlled by one of the main stage insiders. Renaissance scenography relies on such reworking of traditional codes in unexpected situations. The dramatic rhythm is ensured by the to-and-fro movement between the margins and the main stage, between the invisible and the visible.

Dramatic Reminders: Curtains and Stage Rémanence

Curtains on the Renaissance stage are material thresholds endowing the stage with an ever-evolving plasticity. Never confined to the representation of one space, the ornamented stage can expand or retract thanks to curtains. Curtains enable the audience to be presented with several spaces or characters simultaneously without any breach in the continuous action. Curtains allow marginal spaces and characters to repossess the main playing area. Until now, we have considered the relationship of the characters and the curtains as playing on semi-visibility. Yet the ultimate question would be: what happens when the body of the actor disappears completely behind the arras?

The curtained stage's most challenging strategy is the complete merging of the prop with the actor. Sometimes hangings do not merely conceal a character; they become the only visible image of that character. Assessing the impact of curtains on stage movements leads us to consider the possibility that the theatrical artefact may absorb the characteristics of the body it constrains. The prop progressively turns into a "performing object". When the actor's body retreats behind the arras so as to achieve a complete disappearance, the prop replaces it, so as to maintain the dramatic impact of the character on the audience and to prevent a saturated playing space. The arras becomes a material reminder. This play on the phenomenon of *rémanence*, or after-imagery—a concept I use here to enhance the primarily visual nature of the prop—allows the intrusion of a character, though confined to the invisible margins, onto the main stage. Here, the playwright is relying on spectatorial gaze to maintain the dramatic dynamics. In the previous examples, characters caught in the liminal space of the curtains were stage surrogates for the audience. Now curtains as anaphorical props are surrogates for a character turned invisible for both the audience and the other characters. James Shirley uses this device in *The Traytor* (first performed in 1631)—"Let not the arras heare us" (I.i.79)—and *The Coronation* (first performed in 1635): "Take heed the Arras may have eares" (I.i.62). The scenography thus established allows what was rejected outside the action to remain inside the dramatic development. The anaphorical nature of the arras enables the direct visual modification of the ongoing action by a preceding act. The arras recalls these sometimes comic, often threatening, margins, turned into symbols for parallel developments. The prop replaces the actor in the narrative of a troubled harmony.

The performing capacities of the curtains are used significantly by Shakespeare in *Othello* (1603-4), Act V, Scene ii. Here, Othello hides the murdered Desdemona behind bed-curtains before Emilia enters:

Othello. I had forgot thee: O, come in, Emilia;
Soft; by and by. Let me the curtains draw.
Where art thou?
[*Unlocks the door*]
[*Enter* Emilia]
What's the matter with thee now?
Emilia. O, my good lord, yonder's foul murders done!
Othello. What, now?
Emilia. But now, my lord.
Othello. It is the very error of the moon;
She comes more nearer earth than she was wont,
And makes men mad.
Emilia. Cassio, my lord, hath kill'd a young Venetian
Call'd Roderigo.
Othello. Roderigo kill'd!
And Cassio kill'd!
Emilia. No, Cassio is not kill'd.
Othello. Not Cassio kill'd! then murder's out of tune,
And sweet revenge grows harsh.
Desdemona. O, falsely, falsely murder'd!
Emilia. Alas, what cry is that?
Othello. That! what?
Emilia. Out, and alas! that was my lady's voice.
Help! help, ho! help! O lady, speak again!
Sweet Desdemona! O sweet mistress, speak!
Desdemona. A guiltless death I die. (V.ii.112-32)

The title page of the 1622 First Quarto stresses that the play was performed at both the Globe and the Blackfriars, both venues that supposedly possessed an alternative space in the tiring-house. In this scene, it was possible to confine Desdemona's bed in the tiring-house space or to use a mobile curtained bed. In both cases, we are faced with a precise choreography of the playing space as determined by stage properties. Othello's and Emilia's movements are conditioned by both the arras and the spectatorial gaze. Emilia's entrance disrupts the preceding murderous ceremony. The latter is put on hold by the closing of the curtains—textually, but not visually. Bed-curtains become the visual epicentre of the scene. Othello, Emilia and the audience are all positioned with regard to the morbid cloths. Cur-

tains as dramatic objects play the anaphorical part of Desdemona's grave. The metonymical power of curtains thus produces an after-image effect contributing to the creation of a specific meaning.

