A STUDY OF STAGING TECHNIQUES OF CHARLES KRAF'TS
TEMPEST WITH COMPARATIVE NOTES ON OTHER
NINETEENTH CENTURY PRODUCTIONS
OF THE TEMPEST

A Thesis
Presented in Partial Fulfillment of the Requirements
for the Degree Master of Arts

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1955

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Advisor
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CHAPTER I

INTRODUCTION

The nineteenth century was certainly not a great period of theatrical activity; few plays of any lasting literary merit were written. However, theatre as a medium of entertainment was widespread. Every major city in England and America supported a number of theatres which changed their billing every fortnight or so—much as the modern movie theatres. Small towns usually had an opera house at which traveling companies produced a repertoire of five or six plays for one night each and then moved on to another town on the circuit. Theatre was for the masses; consequently, plays were not written to appeal from a literary standpoint but as exciting spectacles that contained liberal amounts of action and fabulous scenic effects. This audience thirst for spectacle, combined with the short run operations, motivated the extraordinary development of the physical theatre during the nineteenth century. The mechanical aspects of the scenery developed to fill the need for flexible settings that could be changed to suit the frequent changes of billing.

Within the conventions of setting dictated by the nature of the scenery, the designers strived for what they considered realism. Such things as real water flowing from a waterfall on stage exemplify the nineteenth century idea of
realism. It did not seem to disturb the audience that the rocks on either side of the waterfall were painted on canvas flats. They were more impressed by the real water in the effect.

Further indication of this love of the spectacular is shown by the playbills that were circulated before each new performance. Whenever a new set of scenery was painted for a production, these handbills would go into great detail on the number of spectacular new scenes and their cost to the management.

I. SOURCES OF HISTORICAL INFORMATION PERTAINING TO STAGING

A large quantity of source material describing the physical theatre of the nineteenth century is available to the theatre historian in the form of books and treatises on the construction of stages and scenery. Written primarily by architects and engineers, these books describe in minute detail the construction and operation of theatre machines for use by other architects and engineers to aid them in the construction of new theatres. Consequently, they give little indication of the application of the scenic devices to actual staging problems.

The other major source of accurate production information during the nineteenth century, and one that has seldom
been tapped by theatre historians, is the prompt books. A prompt book represents a specific production of a play given at a certain theatre with a given cast at a specific time. Through the study of a prompt script it is possible to reconstruct a given performance. The study of a number of scripts can yield valuable information about the specific production techniques of a period. It is also possible to trace the evolution and development of various production trends (staging, acting, or directing) through the study of a number of prompt books covering an extended period.

During the nineteenth century a liberal provision of scenic and musical embellishments were deemed essential to the efficient production of The Tempest; therefore, these productions are ideal as a source for a study of scenic effects. The masque scene during the fourth act of The Tempest was staged in a manner similar to the Christmas pantomime spectacles. The pantomime prompt scripts are valuable sources of staging techniques, but unfortunately the scripts were seldom repeated from year to year so it becomes difficult to compare productions over the entire period. The Tempest was produced with sufficient frequency to afford material for such a comparison. Six prompt books of Shakespeare's The Tempest have been used as the source material for this study. These prompt books represent ten of the major English and American productions during the gas light
period.

The staging cues as they appear in the various prompt scripts have been included in the appendices at the end of the thesis with the exception of the cues and notes from Charles Kean's prompt copy which are included in the body of the text.

II. PURPOSE OF THIS STUDY

This study is an attempt to integrate the present knowledge of the nineteenth century theatre plant with specific production information available from the prompt books of the period. It is an examination of the staging techniques through a reconstruction of Charles Kean's production of Shakespeare's *The Tempest*. By reconstructing, examining, and comparing Kean's *Tempest* with other nineteenth century productions of this play, it may be possible to gain an over-all perspective of typical production techniques during the gas light period.

The nature of prompt books. A prompt book is a copy of the play that was used by the prompter who was also the stage manager and director in his supervision of the rehearsals and performances. It is usually a printed copy of the play bound with interleaves of plain paper on which the prompter notes various stage directions opposite the sec-
tions of the script to which they apply. The amounts of material entered by the prompter varies considerably from book to book; sometimes all staging cues, complete blocking with diagrams, notations of line interpretation, stage business, light cues, sound cues, and descriptions of special scenic effects are included; and a section in the front of the book may contain a scene plot, property and costume lists, gas light plots, and critical reviews. Other scripts contain only the essential cues and line cuts.

