

	<p>↘ Borachio</p> <p>↖ Don John, Borachio, Conrade</p>	<p>BORA. I came yonder from a great supper. The Prince your brother is royally entertained by Leonato...(40-1)</p> <p>D. JOHN. come, come, let us thither...(59)</p> <p>D. JOHN. Let us to the great supper...(66)</p>	<p>He has been in at the supper.</p> <p>They exit inwards towards the supper. Clearly, however, from the next scene's indications, they do not arrive there in time to be noticed.</p>
II.i	<p>↘ Leonato, Antonio, Hero, Beatrice</p> <p>↙ Don Pedro, Claudio, Benedick, Balthasar, Borachio, Don John etc.</p> <p>↖ All but Don John, Borachio, Claudio</p> <p>↖ Don John, Borachio</p> <p>↘ Benedick</p> <p>↗ Claudio</p> <p>↘ Don Pedro, Hero, Leonato</p> <p>↙ Claudio, Beatrice</p> <p>↖ Benedick</p> <p>↗ Beatrice</p> <p>↖ Don Pedro, Claudio, Leonato, Hero</p>	<p>LEON. Was not Count John here at supper?</p> <p>ANT. I saw him not. (1-2)</p> <p>LEON. The revellers are entering, brother; make good room. (76)</p> <p>BEAT. ...We must follow the leaders. (140)</p> <p>D. JOHN. Come, let us to the banquet. (159)</p> <p>BENE. Come, will you go with me? (173)</p> <p>CLAU. If it will not be, I'll leave you. (187)</p> <p>D. PEDRO. Now, signior, where's the Count? Did you see him? (196)</p> <p>BEAT. ...I have brought Count Claudio, whom you sent me to seek. (269)</p> <p>BENE. O God, sir, here's a dish I love not! I cannot endure my Lady Tongue. (257)</p> <p>LEON. Niece, will you look to those things I told you of? (318)</p> <p>D. PEDRO. ...Go in with me, and I will tell you my drift. (365)</p>	<p>MARKED congestion at inwards door. Pause with empty stage between exit and entry justified by , and signals, time-lapse indication in first line: supper is over, host and family now waiting for revellers to arrive to banquet.</p> <p>The revellers, having done backstage cross (further indication of time lapse) now enter from outwards into the banquet.</p> <p>They go into the banquet.</p> <p>Ditto.</p> <p>Benedick returning from the banquet, attempts to persuade Claudio to go in with him.</p> <p>Refusing to go in to the banquet, he exits outwards door.</p> <p>Returning from the banquet, looking for Claudio.</p> <p>Evidently Don Pedro has had various search-parties out for Claudio; Beatrice has done a backstage cross and now brings him back in from outwards.</p> <p>Exits inwards back in to the banquet, to avoid Beatrice who has entered from outwards.</p> <p>Sent off, outwards on unspecified errands.</p> <p>They too go back in.</p>
II.ii	<p>↙ Don John, Borachio</p> <p>↖ Don John, Borachio</p>	<p>D. JOHN. Is it so, the Count Claudio shall marry the daughter of Leonato. (1)</p> <p>D. JOHN. I will presently go learn the day of marriage. (56)</p>	<p>They, like Beatrice, have done a backstage cross to enter from outwards door.</p> <p>Exits inwards back towards Don Pedro.</p>
II.iii	<p>↙ Benedick, Boy</p>	<p>BENE. Boy!</p> <p>BOY. Signior?</p> <p>BENE. In my chamber-window lies a book; bring it hither to me in the orchard.</p> <p>BOY. I am here already, sir.</p> <p>BENE. I know that, but I would have thee hence and here</p>	<p>This elaborate and inconsequential exchange (the Boy in fact never returns with the book) serves to justify Benedick's backstage cross (time lapse, change of location), establishes the new and significant location (orchard), and establishes its relation to the 'in' of the house.</p>