This *rémanence* corresponds to the coincidence of two temporal levels: Desdemona's death and Emilia's entrance. Curtains are the visual hub bringing both events together on the same level. The deed Othello desperately attempts to reject in the margins contaminates the playing space by means of the persisting visible nature of the curtains. The latter are substituted for Desdemona's martyred body to the point where props are confused with the body. If, in other plays, curtains are used metonymically for body parts (a hand, a head), in *Othello* the object absorbs the aural potentialities of the actor, who transfers his/her voice to the arras. The audience's attention is focused on the closed curtains in expectation of a discovery. Nevertheless, Shakespeare chooses to renew the discovery trope, stressing how the action in the margins can overtake the main stage. Emilia's account of Cassio's fight is suddenly interrupted by Desdemona's voice from within. The marginalised character becomes the significant centre of the action through a prop now resounding with her voice. Until Emilia draws the curtains to reveal the dying Desdemona, Othello's unfortunate wife was only embodied by the curtains. The relation between the dramatic inside and outside effected by means of the curtains reaches its apex with the choice of a liminal scenography whereby bodies and props are confused. Such a fusion of the animate and the inanimate is meant to illustrate the lethal invasion of the visibly orderly main stage by a chaotic morbid margin.

From this point on, the margins take over the familiar visible inside of the action. The dramatic object enabling this dynamic is not there to comment on the action anymore, but to subvert it, and to transform its meaning.

The observer's curtain is the symbol of a turning of drama on itself, of a mirror effect dynamising the action through stage design. The link between observers and objects of the intrusive gaze is getting more and more problematic regarding the coexistence of both sides. The relationship between the inside and the outside of the dramatic act is made unsteady by the presence of these hesitatingly open or closed curtains. This visual imbalance is the very means to renew the traditional scenography and to invigorate the action. In *What is Scenography?*, Pamela Howard describes stage properties as illustrating the complex association of on- and off-stage action: "In a stage composition, the object is much more than its literal self. It becomes an emblem for the hidden world of the play,

something that lies behind but supports the player's words" (p. 51). The theatrical object is the very tool by which the outsider invades or reconquers the main playing area. Renaissance theatrical curtains are not distancing walls but porous membranes, significantly filtering what the main stage struggles to reject in the margins. Props play a controversial role in Renaissance drama. Yet they are not meant to substitute for speech; rather, they participate in the recovery of what the text leaves in the margins, in the in-between of the tiring-house, thus helping to convey a fuller sense.

Bibliography

Primary Sources

Alexander, William, Earl of Stirling. *The Tragedie of Croesus. Recreations With The Mvses.* London: Thomas Harper, 1637.

Dekker, Thomas, and John Webster. *Northward Hoe*. London: G. Eld, 1607.

Goffe, Thomas. *The Careles Shepherdess. A Tragi-Comedy Acted before the King & Queen, And at Salisbury-Court, with great Applause.* London: Richard Rogers and William Ley, 1656.

Marston, John. *Antonio's Revenge*. Ed. W. Reavley Gair. The Revels Plays. Manchester: Manchester University Press, 1999.

____. *The Insatiate Countesse. A Tragedie: Acted at White-Fryers*. London: T. S. f. Thomas Archer, 1613.

Le Mystère d'Adam: An Anglo-Norman Drama of the Twelfth Century. Ed. Paul Studer. Manchester: Manchester University Press, 1918.

Shakespeare, William. *The Complete Works*. Ed. Stanley Wells and Gary Taylor. The Oxford Shakespeare. Oxford: Oxford University Press, 1998.

Shirley, James. *The Coronation A Comedy. As it was presented by her Majesties Servants at the private House in Drury Lane*. London: Thomas Cotes f. Andrew Crooke and William Cooke, 1640.

The Traytor. A Tragedie. Acted By her Maiesties Servants. London: William Cooke, *1635*.

Secondary Sources

Howard, Pamela. *What is Scenography?* London: Routledge, 2002.

Malone, Edmund. *An Historical Account of the Rise and Progress of the English Stage. The Plays and Poems of William Shakspeare . . . to which are added an Essay on the chronological order of his plays; an essay relative to Shakspeare and Jonson; a dissertation on the three parts of King Henry VI.; an historical account of the English stage, and notes*. 16 vols. Dublin: John Exshaw, 1794. Vol. 2.