It is interesting to note that a script was seldom given in its printed form. Extensive cutting and revision seem to have been the vogue. Perhaps the reason for this lies in the extensive use of scenic effects which greatly increased the running time. Some prompt books list the time of each act and the average performance time of a play seems to have been about two and one-half hours.

III. PROBLEMS OF EDITING AND ORGANIZING PROMPT BOOK MATERIAL

The researcher attempting to reconstruct the performance from a prompt script is confronted with a number of problems in interpreting the prompter's notes. The main prerequisite is a thorough understanding of the physical theatre of the period. Also the researcher must read and reread the script until he becomes thoroughly acquainted
with the prompter's hand.

Because of the necessity of entering much specific information in a concise manner that could be read and interpreted quickly during rehearsals or performances, each prompter developed his own set of abbreviations, symbols, and shorthand for noting cues and directions; however, standard abbreviations were used for stage positions and several other abbreviations were used with sufficient frequency to be considered standard. Right and left stage, up stage and down stage, and centre were used as they are today; these were usually noted by the first letter of the word capitalized and followed by a period. Thus: U.L.C. would be up left center.

Another system of noting stage positions arose from the standard wing and drop set. The actors could enter between each set of wings going up stage and these entrances were abbreviated as in the following example: l.E.R.H., meaning the first entrance on the right hand side of the stage.

The prompter could signal any part of the theatre from his position on the prompt side of the stage (see page 37). Indications in the script that he was to cue other production personnel were often abbreviated in a more or less standard manner. The prompter usually preceded his cue by one or two words or letters describing the signal system.
to be used. "?" meant whistle and usually indicated a scene change. "Ring" or "pull" indicated that he was to pull a line connected to a bell or flag as a signal for the stage hands to perform a certain task. A typical cue might appear as follows: Pull above P.S. for shaking thunder. When the prompter pulled a line, a small flag would rise in the flies on the prompt side of the stage; when the fly man saw his signal, he would begin to work the thunder device. "R.M.B." meant ring music bell which was apparently a signal to the orchestra in the pit. The cue to lower the curtain at the end of an act was almost always written "Ring for Act Drop."

Most of the prompters did not abbreviate their words in a consistent fashion. To illustrate the abbreviation system used by Charles Kean, a page of the prompt script and its adjacent interleaf is reproduced (see Plate 1). The Tempest scene was played before the overture with no dialogue as a sort of tableau prologue. After the overture the curtain rose on what is normally the second scene. The following is a short interpretation of the notes from the first page of Scene 1.

The words "end of storm" and "overture" simply indicate what has gone before. The note in the upper left-hand corner of the page indicates the intensity of various light battens on the stage. The scene is a discovery indicated by the note on the script page, "discovered on a high rock L."
PLATE 1
TYPICAL PAGE FROM A PROMPT BOOK
Source: The Tempest, microfilm, P.167
SCENE II.—The Island: before the cell of Prospero.

Enter Prospero and Miranda.

Pros. If by your art, my dearest father, you have
Put the wild waters in this roar; alack them! (o)
The sky, it seems, would pour down stinking phial,
But that the sea, mounting to the walkin's cheek,
Dashes the fire out. O, I have suffer'd
With those I saw suffer! a brave vessel,
Who had no doubt some noble creatures in her,
Drown'd all to pieces. O, the cry did knock
Against my very heart! Poor souls! they perish'd. (o)

Had I been any god of power, I would
Have sunk the sea within the earth, or 'er
It should the good ship go have swallow'd, and
The frighting souls within her.

Pros. Be collected;
No more amazement: tell your pious heart,
There’s no harm done.
Mir. O, woe the day! (o)

Pros. No harm.
I have done nothing but in care of thee,
(Of thee, my dear one! thee, my daughter! who
Art ignorant of what thou art, nought knowing
Of whence I am; nor that I am more better

End of Storm. —  Avove.
"Enter" is struck out, and Prospero's and Miranda's stage positions at the opening are written above their names. The symbol "∅" after the second line connects the reader with the note on the interleaf that is preceded by the same sign; in this case it is the note beginning "pull below."

Many times changes were made, or the prompter would simply rewrite to clarify a sentence, in which case he generally struck out that which was no longer used. One note, "Distant Thunder, at intervals"--the last line of the note written diagonally across the interleaf--indicates that this was probably cut sometime during rehearsals. The letters "R" and "L" on the printed page indicate the stage positions of the actors when they read the lines that follow the symbol.