	<p>↗ Boy ↘ Don Pedro, Leonato, Claudio, Balthasar ↗ Balthasar</p> <p>↗ Don Pedro, Leonato, Claudio ↘ Beatrice</p> <p>↗ Beatrice</p> <p>↗ Benedick</p>	<p>again...(1-6) (<i>Exit Boy.</i>) BENE. ...I will hide me in the arbour. D. PEDRO. Come, shall we hear this music?(35-6) D. PEDRO. ..I pray thee get us some excellent music ...farewell. (85, 89) D. PEDRO. ...Let us send her to call him in to dinner. (210)</p> <p>BEAT. Against my will I am sent to bid you come in to dinner. (239) BEAT. ...You have no stomach, signior, fare you well. (246) BENE. ...I will go get her picture. (254)</p>	<p>Exit 'in' to the house. Benedick retires as others come out of the house into the orchard.</p> <p>Balthasar returns in to do as directed.</p> <p>Returning in to dinner.</p> <p>She enters from inwards door.</p> <p>Returns whence she came.</p> <p>He goes to have Beatrice's portrait made.</p>
III.i	<p>Hero, Margaret, Ursula ↘</p> <p>↗ Margaret</p> <p>↘ Beatrice</p> <p>↗ Hero, Ursula</p> <p>Beatrice ↗</p>	<p>HERO. Good Margaret, run thee to the parlour; There shalt thou find my cousin Beatrice Proposing with the Prince and Claudio. Whisper her ear, and tell her I and Ursley Walk in the orchard...(1-5) MARG. I'll make her come, I warrant you, presently. (14) HERO. ...for look where Beatrice like a lapwing runs Close by the ground, to hear our conference. (24-5) HERO. ...Come, go in; I'll show thee some attires, and have thy counsel...(102-3) BEAT. ...And, Benedick, love on, I will requite thee...(111)</p>	<p>Location established as still the orchard, where the ladies are walking.</p> <p>Exits back in inwards door to fetch Beatrice. Suggests Beatrice runs downstage at least as far as stage post, or possibly to the downstage corner.</p> <p>They go back into the house.</p> <p>If she re-enters the house potential congestion problem and possible comic effect (see next scene). Monologue offers no clear indication of exit direction.</p>
III.ii	<p>↘ Don Pedro, Claudio, Benedick, Leonato</p> <p>↗ Benedick, Leonato</p> <p>↘ Don John</p> <p>↗ Don Pedro, Claudio, Don John</p>	<p>D. PEDRO. I do but stay till your marriage be consummate, and then go I toward Aragon. (1) BENE. ...Walk aside with me... (64) D. JOHN. My lord and brother, God save you! (71) D. JOHN. ...If you will follow me, I will show you enough...(109)</p>	<p>If Beatrice has exited inwards door, slight congestion (but only one exiting character); however possible comic effect if Benedick enters so shortly after Beatrice's exit. They return whence they came.</p> <p>Takes them back in towards the house. This is a loop scene, with little indication of triangulation.</p>
III. iii	<p>Dogberry, ↘ Verges, Watch Dogberry, ↗ Verges</p> <p>↘ Borachio, Conrade</p>	<p><i>Enter DOGBERRY and his partner, with the Watch.</i> DOG. ...I pray you watch about Signior Leonato's door, for the wedding being there tomorrow...(90) BORA. What, Conrade! CON. Here, man, I am at thy elbow. (95-6)</p>	<p>Arrive from outwards to set the watch. Dogberry and Verges exit back whence they came, explicitly reinforcing inwards door as Leonato's house. Simultaneous mid-scene entrance/exit. Enter from Leonato's house, Borachio having carried out his</p>

	Watch, ↗ Borachio, Conrade	SEC. WATCH. Never speak, we charge you, let us obey you to go with us.(169-70)	wooing of 'Hero' for Don John. They exit outwards door to take the prisoners to Dogberry.
