THE WHOLE PLAY OF PARTS: A STUDY OF CUED PARTS IN ENGLISH RENAISSANCE DRAMA 1590 – 1620

NICOLA ANNE GILMORE

A thesis submitted to
the University of Gloucestershire
in accordance with the requirements of the degree of
Doctor of Philosophy
in the Faculty of Media, Arts and Technology

April 2012

ABSTRACT

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The chief objective of this doctoral thesis is to identify the feasibility of interpreting non-Shakespearean plays written during the English Renaissance period in terms of their integral actors' cued parts. The cued part is defined herein as the prevalent type of theatrical script received by an early modern professional actor. Unlike the familiarly linear, holistic guide to a play typically received by a twenty-first century actor, such a unique text consisted solely of the lines to be spoken by the player on behalf of the individual character he was to represent. Each moment of speech was prefaced by a short cue to facilitate effective timing on the stage. An actor's cues, visually indicated on the part by 'cue-tails', the long horizontal lines which preceded them, would themselves be crucially distinguished from the speaking part, thus forming a detached peripheral 'cue-text' of their own (Palfrey and Stern, 2005).

This thesis is situated in the context of seminal work by Simon Palfrey and Tiffany Stern (2005, 2007). Although the authors' ground-breaking publications currently saturate the newly-emerging discipline, their content is almost exclusively confined to the plays of Shakespeare despite the non-Shakespearean provenance of extant early modern cued parts. Originality is demonstrated herein through extension of the field's existing sphere of influence. The current study thus seeks to resolve whether the practice of performing from cued parts was unique to Shakespeare or common to a cross-section of Renaissance playwrights, united for analysis within the following chapters by one of two factors: the theatrical association of the dramatists' plays with the Lord Admiral's Men, the playing company for whom the known part-conversant actor Edward Alleyn performed and/or the existence of their plays in bibliographically inferior yet dramatically enlightening 'bad' quarto (Pollard, 1909) or 'minimal text' (Gurr, 1999) form.

Whilst it has been largely critically overlooked, the cued part is hypothesised within this study to be an all-encompassing complete unit of text, performance and meta-performance. Although the original rationale for its production was firmly rooted in the practical, the revised agenda set by this thesis is predominantly interpretative. Adopting an actor-centred methodology, the present investigation represents an active contribution to understanding within the field, its most innovative inputs centring upon selected key areas.

In terms of the dramatic, the study proposes an archetypal technical composition for the early modern professional actor's customised text, venturing to assert a series of original classifications of cue type with far-reaching semantic repercussions, reinforced by supporting literary and cultural analysis. Establishing new terminology for the analysis of cued parts, the vast editorial potential inherent in the form begins to emerge. The comparative relationship between cued parts and 'minimal text' editions of plays written and performed during the period 1590 to 1620 is elucidated, the latter bibliographic grouping critically neglected on account of its compromised literary value. The surprising influence of the actor in shaping the composition, performance and direction of Renaissance plays is subsequently promoted.

Finally, in the realm of the meta-dramatic, the thesis recommends the multi-dimensional self-reflexive potential of the cued part form. New evidence is provided for the existence of alternative texts within both play and part, tendering shifting perspectives on the whole play and simultaneously boasting immeasurable creative potential to contemporary directors, actors and scholars alike. Orienteering far beyond the accepted segmentation of the whole play into parts, the cued part itself is dissolved into interior and exterior meta-parts. The reader is ultimately presented with a selection of avant-garde reflections upon the broad interpretative facility of the small and quirky Renaissance theatrical text.

AUTHOR'S DECLARATION

I declare that the work in this thesis was carried out in accordance with the regulations of the University of Gloucestershire and is original except where indicated by specific reference in the text. No part of the thesis has been submitted as part of any other academic award. The thesis has not been presented to any other educational institution in the United Kingdom or overseas.

Any views expressed in this thesis are those of the author and in no way represent those of the University of Gloucestershire.

Signed: *Whitmore*   Date: Monday 2nd April 2012

ACKNOWLEDGEMENTS

For my Mum and Dad

Table of Contents

The Whole Play of Parts: A Study of Cued Parts in English Renaissance Drama 1590 – 1620

II.   <u>**The Cue:**</u>
       <u>**'I know my Cue I thinke'.**</u>
       (Ben Jonson, *Every Man Out of His Humour* (1600), G1b)

List of Illustrations

INTRODUCTION

<u>Introduction</u>

This thesis seeks to explore the structure, content, dramatic and meta-dramatic potential of the 'cued part' within non-Shakespearean plays performed during the English Renaissance period from 1590 to 1620.

During the last decade there has been an explosion of theatrical and popular interest in recovering authentic early modern theatrical practice for a contemporary audience. The Original Shakespeare Company, Shakespeare's Globe and the American Shakespeare Center are three well-renowned examples of acting companies enhancing their appeal by offering today's theatre-goer a glimpse of one or more aspects of dramatic production known to have been employed during the English Renaissance period but long since abandoned. Specific recognition of the actor's cued part as a practical means to recreate original staging conditions to popular applause has notably increased within this time period. Simultaneously, scholarly attention to the associated material conditions behind the composition of early modern dramatic texts has recently been ignited, resulting in innovative attempts to re-evaluate the bibliographical derivation and dramatic resonance of 'bad' quartos in the light of auxiliary theatrical documents.

The potential of the cued part as a critically interpretative tool remains comparatively overlooked. Now is the optimum time, therefore, to demonstrate the merging worlds of practical theatre and interpretative literary criticism via the medium of the cued part. A willing audience exists ready to appreciate how the actor's cued part, ostensibly a simple working manuscript, is able to offer a

vigorously challenging route into an active reappraisal of early modern dramatic literature. Tracing the relationship between text and performance is nothing new of course. Shifting the perspective from the whole play to just part of it and then progressing to gaze even further *within* the part text, however, offers an exciting new dimension to literary theory. The cued part, as at once a dramatic script, a structural unit, a silent director, a commentary on character, an alternative playtext, a tangential narrative and a meta-dramatic encapsulation of a play or concept, is hypothesised within this thesis to be a key facilitator for enhancing understanding of non-Shakespearean English Renaissance drama.

Considering its modest reputation, this study must necessarily begin with a more fundamental definition of the cued part in its primary practical context as a dramatic script. A cued part is simply the type of customised script said to have been received by early modern professional actors. This script essentially constituted a physically reduced version of the whole play, uniquely made to measure each actor within a playing company by a theatrical scribe. It consisted solely of the lines to be spoken by an actor on behalf of the individual character he was to play. In order to alert the actor to each imminent moment of speech and thus maintain the momentum of the performance, each one of those utterances would be prefaced by a short cue of one to four words in length. To differentiate between the actor's cues and the speeches which they prompt, a long horizontal line termed a 'cue tail' preceded each cue upon the manuscript.[1] So-called for the physical appearance of the line appended from the cue and for locating the derivation of that cue at the tail-end of the previous actor's speech, the cue-tails functioned to position all of the actor's cues to the right-hand

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[1] Simon Palfrey and Tiffany Stern, 'What does the Cued Part Cue?: Parts and Cues in *Romeo and Juliet*', in *Blackwell Companion to Shakespeare and Performance*, ed. by Barbara Hodgdon and William B. Worthen (Malden, USA; Oxford, UK: Blackwell, 2005), pp. 179-196 (p. 180).

side of the body of text. A column of cues defined as a 'cue-text' would thus amalgamate at the periphery of the actor's script. An actor's cue-text was primarily designed to minimise errors of timing in performance but it is now known to simultaneously forge an additional textual layer with latent interpretative value, both as an intrinsic element of the actor's part and as a detached entity of its own.[2] Whilst there were no speech prefixes provided within professional cued parts to explicitly identify each cue-speaker, the extant evidence suggests that the speaking part itself would be headed by the name of the character it represents. Relevant stage directions, including exits and entrances, were often, though not always, supplied and appear to have been further supplemented with additions made by the actor owning the cued part. Act and scene divisions were not provided.

The immediate question evoked by knowledge of the existence of this quirky text is why a professional actor would be expected to prepare his performance from such an apparently compromised version of the play. Whilst several reasons for employment of the cued part are explored throughout this thesis, the preliminary answers are delineated here. The most obvious explanation is that it would be too time-consuming and costly for a scribe to repeatedly write out the full play for every actor in the company and, in turn, too cumbersome for the actor to source and learn all of his lines from a long unwieldy text. Saving the player valuable preparation time by only including on his script the lines he needed to recall would be a boon indeed considering the demands of the prevalent repertory system. In such a system, competition was fierce and since there were no copyright laws in force, no company wanted to take the risk of a rival group intercepting copies of their whole play and

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[2] Palfrey and Stern (2005), p. 182.

proceeding to reap the monetary rewards of promptly putting on a 'stolen' performance. Without pre-established knowledge of the whole, on the other hand, cued parts could offer the opposition at best a cryptic glimpse of any dramatic intentions. Of course, competition did not solely arise in the shape of other playing companies, theatrical censors being a consistent threat to potential production. Although strictly forbidden by the Master of the Revels, a playwright could in practice conceal sensitive content away from the approved playbook much more easily within a transitory actor's part, especially given its disposable nature. For practical, competitive and political reasons, then, cued parts were destined never to survive much longer than a play's run in any one theatre. It is thus apparent why such a fascinatingly unique type of manuscript has been critically overlooked. The only direct extant evidence of the employment of the cued part in professional early modern theatre practice consists of one manuscript, upon which the present study will centre. Beyond this, there is a collection of amateur cued parts from University-based productions of the same period, some comparative examples of professional parts from the Continent and a few survivors deriving from English Mystery plays.[3] Finally, there are pertinent literary and meta-dramatic allusions to cued part production within a wide variety of English Renaissance texts.

The brief opening introduction to the actor's cued part derives chiefly from observations upon the only known extant professional actor's cued part from the Renaissance period, that representing the character Orlando from Robert Greene's *Orlando Furioso*, the provenance of which is discussed in Chapter Two of this thesis. Deriving from a performance which took place during the 1590s when Lord

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[3] Simon Palfrey and Tiffany Stern, *Shakespeare in Parts* (Oxford: Oxford University Press, 2007), pp. 15-39.

Strange's Men were combined with Lord Admiral's Men as one playing company, the Orlando-part was owned by Edward Alleyn, the well-renowned lead actor of the Admiral's Men, for whom he took on a series of major roles. The partially-mutilated manuscript is preserved at Dulwich College, itself founded in 1619 by Alleyn in his collaborative theatrical entrepreneurial role alongside his father-in-law and dramatic manager of the Rose Theatre, Philip Henslowe. The part is stored in an archive of Henslowe-Alleyn papers pertaining to an array of theatrical and non-theatrical matters from the early modern period. The sheer volume of meticulous records which survive within this archive makes it easy to appreciate that if a cued part was going to survive the test of time at all, it would be one which belonged to the dependable record-keeper Alleyn.

To relate the physical features of the cued part of Orlando, it originally comprised of fourteen slips of paper, sixteen and a half inches long by six inches wide. Palaeographical analysis of markings upon the manuscript has revealed that these fourteen slips would originally have been pasted together to form a long sequential scroll for ease of use by the actor as he prepared for performance. Eleven of these slips now remain, constituting five hundred and thirty one of an approximate original eight hundred lines. In varying states of repair, one of the most complete slips proving to be indicative of the typical structure of the cued part is recto eight which is representative of lines 165-226 of the part. It is reproduced in Figure One below, presented with the kind permission of the Governors of Dulwich College.

Figure One: The Cued Part of Orlando in Robert Greene's play *Orlando Furioso*, owned by Edward Alleyn and preserved at Dulwich College, London (MSS 1, Article 138, 08 recto).
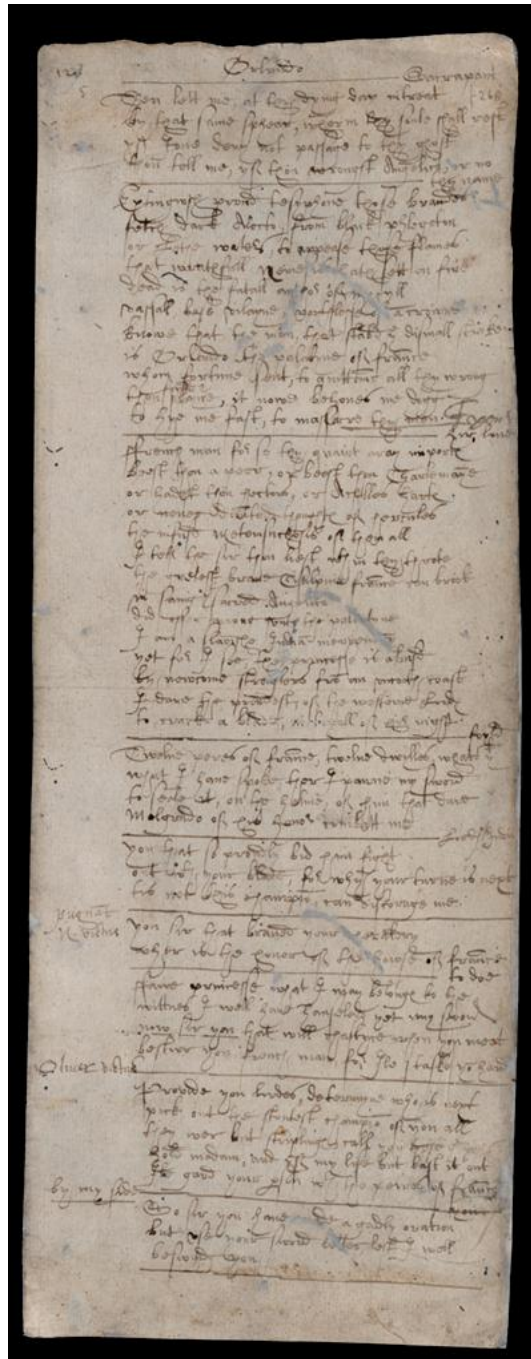
With kind permission of the Governors of Dulwich College.

Figure One provides a demonstrable example of the predominant structural features of the cued part, including the 'Orlando' title heading the slip and thus identifying the name of the character it physically embodies, the cue-tails stretching across Orlando's speeches to locate a cluster of brief cues consisting of up to three words in the right-hand margin, the brief stage directions in Latin indicated in the left-hand margin, including 'pugnat' which signals to the actors to fight and finally the amendment to the part where the final cue has been deleted from its proper place and substituted with the new cue 'by my side' which is scribbled in makeshift fashion to the left. It is hoped that this evidence displaying the physical appearance of the Orlando part will assist the reader to understand the methodology employed within the present thesis. The core methodology is thus explicated here. As more than half of the original Orlando part survives, the extant manuscript provides the foundational primary source from which further 'pseudo-data' is developed for subsequent analysis of the unique structure and content of the professional early modern actor's cued part across a wider cross-section of early modern drama. This thesis fragments a selection of contemporary printed playtexts published during the period 1590 to 1620 into their constituent cued parts according to the Orlando template. The inherent process of simulation of cued part texts assumes that the mode of theatrical production was prevalent during the Renaissance period. Although the resulting replicated texts are created solely for the purpose of analysis, they are nevertheless firmly grounded upon the model afforded by the available manuscript evidence. Additionally, the cued part texts themselves derive directly from primary Renaissance sources, being reproduced from the earliest available printed edition of each play studied. It should be conceded that although the early printed texts selected may not always represent the most bibliographically accurate

edition available, they have been chosen to represent an accurate view of both authorial and playhouse practice without having the benefit of access to the original whole play manuscript. Seeking to imitate the original theatrical conditions as authentically as possible, the study selects the closest performance view available over heavily-edited later editions which may be removed by some distance from the playhouse copy. The chosen methodology represents the early modern theatrical process by which parts were originally reproduced for distribution amongst an acting company, either by a playhouse scribe or, in the case of amateur productions, perhaps by the actors themselves. The resulting research findings are thus rooted within authentic source material, springing from a reconfiguration of old, familiar plays from the new, unfamiliar perspective of the cued part. By bringing cues into the limelight, for instance, many words which have been susceptible to neglect are effectively reborn. Cue-texts are not conjectural in nature. Rather, they highlight words by lifting them out of their accepted contexts for fresh analysis of characterisation, narrative and dramatic effect. The more speculative observations which the simulated cued parts inspire, occurring in the main to convey the depth of interpretative potential, are indicated within the following analyses.

This study is not the first to bring forth the cued part for critical interpretation in such a way. Whilst it is gradually seeping into academic and theatrical consciousness, the study of the actor's cued part nevertheless remains at an early phase in its development. Since Walter Wilson Greg's New Bibliographic inception of the field in 1922, when he related the Orlando part to the provenance of the 1594 'bad' quarto of *Orlando Furioso* in *Two Elizabethan Stage Abridgements: 'The Battle of Alcazar' and 'Orlando Furioso'* (1922), advancing the study with the

closely-associated *Dramatic Documents from the Elizabethan Playhouses: Stage Plots, Actors' Parts, Prompt Books* (1931), the small amount of academic interest which has been spurred in the non-Shakespearean early modern cued part has remained primarily bibliographic and historical.[4] David Carnegie examines an extant manuscript book consisting of four amateur cued parts deriving from university productions, one of which he uses in an attempt to recreate a lost play, within the brief journal article entitled 'Actors' Parts and the "Play of Poore"' (1982).[5] From a dramatic point of view, Patrick Tucker reports his experiences of directing cue script productions of Shakespeare's plays in *Secrets of Acting Shakespeare* (2002), essentially providing a practical handbook for actors and directors of Shakespeare's canon.[6] Just two scholars, Simon Palfrey and Tiffany Stern, have delivered sustained examination, both individually and collaboratively, of the practical and interpretative potential of the cued part, chiefly in their seminal publications, 'What does the Cued Part Cue?: Parts and Cues in *Romeo and Juliet*' (2005) and *Shakespeare in Parts* (2007). As their titles suggest, their work provides a comprehensive examination of the place of the cued part almost exclusively within the plays of Shakespeare. In comparison with several centuries' worth of academic criticism centred upon the whole playtext, Palfrey and Stern's work still only represents a tiny share of existing thought upon early modern dramatic literature. Aside from setting the historical scene, Palfrey and Stern consciously do not venture far from the realm of William Shakespeare's plays:

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[4] Walter Wilson Greg, *Two Elizabethan Stage Abridgements: 'The Battle of Alcazar' and 'Orlando Furioso'* (Oxford: The Malone Society, 1922) and *Dramatic Documents from the Elizabethan Playhouses: Stage Plots, Actors' Parts, Prompt Books*, 2 vols (Oxford: Clarendon Press, 1931, repr. 1969).

[5] David Carnegie, 'Actors' Parts and the "Play of Poore"', *Harvard Library Bulletin*, 30 (1982), 5-23.

[6] Patrick Tucker, *Secrets of Acting Shakespeare: The Original Approach* (New York and London: Routledge, 2002).

> The first large section of the book establishes the public theatre's regular practice, over a long period of time, in terms of the writing, circulating, rehearsing, playing, and watching of parts. However, the only way to get close to the specific use or adaptation of these practices by other writers or companies is to study closely the parts written by or for them. We have done this only with the parts written by Shakespeare. So after this 'historical' section, we pretty much leave other writers and companies alone. As a consequence, we do not make judgements about how unique or otherwise Shakespeare's practices were; nor do we offer any generalizations about other writers. Inevitably, many of the techniques we analyse were common to many writers, or became common once they were established. But this is material for another book (perhaps by us, perhaps by others).[7]

The implicit invite to extend the field to assess non-Shakespearean early modern plays in terms of the cued part is an attractive one. The validity of the proposition is strengthened by the origins of the extant evidence and the sheer originality of the task. Indeed, the non-Shakespearean cued part has received next to no critical attention from the interpretative angle which the current thesis adopts.

Whilst it may initially appear to be a very basic premise from which to approach a body of plays, the following chapters aim to demonstrate that cued part readings inspire a complex revision of established bibliographic and interpretative understanding. It is the main contention of this thesis that the cued part opens up a new frame of reference for the study of early modern literature beyond the plays of Shakespeare. In turn, it is hypothesised that this innovative dimension exposes the interpretative potential of the cue element of the part-text, already initiated by Palfrey and Stern, in readiness for deeper critical scrutiny. In seeking to substantiate these contentions, the present study begins by tracing the changing relationship between the cued part and the printed playtext, progressing to shift the focus away from the author onto the actor, offering new insights into early modern actors'

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[7] Palfrey and Stern (2007), p. 10.

abilities to shape a play through their part-scripts. The thesis does not just look beyond the part towards ultimate performance and publication of the whole play. It concurrently looks *within* the part, presenting original micro-observations of the self-reflexivity of its form.

It is not the intention of this thesis to make global generalisations about the applicability of its findings to each and every play written or performed during the theatrically fertile period under examination. Such an objective would far exceed the scope of the present research project. Nevertheless, a cross-section of plays performed during the heart of the English Renaissance period from 1590 to 1620 is included within the study to widen the catchment of its conclusions. Specifically, the rationale for the selection of plays undergoing analysis herein centres upon two factors. Firstly, the present study takes Edward Alleyn's Orlando part as its fundamental core. Prioritising its importance as the only extant professional actor's cued part from the period, this inherently actor-centred thesis focuses upon a series of performances known or assumed to have featured Alleyn at the helm. Plays produced by the company for which he performed, the Lord Admiral's Men, whose productivity peaked within the timeframe under scrutiny, thus comprise the bulk of the current work. Secondly, the thesis seeks to identify whether the enigmatic bibliographical origins of 'bad' quartos, made synonymous herein with the term 'minimal playtexts', may be traced back to the actor's cued part. The term 'minimal playtext' derives from Andrew Gurr's journal article 'Maximal and Minimal Texts: Shakespeare v. The Globe' (1999).[8] Gurr finds in the term 'minimal text' an alternative which (amongst other texts) encompasses the New Bibliographers'

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[8] Andrew Gurr, 'Maximal and Minimal Texts: Shakespeare v. The Globe', *Shakespeare Survey*, 52 (1999), 68-87.

value-laden 'bad' quarto. It is thus consistent with the present study which seeks to express the importance of such traditionally neglected texts as essential dramatic documents revelatory of early modern theatrical practice and bearing an interesting relationship to the cued part, as Chapter Two explores. For clarity and consistency of expression, 'minimal text' is amended slightly herein to 'minimal playtext' in order to distinguish it from the cued part as a similarly reduced version of the play. 'Bad' quarto is retained where necessary for evaluation of secondary criticism but new analysis unique to this thesis adopts 'minimal playtext' as its favoured tag.

Plays which exist in minimal playtext form are included for interpretation herein. The field is purposefully diverted away from the work of Palfrey and Stern to incorporate an assessment of the significance of the cued part in non-Shakespearean dramatic texts but it does not specifically preclude plays performed by the Lord Chamberlain's and the King's Men. The present study therefore picks up on one play known to have been performed by the King's Men, Francis Beaumont and John Fletcher's *The Maid's Tragedy*, specifically because the earliest printed edition, which is duly employed for analysis, has been critically denounced as a 'bad' quarto.

The thesis at heart aspires to assess the changing relationship between part and whole text. It combines a selection of theatrically well-received or critically established plays, such as Christopher Marlowe's *The Jew of Malta* and Thomas Dekker's *The Shoemaker's Holiday*, with texts which have long been dramatically and interpretatively neglected including examples which solely survive in 'bad' quarto form, including George Chapman's *The Blind Beggar of Alexandria* and

those which are known to have undergone surreptitious revision, namely Thomas Kyd's *The Spanish Tragedy*. Finally, any potential dichotomy within the significance of the cue between contrasting dramatic genres is acknowledged by incorporating for analysis both comedies and tragedies.

Due to the distinct lack of directly relevant authentic theatrical manuscripts from this early historical period, the thesis will necessarily involve a degree of conjectural debate. It is, by its very nature, an overwhelmingly interpretative analysis. However, even the most speculative of assertions made in this work will be supported with evidence, either direct from the primary texts under examination or by making reference to additional primary and secondary material, alongside close literary analyses. Whilst observations from the collection of reproduced actors' scripts do inform the first section of the thesis which examines the significance of the cued part to the bibliographic provenance and performance of early modern plays respectively, the simulated cued parts reach their full potential in the second section which narrows its gaze to scrutinise the peculiar resonance of the cue in its various manifestations.

As this thesis contains such untraditional methodology and avant-garde analysis, it is necessary to outline the terminology and notation to be employed throughout. First and foremost, the reader may be unaccustomed to the depiction of extracts from the simulated cued part. Following the Orlando model illustrated in Figure One, an actor's cues are denoted within this study by cue-tails, the long horizontal lines preceding them, which justify the cue words to the right-hand side of the page. As Palfrey and Stern recognise, such sequential isolation of cues forms a long column

running throughout the part. This visibly evident column is defined as the 'cue-text'.[9] As a fundamental element of each actor's part, cue-texts are explored within this thesis for their ability to tell a story of their own, whether directly or obliquely confirming or completely at odds with the main action of the play. Thus, they are sometimes depicted ready for analysis completely in isolation from the actor's centralised speeches as a series of consecutive horizontal lines, each one culminating in just a few cue words but all remaining true to the chronology of the part which contains them. At other times, when the larger text of the cued part is under scrutiny, they may be discerned to the right of the actor's speeches.

Within the Alleyn manuscript, there is a combination of one, two and three word cues. The amateur actors' parts discussed by David Carnegie dole out cues much more generously, permitting up to half of the previous speaker's final line. There is no known rule to precisely determine the distribution of each type. Therefore, the simulated cued parts created for this research project absorb both templates, allocating a necessary minimum of one word to cue every speech, with an additional three cue words being enclosed within square brackets in order to distinguish them as potentially superfluous. Aligned with the Orlando-part, cue speakers are not indicated by speech prefixes in the cued part extracts provided herein, though the repercussions of assigning the cues are considered. The prospective shift in meaning and dramatic effect spurred by adjustment in cue word allowance is an integrated reflection within Section Two's cue-centred chapters.

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[9] Palfrey and Stern (2005), pp. 182-183.

Although the interpretative value of reading an actor's cued part in isolation as a stand-alone text is acknowledged, there is an implicit understanding that each part is an interlocking unit bearing a changing relationship with the surrounding cued parts which comprise the whole play. Such an interactive part-bound relationship is examined with reference to terminology which is unique to this thesis. Received cues, delivered cues and the essential seam between actors' speeches, the cue exchange, are therefore newly introduced. These original discursive descriptors are introduced to facilitate lucid critical interpretation of cued part texts.

As simple as it may sound, it is easy to overlook the dual aspect of an actor's cues. His received cues are of course difficult to miss, the last few words of the previous actor's speeches being highlighted on the cued part with a long cue-tail. However, it is important to recognise that he himself must also deliver a cue to the next actor as each of his own speeches draws to a close. His delivered cue is therefore an integral element of his own part, whether or not he is aware of the identity of the character his cue addresses. The moment when an actor delivers his cue and it is marked as accepted by the onset of the next actor's speech is regarded as the seam between parts and is referred to herein as the cue exchange. The smoothness of the transition of the cue exchange directly influences the efficacy of the performance, potentially resulting in irrecoverable stalemate, problematic crossed voices or lengthy silence should the exchange fail. Nevertheless, it can also be manipulated for dramatic effect, for instance when the playwright scripts repeated cues to deliberately give rise to one or more premature cue exchange attempts, often with comic results, as Palfrey and Stern investigate.[10]

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[10] Palfrey and Stern (2005), pp. 188-196 and (2007), pp. 157-307.

Section Two of the thesis focuses in on these very issues as it presents a series of three close readings in the eloquence of an actor's cues. It introduces 'Identification Cues', 'Positional Cues' and 'Echoed Cues' in turn, all of which are new classifications of cue facilitating insightful reinterpretations of neglected playtexts. They thus present a unique contribution to the field, deriving from the original research findings of the project but being indebted to the exemplary studies of Palfrey and Stern for various facets of their existence, as specifically delineated within the body of the thesis. The focal point of each cue category studied within the three chapters shifts to provide an all-encompassing investigation. The study of identification cues focuses primarily on the local semantics of the cue words received within an actor's part whereas the examination of echoed cues centres upon the cue exchange, assessing the immediate relationship and symmetry between an actor's received and delivered cues. The intermediate chapter on positional cues specifically prioritises structural issues, surveying the spatial distribution of cues within a part. The wide scope of the research is highlighted by incorporating a different thematic concern within the study of each type of cue.

Widening the focus out from the cue, there are various conventions to account for in relation to the notation of part and whole. Dealing with manuscripts and printed texts from the sixteenth and early seventeenth centuries, there are inevitably several occasions where portions of the texts are either illegible or mutilated. Bracketed ellipses and words/letters featured in square brackets within the body of the thesis function as an indication of missing and partially or wholly obscured words from the original text. Similarly, whilst irregular original spellings are generally maintained,

some substitutions are necessarily made within square brackets for the purposes of clarity of expression to the reader.

Since the nature of the study dictates that an array of published editions of each whole playtext are consulted for analysis, all abbreviated references which feature within the footnotes subsequent to the first full citation opt for reasons of consistency and precision to distinguish specific playtexts by title followed by date of publication. The spellings of play titles are regularised.

The methodology of the present thesis may be briefly summarised. Through application of a cued part model to a cross-section of plays performed during a period when the specific type of script is known to have been in use by the Lord Admiral's Men, the potential distribution of significance of the actor's cued part within English Renaissance theatre is clarified. Each play to be studied is disassembled into its constitutive cued parts which, it is proposed; eventually re-unite as the complete play in performance. The parts are first analysed individually and then contrasted with each other and with the full text of the play. Adopting an actor-centred methodological approach to the research, an attempt is made to re-evaluate the selected plays from the perspective of the early modern player. Each role is understood through analysis of the fluctuating connections and disjunctions, not just between part- and whole-play narratives but also between an actor's lines and his cues, both given and received. Essentially, therefore, the project involves suspending acceptance of sequential theatrical form and raising awareness of the internal structure of early modern cued parts. It blends theatre history with close editorial analysis and creative experimentation, the significance of meta-drama

within both the structure and content of the cued part being emphasised from various perspectives throughout. It thus seeks to build upon existing critical thought, contributing original concepts and techniques to the field. The primary objective of this thesis is to bridge the gap in knowledge of the English Renaissance actor's cued part. The central hypothesis asserts that the burgeoning academic field may be extended by reading the cued part as a distinct, potentially widespread, class of theatrical script. The agenda behind the diversion of authorial focus is justified by the origins of the extant primary sources and the lack of scholarly attention devoted to the new ground.

A synopsis of the following chapters completes the introduction to this study. Section One contextualises the cued part and expounds a potentially circular relationship with the whole play. Chapter One constitutes a critical assessment of the establishment and subsequent key advances in the newly emerging field which takes the cued part as its focus. Stressing that the discipline currently remains at a foundational phase in its development, the chapter examines the existing state of knowledge according to the four distinct methodological strands which make it up: bibliographical, historical, dramatic and interpretative. The work of the influential figures delivering cues to the present research project is thus delineated. Walter Wilson Greg is depicted as initiating the field with a New Bibliographic agenda which seeks to establish the cued part as an example of a dramatic fragment lying at the heart of the 'bad' quartos. Greg's facsimile and transcript of the extant Orlando part is demonstrated to be crucial to the evolution of part-based knowledge. David Carnegie is regarded as sharing in the bibliographic vein with a brief foray into the field during which he presents the evidence for the existence of early modern

amateur actors' parts. He adopts the part of 'Poore', its whole play context having been sacrificed, in order to reconfigure a minimal text of the 'Play of Poore'. The historical branch of understanding is effectively conveyed as being dominated almost entirely by Tiffany Stern who confidently broaches the subject of actors' parts within a number of publications from an array of different perspectives. Stern's chief concerns may be grouped into three definite constellations as she repeatedly displays her interest in the actor's cued part in the context of rehearsal practice, as a textual fragment comparable to other neglected dramatic documents from the Renaissance theatre and as an implicit actor-generated directorial tool. Christopher Scully's brief journal article is mentioned as tangentially completing the historical trend by relating the actor's part to medieval theatre production. Dramatic developments in the field are credited to both Patrick Tucker who reports his experience of directing cue script Shakespearean productions and to the successful cued part productions of non-Shakespearean plays presented during the annual Actors' Renaissance Season of the American Shakespeare Center. Finally, Simon Palfrey and Tiffany Stern are conveyed as the sole occupiers of the interpretative realm of the discipline by virtue of their comprehensive and exploratory investigation of the cued part within the plays of Shakespeare.

Chapter Two reinvigorates Greg's initial proposal of an indivisible link between the cued part and 'bad' quartos of the Renaissance period. The variant terminology alluding to the 'bad' quarto is considered and the alternative label 'minimal playtext', a derivation from the work of Andrew Gurr, is ultimately selected. The provenance of two plays which exist only in minimal playtext form, Robert Greene's *Orlando Furioso* and George Chapman's *The Blind Beggar of Alexandria*

is subsequently related to the cued part. In both examples, the significance of the cued part which is representative of the play's central character is underlined. Within the first facet of the thesis' multiple meta-dramatic concerns, the uniquely tested concept of the exterior meta-part is initiated. Defined as a theatrically self-reflexive part-within-the-part, its very form implicitly acknowledging cued part production, the exterior meta-part is exemplified by Chapman's central character Irus, whose identity devolves into several duplicitous subsidiary parts, each with its own recognisable name and separate disguise. Since all of the Irus meta-parts would be doubled up in performance by Alleyn as the leading actor and therefore could not practically be discovered to address each other on stage, the cue exchanges of Irus and each of his associated roles are scrutinised via the extant playtext in order to conclude the feasibility of a cued part provenance.

The interior meta-part equivalent rests upon much more subtle fragmentation of identity, a character implicitly acknowledging their own performance of multiple parts but not physically dispersing into a series of distinct entities. It is presented in Chapter Three within the context of the part of Christopher Marlowe's Barabas from *The Jew of Malta*. Here the interior meta-part constitutes just one example of the many meta-dramatic manifestations of the hypothesised influence of the early modern actor in collaboratively shaping the performance, composition and direction of a play. The external evidence for such a theory is supplied by Thomas Kyd's *The Spanish Tragedy*, analysis of which centres upon those specific additions to the play that have been fixed as constituting a 'bad' quarto by bibliographic opinion and are thus consistently subjected to exploration via the potentially structuring unit of the actor's part.

Section Two marks a methodological deviation as the interpretative eloquence of three newly-sourced cue types is explored in the light of a series of different thematic concerns. Chapter Four relates the identification cue to the depiction of authority in Thomas Dekker's *The Shoemaker's Holiday*. One of the most common types of cue discovered within the plays studied, the identification cue serves to define the character delivering or receiving it, a useful trait for the early modern professional actor equipped with a script divested of speech prefixes. Sub-divided into direct naming, social status and characteristic cues, the latter further segregated into tag, thematic and linguistic types of prompt, this comprehensively elucidated cue-category is shown to be linked to the portrayal of authority in the play, disclosing social and marital relationships, class divides and balances of power between characters.

Chapter Five presents the positional cue in the context of meta-theatre in Francis Beaumont and John Fletcher's *The Maid's Tragedy*. This cue acquires its name from the recognition of the significance of its precise location upon an actor's cue-text. Inspired by Palfrey and Stern's work on early cues, this examination of an actor's early, mid and closing cues assesses the meta-theatrical potential of cue-texts to predict, observe, encapsulate or subvert the action of the play at large. In doing so, it ventures to assert the interpretative benefits of reading the actor's cued part as an alternative form of play-within-the-play, or meta-play as it is termed herein. The theatrical self-consciousness of the play as a whole is reflectively structured around the positional cue '[Twill] [wrong] [the] storie'.

The final case study, presented in Chapter Six, explores the unique brand of prompt herein christened the echoed cue. It undergoes its first examination alongside its derivative, the imitated cue. An ostensibly simple form of cue which yields remarkable results in performance, the echoed cue is defined as a word or group of words received as a prompt and then immediately and precisely echoed by the cued actor at the beginning of his own speech. When that reverberation constitutes an entire speech, so that the actor receiving the cue simultaneously delivers the exact same cue in response, it is shown to become an imitated cue. Continuing on from the preceding chapter, echoed cues are introduced with examples from *The Maid's Tragedy* which effectively demonstrate their intrinsic remote directorial capabilities. In a bid to demonstrate the inter-generic validity of echoed cues, they are then discussed in a more exploratory fashion within the setting of George Chapman's comedy *An Humorous Day's Mirth*. Requiring scrutiny of the cue exchanges occurring within an actor's part, this type of cue is exposed for its power to illuminate a character's dominant humour. Enabling a close character appraisal, the closing chapter thus draws upon Robert Burton's *The Anatomy of Melancholy* to assess the correlation between echoed cues and the more physiological elements of character. It specifically concentrates upon the various symptoms of jealousy as the overwhelmingly prevalent humour evident within Chapman's play.

The scene is thus set for the inaugural exploratory investigation of the cued part in non-Shakespearean English Renaissance drama.

Section I

<u>The Whole Play of Cued Parts:</u>

<u>'Faith, we can say our Parts'.</u>

(John Marston,
***Antonio and Mellida* (1602), A4b)**

CHAPTER 1

'Your speech being ended, now comes in my cue'.

(Thomas Heywood,
The Royal King and the Loyal Subject
(1637), C1b)

Listening for Watchwords: Contextualising the Cued Part.

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'Your speech being ended, now comes in my cue'.

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The Royal King and the Loyal Subject (1637), C1b)

Listening for Watchwords: Contextualising the Cued Part.

It is hypothesized herein that the cued part can open up new perspectives on early modern literature. Precisely what it may mean for the contemporary production and literary analysis of English Renaissance drama is yet to be fully explored. There are two core factors which account for the comparatively reduced presence of the cued part in mainstream literary theory. Firstly, the perceived lack of direct extant evidence acts as a deterrent to further research. Secondly, the voice of opposition, advocating an organic approach to literature and performance, may contend that a part-based study can only ever offer a compromised understanding of the plays under consideration through the academically improper division of what is presumed to be an intentionally holistic structure. Of course, it is the aim of this thesis to refute these concerns. Before progressing to do so, it is apt to trace the level of critical examination of the cued part which has already taken place.

As its title indicates, this opening chapter essentially listens for the cues or 'watchwords' delivered by the pioneers within the field. A pertinent allusion from which to begin, the term 'watchword' derives directly from the Orlando part manuscript, self-consciously acknowledging the form of cued part production which it physically embodies:

> Why then begin, but first let me g[i]ve you
> your watchword. Argalio.[1]

This direct reference to cue-prompted speech is completely excluded from the comparable whole playtext, the extant 1594 quarto of *Orlando Furioso*, thus immediately beginning to communicate the uniquely enigmatic nature of the cued part. An overview of the scant critical observation of its precise nature and potential now begins apace.

The global field centring upon the cued part is still in its inception. It comprises of four distinct phases of discourse: bibliographical, historical, dramatic and interpretative. Although this theoretical order simultaneously remains true to the chronological evolution of the field, these separate methodological approaches do not supersede each other. In short, the bibliographical ground is covered chiefly by Walter Wilson Greg and David Carnegie, the historical primarily by Tiffany Stern, the dramatic addressed by Patrick Tucker, director of the Original Shakespeare Company, together with the American Shakespeare Center and finally the interpretative vein is considered solely by Simon Palfrey and Tiffany Stern. Indeed, existing debate is overwhelmingly dominated by the latter's comprehensive examination of the cued part within a number of recent individual and collaborative publications. Whilst Palfrey and Stern's work successfully occupies all four strands of the discipline, the emphasis of their investigations has rested almost entirely upon the plays of William Shakespeare. Beyond Shakespeare, the cued part has not yet received any sustained interpretative contextualisation in its own right. Therefore, just one element within the field, the Shakespearean cued part, is notably advanced

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[1] London, Dulwich College, MS Part of Orlando (MSS 1, Article 138, 03 recto).

beyond the rest. As the present study specifically analyses the work of non-Shakespearean playwrights from the early modern period, it lies in the realm of the relatively overlooked aspects of the area of research. Although Palfrey and Stern's scrutiny of the Shakespearean cued part saturates current knowledge, it is necessary to look beyond their work to achieve a true evaluation of the level of understanding within the arena occupied by this thesis.

The emergence of the field is most effectively assessed according to the four methodological approaches which make it up. To date, scholarly attention paid to the non-Shakespearean cued part has been largely bibliographic. It was Walter Wilson Greg's 'New Bibliographic' study of the surviving Orlando part which constituted an early initiation of the field nearly a century ago. In *Two Elizabethan Stage Abridgements: 'The Battle of Alcazar' and 'Orlando Furioso'* (1922) and *Dramatic Documents from the Elizabethan Playhouses: Stage Plots, Actors' Parts, Prompt Books* (1931), the latter being separated into two volumes entitled 'Reproductions and Transcripts' and 'Commentary', Greg scrutinises the bibliographical and palaeographical features of a variety of neglected extant dramatic manuscripts in the belief that they may rest behind critically-established 'whole' playtexts, thus attempting to illumine understanding of authentic Elizabethan theatrical practice. Crucially, one of these manuscripts is Edward Alleyn's 'Orlando' part. Greg therefore becomes the first scholar to bring the professional actor's part into the open critical arena for debate.

It is apt to make mention of Greg's study of the 'plot' surviving from George Peele's *The Battle of Alcazar* as this type of theatrical document is seen as working

in conjunction with actors' parts to facilitate the wider early modern performance. The examination of the extant plot of *The Battle of Alcazar,* dated between October 1597 and February 1602, raises issues of authorship (the play is generally attributed to George Peele), suggests alternative titles by which the play may have been known, traces the publication details and considers the early printed versions of the playtext.[2] Greg offers a physical description of the 'mutilated' document, asserting that enough remains 'to afford a valuable basis of comparison with the printed text'.[3] Indeed, he proceeds to offer such a parallel, reconstructing the plot and 'collecting on the opposite pages' the quarto of 1594, thus enabling a comparative examination of the related texts.[4] This is subsequently employed to provide a comprehensive technical analysis of the plot and related commentary of the quarto text of *The Battle of Alcazar.* A table identifying which actor played each part in the play is presented although it is conceded to be innately conjectural, being 'more or less open to question'.[5] As no act or scene divisions were provided on the cued part, the plot is a valid document worthy of consideration as it strengthens the evidence for the use of actors' parts. The plot could certainly have been employed as an essential practical tool for the purpose of providing a 'schematic analysis of the entries and exits of the characters with addition of the actors who filled the various roles and of the properties required'.[6] Both documents being 'prepared in the playhouses by persons thoroughly conversant with the working of the companies', they are thought to have worked in tandem with each other, the plot allowing unrehearsed actors, with access only to their cued parts, to gain a sense of how their individual roles would relate to

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[2] Seven plots survive from the Renaissance period. See Philip Henslowe, *Henslowe Papers, Being Documents Supplementary to Henslowe's Diary*, ed. by W. W. Greg (London: A. H. Bullen, 1907), pp. 127-154.
[3] Greg (1922), p. 14.
[4] Greg (1922), p. 24.
[5] Greg (1922), p. 67.
[6] Greg (1922), p. 2.

the whole play.[7] Greg's sources are validated as linked, both to each other in practical function and to the actor Edward Alleyn who, the plot reveals, played the role of the Moor, Muly Mahamet, in *The Battle of Alcazar* and, palaeographical evidence upon the part intimates, represented Orlando in *Orlando Furioso*.

Being the product of a non-Shakespearean Renaissance dramatist and representing the only surviving professional actor's part from the period studied, the Orlando-part is, of course, the most instrumental manuscript source within this research project. The fact that the extant part belonged to Alleyn, whose notation upon it provides reliable evidence for the fact that he was accustomed to the nature of cued part production, invests the following project with its core methodological structure. Plays produced by the company for which Alleyn acted, the Lord Admiral's Men, are selected in the following chapters to form the bulk of analysis in a bid to ascertain any emergent trends.

The reliability of the Orlando-part as a genuine early modern working document is strengthened by Greg's bibliographical efforts. As his primary sources are not subject to external editorial influence, Greg may confirm that 'the documents available for our present humbler inquiry come direct from the playhouse itself and within their own limits are almost as authoritative as the most exacting of critics could desire'.[8] Of course, this observation substantiates employment of the Orlando manuscript as a template for the production of simulated 'data' designed for the purposes of analysis. Greg's work underlines the fact that the cued part represents close alignment with the original performance, not only because it was once in the

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[7] Greg (1922), p. 22.
[8] Greg (1922), p. 2.

hands of the actual actor physically performing in an early modern production but

also because it more than likely derived from an authorized theatrical playbook, thus

enhancing the comparative authenticity of the dramatic data it provides:

> Since A ['A' refers to the part of 'Orlando'] is an actor's part we may
> reasonably assume it to have been transcribed directly from a prompt-copy.
> So reasonable, indeed, is the assumption that, unless we find strong internal
> evidence to the contrary (which we do not), we are entitled to treat it as a
> fact. In the absence, therefore, of the prompt-copy itself, A, so far as it goes,
> supplies us with the most authoritative text possible of the play as intended
> to be performed by the company to which it belonged.[9]

Greg acknowledges the incomplete nature of the part manuscript, adopting an

intricate level of detail to explicitly delineate its physical features. Learning that the

part was originally used in a 'long roll six inches wide' and 'approximately eighteen

feet long', its form being connotative of the word 'role', in turn synonymous with

'part', inspires reflection upon how such an unwieldy script may have been handled

by the early modern actor.[10] Although such reflection is interesting, it is ultimately

Greg's facsimile and transcript of the Orlando part which makes his work an

essential yet comparatively unnoticed source guide for scholars in the field. Whilst

the physical manuscript may be consulted at Dulwich College and on-line through

the Henslowe-Alleyn Digitisation Project, Greg's transcription of the part remains

an invaluable research tool.[11]

As with the plot, Greg presents the part of Orlando alongside the equivalent portions

of what he deems to be the 'bad' quarto of the play within which it is expected to

find its 'whole' context, thus visually demonstrating their comparative relationship.

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[9] Greg (1922), p. 261.
[10] Greg (1922), pp. 135-137.
[11] See 'Henslowe-Alleyn Digitisation Project', <http://www.henslowe-alleyn.org.uk/index.html>
[accessed 13 August 2011].

This exercise is utilised within the following chapter which endeavours to trace the provenance of minimal playtexts through the unit of the cued part.

The concept of the 'bad' quarto (largely substituted by Gurr's term 'minimal text' in this thesis) is where Greg's studies find their origin. Greg acknowledges that he explores the 'class of shortened texts of Elizabethan plays', within which the part and plot fall, in response to the following core observation of his fellow bibliographic scholars, A. W. Pollard and J. Dover Wilson, upon the nature of 'bad' Shakespearean quartos:

> Behind certain editions of Shakespeare's plays there lie, not as with the 'good' quartos, the full playhouse copies, but more or less mangled versions, abridged and adapted for performance in special circumstances.[12]

It is argued in Greg's work that the bibliographically inferior editions of *Orlando Furioso* and *The Battle of Alcazar* may derive from the actor's part and the plot consecutively. This notion is explored further within Chapter Two of the current work which examines the potential of a 'bad' quarto or minimal playtext originating in the cued part of a leading actor known to have performed in the play. Ironically, though Greg provides the means to explore such a hypothesis, he does not actually bring the theory to its full exposition, focussing more closely on memorial reconstruction or 'reporting' than he does on the singular influence of the cued part text.[13] Essentially, Greg envisages the part being memorised by an actor and subsequently relayed into the 'bad' quarto rather than viewing the physical text of the cued part as the crucial jigsaw piece, the latter alternative being the option

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[12] Greg (1922), p. 1. See Alfred W. Pollard, *Shakespeare Folios and Quartos – A Study in the Bibliography of Shakespeare's Plays, 1594-1685* (London: Methuen, 1909) for the origin of the 'bad' quarto term.

[13] Greg (1922), p. 249.

explored herein. His ethos emerges in his description of 'reporting' being distinct from oral transmission:

> If an actor writes out from memory the part he has learned from the book, he is reporting though no oral step is involved.[14]

It remains crucial that Greg's substantial bibliographic examination does not diminish the likelihood of an implicit association between the two disjointed dramatic documents.

Making synonymous cued parts and plots with 'mangled versions' of the 'full playhouse copies' immediately highlights the inherently fragmented nature of the early modern actor's script. At the same time, though, it expresses the essential role these fractured scripts may have played in the provenance of printed playtexts. Whilst certain texts may easily be dismissed by scholars as bibliographically substandard 'bad' quartos, in many cases the editions represent the only version of a play which has survived, thus illustrating their high value in demanding fresh attention as authentic Renaissance documents. Greg argues that, as forms of practical working text, plots and, most crucially, cued parts cannot be simply dismissed as inferior foundational tools since they serve to provide an essential glimpse into actual dramatic techniques. Such an insight is necessarily limited by the lack of surviving evidence. The existence of both a plot and an entire series of integral cued parts originating from a single play, for instance, would facilitate a comparative analysis of each individual part against the next and contrasted with the whole, clearly demonstrating how the interlocking parts would merge in performance. Ideally, such collections would be accessible for a wide selection of

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[14] Greg (1922), p. 256.

plays, having belonged to an array of professional and amateur actors, thus representing the typical practice of a representative sample of acting companies and dramatists and inevitably strengthening the validity of any conclusions drawn in relation to the use of actors' cued parts in the Renaissance theatre. Whilst such documents do not exist (or at least have not yet been discovered), careful simulation and consideration of their existence justifies the central methodology of this thesis.

In sum, Greg offers a full editorial analysis of *The Battle of Alcazar* and *Orlando Furioso*, providing an in-depth examination, almost scientific in its precision, of both part and early quarto whole texts. He sets the context for the discipline, his work serving at once as a bibliographical introduction to the cued part and an essential resource, making the Orlando-part easily accessible for subsequent analysis. The originality of Greg's investigation is stressed from the outset. He outlines that the actor's part under scrutiny has 'never been the subject of systematic investigation' and asserts that 'so far no critical use appears ever to have been made' of the plot. He cautiously excuses the apparently advanced nature of his work in its time by claiming that it represents, if nothing else, 'an essay in bibliographical method'. The fact that Greg offers a spur to further research is indubitable:

> The result should at least establish the existence of the class [of shortened texts of Elizabethan plays]: the question of its extension in the field of the early drama involves difficult and laborious investigations, which it is very desirable should one day be undertaken, but which will have to await another occasion and I hope will engage a fresher mind.[15]

The modest academic objective to 'establish the existence of the class' of shortened texts (incorporating both cued parts and 'bad' quartos) and to attempt 'the analysis

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[15] Greg (1922), pp. 1-15.

of two suspected examples in the hope that this may throw light at least on the manner, and possibly on the occasion, of their production' is certainly fulfilled as Greg thus motivates the burgeoning academic discipline to which this thesis belongs.[16] Both of his works are crucial precursors to the present study which examines the role of the cued part of Orlando in the provenance of the surviving minimal playtext of *Orlando Furioso*. Whilst the first publication comparatively examines the Orlando part as a parallel text alongside the 1594 'bad' quarto of the full play, the second presents a facsimile and transcript of each strip of the extant part-manuscript. Greg's core intimation that a study of 'bad' quartos may facilitate access to authentic theatrical practice effectively reinforces the validity of research into their core relationship with the cued part.

The cautious delineation of territory within Greg's work paves the way for the next temporal advance in the bibliographical strand of the cued part field:

> Thus the first general result that follows from the investigation is that not all shortened versions have the same origin or history, and that we should look with suspicion on any theory that claims to be universally applicable.[17]

David Carnegie takes up Greg's cue sixty years later, by which time further primary evidence of the varied existence of 'shortened versions' of dramatic texts had been newly discovered in the form of a manuscript book of four early seventeenth century cued parts performed by amateur actors in university productions at Christ Church, Oxford. It is thus demonstrated that the use of cued parts extended beyond the professional theatre. Carnegie's journal article, 'Actors' Parts and the "Play of

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[16] Greg (1922), p. 1.
[17] Greg (1922), p. 5.

Poore"', published in *Harvard Library Bulletin* (1982), confirms Greg's bibliographical analysis of the Orlando text and adds a new comparative angle by considering its structure in relation to surviving amateur players' cued parts.

Not added to the Harvard Theatre Collection of Harvard University's Houghton Library until 1960, the origin of the manuscript book is traced to between 1615 and 1619 and its content expressed as comprising of the title role of Antoninus in the anonymous Latin tragedy *Antoninus Bassianus Caracalla*, the part of Poore from a lost play of unknown authorship provisionally entitled the 'Play of Poore', the role of Polypragmaticus in Robert Burton's *Philosophaster* and the title role of Amurath in Thomas Goffe's *Couragious Turke*. The four parts are united in form:

> The parts are the scripts from which the actors learned their lines for college productions. All four parts conform to the same general pattern: only those lines spoken by the character whose part it is are included, plus cue lines from the preceding speech of about half a verse line; speech prefixes, often abbreviated, are given for both the principal role and for other speakers; act and scene headings are given and occasional, but by no means complete, stage directions.