Kean was never consistent in his use of the little signs and symbols; he used as many as were required to distinguish various notes and relate them to the printed script. On the page there are three symbols--"∅," "O," and "V." The circle was not used on the interleaf; Kean may have changed his mind while blocking the show. Kean's system of abbreviation was to write out the first three letters or so and follow them by the last letter of the word written in the form of a super script as exemplified by "grad" for gradually and "discd" for discovered. Kean was also inconsistent in his abbreviations; sometimes he would
write out more of a word so that by going through the script it is often possible to find the same word written several ways.

Once the material from the prompt script is interpreted and understood the researcher is confronted with the problem of organizing and codifying the complicated information in an intelligible manner. Since it would be of little value in a study of staging techniques to reproduce the notes exactly as they appear in the prompt script, the following system of editing and organizing the material has been adopted: 1) All cues and notes are related to the line count that appears in a standard first folio edition of the play. A cue appearing in Act I, Scene 2, might read something like this: Line 188—"Ariel descends down slope of stage to RC." 2) The use of the prompter's symbols has been dispensed with since their only purpose is to relate a note on the interleaved with the appropriate line in the script. The line reference serves the same purpose. 3) In the case of abbreviated words, letters enclosed in brackets have been inserted during the editing. 4) Because of space limitation, cuts and transpositions in the script have not been indicated unless they affect the staging of the scene. 5) Notes on directing, line interpretation, and stage business that do not apply to the staging techniques have also been eliminated due to the
limitations of space.

The above system has been adopted to supply the reader with as authentic a reproduction of the staging elements of the script as possible. The superfluous sections have been eliminated, and by relating the cues to their proper lines in a folio edition of the play, an accurate reconstruction of the staging should be possible.

IV. ORGANIZATION OF THE REMAINDER OF THE THESIS

The next chapter will be devoted to a brief description of the physical theatre of the nineteenth century which is included as a background for the interpretation of the prompt scripts. Chapter III will be a reconstruction of Charles Kean's production of The Tempest. Two prompt books exist for this production--Kean's copy which he used to direct the show and the copy of his prompter, T. W. Edmonds. Kean's script gives a great deal of insight into his development of the show through the rehearsals to the performance. Discrepancies in his copy due to changes he made can be checked against the prompter's copy for final effect. The significant differences between Kean's production and other productions of The Tempest will be discussed in the first part of Chapter IV as space will not permit a full reconstruction of each script. The remainder of Chapter IV will
be devoted to a comparison of the staging techniques of all the scripts as a basis for the conclusions reached in the final chapter.

Since the original copies of the prompt scripts used as the major source material for this thesis are in various libraries throughout the United States, appendices containing the essential staging information from each script are included at the end of this work. All cues are entered according to line count as they appear in a standard first folio edition of the play. By relating the cues to a copy of the text, the reader can accurately reconstruct the staging of each production.
CHAPTER II

THE ENGLISH WOODEN STAGE OF THE NINETEENTH CENTURY

This chapter is included as a brief introduction to the physical nature of the nineteenth century stage house to aid the reader in understanding the means by which scenic effects described in subsequent chapters were achieved.

I. CONSTRUCTION OF THE STAGE HOUSE

The English and American stages, unlike the continental stages, were quite small with a proscenium opening generally twenty-eight to thirty feet wide. Most of these theatres were similar in size and construction primarily because the productions were staged by traveling companies or managerial resident companies leasing a theatre for a season or two and bringing with them a stock of standard scenery, the size of the scenery determining the physical dimensions of the stage house. Plates 2, 3, 4, and 5 show a typical English wooden stage in section plan and elevation. The proscenium height was usually about the same as the proscenium width, twenty-eight to thirty feet. Sachs gives other dimensions:

The distance from the curtain line to the back of the stage entirely depends on the amount of land that can be spared for the purpose; 30 ft. may be taken as a minimum, while in large houses 60 ft. would not be too much.1

The width of the stage beyond the sides of the proscenium arch was equal to a little over half of the opening to allow flat wings to be pushed clear of the sight lines. The distance from the stage floor to the gridiron was twice the proscenium height to permit scene drops to be "flown" out of sight. The height of drops also determined the depth of the "well" under the stage floor because pieces of scenery were sometimes lowered out of sight.