III.iv	↘ Hero, Margaret, Ursula ↖ Ursula ↘ Beatrice ↘ Ursula ↖ Hero, Margaret, Ursula	HERO. Good Ursula, wake my cousin Beatrice, and desire her to rise. (1) HERO. And bid her come hither. (3) MARG. ...Ask my Lady Beatrice else; here she comes. (35) URS. Madam, withdraw! The Prince, the Count, Signior Benedick, Don John, and all the gallants of the town are come to fetch you to church. (89-91) HERO. Help to dress me, good coz, good Meg, good Ursula. (92)	They come out of the house. Ursula returns inwards to wake Beatrice. Beatrice arrives from inside. Ursula returns whence she exited, bringing news that the Prince's party has arrived at the house. They go inwards to prepare for the wedding.
III.v	Leonato, ↙ Dogberry, Verges ↘ Messenger ↖ Leonato, Messenger Dogberry, ↗ Verges	LEON. What would you with me, honest neighbour? (1) MESS. My lord, they stay for you to give your daughter to her husband. (50) LEON. I'll wait upon them; I am ready. (51) DOG. Go, good partner, go, get you to Francis Seacoal, bid him bring his pen and inkhorn to the gaol: we are now to examination these men...meet me at the gaol. (53-5, 60)	They have returned whence they exited, to see Leonato; it must be assumed he has met them further outwards. The wedding party is clearly already met behind inwards door. Leonato exits to join them. They return outwards whence they entered, to meet at the gaol.
IV.i	↘ Don Pedro, Don John, Leonato, Friar, Claudio, Benedick, Hero, Beatrice etc. Don Pedro, ↗ Don John, Claudio ↖ Leonato, Friar, Hero etc. Benedick, ↗ Beatrice ↗	LEON. Come, Friar Francis, be brief...(1) D. JOHN. Come, let us go. These things, come thus to light, smother her spirits up. (111) FRIAR. ...Presently away...Come, lady, die to live...(253) BENE. ...I will kiss your hand, and so I leave you...Go comfort your cousin; I must say she is dead: and so farewell. (331, 333)	Wedding party enters together through inwards door They exit to prepare for departure; outwards door exit marks break with Leonato. They take Hero back inwards. They go their separate ways.
IV.ii	Dogberry, ↙ Verges, Sexton, Borachio, Conrade, Watch Sexton ↗	DOG. Is our whole dissembly appeared? (1) SEX. ...Master Constable, let these men be bound and brought to Leonato's; I will go before and show him their examination. (61-2)	MINIMAL congestion at outwards door, further minimised by staggered exit in previous scene. They enter from outwards to hold the formal questioning of the prisoners. He returns outwards to go to Leonato's house.

	All ↗	DOG. ...Bring him away!...(84)	They follow the Sexton on the way to Leonato's house.
V.i	<p>↘ Leonato, Antonio Don Pedro, Claudio ↙</p> <p>Benedick ↙</p> <p>↖ Leonato, Antonio Benedick ↗</p> <p>Dogberry, Verges, Watch, Conrade, Borachio ↙</p> <p>↘ Leonato, Antonio, Sexton</p> <p>Dogberry, Verges ↗</p> <p>Don Pedro, Claudio ↗</p> <p>↖ Leonato, Antonio, Watch, Borachio, Conrade</p>	<p>ANT. If you go on thus, you will kill yourself...(1)</p> <p>ANT. Here comes the Prince and Claudio hastily.</p> <p>D. PED. Good den, good den. (45-6)</p> <p>D. PED. See, see! Here comes the man we went to seek! (110)</p> <p>LEON. No? come, brother, away! I will be heard. (108)</p> <p>BENE. ...he and I shall meet; and till then, peace be with him. (190)</p> <p>DOG. Come you, sir...(202)</p> <p>DOG. ...By this time our sexton hath reformed Signior Leonato of the matter...</p> <p>VER. Here, here comes Master Signior Leonato, and the sexton too. (247-8, 251)</p> <p>DOG. ...I humbly give you leave to depart...Come, neighbour. (329-20)</p> <p>ANT. Farewell, my lords, we look for you tomorrow.