Whilst all of the plays from which the parts derive are generally thought to have been written and performed by students, the owner of the latter two parts may be narrowed down to Thomas Goffe.[18] It is, however, the part with the sketchiest provenance, the part of Poore, which takes the spotlight in Carnegie's investigation. Textual and palaeographic evidence from the Poore part, as a representative example of an amateur actor's cued part, is provided, encompassing an array of idiosyncratic characteristics including the nature of speech prefixes, cues, stage directions, scribal markings, alterations and deletions. Although it is observed that they both inevitably

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[18] Carnegie, pp. 5-7.

share the trait of being completely 'unlike the modern actor's script of an entire play', the bibliographical features of the Poore part are recorded in conjunction with those of the Orlando equivalent to determine the 'general similarity between the university parts on the one hand and the Alleyn part on the other'. Most strikingly, the 'difference in physical format' of the two types of manuscript is great. Whereas the Poore part features as just one element within the source, the university parts being 'copied successively into a blank book, as they continue from one gathering to the next uninterrupted', the Orlando part is presented on a long roll 'eighteen feet long', not being linked to the script of any other character. Furthermore, whilst stage directions are included on both amateur and professional parts, both representing 'only a limited selection of the action implied and required by the text', there is a significant differentiation within the allocation of cues and associated speech prefixes.[19]

In general terms, it emerges that the amateur parts provide the actor with a greater level of detail. Specifically, whilst the Orlando part contains no speech prefixes to designate a cue-speaker, solely offering very short cues which typically consist of just two words, the Poore part clearly assigns prompts in the left-hand margin so that amateur cues more fully consist of the 'speech prefix of the previous speaker, followed by a horizontal rule drawn to about half a verse line's length, followed by the last half verse line of the character's speech'.[20] As the body of evidence of cued parts from the early modern period is so limited, consisting of just one professional and one amateur manuscript, this longer cue-length is duly taken into consideration within the present study which charts the potential fluctuations in dramatic effect

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[19] Carnegie, pp. 6-12.
[20] Carnegie, p. 7.

when four cue words are permitted on an actor's part instead of just two. Carnegie posits reasons for the textual variations which make 'life easier for the amateur actor', suggesting that professional actors were necessarily equipped with 'the slenderest of written resources' because they were controlled by the repertory system which only allowed 'negligible rehearsal time'. The university actor, in contrast, would typically be performing in a one-off production, consequently having more time to gain 'a fuller knowledge of the plot, character, and dynamics of those parts of the play in which he was involved'.[21]

The contextual differences highlighted intimate the reason why Carnegie's research is not as directly relevant to this thesis as that of Greg, deriving, as it does, from an amateur setting. The predominant critical value that it maintains, however, is hinted at in a statement of his objective to 'concentrate on one of these parts, the part of a character called "Poore", to compare it with the Alleyn manuscript as a working theatrical document, and to give a description and reconstruction of the anonymous and otherwise lost "Play of Poore" [...] from which the part comes'.[22]

In Carnegie's announcement that he will recreate a lost play using only its extant actor's part, he not only reveals a creative flourish in an otherwise bibliographical investigation but also circuitously encapsulates the theory tested in Chapter Two of the present study which tests whether cued parts lie at the heart of minimal playtexts. Offering a textual commentary on the provisionally-titled 'Play of Poore', he lists the featured characters and provides a scene-by-scene synopsis of action throughout the play, thus producing a 'conjectural reconstruction' which is based

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[21] Carnegie, pp. 12-13.
[22] Carnegie, p. 5.

solely upon its one surviving cued part. This reconstruction essentially equates to what the New Bibliographers would deem a 'bad' quarto of the lost play, irrespective of Carnegie's argument that it is grounded in fact:

> No attempt has been made at what might be called "imaginative reconstruction"; if the actor's part does not refer to or imply a previous or parallel action or speech, none is hypothesized.

Whilst Carnegie acknowledges his haphazard methodology, it is agreed that it does work 'reasonably well' by successfully ascertaining 'the general dramatic intent' of the play. Ultimately, the task he implicitly sets himself is ironically the same as that of the early modern actor who, before the first performance, could only imagine how the full play would unfold beyond his own part. Simultaneously, he advances bibliographical understanding of a new body of evidence in the cued part field.[23]

It is not until the onset of the historical phase of the discipline at the beginning of the twenty-first century that the cued part begins to be critically acknowledged beyond the early niche bibliographic interest. Such recognition is triggered by the work of Tiffany Stern. In advance of her comprehensive collaborative efforts with Simon Palfrey, Stern's primary route into the field is 'unashamedly historical'.[24] Applying 'sustained forensic acumen', she introduces the cued part as an intrinsic element within early modern theatrical practice.[25] Perhaps best known for her innovative work on the importance of the actor's part in shaping rehearsal practices during the English Renaissance period and beyond, Stern actually addresses the part within a series of publications from a variety of nuanced angles. All of these works are united

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[23] Carnegie, pp. 13-20.
[24] Tiffany Stern, *Rehearsal from Shakespeare to Sheridan* (Oxford and New York: Oxford University Press, 2000), p. 19.
[25] Alison Shell, 'Not all right on the night', *Times Literary Supplement*, 4 May 2001, p. 31.

at their core by a shared dual focus upon the significance of the cued part as a rehearsal method and as a textual fragment. In addition, although Stern claims not to deal with 'performance theory', she touches upon the practical dramatic elements of cued part discourse by reflecting upon the distant 'direction' encoded within an actor's part.[26]

The relationship between performance preparation and the actor's part is specifically magnified in *Rehearsal from Shakespeare to Sheridan* (2000). Being the first and most influential example of Stern's early part work, it illumines the part-script, lifting it off the bibliographer's page and thus beginning to demonstrate how it was an essential element of theatre production. The book's chief objective, however, is not solely to scrutinise the cued part but to more generally examine 'rehearsal and its ramifications' during the period 1576 to 1760, striving to create a 'lasting reference work'.[27] Alison Shell confirms that the book 'deserves to become a long-lived reference work, wearing all the better because of its non-theoretical approach'.[28] In specific relation to the Elizabethan theatre, Stern attempts to bridge the gap in knowledge of rehearsal practices by garnering an array of evidence 'from account books, prompt-books, court records, academic records, overseas records, legal documents, plays-within-plays, letters, play prefaces, prologues and epilogues'.[29] Advocating a union between 'rehearsal and text', Stern argues that 'the one needs to be written about in terms of the other'. The cued part is certainly depicted as embodying that union. Her early definition of the actor's part therefore encompasses

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[26] Stern (2000), p. 19.
[27] Stern (2000), pp. 18-19. See Scott McMillin, 'The Sharer and His Boy: Rehearsing Shakespeare's Women', in *From Script to Stage in Early Modern England*, ed. by Peter Holland and Stephen Orgel (Basingstoke and New York: Palgrave Macmillan, 2004), pp. 231-245 for critical reaction to, and further discussion of, Stern's depiction of how the actor's part-script shaped rehearsal practice.
[28] Shell, p. 31.
[29] Stern (2000), p. 18.

its significance to rehearsal. It is introduced as a practical reaction to the demands of the repertory system:

> The emphasis of preparation was on 'private' or 'individual' rehearsal (also called 'study'), during which the actor worked on his or her own 'part' for performance. These 'parts' consisted of the individual actor's lines only, each speech preceded by a short 'watchword' or 'cue' of the last one to four words of the previous speaker's lines: actors would listen for the cue, and say the speech that they had learnt followed it. So roles were learnt in isolation not only from other performers, but from the rest of the play. Hence the number of plays that suggest actors know their parts, but do not know which parts other actors are playing.[30]

Outlining the scholarly demand for her work, Stern explains that new trends in analysing and/or editing plays in the context of the theatres in which they were performed have given rise to problematic readings of playtexts. Typically, critics forget that 'there was no 'director' or 'producer' in charge of production' during the Renaissance period, inaccurately imposing contemporary assumptions onto early modern performances. Significantly, it is contended that 'nowhere is the tendency to conflate modern and past theatrical practice more marked than in the field of rehearsal'.[31] Thus Stern's agenda is to correct such homogenisation by depicting the chasm which exists between various types of present-day and Renaissance rehearsal practices, the latter revolving around the actor's part. In doing so, she delivers new insights into the mode of dramatic preparation, likening the process of an actor learning his lines to individual academic study rather than group practice. Examining the nature of revisions from the perspective of actor, author and audience, Stern specifically locates the actor's revisions within this isolated preparatory period, during which he would fix any changes before bringing the part

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[30] Stern (2000), pp. 10-11.
[31] Stern (2000), pp. 2-3.

back ready to perform with the rest of the playing company. Allowing the possibility

of one single group rehearsal before the performance, it is nevertheless argued that

the part would already have been adjusted and confirmed by this point, rendering it

'not a part to be worked on, but a completed performance often bolstered by outside

authority'.[32] Furthermore, it is suggested that the part would be finalised

permanently, not just for the imminent performance, thus minimising future

preparation time and building up a recognisable part 'identity' for members of the

audience:

> Once established, the method of playing was fixed not just for that particular production, but for all subsequent productions. New actors being trained to perform established roles were taught to mimic precisely the manner in which the part had first been acted.[33]

Stern regards the actor's part as a fixed, unchanging document from the first

production, linking the firm establishment of the role by one individual actor not just

to that one play but also to the emergence of their own distinct character 'type' to be

recurrently performed across many plays. Simon Palfrey's view of the cued part,

aligned with the ethos of the current study, is much more flexible as he antithetically

portrays it as a fluid text, constantly evolving with each performance in response to

the competitive instincts and social banter shared within the acting company:

> For the individual parts remain similarly alive. Whether it was the same actor playing an old part, or a new actor aware of his predecessor in the role, the professional instinct would be to keep things fresh, make the part new, find some unexploited 'wit' to play with.[34]

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[32] Stern (2000), p. 70.
[33] Stern (2000), p. 11.
[34] Simon Palfrey, *Doing Shakespeare* (London: Thomson, 2005), p. 4.

In *Doing Shakespeare* (2005), Palfrey's independent conception is of a 'typical 'male' milieu' in which Shakespeare knew 'his fellow King's Men as actors, businessmen, and, we can suppose, friends'. By 'moving from playhouse to public house and back', as a group of friends, 'an environment in which the actors are going to pick up on almost everything' would inevitably be created. The only thing which the actors would not absorb, it is suggested, would be 'how the whole thing fits together'.[35] Indeed, Palfrey's vision of a vibrant social scene in which actors share ideas and repartee is supported by an annotation on one of the four surviving amateur actors' part manuscripts. The part of Amurath in Goffe's *Courageous Turk* contains a note in the author's handwriting at the end of the manuscript constituting 'a memorandum to himself about extras for the play and beer and supper to be provided in the "tyringe house" for the actors'.[36] One consequence of this bustling group environment would be to heighten 'competitiveness', 'rivalries' and 'ambition', inevitably leaving actors energized by the 'hidden gems and secret hits' contained within their own uniquely confidential scripts and keen to exert their own imprint on a part.[37]

Ironically, all of the other remaining textual fragments which frequently catch Stern's attention, predominantly in *Documents of Performance in Early Modern England* (2009) but also in *Making Shakespeare: The Pressures of Stage to Page* (2004) and 'Repatching the Play' (2004) are presented from an angle more

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[35] Palfrey (2005), pp. 3-4.
[36] Carnegie, p. 6.
[37] Palfrey (2005), p. 4.

consistent with Palfrey's standpoint as malleable places in the play where 'textual fluidity and change may be expected'.[38]

Prologues, epilogues, songs and letters are generally depicted by Stern as disposable, transferable and impermanent, easily switched to suit the occasion and location of performance. Unlike the part of a major character, which clearly could not be removed from the play without collapsing its meaning, these fragments do not retain any structural fixity. They therefore receive continued critical attention from Stern as she highlights the inter-changeable nature of early modern production, revealing how a play unfolds into distinctly separate segments before being reunited in performance. Whilst it is suggested that the detachable nature of these fragments is further evidenced by the generic headings which often precede them, such as 'the song' or 'a letter', it could be argued that cued parts share just the same kind of title, several slips of the extant Orlando part being labelled with the character's name. It is for this reason that the present study chooses to examine the potential pliability and isolation of the cued part within an examination of the provenance of surviving minimal playtexts.

Within the sustained examination of dramatic fragments which *Documents of Performance in Early Modern England* provides, it emerges that Stern throws open analysis of the part in Renaissance drama beyond the confines of the actor to embrace the many textual partitions which prove integral to the production of early modern plays. Whilst her conclusions advance beyond the remit of this doctoral

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[38] Tiffany Stern, *Making Shakespeare: The Pressures of Stage to Page* (London and New York: Routledge, 2004a), p. 119, *Documents of Performance in Early Modern England* (Cambridge: Cambridge University Press, 2009) and 'Repatching the Play', in *From Script to Stage in Early Modern England*, ed. by Peter Holland and Stephen Orgel (Basingstoke and New York: Palgrave Macmillan, 2004b), pp. 151-177.

thesis, Stern pertinently provides a historical vision of playwrights as 'play-patchers' who draw together a whole play from various fragmented dramatic documents pertaining to performance. The examined partitions, including plot-scenarios, playbills and title pages, 'arguments' in playhouse and book, prologues, epilogues, interim entertainments, songs and masques, scrolls, backstage-plots, the approved book and actors' parts, are all considered in minute detail, as the separate chapter headings foretell. Actors' parts are specifically formulated therein as 'performed dialogue' to be related to the context of 'surviving full plays'.[39] In tracing such a relationship, Stern adopts an explicitly bibliographical stance, seeking to locate the theatrical source from which cued parts derive. Reassessing the concept of the author and the 'whole' play, the publication is significant to Chapters Two and Three of the current thesis which consider title-pages and cued parts as evidence of early modern actors' influential shaping of a play.

Although Stern's work is predominantly historical, it is dramatically resonant throughout. Whilst she advocates the intrinsic quality of the cued part as a fixed fragment, the core recognition that it bears free-standing meaning when it is detached from the play lies at the heart of Stern's research. The play might not function without securing the cued part but the part is certainly seen to retain meaning without the play beyond. Although the actors may not have had a complete sense of the whole play, it is thought that they did, nevertheless, understand their own customised script holistically. It is emphasised that the part, despite its perhaps misleading designation, should not be considered as fragmentary or compromised in meaning. The seemingly paradoxical idea that the actor's part was in some senses

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[39] Stern (2009), p. 232.

'whole' in itself, boasting free-standing meaning distinct from the full play, is repeatedly expressed by Stern. It emerges that the 'part' was known by several other synonyms including 'parcell', 'scroll' and 'roll', 'titles that suggest that the fragment is being treated as a self-contained whole' as 'in many ways parts had a complete life separate from the text they were segments of'.[40] This 'complete life' could extend further beyond the play, thus questioning the sheer concept of 'wholeness', the Renaissance practice of typecasting meaning that the actor's part could forge links between many different plays:

> Actors working from cued parts, who were also typecast because of their heavy acting-schedule, seem often to have had an across-play acting personality. That is to say, they performed more-or-less the same role from play to play; they tended not to see each play as an individual whole, but rather to treat their own stretch of text as one long, continuous, consistent acting part.[41]

The early modern mode of typecasting and its implication for cued part practice is explored in great detail in Chapter Four of *Making Shakespeare: The Pressures of Stage to Page*, where the relationship between actors and the types of parts allocated to, and identified with, them is illuminated. The key concepts are further expanded in Palfrey and Stern's *Shakespeare in Parts* (2007). The repercussions of typecasting for actor and audience are considered. It is conveyed that typecasting practices operated fairly broadly, parts being distributed according to physical traits, meaning for instance that 'fat jolly men had fat jolly parts'. Furthermore, such 'types' had recognisable 'names and characteristics – king, braggart, fool, old man – and each probably had a regular set of clothes as well as a verbal designation'.[42] This would minimise actor preparation, not just by allowing an actor to become accustomed to

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[40] Stern (2000), p. 64.
[41] Stern (2000), p. 15.
[42] Stern (2004a), pp. 63-64.

the type of character he would regularly perform but also by shifting the onus onto the audience to draw upon their own body of knowledge, built up by regularly watching plays, in order to immediately recognise the type of character being introduced on stage simply through observation of an actor's characteristics and clothing.

Stern supports her argument for the existence of typecasting with an array of textual examples, chiefly from Shakespeare's plays, including meta-dramatic references such as when, in *Hamlet*, 'the Prince refers to the way the plays are constructed out of set characters', including 'King', 'Knight', 'Lover', 'Clown' and 'Lady'. As evidence of typecasting, she draws attention to instances where Shakespeare labels a character in a speech-prefix, not by name but by type. Thus the 'Nurse' in *Romeo and Juliet*, 'Fool' in *King Lear*, 'Lady Macbeth' in *Macbeth* and 'Queen' in *Cymbeline* are encountered. Though these characters do still exist as generic types in modern editions of Shakespeare's plays, Stern believes that the tendency of editors to label characters by their names wherever possible means that they 'lose what they do not want to recognise: the mass-produced qualities of many of Shakespeare's characters; the way one king is often like another, because frequently he is written for the same actor'. If an actor's 'real-life character type always shaped' the parts he received and if it is known which part a specific actor played in one or two plays, it is possible to speculate which other roles he may have been allocated during a repertory season. One pertinent example provided by Stern envisages the parts which Edward Alleyn, the known cued part actor at the heart of this thesis, may have played within one week, according to a part template:

> Consider one week of that January (between the 18th and 25th) from the perspective of Edward Alleyn, the main actor of the Admiral's men. The plays were *The Jew of Malta*, *The Famous Victories of Henry V*, *Barnado and Phiameta*, *Chinon of England*, *Seven Days of the Week part 2* and *Pythagorus*. Alleyn would, probably, have had to play Barabas one day, Henry V the next, Barnado the day after, followed by Chinon, whichever character starred in the lost *Seven Days*, and Pythagoras.

Stern presents pioneering new readings of inter-textual links across ostensibly disconnected plays by interpreting 'across-play types'. Not always simply aligned to generic figures, it is shown that some actors built up 'composite character types', a complex mingling of all the characters they had previously played on stage.[43]

Moving on to the specificities of the cue, it may be noted that Stern exhibits the earliest academic interest in the explicit potential of cues to exert meaning above and beyond what is expressed within the content of the actor's part. In advance of the critically interpretative vision of cues delivered in collaboration with Simon Palfrey, Stern initially recognises the dramatic power of cues, in conjunction with the formal features of actors' speeches, to orchestrate performance:

> As well as affecting the way actors performed, parts also affected the way plays were written. Plays were designed to function quite strongly as separable units, each part containing within itself information as to how it should be enacted. Divided back down into parts, plays reveal an internal logic of prose and verse, long and short sentences, changing modes of address, that are somewhere between literary points and lost stage directions.[44]

Developing the historical fact that 'the major difference between performances now and then was that in Shakespeare's time plays had no director', Stern depicts an alternative remote directorial influence at work in the Renaissance theatre. Thus,

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[43] Stern (2004a), pp. 63-73.
[44] Stern (2000), p. 11.

each play would be invested by the playwright with 'clues to its performance [...] wrapped inside the parts themselves'.[45] However, at this early phase in the cue's development, Stern only determines the repeated or 'premature cue' as holding the power to direct, as exemplified by Shylock in *The Merchant of Venice*. By recreating sections of Shylock's part, she reveals that 'the cued-part effect' of the premature cue is that Shylock is 'continually interrupted by other characters'.[46] By experimenting with the effects of premature cues on stage, Stern reveals that 'though a full text is always linear, the spoken text underlying it could have been a vibrant scripted confusion of interwoven voices', thus demonstrating how writers could prescribe performances of their plays, not by exerting an actual, physical presence at the playhouse but through the 'silent' direction scripted within actors' parts and cues. The concept is magnified in 'Taking Part: Actors and Audience on the Stage at Blackfriars' (2006), in which Stern specifically relates the cued part to the dramatic setting of the Blackfriars Theatre. Dramatic interactivity is encompassed in the title which alludes to a tripartite collaborative process between author, actor and audience, as the chapter constitutes a more explicitly performance-based work of criticism.[47] Formally, Stern's essay has a dual structural focus upon actors and audience within an early modern private theatre, the two sections being united by the common factor of the 'part'. Her perceived link between actor and audience is grounded upon how both agencies influenced Shakespeare's writing as she addresses the respective roles of the actor and the audience in shaping revisions of play-texts. It is worthy of note that Stern exhibits progression by opening out the subject matter to a private theatre setting and thus touching upon material from

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[45] Stern (2000), pp. 88-89.
[46] Stern (2004a), p. 126.
[47] Tiffany Stern, 'Taking Part: Actors and Audience on the Stage at Blackfriars', in Menzer, P., ed., *Inside Shakespeare: Essays on the Blackfriars Stage* (Selinsgrove: Susquehanna University Press, 2006), pp. 35-53.

playwrights other than Shakespeare, including Greene, Nashe and Jonson. Her chief intention appears to be to underline the notion, implied earlier in *Making Shakespeare: The Pressures of Stage and Page*, that although there was no director physically present at a performance, actors would have been subject to 'remote' direction through the operation of their cued parts. Stern identifies stylistic 'devices that show that information continued to be put into parts'. Repetition, or shifts from prose to verse within a part, for instance, is revealed to give rise to specific dramatic effects on stage.[48] A willingness to experiment with the dramatic resonances implicit within and created by the cued part form is thus reinforced.

The only other early recognition of the specific dramatic utility of cues occurs within Christopher Scully's brief historical examination of the actor's part within medieval theatre, where the equivalent of Stern's premature cue is identified in the 'false cue'.[49] The title of Scully's journal article, 'Peter Quince's Parcell Players' (2005), is initially connotative of yet another Shakespeare-based part study. However, his study of medieval acting techniques proves to be merely contextualised within the most familiar meta-dramatic allusion to performing from parts, that offered by *A Midsummer Night's Dream*'s meta-play 'Pyramus and Thisbe':

> While it is wise to keep in mind that Shakespeare was writing a comedy and not an historical treatise on the production techniques of medieval theatre, the mechanicals' preparations are in some ways quite consistent with what we know about the preparations for much of medieval theatre [...]
>
> While it may be rash to employ the mechanicals as a template for understanding how the medieval guild members in the Corpus Christi plays prepared their performances, closer examination of the record reveals a

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[48] Stern (2006), p. 39.
[49] Christopher Scully, 'Peter Quince's Parcell Players', *The Journal of the Wooden O Symposium*, 5 (2005), 102-117 (pp. 103-104).

preponderance of evidence that suggests the use of actors' parts was in fact widespread prior to Shakespeare's theatre.[50]

Scully's article draws upon a selection of sources from extant cued parts including what he terms the 'actors' rolls' from French '*mystere* plays' and the Orlando-part, together with related manuscripts which reveal themselves to have been 'influenced by the layout and content of actors' rolls' such as the thirteenth-century *Interludium de Clerico et Puella*, the fifteenth-century Northampton *Abraham and Isaac* and *Dux Moraud* and the Ashmole Fragment. In addition to this body of evidence, Scully draws upon hints from the financial and civic records of the Corpus Christi plays, in which cued parts are referred to as 'parcells', alongside internal clues of preparing and performing from parts within the actual plays themselves. An element within Scully's latter investigation is the recognition of 'false entrances' and 'false cues', serving to provide a taste of the cue's interpretative potential.[51] His cue-type is nevertheless aligned with Stern's 'premature' variety, leaving the potential of the cue at an early phase of its development.

Scully's closing prompt, calling for an extension of the field beyond its bibliographical origins, is an apt indication of the valid demand for the type of research presented within the current thesis:

> The few actual physical texts documenting this technique, when they exist at all, have been largely considered by those interested in the study of manuscripts. A more thorough evaluation of how they were employed, however, can be of great benefit to those who are interested in the actual performance of medieval drama. Recognizing both the limitations and the advantages of parcell playing might help us better understand the acting

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[50] Scully, p. 105.
[51] Scully, pp. 103-104.

styles of Chester guildsmen, early strolling players, or even Bottom the Weaver and Francis Flute themselves.[52]

Stern foresees the inspiration which her own historical studies provide for extending the field. Recognising the theatrical implications of her research beyond the fascinating dramatic command held by cues, she expresses confidence that '*Rehearsal from Shakespeare to Sheridan* thus has something to offer [...] to the director or actor interested in mounting an 'original' production'.[53] Alison Shell approves of this concept, even if it does go against the grain of contemporary directorial theory:

> Going back to authentic rehearsal practice for a new production of a Shakespeare play would now seem as gimmicky as banishing actresses. Perhaps most present-day actors and directors would have no problem with the idea that we know how to put on Shakespeare better than his contemporaries did. But Tiffany Stern's book, even while recovering so much, powerfully reminds us of the experiences we have lost forever.[54]

The retrieval of original theatrical conditions has proved not to be as 'gimmicky' as Shell fears, the pursuit of 'early modern lived experience' currently thriving in both London and America where the Original Shakespeare Company, Shakespeare's Globe Theatre and the American Shakespeare Center have all successfully recreated one or more elements of authentic Renaissance theatre for a contemporary audience.[55]

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[52] Scully, p. 115.
[53] Stern (2000), p. 19.
[54] Shell, p. 31.
[55] Peter J. Smith, 'Shakespeare in Parts', *Times Higher Education*, 17 January 2008, <http://www.timeshighereducation.co.uk/story.asp?storyCode=400167&sectioncode=26> [accessed 10 June 2008].

It thus emerges that, aside from the academic insights, a flourishing facet of the body of existing knowledge of the cued part lies in the practical field of theatre production. Patrick Tucker is responsible for ushering in the return of the cued part to the contemporary stage. Director of the Original Shakespeare Company, Tucker reports his experiences of recreating Elizabethan stage practice in *Secrets of Acting Shakespeare: The Original Approach* (2002). The most crucial 'secret' to this research project lies in the fact that Tucker successfully produced, in the final decade of the twentieth century, a series of unrehearsed full-length theatre productions from cued parts, or 'Cue Scripts' as he chooses to term them:

> Instead of receiving a full copy of the play, then, the actor would be presented with a script containing just his own lines, plus the cue words before each speech, wound in a roll on a piece of wood (hence, "Here's your role for tonight"?), and he would have to read and learn it in sequence from his character's first entrance. I shall use the term "Cue Script" for this, as our modern equivalent of what was in those days called a "part", and later a "length"; as the cues are an intrinsic part of my argument, I shall stick with the former. The only words on the Cue Script apart from the actor's own would be the last three or four words of speeches immediately preceding his: the cue line.[56]

With a nod to Richard Burbage, the leading actor of Shakespeare's playing companies, the Lord Chamberlain's and King's Men, Tucker permits his actors a brief preparation opportunity which he calls 'Burbage time'. Not as comprehensive as a rehearsal, it enables actors to learn their entrances and exits from a reformed 'platt' (or 'plot' as they are introduced by Greg) in conjunction with their Cue Scripts. Equally important to Tucker is the First Folio text of Shakespeare's plays, published in 1623, which he employs to build the Cue Scripts:

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[56] Tucker (2002), p. 9.

> In all cases, at every event, workshop, conference, and of course scene study I have worked on, the First Folio version always plays better. Not sometimes, not almost, but <u>always</u> performs better.[57]

Indeed, Tucker's apparent fervour for the Folio shines through in the educational branch of his work. Taking the cue script to the school classroom could be deemed beneficial to children in many ways, the most central being the opportunity it creates to gain first-hand experience of a play from the same dimension as an early modern actor, via the cued part, *prior* to acquiring knowledge of its full context. This is important because the potential obstacle of contemporary actors' pre-established knowledge of Shakespearean plays is one of the chief concerns levelled at Tucker's mode of direction. John Rockwell summarises:

> In addition, presenting several consecutive performances of the same play, even in different locations, robs all performances after the first of the ideal freshness. For that, one would need a closely packed repertory of different plays, as well as a stunted education in which modern actors and audiences could somehow encounter Shakespeare without prior knowledge. Hence no one is ready to jettison the modern British Shakespeare tradition altogether. Sam Wanamaker, the London-based American director and actor who leads the project to reconstruct the Globe Theater, says he prefers a more open-ended approach in which Mr. Tucker's method would be employed for only one "purely educational" production a season.[58]

Whilst this view may emphasise the chiefly historical gains of Tucker's early work, a subsequent shift in attitude towards authentic rehearsal and performance practice has been witnessed since the opening of the reconstructed Shakespeare's Globe in London. Though Rockwell concedes that Sam Wanamaker included Tucker within

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[57] Tucker (2002), p. 226. Anthony B. Dawson questions Tucker's fixation with the folio text in Anthony B. Dawson, 'The Imaginary Text, or the Curse of the Folio', in *Blackwell Companion to Shakespeare and Performance*, ed. by Barbara Hodgdon and William B. Worthen (Oxford: Blackwell, 2005), pp. 141-161 (pp. 148-153).

[58] John Rockwell, 'Purists are Playing Shakespeare With Little Rehearsal or Direction', *The New York Times*, 16 March 1993. <http://www.nytimes.com/1993/03/16/theater/purists-are-playing-shakespeare-with-little-rehearsal-or-direction.html?src=pm> [accessed 10 June 2008].

the artistic directorate of Shakespeare's Globe, at the time of his writing the Globe

project was still a work-in-progress. It has now successfully opened to sustained

popular acclaim and the fact that it will soon be expanding to provide a further

insight into Renaissance theatrical practice with the re-introduction of an indoor

Jacobean theatre in England's capital serves to suggest a new, more willing,

audience for experiments in the dramatic power of the cued part.

More directly pertinent to this project is the American Shakespeare Center's

successful reconstruction of the Blackfriars Theatre in Staunton, Virginia which

does not just overcome Wanamaker's criticism but also ironically silences Tucker's

doubts by presenting cued part productions of non-Shakespearean Renaissance

plays. Despite Tucker's intrinsic enthusiasm for acting from 'original' Elizabethan

actors' scripts throughout his practical directorial handbook, he explicitly dismisses

the concept of performing non-Shakespearean plays from cued parts:

> Working from Shakespearean Cue Scripts is one thing, working from Cue
> Scripts written by others from that period is another [...] All his plays work
> stunningly well without need for further interpretation or analysis, and the
> individual characterizations are matchless. Cue Script presentations from
> other authors work all right, but the acting results are thinner and less
> satisfying.[59]

Disproving such observations with wide approbation, the American Shakespeare

Center have for several years presented highly 'satisfying' cued part performances

of a selection of early modern plays during their annual Actors' Renaissance Season,

thus supporting the basic premise of this thesis.[60]

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[59] Tucker (2002), p. 173.
[60] See American Shakespeare Center (ASC) website:
<http://www.americanshakespearecenter.com/v.php?pg=1> [accessed 30 April 2010].

Perhaps not surprisingly considering these popular theatrical advances, academic understanding of the cued part has recently accelerated to the interpretative vein which represents the current apex of the field. Simon Palfrey and Tiffany Stern are the only scholars to present interpretative cued part analyses of early modern dramatic texts. Whilst their exploratory studies are largely restricted to examine the cued part within the plays of Shakespeare, they crucially elevate knowledge of the actor's part beyond its previously bibliographical and historical heights, bringing the concentrated semantic potential of the cue into the spotlight for the first time. Before they do so collaboratively, Palfrey offers an initial glimpse of the cued part as an interpretative device within a larger work of literary criticism. *Doing Shakespeare* (2005) specifically relates the actor's part to the concept of Shakespearean characterisation. Palfrey's depiction of the part is the most exploratory of its kind, inviting speculative visualisation of the manuscript. 'How might we picture this part?' he asks, putting forward three suggestions: firstly, it may be viewed as 'a tightly rolled cylinder' evoking 'an idea of 'essential' character'. Antithetically, it could be regarded as 'an almost empty collection of material: pasted sheets, in a cylindrical bundle, with a defining hollowness in the inner chamber', thus constituting 'a blank symbol of 'character' as nothing more than its material or textual traces'. Finally, the part might be interpreted as 'a thing to be unrolled' representing 'a story to be opened, harbouring a gradual movement into clarity and finality'.[61] A close character analysis lies at the heart of each of these options as the concepts of an actor's role and the physical part-script which encapsulates it are linked with highly effective visual imagery.

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[61] Palfrey (2005), pp. 178-179.

Since it would be 'unlikely that in rehearsal a long part like Falstaff or Richard III would have been unrolled, like some ceremonial carpet, every time the actor had to parse a line or scribble down some direction', Palfrey ultimately advocates a combination of the three alternatives, conveying the actors' readiness to flexibly employ their parts as cross-referenced working documents, their cylinders being loosened, tightened, unravelled and rolled back up again, as preparation and performance may demand. In his description of its 'physical geometry', Palfrey invests life and vigour into the definition of the actor's part, effectively intimating the parallel three-dimensionality of the cued part and Shakespeare's characters, both unfolding in an elliptical, non-linear fashion:

> As the actor learns his lines, recognises the cross-references, the part will likely have been folded this way and that, become a thing of creases and intersections. There will be different bits within the part that need to be consulted simultaneously, and folded or torn in such a way as to allow such cross-reference. The simple physicality of a major part will therein be altered; it will change from a 'two-dimensional' single sheet into something uniquely three-dimensional.[62]

In sum, Palfrey's oblique opening glance at the actor's part facilitates playful experimentation with dramatic and meta-dramatic perceptions of Shakespearean character from an original perspective. Indeed, the fact that he renders the terms 'part' and 'role' synonymous with 'character' underlines his core theory:

> As a way of going back to basics, and trying to think about character from first principles, the chapter goes on to explore the implications of a series of terms used to refer to a play's 'speaking things'. These terms are 'inwardness', 'subject', 'role', 'part', and finally 'character' itself.[63]

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[62] Palfrey (2005), p. 179.
[63] Palfrey (2005), p. 171.

Emma Smith effectively summarises the style of Palfrey's writing:

> Simon Palfrey analyses language with Empsonian rigour, employing a microscopic precision to reveal a teeming semantic life within the smallest conceit.[64]

He carries over such meticulousness when he magnifies his part-oriented exploration of character in collaboration with Stern in the two publications representing the core texts of the cued part field, the appetising book chapter 'What does the Cued Part Cue? Parts and Cues in *Romeo and Juliet*' (2005) and the more substantial book *Shakespeare in Parts* (2007). The two contrasting authorial techniques, one locally penetrating and the other globally encyclopaedic, fuse to create the first sustained interpretative examination of the cued part. Specifically, the analyses of the part and the cue which they deliver are located in the context of Shakespeare's theatre. Lois Potter epitomises the methodological shift which they jointly represent:

> *Shakespeare in Parts*, which combines Tiffany Stern's evidence about cue-scripts and rehearsal methods with Simon Palfrey's microanalysis of theatrical moments, argues that the study of "parts" instead of wholes can enable a new kind of Shakespeare criticism.[65]

Potter's review of Palfrey and Stern's major occupation also evokes the intrinsically exploratory tone of this unique 'new kind of [...] criticism' by imaginatively embellishing the authors' depiction of the actor learning his part:

> At times, he is winging it with exciting effects of spontaneity; at others, he is a detective or Sudoku player, desperately trying to use the cue words to recreate the rest of the play.[66]

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[64] Emma Smith, 'In Brief: Literary Criticism', *Times Literary Supplement*, 15 April 2005, p. 28.
[65] Lois Potter, 'In the Moment', *Times Literary Supplement*, 15 August 2008, p. 13.
[66] Potter, p. 13.

Whilst these words are gently sardonic, they pick up on the inherently quizzical and path-breaking nature of a cued part study. The analogous relationship between cued part and puzzle is also communicated by Scully who employs similar imagery to describe the nature of part-based production, revealing that Shakespeare's Quince's playing company, performing *A Midsummer Night's Dream*'s meta-play 'Pyramus and Thisbe', clearly 'do not understand the codes embedded in a dramatic text which stage players regularly deciphered'.[67]

Palfrey and Stern are right to convey the extraordinarily powerful enigmatic potential of the Renaissance actor's script. It is in the classification and elucidation of apparently meaningless or mystifying cue types, combining fact and creativity, that the authors profoundly advance critical knowledge of the literary potential of the early modern actor's part, succeeding to put their own inimitable stamp on the emerging discipline. The heart of their concern reverberates through the title and content of their initial collaborative piece. Whilst the strong cue resonance implicit within 'What does the Cued Part Cue? Parts and Cues in *Romeo and Juliet*' crucially highlights the precedence of the cue within Palfrey and Stern's early work, the chapter heading also serves to demarcate the content of the brief examination to just one of Shakespeare's plays, the playwright already having been fixed by the title of the book containing the chapter at stake, *A Companion to Shakespeare and Performance*. A concise introduction to the critically unfamiliar part-context precedes the inaugural interpretative examination of actors' cues. Once the core significance of the cue element of an actor's part is established, the study presents the three different categories of cue discerned within *Romeo and Juliet*. Whilst

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[67] Scully, p. 104.

'early cues' and 'transitional cues' constitute entirely new critical discoveries, 'repeated cues' previously emerged within Stern's earlier research where they were introduced in a much more one-dimensional manner as practical instruments of remote directorial control. The current chapter explodes the critical distribution of the cue in an exploration of the actor's part as a 'unit of performance'. It is Palfrey and Stern's discovery of an actor's part, together with its associated cues, as a core structuring device integral to the comprehension of an early modern play which inherently informs the interpretative methodology of their work:

> Whether or not Shakespeare was keen to print his plays, he certainly intended to publish (in its sense of "broadcast") his texts in part form. Importantly, the part was the first, and perhaps the only, unit of text Shakespeare actively designed to be examined, meditated upon, enacted – and interpreted.[68]

Not only is the cued part demonstrated to format the preparation, performance and revision of plays, its constituent cues are also regarded as free-standing capsules of meaning demanding critical scrutiny in their own right. It is this concept of the cued part as simultaneously a unit of text and performance which underlies the ethos of the present thesis, facilitating the structural examination of the place of the actor's script within minimal playtexts from the early modern period and inspiring the exploration of isolated cue-texts.

After a statement of the cue's acknowledged practical importance, Palfrey and Stern identify the concealed semantic potential of the visually structured 'right-hand "cue-text"'. Early, transitional and repeated cues are each broached in turn as the most interpretatively dense vehicles of meaning which occur consecutively 'in scenes

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[68] Palfrey and Stern (2005), pp. 179-180.

where a character is being introduced; in scenes where a character undergoes radical change; and at moments when the cues are spoken, more than once, in quick succession'. It soon transpires that it is the 'cue-text', an accumulation of ostensibly arbitrary prompts, which is readily open to analysis as it 'grants the part-text its potential to develop a narrative line that is at once simultaneous with and different from that of the play-text'. Deviations in meaning from the play at large are depicted to rest upon the fact that the cued part tells each character, and thus each actor playing a part, 'a story that is about him' as an individual rather than one which influences the whole cast, thereby underscoring the unique subjectivity of each constituent actor's part.[69] An untapped area of prospective theatrical and literary analysis, the recognition of the existence of a cue-text within Shakespeare's plays prompts the translation of the device to assess its pertinence to non-Shakespearean dramatic texts within the latter section of the unfolding study.

Early cues are introduced in their function of delivering an explicit or more elliptical index to character, illuminated by examples from the part of Romeo. The physical appearance and diagnostic promise of the cues is effectively epitomised by Palfrey and Stern's definition:

> Huddling slightly aside from the actor's speaking text, such cues offer their own mini-narratives, bearing potentially telling relationships – oblique, critical, contradictory – to the larger narrative of full scene or play.

Extracts from the Romeo actor's early cue-text are contrasted with their local and global play contexts in a bid to illustrate the theory that 'in a part's first scene, cues consistently work to place, furnish, and frame the character'. A degree of ambiguity

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[69] Palfrey and Stern (2005), pp. 182-183.

remains within this first glimpse of early cues, however, as Palfrey and Stern casually distinguish 'inceptive or initiatory cues' as 'early cues that remarkably often provide the seeds for the character's subsequent development'.[70] They therefore subtly intimate that the interpretative quality of early cues is not all-encompassing.

As the chapter continues, the pointed relevance of cues is seen to extend beyond an initial sketch of a character's personality or hint of their fate. Transitional cues, not being restricted to a character's opening scene, may materialize at any moment in an actor's part 'to signal transitions in a character's disposition or destiny', effectively building dramatic tension or accentuating imminent change.[71] The repercussions of a temporal halt in the real-time flow of received cues on the Romeo-part are illuminated by prising open the cue exchanges shared between Romeo and Mercutio during the latter's famous 'Queen Mab' speech. Thus the transitional cue is ushered in via a famous whole-play setting in contrast to the cue-analyses offered by the present thesis which rest upon comparatively overlooked playtexts. Such familiarity doubtless influences contemporary readers' appreciation of the true depths of meaning imparted through cue-texts since their pre-established understanding of the surrounding play context surely disables the isolation of the cue. The popular Shakespearean extracts selected by Palfrey and Stern are notwithstanding justifiably employed as their renowned status assists to provide a secure foundation from which to adeptly express an alien critical methodology. Ultimately, the exploration of transitional cues does succeed in contributing additional facets of assumed comprehension by exploiting previously unseen inlets into the play. It emerges that

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[70] Palfrey and Stern (2005), pp. 183-185.
[71] Palfrey and Stern (2005), p. 185.

when trends within cue-texts are interrupted by anomalous, erratic, antithetical or unexpected cue words, the exception itself may represent a meaningful insight into character and/or plot. The Romeo actor's transitional cues are linked to Mercutio's early cues in order to emphasise the simultaneously separate yet interconnected nature of each actor's part and associated character. In parallel, examples of the fluctuating correlations between cue-text, part-text and playtext are traced to cast light upon the characters' public and private identities, supplying the catalyst for intensive character studies which blend the disparate critical realms of the practical and psychological.

The study of 'early' and 'transitional' cues is factored into the framework of this doctoral thesis within the examination of the newly-discovered 'positional cue' type in Chapter Five. Uniquely defined, the positional cue absorbs Palfrey and Stern's two cue groupings, determining their significance beyond the plays of Shakespeare, whilst contributing an additional structurally discursive layer by hypothesising that it is not just early and demonstrably situation-shifting cues which are revelatory to character. Rather, a character's positional cues are thought to share meaningful insights through their varying *location* upon the cue-text, being thus stratified herein into early, mid and closing cues within an analysis of Beaumont and Fletcher's *The Maid's Tragedy*.

Returning to the establishment of Palfrey and Stern's foundational cue types, their final example of the chapter is the 'repeated' or 'premature' cue. The repeated cue, already fleetingly touched upon by Stern as a practical performance tool, is herein specifically defined as 'a cue-phrase that is said more than once within a short space

of time'.[72] It is argued that this type of cue is used rarely but deliberately by Shakespeare to orchestrate a range of dramatic effects. Multiple layers of interruption between characters on stage are proven to be an inevitable result of the scripted inclusion of repeated cues within one or more actors' parts. Such clashes become evident on the page as Palfrey and Stern contrast part and whole texts, fine-tuning the permitted length of cue-phrases to assess the consequent fluctuations in performance, plot and characterisation. Semantic shifts in repeated cues and their contextual import are mapped across quarto and folio editions of *Romeo and Juliet.* For instance, the stage direction '*All at once cry out and wring their hands*' from the 'bad' first quarto text is revealed as a likely recollection of the effects of the repeated cue in performance, the 'connection between criss-crossing voices and scripted repeated cues' plainly apparent. The observation reveals the naturalistic, seemingly unscripted, conversational effects achieved by the inclusion of the repeated cue within an actor's part. An early modern actor's implicit awareness of these effects, accumulated through prior experience, is further stressed as the shared ownership of the repeated cue is reflected upon. Whilst two actors are complicit in the exchange of a repeated cue, the cue-giver is here invested with an almost directorial level of control:

> Importantly, the cue is always co-owned. Because the actor throwing out the repeated cue will know that he is scripted to do so, he can choose to do so in various ways. He can 'play' the moment; he can equally 'play' the actor that he is cueing: the repeating cues might be fired out like shots, sudden and stunning; they might be delayed, floating, teasing. It is crucial to any reading of cued parts, and repeated cues within them, that this 'foreknowledge' of the actor giving the cues be factored in to the possible reconstructions of the dramatic moment.[73]

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[72] Palfrey and Stern (2005), p. 188.
[73] Palfrey and Stern (2005), pp. 192-194.

A selection of directorial choices and figurative character analyses are offered by Palfrey and Stern to convey the creative capacity of the repeated cue. Limited contexts for the scripting of this cue-type are also hypothesized:

> Almost always the repeated cue signifies one of a few things: the early delineation of a garrulous, embarrassed or isolated character (usually a fusty or superannuated type); the creation of a 'self-speaking' moment, where the actor exists in his own existential bubble and the repeated cue is effectively a self-cue; the pointing of intense conflict between one figure and another; and the 'operatic' technique of ascending, usually tragic, climax.

Locating the repeated cue within tragedy is somewhat surprising as it may inevitably be assumed that its more natural alignment is with comedy, bearing in mind the frenetic chaos and unwieldy misunderstandings it has the power to give rise to on stage. However, it is important to acknowledge the peculiarly unique circumstances of the scene employed to exemplify the correlation between the repeated cue and tragedy. It is recognised that whilst there is a flurry of repeated cues when Capulet, Lady Capulet and the Nurse first mourn the death of Juliet, the scene constitutes 'tragedy with a twist' as Juliet's death is at that moment only feigned. It could therefore be argued that repeated cues successfully represent a means of expression of the melodramatic trappings of tragedy in place of the more sincere manifestations of sorrow. Whilst Palfrey and Stern acknowledge that 'the extravagant mourning is mercilessly ironized', they nevertheless foresee greater implications for the repeated cue.[74] Perceiving such excessiveness, bordering on comic, as just one step towards the authentic emergence of true grief to ensue by the close of the play, they ultimately portray the repeated cue as a microcosmic carrier of emotion:

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[74] Palfrey and Stern (2005), p. 193.

> The repeated cue-effect can help the actors achieve a scene that is precariously balanced between competing affects – between sincerity and irony, communality and individuality, tragedy and its subversion. The element of hysteria in the mourning keeps us aloof from it; the palpably bad verse can seem to be a marker of blame and even insincerity. But just as the grief is misplaced and embarrassing, it is also genuine and prophetic: Juliet will very soon be dead. To the extent that the misplaced mourning is a burlesque, then it is the violent, carnivalesque precursor to the 'gloomie peace' in store. The mingled messages sent out by the cues are the very emotional effects that Shakespeare is orchestrating.[75]

Any work which so adeptly examines the merged historical, directorial and psychological reverberations of Shakespeare's cue choices certainly captures attention as an innovative advance within the domain of literary criticism. 'What does the Cued Part Cue? Parts and Cues in *Romeo and Juliet*' unequivocally whets the appetite for its more comprehensive sequel, *Shakespeare in Parts*.

The prevailing significance of *Shakespeare in Parts* rests in its successful input of the actor's cued part into mainstream literary criticism, from which position it lies ready to inspire further response. The epistemology behind the work fuses together theatre history and close literary analysis. A marked shift in tone occurs as the introduction and opening historical section are principally factual, Palfrey and Stern unashamedly making claims, reinforced by primary evidence, for the book's weighty implications upon Shakespearean criticism. Subsequently, the work offers an innovative interpretation of character emanating from a predominantly creative exploration of the part and the cue. Its multi-dimensional remit is signalled within the section headings: 'History', 'Interpreting Cues', 'Repeated Cues' and 'The Actor with his Part'.

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[75] Palfrey and Stern (2005), p. 196.

Palfrey and Stern's consciously 'pioneering' methods together form an eclectic blend of new and existing facets of the emerging field, offering a full historical account of the extant evidence and immediate context, an extension of the existing interpretative cue guide and a stylistic assessment of the content of the actor's part.[76] Each singular theoretical strand is united by case studies in the shared subject of Shakespeare. The authors recognise that their work constitutes the latest phase in understanding of the cued part, stating that 'the entire issue of parts has never been addressed interpretatively'.[77] It is this diversion of the field beyond the purely historical into more controversially speculative interpretation that necessarily exposes it to challenge. Peter J. Smith's initial impression of Palfrey and Stern's revolutionary foray prompts him to announce 'Academic Shakespeare is shattered'. Whilst commending *Shakespeare in Parts* as a 'lucid and persuasive study that successfully infuses academic Shakespeare with the vibrancy and insecurity of live performance', Smith does not hide his concern for 'the dismemberment of the supreme Bard':

> In place of the assumptions of transcendent greatness, universality and entirety, iconoclastic Shakespeare rejects canonical status, eschews ideas of organic wholeness and attacks established hierarchies of academic discourse.[78]

The resulting innovative insights of such a fragmentation of established form go a long way towards quelling this line of response, further supported by the ethos of the current study which questions the relevance of 'organic wholeness' within the collaborative arena of Renaissance drama. In essence, Palfrey and Stern are keen to

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[76] Palfrey and Stern (2007), p. 10.
[77] Palfrey and Stern (2007), p. 2.
[78] Peter J. Smith, 'Shakespeare in Parts', *Times Higher Education*, 17 January 2008, <http://www.timeshighereducation.co.uk/story.asp?storyCode=400167&sectioncode=26> [accessed 10 June 2008].

promote the creative potential of the individual cued part. They explore the desirability, or 'serendipitous potential', of the actor's part over the whole, posing the question of why cued parts remained in existence after the Renaissance period, continuing to be used in addition to a complete reference text when the ostensibly practical reasons for their existence had been eliminated.

The opening 'History' section provides the most comprehensive contextualisation of the cued part available within the field to date. It ultimately constitutes a rich source of extant evidence and a guide to the singular nature of early modern theatre, maintaining a sole focus on the actor's perspective. Therefore, it globally informs the core assumptions of this thesis, although it only briefly touches upon the 'Orlando' part which, as the one core primary manuscript to directly inspire its content, is further expounded herein.

The closing section entitled 'The Actor with his Part' is the least relevant to the current investigation, crossing critical boundaries to become a work of performance and directorial theory uniquely centred upon the individual circumstances of the Shakespearean actor. Chiefly reflecting upon the linguistic and formal elements of an actor's script, it ends with a stylistic view of Shakespeare's use of 'prosodic switches' as a vehicle for constructing character, presenting intricate case studies from the parts of Portia, Rosalind, Olivia, Helena, Isabella, Mercutio, Shylock and Macbeth.

It is logical to closely examine the two inner sections of *Shakespeare in Parts*, 'Interpreting Cues' and 'Repeated Cues', most closely, firstly in order to identify the

directly comparative progression of Palfrey and Stern's exposition of the cue from their earlier analysis of its place within Shakespeare's *Romeo and Juliet* and secondly to situate the work in relation to its core alignment with this thesis.

Early and transitional cues do survive within the 'Interpreting Cues' section, where they are associated with characterization. However, they occupy only a miniscule amount of discursive space within the larger *Shakespeare in Parts* context, being briefly delineated alongside a new type of cue, the 'recurring cue' which is depicted as warranting scrutiny on the grounds of its regular and persistent presence throughout an actor's customised text. Palfrey and Stern's dominant preoccupation with the repeated cue extends far beyond these cue-classifications, manifesting itself in both of their core publications where it occupies a distinctly large proportion of each. Forming an entire section of their larger work, the repeated cue is first contextualised within the familiar *Romeo and Juliet* example of their earlier work. It is then illuminated with close analyses of how it functions as 'a highly sophisticated technical instrument, used to point and orchestrate moments of rare emotional intensity'.[79] As such, it is related to characterisation and the depiction of generic types and scenes, offering reflection upon the 'cue-spaces' of *The Merchant of Venice*, *King Lear* and *The Tempest*. As an inlet to 'the 'plumbing' of a play, at once visible and subterranean, directing the flow and determining the temperature', the cue-space is the progenitor of this study's 'cue exchange'. The cue-space is primarily considered as a means of 'determinative scripting', an implicit directorial tool employed to engineer audience response.[80] The cue exchange, on the other

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[79] Palfrey and Stern (2007), p. 165.
[80] Palfrey and Stern (2007), p. 192.

hand, is more of a structural assessor, a means of judging the feasibility of cued part production through the seams between actors' parts in the text.

In order to diversify the current part-inspired research project, whilst simultaneously demonstrating critical advancement within the field, repeated cues have been generally avoided as a focus for study within the plays selected herein for fresh analysis. Therefore, they are subsequently transferred for investigation only as a given integral element of the entirely unique new cue classifications heralded herein: echoed, identification and positional cues.

The echoed cue could perhaps be considered as a distant relative of the repeated cue, although the two categories are markedly divergent in their functionality and meaning. The unique echoed cue type occurs when an actor immediately repeats the cue delivered to him, usually progressing to utter the rest of his speech. However, when that echo simultaneously represents the complete speech of the cued actor, thus sending the cue straight back to the cuer, it becomes an imitated cue, a new sub-category defined herein.