The stage floor. Commencing at the front of the stage and proceeding back, the various appurtenances, located on the stage floor fall in the following order (see Plate 4, Figure 20): 1) The floats or foot lights which were located in a trough across the front of the apron; 2) the proscenium arch; 3) corner traps, anywhere from two to six small traps about thirty inches square (see page 28 for a description of the operation of traps); 4) the grave trap, a larger trap—three feet by six feet—located center stage and up stage of the first two corner traps; 5) a series of

2 Figure numbers or letter symbols on each plate are as they appear in the illustrations in the original source and are not the writer's notations.
PLATE 2
TRANSVERSE SECTION, WOODEN STAGE
Source: Edwin O. Sach's "Modern Theatre Stages,"
Engineering, 1896
Figure 13
PLATE 3

LONGITUDINAL SECTION, WOODEN STAGE

Source: Edwin O. Sach's "Modern Theatre Stages,"

_Engineering_, 1896

_Figure 19_
PLATE 4

PLAN OF STAGE FLOOR

Source: Edwin O. Sach's "Modern Theatre Stages,"
Engineering, 1896
Figures 20 and 2
PLATE 5

TRANSVERSE SECTION, WOODEN STAGE

Source: Contant, Parallele des Theatres, 1859
Plate 27
"plans" extending up stage until the stage floor was used up. A plan consisted of two or three "sliders" followed by a "bridge cut." A "slider" was a small slit or opening in the stage floor about six inches wide and the length of the proscenium width with two removable pieces of flooring (see Plates 2, 3, and 4).

The flooring was held in place by a lever. When the lever was released the flooring dropped down a short distance onto two tracks where it could be slid off right and left under the wing area, leaving a long narrow opening through which scenery could be raised by means of sloats (see page 26 for a description of sloats). Behind each set of sliders was the "bridge cut," which was a large trap three feet wide and the length of the proscenium width. It was, like the sliders, covered by removable flooring. The bridge itself was a sturdy framework solidly floored which traveled up and down between four uprights; power was supplied by a hand-winch counterweighted to relieve the weight. Bridges were used to raise heavy scenic elements and groups of actors in spectacular productions.

The under stage. Immediately below the stage floor was a level known as the mezzanine (see Plates 2, 3, and 5); all the under stage rigging—traps, sliders, and bridges—were loaded and operated from this floor, its function being
similar to the function of fly galleries in controlling the overhead rigging.

Below the mezzanine was the "well" or cellar into which scenic drops were lowered (see Plate 3). On the floor of the cellar were located drums and windlass for the operation of the bridges and sloats.

The fly galleries and gridiron. Above the stage floor was located the rigging loft or gridiron which consisted of an open wooden floor laid on the principal tie beams of the roof trusses. All the scenes that were flown were suspended from the gridiron by ropes that passed over pulleys, located on the gridiron, and down to the fly galleries.

The fly galleries were balconies located on each side of the stage house and about half way between the stage floor and the gridiron. From the fly galleries all the overhead rigging could be controlled (see Plates 2, 3, and 5). When the load of any scene or batten rigged to the gridiron was too great to be raised or lowered by a fly man, the weight was relieved by counterweighting. The fly galleries were connected by a bridge running across the back wall of the theatre and sometimes by narrow intermediate bridges that would allow fly men to pass across the stage from one fly to the other or make necessary adjustments to hanging scenes or other suspended machinery.
II. THE NATURE OF THE SCENERY

Stage scenery in the nineteenth century was constructed similarly to today's scenery except that it was predominately two-dimensional. Some use was made of platforms and levels and various three-dimensional set units; in general, however, settings were of the wing and drop variety. A producing company would own a standard set of wings and drops representing settings called for in most plays. Some common examples were a forest scene, a seashore, an interior of a palace, and the most common, a cottage. They would use the same forest set in any play that was set in a forest. All scenery was constructed in the same manner and in more or less standard sizes.

Wings and flats. Wings and flats were wooden frames covered with linen canvas usually twenty to thirty feet high with edges cut in profile fashion when the scene demanded it. Plate 6, Figure 2 illustrates a back drop made of two large flats.