</p> <p>D. PED. We will not fail.</p> <p>CLAUD. Tonight I'll mourn with Hero. (322-4)</p> <p>LEON. Bring you these fellows on. We'll talk with Margaret...(325)</p>	<p>They come in together inwards door, already in conversation. Greeting indicates they come from different direction to that of previous entrance.</p> <p>He now returns from outwards (see IV.i. 333).</p> <p>They return inwards.</p> <p>Returns outwards.</p> <p>Arriving from outwards at Leonato's house.</p> <p>Sexton supposed to have previously arrived at Leonato's, now comes out with Leonato and Antonio.</p> <p>They exit back whence they came.</p> <p>They go into the house.</p>
V.ii	<p>Benedick, Margaret ↙</p> <p>↖ Margaret</p> <p>↘ Beatrice</p> <p>Ursula ↙</p> <p>Benedick, Beatrice, Ursula ↗</p>	<p>BENE. Pray thee, sweet Mistress Margaret, deserve well at my hands, by helping me to the speech of Beatrice. (1)</p> <p>MARG. ...Well, I will call Beatrice to you...(21)</p> <p>BENE. ...Sweet Beatrice, wouldst thou come when I called thee? (41)</p> <p>URS. Madam, you must come to your uncle—yonder's old coil at home. (89)</p> <p>BEAT. Will you go hear this news, signior?</p> <p>BENE. ...I will go with thee to thy uncle's. (93, 95)</p>	<p>Backstage cross for both characters indicates time-lapse from previous scene. They are at or in Antonio's house (not Leonato's) Benedick seeking assistance to get 'in' to Beatrice.</p> <p>She exits inwards to call Beatrice.</p> <p>Beatrice comes out to speak with Benedick.</p> <p>She enters from outwards with news of what has occurred at Leonato's house.</p> <p>They exit outwards in direction of Leonato's house.</p>
V.iii	<p>Claudio, Don Pedro, Balthasar, Musicians, etc. ↙</p> <p>Claudio, Don Pedro, ↗</p>	<p>CLAUD. Is this the monument of Leonato?</p> <p>A LORD. It is, my lord. (1)</p> <p>CLAUD. Good morrow, masters — each his several way.</p>	<p>MARKED congestion at outwards door: time lapse and location change. Music minimises congestion. The mourners arrive at Leonato's family vault.</p> <p>After fixing the scroll to the door of the vault (inwards door? cf. <i>Romeo</i></p>

	Balthasar, Musicians, etc.	D. PED. Come let us hence, and put on other weeds, And then to Leonato's we will go. (29-31)	<i>and Juliet</i>), the mourners leave together, for separate destinations, outwards door.
V. iv	↘ Leonato, Benedick, Beatrice, Margaret, Ursula, Antonio, Friar, Hero	FRIAR. Did I not tell you she was innocent? (1)	If inwards door has been used as the vault in the previous scene, the scroll might have to be removed before this entrance (though the irony of the entrance of the living Hero from the door which has just signified her monument would not escape the audience even if the scroll were removed).
	↖ Beatrice, Hero, Margaret, Ursula	LEON. Well, daughter, and you gentlewomen all, Withdraw into a chamber by yourselves, And when I send for you, come hither mask'd. (10-12)	They withdraw inwards to prepare.
	Don Pedro, ↘ Claudio, etc.	D. PED. Good morrow to this fair assembly. (34)	They arrive from outwards.
	↖ Antonio	LEON. Call her forth, brother; here's the friar ready. (39)	Sent in to call the ladies.
	↘ Antonio, Beatrice, Hero, Margaret, Ursula	CLAUD. ...here comes other reck'nings. Which is the lady I must seize upon? (52-3)	Return from inwards.
	Messenger ↘	MESS. My lord, your brother John is ta'en in flight...(123)	Coming inwards with news.
	↖ All	D. PED. ...Strike up, pipers! (126)	After the dance they enter the house to conclude the festivities.
	backstage cross		