The multi-faceted nature of the identification cue, the first cue type receiving sustained scrutiny in this thesis, is inspired by elements within Palfrey and Stern's newly-contributed cue category. Their recurring cue is one which an actor may assume 'carries essential information concerning his character's station, circumstances, or preoccupations'.[81] The particular inspiration for the identification cue is the 'calling-card' element of the recurring cue which is demonstrated to be

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[81] Palfrey and Stern (2007), p. 114.

rarely used by Shakespeare, the 'simple term of address, such as a proper name or a title'.[82] This significantly informs the identification cue, being contextualised within Dekker's *The Shoemaker's Holiday* as the cue with the potential to define the character delivering or receiving it, thus assisting the part-equipped actor. Identification cues become much more complex in the following investigation, however, being sub-categorised into direct naming cues (and their decoy false naming cues), social status cues and characteristic cues, the latter being further divided into tag, thematic and linguistic cues.

As positional cues have already been introduced as a developmental offshoot of the early cue, attention now returns to Palfrey and Stern's work. It is interesting to note the shifting definition of 'early' cues within their two publications on actors' parts. Firstly, the classification term is expanded from 'early' cues in 'What does the Cued Part Cue?: Parts and Cues in *Romeo and Juliet*' to 'early and inaugurating' cues within the 'Interpreting Cues' section of *Shakespeare in Parts* without any obvious agenda for the addendum and no clear distinction between the two seemingly synonymous terms. Even within the latter publication there exists ambiguity within the definition of this cue type, early cues being referred to apparently interchangeably as 'inaugurating', 'inceptive' and 'opening' cues. The more concerning modification rests in the authors' uncharacteristic prudence in asserting the potential of the early cue. The later claim is considerably more measured in its scope. Even the first statement, at first glance identical, drops its categorical confidence, resulting in early cues no longer 'always' but 'usually' providing 'information about the immediate locality of any dialogue and the particular

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[82] Palfrey and Stern (2007), pp. 114-115.

stimulus into speech'. Strikingly, although early cues are first regarded to offer 'clear guidance', not just to the actor, perhaps, but also to the reader and the student of Shakespeare's plays, they ultimately lose both their clarity and universality when the second parallel argument simply states that early cues are 'consistently used to instruct the actor'. Further, the guidance is no longer broadly in 'characterization' as a result of effectively 'encapsulating the mode and orientation of a particular role' but, with a more deliberately pin-pointed reference, such instruction is 'in his own basic character, the range of passions his part will entail, and his relationship to the plot'. The adaptation of the definition is surely more than a simple semantic shift, although whether it denotes that further research has inhibited Palfrey and Stern's confidence in their claims or, in contrast, is the result of acquiring a more sensibly refined and specific knowledge of the exact potential of the cue following its application to several plays beyond *Romeo and Juliet* is unclear.[83]

The fresh case studies offered suggest that the latter option is true, early cues being contextualised within character studies which observe Proteus, Romeo, Parolles, Lady Capulet, Mercutio, Othello and Lear. The firm conclusion is that the cue type serves to 'place, furnish, and frame the character' as it 'encapsulates the story in which the actor is to engage'. This predictive quality is evidenced by Parolles' cues which operate 'by predicting and annotating the range of the part' and Othello's cues which hold a 'predictive menace' as 'early cues, like dramatic prophecies, pretty much always come true'.[84] In contrast, the discordant function of cues is acknowledged in the observation that they may work against the grain, either of the actor's speeches or of the whole-play narrative beyond. As the cue-to-speech

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[83] Palfrey and Stern (2005), p. 183 and (2007), p. 97.
[84] Palfrey and Stern (2007), pp. 101-108.

relationship is subject to fluctuation, examples are supplied from *Romeo and Juliet* and *Othello* to demonstrate genre-dictated deviation between the part and whole as 'private' and 'public' cues compete:

> The discrepant perspectives that can crop up between cued part and full play, and between the inferences of rehearsal and the experience of performance, are strikingly explored in all of Shakespeare's tragedies.[85]

Importantly, however, it is stressed that such divergence is solely significant to the individual, as when 'cued part and full text are telling different stories [...] these differences exist *only* for the actor'.[86] In relation to transitional cues, the later publication provides a fuller account than the original, offering supplementary observations of their scope and stylistic features, including a consideration of the passions which they invoke.

The section devoted to interpreting cues essentially advances understanding of the cue beyond Palfrey and Stern's earlier preliminary work. It refines knowledge of pre-established cues and grasps the opportunity to present a full historical outline of the cue, both in Renaissance theatre generally and in Shakespeare's plays specifically, the latter depiction comprising of an account of the authors' methodology alongside the core assumptions at work in the production of part and cue texts.

Just as the interpretative potential of cues is elevated, there is an equal readiness to concede that not all cues emit knowledge since 'many cues do nothing, as it were,

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[85] Palfrey and Stern (2007), pp. 107-110.
[86] Palfrey and Stern (2007), p. 167.

but their basic job'. Of course, the primary function of cues in any dramatic production is to prompt speech. They must consequently be grounded to some extent in their 'face value':

> The cue can play off adjacent words, comment upon a situation, project into future possibilities; it can point toward consequences, judgements, or alterations that are otherwise not yet in play. But the cue also exists on its own terms, independent of any full-play context to which it contributes.[87]

The following study takes the fact of a cue's practical context seriously, indeed promoting the importance of the immediacy of cues by conducting a cued part feasibility study in Chapter Two. Therein the analysis of cue exchanges within *The Blind Beggar of Alexandria* addresses the face value of cues, exploring their ability to ensure or prevent a play's smooth performance. Whilst Section Two of the thesis provides a more interpretative vision of cues, it too acknowledges the practical aspect of the prompts.

In summary, it may be stated that the central aspiration of *Shakespeare in Parts* is resoundingly met:

> Our proposition is that the actor's part is a basic building-block of Shakespeare's craft, and that by 'recovering' it we will be able to capture anew the processes of Shakespeare's theatre.

Uncovering 'the processes of Shakespeare's theatre' is certainly a claim that is successfully fulfilled in the work. It is apt to note, however, that Palfrey and Stern's claims fluctuate between enlightening the reader with a portrayal of the unambiguous processes of *Shakespeare's* theatre and those of early modern theatre

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[87] Palfrey and Stern (2007), pp. 91-92.

in general. Their question, 'What can parts tell us about early modern theatrical practice?' is surely rendered unanswerable as the sphere of influence of their study is consciously restricted to the Shakespearean stage. As the authors explicitly state that they 'do not make any judgements about how unique or otherwise Shakespeare's practices were; nor do we offer any generalizations about other writers', surely their question should more consistently enquire what cued parts may disclose in relation to Shakespeare's theatrical practice rather than of the entire realm of early modern drama. Indeed, this thesis is founded upon the very fact that Palfrey and Stern do not posit an answer to this question. Utilising the full range of extant part manuscripts through history, it is inevitable that the book will tangentially reach beyond their immediate subject. Nonetheless, attention to the plays of non-Shakespearean authors from the Renaissance period is paid exclusively within the opening introductory and historical sections of the work where the authors establish the 'public theatre's regular practice, over a long period of time, in terms of the writing, circulating, rehearsing, playing, and watching of parts'. Instigating 'new ways of understanding', Palfrey and Stern's publication does irrefutably address the subject of Shakespearean cued parts. However, 'it does not explore the uses that playwrights other than Shakespeare make of the part-based techniques' or establish 'whether different practices were common to different playhouses, or theatrical companies, or collaborations'. Therefore, *Shakespeare in Parts* may be concluded to create an entirely new chasm in knowledge, motivating researchers to challenge its findings in relation to the work of other dramatists of the same literary period, precisely as one of the initial 'cues' prompting this very thesis acknowledges:

> We hope that our work will inspire further questions and research, whether challenging our methods and conclusions, or pursuing them further in other subject areas.[88]

The conclusions drawn within *Shakespeare in Parts* are tested within the current study which transfers its core methods to investigate a cross-section of early modern plays, focussing upon both minimal playtexts and productions of the Lord Admiral's Men from the period 1590-1620. Palfrey and Stern are keen to promote 'the newness' of 'their' subject of parts as 'revelatory of the early modern theatre' whilst justifying the radical methodology employed. They accordingly impose limitations on their work to ensure that it equates to 'a clearly defined book about Shakespeare's use of parts' rather than a nebulous tour of the actor's part throughout 'the whole of early modern theatre'.[89]

As the theoretical foundations of the field are thus delineated, the fresh agenda is not to reconsolidate existing research but rather to critically respond to the structure which is already in place. In part terms, Palfrey and Stern's 'speech being ended, now comes in my cue' for the present thesis.[90] Commencing at this critical juncture, the following study substantiates and progresses the interpretative phase of the field. It contributes originality through extension of the existing outlook, assessing the influence of the cued part within a variety of non-Shakespearean Renaissance plays whilst additionally exposing a meta-dramatic vein by devoting attention to the self-reflexivity of the cued part form.

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[88] Palfrey and Stern (2007), pp. 2-11.
[89] Palfrey and Stern (2007), pp. 10-11.
[90] Thomas Heywood, *The Royal King and the Loyal Subject* (1637), C1b.

CHAPTER 2

'More or less mangled versions, abridged and adapted for performance in special circumstances'.

(W. W. Greg,
Two Elizabethan Stage Abridgements:
'The Battle of Alcazar' and 'Orlando Furioso',
(1922), p. 1)

Good Part, Bad Play?: Minimising Texts in Robert Greene's *Orlando Furioso* and George Chapman's *The Blind Beggar of Alexandria.*

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Literary contextualisation has demonstrated that consciousness of the intrinsic import of the cued part within the idiosyncratic world of English Renaissance drama is beginning to emerge. The subtle structural precedence of the cued part, specifically within the extant texts of non-Shakespearean early modern plays, remains extensively disregarded. In response, the present thesis takes at its heart Palfrey and Stern's simple descriptor of the cued part as a 'unit of performance'.[1] Applying the mathematically resonant term as an effective encapsulation of the cued part's core foundational utility and ultimate indivisible link to practical theatre, it presents a formal re-evaluation of a cross-section of critically overlooked dramatic texts.

This chapter specifically examines the derogatorily entitled and often overlooked bibliographical grouping of 'bad' quartos, directly relating their provenance to the similarly neglected actors' cued parts. It thus constitutes a doubly original contribution to contemporary understanding of early modern dramatic textual variation which deliberately mediates between part and whole versions of a play. In

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[1] Palfrey and Stern (2007), p. 2.

a bid to determine the nebulous origins of 'bad' quarto editions of Renaissance plays, it seeks to identify whether they may be divisible into part-bounded segments. The technical feasibility of the hypothesis is assessed through comparative textual analysis which includes minute scrutiny of proposed and actual cue exchanges, thus striving to yield an optimally balanced equation between the cued part and 'bad' quarto.

It is first necessary to elucidate the 'bad' quarto in light of the current debate. A period of extraordinarily fertile dramatic production, the English Renaissance inevitably produced plays, and representative printed texts, of varied theatrical and literary merit. The inferior value of forty-one such playtexts appears to be overtly signalled by their shared interpretative tag 'bad' quarto, a stigma which has encouraged scholarly avoidance. Indeed, only a small minority of the group of compromised quartos have received sustained critical examination, solely by virtue of their Shakespearean origins. The compiler of the inventory of playtexts deemed 'bad', Laurie E. Maguire, recognises the notorious neglect of almost three-quarters of the breed chiefly on account of their non-Shakespearean derivation, lamenting the 'narrowness of context' which this instils within the field of study:

> Critics concentrate primarily on the relevant Shakespearean texts with little regard to the more numerous non-Shakespearean 'bad' texts. This insularity has prevented us from placing memorial reconstruction in its wider context.
>
> The history of memorial reconstruction is, regrettably, if inevitably, the history of Shakespearean texts.[2]

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[2] Laurie E. Maguire, *Shakespearean Suspect Texts: the 'Bad' Quartos and their Contexts* (Cambridge: Cambridge University Press, 1996), p. 12.

The fact that the bulk of the non-Shakespearean examples exist only in 'bad' quarto form, a mere three plays boasting a comparatively 'good' equivalent, namely *Dr Faustus*, *The Maid's Tragedy* and *Philaster*, in juxtaposition to the multiple extant quarto and folio editions of their Shakespearean equivalents, has further promoted critical ennui around a substantial number of Renaissance texts.

Whilst general consensus appears to warrant discursive neglect of 'bad' quartos on the grounds that they ostensibly constitute defective theatrical samples from the richly-yielding Renaissance store, upon closer examination beyond the restrictive label, the textual category proves to be an inherently flexible and open-ended one. Proponents of the interpretative value of 'bad' quartos uphold that the generic title functions primarily as a marker of bibliographic uncertainty rather than a primary denotation of literary quality. Although the value-laden classification is bemoaned, it is consistently employed for analysis, as Maguire recognises:

> Old habits die hard, and critics acknowledge the problems inherent in the terms 'good' and 'bad', while continuing to use these adjectives regardless.[3]

Notwithstanding, there have been some attempts to develop the terminology. Indeed, critical dissatisfaction with the 'bad' heading has led to an additional problem within the field's methodology, the hazy remit of the grouping ultimately being epitomised by the diverse array of titles which allude to it. A. W. Pollard's inceptive New Bibliographic term 'bad' quarto remains the critically accepted denomination though it has been most recently substituted with Andrew Gurr's 'minimal texts', Laurie E. Maguire's 'suspect texts' and Lene B. Petersen's 'errant texts' to suit shifting

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[3] Maguire (1996), p. 15.

methodological stances.[4] For the purposes of this study, the various terms of

reference are treated as synonymous. However, 'old habits' are largely rejected

herein as the fluctuating connotations of the descriptors are explicitly acknowledged,

'bad' quarto being largely reserved for presenting existing critical opinion. A

variation of Gurr's term 'minimal text' is embraced as the primary means of citation.

Gurr initiates the alternative tag to distinguish between the maximal and minimal, or

'the ideal and the staged' text, the former represented by the fixed playbook as

approved by the Master of the Revels and the latter comprising more flexible texts

which encompass specifics of performance, incorporating the concept of the 'bad'

quarto:

> Every early playing company's ideal was a 'maximal' text. It had a highly
> specific identity, and an absolutely authorizing function. It was the players'
> manuscript that the Master of the Revels had read and 'allowed' for playing,
> and to which his signature was appended. Today we might call it the
> 'playscript', the unique manuscript held by the players as their authorization
> for whatever version they might perform. It was from the basis of that ideal
> text that the more minimal reality was drawn out for performance. The
> minimal versions changed according to the local and immediate conditions
> of performance.[5]

Whilst this thesis introduces publication considerations in tandem with performance

demands, it subsequently employs the term 'minimal playtext' for reasons of

neutrality to literary value, methodological correlation and consistency of reference,

the auxiliary 'play' being added to 'text' to ensure clarity of expression,

distinguishing quarto from the similarly physically diminutive cued part. 'Minimal

text' is retained for discussion of the additions to Thomas Kyd's *The Spanish*

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[4] Gurr (1999), Maguire (1996) and Lene B. Petersen, *Shakespeare's Errant Texts: Textual Form and Linguistic Style in Shakespearean 'Bad' Quartos and Co-authored Plays* (Cambridge and New York: Cambridge University Press, 2010).
[5] Gurr (1999), p. 70.

Tragedy within the following chapter since they represent bibliographic minimalism only within themselves, not being representative of the whole play.

The historical origin of 'bad' quartos is much-debated, each deviation in terminology sharing the common intimation of the process of 'memorial reconstruction' or 'reporting', an act usually undertaken by a rogue actor or enterprising member of the audience seeking financial gain by selling on their recollections of a play to a rival playing company or publisher. The subsequent theory behind the resulting compromised texts is that anything less than a photographic memory would inevitably have given rise to an incomplete version, shortened and shifted from the original fair copy. This thesis does not aim to discredit the theory of memorial reconstruction. Rather, it argues that the concept does not constitute an entirely satisfactory resolution to convey the 'bad' quarto's bibliographic provenance on its own. Fulfilling the vacancy to expound a related alternative theory, the present contention contributes a further essential layer of awareness, proposing cued part manuscripts as adjuncts to memorial report.

Questioning whether the critical voice is correct to overstep many Renaissance plays as 'bad' examples ultimately because of their potentially non-authorial provenance, the current work uniquely promotes the dominance of the actor in shaping early modern texts. It asks whether the literary failings of the playtexts in question are functionally cancelled out by their unique relevance as raw source guides into the practical proceedings of sixteenth and seventeenth century playhouses. It speculates that any demonstrable evidence of the survival of distinctly traceable 'good' parts

within these 'bad' plays may be employed to support the theory asserting the cued part derivation of minimal playtexts.

In the belief that 'bad' quartos provide a route into ground-breaking analysis of authentic theatrical conditions, this thesis places two of them under the spotlight through the translational unit of the cued part. Robert Greene's *Orlando Furioso* and George Chapman's *The Blind Beggar of Alexandria* are examined in a two-pronged bid to determine whether the cued part may have been employed as an early modern theatrical structuring device, a way of re-envisaging a lost play from the dimension of the central character within it or, at the very least, may serve as a foil to the 'bad' quarto, effectively enhancing understanding of the composition and content of both types of text in comparative relation to an original approved playbook. Both plays only exist in 'bad' quarto or minimal playtext form. Thus, the following analysis is based upon the earliest extant printed texts, the 1594 quarto of Greene's *Orlando Furioso* and the 1598 quarto of Chapman's comedy *The Blind Beggar of Alexandria*.[6] As the investigation rests upon the central characters of the two plays, the common link is the actor who would have donned both roles, Edward Alleyn, leading actor of first the Lord Strange's and then the Lord Admiral's Men. The current chapter thus begins to elucidate the minimal playtext as the first example of an external manifestation of the fundamental structuring mechanism of the actor's part. Its intention is not to present an appraisal of the literary quality of the extant playtexts in question, making no attempt to evaluate them as 'good' or 'bad' in either literary or bibliographical terms but to interpretatively explore their origins by employing supporting primary evidence. The limited supply of such evidence

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[6] Robert Greene, *Orlando Furioso* (London: John Danter for Cuthbert Burby, 1594) and George Chapman, *The Blind Beggar of Alexandria* (London: William Jones, 1598).

dictates that the following enquiry combines the study of authentic sources with more conjectural theory, in a manner consistent with the discipline examining 'bad' quartos. Indeed, Maguire points out that 'the field of memorial reconstruction is full of assumptions, which critics acknowledge as such'. Unlike other work in the field, however, this study does not treat such speculation 'with the authority of facts', presenting instead a conscious exploration of the interpretative potential, rather than the achievement, of early dramatic texts.[7]

There are various potential methods for determining whether minimal playtexts may have been originally sculpted by the cued part representing the main character(s) within the play. This chapter focuses upon two of them, commencing with a comparative bibliographic examination of the 1594 minimal playtext of *Orlando Furioso* alongside the extant cued part of its central character, Orlando, performed by Edward Alleyn. It takes a more exploratory turn in addressing *The Blind Beggar of Alexandria*, identifying hints of neglected formal elements and omitted minor narrative lines as it draws upon research from simulated cued parts, scrutinising the cue exchanges of the play's central characters in order to assess the technical possibility of a minimal playtext having an actor-centred heritage. Consistently relating the part to the whole, the text to the performance, this work attempts to answer the question of how a good part degenerates into a play traditionally consigned to be bad in the sphere of literary criticism.

The hypothesis is a markedly original one. Although several studies have investigated minimal texts of the Elizabethan period from various perspectives,

[7] Maguire (1996), p. 17.

attempts at locating the cued part at the heart of the minimal playtext have been fleeting and range from tentative to dismissive. As delineated in the Introduction, Greg should be credited for establishing the essential link. Indeed, it structures his own study in which he prints the 1594 quarto of *Orlando Furioso* alongside corresponding portions of the Orlando part manuscript.[8] Furthermore, it is Greg's recognition of a relationship between the two dramatic fragments which is responsible for the launch of the entire cued part field wherein this thesis is occupied. Significantly, however, he chooses not to focus on an individual actor's cued part as the origin of the 'bad' quarto, instead regarding the playtext as a culmination of disjointed theatrical practices centred on the process of 'reporting'. He employs the part predominantly as a foil to the minimal playtext in order to assess the features of the bibliographically inferior whole rather than as a feasibility study in the structural potential of a cued part lineage. Greg does not rule out the possibility that the 1594 quarto was reformulated through the surviving part manuscript of the leading actor but he deems the collaborative memorial (rather than textual) report of a group of minor actors more likely:

> I have not formally discussed the possibility of a single actor having done the reporting. It is of course conceivable [...] If the leading actor did the reporting there should be a difference between his part and the rest, which there may be, though what evidence we have points in the other direction. However, for reasons which are about to appear, I am convinced that the reporting was not piratical, and in that case it is much more likely that all the actors who were capable of helping would be called upon to do so, while dictation, which has to be postulated, would be much more likely if several persons were concerned.[9]

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[8] Greg (1922), pp. 135-201.
[9] Greg (1922), p. 350.

Confident in the assertion that it is indeed 'conceivable' that the part of the leading actor could be utilised to re-create the whole play, there is a marked shift in the methodology of this thesis which focuses more heavily upon the manuscript itself rather than the reporting of it.

Beyond the work of Greg, the proposition is only obliquely suggested within scholarly examination. Even as their work implicitly accepts the validity of the present hypothesis, Palfrey and Stern make no explicit connection between cued part and minimal playtext. They do, however, draw upon multiple versions of each Shakespearean play studied, tracing the semantic fluctuations of the cued part equally across quarto and folio texts without bibliographic prejudice.

Although Petersen's theory of the place of the actor within minimal playtexts is linguistically rather than textually based, it does provide valuable support for the current contention since the cued part form is ultimately a means of expression of the spoken word. Indeed, the analysis of cue exchanges herein is at its core an assessment of the oral feasibility of cued part boundaries. Within a 'reconsideration of what are commonly called Shakespeare's 'bad' quartos', Petersen clearly asserts the precedence of an actor-centred provenance:

> The most plausible theory accounting for these unauthorised publications is that they were put together by actors who had either participated in the original productions or seen them. Until now, all studies of these quartos have been based on purely written evidence, treating them in the same way as conventionally authored texts. However, this extensive focus on the static written word neglects what are in fact the key agents in the production of the quartos as we know them: the actors' memories and the role of the predominantly oral culture surrounding the texts' production.[10]

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[10] Petersen, p. xi.

In line with her position of 'interrogative scepticism', Maguire implicitly dismisses the hypothesis within a larger satirical swipe at the 'capaciousness' of Greg's theories:

> One part is exceptionally good? – the reporter played that character, or perhaps a copy of his written part was available.[11]

In justification, it should be stressed that the current line of enquiry eliminates the multiple possibilities which are denounced by Maguire as characteristic of Greg's work, focussing upon the scrutiny of this specific premise as the most credible.

To turn to the evidence then, the only extant early modern professional actor's cued part manuscript discovered to date, that which represents Alleyn's leading role of 'Orlando', exists alongside a play which has survived only in minimal text format, the 1594 and 1599 quartos of *Orlando Furioso* both being critically denounced as inferior. As the 1599 edition is ultimately a second print of the first extant text and is therefore of limited significance to the investigation in hand, it is the 1594 quarto, the earliest available version of the play, which is consulted for investigation herein. Ostensibly the perfect template is thus set for finally determining the relationship between the part and the minimal whole. Greg's bibliographic examination of the two documents, however, immediately demonstrates that such a relationship is a complex one. His supplied transcription of the part manuscript alongside the whole text proves so comprehensive that any attempt at offering a competing account would be futile within the necessarily limited boundaries of the present study.

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[11] Maguire (1996), pp. 6-9.

Nonetheless, as Greg does not specifically confirm or deny the feasibility of the 1594 quarto's cued part provenance, additional comment is rendered necessary.

As explicated in the introduction to this thesis, the part contains five hundred and thirty one lines from an approximate original eight hundred, some of which are partially mutilated. The 1594 quarto consists of approximately sixteen hundred lines, the relative equation demonstrating the potential dominance of the central character within it and the linked agenda for utilising the representative cued part to build strong foundations for a large proportion of the whole. Originally comprising of fourteen lengthy slips, the Orlando part is now left with seven complete slips, three being lost and the remaining four surviving in various degrees of completion. Perhaps the greatest loss is the opening two slips as their existence would enable immediate verification or denial of the part's contextualisation within the whole. As it stands, the part finds its location in Act Two of the quarto. Initial inspection draws attention to several analogous cues across the two documents. For instance, the first two cues indicated on the surviving portion of Orlando's part correspond with the quarto, '_____ dwell' matching the Shepherd's line 'Where none but foolish wise imprisned dwell' and '_____ shall ensewe' confirming 'The tragick chance that shortly shall ensue'. The third, however, only retains an auditory link, the part's cue rhyming with the quarto's speech equivalent, '_____ sorrowes dwell' becoming 'these thoughts containe the hell'.[12] From thereon in, the part's cues bear an erratic relationship with the quarto, some being in perfect alignment, others slightly mismatched and several sharing no apparent bond.

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[12] Greg (1922), pp. 142-145.

Recognising the quarto's addition and deletion of scenes in contradiction to the

Orlando part, R. A. Foakes ultimately denies the specific validity of the current

hypothesis when he summarises the mismatched patterning within the anticipated

parallel cue-texts:

> Many of the lines reproduced here from the part of Orlando are missing from the Quarto, in which the action too has been changed. Of the 36 lines in the part beginning with the cue 'Angelica' and ending with Orlando's exit on the line 'That Medor may not haue Angelica', 19 are not in the Quarto, and many of the cues for Alleyn have no connection with speeches in the printed text.[13]

Whilst the theory of the cued part derivation of minimal playtexts appears to be thus

extinguished within the context of *Orlando Furioso*, the core advantage of the

bibliographic comparison of the two texts is that, amongst the fluctuating

abbreviations of and deviations from one another, the scars of an alternative textual

relationship are established. When the apparently parallel bilateral template

facilitating textual analysis is intimated to be essentially skewed, the present

hypothesis may continue to interrogate further evidence. Turning to additional

primary sources from the early modern period, it transpires that the Orlando

manuscript is not likely to be the counterpart of the surviving printed text in terms of

playing company ownership and employment, the unbalanced momentum between

the two documents emerging in juxtaposition with the vision of a 'lost' original. As

doubt is subsequently cast upon the analogous nature of the evidence, it is revealed

that the Orlando part may bear a different heritage to that of the minimal playtext.

This aspersion is cast from knowledge of the likelihood that the play was performed

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[13] R. A. Foakes, 'The 'Part' of Orlando in Robert Greene's Play *Orlando Furioso*', Henslowe-Alleyn Digitisation Project <http://www.henslowe-alleyn.org.uk/essays/orlando.html> [accessed 13 August 2011].

by two different acting companies. As both the cued part and the minimal playtext are theorised to represent practical working conditions in the theatre, this fact is crucial. In response to Robert Greene's pamphlets attacking the social practice of 'conny-catching', an irate anonymous author with the pseudonym 'Cuthbert Cunny-Catcher' accuses Greene of the very crime being condemned, revealing that the playwright immorally profited by seizing upon an opportunity to sell *Orlando Furioso* twice over, first to the Queen's Men and then to the Lord Admiral's Men:

> But now Sir by your leaue a little, what if I should proue you a Conny-catcher Maister R.G would it not make you blush at the matter? Ile go as neare to it as the Fryer did to his Hostesse mayde, when the Clarke of the parish tooke him at Leuatern at midnight. Aske the Queens Players, if you sold them not *Orlando Furioso* for twenty Nobles, and when they were in the country, sold the same Play to the Lord Admirals men for as much more. Was not this plaine Conny-catching Maister R.G?[14]

The crux of the matter, then, is whether the Orlando part is the correct textual counterpart of the 1594 playtext. If they both derive from the Lord Admiral's Men's productions of *Orlando Furioso*, the hypothesis will fall at the first hurdle since the cued part does not slot jigsaw-like into the minimal text. However, if the surviving edition represents the play as performed by the Queen's Players, though it does not demonstrably tally with Alleyn's cued part, the hypothesis may still stand. The following analysis thus seeks to clarify ownership of the ambiguous dramatic documents in order to derive valid conclusions purporting to the ratio between cued part and minimal playtext.

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[14] 'Cuthbert Cunny-Catcher', *The Defence of Conny-Catching* (London: Thomas Gubbins and John Busby, 1592), C3b, C4a.

Cuthbert Cunny-Catcher's accusation is upheld by evidence within Henslowe's Diary. The manager records just one performance of 'orlando' on the 21st of February 1591, specifying the total takings as sixteen shillings and six pence and confirming the company responsible as 'my lord strangers mene'.[15] Although the Lord Strange's Men are named, the Admiral's Men are indirectly denoted as the two companies were amalgamated at the time of performance in 1591 until 1594, most likely through shared association with Edward Alleyn, theatrical entrepreneur and holder of the surviving cued part representing the lead role within *Orlando Furioso*. The fact that the manuscript belonged to Alleyn, by whom it was stored within the archives of Dulwich College where it remains partially preserved, is highly significant to this argument. Whilst the archive evidences that the actor maintained comprehensive theatrical and personal records in his managerial capacity at the Rose Theatre, the specific observation that the Orlando part displays corrections in his own hand supports the theory that it comes from a play in which he actually performed, not just one for which he managed and archived parts. Thus the ocular proof is contributed to confirm the Lord Admiral's Men's production of Greene's play.

An appearance in Henslowe's meticulous records, together with the retention of a constituent cued part, the signs are positive for a standard dramatic provenance of *Orlando Furioso*. Why, then, does the play exist in a format with antithetically nefarious origins, being critically attacked on the grounds of its abbreviated and hastily produced nature? 'Cunny-Catcher' may well stumble upon the rub by claiming that the Queen's Players were the original owners of the play when they

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[15] Philip Henslowe, *Henslowe's Diary, Part I. Text*, ed. by Walter Wilson Greg (London: A. H. Bullen, 1904), p. 13.

were present in the Capital, crucially in advance of their departure to 'the country'. Henslowe dutifully confirms their dispersal and exit from the London hub on a temporary provincial playing tour:

> Lent vnto frances Henslow the 3 of maye 1593 to laye downe for his share to the Quenes players when they broke & went into the contrey to playe the some of fyftenpownd to be payd vnto me at his Retorne out of the contrey J say lent xv[ll].[16]

However brief it may have been, the Queen's Players' ownership of the play is also indirectly suggested by the title page of the extant minimal playtext:

> The Historie of Orlando Furioso One of the twelue Pieres of France. As it was plaid before the Queenes Maiestie.[17]

If these words are to be taken literally and alongside Cunny-Catcher's claim, the play could be deemed representative of a performance by the Queen's Men, simply in their capacity as the dramatic company originally inspired by Queen Elizabeth and thus most directly responsible for court performances. Of course, this cannot be taken as a given since the amalgamated Strange-Admiral's Men are also known to have been active at court in the early 1590s, at the very time *Orlando Furioso* was in production. To complicate the matter of the playtext's lineage further, whilst the title page explicitly advertises the version it contains as that representing a court performance, there is no guarantee that such preliminary matter can be faithfully relied upon to provide a neutrally accurate view of the play. Title pages may, of course, be a reflection of the subjective bias of an individual publisher with the chief intention to boost profits. The fact that the quarto unusually attributes neither an

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[16] *Henslowe's Diary, Part I. Text* (1904), p. 4.
[17] *Orlando Furioso* (1594), Title Page.

author nor a playing company does indeed cast doubt upon the authenticity of its provenance.

Finally, it must be noted that the bizarre nature and specificity of detail within Cunny-Catcher's attack, itself rare for the period, strengthens the likelihood of the charge against Robert Greene being true and ultimately concluding the two dramatic texts as having a divided lineage. Indeed, *The Defence of Conny-Catching* itself has been ascribed to Greene as a means to advertise the very works the document condemns. It emerges that Greene's defiant rebuttal of the charge made against him is swiftly reported, the double-sale being conveniently excused by shifting blame away from the author and onto the actors on the grounds that players are 'uncertaine, variable, time pleasers, men that measured honestie by profite, and that regarded their Authors not by des[e]rt'. The *Defence* can surely therefore be deemed an Elizabethan brand of optimal 'negative' publicity and the accusation contained therein be regarded as Greene's open admission of the crime.[18]

The case has been made for approving the claim of the deviation in provenance between the two extant texts relating to *Orlando Furioso*. Collating all of the evidence, the most likely scenario to account for the dramatic documents at the core of the present investigation appears to be that the Orlando part represents performance by the Admiral's Men whereas the minimal playtext is most probably analogous to a Queen's Men production. Cunny-Catcher's wording is the prominent piece of evidence here as it reveals that Greene was in the position to sell the play on to the Admiral's Men *after* having already previously sold it. It is unlikely that

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[18] *The Defence of Conny-Catching* (1592), C4a.

Greene would have produced two copies of the same play. It may be hypothesised that when the Queen's Men, at a low ebb in their career, hastily disbanded, surviving only partially for a provincial tour, the playbook and parts were abandoned in London, ripe for resale. Thus, the Admiral's Men received the approved playbook and at the very least the Orlando part, whilst the remnants of the Queen's actors were left reliant upon their own memorial recollections and any remaining individual part manuscripts to reproduce the play for a country audience. This would indeed account for the retention of some identical cues, the auditory parallels suggesting production through transcription. Whether it burnt in the many fires of London or perished by some other means, it would appear that the original has now been superseded by the 'minimal' alternative that this 'provincial' copy provides.

Although the evidence facilitating a comparative examination between extant cued part and minimal playtext does not straightforwardly correlate with the hypothesis that the former exerts a strong structuring influence on the latter, nor does it deny the potential of the theory. As substantiated above, the two Orlando documents are unlikely to be direct counterparts, their provenance being traced from bibliographic evidence and contemporary primary sources to differing playing companies and contrasting modes of production.

This chapter now shifts methodologically, closing in even further upon securing an actor's singular perspective of Renaissance drama. It assesses the prospective cued part lineage of the only extant edition of George Chapman's *The Blind Beggar of Alexandria*, the 1598 quarto published by William Jones, through analysis of the playtext's implicit cue exchanges.

Scholarly antipathy towards the play reflects its irrefutable containment within the minimal playtext category. Millar MacLure divests the play of all literary quality, feeling so 'baffled and irritated' by the mere fact of its frequent performance and revival at the Rose Theatre that he questions the 'curious tastes' of the Renaissance audience in supporting such 'ridiculous antics'.[19] The compromised bibliographic state of the extant quarto accounts for the charges of dramatic deficiency levelled at Chapman. Featuring the 'imperfect metre, blunt dialogue and allegedly jejune depiction of characters and development of situations' which typically distinguish minimal playtexts, it certainly appears irreconcilable with an authorial manuscript, showing clear signs of abbreviation in being littered with textual inconsistencies, errors, reductions and/or omissions of entire characters, plots or significant threads from within those plots.[20] Nevertheless, the demonstrably full performance history, alluded to by MacLure, is argued herein to justify paying serious academic attention to the play. Despite the current critical neglect of *The Blind Beggar of Alexandria* as a 'bad' example of Renaissance drama, its reception in the early modern theatre was notably good. Henslowe records an impressive twenty-two performances of it in a single season in 1595/6 as well as a revival in 1601.[21] The nature of the repertory system of the time meant that plays would swiftly be eliminated from the stage if they were not attracting audiences and, more importantly, money. The fact of its sustained run can thus be regarded as an indicator of success, thereby shifting the blame of deficiency from the play itself onto the subsequent transmission of the dramatic text.

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[19] Millar MacLure, *George Chapman: A Critical Study* (Canada: University of Toronto Press, 1966), p. 84.
[20] Maguire (1996), p. 3.
[21] *Henslowe's Diary, Part I. Text* (1904), pp. 28, 30, 42, 49, 50, 51, 136, 137, 138.

The chasm existing between the reception of the play on stage and on the page remains largely unaccounted for since the overwhelming critical response is to entirely condemn it as inferior without considering the significance of its recurrent achievement in the playhouse. Interpreting *The Blind Beggar of Alexandria* as a collaborative mediation between the author's playtext and the Admiral's Men's dramatic representation of it, assimilated through the unit of the cued part, may begin to address this problem. In a manner which gives credence to Maguire's charge of the New Bibliographic 'lack of diagnostic rigour', Greg surprisingly rules out this prospect, despite his earlier endorsement of the place of the cued part within the provenance of 'bad' quartos.[22] Greg is adamant that Chapman's extant text could not have derived from a working script direct from the Lord Admiral's Men because its characteristic 'chaos', manifested in errors and omissions, points to a much more chequered yet elusive past:

> It has been argued that 'the careful stage-directions' point to the use of a stage manuscript as a copy. But the directions are no more than what might be supplied from memory of a performance, and the suggestion that a stage version emanating from a company of premier rank could ever have left the play in the chaotic state in which it has reached us, is one that should be entertained with caution. It is more likely that, in spite of its apparently regular publication, the piece if not surreptitiously obtained had at least had a somewhat irregular history.[23]

McMillin, on the other hand, advocates the theory, perceiving a close association between minimal texts and original performance conditions:

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[22] Maguire (1996), p. 11.

[23] George Chapman, *The Blind Beggar of Alexandria*, ed. by Walter Wilson Greg (Oxford: Malone Society, 1929), p. vi.

> 'Minimal' texts will often be found, I think, to be revealing of particular stage occasions (the so-called 'bad' quartos will be among these examples), and 'maximal' texts will in many cases have to be seen as including more than was normally staged.[24]

McMillin's line of thought is crucial to the concept argued within this thesis, duly emphasising the fact that Renaissance critics are liable to overlook plays worthy of analysis because they 'do not think often enough about the material conditions of theatre performance, about the bodies and persons of the actors, their other roles in the company, the popular reputations they have gained with their audiences, their costumes, their rehearsals'.[25] It is precisely such 'material conditions' which this chapter examines by scrutinising the role of the leading actor, his contemporary standing and the associated feasibility of facilitating production and understanding text through the unit of the cued part. It is argued herein that the most likely reason for reproducing a playtext from a surviving part would be in an attempt to emulate a play's theatrical success through the medium of print. Such success, evidenced by the audience approval implicit within the reported high frequency of performances of *The Blind Beggar of Alexandria*, may have been largely determined by the actor performing the part of the main character, thus bringing the influence of a leading actor's cued part in the transmission of a printed text to the fore.

Finding the provenance of the extant play in actors' parts recognises the centrality of performance to the minimal text whilst not resting too much weight on the memorial capabilities of the actors and not eliminating the potential influence of an authorial manuscript. Although memorial reconstruction is considered to be at work within the surviving quarto, it is conjectured herein to have functioned as a supplement to

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[24] McMillin (2004), p. 244.
[25] McMillin (2004), p. 231.

the employment of the Admiral's Men's leading actor Alleyn's major cued part. The central role of Irus accordingly becomes the focus of this study.

The justification for the specific assertion that the script of the *central* character within a play would be employed in moulding the minimal playtext is two-fold. Firstly, of course, it would necessarily constitute the closest fit to the play's main narrative line, representing its core structural unit and bearing the greatest impact on all of the other remaining parts, leaving much less material requiring memorial reconstruction. Secondly, it is the role which the leading actor within a playing company is likely to have embodied. It would therefore be prioritised in the construction of the printed text, publishers seeking to optimise profits by giving permanence to the most successful element of the play as performed. There is certainly evidence to support the proposition that leading actors were a prime determining factor in guaranteeing the success of a play, potential theatre-goers often being attracted to the playhouse solely by the prospect of viewing their favourite actor on stage. The concept is explored further in the next chapter which considers the nature of performance-focussed, author-void title pages. It receives sustenance from Nora Johnson's implicit acknowledgment of actors' popular reputations as expressed through both performance and print. Johnson finds their status as 'aggressive self-promoters' who deliberately refined 'their own individual connection to their audiences almost as a kind of capital' key to the development of alluring popularity:

It does trace at length the forms of celebrity and notoriety they cultivated, the forms of reputation that crossed over from performance into print and vice versa.[26]

Peter Hyland underlines the point more forcefully, arguing against the 'general assumption that early modern audiences had preferences similar to those of modern academics' to assert that 'the fixation on the literary text in academic studies of early modern theatre has too often directed attention away from the actual playing'. Examining 'not actually the play text, but the performance of it', Hyland offers a twenty-first century analogy to highlight the triumph of the Irus part within Alleyn's popular stature:

> Whoever played John a Kent and Irus [...] must have been like a modern-day "star," his mannerisms well known to his fans in the Rose audience. When we read these roles today they might seem dull or silly on the page, especially if we are looking for the qualities we find in Shakespearean drama, and yet they were the platform for reputation-enhancing performances that made the plays into the most popular of the time.

The hypothesis that good parts (marked by the actor embodying them) may redeem bad plays is conveyed within Hyland's comparison of *The Blind Beggar of Alexandria* to the 1997 action film *Face/Off*:

> The film's success depends to a large degree on the audience's familiarity with the actors, and on its ability to see the actors through the roles; the effect is that narrative is made secondary to performance.
>
> What I want to suggest is that the plays I have mentioned do the same thing. They provide a showcase for players whose characteristics or mannerisms must have been familiar to the audiences at the Rose playhouse, and in doing so they subordinate those elements of a play that we as academics most value

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[26] Nora Johnson, *The Actor as Playwright in Early Modern Drama* (Cambridge: Cambridge University Press, 2003), p. 4.

(literary quality; narrative coherence) to the purely ephemeral skills of the performer.[27]

Not only was Alleyn a famous and much-admired actor whose performances would undoubtedly draw in large audiences, he was also a theatrical entrepreneur and keeper of intricate records pertaining to both daily life and dramatic affairs, an array of which still survive today, including the Orlando part. He is thus immediately marked as the most likely actor to retain his cued parts, potentially making them available for the creation of whole playtexts.

The allied lure of the leading actor-cum-central character may be regarded in the specific context of *The Blind Beggar of Alexandria* in the knowledge that the play was regularly cited in contemporary sources by the name of its protagonist, Irus, the eponymous 'blind beggar' himself. Henslowe frequently abbreviates the play title to 'beger' and 'the blind beger'.[28] More directly, Alleyn's contemporary Edward Pudsey refers to the play as 'Irus', as Greg explains. Greg discusses the existence of 'a common-place book' in the Bodleian Library 'written apparently between 1600 and 1615 by one Edward Pudsey'. Amongst other things, the book contains extracts from *The Merchant of Venice, The Blind Beggar of Alexandria* and *Every Man Out of His Humour*. However, 'to the first and last the author's name is appended. The second is not quoted under its proper title, the heading being 'Irus', which, of course, is the name of the blind beggar.' Thus Greg informs:

> Since Pudsey seems to have known the piece by the title *Irus*, was apparently unaware of Chapman's authorship, and quoted a passage which cannot be identified, it would seem likely that he drew upon some source, whether oral,

[27] Peter Hyland, 'Face/Off: Some Speculations on Elizabethan Acting', *Shakespeare Bulletin*, 24.2 (Summer 2006), 21-29 (pp. 21-27).

[28] *Henslowe's Diary, Part I. Text* (1904), pp. 28, 30, 42, 49, 50, 51.

manuscript, or print, other than the text now extant, and representing a fuller version of the play.[29]

This evidence reveals that the play was defined by the central part within it. Could it be, then, that the part of Irus was so central to the popularity of *The Blind Beggar of Alexandria*, perhaps through the rich achievements of the comic disguise plot, though more likely as a result of the appeal of the actor representing it, that the play was universally known by the name of that part? It could surely be argued so. This would create an agenda for the reproduction of a lost 'fuller version of the play' through the unit of its most successful, or perhaps the only available, cued part. The fact that Pudsey cites six quotations from 'Irus', one which cannot be found within the play and five which offer variant readings, supports the idea that the extant minimal playtext is not transcribed from an authorial original, instead being the product of an attempt to reproduce the play in print from the once-surviving cued part of the leading actor within it. The inherently flexible nature of the actor's script essentially means that words uttered in performance and noted down by a reporter as significant may simply be the result of Alleyn's impulsive ad-libbing from his part-text. It is worth noting that since Pudsey may himself have been an actor, the possibility of the extracts representing lines from his own cued part, duly headed up as 'Irus', was examined to no avail as only one of the noted lines derives directly from the actual Irus part and two from the meta-parts of Leon and the Count, the others originating in speeches by Elimine and Menippus.

Notwithstanding, the part of Irus the 'blind beggar' is swiftly brought into the limelight. The present study recognises that the role germinates into several

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[29] George Chapman, *The Blind Beggar of Alexandria*, ed. by Walter Wilson Greg (Oxford: Malone Society, 1929), pp. vi-vii.

identities, each one invested with its own name and distinguishing personality traits but all ultimately feeding from the same life source. Herein christened parts-within-a-part or exterior meta-parts, these alternative identities are mere representations of different facets of the Irus character concealed from others in the play through a series of explicit disguises. Such meta-parts are so elaborate they function to consistently deceive right through until completion of the play. The following discussion consequently assesses whether the sole Irus cued part could practically encompass all of the speaking lines of each of his subsidiary roles, asking whether the doubling goes beyond or is contained within the actor's part. The essential relevance of the early modern practice of doubling to Irus' exterior meta-parts is intimated by M.C. Bradbrook:

> *The Blind Beggar of Alexandria* (1596) developed the central role for a quick-change artist; elaborate doubling had been inevitable in the old days of four-men companies, but this form exploits multiple role-playing, and the ironies to be extracted from disguise.[30]

It is necessary to briefly summarise the extent of the duplicity orchestrated through the part and meta-parts of Irus. Exemplifying early modern part multiplicity at work, the play follows the 'Blind Beggar' and his shape-shifting personas of Count Hermes, Duke Cleanthes and the usurer Leon. Irus predicts the fortunes of three sisters, Samathis, Elimine and Martia, thus paving his own way to marry two of them as his alter-egos Leon and Count Hermes respectively and to wed the third, Martia, to his brother Pego, who is the only character aware of the pretence. Irus goes on to test Samathis and Elimine's fidelity to their husbands without either of them realising that they are married to the same man in a different guise. After

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[30] Muriel Bradbrook, *George Chapman*, ed. by Ian Scott-Kilvert (London: Longman Group, 1977), p. 30.

having conceived a child with the two sisters, Irus deliberately loses two of his identities by faking the deaths of the two husbands, Count Hermes and Leon, eventually leaving the women free to re-marry the Kings of Ethiopia and Phasiaca at the end of the play. First, though, Irus clears the way for his Duke Cleanthes identity to become King of Egypt by engineering Count Hermes' murder of the love of Aspasia's life, Doricles, the potential threat for the crown, and by orchestrating Leon's swindling of thousands of pounds from unsuspecting victims, ironically supporting his own case in court by calling upon 'witnesses' in the form of his very own alter-egos.

The full exposition of Irus and his associated meta-parts is crucial to the structure of *The Blind Beggar of Alexandria*. It is significant that critical denigration of the play distinctly trends towards an accusation of bibliographic incompleteness, Parrott dismissing it on the grounds that it 'totally lacks unity, coherence, and proportion'.[31] The invoked partitioned form is stressed by Charlotte Spivack who diagnoses the work as 'a fragmentary piece' which 'cannot be judged as a whole'.[32] MacLure picks up on the same terminology, rejecting it as 'a fragment'.[33] The coherent narrative thread belonging to Irus is therefore all the more notable for its consistent survival within the play's unbalanced foundations. Indeed, the comic antics of the shape-shifting protagonist Irus are completely legible as they stand on stage or in the text unlike other strands of plot, including the fleeting glimpses of romantic narratives between Aegiale, Queen of Egypt and Duke Cleanthes or Princess Aspasia and Doricles, which are merely touched upon and fail to reach any kind of

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[31] Professor Parrott, cited from George Chapman, *The Plays of George Chapman: The Comedies, A Critical Edition*, ed. by Allan Holaday (Urbana: University of Illinois Press, 1970), p. 8.
[32] Charlotte Spivack, *George Chapman* (New York: Twayne Publishers, 1967), p. 64.
[33] MacLure, p. 87.

complete resolution during the play. Furthermore, there are characters mentioned in the play who become notable for their total absence, including Acates and Acanthes whilst other figures, such as Aspasia and Aegiale, suddenly vanish without trace.

Greg recognises the striking disjunction in the fullness of the various narratives within the surviving text:

> While the comic part appears to be fully preserved and may even have been amplified, the serious romantic story is so mutilated as to be partly unintelligible, and its outlines can only be conjecturally restored.[34]

Charlotte Spivack approves of the critical promotion of the structural precedence of the comic plot:

> In spite of its popularity, or perhaps because of the lopsided popularity of its farcical subplot, it appeared in print in 1598 in badly mutilated form with only about sixteen hundred lines remaining of what was obviously a much longer stage play. The title page of this version, as published by William Jones, reveals an emphasis on the comic half of the action which may account for the virtual disappearance of the romantic half: '*The Blinde Beggar of Alexandria, most pleasantly discoursing his variable humours in disguised shapes full of concite and pleasure*'.[35]

It is most important that Maguire's delineation of the 'suspect' features which categorise the play as minimal is permeated by part-oriented observations. Adding a waiver to the play's stylistic features, she notes that 'the overall style is competent, the imagery vigorous, and plot explanations (in the complicated comic disguise plot) lucid'. Inversely, she recognises that 'The serious romantic plot is heavily reduced and actually left unfinished'. Ultimately, Maguire highlights the fact that 'the comic

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[34] *The Blind Beggar of Alexandria* (1929), p. vi.
[35] Spivack, p. 60.

plot is full (contrast the political plot which is slight)' to reinforce her opinion that it is 'clearly the playtext's *raison d'etre*'.[36] This notion derives from the prevalent recognition of 'bad' quarto scholars that enhanced comedy was a 'constituent element of memorial reconstruction' designed to suit the demands of provincial audiences who were deemed to have 'less theatrical stamina and cruder artistic palates requiring shorter plays and more comic turns'.[37]

In contrast, the present study argues that the survival of the comic plots may be accounted for not by the play's intended audience but by the subsequent binding of the origin of the minimal playtext within the cued part representing the central character Irus, a part which is coincidentally comic in its essence. Quite simply, the comic plots survive because the comic part dominates the foundations of the extant text.

In a consequent examination of the shifting identities of Irus, the structure of the quarto is justifiably now scanned to ascertain whether the prospect of derivation from the leading actor's cued part may be either reinforced or eliminated. Utilising a technique which involves looking more practically at the nature of the roles within the play in conjunction with the known theatrical practice of doubling which prevailed during the era of first performance, the premise is at heart a basic one. If the central assumptions surrounding the composition of 'bad' quartos are accepted, the unreliability of memory, haphazard subjectivity of report, auditory or technical misunderstanding of audience members and physical constraints of bibliographic reduction surely mean that no heed will be paid to essential cue-oriented

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[36] Maguire (1996), p. 234.
[37] Maguire (1996), p. 4.

practicalities. Such constraints of feasibility manifest themselves within the spaces between actors' parts and the boundaries confining individual roles from, or linking them to, others. It is hypothesised, therefore, that only minimal playtexts constructed from cued parts will feature transitional borders of speech which consistently make complete functional sense. It is for this reason that the 'seams' within *The Blind Beggar of Alexandria* are the focus of inspection as communicated through the small yet lucid interconnector of the cue exchange.

Promoting the intrinsic foundational fact of doubling – that characters doubled by an actor cannot directly interact with each other on stage – the cue exchanges of Irus and each of his exterior meta-parts are scrutinised in order to identify whether the composer of the minimal playtext duly recognised that all of the alter-ego roles would be performed by the same actor, Edward Alleyn. Should the cue exchanges of each meta-part function in total isolation from the next, a cued part provenance may be upheld as feasible. If not, interpretative value is nevertheless retained through the original actor-centred perspective which the study bestows upon a play too often overlooked on the grounds of its compromised literary quality or nebulous bibliographical origin.

Irus, despite being the eponymous character, takes part in relatively few cue exchanges, delivering twenty-nine cues and receiving the same number, none of which are shared with his covert personas. The majority of cue interactions are with his ally Pego, the only other character in the play who is party to his disguise. Pego delivers Irus' opening cues, immediately revealing the balance of social power between them via the social status identification cue 'Maister':

_____ Maister.

_____ [and] [you] [had] them.

_____ [to] [see] [your] blindnes.[38]

There is, of course, a predictive quality to Irus' early cue-text, 'Maister [...] and you had them [...] to see your blindnes' at once conveniently hinting at the character's assumed physical disability within an oxymoronic early cue which sums up his covert guise and simultaneously providing a simple synopsis of the action of the play beyond in which the 'Blind Beggar' succeeds in deceiving everyone into seeing, or believing in, his blindness.

Irus' control of the play is implicit within his cued part. The characters who share cue exchanges with him are those whom he finds it easy to dupe. Consistent with Chapman's 'generally unsympathetic portrayal of female characters', Irus shares a strikingly high frequency of cue exchanges with Aegiale, Elimine, Samaphis and Martia.[39] These women are immediately thus highlighted by the cued part form as the most vulnerable to the apparent soothsayer's deceit, being as absorbed as they are in their own figuratively blind attempts to secure husbands and material wealth.

There are few recurring cues on the Irus-part, the only evident example being the recurrence of the word 'fortune', itself epitomising one of his self-created 'types-within-the-type' as a wise fortune-teller. The cue-text reveals that the sisters insistently entreat him to impart their romantic fate:

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[38] *The Blind Beggar of Alexandria* (1598), A2a.
[39] MacLure, p. 84.

115

_____ [deade] [for] [a] fortune.

_____ [*Irus*] [tell] [my] fortune.

_____ [fortune] [now] [sweete] *Irus.*

_____ [happie] [fortune] [of] *Elimine.*[40]

It is worth noting Samathis' addition of a direct naming identification cue to add force to her exacting demand for her 'fortune now sweete Irus'.

Count Hermes has the largest number of cue exchanges of all of Irus' meta-parts, receiving a total of sixty-nine cues and delivering exactly the same number. It is crucial to recognise that none of these cues are shared with his alternative personas, thus continuing to substantiate the feasibility of a cued part reading of the play. The majority of Count Hermes' cue exchanges interact with Bragadino, with whom he shares twenty-one cues. This fact is aligned with the more overtly comic nature of the Count's role as it effectively conveys that the two characters engage in comic banter over who deserves to win Elimine's heart. Count Hermes frequently delivers to Bragadino the social status identification cue 'Sir' in an apparently ironic manner, taunting him over his self-allocation of the title 'Signeor'. A portion of Count Hermes' early positional cues implicitly express his refusal to address Bragadino with a direct naming cue in the knowledge that it upsets the latter's ego to hear of his anonymity:

_____ [not] [to] [know] me.

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[40] *The Blind Beggar of Alexandria* (1598), A4a, B1b, B2a.

_____ [I] [knewe] [thee] not.[41]

Inevitably, the double-edged nature of cued parts means that at the same time as these words would be spoken by Bragadino, disclosing his somewhat arrogant nature, they would also appear within Count Hermes' cue-text, constituting a selection of his early cues and in turn remaining just as fittingly symptomatic of his own role. The focus on 'knowing' a person ironically epitomises the lack of knowledge of Count Hermes' true identity. Despite what the other characters may believe, they are ultimately 'not to know' him in any true sense of the word, this observation of his meta-part also reflecting the larger profession of an actor. The paradox inherent within the assumed knowledge of the identity of a dramatic character is conveyed by the short speech that leads up to the cue, 'I knewe thee not'. Within these lines, Bragadino actually repeats the name 'Count' nine times, boldly emphasising the irony behind Count Hermes' character. Although his name is insistently acknowledged, Hermes is ultimately an imagined creation, a meta-part of Irus. No matter how many times his name is repeated, the definitive resolution is a distinctly hollow lack of knowledge signalled by the delivered cue 'knewe thee not':

> Oh I know him well it is the rude *Count* the vnciuill *Count,* the vnstayed *Count,* the bloody *Count,* the *Count* of all *Countes,* better I were to hazard the dissolution of my braue soule agaynst an host of grantes then with this loose *Count,* otherwise I could tickle the *Count,* I fayth my noble *Count,* I doe descend to the crauing of pardon, loue blinded me **I knewe thee not**.[42]

Such 'Count' repetitions do translate into actual recurring cues shortly afterwards, subsequently becoming 'sweete Count', 'honest Count' and 'rude Count'.[43] As the speech prefix for Hermes throughout the play is simply 'Count', the recurring cues

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[41] *The Blind Beggar of Alexandria* (1598), B3b.
[42] *The Blind Beggar of Alexandria* (1598), B3b.
[43] *The Blind Beggar of Alexandria* (1598), B4a, D4b.

essentially function as direct naming cues, grabbing the attention of the player of the multiplicitous Irus with an explicit signal of when to speak in the guise of the appropriate character. However, it is crucial to acknowledge the widely diverging collocations preceding the direct naming cue, each one markedly different from the next: is the Count 'sweet' 'noble' and 'honest', so virtuous that he is the 'Count of all Counts', or is he antithetically 'uncivil', 'rude' and 'bloody'? The cumulative effect of the shifting Count-cue serves to nullify Hermes' identity, communicating in cued part form the overall lack of a unified character. Count Hermes is essentially an amorphous illusion intentionally representing different things to different people. The only other recurring cue that Count Hermes receives is 'my Lord', a social status identification cue delivered by Samathis which serves to express her polite deference to him in the face of his amorous requests.[44] It is interesting to note that Hermes is cued by Samathis nineteen times and returns eighteen cues in contrast to his own wife Elimine's paltry eight delivered and six received cues. This fact emphasises the comic irony, shared with the audience, in the Count trying to coax the two sisters into committing adultery with each other's husbands, oblivious as they remain that they are both married to the same man.

Count Hermes' final cue exchanges of the play are shared with Aspasia, his next romantic target, after he has murdered her beloved Doricles. Hermes' closing cues, delivered by Aspasia, synthesize the agenda for ending his part in the play:

    _____ [me] [match] [my] selfe.

    _____ [thou] [art] [surely] dead.

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[44] *The Blind Beggar of Alexandria* (1598), E1b.

_____ [to] [the] [amased] court.[45]

Aspasia's defiant refusal to remain silent over Doricles' murder is imparted to the Count-actor via his closing cue-text. It reveals Aspasia's intent to stand up for herself and ensure that the Court issues this murderer with the necessary fatal punishment. Inevitably, therefore, the meta-part of Hermes draws to a close having served its purpose, delivering the fitting final cue, 'no more, Farewell *Aspasia*'.[46]

Leon, the next meta-part of the Irus character, delivers thirty-five cues and receives thirty-five cues, his cue exchanges being dominated by sisters Elimine and Samathis. The latter narrowly takes the edge as Leon's wife, delivering ten cues to him and receiving eleven. However, it is when he attempts to seduce Elimine, giving her nine cues and receiving ten in return, that Leon's resulting cue-text demonstrates the most revelatory results, constituting an interesting glimpse into the derogatory depiction of women in the play:

_____ [cupid] [I] [beseech] you,

_____ [were] [sure] [to] die.

_____ [an] [act] [of] shame,

_____ [must] [hold] [me] backe.

_____ [the] [Gods] [doe] know.

_____ [and] [what] [then] sir.

_____ [the] [*Count*] [my] husband.

_____ [of] [gold] [and] Diamonds,

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[45] *The Blind Beggar of Alexandria* (1598), E3b, E4a.
[46] *The Blind Beggar of Alexandria* (1598), E4b.

_____ [Ile] [wash] [my] handes.

_____ [that] [I] [granted] you.[47]

Initially asserting her sense of moral right, Elimine dismisses Leon's romantic intentions, revealing within the given cues that to succumb to her sister's husband Leon, represented in the cue-text by the symbol of a persistent 'Cupid', would be an 'act of shame' for which she would be 'sure to die'. She is aware that she must unwillingly refuse his affections, requiring him to 'hold [her] backe' in fear of the wrath of the Gods who 'doe know [...] and what then sir', potentially leaving her vulnerable to divine punishment for her adultery against 'the Count [her] husband'. A sudden cue-shift, however, then leads Elimine to soften. It is the prospect of material wealth, 'of gold and Diamonds' being bestowed upon her by Leon which then leads her to take an altogether more pragmatic approach, ultimately 'washing her hands' of the potential shame and whilst perhaps not openly owning up to having 'granted' Leon his desires, essentially doing just that.

The meta-part of Leon is the first to cue another of its alter-egos, Cleanthes:

_____ [and] [all] [there] complices.

Alarum Excursions

Enter Cleanthes *leading* Porus, Rhesus, Bion, Bebritius, Pego, Clearchus Euribatus.

Thus haue you stroue in vayne agaynst those Gods.[48]

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[47] *The Blind Beggar of Alexandria* (1598), D3a, D3b.
[48] *The Blind Beggar of Alexandria* (1598), F2a.

Being an inter-scenic cue exchange, this example does not detract from the central theory of the chapter since the feasibility of a cued part reading of the play is not hindered. An inter-scenic cue exchange is identified in this study as a speech transaction which works across, and is divided by, two different scenes, essentially meaning that there is a break between the cue being delivered and its subsequent acceptance and response by the cued actor. The break within the cue exchange denotes a brief scene change at the very least. It could even be interpreted as an indication of the potential location of an interval in the performance as it emphasises that sufficient time would need to pass between scenes to allow for a change in costume, the actor being required to deliver the cue as Leon and receive the cue as the character Cleanthes. Crucially, in this instance, the inter-scenic cue exchange reinforces a cued part interpretation of the play by signalling a switch in identity from Leon to Cleanthes. Leon delivers the exit cue at the end of his part, passing it on to the next '[ac]complice' in the elaborate disguise plot who accepts it at the commencement of his own meta-part. As the cue is dispatched across the boundary of a scene in this way, the cued part grounded hypothesis may progress.

Leon's exit facilitates the entrance of the final part-within-the-part of Irus, Duke Cleanthes, who receives twenty-one cues and delivers twenty cues to other characters. Like Irus, Cleanthes shares the majority of cue exchanges with Pego, the only character who is aware of the part multiplicity in operation. Pego delivers Cleanthes a recurring social status cue which reveals his complicity in the disguise. Aware that Cleanthes is actually his brother's alter-ego, he nevertheless retains a deferential guard in the social status cues he offers:

_____ [did] [my] [gratious] Lord.

_____ [and] [like] [your] Maiestie.

_____ [boone] [of] [your] Maiestie.[49]

It is interesting to note the evolution of the central part throughout the play, beginning with an actor playing Irus and ending with that same actor in the persona of Cleanthes. Ultimately, the Irus character never makes a re-appearance, instead being permanently replaced by the most successful of his meta-parts, Cleanthes. Indeed, Cleanthes remains in the play until its close when he cues the theatre audience to finally applaud the questionably 'happie end' of this sinister comedy:

> Haue patience gentle Lordes I will prouide,
> Other *Aegyptian* Ladies for your turne,
> So will we linke in perfit league of loue.
> So shall the victorie you lost to me,
> Set double glorie on your conquered heades.
> So let vs goe to frolicke in our Court.
> Carousing free whole boules of greekish wine,
> In honor of the conquest we haue made,
> That at our banquet all the Gods may tend,
> Plauding our victorie and this happie end.[50]

Supporting a cued part reading of *The Blind Beggar of Alexandria*, this chapter concludes that the playtext is indeed structured to account for the practical dynamics between the actors on stage. The cue exchanges of each meta-part of the Irus character uphold that all of the integral roles would appear within one overarching cued part script. The other evidence for securing the cued part as the foundation of the play is the obvious omission of almost the entire parts of some characters, most notably Doricles, who has only four speeches throughout the entire play, and

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[49] *The Blind Beggar of Alexandria* (1598), F3a, F3b.
[50] *The Blind Beggar of Alexandria* (1598), F4b.

Aspasia who has only five speeches and then ultimately disappears from the play. Spivack recognises the striking bibliographic exclusions, remarking that 'Prince Doricles is murdered by Cleanthes; Aegiale and Aspasia are no less finally disposed of by textual corruption; and the fragmentary plot remains unresolved'.[51]

Whilst Doricles and Aspasia do feature in the extant play, they do so comparatively fleetingly, their own potentially full and complex narrative remaining occluded. Aspasia's love for Doricles, for instance, is relayed second hand through the perspective of other characters, her own feelings only briefly disclosed upon his murder. It certainly is credible to regard this as the result of the acting company being without the Aspasia-part by the time of printing and having to merely fill in the gaps, incorporating into the play a skeletal version of the original part, chiefly as it impacts upon other narrative lines. Her refusal to remain silent over Doricles' murder, for example, impacts upon one of the main characters of the play, spelling the end of his murderer Cleanthes' existence. Thus it is necessarily included within the version of the play which survives. The Aspasia-part would not bring laughter to an audience, nor was it likely to represent the central figure played by one of the leading actors of the company and thus draw large crowds to the playhouse. It could, then, be justifiably condensed in publication without compromising the perceived value of the play. It has been noted that many of the minor characters represent established, recognisable Renaissance dramatic 'types', such as 'Pego, the buffoon; Bragadino, the braggart; Elimine, the snobbish social climber'.[52] It would therefore be relatively simple for the compositor of the minimal playtext to insert some

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[51] Spivack, p. 60.
[52] Spivack, p. 61.

customary makeshift speeches to represent them without having access to the actual representative actors' parts.

There are moments which occur in the play that are clear indications of errors or omissions in the transmission of the printed text. For instance, where there is potentially a speech missing, as a result of the reduction of a part, what is left is the impression that one character is essentially left without a cue partner. Although it could potentially be a printing error and there is a clear break in between the Count's two speeches to allow Elimine and Bragadino to enter on stage, signalled only by a stage direction, the Count ultimately appears to cue himself to begin a second speech:

> Count.   Oh I thanke you I am much beholding to you,
> I sawe her in the tower and now she is come downe,
> Lucke to this patch and to this veluet gowne.
>
> *Enter Elimine and Bragadino A Spaniard following her.*
>
> Count.   How now shall I be troubled with this rude spaniard now.[53]

It is argued that errors such as this are not likely to have occurred as a result of memorial reconstruction as they appear to be symptomatic of problems in the construction of the text. Rather, they could represent inter-scenic cue exchanges or visible seams where parts have either been artificially cemented together or their missing content improvised.

The fact that the play is legible as a stand-alone text supports a part-based reading of the play's provenance. Entirely or partially eliminating characters or vastly reducing

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[53] *The Blind Beggar of Alexandria* (1598), B3b.

specific narrative lines whilst simultaneously retaining a stylistically feasible, fully expounded central comic plot which manifests itself in the character and associated meta-parts of Irus effectively reduces disruption to the play as a meaningful whole. Crucially, it also ensures the maintenance of the most important feature in the play's success, its association with the popular actor Edward Alleyn, by restoring his cued part to provide a full representation of Irus within the surviving printed text.

Whilst the compromised narrative lines and detachment of the play from its original author result in distinctly sacrificed bibliographic and literary quality, the extant text is demonstrably worthy of scholarly attention as an insight into early modern performance conditions and the associated demands of the play-goer and play-reader, all of which are shown to revolve around the leading actor and his part-text. It is possible to conclude that the part-oriented analysis of *The Blind Beggar of Alexandria* promotes interrogation and enhances understanding of a play which, mainly due to its perceived lack of holistic form and related dubious literary worth, has seldom been researched or performed in recent years.

As it has emerged that Renaissance plays which exist only in minimal playtext form are ripe for a fascinating reassessment through the structural unit of the actor's cued part, attention turns in the following chapter to a further example in a related investigation into the actor's role in both performance and text.

CHAPTER 3

**'Newly corrected, amended,
and enlarged with
new additions of the Painters part,
and others, as it hath of late been
diverse times acted'.**

**(Thomas Kyd,
The Spanish Tragedy (1602), Title Page, A1b)**

**(De)parted from the Author?:
The Actor's Part in the Text
and Performance of
Thomas Kyd's *The Spanish Tragedy*
and Christopher Marlowe's
The Jew of Malta.**

Chapter 3

'Newly corrected, amended, and enlarged with new additions of the Painters part, and others, as it hath of late been diverse times acted'.

(Thomas Kyd, *The Spanish Tragedy* (1602), Title Page, A1b)

(De)parted from the Author?: The Actor's Part in the Text and Performance of Thomas Kyd's *The Spanish Tragedy* and Christopher Marlowe's *The Jew of Malta*.

The preceding chapter began to assert the structural significance of the cued part within the provenance of minimal playtexts. This follow-up study extends the hypothesis to logically reinforce the supposition that it is not just the physical form of the cued part but also the actor's ownership of it which ultimately shapes the playtext.

The earlier substitution of the descriptor minimal text for the term 'bad' quarto effectively epitomises the prevalent inference that the neglected dramatic form constitutes an abbreviation of a complete authorial original. However, it is not just condensed playtexts which find their way into the interpretatively abandoned textually minimalist realm. Attention thus turns to the antithetically extended edition of Thomas Kyd's *The Spanish Tragedy*, the 'newly corrected, amended, and enlarged' 1602 quarto which crucially features additional content to the authoritative

first text of 1592.[1] New Bibliographic opinion has determined such supplementary material as representative of literary revision since it enlarges the play and does not contain the symptomatic 'reporting' of a 'bad' quarto. Greg initially calls upon these very additions to Kyd's play as a case-in-point:

> The evidences of (i) literary revision are in general fairly clear, and for the most part it tends to lengthen the text. This is more particularly the case with definite additions intended to revive the failing attractions of popular plays, which may I think be included under the present head. Familiar instances are the scenes inserted by Ben Jonson in the *Spanish Tragedy* in 1601-2 (possibly those which first appear in the edition of 1602).[2]

In 1949, however, within a Malone Society Reprint edition of the play collaboratively edited with David Nichol Smith, a volte-face may be observed in Greg's opinion as he diverts those very scenes into the contrasting bibliographic category of memorial reconstruction. He thereby accounts for the subsequent inclusion of the additions within Maguire's 1996 inventory of forty-one 'suspect texts', where they have remained.[3] Whilst Maguire does not personally agree with the classification, she compiles existing critical opinion to demonstrate how the 1602 additions to *The Spanish Tragedy* have been consigned to the suspect grouping.[4] From within that body of opinion, it is Philip Edwards who most closely, though nevertheless tentatively, posits a potential link between the actors and the additions of the play in his suggestion that the publisher Thomas Pavier unofficially acquired the new material 'perhaps by transcript, but conceivably through the actors'.[5] The association aptly provides a starting point for the present exploratory

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[1] Thomas Kyd, *The Spanish Tragedy* (London: W. W. Pavier, 1602).
[2] Greg (1922), pp. 249-250.
[3] Thomas Kyd, *The Spanish Tragedy (1592)*, ed. by Walter Wilson Greg and David Nichol Smith (Oxford: Malone Society Reprints, 1949), p. xv.
[4] Maguire (1996), pp. 306-307.
[5] Thomas Kyd, *The Spanish Tragedy*, ed. by Philip Edwards (London: Methuen, 1959), p. lxiv.

investigation. Considering the enlarged portion of the 1602 quarto within the minimal text catchment area wherein it currently stands, the additions are now specifically traced back to the unit of the actor's cued part in accordance with the universal hypothesis of this study. Examining the 1602 additions to the play in conjunction with a series of external and internal manifestations of the cued part as they feature within *The Spanish Tragedy*, reinforced by further meta-theatrical evidence from Christopher Marlowe's *The Jew of Malta*, the precedence of the Renaissance actor in influencing the ultimate performance, composition and direction of minimal playtexts is proposed. Arguing for a more collaborative approach to both the dramatic and textual production of early modern plays, the thesis simultaneously presents the actor as an essential cog in the evolution of the playtext and the author as taking an active part, whether practically or rhetorically, in performance.

The forward-thinking theory of the pre-eminence of the early modern actor in shaping a playtext demands preliminary justification. Inevitably, any contribution to literary criticism which appears to question the organic presiding genius of the author may be deemed a brave one indeed. In the general field of English Renaissance drama and the specific hub of minimal playtexts, however, the elevation of actors beyond their immediate moments on stage is notwithstanding argued to be imperative in order to effectively communicate their critically undervalued function in shaping a play.

Although focussing specifically on the formal, stylistic and philological evidence of oral-memorial composition rather than the significance of the cued part as an actor's

independent developmental text, Lene Petersen suitably invokes the power of the actor within the 'morphology of the early modern playtext' by envisaging the 'stylistic synergies, interchanges and reciprocities' between actor and author:

> Analytical studies of early modern playtexts must embrace more extensively the theatrical practices of the period and recognise the communal enterprise of the drama of the sixteenth and seventeenth centuries as a creative joint venture.[6]

The balance of such reciprocities tips in favour of the actor in Nora Johnson's vision of 'The Actor as Playwright in Early Modern Drama'. In an investigation of the actor Robert Armin's composition of his own plays which is promoted as indicative of the relationship many Renaissance performers had with their playtexts, Johnson questions the relevance of advocating unilateral authorial dominance within the period:

> Recent scholarship has suggested that the term "author" would be inappropriate, tied as it is to historical innovations such as copyright, Jacobean absolutism, and Romantic subjectivity.[7]

Undertaking an examination of actors' demonstrable 'roles as authors' in a bid to establish 'actors as innovators in the construction of authorship' is thus substantiated as a valid line of investigation within the time span scrutinised by this thesis. Such an endeavour is argued to be substantially more enlightening of actual theatrical processes than one which fixes all on one inflexible authorial pin. Johnson emphasises that the method lies distinct from any which may be deemed applicable to Shakespearean Studies:

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[6] Petersen, pp. xi-xvi.
[7] Johnson, p. 2.

> Everything we have learned about subjectivity or its related forms in the Renaissance suggests that to imagine an author behind a text in early modern England is a very different process than the one that has produced the Bard.[8]

By doing so, she progresses to cue the central hypothesis of the following analysis which rests upon the study of non-Shakespearean dramatic texts:

> Scholars have repeatedly turned to the early modern theat[re] companies to look for models of authorship that gain currency more or less explicitly in spite of the presence of actors, in spite of their work as performers, as improvisers, and as owners of theatrical texts. Instead of looking for a kind of authorship that can overcome the participation of actors, however, we should be looking at the notions of authorship that actors themselves developed.[9]

Transferring the focus of the study even further beyond Shakespeare to rest upon minimal text material from Kyd may initially be deemed restrictive considering the bibliographically imperfect framework thus being handled. It is within minimal playtexts, together with their close relative the cued part, however, that the least diluted representation of the early modern actor is argued to emerge. It is worthy of note that, aside from the glimpse into authentic theatrical practices which it therefore offers, the present study also highlights that in many cases a minimal playtext constitutes the *only* version of a play which survives. Whilst it may be suggested that the true input of the playwright was once reflected in an imagined organically complete 'maximal text' to which the minimal version is typically assumed to bear only a faint resemblance, this in itself is a speculative theory which invests in the author an unattainably superior skill base, delivering an unrealistic view of the genre of English Renaissance drama. It is herein contended that where a play survives

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[8] Johnson, pp. 2-3.
[9] Johnson, p. 6.

solely in minimal form, it is more useful to employ it for analysis as it stands than to figuratively envisage an unblemished authorial source. Asserting that the actor is at the heart of that dramatic form, the unit of the cued part supplies the focus of understanding.

Beginning with the external manifestations of an early modern actor's influence over the playtext, it is necessary to acknowledge that it may at first appear to be a truism to state that actors shaped the performance of plays. Of course, this is indubitably what actors are programmed to do. It is the singular mode of production and the subsequent impact upon the playtext which bestows additional pertinence upon the assertion, proving its value to the present thesis. In the case of *The Spanish Tragedy*, theatrical production is indivisibly bound up with issues of composition, immediately thus elevating for inspection the central proposition that 'bad' quartos are written in response to performance.

As the early stage history of the play is nebulous, more indirect records are sought to disclose the dramatic scene. Unfortunately, Henslowe does not directly record its production. Performance in the Rose Theatre may nevertheless be intimated by the fact that the theatrical manager, upon receiving instruction from Alleyn, lent out money for two consecutive years from 1601 on the strength of receiving the anticipated additions to the play. The record of the transactions, particularly Alleyn's involvement in them, provides a relatively firm indication that *The Spanish Tragedy* featured in the repertoire of the Lord Admiral's Men. On both noted occasions, the play is significantly alluded to by the name of its central character, Hieronimo. As Chapter Two illustrated, character-dictated definition was a common form of whole-

play reference during the period, implicitly contributing further evidence of the prevalent part-oriented approach to plays. Firstly, Henslowe records:

> Lent vnto mr alleyn the 25 of septemb[er]
> 1601 to lend vnto Bengemen Johnson vpon
> his writtinge of his adicians in geronymo
> the some of xxxx^s.[10]

Either there was no rush to complete the additions or they were submitted in two instalments as there is a similar entry in Henslowe's Diary the following year:

> Lent vnto bengemy Johnsone at the apoyntment of E Alleyn
> & w^m Birde the 22 of June 1602
> in earnest of a Boocke called Richard
> crockbacke & for new adicyons for
> Jeronymo the some of x^{ll}.[11]

Two crucial features beyond the Admiral's likely performance of the part-defined play emerge: the dating and authorship of the additions. Only in conjunction with the publishers' title pages which presage the various contemporary printed editions of the play does the import of these factors truly become apparent. It is essential, therefore, to turn to the play's publication history.

The sheer volume of printed playtexts attests to the popular reception of the play. There are ten known editions which still survive from the Renaissance period, the play being regularly published in 1592, 1599, 1602, 1603, 1611, 1615, 1618, 1623 (when two quartos were published) and 1633. The first extant quarto was published in 1592, although its title page implies a lost original:

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[10] *Henslowe's Diary, Part I. Text* (1904), p. 149.
[11] *Henslowe's Diary, Part I. Text* (1904), p. 168.

The Spanish Tragedie, Containing the lamentable end of *Don Horatio*, and *Bel-imperia*: with the pittifull death of olde *Hieronimo*. Newly corrected, and amended of such grosse faults as passed in the first impression.[12]

Whilst the first is the critically authoritative edition of the play, it is the 1602 text which contains the insightful additions collectively labelled as a 'bad' quarto. Pollard's terminology is again replaced by an alternative expression, in this case Gurr's tag 'minimal text' being directly employed to convey the fact that the additions under discussion do not constitute a full quarto, merely representing a new element within the existing play. The specific phrasing of the 1602 title page epitomises the part-inspired, character-centred production of the amended play:

The Spanish Tragedie: Containing the lamentable end of *Don Horatio,* and *Bel-Imperia*: with the pittifull death of olde *Hieronimo*. Newly corrected, amended, and enlarged with new additions of the Painters part, and others, as it hath of late been diuers times acted.[13]

The words which boast that the text reflects the play 'as it ha[s] of late been di[v]ers[e] times acted' are crucial to the present line of enquiry. It may immediately be determined that the play had been recently and successfully received by an early modern audience since unpopular plays would simply not be produced 'diverse times' within the professional repertory system, failed plays equating to failed profits.

As the date perfectly aligns with Henslowe's accounts, the 'new additions' may be confirmed as those which Ben Jonson borrowed money on the strength of writing,

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[12] Thomas Kyd, *The Spanish Tragedy* (London: Edward Allde for Edward White, 1592), A1b.
[13] *The Spanish Tragedy* (1602), A1b.

the parallel documents working in tandem to account for their unanticipated authorship.

Reflecting upon the additions of the 1602 quarto in the light of their minimal text designation conveniently strengthens the notion that this breed of bibliographically inferior writing does not necessarily, as critics generally assert, arise as a form of abbreviation but chiefly as a post-performance printed response. By disclosing the provenance of those additions within the play 'as it has been performed' rather than as it has been directly conceived by an author for publication, the title page provides the most explicit evidence yet discovered to substantiate the present theory that minimal texts are synchronised with the form of the cued part and chiefly find their origin, rather than their destination, on the stage.

It may be surmised that the play has been enlarged from an earlier manifestation, the new text crucially asserting the supremacy of the actor's part, intended here in both the material and obligated senses of the word, in shaping the playtext. Advertised as unambiguously moulded along part-lines, the additions consist 'of the Painters part, and others', demonstrably structured according to character rather than being temporally or sporadically distributed. Ultimately, it is directly revealed that the supplementary material has derived from the most recent flurry of performances to the date of publication, the text being promoted as representing the play as it 'of late' has been performed.

With the aid of publication tools, then, a skeletal view of *The Spanish Tragedy*'s early production may be developed, proving sufficient to offer an insight into the

reason for Jonson's authorship of the additions. As the new material is promoted to have originated direct from the stage, the theory must proceed that his involvement with the play was initially dramatic. As the leading actor of the Admiral's Men, Alleyn would certainly have played the central part of Hieronimo at the beginning of the 1590s when the play was thought to be present on the London stage. However, he is known to have retired from acting for a more managerial role in 1597, as Henslowe confirms when he makes 'A not[e] of all such[e] goods as [I] ha[v]e bo[u]ght for play[ing] s[i]nce my son[ne] [E]dward [A]lle[y]n le[a]ft[e] [p]lay[ing]'.[14] Alleyn is thus eliminated from both the embodiment of the role and associated authorship of the additions since the 1602 title page, arising five years after his retirement, stipulates multiple contemporary performances. Jonson's association with the play subsequently begins to fall into place.

Henslowe's record of additions to 'Hieronimo' may be interpreted more specifically as relating to the individual role rather than the whole play, a potential signal that Jonson's authorial involvement was secondary to his actual performance. The fact that he wrote the new material is clear from Henslowe's exhaustive accounts. It has been further established that the title page specifies such material (naturally, it is argued, since it constitutes a minimal text) as stemming directly from performance. The logical speculation is, therefore, that Jonson temporarily substituted Alleyn to play the part of Hieronimo. There is indeed supplementary evidence to support this claim based upon Jonson's rumoured participation in a provincial tour. The detail noted in the *Diary* pinpointing Alleyn as the agent instructing Henslowe to pay Jonson for the new additions substantiates the claim that the latter was the retired

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[14] *Henslowe's Diary, Part I. Text* (1904), p. 81.

Alleyn's successful temporary surrogate within a popular touring production. Following the good reception of the additions on tour, Jonson could well have been commissioned to formally write them up for assimilation onto the London stage, perhaps even for Alleyn's own resumption of the role during a spell out of retirement, although this remains conjecture. Arthur Freeman, asserting that 'Ben Jonson is supposed to have acted Hieronimo, possibly in 1597, with a company of strolling actors', points out Thomas Dekker's indirect attribution of the role to Jonson in *Satiromastix*, published in the same year as Kyd's revised play.[15] Scholars agree that Jonson is figuratively represented therein by the character of Horace, who is mocked (with the self-conscious dramatic terminology resonant of a cued part accustomed actor) for not being able to play 'the part of an honest man' and reminded of his humble involvement with the travelling players he later scorns:

> Thou hast forgot how thou amblest (in leather pilch) by a play-wagon, in the high way, and took'st mad Ieronimoes part, to get seruice among the Mimickes: and when the Stagerites banisht thee into the Ile of Dogs thou turn'dst Ban-dog (villanous Guy) & euer since bitest.[16]

As the present theory principally seeks to prove Jonson's performed rather than written role in the play in order to trace the provenance of the additions to the cued part, it is not harmed when Freeman ultimately rules out Jonson's authorship on the grounds of a discrepancy between the dating of Henslowe's notes and an inter-textual parallel within the content of both the additions and John Marston's play *Antonio and Mellida*. Briefly commending *The Spanish Tragedy* as 'a striking example of composing in parts', Palfrey and Stern antithetically uphold Jonson's potential involvement with the play, acknowledging that the new 'additions may

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[15] Arthur Freeman, *Thomas Kyd: Facts and Problems* (Oxford: Clarendon Press, 1967), p. 125.
[16] Thomas Dekker, *Satiromastix, or the Untrussing of the Humorous Poet* (London: Edward Allde for Edward White, 1602), G4a, G4b.

well be the ones for which Ben Jonson was paid'.[17] Jeffrey Kahan also supports the

playwright's dramatic part in the play, his dating of 'Jonson's additions' being

suitably aligned with the year of Alleyn's retirement:

> Thomas Kyd's original play was probably written in 1585 and was first
> printed in 1592. Kyd died in 1594. The play was again printed in 1602 with
> five additional passages. The scholarly consensus is that these additional
> passages were written in 1597 [...] They are usually, although somewhat
> reluctantly, attributed to Ben Jonson, who, legend has it, was derided for
> having once played the part of Hieronimo in a travelling company.[18]

Internal evidence confirms the current proposition since all of the additions revolve

specifically around the part of Hieronimo. A total of five additions are contributed to

the 1602 quarto featuring a variety of both new and existing characters, each

insertion sharing Hieronimo as a common denominator and thus appearing in the

cued part constituting his role. The first addition involves Isabella, Hieronimo,

Jaques and Pedro, the second affects Lorenzo and Hieronimo, the third includes 1

Portingale and Hieronimo, the fourth Jaques, Pedro, Hieronimo, Isabella and the

Painter and the final instalment consists of Castile, Hieronimo, Viceroy and the

King. As the character of Hieronimo is central to each of the additions, it is probable

that they were introduced ad libitum in performance by the actor embodying him,

primarily for insertion into his own role rather than as sporadic extra matter to

weave into the parts of many.

It is vital to reiterate that this chapter predominantly asserts the significance of

Jonson's performance in *The Spanish Tragedy* rather than his contribution to

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[17] Palfrey and Stern (2007), p. 8 and p. 495.
[18] Jeffrey Kahan, 'The 1597 Additions to *The Spanish Tragedy* and its Subsequent Influence on *A Warning to Fair Women*', *ANQ: A Quarterly Journal of Short Articles, Notes and Reviews*, 17 (2004), 20-24 (p. 21).

authorship in adherence to the central premise of the thesis that actors performing from cued parts provide the essence of minimal playtexts. Adding another output to Jonson's literary canon is almost immaterial to the present argument. Rather, his cued part is painstakingly scrutinised as a primary example indicative of an early modern actor's influence over the composition of a play. In essence, Jonson is depicted to creatively introduce new material into the performance of his own independent part script and subsequently facilitate its assimilation back into the printed text, whether that may be through writing up the material himself or feeding it back to an original author, playing company or theatrical scribe, ultimately succeeding to shape the play as a whole.

The simplest yet most fundamental piece of overlooked evidence reinforcing an actor-centred approach to *The Spanish Tragedy* is conveyed by the fact that each and every one of the title pages fronting the multiple Renaissance editions of the text neglects to name or even allude to an author. Indeed, knowledge of Kyd's authorship of the play and Jonson's of the additions is barely perceptible within or beyond the printed texts. So severely occluded are the contributions of both playwrights that they require a considerable degree of detective work to deduce, hardly a feature of a process which is supremely author-reliant. Attribution to Kyd is only accidentally revealed in a casual reference by his contemporary Thomas Heywood, ironically within a text which exists to promote the status of the actor:

> Therefore M. *Kid* in the *Spanish* Tragedy, vpon occasion presenting it selfe, thus writes.

> Why *Nero* thought it no disparagement,
> And Kings and Emperours haue tane delight,

To make experience of their wits in playes.[19]

Furthermore, this ascription itself escaped critical attention until the late phase of the following century when theatre historian Thomas Hawkins flagged it up for consideration.[20]

It is clear that the publishing strategy was to optimise profits by selling the playtext on the strength of popular performance, the allure clearly emanating from the actors rather than the author. It is possible to state that the complete elimination of an author across multiple playtexts is unique to *The Spanish Tragedy*, intimating the potentially damaged reputation of Kyd amongst the Renaissance reading public. It may far more readily be accepted as evidence of the selling power of dramatic success, a play's popular renown naturally motivating potential readers to purchase the playbook. Thus the publishers' title pages promote an attempt to emulate the theatrical accomplishment of the play in print. Zachary Lesser gives strength to the argument for performance-based promotion within a critical survey of the reception of Renaissance dramatic texts from the perspective of the publisher. Lesser reveals that a title page would simultaneously function as a 'publicity blurb', a critical '*reading* of the play' and an indication of a target market:

> The point is not that their reading provides a transparent representation of their actual audience, but rather that, in order to find any audience at all, they sought to position the play within a particular niche of the print marketplace.[21]

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[19] Thomas Heywood, *An Apology for Actors* (London: Nicholas Okes, 1612), E4a, E4b.
[20] Thomas Hawkins, *The Origins of the English Drama* (Oxford: Clarendon Press, 1773).
[21] Zachary Lesser, *Renaissance Drama and the Politics of Publication* (Cambridge: Cambridge University Press, 2004), pp. 1-2.

Jonson's additions must surely be interpreted at the heart of the play's dramatic triumph, a notion substantiated by the knowledge that each one of the subsequent quartos following the enlarged 1602 text retains reference to those additions. Such striking repetition is a reliable indicator of positive results in the sale of the printed play.[22] Whilst the allusion is condensed from 1618 onwards to 'new Additions as it hath of late been diuers times Acted', therefore no longer explicitly drawing upon the appeal of the Painter's part, the new material nevertheless continues to take pride of place as an advertising feature, perhaps demanding less detail once the reputation of the additions had taken hold or alternatively functioning as a sign of further actor-inspired change.[23]

Although the present hypothesis is heavily centred upon early modern actors' influence upon the text, it does not aim to diminish the role of the author. It instead elevates the collaborative position of the actor within a cued part focussed theatrical arena. Grace Ioppolo's contrasting observations upon dramatic transmission which assert a reciprocal movement between author and playhouse in the belief that 'authorship could be a continual process, not a determinate action', clearly do go against the grain of the argument herein. However, they are not completely denied as the subject of the present work is demonstrably shifted from mainstream literary criticism:

> For the last three centuries, Shakespearean scholars have emphatically argued that the transmission of an English early modern play-text was linear: that is, from author to acting company to theatre audience to printer to literary audience. This type of transmission implies that the author had no further contact with his text or with those who copied, read, used, recited or

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[22] The 1603 title page is missing and substituted with that of the 1602 quarto, followed by addition-based advertising in the quartos of 1611, 1615, 1618, 1623, 1623 and 1633.

[23] Thomas Kyd, *The Spanish Tragedy* (London: John White for T. Langley, 1618), A1b.

heard it after its composition. However, significant evidence from dramatic manuscripts, including the handwriting of company scribes, book-keepers and censors alongside that of authors, suggests instead that this transmission was usually not linear but circular and that neither authors nor theatre personnel dissociated authors from their texts. In fact, authors returned to their texts, or texts were returned to their authors, at any or all stages after composition. These reunions of authors and their texts demonstrate that early modern dramatists collaborated in various ways and degrees in the theatrical production and performance of their plays.[24]

It is inevitable that any such smooth circular process wherein the author perpetually reasserts his control over the play will be necessarily upset in the production of the minimal texts placed at the centre of attention herein, the atypical bibliographical provenance of the quirky textual breed resting upon much less guarded roots. Reverting to the depiction of Jonson in his locally predominant capacity of actor in *The Spanish Tragedy*, it could perhaps be argued that his authorship represents the exception rather than the rule since the original author, Kyd, died in 1594, preventing this post-dramatic 'reunion' between 'authors and their texts' which Ioppolo envisages and rendering it necessary for a successor to take on the textual development role.

Beyond the 'bad' quarto, the perceived accommodating relationship between author and actor is undoubtedly insightful to a certain extent but fails to concede the more fractious side of the relationship which is lucidly evident across an array of literary and cultural primary sources of the early modern period. References, too numerous to mention here, demonstrate that actors did indeed exert their influence over the composition of Renaissance playtexts as the author is often portrayed as resenting such creative intrusion into their world, regarding it as a disrespectful encroachment

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[24] Grace Ioppolo, *Dramatists and their Manuscripts in the Age of Shakespeare, Jonson, Middleton and Heywood: Authorship, Authority and the Playhouse* (London: Routledge, 2006), p. 1.

upon their own distinct sphere of production. Returning to Chapter Two's concern

with Robert Greene's justification for his double-sale of *Orlando Furioso*, the issue

is exemplified by Greene's reported derision of actors as faithless, flighty,

disingenuous profiteers whose relationship with authors was not socially deferential

but overwhelmingly self-serving:

> But I heare when this was ob[j]ected, that you made this excuse: that there
> was no more faith to be held with Pla[y]ers, than with them that valued faith
> at the price of a feather: for as they were Comaedians to act so the actions of
> their li[v]es were Cameleon like, that they were uncertaine, variable, time
> pleasers, men that measured honestie by profite, and that regarded their
> Authors not by des[e]rt, but by necessit[y] of time.[25]

The allusion to shifting morals for the sake of profit sums up the tone of the

Renaissance play-world which leaves room for the dynamic involvement of players

within the composition of plays. Of course, literary criticism in general and

Shakespearean criticism in particular does exhibit a tendency, beyond that of

Ioppolo's more collaborative portrayal, to promote the supreme overriding

precedence of an author. Within early modern dramatic outputs, however, this is a

restrictedly one-sighted view. Ultimately, financial viability was at the heart of the

theatre and associated publication. If a play was not well received and therefore did

not make money on stage, it was a consecutive failure for theatrical manager, author,

actor, printer and publisher alike. Literary accreditation came long after the practical

demands of the period. Actors were therefore crucial in ensuring the success of each

and every play, exerting their influence through individually customised cued parts,

the nature of which simultaneously facilitated effective performance and

surreptitious intra-part ad-libbing outside the content of the playbook. Of course,

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[25] *The Defence of Cony-Catching* (1592), C4a.

such experimentation with the play subsequent to its approval by the Master of the Revels was strictly forbidden in line with the strict regulations imposed by Renaissance censorship. Notwithstanding, the disposable, transitory nature of the cued part, its physical readiness to be concealed from authority, is shown to have inspired the furtive attempts of actors to get creative with their roles in the performance of the whole play. Tiffany Stern implicitly recognises the loophole in censorship which encouraged the survival of actors' creativity when she emphasises that 'any text for performance can only be censored notionally, because actual speech cannot be controlled':

> A habit of claiming absolute authority for the full text as overseen and corrected by successive Masters of the Revels, Edmund Tilney (1579-1610), Sir George Buc (1603-22), Sir John Astley (1622) and Sir Henry Herbert (1623-73), has led critics to ignore how often unapproved words and passages were heard on the stage.[26]

The cued part form, as a vehicle for speech, physically embodies an actor's inventive potential, encouraging reassessment of his function in shaping the play as it has survived in print. As demonstrated, it is the series of minimal texts which provide the optimal representation of this actor-facilitated creative process.

In sum, the lack of flexibility in an author-focussed critical observation such as Ioppolo's neglects to account for the cued part-induced prospect of early modern players' consistently adventurous verbal (and, in the case of Jonson, subsequently written) contributions to the play within the boundaries of their individually customised scripts. Palfrey and Stern importantly emphasise that these inputs would

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[26] Stern (2009), pp. 232-233.

often be embraced, at least by the less ego-sensitive authors who would put the onus

on the actors to mould their own cued parts:

> Most telling are the fascinating alterations appended to the end of William
> Percy's manuscript plays *The Cuck-Queanes and Cuckolds Errants* and *The
> Faery Pastoral*. The tiny reworkings and alternative lines he suggests are not
> placed *in situ* as part of the plays themselves. Instead, they are tacked on at
> the end of the manuscript, to be inserted or not into the actors' parts
> ('Whither's the whither you may chuse the Better'). In each case the revision
> is given specifically by cue (headed 'Quu' or 'Qu').[27]

In asserting the organic precedence of the playwright, it is easy to miss the fact that

Henslowe's Diary abounds with examples of authors struggling to complete their

work, the manager persistently reporting the loan of good money after bad to cash-

strapped writers who promise, time after time, to deliver their plays. To name just

one example, Henslowe records lending money to Chapman on 16 May 1598 'in

earnest of a boocke for the companye' and again seven days later 'vpon his boocke

wch he promised vs'.[28] Chapman's diminished dramatic output clearly became a

long-standing cause for concern as the matter escalates in October of the same year

when the playwright is required to formally acknowledge his debts:

> Be it knowen vnto all men by thes present[s]
> that [I] George Chapman of London gentleman
> doe owe vnto mr phillip Henshlowe of the
> pishe of St Saviours gentleman the some
> of x^{ll} x^{s} of lawfull money of England. [I]n
> wittnesse whereof [I] ha[u]e herevnto sett my
> hand this [present] xxiiijth of October 1598.
> Geo: Chapman[29]

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[27] Palfrey and Stern (2007), p. 8.
[28] *Henslowe's Diary, Part I. Text* (1904), pp. 86-87.
[29] *Henslowe's Diary, Part I. Text* (1904), p. 142.

It seems that play-writing was not necessarily an innate skill for many authors but a haphazard means to an end, a fact substantiated by the knowledge that many spent time in debtors' prison. Thus, the capsule of the cued part, as long as the actors retained their cues, effectively enabled the playwright to delegate the full resolution of the play to well-experienced leading actors who could deliver on stage something subtly, or occasionally prominently, different to their own hastily produced goods created to rid themselves of the wolf at the door, whether in the shape of Henslowe retrieving his loans or the worse threat of imprisonment on account of their debts. Peter Blayney captures the process in his observation that 'the author's final draft is essentially only the raw materials for performance'.[30]

Crucially, even Kyd's own author of the play-within-the play *Soliman and Perseda*, Hieronimo, grants his actors freedom within the boundaries of their cued parts, bidding them to configure their own performances as the situation dictates:

> And heere my Lords are seuerall abstracts drawne,
> For eache of you to note your partes,
> And act it as occasion's offred you.[31]

Thus the chapter is progressed in a timely fashion to consider the relevance of the internal evidence of an early modern actor's part-based influence over the ultimate materialization of the play.

The place of meta-dramatic analysis within any study of the cued part has already briefly been asserted as essential given the distinct lack of extant evidence.

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[30] William Shakespeare, *The First Folio of Shakespeare: The Norton Facsimile*, ed. by Peter Blayney, 2nd edn (New York and London: Norton, 1996), p. xxx.
[31] *The Spanish Tragedy* (1592), K1b.

Technical scrutiny of its function in specific relation to cues is presented in Chapters Two and Five of this thesis. It is necessary in the present examination of the internal manifestations of the diverging resonance of the actor's part within Renaissance plays to provide a further overview of self-conscious theatricality.

It is important to introduce the foundational critical understanding of the meta-play as it relates to the cued part since the remit of this familiar theatrical device is strikingly expanded within Chapter Five of this thesis where the actor's cued part is innovatively defined as a complete meta-play in its own right. The most immediately memorable association between actors' parts and the concept of meta-play features within William Shakespeare's *A Midsummer Night's Dream*, when the Athenian artisans make reference to performing from cued parts during the rehearsals of their own play to celebrate the forthcoming wedding of Theseus and Hippolyta, 'A tedious brief scene of young Pyramus and his love Thisbe; very tragical mirth'.[32] Although this ostensibly constitutes an opportunity for a light-hearted moment, it remains crucial that the play-within-the-play will be a cued part production:

> If that may be, then all is well. Come, sit down, every mother's son, and rehearse your parts. Pyramus, you begin: when you have spoken your speech, enter into that brake, and so every one according to his cue.[33]

The major potential peril of performing from parts is reflected in this infamous meta-play, in which parts and cues are so easily conflated:

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[32] William Shakespeare, *A Midsummer Night's Dream*, ed. by Jonathan Bate and Eric Rasmussen (Hampshire: Macmillan, 2007), pp. 365-412, V.i.58-59.
[33] *A Midsummer Night's Dream* (2007), III.i.46-48.

Thisbe (Flute)	Must I speak now?
Quince	Ay, marry, must you, for you must understand he goes but to see a noise that he heard, and is to come again.
Thisbe (Flute)	Most radiant Pyramus, most lily-white of hue, Of colour like the red rose on triumphant brier, Most brisky juvenal and eke most lovely Jew, As true as truest horse that yet would never tire, I'll meet thee, Pyramus, at Ninny's tomb.
Quince	'Ninus' tomb', man! Why, you must not speak that yet; that you answer to Pyramus. You speak all your part at once, cues and all. Pyramus, enter: your cue is past; it is, 'never tire'.[34]

It is generally accepted that *Pyramus and Thisbe* offers a glimpse into a cued part structured means of early modern theatrical production. Additionally, through the content of the meta-play, it provides a comparative angle from which to fully appreciate the whole plot of *A Midsummer Night's Dream*. Jonathan Bate and Eric Rasmussen depict a layered relationship between whole and meta play:

> As for Bottom, at one level he is a bad actor. In both rehearsal and performance of 'Pyramus and Thisbe', it becomes clear that he does not really understand the rules of the theatrical game. But at a deeper level, he is a true dramatic genius: he is gifted with the child's grace to suspend his disbelief. As Pyramus, he puts up a pretty poor performance; as Ass, it is another matter. The comical deficiency of 'Pyramus and Thisbe' is that the actors keep telling us that they *haven't* become their characters. The Assification of Bottom is, by contrast, akin to those brilliant assumptions of disguise – Rosalind becoming Ganymede in *As You Like It*, Viola Cesario in *Twelfth Night* – through which Shakespeare simultaneously reminds us that we are in the theatre (an actor is always in disguise) and helps us to forget where we are (we willingly suspend our disbelief). In that forgetting, we participate in the mystery of magical thinking. With Bottom himself, we in the audience may say, 'I have had a most rare vision.[35]

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[34] *A Midsummer Night's Dream* (2007), III.i.61-71.
[35] *A Midsummer Night's Dream* (2007), p. 366.

The self-conscious layering of part and whole is perhaps even more prominent in Kyd's play. *The Spanish Tragedy* is saturated with self-reflexive comment upon and multi-dimensional structural alignment to part-based theatrical production. It is composed of several partitioned tiers: the characters of Revenge and the Ghost of Andrea introduce, oversee and reflect upon the main action which, in turn, features a cast who observe the production of two internal meta-plays. The multi-faceted, split-level structure creates a cinematic feel as the audience's attention zooms in and out of the dramatic action, mirroring the cued part actor's fluctuating involvement in the play. Freeman firstly recognises the core stratification:

> *The Spanish Tragedy*, with its framing characters and its inserted elements, at several points devolves into play-within-play-within-play; the Elizabethan audience could watch the supernatural audience watching the courtly audience watching Hieronimo's tragedy, or his pageant of knights and escutcheons.

Additionally, he detects that Kyd effectively revitalises the well-established technique of presenting 'separate levels of dramatic action' into an enhanced level of self-reflexivity:

> Another 'first' for *The Spanish Tragedy* is Kyd's use of a play-within-play; and, like the pattern of villainy exemplified by Lorenzo, this innovation proved most popular. The idea of a sub-action contained in the primary drama, however, is in a general sense antique; it is Kyd's elaboration and dramatic use of the notion which gives his own playlet the importance in theatrical history it has come to possess.[36]

It is worth focussing on the predominant signifier of Kyd's meta-theatrical consciousness, the meta-play of *Soliman and Perseda*, as evidence of a part-centred approach to composition and performance. Subsequent analysis introduces the new

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[36] Freeman, pp. 59-61.

analytical unit of the 'identification cue' which is scrutinised further in the next chapter of this thesis.

Formally, the concept that *Soliman and Perseda* constitutes a scale model representative of the cued part production of the whole play is communicated by focussing upon the intrinsic separation of the levels of experience for each character within the meta-play. It is argued that such separation conveys implicit authorial awareness that the play would be divided into individual cued parts. The distinct partitions between the pseudo-characters of the meta-play under scrutiny are specifically delimited by language. The pseudo-author, Hieronimo, instructs his actors to deliver their lines in a range of unfamiliar languages including Latin, Greek, Italian and French:

> Each one of vs must act his parte,
> In vnknowne languages,
> That it may breede the more varietie.
> As you my Lord in Latin, I in Greeke,
> You in Italian, and for because I know,
> That *Bel-imperia* hath practised the French,
> In courtly French shall all her phraises be.[37]

Only a playwright accustomed to cue script productions could confidently thus propose a play-within-the-play in which every character speaks a different language without fear of a total breakdown in the performance. The fact that Kyd does so implicitly reveals his knowledge of how disparate each cued part could be without compromising ultimate performance.

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[37] *The Spanish Tragedy* (1592), K2a.

At first glance, Hieronimo's anticipated play would be doomed to failure unless his actors were multi-lingual. Cued part production, however, rests upon an intrinsically individualistic approach to performance whereby each actor need only understand his own lines and memorise short cues deriving from any speech which interacts with his own. This effectively means that *Soliman and Perseda* could function perfectly smoothly without any knowledge of Latin, Greek, Italian or French through the exchange of linguistic cues. This new category of cue, originating in the present thesis, undergoes full technical analysis in Chapter Four as a sub-category of the equally innovative identification cue. For the purposes of interpretation of the meta-play, it will suffice to briefly introduce the linguistic cue as a means to encourage an actor to speak on cue by subtly disclosing the identity of the cue-speaker through characteristic variation from the linguistic norm, often for comic effect as actors take on a falsely assumed pseudo-language. All that the actors would be required to do to maintain the momentum of the play is to listen out for their linguistic cue and then utter their own characteristic language. Hieronimo gets the linguistic cues off to a head start by partially attributing them to individual 'actors' in his play. Immediately it emerges that any cues spoken (and written on an actor's part) in Greek would be delivered by the Hieronimo actor and any uttered in French given by the Bel-Imperia actor. Further identification is ambiguous in the playtext, however. Whilst Hieronimo and Bel-Imperia are clearly distinguished as giving Greek and French identification cues respectively, Balthazar and Lorenzo's linguistic cues are indicated purely by physical gesticulation, the words 'you, my lord, in Latin' and 'you in Italian', only definitively allocated by the Hieronimo actor's body language on stage.

It must be acknowledged that the question of whether or not *Soliman and Perseda* was actually performed in this assortment of languages is open to debate. Unfortunately, there are no extant copies of Hieronimo's multilingual version of the meta-play to uphold the claims for facilitating such challenging performances through employment of the linguistic cue. This is because the publisher appears to have taken the liberty of translating the meta-play from its real or mock foreign tongues into English, via Kyd or Jonson perhaps, for the convenience of the reader:

> *Gentlemen, this play of* Hieronimo, *in sundrie Languages, was thought good to be set downe in English more largely, for the easier vnderstanding to euery publique Reader.*[38]

As the unusual stage direction is atypical of an instruction to either the actor or to the theatre audience and is indeed directly addressed to the reader of the play, it may be accepted on face value as a post-performance amendment, the anglicized translation only being applied to the printed text of the whole play. J. R. Mulryne approves this elucidation when he suggests that the printing press were given 'a revised text [...] the last section of the play [being] set from imperfect copy'.[39] Freeman also maintains the potential of multi-lingual dramatic representation, calling upon the sporadic use of Latin and Italian throughout the play as an indication that language was not considered out-of-bounds for the theatre. Accepting critical 'suggestion that the original playlet was shorter ('set down in English more *largely*'), and indeed multilingual, and was subsequently replaced, perhaps by

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[38] *The Spanish Tragedy* (1592), K3b.
[39] Thomas Kyd, *The Spanish Tragedy*, ed. by J. R. Mulryne, 3rd edn. (London: Methuen Drama, 2009), p. 110.

popular demand, with the surviving English version', he too concludes that this 'serve[s] to explain certain peculiarities of plot in the last act'.[40]

Proceeding to interpret the meta-play as Hieronimo intends it, therefore, the actor's part is promoted as a communication device in its own right, each character being linguistically distinguished in order to fulfil the agenda to 'breede the more varietie'.[41] The fact that the languages are unknown to the actors does indeed leave the resulting production liable to fluctuate, perhaps to comic effect, since it rests so precariously upon the timely recognition of cues which are incomprehensible in every sense but the acoustic.

Mulryne asserts that the linguistic invention 'has little to do with the deaths of the participants and does very little for the enactment of the play.'[42] Although no clear connection between the linguistic deviation and the tragedy that ensues is established, it would be erroneous to ignore the significance of the embedded transition from multilingual to mute, from many tongues to no tongue, which occurs when the meta-play is transposed into the actual play. Hieronimo bites out his own tongue in a bid to express the unhearing nature of authority. Having sought justice for the murder of his son and consequent suicide of his wife Isabella and received none, he now exaggerates the meta-audience's ignorance of his pleas by effectively dramatising a breakdown in communication. He juxtaposes the impending confusion of many tongues to the silence of no tongue to underscore the point that communication is futile when authority is deaf to pleas for justice. The play's consequent shifts from one language to the next, one genre to the next, from 'meta'

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[40] Freeman, p. 64.
[41] *The Spanish Tragedy* (1592), K2a.
[42] *The Spanish Tragedy* (2009), p. 110.

to 'real' tragedy, combine to provide a startling performance collapsing interpretative layers of self-reflexivity and being practically formulated to shock and defy the audience, both on and off-stage. Balthazar does not realise the full force of his conviction when he foresees the effects of the proposed linguistic deviation, predicting that the meta-play 'will be a me[e]re confusion, / And hardly shall we all be [u]nderstoode'. In his defence, Hieronimo promotes the production by claiming that the ends justify the chaotic means:

> It must be so, for the conclusion
> Shall proue the inuention, and all was good.[43]

The tragic 'conclusion' of course clearly does not rationalize the bizarre linguistic invention but it does convey a sense of the chaotic, demonstrating the concept that since there is no order or logic within this meta-play, so there will be no recourse for intelligent justification. Hieronimo finds no rhyme or reason in the murder of his son and he therefore reflects this loss of meaning metaphorically in dramatic form through a breakdown in the parts which feature within his meta-play. On a practical level, it is crucial to acknowledge that the meta-play substantiates the early modern practice of performing from cued parts. Should Hieronimo have attempted to put on his meta-play from linear scripts containing the whole playtext, his tragic design would have been immediately foiled since his 'actors' would have thus been provided with the resource to detect his suicidal intentions. Only a cued part production may provide the means for the tragic resolution of Hieronimo's meta-cum-whole play.

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[43] *The Spanish Tragedy* (1592), K2a.

It is significant to note that the Fifth Addition to the 1602 quarto introduces a slight yet decisive part-oriented shift in Hieronimo's demise. In the 1592 edition, his final words are as follows:

> Indeed thou maiest torment me as his wretched Sonne,
> Hath done in murdering my *Horatio*.
> But neuer shalt thou force me to reueale,
> The thing which I haue vowd inviolate;
> And therefore in despight of all thy threats,
> Pleasde with their deaths, and eased with their reuenge:
> First take my tung, and afterwards my hart.[44]

The 1602 additions contain a new allusion to parts not featured within the original text, highlighted for emphasis below:

> Now doe I applaud what I have acted.
> *Nunck iners cadamanus.*
> **Now to expresse the rupture of my part;**
> First take my tongue, and afterward my heart.[45]

In both versions, Hieronimo reveals his carefully-plotted meta-play agenda. The latter alternative, however, encapsulates *The Spanish Tragedy*'s self-reflexive acknowledgement of performing from cued parts. Functioning on a number of levels, it practically signals that the protagonist is about to bite out his own tongue, thus physically 'rupturing' a *body* part. Pivotally to the present hypothesis, it simultaneously announces the end of the representative actor's *cued* part. Hieronimo duly speaks no more lines in the play.

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[44] *The Spanish Tragedy* (1592), L2a.
[45] *The Spanish Tragedy* (1602), M1b.

To complete the introduction to the self-reflexive manifestation of cued part production and the associated dominance of the actor within extant early modern dramatic texts, the unique new interpretative tool of the 'interior meta-part' is defined and contextualised. Its exterior equivalent was established in the preceding chapter where it became clear, in the light of *The Blind Beggar of Alexandria*, that one individual character may disperse into several subsidiary parts-within-the-part, each with its own named persona and distinct physical appearance. Whilst all of the exterior meta-parts are listed as separate characters in the dramatic personae, they essentially derive from the same origin and share a common performer. In sum, the exterior meta-part self-consciously represents an actor playing a part which in turn involves performing a series of further roles. It is thus a customised form of the prevalent Renaissance practice of doubling, by which an actor would be required to take on several roles in a play due to limitations in the size of the playing company's membership.

The interior meta-part, on the other hand, is a more subtly shape-shifting unit, stemming from just one named character in the theatrical line-up yet nevertheless calling upon the transitory assumption of multiple different personas as occasion demands. It receives close attention in Chapter Five wherein the multi-dimensionality of the Evadne character within Francis Beaumont and John Fletcher's *The Maid's Tragedy* is exposed from a cue-oriented perspective. Essentially, scrutiny of the rhetorical unit of the interior meta-part spurs an interpretative move away from the practicalities of cued part production, diverting the critical gaze inside the cued part itself for internal evidence of part-based performance, composition and direction. To extend the present debate, the meta-

dramatic feature is briefly contextualised within another Admiral's Men play in which Alleyn is known to have performed the lead role, Christopher Marlowe's *The Jew of Malta*, which is herein analysed in cued part terms with chief reference to the 1633 quarto of the play.[46]

Presenting a clear allusion to the doubling of parts on the early modern stage, John Marston's Alberto of *Antonio and Mellida* unwittingly epitomises the essential concept of the interior meta-part:

> Not play two parts in one? away, away: 'tis common fashion.
> Nay, if you cannot bear two subtle fro[n]ts vnder one hood,
> Ideot goe by, goe by; off this worlds stage. O times impuritie![47]

To bear 'two subtle fronts under one hood' is to play a character made up of interior meta-parts. The process is similar to doubling but there are neither supplementary named personas nor convenient ready-made costumes for a character's internal alternative. Rather, the division in identity is 'subtl[y]' contained 'under one hood', the parts-within-the-part of a single character only revealing themselves readily in a reading of the representative actor's cued part.

Barabas is ostensibly fixed in his role set by Marlowe as the 'Jew of Malta', a type-based characterisation which starkly leaves little room for manoeuvre into three-dimensionality. This thesis contends, however, that on a meta-dramatic level, Barabas is a literary personification of an early modern actor who rebels against the confines of his part, confidently striving to influence the unfolding events and

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[46] Christopher Marlowe, *The Jew of Malta* (London: John Beale for Nicholas Vavasour, 1633).
[47] John Marston, *Antonio and Mellida. The First Part.* (London: R. Bradock for Matthew Lownes & Thomas Fisher, 1602), A4b.

resolution of the play by defiantly investing in that part an entire series of internal roles which he progresses to cast and direct himself in. Sara Munson Deats and Lisa S. Starks give vital strength to the current proposal by labelling Barabas in those very roles which it is herein argued Renaissance actors successfully encompass, including the dramatic meta-parts of 'inveterate role-player', 'surrogate playwright' and 'interior director'. By pertinently blending 'the new historicist and the rhetorical' methodologies, Deats and Starks' study is crucial in its recognition that 'amid the plethora of exegesis on *The Jew of Malta*, only four critics [...] have commented on the theatricality of Barabas, and none of the four has developed his often provocative insights into a "metadramatic" reading of the play'. It also raises awareness of the associated critically neglected fact that Marlowe's plays 'self-reflexively probe, censure, and celebrate dramatic art'.[48] An element of that dramatic art, it is now asserted, aims to epitomise an actor's influence over the performance, composition and direction of plays.

Barabas' meta-dramatic interior role of early modern player is the most clearly evident in his continually shape-shifting nature, openly signalled to audience and reader by his frequent asides and soliloquies which function to presage the donning of each new meta-part. Whilst he is externally fixed in the overarching type of villainous Jew, Barabas ultimately morphs into as astonishingly wide range of guises, putting on his own performance of many meta-parts. Stephen Greenblatt fleetingly confirms the character's natural affinity with the dramatic meta-part when

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[48] Sara Munson Deats and Lisa S. Starks, '"So neatly plotted, and so well perform'd": Villain as Playwright in Marlowe's *The Jew of Malta*', *Theatre Journal* 44 (1992), 375-389, (pp. 378-380).

he notes Barabas' 'delight in role-playing'.[49] Furthermore, Deats and Starks

summarise the breadth of his 'multiple masquerades':

> As the play progresses, the thespian Jew consciously assumes an entire repertoire of public roles, spanning the social spectrum of Malta from governor to tycoon to (potential) friar to musician, while his creator conflates dramatic conventions to produce a hybrid private villain – part Jewish usurer, part Machiavel, part revenger, part medieval Vice.[50]

Peter Berek essentially subverts the natural order of parts, perceptively regarding the

protagonist as an actor first and a villain second:

> Barabas is not simply a villain by birth; he chooses the role and is fully aware of what he does as he plays his part.[51]

Taking Berek's observation a step further into the meta-dramatic arena, it could be

asserted that the internal representation of the Barabas character performing the part

of an impressively metamorphic actor is at once externally manifested by the actual

actor, Edward Alleyn, physically embodying him on stage. Just as Barabas is

critically evaluated for his shape-shifting prowess, Alleyn is commended for his

protean abilities within the Prologue to the play as performed at the Cockpit Theatre:

> We know not how our play may pass this stage,
> But by the best of Poets in that age
> The Malta Jew had being, and was made;
> And He, then by the best of Actors play'd:
> In *Hero and Leander*, one did gain
> A lasting memorie: in *Tamberlaine*,
> This *Jew*, with others many: th'other wan
> The Attribute of peerelesse, being a man
> Whom we may ranke with (doing no one wrong)

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[49] Stephen Greenblatt, 'Marlowe, Marx, and Anti-Semitism', in *Christopher Marlowe*, ed. by Richard Wilson (Longman: London and New York, 1999), p. 153.
[50] Deats and Starks, pp. 379-385.
[51] Peter Berek, 'The Jew as Renaissance Man', *Renaissance Quarterly*, 51 (1998), 128-162 (p. 137).

Proteus for shapes, and Roscius for a tongue.[52]

Alleyn may accordingly be confirmed as 'the best of Actors' as he is identified in

Thomas Heywood's 'Epistle Dedicatory' to *The Jew of Malta*:

> This play, composed by so worthy an Authour as Mr. *Marlo*; and the
> part of *the Jew* presented by so vnimitable an Actor as Mr. *Allin*,
> being in this later Age commended to the Stage.[53]

Nora Johnson, making the actor synonymous with 'the professional shape-shifter',

picks up on the familiar and 'persistent identification of actors with protean

changeability' during the early modern period.[54] Palfrey and Stern confirm Proteus'

proverbial shape-changing status, associating the figure with actors Thomas Riley

and Richard Burbage and unintentionally communicating an additional layer of

significance within the citation by summing up the subtle operation of a character's

interior meta-parts:

> The word 'Proteus' - the god of shape-shifting – gives the clue. The term is
> used here not to imply an ability to change character so much as an ability to
> 'become' whatever character one was playing [...] In a sense an actor like
> Burbage 'is' a Proteus: this is his type. That is, the great actor is awesome
> precisely because of his radical emptiness and mutability; he owns a magical
> capacity for self-erasure in the interests of becoming another.[55]

The invisibly mutable capability of Renaissance players thus called upon in the

Prologue's allusion to Proteus is reflected simultaneously within Alleyn's external

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[52] *The Jew of Malta* (1633), B1a.
[53] *The Jew of Malta* (1633), 'The Epistle Dedicatory', A3b.
[54] Johnson, p. 6.
[55] Palfrey and Stern (2007), p. 45. Also Andrew L. Brown, 'Proteus', *The Oxford Classical Dictionary*. ed. by Simon Hornblower and Anthony Spawforth. (Oxford: Oxford University Press 2009), in *Oxford Reference Online*.
 <http://www.oxfordreference.com/views/ENTRY.html?subview=Main&entry=t111.e5388>
[accessed 26 February 2012].

repertoire and Barabas' interior actor meta-part. The efficacy of the mythical reference in conveying an actor's influence over the ultimate shape of the playtext is further strengthened by the subsequent allusion to the highly-esteemed Roman actor, Quintus Roscius Gallus, a by-word for oratorical and improvisational excellence. Thus, internal references may be seen to substantiate the theory of the early modern actor's predilection to creatively react to differing circumstances, to perform ad libitum and confidently compose new material inspired by the cued part in performance.[56]

Barabas' associated interior meta-part of author is reflected in a portion of the title of Deats and Starks' work 'Villain as Playwright', alongside their synopsis of him as 'the progenitor of an entire clan of villainous interior playwrights'.[57] Despite his external type-based role of villain, Barabas simultaneously performs the meta-part of 'surrogate playwright'. It is discussed herein in relation to the play's core concern with religion. Barabas' most difficult role to act proves to be that of Christian. The success of his own performance, however, rests upon the linked dramatic skills of his daughter. By instructing Abigail how to play the part of a false Christian, the most striking instance of Barabas' combined authorial and directorial meta-parts becomes evident.

The confusion in religious identity which permeates the play is recognised by James Shapiro as a feature of an early modern 'society surprisingly preoccupied with Jewish questions':

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[56] George Chatterton Richards and Ernst Badian, 'Roscius Gallus, Quintus', *The Oxford Classical Dictionary*, in *Oxford Reference Online*
 <http://www.oxfordreference.com/views/ENTRY.html?subview=Main&entry=t111.e5614>
[accessed 26 February 2012].
[57] Deats and Starks, p. 378.

A Christian is the antithesis of a Jew and yet, in certain circumstances, is potentially indistinguishable from one.[58]

Shapiro suggests that religious nebulousness was a contemporary concern, inspired by the perceived lack of tangible evidence to demonstrate a person's true faith. This is thought to have resulted in an innate distrust of a person's identity, particularly centred upon the notion of a 'false Jew' or 'Marrano', the contemporary term for 'a Jew counterfeitly turned Christian':

> The resulting desire to know who was a Jew led to the no less puzzling question of what was a Jew, as early modern English writers tried to define what distinguished the Jews from themselves. One of the effects of this sustained interest in the nature of the Jews was the pressure it put on what had been assumed to be, in comparison, a stable English and Christian identity.[59]

Berek draws attention to the fact that the phrase for 'Jews who were willing to make a "counterfeit profession" of Christianity' derives from *The Jew of Malta*, recognising the inherent ambiguity in Jewish identity which springs from the Marranism present in the theatre of the last decade of the sixteenth century:

> In that more restricted arena, I argue that Marranism is the particular form of Jewishness which is most pertinent to our understanding, and that Marlowe's *The Jew of Malta* is the crucial initiatory text. The theater of the 1590s was obsessed by the possibilities that identity might be willed or chosen and social position achieved by deeds, not birth. That's the concern of such plays as *Tamburlaine*, *Richard III*, and the tetralogy beginning with *Richard II* and ending with *Henry V*. Marranos, or Iberian Jews claiming to be converted to Christianity, are plausible representations of the idea that identity is not stable and can be created by individuals themselves.[60]

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[58] James Shapiro, *Shakespeare and the Jews* (New York: Columbia University Press, 1996), pp. 1-8.
[59] Shapiro (1996), pp. 13-14.
[60] Berek, pp. 128-130.

The potential duplicity in an individual's religious identity is herein considered

because it is thus synonymous with the interior meta-part. Barabas' inherent

instability is conveyed through his diverse meta-parts. He embodies the sense that

'Faith was disguisable, religious identity a role one could assume or discard if one

had sufficient improvisational skill'. Enlarging upon such meta-dramatic

terminology, Shapiro observes:

> Jews, like actors, were skilled at exploiting representation itself. The
> Marranos, then, were consummate actors for whom Jewishness, no less than
> Christianity, was a role to be assumed or shed, sometimes with a change of
> costume, as the situation demanded.[61]

The wording precisely conveys Barabas' own experiences. At first he steadfastly

refuses to take on the meta-part of a religious convert. Indeed, it is his assertion that

he 'will be no con[v]ertite' which results in the loss of his entire wealth and

possessions. The Governor of Malta, Ferneze, announces his intention to collect the

tribute money owed to the Turks by taking half of each Jew's estate, the forfeit faced

by any challengers being to convert to Christianity or lose everything they own:

> No, [J]ew, like infidels.
> For through our sufferance of your hatefull liues,
> Who stand accursed in the sight of heauen,
> These taxes and afflictions are befal'ne,
> And therefore thus we are determined;
> Reade there the Articles of our decrees.

Whilst the bit-part 'All 3 [J]ewes' immediately relent and offer up half of their

riches, Barabas adamantly rejects such 'base' submission and resolves never to 'be

christned', thus being forced to sacrifice all of his money as well as his home.[62] He

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[61] Shapiro (1996), pp. 17-20.
[62] *The Jew of Malta* (1633), C1b, C2a.

is eventually constrained to temporarily assume the Christian role to suit the urgency

of the situation when Friar Barnadine and Jacomo discover his crimes, only doing so

in close conjunction with his own authorial endeavours. Informing the audience that

he 'must dissemble [...] to turne Christian', he performs the meta-part only because

he is so sure of the script which he is independently about to put into motion.[63]

Deats and Starks recognise the multiply self-reflexive disclosure of Barabas' meta-

parts within his theatrical asides and soliloquies:

> As he directs his unsuspecting actors in their parts, he continually confides
> his designs to the audience in asides, thus informing him that he is acting –
> even as the actor playing Barabas is acting, and that he is also directing the
> action – even as the actors in the play are being directed.[64]

Indeed, he reveals the next scene of his murderous script solely to the audience,

signalling his intention to lure the Friars to their deaths with false promises of

financial gain:

> Now I haue such a plot for both their liues,
> As never [J]ew nor Christian knew the like:
> One turn'd my daughter, therefore he shall dye;
> The other knowes enough to haue my life,
> Therefore 'tis not requisite he should liue.[65]

Creating fierce competition between Barnadine and Jacomo, Barabas directs the

scene to simultaneously escape his religious conversion and remove the threat posed

by the Friars' knowledge of his murderous deeds. Firstly strangling Barnadine, he

then props up the body as a trap to dupe Jacomo into wrongly believing himself the

killer, abandoning him to face a fatal punishment. Accordingly, he scripts for

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[63] *The Jew of Malta* (1633), G3a.
[64] Deats and Starks, p. 381.
[65] *The Jew of Malta* (1633), G4a.

himself a perfect justification of why he will not 'turne Christian, when / Holy Friars turne de[v]ils and murder one another':

> No, for this example I'le remain a Jew:
> Heauen blesse me; what, a Fryar a murderer?
> When shall you see a [J]ew commit the like?[66]

Barabas' authorial capacity to manipulate the script and reassign his identity according to circumstance begins to emerge. The pseudo-turned-real religious conversion of Abigail illustrates his attempt to take on the role of 'interior director' whilst also disclosing the core interior meta-part performed by Abigail. Barabas clearly directs Abigail to 'dissemble that thou neuer mean'st', reassuring his daughter in her attempts to achieve his material desires with the advice that 'Religion / Hides many mischiefes from suspition':

> Let 'em suspect, but be thou so precise
> As they may thinke it done of Holinesse.
> Intreat 'em fair, and giue them friendly speech,
> And seeme to them as if thy sinnes were great,
> Till thou hast gotten to be entertain'd.[67]

Barabas thus convinces Abigail to play the part of a Christian after Ferneze forces the surrender of everything that he owns, being aware that her simulated conversion will facilitate access to his former home-turned-nunnery where he has hidden all that remains of his wealth, in the form of 'Ten thousand Portagues, besides great Perles, Rich costly Iewels, and Stones infinite'.[68] The role which faces Abigail precisely reflects the definition of Marranism:

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[66] *The Jew of Malta* (1633), H1a.
[67] *The Jew of Malta* (1633), C4b.
[68] *The Jew of Malta* (1633), C4a.

> Marrano. A nickname for Spaniards, that is, one descended of Jews or infidels, and whose parents were never christened but for to save their goods will say they are Christians.[69]

Abigail accepts the part and arranges with the Abbess and Friars to become 'a No[v]ice in your Nunnery'.[70] Shapiro acknowledges this as the first of Abigail's 'parts-within-the-part':

> Thus instructed, Abigail plays the part of the "distressed maid" to perfection, telling the abbess of her desire to "pass away my life in penitence, / And be a novice in your nunnery, / To make atonement for my labouring soul." The scene does not end with the abbess agreeing to "admit [her] for a nun," for Barabas has his own role to play: that of the Jewish father appalled by the apostasy of his daughter. He, too, fulfils all generic expectations.[71]

Whilst Abigail dutifully plays her part without question, her father is perfectly satisfied and extends her acting repertoire by perpetuating the pretence, bidding her to perform 'like a cunning [J]ew' by affecting emotion for both her true love Don Mathias and an alternative suitor, Lodowick, the latter being spurred on by Barabas:

> Entertaine *Lodowicke*, the Gouernor's sonne,
> With all the curtesie you can afford;
> Prouided, that you keepe your Maiden-head.
> Vse him as if he were a Philistine.   *aside.*
> Dissemble, sweare, protest, vow to loue him,
> He is not of the seed of *Abraham*.[72]

Being required to play more than 'two subtle fronts under one hood', the layering effect of Abigail's 'dissembled' identity serves to magnify contemporary suspicion of religious transition.[73] A Christian actor would have played the part of Abigail, a

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[69] John Florio, *Queen Anne's New World of Words* (1611), cited from Shapiro (1996), p. 13.
[70] *The Jew of Malta* (1633), D1a.
[71] Shapiro (1996), p. 157.
[72] *The Jew of Malta* (1633), E3a, E3b.
[73] *Antonio and Mellida* (1602), Induction, A4b.

Jew, who is instructed by her father to assume the role of a nun for self-serving reasons. However, she is subsequently so inspired by Barabas' devious plot to engineer the deaths of her suitors Lodowick and Don Mathias that she does eventually lose her own religion and truly converts to Christianity, the meta-part being absorbed into the primary character. Entreating Friar Jacomo to allow her one more chance to be legitimately 'admitted for a Nun', Abigail foregoes the status of Marrano for genuine Christianity:

> Then were my thoughts so fraile & vnconfirm'd,
> And I was chain'd to follies of the world:
> But now experience, purchased with griefe,
> Has made me see the difference of things.
> My sinfull soule, alas, hath pac'd too long
> The fatall Labyrinth of misbeleefe,
> Farre from the Sonne that giues eternall life.[74]

When Abigail ultimately refuses the part bestowed upon her by Barabas, he attempts to regain control of his play by writing his wayward actor out of the play:

> In few, the blood of Hydra, Lerna's bane;
> The jouyce of Hebon, and Cocytus' breath,
> And all the poysons of the Stygian poole,
> Breake from the fiery kingdome; and in this
> Vomit your venome, and inuenome her
> That like a fiend hath left her father thus![75]

Hereafter the signs of Barabas' weakened directorial power commence as Abigail maintains her rejection of the Marrano meta-part for a true Christian role, even in death. It is ultimately Abigail's disobedient exit cue which perfectly epitomises her defiant diversion from the script which her father has thus far directed:

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[74] *The Jew of Malta* (1633), F3b.
[75] *The Jew of Malta* (1633), G1a.

_____ [I] [dye] [a] Christian.[76]

Barabas nonetheless continues to orchestrate the dramatic action and shift roles to serve his own turn until his final part when he fatally loosens the tight grasp on his own performance. He eventually falls victim to his own stratagem when he invites Ferneze into his secret directorial collusion in the crucially mistaken power-hungry belief that 'he from whom my most ad[v]antage comes, / Shall be my friend'.[77] Barabas sums up the principle upon which his successful meta-parts thrive when he says:

Ego mihimet sum semper proximus.[78]

Translated as 'I am always closest to myself', these words express more than just a self-serving agenda; they also reveal his covert acting-directing style.[79] Notoriously secretive about each new role which he takes on, Barabas typically discloses his intentions to nobody but the audience in frequent asides and soliloquies. Significantly, it is only when he makes his authorial meta-part collaborative that it threatens to fail him. Barabas only shares knowledge of his parts-within-the-part to three characters: Abigail, Ithamore and Ferneze, each time for strategic reasons. It has been demonstrated that Abigail compromises her father's theatrical plots when she switches from Marranism to authentic Christianity and confesses his crimes, spurred on to this apostasy by Ithamore's revelation of Barabas' murderous guilt. In turn, since he is instrumental to the implementation of his master's crimes, Ithamore

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[76] *The Jew of Malta* (1633), G2b.
[77] *The Jew of Malta* (1633), I4b.
[78] *The Jew of Malta* (1633), B4b.
[79] Translation from Christopher Marlowe, *The Jew of Malta*, in *Christopher Marlowe: The Complete Plays*, ed. by Frank Romany and Robert Lindsey (London: Penguin Books, 2003), p. 619.

is privy to Barabas' shifting roles, being explicitly directed in his own interior meta-part performances:

> First, be thou voyd of these affections,
> Compassion, loue, vaine hope, and hartlesse feare,
> Be mou'd at nothing, see thou pitty none,
> But to thy self smile when the Christians moane.

Indeed, Barabas is surprisingly open with his servant about the breadth of his own past and present meta-parts, including nocturnal murderer of the sick and innocent, 'friend and enemy', student of 'Physic[ke]', 'Engineer[e]' and merciless '[U]surer'.[80] Although he plays so many meta-parts that it is almost impossible to distinguish any boundaries between them, Barabas does exhibit a sense of affection for Ithamore, describing him as 'he who know[e]s I lo[v]e him as my selfe'.[81] This momentary slip proves to be entirely at Barabas' own expense when Ithamore recognises that his master is both playwright and actor in a series of dramatic stratagems, progressing to uncover the 'secrets of the Jew, which if they were / Re[v]eal'd, would do[e] him harme'.[82] Crucially, he informs Abigail that her father manipulated Lodowick and Mathias into murdering one another:

> Why was there euer seene such villany, so neatly
> Plotted, and so well perform'd? both held in hand, and
> Flatly both beguil'd.[83]

In a more sinister twist, whilst bribing Barabas with the threat of revelation, Ithamore goes ahead and divulges the full range of his master's crimes to Pilia-

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[80] *The Jew of Malta* (1633), E2b.
[81] *The Jew of Malta* (1633), H4a.
[82] *The Jew of Malta* (1633), H2b.
[83] *The Jew of Malta* (1633), F2b.

Borza and Bellamira. Barabas thus plots to write out his second collaborator from

the theatrical script, donning his meta-part as a French musician:

> Was euer [J]ew tormented as I am?
> To haue a shag-rag knaue to come
> 300 Crownes, and then 500 Crownes?
> Well, I must seeke a meanes to rid 'em all.[84]

Attempting murder with a poisoned posy of flowers, Barabas fails to administer a

dose lethal enough for immediate death, accidentally granting Pilia-Borza and

Bellamira sufficient time to report his crimes to Ferneze. The revelation gives rise to

a frenzied flurry of meta-parts within the directorial role of Barabas from simulator

of death, saviour to the Turks and eventually Governor of Malta. It is in this latter

identity, at the pinnacle of his career, that Barabas scripts his fatal mistake,

rendering failure inevitable when he confides his next meta-part to Ferneze, inviting

his enemy to share a collaborative role. Not learning his lesson from his earlier

disclosures, Barabas fails to successfully perform the role of Governor of Malta

simply by sharing with Ferneze his carefully plotted script to win back control of the

country from the Turks:

> Here is my hand that I'le set *Malta* free:
> And thus we cast it: to a solemne feast
> I will inuite young *Selim-Calymath*,
> Where be thou present onely to performe
> One stratagem that I'le impart to thee,
> Wherein no danger shall betide thy life,
> And I will warrant *Malta* free for euer.

By disclosing the 'secret purpose' within his interior directorial role, Barabas paves

the way for his own demise.[85] Ironically, he even hands Ferneze the knife which is

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[84] *The Jew of Malta* (1633), H4a.

ultimately used to plunge him, instead of the intended Turks, 'into a deepe pit past recouery'.[86]

The present discussion concludes with a unique acknowledgement of the peculiarly synoptic exit cue received by Barabas which momentously dissolves the character's interior meta-parts. Emily Bartels' critique of the final moments of *The Jew of Malta* aptly builds up to the resolution of the current chapter in its embedded recognition that Barabas' dangerous excess of meta-parts burn out to leave a hollow core. Bartels intimates that it is the frequent shifts of undeveloped identity that paradoxically compromise Barabas' directorial control:

> Barabas's continual role-playing puts him in a position of absence behind the discourses which he and others impose. Although his control over the action is clearly increased by his literal absence (and, interestingly though not surprisingly, decreased as his direct involvement in his plots increases), his control over his own identity is made problematic by his symbolic absence, which not only allows him to manipulate others but also allow others to manipulate him. At the end of the play, just as the cauldron and trap which he constructs are all too easily appropriated by Ferneze for ends completely and fatally at odds with Barabas's own designs, so also is the identity which he constructs.[87]

Calling upon Catherine Belsey's observations to put forward 'the irony of assertions of self which are coupled to and dependent upon a character's ultimate loss of identity', Bartels upholds the failure of Barabas' last-ditch attempt to retrieve a unique self amongst an identity shattered into parts when finally, trapped in the pit, he 'identifies himself by name (and not as the Jew), and enforces his own authority

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[85] *The Jew of Malta* (1633), I4b.
[86] *The Jew of Malta* (1633), K2a.
[87] Emily Bartels, 'Malta: *The Jew of Malta* and the Fictions of Difference', in *Christopher Marlowe*, ed. by Richard Wilson (London and New York: Longman, 1999), pp. 159-173 (p. 170).

by asserting his superior knowledge and reiterating a self-authorizing 'I''.[88]

Essentially, then, the most revelatory observation is Barabas' exit cue, delivered by Ferneze, in which he is emphatically stripped of all of his interior meta-parts. No longer actor, author or director, Barabas is constrained to accept the bland, type-based role bestowed upon him by the exterior playwright Marlowe:

_____ [No,] [villaine,] no.[89]

Greenblatt equates Barabas with 'the playwright himself, constructing the plot', suggesting that 'Marlowe appears consciously to encourage this perception'.[90] This exit cue conveys, however, that if Marlowe did indeed seek to ratify Barabas as interior playwright, he was simultaneously presenting his own unmistakable precedence as the authentic author. As meta-dramatically successful as Barabas proves to be in moulding interior meta-parts as dramatic events progress, the fate of the character finally remains out of his control, thus mirroring the early modern actor's partial control over the shape of the play, his dominance restricted to the boundaries of his own cued part script.

Having considered a variety of rhetorical signifiers of the early modern actor's influence in shaping a play through the cued part, the study as a whole now combines material and meta-dramatic evidence within a series of technical cue analyses. Naturally extending the investigation from its current point, the second half of the thesis introduces the specific eloquence of a range of new categories of cue, promoting the interpretative power of cues on and off the stage.

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[88] Bartels, p. 170.
[89] *The Jew of Malta* (1633), K2b.
[90] Greenblatt (1999), p. 152.

Section II

The Cue:

'I know my Cue I thinke'.

(Ben Jonson,
Every Man Out of His Humour **(1600), G1b)**

CHAPTER 4

'_____ I princely borne'.

(Thomas Dekker,
***The Shoemaker's Holiday* (1600), K2a)**

Identification Cues and Authority in Thomas Dekker's *The Shoemaker's Holiday*.

Chapter 4

‘   I princely borne’.

(Thomas Dekker,
The Shoemaker's Holiday (1600), K2a)

Identification Cues and Authority in
Thomas Dekker's *The Shoemaker's Holiday*.

The study of the eloquence of the cue begins with the introduction of the first of a series of unique classifications which have not to date been the subject of critical consideration. Identification cues will be analysed with reference to Thomas Dekker's *The Shoemaker's Holiday, or The Gentle Craft*, a comedy written for the Lord Admiral's Men in 1599 and known generally by the first half of its title. The earliest available printed text of *The Shoemaker's Holiday*, the first quarto of 1600, is employed as the key primary source, facilitating the reproduction and scrutiny of the constituent cued parts.[1] Consistent interpretative reference is made to 'The Revels Plays' edition of 1979, edited by R. L. Smallwood and Stanley Wells, alongside the 'New Mermaids' edition of 2002, edited by Anthony Parr.[2]

The theatrical origins of Dekker's play are nebulous. The title page of the first quarto reveals that it was presented at Court on New Year's Day, 1600. However, this may not have been its first performance as Henslowe reports the purchase of *The Shoemaker's Holiday* under its alternative name the preceding summer:

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[1] Thomas Dekker, *The Shoemaker's Holiday, or The Gentle Craft* (London: Valentine Sims, 1600).
[2] Thomas Dekker, *The Shoemaker's Holiday*, ed. by R. L. Smallwood and Stanley Wells, (Manchester: Manchester University Press and Maryland: John Hopkins University Press, 1979) and Thomas Dekker, *The Shoemaker's Holiday*, ed. by Anthony Parr (London: A & C Black; New York: W. W. Norton, 2002).

> Lent vnto Samewell Rowley & Thomas
> downton the 15 of July 1599 to bye a
> Boocke Called the gentle Craft of thomas dickers the some of iij[ll].[3]

Although there are no further specific records of its subsequent performance, the fact

that two Admiral's Men players, Rowley and Downton, purchased the playbook is

strong evidence of it reaching the stage, presumably successfully so since it was

thought worthy to grace the new year celebrations at Court. The dramatic attribution

to the Lord Admiral's Men is generally accepted, a little too readily for one critic as

the hand-written addenda evident throughout the first quarto exemplify. Throughout

the playtext, the names of individual actors may be discerned alongside the opening

lines of each character, at first glance a veritable goldmine of evidence for the

distribution of actors' parts amongst the Admiral's Men. When considered alongside

the supplementary list of characters written upon the final leaf of the text, each one

followed by a horizontal line to the width of the page and thus closely resembling a

cue-tail, the signs are complete for an uncharacteristically revelatory quarto

conveying due consideration to cued part production.[4] The list of characters appears

to be a scribe's checklist for the production of cued parts for each named actor,

seemingly supporting the actor-centred methodology of the present thesis and

dispersing the ambiguity surrounding the original performance conditions of the

play. Alas, nothing so defiantly convenient proves to exist, however, as the

designations are ultimately discredited as a fraudulent addition to the playtext by the

nineteenth century critic and forger, John Payne Collier. Following up his

surreptitious markings with a document written under the pseudonym of

'Dramaticus', Collier promotes them as original designators confirming which of the

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[3] *Henslowe's Diary, Part I. Text* (1904), p. 110.
[4] *The Shoemaker's Holiday* (1600), L1b.

Admiral's Men played which part, additionally claiming a more collaborative authorship. Thus the deception becomes clear:

> Now that the "Dramaticus" quarto is identified and can be related to Collier by his autograph on the title as well as by the bound-in holograph material, we may confidently reject the actor list [...] and also the Robert Wilson attribution, as typical Collier forgeries, this rejection supported by the evidence of the handwriting itself.[5]

Notwithstanding the blow to the known performance history of *The Shoemaker's Holiday*, unspoken demand for analysis of the play's integral identification cues remains high as the following critical insights aim to demonstrate.

Identification is the term allocated to any type of cue which may be employed to define the character delivering or receiving it in one of several different ways, ranging from directly naming the next speaker to more obliquely labelling through inference. The ability of cues to identify character and, vis-a-vis, actor in such a way is a crucial aspect of the study of cued parts. Indeed, the extant part of Orlando of Greene's *Orlando Furioso* demonstrates that professional cued part scripts, in contrast to their amateur equivalents, did not provide speech prefixes to designate which character the actor should be prepared to address or be addressed by. In a comparative analysis of Shakespearean cue exchanges within 'restricted' and 'wide-ranging' roles, distinguished by the amount of rehearsal required with other actors, Scott McMillin notes the disadvantage to actors of cued part playing:

> I dedicate the rest of this chapter to Tiffany Stern, who has opened the way to reading drama according to its cue lines and who has argued that the

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[5] Fredson Bowers, 'Thomas Dekker, Robert Wilson, and *The Shoemaker's Holiday*', *Modern Language Notes*, 64 (1949), 517-519.

actors would have done much of their rehearsal alone, with nothing but the cue lines to trigger their speeches, or in partial rehearsals, in the presence of the other actors who deliver those cue lines. Learning Elizabethan roles alone in one's room would have suffered from one prominent disadvantage: the actor would not have known from whom his cue lines were coming.[6]

The identification cue concentrates focus upon how information may have been imparted to little-rehearsed actors learning their lines from cued parts, enabling them to make assumptions about the identity of those characters with whom they would share cue exchanges.

The following analysis demonstrates how identification cues may illumine comparative social, marital, working and peer relationships between characters in *The Shoemaker's Holiday*, often intimating fundamental class divides or differing power balances. Identification cues are herein sub-categorised and further defined for the purposes of clarity into direct naming cues (discussed in relation to their decoy false naming cues), social status cues and characteristic cues, which are further divided into tag, thematic and linguistic cues. Whereas direct naming cues identify and social status cues intimate the character *receiving* the cue, the characteristic cue primarily denotes who *delivers* the cue, the cue-speaker. The process of identifying a character, however, is often double-edged because the response to the cue, its acknowledgement, often serves to reveal the identity of the other character involved in the cue exchange. It is suggested, therefore, that it is in the analysis of the *cue exchange* that the significance of identification cues emerge. The moment when one actor accepts his cue from another is crucial to an understanding of identification cues as it brings us closer to the cued part actor's perspective of the play and his interactions within it.

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[6] McMillin (2004), p. 234.

It must be acknowledged that certain elements of the identification cue are fleetingly alluded to by Simon Palfrey and Tiffany Stern in their discussion of 'recurring cues', when they delineate as a type of recurring cue 'a simple term of address, such as a proper name or a title'. They initiate the recognition that the recurring cue can be used by the actor as a guide to the character they are to play, stating that it 'carries essential information concerning his character's station, circumstances, or preoccupations'.[7] They do not, however, illustrate this type of cue with any textual examples or recognise that such naming or titled cues may also be used, not just as an index to an actor's own character but also to disclose that character's *relationship* with others in the play. Although an element of the agenda of identification cues is considered, it is merely touched upon in relation to the function of recurring cues. The notably minimal nature of Palfrey and Stern's interest in cues containing 'a simple term of address, such as a proper name or a title' may be justified by their observation that Shakespeare employs such cues very sparingly. Thomas Dekker, on the other hand, includes a sufficient number of both proper names and titles as cues within *The Shoemaker's Holiday* to warrant full investigation. Cues containing proper names are classified for the purposes of this study as direct naming cues and those containing titles as social status cues.

The direct naming cue quite simply features the name of the character *receiving* the cue. As it essentially names the character due to speak next, a direct naming cue should theoretically make it easier for an actor to speak on cue, directing him to take the correct cue and speak at that precise moment, thus facilitating a smoother, more

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[7] Palfrey and Stern (2007), p. 114.

seamless, cued part performance. This would be particularly beneficial to an actor in scenes which contain several similar cues which could cause all manner of cue-to-speech clashes in performance if the wrong actors were mis-cued. It would also suggest to the actor, equipped only with his part script, which character he was addressing and thus enhance his interactive understanding of the part he was to perform in relation to other roles in the play.

The direct naming cues delivered throughout *The Shoemaker's Holiday* by a range of characters are often marked in the cue exchange by an acceptance from the cued-actor. The acknowledgement serves either to confirm the naming cue as correct or alternatively reveals the likely identity of the cue-speaker.

It is interesting to note that Hodge and Firk both receive the highest number of direct naming cues, each receiving five of this cue-type, together with an additional combined naming cue to them both, together with Hans, to all speak at once. One reason for the high incidence of direct naming cues for the two characters is simply that they are the most likely to appear in a busy workshop scene in their respective roles as Eyre's foreman and journeyman. As such scenes are created to depict an industrious workforce; it is reasonable to assume that they would contain multiple actors on stage at any given time. Intended to represent the shoemakers at work, there could well be other actors with non-speaking parts introduced to represent a realistic working atmosphere. By nominally labelling the cue, Dekker could simplify the procedure for the cue-prompted actor to speak his lines at the appropriate moment in the action. Indeed, Hodge and Firk receive their direct naming cues in scenes which represent Eyre's shoemakers en masse, either in Eyre's workshop or,

eventually, on Shrove Tuesday, at his feast to celebrate Saint Hugh's Holiday or the

shoemakers' holiday. Clearly, direct naming cues would indeed have been a highly

effective remote directorial technique for crowd or workplace scenes where the

amount of people on stage at one time may render it necessary to emphasise which

actor is being prompted to speak in order to facilitate cue-to-speech continuity.

Smallwood and Wells certainly envisage Eyre's scenes as potentially crowded when

they observe:

> Most of Eyre's scenes take place in his shop. As the play progresses, the
> shop's atmosphere of conviviality, industry, and good cheer comes to
> encompass a wider and wider area, until, in the final scenes, it includes the
> characters of the other two plots, the whole play, indeed, and everyone in it,
> in the general celebration of craft, city, nation, ratified by the King himself
> and demanding the assent of the audience.[8]

Inevitably, the agenda behind Hodge and Firk's direct naming cues extends beyond

mere practical utility to convey the characters' level of authority in the play

comparative to the characters cueing them. Direct naming cues immediately convey

that Hodge and Firk are of equal or lower social order than the speaker of the cues

because they are an informal mode of address, forenames lacking the pertinent

deference of a title.

It could certainly be argued that direct naming cues are intrinsically linked with

social status cues. A social status cue provides a means of identification, often in the

form of a title or specific mode of address, by disclosing to the actor the social status

of the character they are to play relative to the character that they are cueing, or cued

by. The level of formality within a conversation may at times be condensed into the

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[8] *The Shoemaker's Holiday* (1979), p. 29.

way in which characters address each other. Naturally, then, that form of address could be frequently discovered within the cue, the end of a speaker's line being ripe to contain the crux of the manner of interaction between them. As social status cues can intimate to the part-rehearsed actor the differing standing of characters on stage, they can be a useful form of self-direction, suggesting to an actor the means of speech delivery. Indeed, social distinctions and shifts in the balance of power, between husband and wife, master and men, or upward social climbing from shoemaker to Lord Mayor are at the heart of this play, in line with its key literary source, Thomas Deloney's *The Gentle Craft.* In his 2007 edition of the play, Simon Barker stresses the importance of the concept of class within the work of Dekker's predecessor. Recognising that the value of Deloney's prose work 'has hitherto been determined almost solely by the status given it as the source for Thomas Dekker's play, *The Shoemaker's Holiday* (1599)', Barker's discussion of the 'economic and social concerns' of *The Gentle Craft* can certainly be carried forward with equal pertinence:

> Critical debate over this work has for a long time centred on issues of class identity and mobility, as befits a society where these issues were to the fore. Deloney's texts rest upon popular unifying ideological motifs, such as anti-Catholicism and nationalism, and seem on the surface to support an organic view of the social formation in which artisans can mix with royalty and 'get by' (despite social inequalities) by dint of quick-wittedness and hard work. However, there are tensions in the social world of *The Gentle Craft*, just as there are in *The Shoemaker's Holiday*. These texts remain a rich source of evidence for the social diversity of a society that is rapidly becoming urban and class-conscious. Issues of identity are to the fore in terms of gender, class, and status. [9]

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[9] Thomas Deloney, *The Gentle Craft*, ed. by Simon Barker (Hampshire and Burlington: Ashgate, 2007), pp. vii-xiii.

The Shoemaker's Holiday's similar sociological 'openness to students of class and commerce' emerges through analysis of exactly these 'issues of identity' bound up in social status cues.[10] Smallwood and Wells reinforce the validity of close examination of the play's social status cue exchanges:

> Without class-consciousness and class-division as a readily recognisable aspect of social organisation Dekker could not have written the play, for its plot and intrigue are wholly dependent on these things; but in his optimistic portrayal of the impulses and forces that work for social harmony, he is clearly anxious to suggest the aridity and unnaturalness of these divisive elements.[11]

Thus, although the play is explicitly class-conscious, it is nevertheless demonstrated to rebel against the inherently prejudicial structure of class barriers:

> In Eyre's rise the barriers of social class are breached: Madgy, fetched 'from selling tripes in Eastcheap' (vii.69), becomes Lady Mayoress; Hodge, the foreman, becomes the master; Firk, the journeyman, becomes the foreman. The final feast is a harmonious mixture of all social classes in celebration of the victory of love – romantic love and fraternal love – over divisiveness.[12]

Barker confirms that such examples of 'rapid social advancement' and homogeneous opportunities for promotion are indeed evident in the key source:

> The text's various stories reveal the extent to which a feudal order of undisputed rank and economic certainty is giving way to a proto-capitalist world of endeavour, and the personal accumulation of wealth by new kinds of social groups.[13]

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[10] *The Gentle Craft* (2007), p. viii.
[11] *The Shoemaker's Holiday* (1979), p. 33.
[12] *The Shoemaker's Holiday* (1979), p. 40.
[13] *The Gentle Craft* (2007), pp. viii, xviii-xix.

The emerging critical consensus of the drive toward social advancement in the play is tempered slightly by both Joel H. Kaplan and Arthur Brown. Whilst they do not detract from Dekker's forward-thinking social agenda, they do qualify the concept by highlighting its notable shortcomings. Brown points out the existence of an essential grounding in the reality of a tiered society amidst the play's aspirations of neutral equality:

> Simon Eyre, the shoemaker, demonstrates how the industrious tradesman may rise in the world, to become not only an alderman but Lord Mayor of London, and to be on friendly conversational terms with the king himself. Yet the traditional balance must be kept, and familiarity must not be allowed to blur duty and loyalty.[14]

The more sinister undertones of social climbing do not escape Kaplan's attention as he concedes that 'Simon Eyre, the mad cobbler of Tower Street, rises from master of a single shop to sheriff, to alderman, and finally to Lord Mayor of London', but simultaneously questions the security of Eyre's promotion, it being secured 'through a rather dubious business venture'.[15]

Clearly, the play is ripe for an investigation of the relative social standing of its characters, herein concentrated upon the exchange of social status cues. Where social status cues occur in the play, they are aligned with expectation. For instance, the Rose-actor would be able to deduce that it is her maid, Sybil, cueing her to speak by taking note of the deferential 'mistress' cue, Sybil's identity then being confirmed in Rose's cue acknowledgement:

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[14] Arthur Brown, 'Citizen Comedy and Domestic Drama', in *Stratford-Upon-Avon Studies I: Jacobean Theatre* (London: Edward Arnold, 1960), pp. 63-83 (p. 66).

[15] Joel H. Kaplan, 'Virtue's Holiday: Thomas Dekker and Simon Eyre', *Renaissance Drama, New Series 2* (1969), 103-122 (pp. 103-104).

_____ [trice] [yong] **mistris**.

Do so good **Sibill**, meane time wretched I
Will sit and sigh for his lost companie.[16]

Employer relations between Simon Eyre and his shoemakers are frequently

intimated subtly through a combination of direct naming, false naming and social

status cues. It is significant that Firk deferentially receives all of his direct naming

cues from either one of his employers, Simon or Margery Eyre, the wife unusually

for the early modern period taking an active role in business matters throughout *The

Shoemaker's Holiday*. Margery's unexpected business prowess is relayed in her

obsession with obtaining material wealth. She oversees many of Eyre's decisions in

the workshop and, though he casually dismisses his wife, he knows he must

inevitably answer to her. Kaplan acknowledges Margery's entrepreneurial

motivation:

> Mrs. Eyre also possesses both of her husband's drives, but if the balance in
> Firk is heavily weighted towards madness, Margery embodies Simon's
> materialism. Like Firk, she is proficient in bawdry, but her primary concern
> is with goods. This preoccupation is most comically apparent as she
> contemplates her husband's rise to sheriff in terms of the accoutrements
> proper to a sheriff's wife.[17]

In association with this determination, Mrs. Eyre is no pushover in the workplace,

her 'hard-headed approach to her husband's employees' recognised by Andy

Mousley.[18] Ultimately, though, Margery's authority has its limitations, her authority

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[16] *The Shoemaker's Holiday* (1600), C2b.
[17] Kaplan, p. 114.
[18] Andy Mousley, *Renaissance Drama and Contemporary Literary Theory* (Basingstoke: Macmillan, 2000), p. 208.

over the personnel being compromised at its core as her 'efforts to keep them under control are doomed to continual failure'.[19]

The effects of direct naming cues do, of course, vary in performance. Their experimental nature is revealed through Eyre's predilection towards giving repeated cues which demonstrates the ability of direct naming cues to unambiguously prompt an actor to speak on cue. To illustrate this, it is necessary to examine the *repeated* direct naming cues that Firk receives from Simon Eyre. At times, repeating a direct naming cue can still effectively serve to alert the cued actor to a pending cue:

> Eyre. Then couer me those hundred tables againe, and againe, til all my iolly prentises be feasted: auoyde Hodge, runne Rafe, friske about my numble **Firke**, carowse me fadome healths to the honor of the shoomakers: do they drink liuely Hodge? do they tickle it **Firke**?

> Firk. **Tickle it? s**ome of them haue taken their licour standing so long, that they can stand no longer: but for meate, they would eate it and they had it.[20]

The echoed cue 'Tickle it' confirms Firk's acknowledgement of the cue-proper and serves to assist the actor to know that he has spoken on-cue. However, by repeating the direct naming cue within his speech, Eyre nevertheless threatens the cue-to-speech synchronicity which direct naming cues typically instil by introducing the liability that the naming cue could be taken up prematurely. When this synergy is indeed broken down in such a way, the result conveys the characteristic comic banter that Eyre and Firk indulge in. Although he is naming his foreman directly in the following example, Eyre exerts his authority in typically zany fashion by impatiently repeating the direct naming cue. A sense of organised chaos is

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[19] Brown (1960), p. 65.
[20] *The Shoemaker's Holiday* (1600), K1a.

engineered as his mischievous employee Firk's consequent hesitating false starts create a deliberate comic effect on stage:

> Eyre. Where be these boyes, these girles, these drabbes, these scoundrels, they wallow in the fat brewisse of my bou~tie, and I locke vp the crums of my table, yet wil not rise to see my walkes cleansed: come out you powder-beefe-queanes, what Nan, what Madge-mumble-crust, come out you fatte Midriffe-swag, belly-whores, and swéepe me these kennels, that the noysome stench offende not the nose of my neighbours: what **Firke I say,** what Hodge? open my shop windowes, what **Firke I say.**
> *Enter Firke.*
>
> Firk. O **master**, ist you that speake bandog and bedlam this morning, I was in a dreame, and muzed what madde man was got into the streete so earlie, haue you drunke this morning that your throate is so cleere?[21]

The repeated direct naming cue is effective in conveying theatrically an everyday moment of waking someone up and coaxing them to start work. It contributes a sense of conversational reality as it is unlikely that such an exchange would be free from hesitation or crossed voices as Firk has been startled from his sleep, alerted from off stage and is still clearly dazed from his 'dreame'. He more than likely begins to respond to the first utterance of the repeated cue, 'what Firke I say' *off* stage (importantly the stage direction 'Enter Firke' comes *after* Eyre has finished his speech). The audience would hear at least part of Firk's response, 'O master, ist you that speake bandog and bedlam this morning', before he actually appears, half-asleep, on stage to answer Eyre's summons on cue.

By consistently giving his workers repeated cues, the audience will come to expect the sparring competition to speak that Eyre inspires. The comic repercussions, scripted through the effects of a cued part performance, emphasise that Simon Eyre

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[21] *The Shoemaker's Holiday* (1600), C3a.

asserts his authority teasingly, inciting his employees to work through camaraderie and banter, almost mocking his own superiority rather than ruling with traditional rigidity. Pointing out that Eyre is linguistically characterised by no-nonsense prose in a world of insincere verse, Smallwood and Wells astutely determine that 'Eyre's weapon in the battle is language':

> Eyre knows what he does throughout the play, and never fails to make it clear in words. His self-revealing directness of utterance is a vivid assertion of personal identity, sharply differentiated in its idiosyncratic vigour from the language of any other character. It intrudes at first unexpectedly into the verbal flatness of the opening scene, but as the play moves forward we begin to be swept up into its prolific and expansive good humour.[22]

Such verbal dexterity is encapsulated in Eyre's cue script. Relaying his playful yet effective approach to employee management, the repeated cue is utilised by Dekker to produce stereotypically comic responses to Eyre in performance. Whilst others unsuccessfully attempt to talk over him as they misconstrue his premature cues, Simon Eyre's bid for verbal superiority as husband, employer and, eventually, Lord Mayor becomes clearly evident. Indeed, it is significant that the most frequently repeated cue delivered by Eyre is the word 'peace' as this reveals his desire to orally exert control over others. Paradoxically, his cues for silence actually function as prompts to speak, immediately thus poking fun at Eyre's informal brand of authority over his men. The first instance of the repeated cue 'peace' appears early in Eyre's part, preceded only by the synonymous repeated cue 'husht'. The intention is identical:

Eyre.   Peace Hodge, **husht** ye knaue, **husht**.

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[22] *The Shoemaker's Holiday* (1979), p. 37.

Firk. Here be the caualiers, and the coronels, maister.

Eyre. **Peace Firke**, **peace** my fine **Firke**, stand by with your pishery pasherie, away, I am a man of the best presence, Ile speake to them and they were Popes, gentlemen, captaines, colonels, commanders: braue men, braue leaders, may it please you to giue me audience, I am Simon Eyre, the mad Shoomaster of Towerstréete, this wench with the mealy mouth that wil neuer tire, is my wife I can tel you, heres Hodge my man, and my foreman, heres **Firke** my fine firking iourneyman, and this is blubbered Iane, al we come to be suters for this honest Rafe kéepe him at home, and as I am a true shoomaker, and a gentleman of the Gentle Craft, buy spurs your self, and Ile find ye bootes these seuen yéeres.

Wife. Seuen yeares husband?

Eyre. **Peace** Midriffe, **peace**, I know what I do, **peace**.

Firk. Truly master cormorant, you shal do God good seruice to let Rafe and his wife stay together, shées a yong new married woman, if you take her husband away from her a night, you vndoo her, she may beg in the day time, for hées as good a workman at a pricke & an awle, as any is in our trade.[23]

The repeated cue 'husht' is delivered to the Firk-actor, who would perhaps be tempted to begin to utter his line, 'Here be the caualiers, and the coronels, maister', after the first occurrence of the cue-word, particularly if there were less than four words allocated on the cued part. Such a response would quite naturally create the effect of someone trying to enter a conversation to no avail as Eyre deliberately talks over Firk with insistently noisy instructions to keep quiet. Indeed, the full text supports this interpretation as Eyre orders, 'Peace Firke, peace my fine Firke', the immediate repetition insinuating that the Firk actor is to continue his struggle to reach the end of his line in the face of Eyre's efforts to silence him. Firk's next cue to speak is 'Peace', uttered by Eyre five times before becoming the cue proper. When Eyre adds Firk's name to the buzz word, he grabs the Firk actor's attention and thus further increases the potential of an early response. Whilst Eyre's words

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[23] *The Shoemaker's Holiday* (1600), B3b.

demand silence, his repeated cues function to urge speech. Ironically, Firk's actual

cue to speak in this instance is not when Eyre names him directly but when he is

silencing his wife Margery. This cue itself is preceded by the repetition of the word

'Peace' three times. Potentially, therefore, the Firk actor may precipitately attempt to

speak his peace-cued line, 'Truly master cormorant, you shal do God good seruice to

let Rafe and his wife stay together', at least twice before successfully reaching the

end of his speech. Though there are no scripted interruptions, the play intimates that

Firk's untimely attempts to speak in response to Eyre's repeated cues are

consciously intended as Eyre's speech pre-empts verbal disruption when he

demands 'Peace' from Firk twice in this sentence, instructing him to 'stand by with

your pishery pasherie'. The effect of this repeated cue is to pre-direct attempted

interruptions in performance via a cued part script. As a result, Dekker successfully

orchestrates a comic tumult of voices desperately trying to have their say in

entreating to excuse Rafe from conscription. Eyre, acutely keen to wield his superior

authority, repeatedly orders 'peace' and 'hush' in an insistent bid to have the loudest

say. Repeating the 'peace' cue is characteristic of Eyre's verbal techniques as he

enters the play. He begins his first four speeches in the play with 'Leaue whining',

'Peace Hodge', 'Peace Firke', 'Peace Midriffe',[24] as he is supremely confident that

he is the only one who can persuade Lacy to liberate Rafe. It is worthy of further

note that in this instance, the repeated cue holds a deeper semantic resonance as the

word itself, 'peace', expresses Eyre's very mantra whilst he attempts to liberate Rafe

from conscription. This may be juxtaposed to the subsequent partially repeated cue

'fight', 'fight', 'fight my fine boy' which Eyre suddenly accedes to when he risks

losing face as it becomes clear that Rafe will not be excused from war. The striking

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[24] *The Shoemaker's Holiday* (1600), B3b.

shift in repeated cues from 'peace' to 'fight' could be said to demonstrate Eyre's

capacity to readily adjust to every circumstance and verbally motivate his men.

Naming specific characters after the calls for peace only adds to the sense of

confusion and lack of control over the cue exchanges. When Eyre exclaims 'Peace

Hodge', he actually cues Firk, when stating 'Peace Firke' he cues Margery and when

he says 'Peace Midriffe', he again cues Firk. It emerges that naming cues delivered

by the experimental employer Simon Eyre must be approached with caution by the

part-based actor:

Eyre.	**Peace Firke**, a hard world, let him passe, let him vanish, we haue iourneymen enow, **peace my fine Firke.**
Margery.	**Nay, nay**, y are best follow your mans councell, you shal sée what wil come on t: we haue not men enow, but we must entertaine euerie butter-boxe: but let that passe.[25]

In this example, 'Peace Firke' translates into the ostensible direct naming cue proper

'peace my fine Firke'. However, the cue proves to be a false naming cue delivered to

Eyre's wife, Margery. The Margery actor's potential early response to the first

utterance of 'Peace Firk' is suggested by the dismissive repetition, 'Nay, nay'

preceding Margery's speech.

Like Firk, Hodge receives the majority of his direct naming cues from Eyre and

Margery. Hodge's proper name and his status as Eyre's foreman are essentially

synonymous as the significance of his identity appears to lie in his shoemaking

profession. Basic cue exchanges between Eyre and Hodge immediately reveal to the

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[25] *The Shoemaker's Holiday* (1600), C3b.

actors rehearsing from part scripts that Hodge is a senior employee of Eyre. When Hodge receives the social status cue 'foreman', he confirms this identity by acknowledging his master. Both actors are assisted by the cue exchange to more readily understand how their parts should be performed:

_____ [my] [fine] **foreman**.

O **maister**, good morrow, yare an earlie stirrer, heeres a faire morning, good morrow Firke, I could haue slept this howre, héeres a braue day towards.[26]

Such an apparently effortless exchange epitomises a crucial balance of power within the play, conveying the social inequality in which Paul S. Seaver grounds the play:

> *The Shoemaker's Holiday* shows us two kinds of inequality. Hodge, Firk and Ralph are all freemen cordwainers and citizens of London, but they are also journeymen who call Simon Eyre master. In the terminology of the times they are 'covenanted servants', which implied that they had entered into a contract with their master.[27]

Direct naming cue exchanges do not always prove, of course, to be so free-flowing. The Hodge actor is often bamboozled by Eyre's delivery of rather more puzzling direct naming tempts to speak at inopportune moments. By naming several characters within a single speech prior to delivering a direct naming cue, Eyre dilutes any supremacy the identification cue has to accurately alert the cued actor of an impending prompt to speak:

Eyre.   Want they meate? wheres this swag-belly, this greasie kitchinstuffe cooke, call the varlet to me: want meat! **Firke**, **Hodge**, lame **Rafe**, runne my tall men, beleager the shambles,

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[26] *The Shoemaker's Holiday* (1600), C3a.
[27] Paul S. Seaver, 'The Artisanal World', in *The Theatrical City: Culture, Theatre and Politics in London, 1576-1649*, ed. by David L. Smith, Richard Strier and David Bevington (Cambridge: Cambridge University Press, 1995), pp. 87-100 (p. 97).

> beggar al East-Cheape, serue me whole oxen in chargers, and let sheepe whine vpon the tables like pigges for want of good felowes to eate them. Want meate! vanish **Firke**, auaunt **Hodge.**

> Hodge. Your lordship mistakes my man Firke, he means their bellies want meate, not the boords, for they haue drunk so much they can eate nothing.[28]

Though 'Hodge' is indeed a direct naming cue, its repetition and lack of exclusivity deems it a far from unequivocal cue. Kaplan is correct to observe in Simon Eyre's 'outbursts' a vibrant yet confusing 'incessant pounding of epithets'.[29] 'Lame Rafe' gets a mention and 'Firk' is not only repeated but also features within the cue proper. Such a speech would not provide advance warning for the Hodge actor to prepare for his cue. It would only distract him and coax him into speaking before time, attempting to interject in Eyre's speech to assuage his master's rising temper and quickly answer the questions, 'Want they meate?', 'Wheres this swag-belly?' in real-time.

Simon Eyre's experimentation with repeated direct naming and false naming cues demonstrates his idiosyncratic verbal prowess. His laxity with observing formal modes of address is a successful element of his 'mercantile drive'.[30] An innate ability to use rhetoric to put his men at ease creates the right conditions for proactive industry in Eyre's workshop. Anthony Parr, in his introduction to *The Shoemaker's Holiday,* recognises that Eyre's management methods, as unnecessarily noisy as they may appear, are totally effective in achieving results from his workers and should be demonstrated as such in performance by resisting the temptation to caricature Eyre:

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[28] *The Shoemaker's Holiday* (1600), K1a.
[29] Kaplan, p. 107.
[30] Kaplan, p. 113.

> A noisy and rumbustious delivery of the lines can actually make Eyre seem
> rather ineffectual, more interested in the sound of his own voice than getting
> anything done; and what ought to emerge in performance is that Eyre is an
> exacting employer who knows how to get results and has developed his own
> strategies for gaining loyalty and respect.[31]

Although Eyre's lack of listening skills are clearly apparent, his unwillingness to hear from his workers is not so much an employer's weakness as it is in accord with Eyre's profession of an employer of shoemakers wherein action, not word, is prized above all and workers' own sentiment and philosophy is irrelevant in the work arena. Although there may be a degree of validity in the assertion that 'Eyre, it seems, is running a commercial enterprise as though it were a family. It is, in this sense, a 'family business'', this is only true to the extent that the working relationship depicted in *The Shoemaker's Holiday* is a forward-thinking one, akin to more modern equivalents of fair and equitable working practices.[32] A cued part reading of the play, with social status cues abounding, nevertheless demonstrates that the world of work is inherently socially divisive, casting doubt on Andy Mousley's rather more extreme dissolution of authoritative segregation between employer and employee within his Marxist reading of the play:

> To speak of Eyre as an employer and the shoemakers who work for him as
> employees is rendered largely inappropriate by the play's characterisation of
> Eyre as a genial father figure who professes to 'love [his] men as [his] life'
> (I.iv.69-70). Eyre may have an eye on profit margins (II.iii.71-7) and output
> ('O haste to work, my fine foreman, haste to work', I.iv.23), but capitalist
> man is assimilated into the role of caring father.[33]

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[31] *The Shoemaker's Holiday* (2002), p. xx.
[32] Mousley, p. 207.
[33] Mousley, p. 207.

Whilst David Bevington ventures to assert that the shoemakers hire Hans 'because they view themselves as belonging to an international brotherhood', he essentially agrees that the diametric balance between master and men patently remains, despite aspirations and affectations of equal opportunities from both sides:

> Solidarity against the employer is an article of faith among the shoemakers, much as they adulate Eyre and propose to follow him right on up to the mayoralty. This solidarity is both spirited and comically absurd, for virtually anything will do as an excuse for a job action [...] Eyre's role as employer is similarly comic: he resists his workers' demands as long as he can until, faced with labour unrest beyond his control, he does his best to take credit for having a progressive attitude.[34]

Contextualising the play within its contemporary society, Seaver further maintains that 'for all the rollicking good humour of the play, its happy ending and benign view of City life, *The Shoemaker's Holiday* does little to hide or deny the tensions of urban life. Indeed it dramatises these tensions'.[35] For Eyre, everything ultimately revolves around work. Although he may exert his power gently through a light-hearted style of rhetoric, it is crucial to appreciate that his techniques to promote productivity in his workforce are effective. Indeed, Eyre's bespoke management style is proven to be successful and entirely fitting for an industry dubbed the 'gentle craft'. Joel H. Kaplan raises the fundamental point that:

> The hub of Eyre's world is his workshop; but a workshop is a commercial as well as a fraternal venture, and from the outset Simon is as much merchant as madcap. Dekker reconciles the two strains by using Eyre's "bandog and bedlam" rant to provide a rhythm for impetuous industry [...] In this manner sharp business practice can be presented (and accepted) as prank or merry jest.[36]

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[34] David Bevington, 'Theatre as Holiday', in *The Theatrical City: Culture, Theatre and Politics in London, 1576-1649*, ed. by David L. Smith, Richard Strier and David Bevington (Cambridge: Cambridge University Press, 1995), p. 110.
[35] Seaver (1995), p. 95.
[36] Kaplan, p. 112.

Eyre's insistence on work, explicitly revealed in his repeated cues, is a distinctive

verbal technique designed to motivate his workers, who are duly rewarded with

inclusion at his feasts and holidays. Bevington emphasises such methodological

efficacy:

> Simon Eyre is the major success story of *The Shoemaker's Holiday*. His rise
> to glory designedly appeals to the dreams of London's mercantile
> population. Eyre owns a thriving business, and is admired and liked by his
> workmen, who see his success as the pathway to their own advancement.[37]

The motivational slant to the repeated cues delivered by Eyre is conveyed by the

chorus effect created by the immediately repeated and partially echoed cue 'yark and

seame':

> Eyre.   Sybil? fie, defile not thy fine workemanly fingers with the féete of
> Kitchinstuffe, and basting ladies, Ladies of the Court, fine Ladies, my
> lads, commit their feete to our apparelling, put grosse worke to Hans;
> **yarke and seame, yarke and seame.**
>
> Firk.   **For yarking & seaming** let me alone, & I come toot.[38]

Should Firk begin 'For yarking and seaming' at the initial utterance of his received

cue, the refrain may be conveyed as a kind of enthusiastic chant, an almost hypnotic

groove into the working pattern. Inspiring his men to work through verbal mastery

of the repeated cue is a common technique employed by Simon Eyre, a necessary

one considering the many excuses bombarding him, excuses which are often

dismissed through repetition alone:

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[37] Bevington (1995), p. 105.
[38] *The Shoemaker's Holiday* (1600), D3b.

> Eyre. O **haste to worke** my fine foreman, **haste to worke.**
>
> Firk. Maister I am drie as dust, to heare my fellow Roger talke of faire weather, let vs pray for good leather, and let clownes and plowboyes, and those that worke in the fieldes, pray for braue dayes, wee worke in a drie shop, what care I if it raine?[39]

In this instance, Eyre is attempting to rouse his men into action against their will, achieving a comic response to their lazy protestations through the repeated cue. Whilst Kaplan specifically commends as an example of Eyre's way with language the 'asyndetic rhetoric that prospers where alternative modes of speech and action fail' the real intricacies of the shoemaker's linguistic prowess are evident in an analysis of his cue exchanges.[40] In performance, Firk would most likely attempt to commence his speech, 'Maister I am drie as dust', upon hearing the early instance of 'O haste to worke', his apparent excuse being flatly refused by Eyre who continues to speak over his employee. Upon hearing the cue 'haste to worke' again, Firk can successfully reach the end of his own speech and concede that he must get on with his work. Similarly, Eyre again reveals his preoccupation with work when he repeats it as a cue to another of his workers, Hodge:

> Eyre. And the knaue fils any more then two, he payes for them: a doozen Cans of béere for my iourneymen, heare you mad Mesopotamians, wash your liuers with this liquour, where be the odde ten? no more Madge, no more, wel saide, drinke & to **work**: **what worke** dost thou Hodge? **what work?**
>
> Hodge. I am a making a paire of shooes for my Lord Maiors daughter, mistresse Rose.[41]

The repetition would induce Hodge to respond, if not to the first then almost definitely to the second, premature utterance of the 'work' cue. In the meantime,

[39] *The Shoemaker's Holiday* (1600), C3a.
[40] Kaplan, pp. 106-107.
[41] *The Shoemaker's Holiday* (1600), D3b.

Eyre continues to speak, hence drowning out Hodge's answer, simply because he is

not so interested to know precisely 'what work' Hodge is carrying out as to be

assured that he is working at all.

Direct naming cues shared between characters other than Simon Eyre tend to be

more reliable indicators of an upcoming cue. Although Hodge, as foreman, is higher

up the career ladder than journeyman Firk, the latter gives Hodge two direct naming

cues. Importantly, these cues convey the fraternity between the two men. It is clear

that Firk calls upon Hodge as an equal, relying upon him as a fellow shoemaker as,

in both instances, the cue-acknowledgement features a mutual naming. The first

example demonstrates the conversational tone shared between the two characters, as

Hodge responds to Firk's exclamation personally by offering his own opinion:

_____ [a] [bable,] **Hodge!**

> The truth is Firk, that the marchant owner of the ship dares not shew his
> head, and therefore this skipper that deales for him, for the loue he beares to
> Hans, offers my master Eyre a bargaine in the commodities, he shal haue a
> reasonable day of payment, he may sel the wares by that time, and be an
> huge gainer himselfe.[42]

In the second example, Hodge offers a show of workers' solidarity when Firk falls

out with Margery. He dismisses Firk's readiness to leave the employment of Eyre,

again acknowledging the direct naming cue and identifying Firk as the cue speaker:

_____ [master.] [**Hodge**,] farewell.

Nay, stay, **Firk**, thou shalt not go alone.[43]

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[42] *The Shoemaker's Holiday* (1600), D2b.
[43] *The Shoemaker's Holiday* (1600), D3a.

The ability of direct naming cues to reflect characters' comparative social status is at times more explicit as they can share a dual function as both direct naming *and* social status cues. Titles, for instance, may simultaneously encapsulate a character's status and their given 'name' in the play. Though 'Lord Mayor' represents both types of cue, complete ownership of this naming title is divided. It is used as a direct naming cue to Oatley in the first scene of the play:

_____ [good] [Lord] Maior.

At the Guild Hal we wil expect your coming.[44]

By the last scene, however, the same title is used to cue Eyre who is new-baptised by ultimately assuming the status of Lord Mayor:

_____ [my] [Lord] Maior?

Vouchsafe to taste of a poore banquet that standes swéetely waiting for your sweete presence.

It is worth noting that this example of dual cues is mirrored in the speech prefixes in the first quarto which continue to prefix Oatley's lines with 'Lord Mayor' even when Eyre has taken over the position. The title itself thus encapsulates linear succession in *The Shoemaker's Holiday*. An implicit analogy is drawn between the respective holders, the former fading in comparison to Eyre as the ultimate popular figure of authority, however socially unrealistic the candidacy may be. As Eyre's route to promotion proceeds, Oatley becomes more and more forgettable, essentially constituting little more than a cipher, as Bevington approves 'The lord mayor, Sir

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[44] *The Shoemaker's Holiday* (1600), B2b.

Roger Oatley, is plainly introduced as an anticipatory foil to the play's once and future mayor, Simon Eyre'.[45]

The King offers the most obvious example as a dual function identification cue. As it was common within Renaissance drama for characters fulfilling generic 'types' such as this not to be invested with a proper name, 'King' essentially conveys at once a character's identity and his elevated status in society. The repetition of 'King' as a direct naming cue delivered exclusively by Eyre four times thus at once conveys appropriate deference and importantly isolates his signal to speak to facilitate a smooth cue exchange.[46]

Clear-cut direct naming cues such as this would be particularly useful for an actor of a minor role, the part of the King probably being doubled up with that of another character. Indeed, if an actor was playing several parts in the play, unambiguous direct naming cues could helpfully emphasise the imminent speech of a minor character or increase the lucidity of the transition between parts. Two roles which can safely be assumed to have been doubled up and performed by the same actor are those of Lacy and his alter-ego, Hans. The direct naming cues sporadically received by the Lacy-Hans actor cleverly distinguish which of his lines are spoken in which persona. Margery Eyre often cues Lacy's alter-ego accordingly:

           _____ [dost] [thou] **Hans**?

Mee tanck you vro.[47]

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[45] Bevington (1995), p.102.
[46] *The Shoemaker's Holiday* (1600), K2a, K2b, K4a.
[47] *The Shoemaker's Holiday* (1600), E3b.

This particular instance of a direct naming cue received is doubly affirming as the pseudo-Dutch linguistic cue-acknowledgement returned by Hans confirms his identity. The use of unique language variation within Hans' cue exchanges microscopically condenses the tendency towards caricature of the unknown within early modern drama. Barker additionally confirms the caricature of the 'speech and social skills' of foreigners including Haunce the Dutchman in Dekker's source.[48]

Direct naming cues can occasionally be misleading. The actor of the minor role of Master Scott, for instance, is at first efficiently prompted by receiving a direct naming cue as an unmistakable marker to speak, accepting the cue by stating 'Sir' as a deferential nod to the superior status of the cue-speaker:

_____ [they] [**maister**] **Scot**?

Sir, neuer doubt,
Louers are quickly in, and quickly out.[49]

Later in the scene, however, the actor of Master Scott would surely be tempted to take the false naming cue intended for Oatley:

_____ [come] [**master**] **Scot**.

Now **maister Dodger,** whats the newes you bring?[50]

In this instance, both elements of the identification process within the cue exchange break down as Eyre uses the false naming cue 'Master Scott' to cue Oatley, whose

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[48] *The Gentle Craft* (2007), p. xvi.
[49] *The Shoemaker's Holiday* (1600), E2a.
[50] *The Shoemaker's Holiday* (1600), E3a.

cue-acknowledgement then unusually looks forward to the next speaker, Dodger,
rather than confirming the previous cue-speaker's identity.

As this study has demonstrated that not all ostensible direct naming cues accurately
confirm identity as the character named within a cue does *not* always nominate the
next speaker, attention must now turn to the doppelganger of the identification cue,
the false naming cue. A false naming cue detracts from the cued part actor's ability
to deduce the identity of the character with whom he is to share cue exchanges as the
name contained within it bears no relation to the character it cues. Rather, as a false
naming cue does not directly designate the next speaker, it acts as a decoy to the
actor representing the *named* character whose attention would be caught
inadvertently, perhaps prompting him to begin to speak his own lines early. Liable
to result in hesitation and false starts, the key function of the false naming cue is to
create an immediate comic effect in performance, thus accounting for its prevalence
within comedies, as indicated in the above examples.

The part of Rafe Damport demonstrates that false naming cues can have greater
significance beyond the creation of comedy, featuring in *The Shoemaker's Holiday*
in a way which runs parallel to the narrative line. Following its key source in its
subtle opposition to warfare, the play immediately reveals that Rafe is to be
conscripted away to war, despite fervent appeals from Eyre, Margery, Firk, Hodge
and Rafe's wife Jane, to whom he has been married only 'a yeare and a day'.[51]
Although the first scene is dominated by his call to arms, crucially Rafe himself

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[51] *The Shoemaker's Holiday* (1600), B4a.

speaks only twice. Ironically, the first time is in response to a direct naming cue which he confirms in the cue exchange:

_____ [thy] [name] **Raph**?

Yes sir.[52]

It is vital to recognise that this direct naming cue is surrounded by a number of cues which falsely name Rafe. The first false naming cue, appearing shortly before Rafe's own legitimate naming cue, is spoken by Firk and would appear on the Hodge actor's cued part:

_____ [commendation] [of] **Rafe**.

Raph, thart a gull by this hand, and thou goest.[53]

Occurring just a few lines before Rafe's actual naming cue, it could be argued that the Rafe actor may be tempted to speak his lines early upon hearing his name within this false naming cue. This particular example, however, exemplifies a distinction between the two cue categories as it appears to refer to, rather than formally address, the Rafe character. Indeed, Hodge's exclamation in the cue exchange indicates a rejection, rather than an acknowledgement, of the identity the direct naming cue confers. The next three instances of false naming cues in the scene are much more problematic to distinguish as Hodge, Jane and Eyre misleadingly name Rafe to cue Dodger, Margery and Jane respectively. The alleged identification cue delivered by Hodge at first appears to be confirmed by Dodger as he acknowledges it within the cue exchange with due deference:

[52] _The Shoemaker's Holiday_ (1600), B4b.
[53] _The Shoemaker's Holiday_ (1600), B4a.

_____ [thine] [enemies] **Rafe**.

Enter Dodger.

My lord, your vncle on the Tower hill,
Stayes with the lord Mayor, and the Aldermen,
And doth request you with al speede you may
To hasten thither.[54]

When Jane and Eyre deliver their false naming cues in quick succession, there is a distinct sense that they are intended for Rafe but he is somehow caught in a dream-like state of suspended animation, immersed in a situation in which others speak for him and make decisions on his behalf. Margery's response to Jane's false naming cue contains physical direction for the Jane actor, indicating that the cue is uttered hesitantly amid tears:

_____ [Alas,] [my] **Raph**.

She cannot speake for weeping.[55]

In her desperation for her husband to stay, Jane then takes up Eyre's cue for Rafe to leave:

_____ [thy] [waies] **Raph**.

I I, you bid him go, what shal I do when he is gone?[56]

As the false naming cues do not, of course, appear on the Rafe cued part despite the fact that he is named within them, they could easily serve as a decoy to the Rafe actor to speak his lines early upon hearing his name, or to lose track of his place

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[54] *The Shoemaker's Holiday* (1600), B4b.
[55] *The Shoemaker's Holiday* (1600), B4b.
[56] *The Shoemaker's Holiday* (1600), C1a.

within his part. This would contribute a very real sense of confusion in performance, the actor's hesitation reflecting the uncertainty of the situation Rafe finds himself in. The dilemma between maintaining a peaceful married life and departing to answer a dangerous call to arms originates in Part II of Deloney's *The Gentle Craft*. Providing the model for examination of 'the influence of warfare upon the ordinary lives of the citizens of Deloney's world', the 'understated, yet seemingly very present threat to individual and community wellbeing' looms beyond the good humour within the text and follows through to Dekker's play where it chiefly manifests itself through the figure of Rafe.[57]

The second cue to Rafe, eliciting his next, and the final, speech of the scene contains an explicit military image which ultimately signals that he is resigned to war:

_____ [bellies] [with] bullets.

I thank you, master, and I thank you all.
Now, gentle wife, my loving, lovely Jane,
Rich men at parting give their wives rich gifts,
Jewels and rings to grace their lily hands.
Thou know'st our trade makes rings for women's heels.
Here, take this pair of shoes cut out by Hodge,
Stitched by my fellow Firk, seamed by myself,
Made up and pinked with letters for thy name.
Wear them, my dear Jane, for thy husband's sake,
And every morning, when thou pull'st them on,
Remember me, [*Kisses her*] and pray for my return.
Make much of them, for I have made them so,
That I can know them from a thousand moe.[58]

Rafe's cue is instantly understood; he disappears off to war in this first scene and does not return until scene ten, not being reunited with Jane until scene eighteen of

[57] *The Gentle Craft* (2007), p. ix.
[58] *The Shoemaker's Holiday* (1600), C1a.

the play's total of twenty-one scenes. Rafe's notable absence from the play is mirrored by his obliquely scripted inability to respond to ostensible direct naming cues which he has no power over and must thus resign to be taken up by others. The false naming cues and the associated absence of Rafe's own speech crucially convey his helplessness in the situation. For all his attempts to persuade, to 'raue in commendation', to bribe with the provision of seven years' supply of boots, Eyre is unable to excuse Rafe from war.[59] Rafe, then, becomes a subject controlled by his country and sacrifices all power to respond to his own cues, his fate being in the hands of those constraining him to war. There is a distinct sense that his answers are almost irrelevant, his own identity lost as his qualities and responsibilities as Rafe the individual take second place to his predetermined duty as a soldier, a duty that his low social class resigns him to heed. Whole-play interpretation corroborates the conclusions gleaned from the patterning of Rafe's cues:

> Husband and wife are separated in the first scene of the play and are not reunited until the last scene of their plot. And the cause of their separation, in contrast to the traditional barrier of parental opposition that separates Rose and Lacy, is in the social organisation that they are powerless to fight. Rafe cannot escape his obligation to military service in France in the way that Lacy escapes his, for he is not of high enough social rank to do so.[60]

The false naming cues continue later in the play when Rafe's wife Jane is left alone in London, constrained to work in a seamstress' shop to earn a living and there exposed to the affections of another suitor. Hammon insistently attempts to win Jane's hand in marriage, misinforming her that Rafe has been killed in action to persuade her to accept his own proposal. When Jane delivers the cue 'Rafe Damport', it turns out to be a false naming cue as it actually cues Hammon to

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[59] *The Shoemaker's Holiday* (1600), B4a.
[60] *The Shoemaker's Holiday* (1979), p. 28.

speak.[61] This epitomises the action of the play as Hammon is the character who does indeed wish to usurp Rafe's place as Jane's husband, thus to become the recipient of her cues. Hammon's cue-acknowledgement fraudulently intimates Rafe's identity in the following cue exchange:

_____ [**Rafe**] **Damport**.

Damport, heres a letter sent
From France to me, from a deare friend of mine,
A gentleman of place, here he doth write,
Their names that haue bin slaine in euery fight.[62]

When Rafe eventually returns from war and his identity is revealed to Jane just before she marries Hammon in the misguided belief that her first husband has been killed in action, the intended direct naming cue to Rafe is again taken up by Hammon. He renders 'my Rafe' a false naming cue by answering Jane almost as a matter of course, as though he has completely subsumed her husband's identity:

_____ [embrace] [**my**] **Rafe**.

What meanes **my Iane**?[63]

Ultimately, Jane does not fall for the impostor and Hammon is given short shrift as she re-affirms her love for the real Rafe who, in turn, flatly refuses Hammon's offer of 'twenty pound' 'in faire gold' in exchange for his wife.[64] Finally, then, Rafe can take up his own direct naming cue. The false naming cues delivered to his character cease at the moment his own individual identity is reclaimed with the removal of external threats in the form of Hammon and war. Since he is reunited with Jane and

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[61] *The Shoemaker's Holiday* (1600), G1a.
[62] *The Shoemaker's Holiday* (1600), G1a.
[63] *The Shoemaker's Holiday* (1600), I1b.
[64] *The Shoemaker's Holiday* (1600), I2a.

re-integrated into the shoemaking profession, he is eventually free to respond to his

own direct naming cues:

_____ [do] [not] **Rafe**.

Sirra Hammon Hammon, dost thou thinke a Shooe-maker is
so base, to bee a bawde to his owne wife for commoditie, take
thy golde, choake with it, were I not lame, I would make thee
eate thy words.[65]

All that remains, then, is to permanently eradicate the risk to the relationship posed

by Hammon, who receives a final exit cue which is entirely his own:

_____ [and] [be] packing.

I will not touch one pennie, but in liew
Of that great wrong I offered thy Iane,
To Iane and thee I giue that twentie pound,
Since I haue faild of her, during my **life**
I vow no woman else shall be my **wife**:
Farewell, good fellowes of the Gentle **trade,**
Your mornings mirth my mourning day hath **made**.[66]

It is interesting to note that an analysis of social status cue exchanges facilitates the

realisation that all respect for Hammon's authority as a wealthy citizen of a higher

social class, is now lost, Rafe's cue acknowledgement defiantly offering little

deference. Although it surely represents situational contempt rather than an assertion

of equality, Seaver's commentary upon Hammon's social disgrace is pertinent here:

As the quarrel progresses, such acknowledgement of social difference is
submerged in the general equality of all freemen: 'Master Hammon'
becomes 'Sirrah Hammon', and Firk, always the most outspoken of the

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[65] *The Shoemaker's Holiday* (1600), I2a.
[66] *The Shoemaker's Holiday* (1600), I2b.

shoemakers, addresses Hammon as an equal, deserving no title: 'Look not, Hammon; leer not. I'll firk you!'[67]

Throughout his part, even in his defeated closing lines, Hammon demonstrates a penchant for speaking in rhyming couplets or distinctive 'stichomythic repartee' as Joel H. Kaplan terms it.[68] Rhyme essentially becomes a unique identifier, a *characteristic* cue of Hammon, the sound of rhyming lines providing an auditory hint to the other actors that a cue from Hammon may be imminent.

A characteristic cue is defined in this study as a cue containing a word, phrase, idiom or language which is recurrently spoken by a certain character to such an extent that the cues they deliver ultimately become synonymous with that character. Characteristic cues function, therefore, as a practical identification tool for a part-based actor as they provide the actor sharing a cue exchange with helpful information about the identity of the character *delivering* the cue. Not only could an actor begin to recognise any characters who were recurrently cueing them through an appreciation of characteristic cues, he could also glean the idiosyncrasies of his *own* character if he proved to be the one recurrently delivering a characteristic cue. There are three distinct varieties of the characteristic cue: linguistic, tag and thematic cues.

Reliant upon a recognisable form of language, Hammon's rhyming couplets illustrate the linguistic cue at work whilst also recollecting a distinct medieval mode of cueing identified by Scully within extant French '*mystere* plays':

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[67] Seaver, p. 99.
[68] Kaplan, p. 107.

Finally, the cue word usually (though not without exception) rhymes with the final word of the next speech's first line; in this way, each actor's first line of a speech completes a couplet begun by his cue line, a technique perhaps intended to aid memorization.[69]

Hammon's foiled plan to marry Jane ends by recovering the characteristic internal rhyme with which it began, the cue delivered by Jane in the following example starkly expressing her lack of romantic interest in Hammon right from the start:

_____ [loue] [not] you,

All this I hope is but a womans fray,
That means, come to me, when she cries, away:
In earnest mistris I do not iest,
A true chaste loue hath entred in my brest,
In loue you dearely as I loue my life,
I loue you as a husband loues a wife.
That, and no other loue my loue requires,
65 Thy wealth I know is little, my desires
Thirst not for gold, swéete beauteous Iane whats mine,
Shall (if thou make my selfe thine) all be thine,
Say, iudge, what is thy sentence, life or death?
Mercie or crueltie lies in thy breath.[70]

Hammon's predisposition to giving rhyming cues is evident even before this, in his first amorous efforts, when he unsuccessfully strives to attract Rose's love during a hunt whilst Warner pursues Rose's maid Sybil. The smooth exchange of cues between the actors in this scene relies upon rhyme:

_____ [can] [you] shew?

_____ [vpon] [some,] no.

_____ [pursue] [your] game?

_____ [nags] [be] lame.

[69] Scully, p. 106.
[70] *The Shoemaker's Holiday* (1600), F4b.

_____ [within] [this] place.

_____ [had] [in] chace.[71]

Although Rose and Sybil are indeed giving cues which rhyme with those received, the rhyming couplets formed do not represent the expected harmonious conversation but rather represent a quick-fire exchange of short, sharp retorts to the innuendo revolving around the men's physical and emotional hunt for a hart/heart. The exchange of rhyming cues soon continues:

_____ [you] [might] find

_____ [hart] [a] hind.

_____ [heard] [some] say.

_____ [into] [your] way.

_____ [to] [old] Ford.

_____ [heers] [my] Lord.

_____ [lost] [your] game.[72]

It is clear that the chase ends abruptly, both literally and romantically, when the auditory cues end. The rhyme ceases and Hammon 'loses his game' with the escape of the deer and, of course, Rose, the hint of a potential love rival being suggested within the cue 'heers my Lord'. The rhyming cues invest the exchange with a quick pace, a smooth flow between each character, thus emphasising the sharp wit of the women who are quick to dismiss any affectionate efforts. For Hammon to achieve the resolution he desires, he must typically rely upon his own, more harmonious

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[71] *The Shoemaker's Holiday* (1600), D1b.
[72] *The Shoemaker's Holiday* (1600), D2a.

rhyme – that *within* his own speeches – as Rose's wishes do not accord with his own:

                           _____ [a] [hunters] feast.

          I thanke your Lordship: cosen, **on my life**
          For our lost venison, I shal **find a wife.**[73]

It emerges that such internal rhyme, leading into cues, represents an illustration of a linguistic cue, in this case being characteristic of Hammon. Ironically, although rhyme is characteristic of Hammon, he himself is 'totally out of tune with the rhythms of Simon's London', apparently including all of the ladies within and without that city:

> If Lacy succeeds because he is absorbed into Eyre's society, and Rafe resumes his merry life only after he is reincorporated into his master's band of amity, Hammon is utterly excluded from the shoemaker's world and fares accordingly. His is a form of speech and behaviour that is anachronistic in its opposition rather than villainous, and his stichomythia seems strangely out of place, either in London or at Old Ford.[74]

It is the lack of reason in Hammon's rhyme, its constrained nature, which proves so offensive. His rhyming cue exchanges are a clear marker of his characteristically alienating 'linguistic artifice' and 'elaborate verbal trickery', rendering him socially dismissed for his 'glib artificiality'.[75]

As Hammon's rhyming couplets would be *heard* on stage rather than read on the part, they represent a type of characteristic cue which gains validity as an identification tool only at the moment of dramatic production. There are alternative

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[73] *The Shoemaker's Holiday* (1600), D2a.
[74] Kaplan, pp. 118-119.
[75] *The Shoemaker's Holiday* (1979), pp. 34-36.

types of linguistic cues which can be appreciated in advance of performance on the part script. In *The Shoemaker's Holiday*, the most obvious of these are the cues delivered by Hans, which would quite simply be identifiable through language variation.

It must be conceded that there are brief moments within the play when the linguistic cues characteristic of Hans cannot be deemed foolproof identifiers. This is due to the presence of the minor character of the Dutch-speaking Skipper of a cargo ship. Nevertheless, the distinction between the two characters becomes clear following scrutiny of the cue exchange as the cue-acknowledgement generally confirms the cue-speaker's identity as Hans or Skipper. The thesis therefore upholds its proposition that cues consisting of words in a pseudo-Dutch language within an otherwise English-speaking play may be accepted to intimate Hans as the cue-speaker:

_____ [**tap**] [**eens**] **freelicke**.

Quicke snipper snapper, away Fyrk, scowre thy throate, thou shalt wash it with Casulian licour, come my last of the fiues, giue me a Can, haue to thée Hans, here Hodge, here Fyrk, drinke you mad Gréeks, and worke like true Troians, and pray for Simon Eyre the Shoomaker: here Hans, and th'art welcome.[76]

The linguistic shift to pseudo-Dutch will further assist the Lacy-Hans actor to understand which persona he is required to adopt on stage at any given time as it is likely that both roles were combined within one cued part script.

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[76] *The Shoemaker's Holiday* (1600), C4b.

Beyond *The Shoemaker's Holiday*, linguistic cues need not be restricted to national fluctuations in language. It may be interesting to extend this hypothesis within a sequel to the study to examine the interpretative significance of linguistic cues of all characters in early modern drama who speak with a distinct regional dialect. The existence of linguistic variation could be immediately discerned on an actor's cued part simply through inclusion of identification cues. The consequent glimpse into a dialect which deviates from the norm could then be utilised by the cued actor to make assumptions about the unique identity and social status of the character from whom they receive the linguistic cue, thus moulding the delivery of his own response. Reading a linguistic cue on the page in the form of a regional dialect, whether authentic or affected, might for instance lead an actor to assume that he is conversing with one of a selection of well-established dramatic 'types' such as a fool, a lower class simpleton, a madman, a country bumpkin, whereas use of a Latin cue may be read to indicate imminent discourse with a learned man of a higher social class.

Jonathan Hope intimates the critical demand for an investigation into linguistic cues in close association with their social status equivalents with the observation that, during the early modern period, 'they were not overly sensitive to geographical variation, but they were highly sensitive to social variation which, at a time when there is no non-regional upper class accent, is marked mainly by lexical variation, and the use of different modes of discourse'. Hope's research shows signs of a potential dearth of linguistic cues in the plays of Shakespeare:

> It seems to me that one of the most striking things about Shakespeare's treatment of language is the lack of comment on, or representation of,

dialect. Mention *Henry V* and *Merry Wives*, and an exchange in *King Lear* and we have listed almost all of the available data. Elsewhere, there is no sustained examination of dialect. Why should this be? It cannot be because people did not have regional dialects in the Early Modern period.[77]

It is hypothesised that meticulous attention to each appearance of linguistic and social status cues across a full range of playtexts could go a long way to presenting an answer, perhaps even disproving the assumption that dialect is generally overlooked by introducing a sharp cue-level gaze and shifting the focus beyond Shakespeare. Indeed, Bevington supports this notion by envisaging within more general examples of exaggerated linguistic variation the great 'appetite of London audiences for caricatures of French, Welsh, Irish and so on in the plays they flocked to see'.[78]

The subsequent form of characteristic cue for attention in the present thesis is the tag cue which identifies a cue-speaker through frequent repetition of a stock phrase. In cued part terms, a tag cue is a useful method to identify a cue-speaker as, even when the phrase is practically void of any significant meaning, representing a mere comic foible or verbal tic, it nevertheless labels a character through unique variation. The recipient of the tag cue 'but let that pass', for instance, will eventually recognise that he must respond to Margery Eyre because she repeats the catchphrase, in a variety of bawdy contexts, consistently throughout the play:

> Margery. Truly gentlemen, it were il done, for such as you, to stand so stiffely against a poore yong wife: considering her case, she is new married, **but let that passe**: I pray deale not roughly with her, her husband is a yong man and but newly entred, **but let that passe.**

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[77] Jonathan Hope, 'Shakespeare and Language: an Introduction', in *Shakespeare and Language*, ed. by Catherine M. S. Alexander (Cambridge: Cambridge University Press, 2004), pp. 1-17 (pp. 6-7).
[78] Bevington (1995), p. 111.

> Eyre. Away with your pisherie pasherie, your pols and your
> edipolls, peace Midaffe, silence Cisly Bumtrincket, let your
> head speake.[79]

Simon Eyre's tag cues are those containing variable snippets of his renowned

catchphrase, 'Prince am I none, yet am I princely born'. A reliable indicator of

identity, the tag cue is wholly unique to Eyre and would preside over any other

speech in accurately locating the words as belonging to the eponymous shoemaker,

embodying, as it does in Eyre's typically inimitable way, the play's overriding

concern with homogenising social class:

> Eyre's own catch-phrase provides, in a sense, the pervasive metaphor of the
> play. 'Prince am I none, yet am I princely born' is a denial of class as the
> whole play comes to be a denial of class, and an assertion of sovereignty as
> the whole play comes to be an assertion of Eyre's festival sovereignty.[80]

Although Mousley's Marxist interpretation of the motto concurs with the refutation

of class as a 'corrupting' force, he opts to read into it the assertion of the supremacy

of a 'loving human nature' rather than of 'sovereignty'.[81] Kaplan specifically hones

in on the significance of the festival element of the tag cue which is seen to embody

the notion that Eyre is 'almost a Lord of Misrule, swiftly propelled to the pinnacle of

his society amid the jangle of the morris dance and the clang of the pancake bell'.[82]

The first example of the tag cue would be sufficiently connotative of the catchphrase

to identify Eyre as cue-speaker:

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[79] *The Shoemaker's Holiday* (1600), B4a.
[80] *The Shoemaker's Holiday* (1979), pp. 38-39.
[81] Mousley, p. 209.
[82] Kaplan, p. 107.

_____ [a] [princely] minde.

My Lorde, tis time for vs to part from hence.[83]

However, the second proves a more authentic equivalent:

_____ [I] [princely] borne.

Ha ha: saye Cornewall, didst thou euer sée his like?[84]

Eyre's tag cue proves to be a consistent reminder of Dekker's source material since Deloney's title page directly quotes it in reference to *The Gentle Craft*'s intention to establish the derivation of the proverb 'A Shoomakers sonne is a Prince borne'.[85]

Finally, in conjunction with the tag cue, though a more subtle tool of discovery, the thematic cue would exert an identifiable presence throughout the cued parts of the more minor characters. Persistently receiving a cue made up of thematically linked words or phrases may serve to assist an actor to comprehend their character's role within the play. The part of Dodger represents a fitting example of this cue type. Playing a short role within the play, Dodger receives a total of fourteen cues, four of which consist of very similar, thematically grouped phrases which serve to pinpoint his position as a servile messenger:

_____ [newes] [in] France?
_____ [no] [other] newes?
_____ [news] [with] you?
_____ [newes] [you] bring?[86]

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[83] *The Shoemaker's Holiday* (1600), H4a.
[84] *The Shoemaker's Holiday* (1600), K2b.
[85] Thomas Deloney, *The Gentle Craft* (London: Robert Bird, 1637), A1b.
[86] *The Shoemaker's Holiday* (1600), D4b, E1a, E3a.

It is evident that identification cues boast varying degrees of reliability as practical tools to prepare the part-based actor for performance. They do, nevertheless, bear an indisputable relation to the depiction of social distinction in *The Shoemaker's Holiday*. This investigation has demonstrated that identification cues operate subtly beyond the play's narrative line to represent a microcosmic simulation of *The Shoemaker's Holiday*'s pervasive concern with fluctuating levels of authority and social influence within early modern London.

CHAPTER 5

'’Twill Wrong the Storie’.

(Francis Beaumont and John Fletcher,
The Maid’s Tragedy **(1619), E2a)**

Positional Cues and Meta-Theatre in Francis Beaumont and John Fletcher’s *The Maid’s Tragedy.*

Chapter 5

''Twill wrong the storie'.

(Francis Beaumont and John Fletcher, *The Maid's Tragedy* (1619), E2a)

Positional Cues and Meta-Theatre in Francis Beaumont and John Fletcher's *The Maid's Tragedy*.

This chapter introduces the second new category of cue discernible in Renaissance playtexts. Positional cues are herein defined as cues which provide an insight into a character through their *location* upon the cue-text. The discussion of positional cues herein encompasses Palfrey and Stern's delineation of 'early or 'inaugurating' cues', whilst extending their research in order to consider whether cues with varying temporal positions share the same meta-theatrical quality of predicting, observing or epitomising the action of the play as a whole. Therefore, positional cues may be further stratified into early, mid and closing cues, the shifts between the three also bringing the pre-existing 'transitional' cue type into the equation.[1]

Positional cues are delineated in the context of Francis Beaumont and John Fletcher's *The Maid's Tragedy*, a tragedy performed by the King's Men. The text employed for cued part analysis is the first printed edition of 1619, a quarto subsequently categorised as a minimal playtext and featuring in Maguire's inventory of 'suspect texts'.[2]

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[1] Palfrey and Stern (2007), pp. 97-113.
[2] Francis Beaumont and John Fletcher, *The Maid's Tragedy* (London: Richard Higgenbotham, 1619).

Through examination of the positional cues making up the Aspatia part, this chapter boldly seeks to assert that, as a microcosmic form of the play, the actor's part itself may be regarded as a play-within-the-play or, synonymously, as a meta-play.

It is widely accepted within scholarly debate that the theatrical device of the meta-play functions as a foil to the whole play, offering a comparative perspective from which to view events. Indeed, the masque of *The Maid's Tragedy* provides an explicit example:

> The masque's position in the play emphasizes its ironic role: the lovers' night, as we shall shortly discover, will be wakeful and in a different sense to that proclaimed, painful. Day will bring not concord, but tension.[3]

To date, however, no direct critical consideration has been given to the unit of the actor's part itself as an alternative type of meta-theatre. It is now contended that each cued part, presented on a separate script, is indicative of an oblique yet self-contained 'play' within the larger framework of the whole drama known as *The Maid's Tragedy*.

Although Palfrey and Stern do refer to actors' parts as offering 'their own mini-narratives, bearing potentially telling relationships – oblique, critical, contradictory – to the larger narrative of full scene or play', they do not progress to identify the actor's part as a meta-play at any point.[4] David Roberts unknowingly adds credibility to the proposition in an observation of the play-within-the-play form which proves equally valid to the actor's cued part:

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[3] Ian Fletcher, *Beaumont and Fletcher* (London: Longmans, Green & Co., 1967), p. 32.
[4] Palfrey and Stern (2005), p. 183.

> The play in the play is thus both less and more than the play. It is less, in that the part is less than the whole; it is more, in that the part is more than the whole. Hence the paradox, that the part contained in the whole contains and frames the whole at the same time.[5]

Whilst the actor's part is, of course, an integral element of the full play, it may simultaneously be considered freestanding, providing, like a meta-play, at the very least a closer insight into individual character if not a self-conscious commentary on the larger play. Whether it may be a lucid or opaque view, the cued part as a textual unit nevertheless offers a reflection, comment, tension or prediction of the global action. Indeed, for those actors playing the most central roles, the part could bestow anything from a keyhole glimpse to a virtually all-encompassing vista of the play, depending on the textual coverage of the character they were to perform.

To reveal how each individual cued part may be regarded as a distinct meta-play, they are further scrutinised through careful division into positional cues. To be precise, this fresh insight into the meta-theatrical self-consciousness of *The Maid's Tragedy* chiefly revolves around the positional cue '[Twill] [wrong] [the] storie' in the light of the Aspatia cue-text.

Aspatia is deemed to be the character to whom Francis Beaumont and John Fletcher refer in the title of their 1619 play, *The Maid's Tragedy*. Critical objections are raised, however, over the misalignment between the play's title and its content:

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[5] David Roberts, 'Play within the Play and the Closure of Representation', in *The Play within the Play: the Performance of Meta-Theatre and Self-Reflection*, ed. by Gerhard Fischer and Bernhard Greiner (Amsterdam: Rodopi, 2007), pp. 37-49 (p. 39).

It has long been agreed that the title The Maid's Tragedy does not accurately reflect the main tragic interest: Aspatia is not central to the plot as Vindice is central to that of The Revenger's Tragedy or D'Amville to that of The Atheist's Tragedy. Rymer declared that the play should have been called Amintor, 'and some additional title should have hinted the Poet's design', for the whole tragic action originates in Amintor's being 'false to his Mistress'.[6]

The argument is extended in this chapter which asserts that the title, to borrow Aspatia's positional cue, 'wrongs the story'. It is the strong meta-dramatic awareness invested in the character which ultimately facilitates the elevation in status from forgotten, spurned lover to eponymous heroine:

_____ [Twill] [wrong] [the] storie.

Twill make the story, wrong'd by wanton Poets,
Liue long and be beleeu'd, but wheres the Lady.[7]

Aspatia 'make[s] the story', hits the headlines of the play title, despite playing only a relatively small part within it. The actor of Aspatia is cued to speak only forty-two times, in contrast to that of the King who speaks seventy-seven times, Evadne who receives one hundred and seventy-one cues and Amintor who is cued one hundred and seventy-eight times. This chapter asserts that it is the Aspatia character's supra-awareness of the fixed part she will play in *The Maid's Tragedy* that facilitates this rise to take precedence in Beaumont and Fletcher, the 'wanton Poets'' title. Her story is undeniably tragic, of course. Even T. W. Craik, who reads the central tragedy as belonging to Amintor, cannot deny the tragic elements of Aspatia's story, referring to the title as chief corroboration of this:

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[6] Francis Beaumont and John Fletcher, *The Maid's Tragedy*, ed. by T. W. Craik (Manchester and New York: Manchester University Press, 1988), p. 10.
[7] *The Maid's Tragedy* (1619), E2a.

Aspatia is very clearly tragic – the title of the play attests as much – by virtue of her sustained pathos and the ironical poignancy of her death.[8]

Not only is Aspatia suddenly abandoned by her betrothed Amintor in favour of another woman shortly before reaching the altar, she is then required to wait upon her usurper Evadne whilst she prepares for a wedding night which should have been her own. After lamenting the sorrow of unrequited love throughout the play, Aspatia ultimately decides to challenge Amintor to a duel in the guise of her estranged brother who claims to have been away at war. Although Amintor initially refuses to fight out of guilt for the anguish he has caused Aspatia, he eventually retaliates and fatally wounds her, discovering her true identity too late as she dies holding his hand, ultimately being reunited with Amintor in death as he kills himself 'to be with thee, loue'.[9] None of this comes as a real surprise, however, as there is every sense that the audience looking on are aware of her fate right from the start, certain that her tragedy is inescapable. Aspatia's impending demise is clearly signalled to the audience by Lysippus in Act One:

> O t'were pittie, for this Lady sir,
> Sits discontented with her watrie eyes bent on the ear
> In vnfrequented woods are her delight,
> Where when she sees a bancke stucke full of flowers,
> Then she will sit, and sigh, and tell
> Her seruants, what a prittie place it were
> To burie louers in, and make her maides
> Pluck'em, and strow them ouer her like a corse,
> She carries with her an infectious griefe,
> That strikes all her beholders, she will sing
> The mournfulst things that euer eare hath heard,
> And swound, and sing againe, and when the rest
> Of your young Ladyes in their wanton blood,
> Tell mirthfull tales in course that fils the roome
> With laughter, she will with so sad a looke

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[8] Craik, p. 11.
[9] *The Maid's Tragedy* (1619), L4a.

> Bring forth a storie of the silent death
> Of some forsaken virgin, which her griefe
> Will put in such a phrase, that ere she end
> Shee'le send them weeping one by one away.[10]

Although Aspatia's role as 'some forsaken virgin' is thus clearly presented, it is important to acknowledge that, in a cued part production, the Aspatia actor may not have been privy to any such information. Being spoken by Lysippus to Melantius, these words would feature neither within Aspatia's speeches nor her cues. Thus, Aspatia's positional cues come into play in bestowing the actor with an index to the character he is to represent. Naturally, the early cues on the Aspatia part begin this analysis, early cues being an instrumental class of positional cue which, Palfrey and Stern confidently assert, offer 'clear guidance concerning characterization, often encapsulating the mode and orientation of a particular role'.[11] Indeed, it may quite naturally be expected that, as an actor's first glance into the play in which he is about to perform, his early cues, essentially the first words to appear on his part-script, would be invested with a proportionally high degree of significance. At the same time, a first glimpse, it is perhaps imagined, would not extend beyond a basic setting of the scene or a brief contextualisation of the character. Within both suppositions lies Palfrey and Stern's bold argument that early cues bear crucial significance to the play beyond. For the purposes of this study, early cues are not just considered as those cues which feature within 'a part's first scene'.[12] As the first quarto of *The Maid's Tragedy* does not contain scene divisions, this investigation employs the 'Act' as a rough means of division. However, they are examined more flexibly in the sense that they constitute one element of the positional cue

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[10] *The Maid's Tragedy* (1619), B3a.
[11] Palfrey and Stern (2005), p. 183.
[12] Palfrey and Stern (2005), p. 185.

classification and are thus considered more relatively as one phase of a sequence of early, mid and closing cues.

Aspatia receives only one cue in the first Act of the play in which she appears:

_____ [world] [Successiuely] [with] souldiers.[13]

Relatively oblique in meaning, this cue does nevertheless retain some significance as, standing alone from its true context, it is connotative of conflict, 'successively with soldiers' being evocative of an image of soldiers sustaining advances to war. The alliterative quality of the cue draws attention to its importance, as it successfully epitomises the tense contradiction inherent in Aspatia's opening context. Considered in full form, the words being spoken by Melantius are uttered as a congratulatory wish for a happy and fertile marriage to Amintor:

> Haile Maide and Wife.
> Thou faire *Aspatia*, may the holy knot,
> That thou hast tied to day, last till the hand
> Of age vndoe't, mayst thou bring a race
> Vnto *Amintor*, that may fill the world
> **Successiuely with souldiers**.[14]

Taking away its context, however, the cue conversely signals sustained warfare and tension as Aspatia's fertile victory is stolen by Evadne, the advancing enemy who lays claim to her betrothed Amintor. The two opposing senses of the words which constitute Aspatia's opening cue are thus analogous with the dichotomy between fruitful wife and eponymous tragic maid which runs throughout the play. It is in this

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[13] *The Maid's Tragedy* (1619), B2b.
[14] *The Maid's Tragedy* (1619), B2b.

early cue that Craik sees the only justification in the play's title belonging to

Aspatia, relating it to her sexuality:

> One reason why the death of Aspatia is so moving is that it includes an
> element of subdued sexuality. Sexuality is important in the play, contributing
> more to its emotional power than honour can do. Considered in this aspect,
> the title *The Maid's Tragedy* is not so inappropriate after all. The opening
> scene strikes the keynote, with Melantius' mistaken greeting to Aspatia,
> 'Hail, maid and wife!', implying that her marriage has taken place but has
> not yet been consummated; before he is disabused of his error he proceeds to
> wish her fruitful.[15]

As only one cue is delivered to the Aspatia-actor in Act One, it is necessary to

continue into Act Two to better appreciate the part's early cues:

_____ [people] [in] [loue] doe.

_____ [this] [sad] [talke] Madame.

_____ [spoild] [all] [*Dulas*] mirth.

_____ [and] [I] [feare'm] not.

_____ [your] [Lord] [doe] some.

_____ [Alas] [I] [pittie] thee.

_____ [you] [must] [helpe] her.

_____ [louers] [better] [did] agree.[16]

This sequence of cues would indeed prove useful in assisting the Aspatia 'actor to

'characterize' the part he is playing' and in revealing its 'range of passions'.[17] The

range, it emerges, is minimal as Aspatia's overwhelming body of passion is of

closely-associated melancholy, sadness, nostalgia. The early cues on the Aspatia part

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[15] *The Maid's Tragedy* (1988), p. 22.
[16] *The Maid's Tragedy* (1619), C4b, D1a, D1b, E1a.
[17] Palfrey and Stern, (2007), p. 113 and p. 97.

immediately reveal the character's overriding obsession with love or, more accurately, with unrequited love: the first cue of the Act sums up Aspatia's predicament as '*people* in love *do*' intimates a negation of her own love, a consequential sense that people '*out of*' love' '*do not*', as the love that Amintor once held for her is now reserved for Evadne. Thus emerges the reason for the 'sad talke' and 'spoild mirth' of Aspatia's second and third cues, cues which indubitably epitomise Aspatia's character. Whilst Aspatia's mirth at the prospect of marrying Amintor is wholly 'spoild' when Evadne apparently usurps her place in Amintor's arms, Aspatia consistently curbs the mirth of others by self-indulgently dwelling upon her own loss in excessive 'sad talke'. At this point, it is interesting to note that Aspatia's early cues exactly condense Lysippus' full account of her presented above. Her cues mirror his description of the Maid's prevention of 'mirthful tales' with 'so sad a look', in turn presaging 'a story of the silent death of some forsaken virgin' which proves to send everyone 'weeping one by one away'. Providing an oblique slant on her cue-text, Lysippus' depiction of Aspatia's indulgence in melancholy, her 'delight' in the 'unfrequented woods' further intimates a pleasure in the very isolation she claims to berate.

So excessive is the 'sad talke' that Aspatia could be regarded, if not as a self-conscious caricature of a forsaken lover then certainly as fulfilling a set 'type' of well-established Renaissance dramatic figures. In his Introduction to the 1911 Everyman edition of selected Beaumont and Fletcher plays, G. P. Baker recognises the prevalence of typecasting in *The Maid's Tragedy*:

> The *dramatis personae* belong to impossible and romantic situations rather than to life, and are usually of certain types – the sentimental or violent hero;

his faithful friend, a blunt, outspoken soldier; the sentimental heroine, often a love-lorn maiden disguised as a page that she may serve the hero; the evil woman defiant in her crimes; and the poltroon, usually a comic personage. With the addition of a king, some gentlemen and ladies of the court, and a few persons from the lower ranks, the cast is complete.[18]

Although this description is not entirely accurate as Aspatia is actually a more complex character than simply a 'sentimental heroine [...] a love-lorn maiden disguised as a page that she may serve the hero', the fact that the characters in the play do more generally correspond to a pre-existing formula increases the meta-theatrical consciousness implicit within the play. The series of early cues capture the insistently defiant sadness characteristic of Aspatia. There is a distinct sense that Aspatia is written as a character who exists firmly in the mould of her 'type' as she appears to revel in her nostalgic melancholy.

The transition from 'early', through 'mid' to 'closing' cues is emphasised by changes in cue-speaker, notable shifts in tone occurring in each section of cues. Whilst cue-speakers were not imparted to the professional early modern actor, they could easily pick up on semantic adjustments. Aspatia's defiance is developed in the actor's 'mid cues', those which extend further into the part but are equally illuminating and begin to contribute a greater three-dimensionality to the character:

_____ [Madame] [to] [your] griefe.

_____ Neuer.

_____ [Nere] I.

_____ [Of] [*Ariadne*] Madame?

[18] Francis Beaumont and John Fletcher, *Select Plays by Francis Beaumont and John Fletcher*, ed. by G. P. Baker (London: J. M. Dent & Sons and New York: E. P. Dutton, 1911), p. xi.

_____ [He] [was] [so] Madame.

_____ [Not] [as] [I] remember.

_____ [Twill] [wrong] [the] storie.

_____ [There] Madame.

_____ [Deare] Madame.[19]

It is clear that the Aspatia actor's mid-cues convey the character's defiance by boasting 'and I feare'm not', 'Never', 'Nere I', in conjunction with a yearning for the past earlier recognised by Lysippus and here signalled by 'He was so Madame', 'Not as I remember', 'Twill wrong the storie', the past tense of 'was' working with the recollection of a narrative of good times passed, a melancholic sense of unrequited love suggested by 'lovers better did agree; and finally a clear indication of grief almost to the extent of mourning, 'Madame to your griefe'. Of course, these words are uttered by different characters with at times significantly altered contextual meanings to those posited here. It does, nevertheless, appear to be true to state that Aspatia's positional cues set the characteristic tone and prove revelatory of her wider role in the play, sealing the 'type' of character she corresponds to; that of forsaken lover.

Aspatia demonstrates an awareness of the part she represents as she envisages her demise being relayed to future generations of innocent 'maids' in cautionary tales warning of the perils of love. Aspatia's foresight emphasises a further element of the literary self-consciousness of a character whose dominant identity is already moulded by classical etymology. The rhetoric prowess of the classic figure of Aspasia is outlined by Simon Hornblower and Antony Spawforth, accounting for

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[19] *The Maid's Tragedy* (1619), E1a, E1b, E2a.

Beaumont and Fletcher's Aspatia's apparent ease in verbally conveying her

impending tragic fate to others:

> Aspasia, Milesian-born mistress of Pericles from c.445 B.C. when he
> divorced his wife. She is said to have taught rhetoric (*Suda*), and to have had
> discussions with Socrates [...] She was the target of attacks and jokes in
> comedy because of her supposed influence over Pericles.[20]

N. G. L. Hammond and H. H. Scullard further emphasise the origins of Aspasia's

remarkable philosophical knowledge, expressed in her ruminations on the unfaithful

nature of men and the tragic fate of innocent maids, when they reveal her classical

counterpart's association with Socrates:

> She was a woman of considerable intellectual stature who conversed with
> Socrates and taught rhetoric.[21]

Such consciousness of playing a part, not just in a play but before and beyond it, a

vision of becoming as an emblematic figure in a great history of forsaken lovers, is

hinted at in Aspatia's instrumental mid cue which opened this chapter, 'Twill wrong

the storie'. Aspatia yearns beyond simply telling her own story of the sorrow of

unrequited love to ensure that others will relate to, learn from and ultimately

magnify her tragic tale after she has gone:

> This is the last time you shall looke on me:
> Ladies farewell, as soone as I am dead,
> Come all and watch one night about my hearse.
> Bring each a mournefull storie and a teare,
> To offer at it when I goe to earth;
> With flattering Iuy claspe my coffin round,

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[20] Simon Hornblower and Antony Spawforth, *The Oxford Classical Dictionary,* 3rd edn. (Oxford: Oxford University Press, 2003), p. 192.

[21] N. G. L. Hammond and H. H. Scullard, *The Oxford Classical Dictionary*, 2nd edn. (Oxford: Clarendon Press, 1970), p. 131.

> Write on my brow my fortune, let my beere
> Be borne by Virgins that shall sing by course,
> The truth of maides, and periuries of men.[22]

Ostensibly, the cue does not explicitly convey Aspatia's predicament: her words do not 'wrong' the story as Amintor has indeed left her heartbroken. On a wider scale, though, it proves pertinent to the whole play, certainly retaining meaning beyond its immediate context. It could thus be regarded as 'potentially telling' if it is conceded that Aspatia does indeed 'wrong the storie' of the play, or at least put a different slant on it as effective rhetoric is manipulated to express her meta-narrative awareness and thus elevate her to the tragic maid of the play's title.[23] It is interesting to note that if Palfrey and Stern are correct in allowing an actor three cue words, then Aspatia's cue would read 'wrong the story' and could therefore be regarded by the actor as an active instruction to deliberately 'wrong the story'. She at once supersedes the other characters by claiming the tragedy as hers, existing as the subject of a tragic tale in the vein of that she has envisioned for herself:

> As in the earlier tragedy [...] two plots have been joined, the "maid's tragedy" of Aspatia, whom Amintor deserts at the King's command in order to marry Evadne, and the tragedy of Amintor, who discovers that Evadne is the King's mistress but is too loyal a subject to take any revenge. Though the joining of the two plots is more skilful than in *Cupid's Revenge*, the relations of Amintor, Evadne, and the King provide so much of the drama that Aspatia's tragedy seems almost irrelevant [...] The action of the play does not form an entirely coherent whole.[24]

As outlined above, the lack of holistic unity perceived by Eugene M. Waith is induced by a misleadingly named play-title as the most central tragedy arguably belongs, not to the maid Aspatia, but to the duped Amintor or even to the King who

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[22] *The Maid's Tragedy* (1619), D1a.
[23] Palfrey and Stern (2005), p. 183.
[24] Eugene M. Waith, *The Pattern of Tragicomedy in Beaumont and Fletcher* (US: Archon Books, 1969), p. 21.

is placed at the crux of the play in its closing lines warning 'lustfull Kings' of 'Vnlookt for suddaine deaths'.[25] The individual parts which make up the play certainly do not lack 'coherence', however, as the closing cues of Aspatia's part demonstrate. The cue-text remains consistent throughout, epitomising Aspatia's story even as it ends. In the final scene of the play, Aspatia approaches Amintor in male disguise, assuming the role of her brother who has just returned from war in order to challenge Amintor to a duel to take revenge for the betrayal of his sister. The Aspatia-actor is informed that he is taking on this additional 'part-within-a-part' by the transition between his mid and closing cues marked by the shift in address from 'madam' to 'sir':

_____ [What] [would] [you] Sir?

_____ [Leaue] vs.

_____ [Now] [your] [will] Sir.

_____ [enough] [Without] [thy] helpe.

_____ [shoote] [guilt] [into] me.

_____ [Will] [neuer] [hazard] it.

_____ [death] [Vpon] [thy] selfe.

_____ [thine] [brest] [Alas] defenceless.

_____ [vnknowne] [Wildernesse] [about] me.

_____ [heauie] [sleepe] [makes] hast.

_____ [me] [can] [answer] it.

_____ [hope] [of] [thy] recouerie.

_____ [I] did.

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[25] *The Maid's Tragedy* (1619), L4b.

_____ [thither] [I] [was] going.

_____ [euer] [looke] [abroad] agen.

_____ [some] [place] [of] helpe.

_____ [a] [haire] [From] thee.

_____ [the] [world] [thou] hast.[26]

By this late phase of the play, the Aspatia actor would be aware that his cue exchanges revolve around Amintor, who is therefore the most likely speaker of the closing cues he receives. The cue-text makes it clear that the two characters will be alone on stage for this part transaction, as the Aspatia-actor hears first the order to 'leave us' and then the invitation to reveal his 'will':

_____ [What] [would] [you] Sir?

_____ [Leaue] vs.

_____ [Now] [your] [will] Sir.[27]

The cues then proceed to suggest that Aspatia is taunting the cue-speaker into a challenge which is being denied through guilt and the apparent risk of unfair advantage:

_____ [enough] [Without] [thy] helpe.

_____ [shoote] [guilt] [into] me.

_____ [Will] [neuer] [hazard] it.

_____ [death] [Vpon] [thy] selfe.

_____ [thine] [brest] [Alas] defenceless.[28]

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[26] *The Maid's Tragedy* (1619), L1a, L1b, L2a, L2b, L3a, L3b.
[27] *The Maid's Tragedy* (1619), L1a.
[28] *The Maid's Tragedy* (1619), L1a, L1b, L2a.

The comparative weakness in stature and lack of military preparedness implied in 'thine brest Alas defenceless' emphasises that Aspatia is not a true combatant, her received cue being discordant with her pseudo-identity of a long-serving soldier. At the same time, it also conveys the helpless quality, the sense of being a victim of fate that Aspatia strives to accentuate throughout the play. This nuance of meaning is supported by the cue 'enough without thy helpe', a hint that Aspatia has no control over her actions. This in itself exhibits the meta-dramatic awareness invested in Aspatia as inevitably neither the characters nor the actors can change the outcome of the pre-written play. The sense of helplessness comes to the fore in the closing cues where it ultimately develops into a form of paralysis:

　　　　　　　　　　　　　_____ [vnknowne] [Wildernesse] [about] me.

　　　　　　　　　　　　　_____ [heauie] [sleepe] [makes] hast.

　　　　　　　　　　　　　_____ [me] [can] [answer] it.

　　　　　　　　　　　　　_____ [hope] [of] [thy] recouerie.[29]

The anaesthetized lack of control that is the 'unknown wilderness', brought about by the 'heavy sleep' of impending death, ultimately overtakes both characters, though this remains ambiguous in Aspatia's cue-text. The pronouns shift frequently so although it is '*thine* breast' which is 'alas defenceless', the 'unknown wilderness' is 'about *me*'; although the hope rests on '*thy* recovery' and it '*thou*' who has 'the world', it is 'thither *I* was going':

　　　　　　　　　　　　　_____ [I] did.

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[29] *The Maid's Tragedy* (1619), L2b, L3a, L3b.

_____ [thither] [I] [was] going.

_____ [euer] [looke] [abroad] agen.

_____ [some] [place] [of] helpe.

_____ [a] [haire] [From] thee.

_____ [the] [world] [thou] hast.[30]

Such ambiguity is surely deliberate as it plays upon the sense of seeking salvation, or 'some place of helpe' in death. Aspatia paradoxically finds the life that she wants in death, her love for Amintor eventually being requited as they die hand-in-hand. The cues of the Aspatia and Amintor actors become entwined only in this final combined death scene as the two characters believe that they can only ultimately be reunited in death. Aspatia finally achieves 'the world', her final cues epitomising both her ultimate tragic union with Amintor and her achievement of securing the play's title as her own.

If the positional cues of the Aspatia part are understood to function most importantly as evidence of the character's meta-dramatic sensitivity and her dominant melancholy humour, it is the roles of the King and Amintor which most strikingly reveal the predictive capability of cued parts.

The King's early cues, however brief, create an interestingly revealing angle upon the larger narrative of the play. It is important to consider the semantic fluctuations caused by adjusting the permitted number of cue words allocated on the actor's part:

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[30] *The Maid's Tragedy* (1619), L3b.

_____ [Make] [roome] there.

_____ [not] [have] [mine] hand.

_____ Adew.

_____ [All] [happinesse] [to] you.[31]

Though ostensibly four simple, fairly meaningless utterances, upon closer inspection it emerges that these early cues do indeed provide a microcosmic glimpse into the heart of the role the King-actor will play in *The Maid's Tragedy*.

With a maximum of four cue words allocated on the cued part script, these inaugurating cues do, in a basic sense, epitomise the King's actions. He determines to divide – or 'make room' between – the betrothed couple Aspatia and Amintor in order to accommodate his lover Evadne, for whom he feels constrained to provide an alternative husband to mask the conception of any potential illegitimate child with decency. Indeed, the King himself has resolved that Evadne will 'not have mine hand' in marriage, swiftly shunning her marital designs on him – 'Adew' – and condescendingly packing her off with nothing more than a wish for 'all happinesse' as his secret lover and the unsuspecting Amintor's pretending wife.

Allowing a maximum of only three cue words on the script, the early cues work in opposition to the whole play, suggestive of a more optimistic outcome. This is solely down to the fact that the second cue loses its negation and becomes '*have* mine hand'. Ironically, if the King did allow himself the 'room' to set a precedent and acknowledge his lover Evadne by taking her hand in marriage, 'all happinesse' may perhaps have been granted, not only to Evadne but also to the King himself, by

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[31] *The Maid's Tragedy* (1619), C1a, C1b, C4a.

evading his own murder, as well as to Aspatia and Amintor, who would not have been forced to cancel their impending marriage, thus perhaps preventing the ultimate tragedy.

As the play progresses, it transpires that positional cues falling mid-way through the part are not necessarily predictive of the action to come but provide a more consolidating sense of character and are evocative of the mood of the role. Enabling focus on interactions with other characters, mid-cues prove particularly useful for analysing cue exchanges as the King-part makes it clear that several of the cues occupying this position are more revealing of the character speaking the cues than the character represented in the part. Thus, they may be employed to disclose shifting relationships between characters more readily than the full play, promoting understanding of their verbal interactions and perhaps identifying potential rehearsal partners off-stage.

It is significant to note that the recurring social status cue 'Sir' on the King's cue-text is dropped as passions rise when Evadne falls out with the King after he accuses her of consummating her sham-marriage to Amintor, the mid-cues on the King's part effectively conveying a sense of rising tension:

    _____ [And] [his] brother.

    _____ [thanke] [her] [too] shortly.

    _____ [Yes] Sir.

    _____ [Why] well?

    _____ [but] [a] [course] name.

_____ [quick] [as] [you] deliuered.

_____ [No] [neuer] sir.

_____ [to] [take] [her] roome.   *Aside.*

_____ [mine] [to] [acts] vnlawfull.

_____ [and] [not] [be] iealous.

_____ [As] [I] [did] sir.

_____ [me] [wife] [and] loue.

 _____ [How] Sir.

_____ [you] [doe] [me] wrong.

_____ [I] [would] [not] staine.

_____ [your] [punishment] [can] mine.

_____ [I] [c]annot.

 _____ [A] lies.

_____ [neuer] [close] [with] him.

_____ [not,] [tis] [most] true.

_____ [haue] [freed] [my] selfe.

_____ [might] [haue] [tane] another.

_____ [Be] [priuate] [in] it.

_____ [life,] [vpon] [my] soule.[32]

The cues alone demonstrate that there is a disagreement and an entreaty to the King taking place, the covert nature of which is suggested in the cue 'Be private in it'. Whilst the mid-cues do not provide the King-actor with a full picture of what is happening, they do reveal the implicit sense of the mood of plotting, secrecy, jealousy, punishment and lies that permeates his part.

[32] *The Maid's Tragedy* (1619), E4b, F1a, F1b, F2a, F2b.

The closing cues could be said to begin as early as Act Four, where there are clear

hints to the King-actor of his impending murder:

_____ [wash] [her] [staines] away. *Exeunt.*

_____ [but] [with] [my] sword.

_____ [ile] [make] [him] blush.

_____ [I] [say] [of] late.

_____ [armes] [cuts] [your] throate.

_____ [the] [time] [is] altered.

_____ [Yes] [my] selfe.

_____ [hang] [a] [thousand] Rogues.

_____ [if] [I] [say] it.

_____ [hang] [a] [boisterous] knaue.[33]

Of course, nobody would initially envisage that the hanging of 'a thousand rogues'

or 'a boisterous knave' would foretell the murder of a King but the message proves

insistent:

_____ Sir.

_____ [you] [may] [grant] it.

_____ [to] [spend] [them] then.

_____ [telling] [at] [this] time.

_____ [Such] [as] [you] are.

_____ [soundly] [I] [warrant] you.

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[33] *The Maid's Tragedy* (1619), H4a, H4b.

_____ [A] [fault] [twere] pitty.

_____ [Were] [he] [knowne,] vnpossible.

_____ [leaue] [No] [one] aliue.[34]

The reiterated assurances, exclaiming 'you may grant it', impatiently 'telling at this time' and 'soundly I warrant you' serve to reveal to the King that the very 'rogue' or 'knave' under threat is 'such as you are' as the tragedy of the play drives towards leaving 'no one alive'. The cues do mirror the action of the play as Calianax is trying to convince the King of Melantius' plot on his life. At the same time, they also anticipate the upcoming tragedy in which it is indeed impossible for 'him' to be 'known' since the murderer is the female Evadne:

_____ [temper] [your] [high] veines.

_____ [And] [you] [must] bleed.

 _____ [answer] [to] [the] world.

_____ [for] [such] [blacke] soules.

_____ [come] [to] [kill] thee.

_____ [I] am.

_____ [all] [his] [heauen] hereafter.

_____ [I] [begin] [my] vengeance.

_____ [of] [these] [loue-tricks] yet.

_____ [Thou,] [thou] monster. *Stabs him.*

_____ [And] [whorde] [me] still.

_____ [most] [wrongd] [of] women.

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[34] *The Maid's Tragedy* (1619), H4b, I1a.

_____ [together,] [I] [forgiue] thee.[35]

Even in these final closing cues, there is a distinct sense that the King still does not perceive a real threat to his life. Just as he appears to rebut Calianax's earlier warnings, this cue-text suggests he does not take Evadne's murderous intent seriously. Evadne bizarrely repeats her deathly purpose as though it is falling on deaf ears despite its severity. She informs the King in no uncertain terms that she has 'come to kill thee', that she will 'temper your high veins', 'And you must bleed'. Seemingly tiring of her perpetual explanations and deciding to turn word into action, she announces, 'I begin my vengeance' and stabs him. At the last, the King's cue-text is revelatory of Evadne's role as it emphasises her belief that she is the victim, to 'forgive' rather than be forgiven, as she attempts to compete with Aspatia for the tragic role of the play's title, claiming to be the 'most wronged of women', despite having just committed regicide.

The early cues on the Amintor-actor's part-script constitute the most clear-cut free-standing guide to his wider role in the play. He first appears in Act One, during which he receives cues which prove to be extraordinarily 'portentous' of the ensuing action: [36]

_____ [Cuts] [off] [my] loue.

_____ [And] [that] [was] warre.

_____ [tearmes] [I] [know] not.

_____ [Be] prosperous.

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[35] *The Maid's Tragedy* (1619), K1b, K2a, K2b.
[36] Palfrey and Stern (2007), p. 110.

_____ [gone,] [*Cleon*], [*Strato,*] *Diphilus*.

_____ [may] [talke] [your] pleasure.

_____ [yeares] [Are] [most] contemptible.

_____ [another] [as] [your] selfe.

_____ [Kingdomes] [from] [my] foes.[37]

The first three cues which open the Amintor actor's part surely seal Amintor's tragic

fate. The preliminary 'Cuts off my loue' works on several levels, primarily referring

to the King's forcible severance of Amintor's love for Aspatia by marrying him off

to Evadne. In the long-term action of the play, Amintor's 'love', whether deemed to

be his love Aspatia or his wife Evadne, is indeed 'cut off' through death as a direct

result of such a disastrous marriage. Thus the second cue comes into play as the

'cutting off' or destruction of Amintor's love(s) through a King-ordained marriage

creates various factions of 'warre' or conflict throughout the play. To varying

degrees, conflict is experienced between most of the characters in the play: Amintor

and Aspatia, Amintor and Evadne, Amintor and Melantius, Evadne and the King,

Evadne and Melantius, Calianax and Melantius, Calianax and the King… the list is

endless and the 'cutting off' of Amintor's love for Aspatia via his counterfeit

marriage to Evadne is at the root of all such conflict. Of course, Amintor 'knows

not' the 'tearmes', neither of the 'warres' that ensue, nor of the marriage to which he

consents, until it is much too late.

An unexpected shift occurs as Amintor's fourth cue foregoes any predictive

capability, the brief 'Be prosperous' acting in ironic opposition, equally to the three

cues just received and to the Amintor part in its entirety, which will see little

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[37] *The Maid's Tragedy* (1619), B3a, B3b, C1a, C4a.

prosperity. Signalling a break before his next cue will be received, 'gone *Cleon, Strato, Diphilus'* more practically functions as a verbal stage direction.

The final four early cues on the part of Amintor fully recover their predictive sense, as it soon emerges that, though Evadne 'may talke [Amintor's] pleasure', any such pre-nuptial sweet talk shall never evolve into action as she firmly refuses to consummate their marriage. By doing so, Evadne ruins Amintor's prospects of a contented, productive marriage, rendering his future 'yeares' to be 'most contemptible' by giving to 'another' – the King – what she now denies to give to Amintor's 'selfe', despite his expectations as her new husband. The eventual result of this unfortunate scenario is that Amintor will inherit 'Kingdomes from [his] foes', Kingdom referring doubly to the proliferation of troubles inspired by the King, his 'foe', and also to the King's illegitimate child possibly being carried by his secret lover, 'king-dome' being read in the sense of the rotund stomach of Evadne containing that which belongs to the King, his legacy, bestowed upon Amintor by virtue of his being married to the enemy King's secret lover. Although the text does not explicitly state that Evadne is pregnant, there are several hints that she is expecting the King's child, not least the fact that her sham marriage to Amintor is rushed through urgently in the face of his own upcoming marriage to Aspatia. Evadne tells Amintor that if she had indeed only ever 'name[d]' the man to whom she has sworn not to sleep with any other, 'the matter were not great'.[38] The implication is of course that she is 'great' with child because her relations with the King exceeded far beyond verbally addressing him. Evadne also freely concedes that

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[38] *The Maid's Tragedy* (1619), D2a.

she married in haste because she 'must ha[v]e one to father children, and to bear[e] the name of husband to me, that my sin[ne] may be more honourable'.[39]

Standing alone from the rest of the play, it is the opening section of Amintor's cue-text which could most clearly be regarded as constituting a meta-play, functioning to make sense in its own right yet bearing a direct relationship to the wider drama and predicting the action to come. Whilst the later positional cues do not bear such a portentous power, they do serve to provide brief part-synopses, condensing the main currents of the action of the role within an abridged form.

The cues which appear in Act Two effectively epitomise the action of the entire act without further recourse to the full play. In a sense, the initial two mid-cues on the Amintor script set the tone of the act in which Amintor discovers that his marriage will not be consummated as it is nothing more than a guise to conceal Evadne's secret affair with the King:

_____ [Good] [night] [my] Lord.
_____ No.[40]

The prospect of Amintor having a 'good night' is immediately dismissed, the reason for the unexpected turn of events soon becoming clear as the cues take an insistent turn toward negativity and denial:

_____ [I] [am] [not] well.

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[39] *The Maid's Tragedy* (1619), D4b.
[40] *The Maid's Tragedy* (1619), D1b, D2a.

_____ [Lord] [I] [cannot] sleepe.

_____ [not] [goe] [to] bed.

_____ [not] [for] [the] world.

_____ [sworne] [I] [will] not.

_____ I?

_____ [wish] [to] [heare] me.

_____ [matter] [were] [not] great.

_____ [coynesse] [of] [a] bride.

_____ [you] [like] [it] so.

_____ [will] [like] [you] best.

_____ [lesse] [pleasing] [to] you.

_____ [lesse] [pleasing] [to] you.[41]

Although there are hints of an optimistic outcome here as the cue 'matter were not great' suggests a problem is being shrugged off as the modesty, or 'coyness', of an innocent new bride, Amintor being apparently appeased in the cue 'will like you best', the true force of Evadne's physical refusal of Amintor soon becomes apparent in the resounding, deliberately repeated cue 'less pleasing to you'. It emerges that Evadne is adamant in her plan to disappoint Amintor's marital hopes:

_____ [perhaps] [I] [am] indeede.

_____ [sun] [of] [thy] lips.

_____ [have] [kild] [thy] selfe.

_____ [Know] [it] [and] doo't.

_____ [Amintor] [at] [my] yeares.

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[41] *The Maid's Tragedy* (1619), D2a.

_____ [I] [speake] [the] truth.

_____ [thought] [I] [would] hereafter.

_____ [your] [bed] [but] ever.

_____ [kisses] [of] [a] bride.

_____ [your] [doubt] [ouer] now.

_____ [will] [doe] [no] good.

_____ [of] [hell] [inviron] me.

_____ [so] [perhaps] [they] are.

_____ [be] [reveng'd] [at] full.[42]

The mid-cues do not immediately make it apparent that Evadne has another lover. The most striking feature of the cues is the gaping discrepancy between the vocabulary being used and the context in which the characters appear. The actor would immediately be alerted to the fact that there is something amiss on Amintor's wedding night as he reads the cues 'kild thy selfe', 'hell inviron me' and 'reveng'd at full', words which are all the more alarming as a result of their outwardly misplaced milieu. The prospect of impending doom is substantiated with the cues suggesting that there is no 'doubt' that 'no good' will come of this marriage. That the problem is an existing illicit relationship become clear as the cues develop:

_____ [not] [you] [hazard] that.

_____ [you] [guesse] [the] man.

_____ [dare] [not] [strike] him.

_____ [Why] [tis] [the] King.

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[42] *The Maid's Tragedy* (1619), D2b, D3a, D3b, D4a.

_____ [will] [you] [doe] now?

_____ [match] [for] [dull] *Amintor*.

_____ [I] [am] [no] virgin.

_____ [may] [be] [More] honorable.

_____ [could,] [I] [pitty] thee.

_____ [would] [blaze] [my] selfe.

_____ [I] [will] [doe] this.[43]

The identity of Evadne's lover is teased out through the cues, at first inviting

Amintor to 'guesse the man', then petulantly revealing that it is the King, thus

leaving the 'dull Amintor' with little to 'do now', the ultimate blow being delivered

as Evadne proclaims 'I am no virgin', thus starkly disclosing the reasons for refusing

Amintor's desires and seemingly offering him nothing but 'pity' at best.

As the mid-cues continue, they serve to trace the action of the part in a linear-

fashion, not so much commenting on the main events of the part as highlighting

them to the actor receiving the cues. As with the part of the King, the mid-cues

received by the Amintor-actor serve as a useful tool to build up an understanding of

the nature of the cue exchanges shared with the Evadne-actor, as the relationship

between the two characters gradually unfolds. It is in the transition to Amintor's

closing cues that the next major shift occurs, the late positional cues accurately

conveying Evadne's abrupt volte-face:

_____ [repentance.] [O] [my] Lord.

_____ [My] [much] [abused] Lord.

---

[43] *The Maid's Tragedy* (1619), D4a, D4b, E1a.

_____ [with] [all] [my] faults.

_____ [what] [I] [haue] committed.

_____ [haue] [got] [your] pardon.

_____ [Till] [I] [am] water.[44]

After begging Amintor's forgiveness for what she has put him through, Evadne next cues him to speak in Act Five when her final desperate attempts to win him over by revealing that she has killed the King explicitly end in tragedy. The cue-text alone finally reveals to Amintor the story of her guilt, regret and ultimate suicide:

_____ [But] [not] [her] mischiefes.

_____ [not] [free] [till] now.

_____ [the] [*King*] [is] dead.

_____ [cannot] [now] [repent] it.

_____ [Oh] [oh] oh.

_____ [We] [may] [not] part.

_____ [would] [stay,] [not] it.

_____ [it,] [Take] [me] home.

_____ [canst] [make] [thy] sword.

_____ [Receiue] [me] then.

_____ [will] [die] [for] thee.

_____ [Oh] [oh] oh.[45]

[44] *The Maid's Tragedy* (1619), H2b, H3a, H3b.
[45] *The Maid's Tragedy* (1619), L2a, L2b, L3a.

Aspatia's repeated 'Oh oh oh' punctuates the cues delivered by Evadne to remind Amintor that there is another vested interest in this King-Evadne-Amintor-Aspatia 'love square'.

Ultimately, the final phase of Amintor's cue-text is full of pathos, conveying a romantic tone to illustrate his untimely tragic return to Aspatia, her identity being revealed to isolate her as his true love:

           _____ [Or] [I] [dreame] still.

           _____ [you] [not] [name] *Aspatia*?

           _____ [and] [sorrow] [unto] her.

           _____ [I] [am] [*Aspatia*] yet.

           _____ [ioy] [wanders] [within] me.

           _____ [have] [loued] [me] then?

           _____ [I] [thy] [hand,] *Amintor*?

           _____ [I] [must] [goe,] farewell.

           _____ [call] [me] [to] thee.

           _____ [thy] [tongue,] [Speake,] speake.

           _____ [slaine] [there] [by] thee.[46]

Amintor's penultimate two received cues ironically epitomise his inability to accept his ordained cues. In her dying moments, Aspatia still desperately entreats Amintor to take her cues, begging him to 'call me to thee', 'thy tongue, speake, speake'. Ultimately, Amintor's stark closing cue is the one which he is forced to take: the knowledge that he is considered responsible for the tragedy of Aspatia's death.

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[46] *The Maid's Tragedy* (1619), L3b, L4a, L4b.

It is possible to conclude that the central hypothesis interpreting actors' cued parts as meta-plays may be upheld. Whilst there is no simple equation to convey how positional cues operate, whether they work with or against the grain of the whole play, it is evident that they contribute a linear structure to the actor's part, investing it with an existence distinct from the play beyond. Positional cues enable the free-standing core of the actor's part, its ability to retain independent meaning as a separate yet linked entity with the capacity to consciously reflect upon the global action of the play. The examples above alone demonstrate that although positional cues inform the parts of different characters in a whole host of different ways, they do commonly constitute a series of 'alternative' scripts which act as foils to the 'play' in its most holistic sense. The cue-text may provide an oblique angle on the subsequent action, for instance, epitomise a character's role or dominant humour or offer a prophetic glimpse into the wider play narrative. Nevertheless, it must be acknowledged that not all of the characters have significantly profound cue-texts to play. At times they have little more to offer than disclosing a character's immediate context or realising the most basic universal practical function of cues in signalling to an actor when to speak. For instance, as a minor character subject, as a 'Gentleman', 'to rules of flatterie' (his second cue) and divested of a clear narrative line of his own, Cleon's cues are not particularly significant. It is important to note, however, that, as the first character to speak in *The Maid's Tragedy*, Cleon essentially cues the play to commence, whilst he does not himself receive a verbal opening cue. Perhaps Cleon receives a stage direction as his opening cue or was given his cue to speak from an off-stage prompter.

To close this chapter, it is worth considering that the meta-theatrical consciousness implicit within *The Maid's Tragedy* is conveyed, not just in the structure of the actor's part but in its persistent concern with role-playing. It has been resolved that the actor's part may be regarded as a play-within-the-play. The high incidence of the self-consciously theatrical process in which actors play characters who, in turn, assume additional roles of their own reveals that there is a further dimension to the equation, as it becomes possible to identify what may be termed interior meta-parts, a descriptor earlier introduced through analysis of their exterior parallel in Chapter Two of this study. It is inevitable that to explore this concept, attention must turn to the ever-morphous character of Evadne. Evadne is an interesting test case as she is known to undergo several transitions throughout the course of the play. Just as Aspatia holds an awareness of her role as tragic maid, Evadne has a clear meta-dramatic understanding of playing a role – or, more accurately, a series of roles – in a play. Interior meta-parts dictate that the actor of Evadne is not just playing that one character but is responsible for performing all of the more subtle parts-within-the-part of Evadne. In essence, the actor is playing the role of an actor, the primary character Evadne in turn consciously taking on the parts of several contrasting secondary characters within the internal confines of the play. The concentrated meta-dramatic awareness comes at the expense of three-dimensionality as the fundamental nature of Evadne's character never fully emerges. The part of Evadne drastically and frequently shifts gear, branching off into a variety of subsidiary interior parts as new identities are donned according to circumstance, just like Chapman's Blind Beggar but without the convenience of separately named alter-egos. The interior meta-parts of Evadne extend almost imperceptibly across polar opposites from dutiful sister, blushing bride-to-be, reluctant wife, through well-

experienced mistress, headstrong lover, contemptuous spouse, repentant sinner, unflinching murderess, hopeful partner to resigned suicide. The predatory nature of some of Evadne's donned roles is stressed, the shape-shifter even venturing to declare 'I am a Tiger'. Ian Fletcher recognises that 'when she reveals herself in the role of tigress, the King's helplessness becomes almost an embarrassment'.[47] It is not, however, until she makes her plea for someone to 'Helpe me in this performance' prior to assuming the part of murderess that Evadne provides the most remarkable evidence of her detached theatrical self-consciousness.[48] The character's awareness of in-house performance is further intimated within the terminology she employs when she commands 'Aspatia, take her part'. Such wording functions as a suitably sardonic reminder that Aspatia does indeed wish that she was playing the part of Evadne since she would then be able to marry Amintor.[49]

Evadne's roles are so complex and flexibly self-serving that she has no problem switching from being in character to adopting any other persona as circumstances dictate. Not content with lying to Amintor in order to secure his hand in marriage and thus mask her scandalous affair with the King, then unfeelingly revealing her intentions never to consummate the marriage, Evade even successfully persuades him to adopt a feigned persona of his own to convince others that they have shared a happy wedding night. Thus the Amintor actor's interior meta-part comes into being. Ian Fletcher picks up on the unforeseen drawbacks of Evadne's adept acting skills when he points out that she performs her various parts so seamlessly that even the King cannot see through her pretence:

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[47] Fletcher, p. 35.
[48] *The Maid's Tragedy* (1619), H2a.
[49] *The Maid's Tragedy* (1619), C4b.

Both resolve to act as if they had indeed spent the night in love, and the following morning when Evadne's brothers come to visit the couple, the complex game of appearances and realities is emphasized by the punning dialogue:

> *Diphylus.*   You look as you had lost your eyes to night;
>   I think you ha' not slept.
> *Amintor.*   I'faith I have not.
> *Diphylus.*   You have done better then.

In the sense of sleeping *with* Evadne, Amintor, indeed, has not. However, he and Evadne act out their roles so well that when the King enters they succeed in rousing his jealous suspicions that they *have* slept together: the King ironically enough finds himself in the role of cuckold rather than intending cuckolder.[50]

Waith regards this meta-dramatic awareness as common to many of Beaumont and Fletcher's characters:

> Though the leading characters of *Philaster, The Maid's Tragedy*, and *A King and No King* speak in a comparatively familiar idiom, they are strange, unpredictable characters, who belong to a world of theatrical contrivance. They are monsters and saints, living abstractions and combinations of irreconcilable extremes. And often, like Proteus, they elude our grasp by changing shape from moment to moment. Their changes are of several different sorts. Many of the characters are experts in what Bacon called "dissimulation" and "simulation." That is, they sometimes conceal what they are beneath disguises and sometimes pretend to be what they are not. Thus within the play these characters assume different roles. In certain cases, where there is no question of disguise or pretence, the behaviour of some characters is utterly inconsistent with what has gone before, their accustomed shapes unexpectedly distorted. The Protean changes of Beaumont and Fletcher's characters, whether brought about by disguise, pretence, or unexplained distortion, serve to support and prolong important situations.[51]

Whilst Waith relies on the full play script to witness Evadne 'playing the part of' 'an innocent girl', 'a mysterious heroine of romance', 'a hardened prostitute', the inherently changeable identity of the character comes to light more clearly in cued

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[50] Fletcher, p. 35.
[51] Waith (1969), p. 38.

part form, the latter structure providing an overview of the marked transitions between the various meta-parts she represents.[52]

This chapter has shown that the cued part is not merely a simple practical means to an end, a way of putting on a play with the least preparation time possible. Conversely, an analysis of the positional cues within the cued parts, together with an exclusive reflection upon the even more subtle interior meta-parts, has demonstrated the multi-layered foundations of Beaumont and Fletcher's *The Maid's Tragedy* and has begun to delineate how the play's own structure at once informs and objectively reflects upon its content.

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[52] Waith (1969), pp. 22-23.

CHAPTER 6

'He is your complete ape'.

(George Chapman,
An Humorous Day's Mirth **(1599), A3b)**

Echoed Cues and Humours in George Chapman's *An Humorous Day's Mirth*.

Chapter 6

'He is your complete ape'.

(George Chapman,
An Humorous Day's Mirth (1599), A3b)

Echoed Cues and Humours in George Chapman's
An Humorous Day's Mirth.

The final examination of the specific fluency of the cue explores the typically

antithetical fields of early modern actors' parts and Renaissance physiology. Herein,

an association is made between the ultimate freshly discovered cue type, the echoed

cue, and the anatomical theory of humours. Grounded in the context of George

Chapman's *An Humorous Day's Mirth*, the theory is put forward that echoed cues

may be regarded as revelatory of a character's dominant disposition. The generic

transferrable nature of the echoed cue, together with its close relative, the imitated

cue, is communicated via its introduction from the perspective of *The Maid's*

Tragedy and subsequent analysis in the light of Chapman's contrasting play, a

comedy performed by the Lord Admiral's Men. Cue and part texts are scrutinised

from the earliest printed edition, the 1599 quarto.[1]

It is necessary to outline the basic tenets of the physiological concept being currently

dealt with. Malcolm Hebron introduces the Renaissance attention to physiological

humours:

> The humours correspond to the elements, and so are likewise four in number:
> black bile, phlegm, blood and choler. They take the form of fluids, produced
> in the body [...] The mixture of humours in an individual makes up his or her

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[1] George Chapman, *An Humorous Day's Mirth* (London: Valentine Syms, 1599).

temperament, or 'complexion'. The better the balance, the more even-tempered a person is. When they are mixed unevenly, certain physical and behavioural characteristics will dominate. Each humour corresponds to one of the four elements, sharing with it the essential properties of temperature and humidity. A dominant humour is related to a dominant character 'type'[2]

Drawing upon a key source of this chapter, Robert Burton's *The Anatomy of Melancholy,* Hebron hints at the present significance of the humour-based scientific philosophy:

> Burton's prose has a precise, scientific feel. But it also makes clear the Renaissance sense of fusion between mind and body: melancholy is not what we might call a state of mind, but a physical property, 'thick, black and sour'. There is a deep sense of the interconnectedness of the physical and the emotional, and of wider correspondences – here, between the elements, the humours and the four ages of man (this could be extended to include the four seasons). Through the humours and their translation into the spirits, human temperament is firmly grounded in the physical world.[3]

Meanwhile, in an examination of Elizabethan comic character conventions in Chapman's comedies, Paul V. Kreider finds a legitimate place for the consideration of anatomical humours within the study of drama, stating that 'those fluids were believed to exert a considerable influence in the determination of character':

> Although the conception of human nature which underlies the comedy of humours was no more an accurate reflection of contemporary scientific thought than literary and popular notions usually are, the materials of such drama were presented and accepted as psychological. There can be no doubt that there was a definite connection between the lore and the art of the day.[4]

More directly, Kreider asserts the core significance of humours within *An Humorous Day's Mirth*:

[2] Malcolm Hebron, *Key Concepts in Renaissance Literature* (Basingstoke: Palgrave Macmillan, 2008), p. 63.
[3] Hebron, p. 64.
[4] Paul V. Kreider, *Elizabethan Comic Character Conventions As Revealed in the Comedies of George Chapman* (Ann Arbor: University of Michigan Press, 1935), p. 144.

> If Henslowe's "comodey of vmers" of May 11, 1597, be, as many judge, Chapman's *An Humorous Day's Mirth*, this dramatist actually preceded Jonson in putting a *bona fide* comedy of humours upon the stage. However the question of priority may be decided, it is certain that all the technique of the new fashion is displayed in the play just named. All persons characterized even to a slight degree, though they be only the old stock figures, are dominated by humours.[5]

Whether or not it was the first play to represent humours on the early modern stage is contentious but the core fact remains that Chapman was a pioneer of the form. In a biographical-interpretative analysis of Chapman and his works, Charlotte Spivack clarifies the playwright's interest in the psychology of humours:

> Although Jonson's *Every Man in His Humour* is often erroneously credited with initiating "humorous" comedy, Chapman's *Blind Beggar* launched the new mode on the London stage in 1595. Derived from the contemporary physiological theory of the four "humours" as dominant influences on human personality, such comedy exploited the "humour" as a ruling and distorting passion that severely unbalanced a personality in one particular direction. In the words of Jonson: "Some one peculiar quality / Doth so possess a man, that it doth draw / All his affects, his spirits, and his powers, / In their confluctions, all to run one way." As exaggerated emotions, such as jealousy, the "humours" were readily adapted to satire; but frequently they took the form of a mere mannerism, indicative of the follies but not of the vices of men. The *Blind Beggar* was followed by *A Humorous Day's Mirth* (1597), *All Fools* (1599), and *May Day* (*ca.* 1601), all essentially "humour" plays; then by *Sir Giles Goosecap* (*ca.* 1602), a transitional play with the "humours" relegated to a subplot.[6]

The proceeding study is the first to relate 'humorous' comedies to the echoed cue. As the latter will now receive its inaugural critical examination, alongside its equally original offshoot the 'imitated' cue, it is necessary to tender a full definition. An echoed cue is proposed to be a word or group of words received as a cue and then immediately and exactly repeated by the cued actor, most often to begin uttering

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[5] Kreider, p. 147.
[6] Charlotte Spivack, *George Chapman* (New York: Twayne Publishers, 1967), pp. 59-64.

their own lines. When that echo is comprised of the entire speech of the cued actor, thus ricocheting the cue straight back to the cueing actor, it is distinguished here as an imitated cue. As this chapter aims to evidence with reference to *An Humorous Day's Mirth*, echoed cues may be employed as an interpretative tool, casting light on the controlling emotions of a character. Before progressing to examine the nature of the relationship between echoed cues and early modern theories of physiological humour, it is necessary to begin by outlining the basic pattern of usage to which echoed cues universally correspond. Fulfilling three distinct practical functions, an echoed cue may be employed to return a greeting, to confirm a statement or to question, often through the expression of surprise, the content of a received cue. Partially-echoing cues, in which distinct elements of the echo remain resonant although the echo is not an exact repetition, are used to contradict or correct a received cue. Though such functions appear ostensibly basic, echoed cues would prove highly informative to an actor learning his lines from a cued part. The echo immediately alerts the cued actor to the significance of a specific cue. Each of the four functions shares the common ability to be a revelatory index to the cued actor of his likely relationship with the character cueing him. If the echo functions to return a greeting, the actor will surely intimate that this exchange, often occurring at the beginning of a new scene, is between two characters, most likely on good terms. Should the echo confirm the cue, the relationship is usually civil and often indicates a relatively uneventful exchange. If questioning the cue, an echo may represent tension, perhaps through an argument, a surprised reaction, an attitude of incredulous disbelief or a display of comic exaggeration. If a partially-echoing cue appears on an actor's part, that actor can deduce that the echo marks his involvement in some degree of disagreement.

In order to demonstrate that the practical use of the echoed cue is prevalent across early modern plays and not exclusively linked to physiology or to the comedy genre, it is initially introduced with reference to the play discussed in the previous chapter, Beaumont and Fletcher's *The Maid's Tragedy*. To begin, echoed cues may, most simply, be employed as a means to return a greeting:

          _____ [God] [**saue] you**.

          Saue you sweete brother.[7]

As basic as this appears to be, it demonstrates how echoed cues may effectively function to signal to the actor reading his part the arrival on-stage of another character; the greeting is indicative of a change of cue-speaker and the potential commencement of a new cue exchange. Amintor's welcome of Aspatia's alter-ego-brother is delivered by means of an echoed cue which at once functions as a greeting (ironically using a false naming cue, Aspatia's name, as a direct term of address), a confirmation (that Aspatia was indeed wronged) and, through the partial-echo 'the wrong'd *Amintor*', if not as a stark contradiction, then certainly as an addition (that Amintor, too, has been similarly wronged):

          _____ [to] [**the] [wrong'd]** *Aspatia*.

          The wrong'd *Aspatia*, would thou wert so too
          Vnto **the wrong'd** *Amintor*, let me kisse
          That hand of thine in honour that I beare
          Vnto **the wrong'd** *Aspatia*, here I stand
          That did it.[8]

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[7] *The Maid's Tragedy* (1619), G3b
[8] *The Maid's Tragedy* (1619), L1a.

The recurrence of the echoed cue, 'the wrong'd Aspatia' acts as a Belisha beacon signal to alert the Amintor-actor, subconsciously at the very least, that he is addressing 'the wrong'd Aspatia' herself, not the sibling she claims to be. Further, the echo is a suitably reverberating marker of the onset of the impending tragic demise of the eponymous 'maid'.

The practical confirmatory power of echoed cues is evident when Lysippus seeks Strato's opinion of the planned Masque. Strato answers with a partially-echoing cue, correcting Lysippus by qualifying his answer and Lysippus assents by using a fully-echoed cue to confirm the sentiment:

        _____ [will] [it] [**be] well**?

As well **as masks can be**.

        _____ [**As] [masks] [can] be**.[9]

As Lysippus' echo constitutes his entire speech, it is classified as an imitated cue as he ultimately returns an identical cue back to Strato as the one he receives, signalling that it is time to move on as a consensus has been reached.

At times, the confirmation does not occur within the first echo of the cue. A triangular relationship can develop in which a statement is made within the cue, the first echo questions it, and the last confirms it. Thus Evadne promptly answers whether the King shall be murdered in order to consolidate her first statement and quell his exclamation of incredulous surprise:

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[9] *The Maid's Tragedy* (1619), B1b.

<table>
<tr><td>*Evadne.*</td><td>I know you haue a surfeited foule body,
And you must **bleed**.</td></tr>
<tr><td>*King.*</td><td>**Bleed**!</td></tr>
<tr><td>*Evadne.*</td><td>I you shall **bleed**.[10]</td></tr>
</table>

Another branch of confirmatory cues could more aptly be termed 'mirrored' than echoed. Though the repetition is the inverse of the cue, it does function in the same fashion:

_____ [Must] they?

They must.[11]

More difficult for an actor to interpret from a cued part would be those ambiguous echoes which do not obviously confirm or question the cue within the words alone. When Evadne promises never to fulfil her conjugal duties to Amintor, the latter perceives the declaration as modesty:

_____ [the] [**coynesse**] [of] [a] **bride**.

The coynesse of a bride.

_____ [that] [frowne] [becomes] thee.[12]

This extract from the cued part of the Evadne-actor demonstrates that the evidence of the echoed cue alone is not sufficient to determine whether Evadne is indeed confirming her 'coynesse' or contemptuously questioning the sheer mention of her experiencing any such naivety. The Evadne-actor, however, would not need to take long to ponder the issue as the subsequent received cue reveals the answer. By

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[10] *The Maid's Tragedy* (1619), K2a.
[11] *The Maid's Tragedy* (1619), G2b, G3a.
[12] *The Maid's Tragedy* (1619), D2a.

263

disclosing that Evadne is frowning, Beaumont and Fletcher employ a reference to body language to instruct the actor to deliver the echo with a questioning intonation.

When Amintor is exposed to the truth about his new wife and agrees to put on the façade of being happily married, the echoed cues become more starkly questioning as the tension rises between the couple. Evadne fears that Amintor's over-enthusiastic pretence will make the King jealous:

_____ [What] [my] [**deere] wife**.

Deere wife, I doe despise thee,
Why nothing can be baser then to sow
Discention amongst **louers**.

_____ [**Louers**?] who.[13]

Amintor and Evadne's symmetrical echoing of each other's cues paradoxically demonstrates their mutually incredulous responses: Evadne questions why her duped husband refers to her as his 'deere wife' in the presence of the King whilst Amintor cannot comprehend Evadne's public reference to 'lovers'. Both refuse to accept the other's cues, dispatching them back where they came from in the manner of petulant children. The echoed cues immediately reveal to the actors a couple so out-of-synch and distrustful that they both compete for the last word, each character's cue warranting question from the other.

It is when cue exchanges between Amintor and Evadne contain a fusion of questioning echoed cues with contradictory partial echoes that the tension between the couple is heightened further. As may be anticipated, an example of such

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[13] *The Maid's Tragedy* (1619), F1b.

synthesis occurs on the Amintor-actor's part when Evadne reveals the identity of her secret lover:

_____ [Why] [**tis**] [**the**] **King**.

The King.

_____ [will] [you] [doe] now?

It is not the King.[14]

Evadne's statement is imitated first as a disbelieving question, intimating Amintor's scepticism that the King is Evadne's lover. Ignoring the next cue, which imparts no further information, Amintor then utters another partial-echo, negating the first, in order to contradict the initial cue, thus dismissing his wife's claim.

Perhaps the most immediately apparent examples of the questioning function of echoed cues are those which give rise to an exaggerated comic reaction. For example, the Dula-actor may take advantage of echoed cues as a vehicle for exhibiting the character's bawdy sense of humour. Teasing Evadne about her forthcoming wedding night, Dula picks up on Evadne's apparently innocent cue and magnifies it into a risqué rhetorical question, followed by an unintended confirmation, both of which are designed to embarrass the bride-to-be:

_____ [faith] [then] [**take**] **it**.

Take it Madame, where,
We all will **take it** I hope that are here.[15]

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[14] *The Maid's Tragedy* (1619), D4a, D4b.
[15] *The Maid's Tragedy* (1619), C4b.

The potential for comic effect is further evident in the partially echoed cue. Calianax and Diagoras' exchange of insults demonstrates the way in which partially echoed cues may serve to suggest banter or to contradict with humorous intent. In the example below, the Calianax-actor returns the insult by carefully selecting which words of the cue to echo - 'lookes terrifie them' - repeating them for dramatic emphasis within a contradictory partial-echo:

> *Diagoras.* My Lord I shall neuer keepe them out,
> Your **lookes will terrifie them**.
>
> *Calianax.* My **lookes terrifie them**, you coxcomely asse, ile be
> iudge by all the company, whether thou hast not a worse
> face then I.[16]

The function of partially echoed cues is not restricted to the provision of light relief. Examples of speeches containing distinct cue reverberations often work to firmly correct the cue. Thus Melantius advocates regicide by contradicting Evadne's defence:

> _____ [**the] [gods] [forbid] it**.
>
> **No al the gods require it**, they are dishonoured in him.[17]

Similarly, Aspatia justifies her desire to alter a piece of narrative embroidery so that it may depict Theseus drowning at sea, hoping to make history more credible by thus rewriting it according to her own experience of the world:

> _____ [**Twill] [wrong] [the] storie**.

[16] *The Maid's Tragedy* (1619), B4a.
[17] *The Maid's Tragedy* (1619), H2a.

> **Twill make the storie**, wrong'd by wanton Poets,
> Liue long and be beleeu'd, but wheres the Lady.[18]

It is clear that the practical functionality of the echoed cue may be employed to facilitate a remote directorial influence on the actors performing from cued parts. Turning back to Chapman's comedy *An Humorous Day's Mirth*, the semantic potential of the echoed cue to cast an oblique light on the larger narrative of the play and physiological theory beyond is now considered.

The predominant angle of the echoed cue which permeates *An Humorous Day's Mirth* is its combined questioning and associated exclamatory sense. It is argued herein that this is due to the echoed cue's central alignment with the overriding depiction of the jealous humour. Although there are a range of humours presented in the play, jealousy is by far the most striking in its pervasiveness and it thus constitutes the core focus of this work, despite Kreider's dismissal of the emotion in Chapman's plays as more of a 'distorted social conception' or 'comic foible' than a 'physiological disturbance'.[19]

In his popular treatise, *The Anatomy of Melancholy*, first published in 1621, Robert Burton presents an established Renaissance view of the manifestations of jealousy as a symptom of melancholy:

> *Suspition* and *[J]ealousie*, are generall symptoms, they are commonly distrustfull, apt to mistake, *facile Irascibiles*, testy, pettish, peeuish, and ready to snarle vpon every smal occasion, *cum amicissimis*, and without a cause. If two talke together and whisper, or iest, or tell a tale in generall, he thinks presently they meane him, applies all to himselfe, *de se putat omnia*

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[18] *The Maid's Tragedy* (1619), E2a.
[19] Kreider, p. 145.

> *dici*. Or if they talke with him, hee is ready to misconster every word they speake, and interpret it to the worst he cannot endure any man to looke steedily on him, speake to him almost, or laugh, iest, or be familiar, or hem, or point, cough, spit, or make a noyse sometimes, &c. He thinks they laugh or point at him, or doe it in disgrace of him, circumvent him, contemne him, he is pale, red, and sweats for feare and anger least some body should obserue him. Hee workes vpon it, and long after this false conceit of an abuse troubles him.[20]

It is crucial to note that three of the most central characters in *An Humorous Day's Mirth* exhibit some or all such symptoms, thus clearly exhibiting the melancholy humour and corresponding to the delineated jealous 'type'. Importantly, each of these three characters, Foyes, Labervele and Countess Moren, receive echoed cues, the specific cue-type effectively functioning as a rhetorical tool for conveying a character's jealous humour.

The critical voice upholds the pervasive jealous humour within the play. Millar MacLure, acknowledging Chapman's overlooked 'fascination with [...] melancholy', perceives that 'At the opening of the action, jealousy rules'.[21] Kreider's comparatively negative depiction regards Chapman's one-sighted devotion to presenting excessively humorous characters as arising at the expense of a credible plot. Beyond the main characters, he argues, there are a cast of 'humorous' 'stock figures' who 'do nothing and arrive nowhere', including 'the usual jealous husbands and wives, the foolish lovers, the ridiculous fathers, and the other puppets who hold the relationships always found in stereotyped intrigue comedy'.[22]

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[20] Robert Burton, *The Anatomy of Melancholy* (Oxford: John Lichfield and James Short for Henry Cripps, 1621), pp. 237-238.
[21] Millar MacLure, *George Chapman: A Critical Study* (Canada: University of Toronto Press, 1966), pp. 84-87.
[22] Kreider, p. 151.

Spivack expresses a comparative view of the dominant jealous humour as experienced by the three central figures:

> At times [...] he heightens his pageant of mimicry with the trusty device of dramaturgic contrast. The "humour" of jealousy is so formulated. The elderly gentleman Labervele, fawning and solicitousness yet highly suspicious of his beautiful young Puritan wife, is balanced against the vituperous and violently jealous old woman Countess Moren, who browbeats her youthful husband. Still another dramatic foil is offered in the person of Foyes, who jealously guards his attractive daughter Martia from all suitors except Labesha, the wealthy dolt whom he wishes her to marry.[23]

It was a known fact that the jealous humour would create in its victims the very symptoms displayed by Chapman's characters. These include rash distraction, malevolent or irrational hyper-reaction to insignificant matters, an inability to accept things at face value and a consistent suspicion of or lack of trust in others, often manifesting itself in the repeated questioning and ultimate disbelief of the subject of their jealousy. Burton confirms the warning signs in *The Anatomy of Melancholy,* diagnosing that the melancholic individual is 'suspitious of all'.[24] Characteristically, he reports that his patients will 'count honesty dishonesty, friends as enimies, they will abuse their best friends'. Furthermore, 'what they desire, they doe most furiously seeke: envious, malitious, and covetous, muttering, repining, discontent, peeuish, *iniuriarum tenuces*, prone to revenge, and most violent in all their Imaginations'.[25]

Jonathan Hudston highlights that such jealousy is a common theme in Chapman's work:

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[23] Spivack, p. 64.
[24] *The Anatomy of Melancholy* (1621), p. 79.
[25] *The Anatomy of Melancholy* (1621), p. 238.

Husbands often stray, or their wives suspect they do, while wives themselves are so tormented by husbands' 'sowre and combersome' jealousy, that some even think it might be better not to be married.[26]

Prior to even considering the weight of the actual words spoken, the echoed cue functions to subtly reveal such a 'melancholy' trait by highlighting the tendency of the jealous characters to scrutinise the minutiae of others' words, usually in order to undermine or cast doubt upon them. Before Foyes appears on stage, his filial jealousy is revealed by Lemot:

Thogh the olde churle bee so iealous that he will suffer no man to come at her, but the vaine gull *Labesha* for his living sake, and he as yet she will not be acquainted withall.[27]

Indeed, it soon emerges that Foyes is so adamant that his daughter Martia marry Labesha, the one man he approves of, he ultimately disregards her feelings and questions her defiance when she reveals that she would prefer to remain single than 'make [her] body fit to imbrace the body of this Gentlemans':[28]

Foyes.   I pray sir take acquaintance of my daughter.

Besha.   I do desire you of more acquaintance.

Foyes.   Why dost not thou say yea, and I the same of you?

Martia.   That euery body says.

Foyes.   O you would be singular.

Martia.   **Single indeede.**

Foyes.   **Single indeed** thats a pretty toy,
Your betters dame beare double, and so shall you.

[26] George Chapman, *George Chapman: Plays and Poems*, ed. by Jonathan Hudston (London: Penguin, 1998), p. xxiv.
[27] *An Humorous Day's Mirth* (1599), A4a.
[28] *An Humorous Day's Mirth* (1599), A4b.

Besha.	Exceeding prety, did **you marke it forsooth**?
Martia.	**What should I marke forsooth**?
Besha.	Your **bearing double**, which equificate is & hath a fit illusion to a horse that **beares double**, for your good father meanes you shall indure your single life no longer, not in worse sence **then bearing double forsooth**.
Martia.	I crie you mercy, you know both belike.[29]

Simply by echoing the cue received, a character's innately suspicious and inquisitive nature may be conveyed from the outset. Foyes' echo of Martia's delivered cue, 'single indeede', at once questions, condescendingly dismisses and expresses disappointment. Echoing the cue alone focuses concentration on the words that displease him: the thought of Martia remaining 'single indeede' being immediately rejected in fear of her remaining available to any man other than Labesha. Thus, he trivialises her preference as a 'prety toy' and proceeds to forbid it by informing her she 'shall' 'beare double'. It is interesting to note that, after securing Martia's attention with a partially imitated cue to make absolutely certain that she 'markes forsooth' her responsibility to 'beare double', Labesha proceeds to pick up on Foyes' order into marriage, employing it as a partially repeated cue to taunt Martia. Although the final word of Labesha's final delivered cue is 'forsooth', it is highly likely that the Martia-actor will hear 'bearing double' and start to speak 'I crie you mercy' early, upon hearing the premature cue. This would effectively convey both Martia's anxiety over being constrained into marriage and her eagerness to suppress the persistent sexual imagery within such a haunting repeated cue. In performance, however, such anxiety would be scripted for comic effect as the early modern audience, unaccustomed to twenty-first century freedom of marital choice, would

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[29] *An Humorous Day's Mirth* (1599), A4b.

interpret Martia's apprehension as little more than a flighty girl's filial disobedience or a playful bid for customarily forbidden independence. Hudston interestingly picks up on the comedy of the moment within the cultural reverberations which would be recognised by Chapman's audience:

> It should be remembered that in Renaissance England fathers and guardians had the power to arrange marriages for sons as well as daughters. The fun of plays such as *All Fooles* and *Sir Gyles Goosecappe Knight*, for young people in the fictions and in the audience, lies in fantasies of freedom, in being able to choose a spouse. Marriage in such circumstances is given a terrific erotic charge; in *Sir Gyles Goosecappe Knight* one bridegroom is said to have got so excited as the moment of betrothal came that he fainted and died. At least he saved himself from the discovery that actually being married is no guarantee of contentment in Chapman's plays.[30]

The echoed cues on the part of the Foyes actor exhibit the character's disposition to pause and deliberate the words of others, the echo providing him with perfect opportunity to scrutinise the content of his received cues. He often slightly adjusts the echo to either question the intent or dismiss the idea of anyone courting his daughter other than Labesha. Though the echoes are often subtle, their cumulative effect demonstrates Foyes' domineering inquisitive nature and reluctance to readily accept cues without first challenging them, both of these traits crucially allied with his jealous humour:

Foyes.	What is your busines sir, and then Ile tell you?
Colinet.	Mary thus sir, the Countesse *Morene* intreats your faire daughter to beare **her company this fore-noone**.
Foyes.	**This forenoone sir**, doth my Lord or Lady send for her I pray?
Colinet.	**My Lady I assure you**.

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[30] Hudston, pp. xxiii-xxiv.

Foyes.	**My Lady you assure me**, very wel sir, yet that house is full of gallant Gentlemen, dangerous thornes to pricke yong maides I can tell you.
Colinet.	There are none but honest and honourable Gentlemen.
Foyes.	Al is one sir for that, Ile trust my daughter with any man, but no man with my daughter, only your selfe Monser *Besha*, whom I will intreat to be her gardian, & to bring her home againe.
Colinet.	**I will waite vpon her**, and it please you.
Foyes.	No sir, **your weight vpo her** wil not be so good: here Monser *Besha* I deliuer my daughter vnto you a perfect maide, and so I pray you looke well vnto her.[31]

When he is informed that Countess Moren requests Martia's company 'this fore-noone', Foyes' echo is one of surprised exclamation at the short time-scale, which leads into a further question. Despite having already been informed that the invite came from Countess Moren, Foyes double-checks the detail he considers most important: whether it was 'my Lord or Lady' who asked to see Martia. He is so fiercely possessive over his daughter that he even casts doubt over Colinet's subsequent reassurance by partially echoing his cue 'My Lady I assure you', in order to cynically confirm whilst contributing further barriers for his daughter to leave his home:

> **My Lady you assure me**, very wel sir, yet that house
> is full of gallant Gentlemen, dangerous thornes to pricke
> yong maides I can tell you.[32]

The final echo of this exchange takes place beyond the four-word cue as Foyes crudely puns upon Colinet's offer to 'wait upon' Martia, the unanticipated echo

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[31] *An Humorous Day's Mirth* (1599), B1a.
[32] *An Humorous Day's Mirth* (1599), B1a.

perhaps creating additional comic effect on stage. By interpreting Colinet's words in a physical sense, Foyes' inherent jealousy manifests itself as he continues to scrutinise each and every word for potential sexual innuendo.

Labervele's echoed cues operate in a similar fashion, though they are more overtly employed to express incredulity. Lemot uses the exact same words to describe Labervele's jealousy. Like Foyes, Labervele is considered 'so iealous that he will suffer no man to come at her', though in the latter's case, it is the jealousy relating to his attractive young wife Florilla that Lemot intends to inflame.[33] There is potential in the echoed cue to dramatically emphasise Labervele's jealous streak in order to create distinctly comic effects on stage. This could be adjusted as desired in production, via the shifting intonation and physical exaggeration employed by the Labervele-actor. When Florilla accepts Catalian's request to privately deliver a message from 'Monsier du Barto', Labervele 'steals' the cue Florilla directs at Catalian and echoes it in disbelief, remnants of the echo resounding throughout his entire speech:

> *Florilla.*   Nay thanke God for me: Come I will heare your
> message **with all my heart, and you are very welcome sir**.
>
> *Labervele.*   **With all my heart, and you are very welcome sir,** and
> go and talke with a yong lustie fellow able to make a mans
> haire stand vpright on his head, what puritie is there in this
> trow you? ha, what wench of the facultie could haue beene
> more forward? Well **sir**, I will know your message, you **sir**,
> you **sir**, what says the holy man **sir**, come tell true, for by
> heauen or hell I will haue it out.[34]

[33] *An Humorous Day's Mirth* (1599), A4a.
[34] *An Humorous Day's Mirth* (1599), B2b.

Labervele's frantic questioning, ushered in by his echo of Florilla's enthusiastic cue and punctuated with further echoes of the social status cue word 'sir', (a title which he makes abundantly clear Catalian does not deserve to be awarded with by his wife) epitomises his easily-ignited jealous humour. He secures his own presence when Catalian wishes to deliver a private message to Florilla, employing yet another echoed cue, this time to contradict, when Catalian relents:

_____ **[you] [be] [so] desirous.**

Nay sir, I am more then so desirous: come sir, study
not for a new deuice now.

No sooner has Labervele dismissed Catalian's suit to be Florilla's chaplain, he then encounters Lemot who prolongs his jealous humour further:

Labervele.	[W]hat more yet? Gods my passion whom do I see, the very imp of desolation, the minion of our King, whome no man sees to enter his house but hee lookes up, his wife, his children, and his maides, for where hee goes hee carries his house vppon his head like a snaile: now sir I hope your busines is to me.
Lemot.	No sir, I **must** craue a word with my ladie.
Labervele.	These words are intollerable, & she shal hear no more.
Lemot.	She **must heare me speake**.
Labervele.	**Must she sir**, haue you brought the kings warrant for it?
Lemot.	I haue brought that which is aboue Kings.[35]

The mere prospect of Lemot speaking to Florilla enrages Labervele who, consistent with his jealous humour, is hyper-sensitive to every cue. To Labervele, Lemot

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[35] *An Humorous Day's Mirth* (1599), B2b, B3a.

referring to Florilla as '*my* ladie' is 'intollerable' as is his insistence that Florilla '*must*' hear him speak, this giving rise to an intensely questioning echoed cue which plays on the imperative sense of Lemot's semantic choice.

The effect of an echoed cue is most concentrated when it resounds through a speech, simultaneously thus becoming a repeated cue. Labervele is incredulous when Florilla agrees to Lemot's challenge of her fidelity, usurping Lemot's cue and regurgitating it back to Florilla in a resonating echo:

Florilla.	What haue you brought sir?
Lemot.	Mary this Madam, you know we ought to proue one anothers constancie, and I am come in all chast and honourable sort to proue your constancie.
Florilla.	You are verie welcome sir, and I will **abide your proofe:** it is my dutie to **abide your proofe.**
Labervele.	**You'le bide his proofe**, it is your **dutie to bide his proofe,** how the diuell will you **bide his proofe**?
Florilla.	My good head, no other wife then before your face in all honorable and religious sort, I tell you I am constant to you, and he comes to trie whether I be so or no, which I must indure, **begin your proofe sir**.[36]

As the echo doubles up as a repeated cue and a pseudo-imitated cue (as Florilla's cue appears to be immediately bounced back to her) the Florilla-actor will prematurely attempt to speak his lines twice, most likely reaching as far as 'My good head' before the cue proper is uttered. This cue-scripted interruption demonstrates Labervele's ignorance of Florilla's opinions and thoughts as he repeatedly cuts her off mid-sentence, persisting in his unhearing jealous rage. The

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[36] *An Humorous Day's Mirth* (1599), B3a.

echo itself demonstrates the jealous humour's susceptibility to translate words in a way which conflicts with the intended sense as Labervele searches for traces of blame within the cues he receives. Ostensibly, of course, Florilla is agreeing to abide by Lemot's test of her constancy as she is, rightly or wrongly, confident in her own purity. Labervele, however, immediately reads into this an undercurrent of threat of infidelity and reacts negatively to the words that she uses, discovering at least an eagerness to talk privately with other men, if not an overt desire to be sexually tempted away from her husband.

Directed by the echoing and repeated cues, the Labervele-actor could enhance the comedy of the scene to exaggerate the character as a foolish, sensitive old man trying in vain to reign in his young wife away from all society. Alternatively, he could play down the comedy with hints that Labervele is entirely warranted in questioning Florilla's haste in succumbing to the desires of other men, casting doubt over the sincerity of her Puritan values. Indeed, it is interesting to note the irony in Florilla's justification of her morals:

> With unexpected wit she cites scriptural justification of her loose behaviour from the fourth chapter of Habbakuk – a book with only three chapters! [37]

It appears that the former option is most likely as Labervele continues in his jealous rage until his language descends into nonsensical echoed jabbering when Florilla's readiness to be tempted away from him plays directly upon his all-encompassing fear of being cuckolded:

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[37] Spivack, p. 66.

Florilla.	Yea my good head, for it is written, we must passe to perfection through al temptation, ***Abacucke* the fourth**.
Labervele.	***Abacucke*, cucke** me no **cuckes**, in **a doores I saye**, theeues, Puritanes, murderers, in **a doores I say**. *Exit*
Lemot.	So now is he start mad yfaith: but sirra, as this is an old Lorde iealous of his yong wife, so is antient Countesse *Moren* iealous of her yong husband, weele thither to haue some sport yfaith. *Exit*[38]

The partially repeated cue 'In a doores' effectively leads into Lemot's detached commentary on Labervele's behaviour to the audience. It is likely that Lemot begins his speech 'So now is he start mad yfaith' upon hearing the premature cue, thus physically pointing to Labervele's visible verbal break-down as the ultimate manifestation of his jealous humour.

Countess Moren is the third character in the play who suffers jealousy. She enters the play in a flood of echoed cues with clear questioning intent as she possessively interrogates her younger husband Moren over his perceived 'wooing' of Martia:

Countess.	Wel, come tell me what you did intreat.
Moren.	Nothing by heauen sweete bird I sweare, **but to intreat her loue.**
Countess.	**But to intreat her loue.**
Moren.	**Nay heare me out.**
Countess.	**Nay here you are out,** you are out too much me thinkes, **and put me in**.
Moren.	**And put you in?**
Countess.	In a faire taking sir I meane.

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[38] *An Humorous Day's Mirth* (1599), B4a, B4b.

Moren.	O you may see what hastie taking is, you women euer more scramble for our woordes, and neuer take them mannerly from our mouths.
Countess.	Come tell me **what you did intreat.**
Moren.	**I did intreat** her **loue to *Colinet*.**
Countess.	**To *Colinet*?** O he is your deare cousen, and your kinde heart yfaith is neuer well but when you are doing good for euery man: speake, do you loue me?
Moren.	Yfaith sweete bird.
Countess.	**Best of all others.**
Moren.	**Best of all others?**
Countess.	Thats my good bird yfaith.
Besha.	O mistris, will you loue me so?
Martia.	No by my **troth will I not**.
Besha.	**No by my troth will I not?** Why thats well said I could neuer get her to flatter me yet.[39]

The Countess looks for every opportunity to question her husband's behaviour. Echoed cues conveniently facilitate her cross-examination of Moren, firstly over why he entreats Martia's love, secondly to dismiss his plea for a fair hearing and thirdly to cast doubt over his justification of wooing on behalf of another, Colinet. Like Foyes, Countess Moren demonstrates a predilection for twisting the echo to deliberately contradict what is being said. When Moren asks for a chance to finish his sentence with the plea to 'hear me out' before she interrupts, she turns him down by punning on his words whilst echoing them, upbraiding her husband further for his leaving the house too often, 'Nay here you are out, you are out too much me thinks'. Noting the Countess' apparent success in assuring her husband's fidelity, Labesha

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[39] *An Humorous Day's Mirth* (1599), B4b, C1a.

tries to emulate her direct suit for love by pursuing Martia, only to be flatly denied with the refusal 'no by my troth I will not'. He picks up on the potential of the echoed cue to rhetorically question Martia's negative response whilst simultaneously confirming it in the dejected knowledge that she is unlikely to accede to his romantic requests.

This one extract encapsulates the intensity of use of echoed cues throughout the play. It demonstrates the alignment of the echoed cue with the jealous humour, revealing that those characters experiencing jealousy are more likely to employ an echoed cue in its *questioning* sense whilst the subject of their jealousy utter echoed cues for the purposes of *confirmation* or to answer a question. At the same time, however, the echoed cue is very much an implicit directorial technique which is largely controlled by the actor in performance. The echo alone is often not enough to create meaning; it relies on the actor's interpretative intonation or body language on stage. This perhaps explains why the echoed cue is heavily used on the cued part as it facilitates actors' poetic licence, orchestrating various effects with every new performance. It can be employed by the actor to maximise the comic moment through exaggerated exclamation or unexpected questioning. Alternatively, it can just as easily be translated as a realistic, uneventful conversation via a question-answer exchange or simple confirmation. The echoed cue relies upon the interpretation of both elements of the cue exchange being in tandem to ensure that the two characters are not speaking at cross-purposes. However, a performance from a little-rehearsed cued part cannot guarantee this, potentially giving rise to further comedy. It is interesting to note the use of punctuation on Moren's echoed cue within the above quoted exchange:

Countess.	[S]peake, do you loue me?
Moren.	Yfaith sweete bird.
Countess.	**Best of all others.**
Moren.	**Best of all others?**
Countess.	Thats my good bird yfaith.

Of course, it is not known whether or not the question mark on 'Best of all others?' featured on the Moren-actor's cued part but it could potentially be used to significant comic effect if he does indeed echo the cue with a questioning intonation, subtly poking fun at the Countess. By intimating that he is asking her to qualify the question, it would appear that Moren is deliberating over whether or not he loves her better than anyone else. Ironically, the Countess interprets the echo as a confirmation and praises him for his obedient flattery. By playing with the echoed cues, the Moren-actor can raise the possibility that the Countess has grounds to be jealous and her suspicions of infidelity do indeed have substance. Such suspicions continue throughout the play regardless, her jealousy continuing to manifest itself in echoed cues. Like Labervele, the Countess is predisposed to uttering reverberating echoes when she picks up on the specific cue that concerns her and manipulates it to exclaim surprise and express disbelief at her husband's words. She thus translates the words into a homogenised form of echoed-imitated cue which she ultimately returns to sender, as is the case with the cue 'whats the matter' in the following extract:

Moren.	How now **whats the matter?**
Countess.	**Whats the matter?** if I could come at your Mistris,

> she should know **whats the matter.**

Moren. **My Mistris?**

Countess. **Yea your Mistris,** O heres faire dissimulation, O ye impudent gossip, do I send for you to my house to make you my copanion, and do you vse me thus? little dost thou know what tis to loue a man truly, for if thou didst, thou wouldst be ashamed to wrong me so.[40]

By echoing her received cue with the same words which constitute the cue she is about to deliver, 'whats the matter' ultimately serves to prematurely prompt Moren to dutifully speak 'My Mistris?' at least once or twice before she acknowledges his cue with an echo which functions as a confirmation that she is indeed his one and only Mistress.

The imitated cue, an extreme form of the echoed cue, fulfils further functions on the cued part script. Operating in a similar manner to the echoed cue, the crucial difference is that an imitated cue is more than just an echo of the received cue; it also regenerates to constitute a new cue in itself. Instead of leading into the rest of the cued actor's speech, it is ricocheted back to the cuer. Informally, then, it may be regarded as a 'boomerang' cue. As the imitated cue could result in a monotonous stagnation in performance if two actors each refuse to take ownership of the cue, reiterating the same words to each other in a circular motion, or, even worse, a confused mix-up of cues and speeches, causing a complete breakdown in the performance, the presence of the imitated cue is comparatively rare. It is most aptly demonstrated by the courtier Blanuel, a minor character in *An Humorous Day's Mirth*. Indeed, a glimpse at the entire cued part of the Blanuel actor reveals that imitated cues account for a large proportion of the cues that he receives:

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[40] *An Humorous Day's Mirth* (1599), C3a.

_____ [**prowd**] [**of**] [**your**] acquaintance.

I shal be exceeding **prowd of your acquaintance**.

_____ [**parts**] [**and**] [**fine**] cariages.

I haue heard much good of your rare **parts and fine cariages.**

_____ [**be**] [**commanded**] [**by**] **you**.

I shall be glad to **be commanded by you**.

_____ [**not**] [**you**] [**say**] **so**.

I pray do **not you say so**.

_____ [*Blanuele*] [marke] [I] pray.

I do sir very well I warrant you.

_____ [a] [passing] [foule] Puritane.

I know her very well sir, she goes more like a milke maide then a Countesse, for all her youth and beautie.

_____ [Adue] [Monseur] *Blanuel.*

A due good Monsieur *Colinet.*

_____ [**me**] [**much**] [**to**] **you**.

Monseur *Lemot* your kindnes in this will bind **me much to you**.

_____ [**not**] [**say**] [**so**] **sir**.

I pray you do **not say so sir**·

_____ [**you**] [**to**] [**go**] **in**.

Wilt please **you to go in**.

_____ [**I**] [**will**] [**follow**] **you**.

I will follow you.

_____ [**It**] [**shall**] [**be**] **yours**.

It shall be yours.

_____ [Kind] [Monsieur] *Blanuel.*

Kind Monsier *Lemot*.

_____ [see] [what] [Ile] do.

Go to you asse, offer to draw here, and weele draw thee out of the house by the heeles.

_____ [fauour] [for] [you] sir.

I pray my Lord intreat for your cossen *Colinet.*

_____ [thee:] [imbrace] [him] gentlemen.

O sweete *Besha* how we honour thee.

_____ [nose] [is] [nete] crimson.

Nay, looke what a handsome man he is, O Nature, Nature, thou neuer madest man of so pure a feature.

_____ [trained] [vp] [afore] her.

Good morow my host, good morow gentlemen al.

_____ [of] [your] [quicke] deliuery.

Deliuery, what didst thou thinke I was with child?

_____ [Yea] [of] [a] dungeon.

Why, how knew you that?

_____ [Why] [*Berger*] [told] vs.

Berger who told you of it?

_____ [heard,] [by] [the] lord.

O excellent, you are still playing the wagge.[41]

The first four received cues are imitated, followed by a short switch of two

transitional cues and a continuation of seven more imitated cues, each one received

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[41] *An Humorous Day's Mirth* (1599), A3b, A4a, A4b, C2a, C2b, E2a.

from Lemot. The nine remaining cues on the part, only one of which is received

from Lemot, are not imitated. It is thus immediately revealed that there must be an

agenda for Blanuel's imitation, proving that he is more than just 'an automaton',

blindly repeating everything he hears parrot-fashion, as many critics, including

Kreider, conversely assert. Perceiving in Blanuel a hollow stunted development,

Kreider rather narrowly argues that the character is a 'puppet' who 'never becomes

dramatically important', clearly missing the subtle social comment conveyed by

Chapman within Blanuel's echoed cues.[42] By dismissing Blanuel as an

'inconsequential' individual who exhibits 'with perfect fidelity to every detail [...]

his repertoire of two mechanical social tricks', duly 'creat[ing] the impression of

unintelligent artificiality', Kreider consequently neglects to find any intentional

irony in the fact that Blanuel is an intentionally satirical representative of the larger

courtier class, 'repeat[ing] verbatim whatever conventional compliments may be

addressed to him'.[43]

The alleged reason behind Blanuel's imitated cues is signalled by Lemot who

presages his entrance with mockery:

Lemot.	I thanke you for your good incouragement, but Colinet thou shalt see Catalian bring me hither an od gentleman presently to be acquainted withal, who in his manner of taking acquaintance wil make vs excellent sport.
Colinet.	Why *Lemot* I thinke thou sendst about of purpose for yong gallants to be acquainted withal, to make thy selfe merry in the maner of taking acquaintance.
Lemot.	By heauen I do *Colenet,* for there is no better sport then to obserue the complement, for thats their word,

[42] Kreider, p. 18.
[43] Kreider, pp. 148-154.

	complement, do you marke sir?
Colinet.	Yea sir, but what humor hath this gallant in his maner of taking acquaintance?
Lemot.	Marry thus sir, he will speake the very selfe same word, to a sillable after him of whome he takes acquaintance, as if I should say, I am marueilous glad of your acquaintance, He will reply, I am meruailous glad of your acquaintance, I haue heard much good of your rare parts & fine cariage, I haue heard much good of your rare parts & fine cariage, so long as the complements of a gentleman last, he is your complete ape.
Colinet.	Why this is excellent.[44]

It is vital to note that such 'apeing' or ostensibly mindless mimicry of his received cue is qualified. Importantly, Lemot does reveal that it is only 'in his maner of taking acquaintance' and 'for as long as the complements of a gentleman last' that Blanuel is 'your complete ape'. It could therefore be argued that Blanuel's agenda for imitating Lemot's cues is simply as a means to return the compliments he receives. Although both Blanuel and Lemot are listed in the 'Dramatis Personae' as 'courtiers', and as such can only be deemed as being of equal social status, Blanuel certainly appears to nervously defer to Lemot as a figure of authority, swiftly returning, in the form of imitated cues, all greetings, polite gestures and 'complements'. The deference could be due to an age difference as Blanuel is referred to as one of the 'young gallants', perhaps only recently becoming a courtier and thus exhibiting a misplaced, over-zealous attempt to flatter and please his more experienced peers. Lemot includes Blanuel as one of his 'humorous companions', the humour being to 'ape' 'the complements of a gentleman'.[45] In so doing, Blanuel is set up as a stock foolish figure, appearing in the play for the purpose of making

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[44] *An Humorous Day's Mirth* (1599), A3a, A3b.
[45] *An Humorous Day's Mirth* (1599), A3b.

'excellent sport' 'to make thy selfe merry', thus becoming a comic figure for both Lemot and the audience looking on.[46]

Emphasising the practical theatre element implicit in the form of the cued part, it should be highlighted that what differentiates the imitation from the received cue can only be the intonation employed by the actor in performance. Thus, the Blanuel-actor would be expected to intone the word 'your' in the first cue exchange:

_____ [prowd] [of] [your] acquaintance.

I shal be exceeding prowd of *your* acquaintance.[47]

This pattern continues as the actor distinguishes his imitation with marked rising intonation on the pronouns 'I' and 'you' or by substituting pronouns as necessary with 'Lemot' for 'Blanuel'. The resulting cue exchanges between the two characters become increasingly comic until the imitations almost lead to deadlock, each ushering the other to exit the stage first out of exaggerated polite deference, until Lemot finally relents and Blanuel dutifully follows him off-stage:

Lemot.	Monseur *Blanuel* your kindnes in this wil bind **me much to you.**
Blanuel.	Monseur *Lemot* your kindness in this will bind **me much to you.**
Lemot.	I pray you do **not say so sir.**
Blanuel.	I pray you do **not say so sir**.
Lemot.	Wilt please **you to go in**.

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[46] *An Humorous Day's Mirth* (1599), A3a.
[47] *An Humorous Day's Mirth* (1599), A3b.

Blanuel.	Wilt please **you to go in**.
Lemot.	**I will follow you**.
Blanuel.	**I will follow you**.
Lemot.	**It shall be yours**.
Blanuel.	**It shall be yours**.
Lemot.	**Kind Monsieur** *Blanuel.*
Blanuel.	**Kind Monsier** *Lemot.* *Exit.*[48]

The passage looks exceptionally bland and needlessly repetitive on the page but it is an effective opportunity to introduce humour on stage. For instance, Lemot may become frustrated by the fawning Blanuel or the two could be presented as equally idiotic figures trying to outdo each other with ridiculously disproportionate attempts at affected courtesy. It emerges that Blanuel's imitations are not meaningless, making sense within the context of the conversation if performed appropriately through a combination of shifting intonation and correcting pronouns. Blanuel's ostensible excess humour is not simply a general emulation of others, as Spivack intimates in the disparaging comments levelled at the play for 'the exposition and mockery of "humours"' being 'for the most part mechanical and repetitious':

> With his usual weakness for overcrowding the stage with supernumeraries, Chapman introduces several gallants displaying the same "humour," that of aping the speeches of gentlemen.

Rather, Blanuel's humour represents something more than what Spivack terms a 'pageant of mimicry'.[49] It may firstly be read as a self-effacing lack of social confidence, an inability to accept a compliment in fear of appearing to lack the

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[48] *An Humorous Day's Mirth* (1599), A4a, A4b.
[49] Spivack, p. 64.

appropriate deference to others. Secondly, it could be argued that the Blanuel-actor would find it difficult to appreciate that he must differentiate his imitations with fluctuating intonation as he is not on stage when he is introduced as a 'complete ape' and, crucially, will not have been privy to this information on his cued part. As the cue-to-speech structure dictates that the preceding line does not appear in full on his part, the actor may not even be aware that the repetition is exactly identical to the previous speaker's line, perhaps deducing instead that he is receiving echoed cues. If it is assumed that the Blanuel-actor did indeed speak the repetitions monotonously by rote, exactly as he hears his cue, this would produce a starkly contrasting effect in performance. It could be deemed that, whilst Lemot taunts Blanuel for mimicking everything he says, Blanuel too is sardonically implying that Lemot, as a courtier, *expects* the mutual return of any compliments in the very uttering of them. Indeed, the potentially self-defining final cue delivered by Blanuel is 'still playing the wagge', intimating that his role in the play is created to mischievously tease. Ironically, Blanuel's function could be to purposefully parody Lemot's manner of greeting others, implicitly suggesting, through unthinking imitation, that Lemot's sentiments are hollow and spoken only as a matter of course. Imitated cues may, then, be served by Chapman with doubly ironic purpose: Lemot derides Blanuel for 'apeing' all he says out of nervous deference whilst Blanuel's imitation is consciously donned to highlight Lemot's empty customary gestures, designed only to rebound back to flatter the courtier's own ego. In presenting the apparently mindless imitation implicit in 'the maner of taking acquaintance', Chapman could be sardonically commenting that both Lemot and Blanuel are representative of the stereotype of courtiers, existing merely to vainly humour and pander to each other. Thus, the excess humour being criticised is the courtier's generic humour of

superfluous, disingenuous flattery. It is surely Blanuel that M.C. Bradbrook has in mind when she recognises that the play contains 'mockery of affected compliment'.[50]

It is worth concluding the examination of echoed cues with an interesting observation of their use in another play being performed by the Admiral's Men during the same time period. Imitated cues are used to open Thomas Dekker's *Old Fortunatus* in an intentionally ironic way, the character imitating the cues in this first scene aptly being called 'Eccho'. Imitated cues are, of course, an extreme form of echoed cue and thus Eccho may be considered to be a personification of this cue-type. Although Dekker has a different agenda for his use of imitated cues, the importance of the actors' intonation of the cue and its imitation becomes increasingly clear. It is significant that Eccho remains off-stage during the scene:

> *Enter Fortunatus meanely attired, hee walkes ere he speake once or twice about cracking Nuts.*

> *Fortunatus.*   So, ho, ho, ho, ho.

> *Eccho.*   *within*, Ho, ho, ho, ho.[51]

As the stage directions reveal that only Fortunatus enters on stage and that the echo of his words comes from 'within', it would appear to the audience that the imitated cue is an actual echo, a physical resounding of Fortunatus' own words, used to convey his isolation in the dense woods within which he is lost; the only response to his cues being a hollow echo of those words. Eccho's imitation would be expected to be intoned the exact same way as it is uttered by the Fortunatus-actor because it is

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[50] Muriel C. Bradbrook, *George Chapman*, ed. by Ian Scott-Kilvert (London: Longman Group, 1977), p. 31.

[51] Thomas Dekker, *Old Fortunatus* (London: S. S[tafford] for William Aspley, 1600), A3b.

used to denote an acoustic echo, not the presence of a character. However,

Fortunatus interprets the echo as an actual response to his cue, as his cued part

indicates:

There boy.

_____ [There] boy.

And thou bee'st a goodfellow, tel me how thou cal'st this wood.

_____ [This] wood.

I this wood, & which is my best way out

_____ [Best] [way] out.

Ha, ha, ha, thats true, my best way out, is my best way out,
but how that out will come in, by this Maggot I know not, I
see by this we are all wormes meate: well, I am very poore
and verie patient, Patience is a vertue: would I were not
vertuous, thats to say, not poore, but full of vice, (thats to say,
ful of chinckes) Ha, ha, so I am, for I am so full of chinckes,
that a Horse with one eye may looke through and through
me, I haue sighed long, and that makes me windie: I haue
fasted long, and that makes me chast, marie I haue praied little, and that
makes mee I still daunce in this coniuring circle: I haue wandred long, and
that makes me wearie; but for my wearinesse, anon Ile lie downe, in steade
of fasting ile féede vpon Nuts, and in stead of sighing will laugh and bee
leane, Sirra, *Eccho*.[52]

The varying functions of echoed cues are apparent in this exchange. Fortunatus

regards Eccho's 'There boy' as a confirmation and return of his greeting, 'This

wood' as a question or bid for clarification and 'Best way out' as an answer. He

even finds humour in this answer as he reads it as a cheeky retort to his question:

'Ha, ha, ha, that's true, my best way out, is my best way out'. Of course, the real

comedy for the audience lies in Fortunatus holding a bizarre conversation with

himself: he is the butt of the joke as he irrationally interprets the echoes of his own

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[52] *Old Fortunatus* (1600), A3b

words as the answers to his questions. To twist this comic effect in performance, however, the actors could experiment with the imitated cues solely through shifting intonation of the off-stage Eccho's words. Thus, the scene could tease the audience into wondering whether Eccho is indeed, as Fortunatus intimates, another character present within the woods or a mere reverberation of Fortunatus' own voice. Fortunatus' cued part continues:

Heres a Nut.

_____ [Heres] [a] Nut.

Cracke it.

_____ [Cracke] it.

Hang thy selfe.

_____ [Hang] [thy] selfe.

Th'art a knaue, a knaue.

_____ [A] [knaue,] [a] knaue,

Ha, ha, ha, ha.

_____ Ha, ha, ha, ha.[53]

There are a myriad of potential directorial interpretations for this scene via cued parts. To emphasise Fortunatus' melancholy humour so that it touches upon insanity or paranoia, the scene could be farcically presented, essentially portraying him arguing with himself in an increasingly schizophrenic exchange of words, resulting in the delusional conclusion that 'Why so, two fooles laugh at one another', it being clearly apparent that the 'two' fools are all one.[54] However, to add an enigmatic

[53] *Old Fortunatus* (1600), A3b.
[54] *Old Fortunatus* (1600), A4a.

sense of the unknown beyond in the wood, the imitated cues could well be intoned to minimise Fortunatus' apparent insanity. For instance, it is possible that with the Eccho 'Here's a nut' and 'Cracke it', a nut is thrown on stage at Fortunatus, the second hitting him and prompting him to curse 'Hang thy selfe', leading into Eccho's 'Hang *thy* selfe', the word 'thy' being verbally emphasised to return the insult. As Eccho's 'A knaue, a knaue' leads into Fortunatus' laughter, perhaps it could be uttered as an incredulous question and perceived as an insult. Indeed, the argument that Eccho may be a distinct presence off stage rather than a mere acoustic effect is strengthened by the fact that the echoes are never the same length: sometimes Eccho's imitated cues constitute repetition of the whole of Fortunatus' speech but at other times they represent only the two final words of it, such variation being suggestive of subjective adjustment rather than unthinking repetition. What is clear is that Dekker demonstrates an acute awareness of the potential of echoed cues within a cued part performance, whether or not he intentionally began his play with what may be deemed to be an allegorical presentation of their place in the early modern theatre.

CONCLUSION

Conclusion

It may be concluded that *The Whole Play of Parts: A Study of Cued Parts in English Renaissance Drama 1590 – 1620* has illustrated the literary value of stripping back early modern dramatic texts to their original roots. It has answered the intrinsic research question of whether the recovery of cued parts may bear critical value to non-Shakespearean Renaissance playtexts with a resounding affirmative. It has shown that holistic understanding of each play studied is not compromised by re-assimilation of the cued part as this facilitates intense interaction with the play's characters and their inter-relating dramatic narratives. It has looked beyond the part, anticipating the recovery of a lost or unobtainable whole play from within its own fragmented form through close analysis of a selection of critically neglected 'bad' quartos or minimal playtexts. Simultaneously, it has turned its gaze within the early modern actor's cued part to assess the multi-dimensional self-reflexivity of its structure and content.

By applying the Orlando-part template inherited from the professional Renaissance actor Edward Alleyn to a cross-section of dramatic texts composed by Robert Greene, George Chapman, Thomas Kyd, Christopher Marlowe, Thomas Dekker, Francis Beaumont and John Fletcher, the study has demonstrated the viability of deriving exciting new interpretations of lesser-known early modern plays. The resulting analyses have addressed some of the bibliographical and historical issues which the pioneers in the academic field W. W. Greg, David Carnegie and Tiffany Stern have initiated, whilst also exploring the cued part's innately creative potential in the footsteps of collaborators Simon Palfrey and Tiffany Stern. Furthermore, the

thesis represents a distinct advancement of the field in two core ways. Firstly, it diverts scholarly attention away from the plays of Shakespeare, towards which existing knowledge overwhelmingly gravitates, re-routing it in the direction of a selection of primary sources previously unconsidered in the light of the cued part. Several of those sources have been wrongly deprived of critical analysis for many years on the grounds of their bibliographically inferior status as 'bad' quartos or minimal playtexts, as they have herein been termed. The present study has antithetically celebrated minimal playtexts for providing fascinating insights into divergent forms of theatrical production and printed text, exploring prospective associations between the dramatic and textual unit of the cued part. An important transition within current thought, this exposes the uncultivated discursive potential of a wide array of neglected theatrical manuscripts produced during a literary period renowned for being rich in dramatic output. Secondly, it brings to the discipline a uniquely developed self-reflexive facet which promotes the theory of reading a cued part as an alternative manifestation of meta-play. It then delves further beyond the accepted division of a play into its constituent parts, collapsing the cued part into the interpretatively rich units of interior and exterior meta-parts, the two meta-dramatic expressions of parts-within-the-part identified at the nub of an actor's script. Deserving attention is thus drawn to the way in which the nature of early modern theatrical experience is implicitly factored into the cued part form.

Whilst it must be acknowledged that a significant element of any cued part analysis will be intrinsically conjectural on account of the negligible amount of explicit primary evidence, it is argued that the current study is grounded in strong textual foundations direct from the Renaissance playhouse and publishing house. It is

further maintained that the consequent interpretative reassessment of critically overlooked minimal playtexts is worthwhile in its own right. If nothing else, the thesis constitutes an inspiring additional layer of engagement with the implicit structure and content of early modern drama, at once amalgamating text and performance. Scott McMillin's recognition of the value of speculative criticism within the field of early modern dramatic and literary theory encapsulates the ethos of the present thesis:

> I am running ahead of the evidence, to be sure. Who knows if one boy played the lead role each time in these plays? Who knows if the boy-actors in 1604 were relatively inexperienced? Who knows if the texts on which I am basing these observations correspond to the versions performed at court before the king? No one knows these things. The tale I am telling pretends to a narrative completeness that cannot be true to history. No complete narrative can be true to history. We make narratives in order to organize and remember the evidence.[1]

It is thought that the kaleidoscopic view offered in this work, through which Renaissance plays are energised with a perpetual movement, a coiling and unravelling of the multiple layers of both dramatic form and characterisation, will inspire the translation of its results to a more practical arena. The creative potential lying dormant within minimal playtexts, for instance, is ripe for exploration by theatre directors who may usefully reconfigure the 'missing' parts or the alternative narratives relayed by each surviving character's meta-parts to give life-blood to unpopular plays or to add a touch of contemporary pizzazz to well-established drama. Lois Potter recognises the refreshing element of an engagement with the cued part in a review of *Shakespeare in Parts*. Responding to Palfrey and Stern's case studies, she observes the power of the repeated cue to encourage 'performers to

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[1] McMillin (2004), p. 242.

make several attempts to get into the dialogue, thus giving the effect of spontaneous interruption', going on to conclude:

> Any reader of these fascinating examples will have fun looking for other repeated cue words, and will find that they don't always produce equally good results.[2]

The fact that she rightly acknowledges that the repeated cue is not consistently yielding does not detract from the force of Potter's statement. Indeed, few literary theories can boast universal relevance. Much more significant is the application of the words 'fun' and 'fascinating' to well-established Shakespearean scenes which have already been scrutinised from almost every conceivable scholarly angle. It is no mean feat to rejuvenate the study of early modern drama after the passing of over four hundred years but the cued part does just that. Christopher Scully substantiates the claim:

> Acting from parts seems to infuse performances with a level of excitement not usually found in modern, directed productions.[3]

It is hoped that this thesis has begun to demonstrate that the results become even more exhilarating when transferred to comparatively obscure plays, as Potter herself predicts:

> Of course, since most actors are not totally ignorant of Shakespeare's plays, the approach is probably more illuminating when applied to unfamiliar works by his contemporaries.[4]

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[2] Potter, p. 13.
[3] Scully, p. 114.
[4] Potter, p. 13.

It seems the perfect time to fuel the flourishing contemporary interest in recovering

authentic Renaissance staging conditions with the findings of this thesis and the

further research which they may provoke. McMillin recognises the rich theatrical

repercussions inherent within a cued part study:

> I am proposing that the printed plays are 'readable' for their theatrical
> intentions in ways that have not yet been explored. This is meant to be a note
> of optimism. Reading the texts with a theatrical eye seems appropriate and
> urgent – appropriate because the texts were written in close adjustment to
> real actors and real stages, urgent because the evidence the texts contain
> about real actors and real stages can tell us some of the things we most want
> to know.[5]

Peter J. Smith intimates his support of the potential expansion of the field towards a

popular dramatic arena within a review of *Shakespeare in Parts* which proves

equally pertinent to the present study:

> While the title of Simon Palfrey and Tiffany Stern's collaborative
> *Shakespeare in Parts* acknowledges the dismemberment of the supreme Bard
> on the one hand, it neatly engages with the excavation of "original practice"
> theatre on the other.[6]

As Chapter One has indicated, Patrick Tucker's early ruminations that the work of

non-Shakespearean dramatists may not be conducive to cued part theatrical

interpretations have been proved wrong.[7] The American Shakespeare Center's

annual 'Actors' Renaissance Season' at the reconstructed Blackfriars Theatre has

been successfully producing full-length cued part productions of a variety of early

modern plays for several years, retaining popular critical acclaim. Closer to home,

perhaps the aspirations of the 'Shakespeare's Globe' theatre company to erect an

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[5] McMillin, (2004), p. 244.
[6] Smith (2008).
[7] Tucker (2002), p. 173.

indoor Jacobean playhouse in London reflect an even stronger craving to embrace

authentic cued part performances of some untapped dramatic territory. The

observations of this academic study may usefully begin to meet such burgeoning

theatrical demand.

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