Borders and drops were constructed similarly to flats and wings or were sometimes simply painted cloths, without the frame, fastened to a batten at the top and bottom to keep them stretched. The latter type drop had to be suspended from the flies, whereas those built on frames could be lowered through the sliders in the stage floor by means of
PLATE 6
CONSTRUCTION OF FLATS AND DROPS

Source: Contant, Parallele des Theatres, 1859
Plate 37
sloats. Plate 6, Figures 1 and 3 illustrates a framed drop and a ground row.

Panoramas. Panoramas were scenic devices that could show a changing scene and were built in two different styles. The first type was a series of different flats each painted as a continuation of the other. A number of these flats were arranged across the back of the stage in the grooves. ³

³The operation of grooves is explained in the next section of this chapter.

The second type of panorama consisted of a long strip of cloth as high as an ordinary flat and six or eight times as long as the width of the proscenium. Each end was attached to a roller located one on each side of the back of the stage and standing upright like a porch column. The panorama was stretched across the stage with the excess length rolled up on one roller. As the opposite roller turned, the panorama unrolled and the scene moved across the back of the stage.

Set pieces. Set pieces were usually sturdily constructed objects such as three-dimensional trees or the tempest ships which were on wheels and could be rolled across the stage. Platforms and parallels were also used, but
there seems to be little evidence that these were built in standard sizes. Most built-up platforms were on wheels and were called rostrums.

III. THE CONSTRUCTION AND RIGGING OF THE MACHINERY

Power for the operation of all the stage scenery was supplied by hand. Many very complicated methods of rigging and counterweighting were developed to change scenes rapidly before the eyes of the audience, since the curtain or act drop was lowered only between acts. Large drums, around which ropes connected to various pieces of scenery were wound, were located above the gridiron and in the well. Ropes wound in opposite directions were attached to counterweights which ran up and down in tracks on either side of the stage, the counterweights balancing the weight of the scenery. The drums in the flies were operated by winches located on the fly gallery, while those in the well were operated in a like manner from the mezzanine.

The groove system. Flats such as wings and back drops were held upright by a system of grooves—one set suspended from the flies and another located on the floor between each set of sliders (see Plate 7). Flats placed in these grooves slid back and forth much as sliding doors on a showcase, one set being pulled back to the wall while
PLATE 7
GROOVES
Source: Contant, Parallele des Theatres, 1859
Plate 28
the other was pushed out, thereby affecting a change of scene. The onstage half of the upper grooves were hinged to fold up to clear the fly area for raising various pieces of scenery. Plate 7, Figure 1 shows the folding operation. Figures 4 and 5 of Plate 7 are front and top views, respectively, of an upper groove system. Placement of the grooves in the theatre is shown in Plates 3 and 5. In Plate 5, "C" represents a wing pushed off, while "B" is a wing in its onstage position.

Sloats. Sloats were devices for raising and lowering scenery. They consisted of long vertical strips of wood of a "T"-shaped cross section which slid up and down in a system of vertical grooves arranged so that the strip would not fall out but would slide up and down. The bottom of the "T" projected through a slit in the grooves making it possible to screw flats to the sliding strip. The grooves were usually fastened to the floor joist just below the stage. A sufficient number of sloats were used to support the scenery. A line attached to the sliding piece and traveling over a pulley located at the top of the case was attached to a drum (see Plate 3, Figure 29). As the drum revolved the sliders moved upwards carrying with them the scenery, in this case a background box.

Sloats were also used to raise actors above the stage
PLATE 8

SLOATS

Sources: Edwin O. Sachs' "Modern Theatre Stages,"

Engineering, 1896, Figures 54, 55, 56, and 57

and

Georges Moynet, Trucs et Decors

Figures 29 and 47
floor and to lower them from the flies. Figures 54-57, Plate 8, show a special slot for raising actors, the actor fitting into the special seat located at the top of Figure 54. Figure 47, Plate 8 illustrates the type of slot used to lower actors or objects from the flies. Sometimes the sliding part was masked by clouds, or it traveled up and down behind a wing with the platform projecting beyond the wing.

**Traps.** Traps and their larger relatives, the bridge cuts, were platforms that slide up and down between uprights carrying actors or various pieces of stage furniture from below stage to the stage level. The word "trap" also referred to the opening in the stage floor above the sliding platform. The placement and size of the traps has been discussed under the section on the stage floor at the beginning of this chapter.

Plate 9 shows the construction and rigging of a small corner trap: Figure 1, top view; Figure 2, front view; Figure 3, side view; Figure 4, the appearance of the stage floor; Figures 5 and 6, the trap cover and its operation. Traps were fitted with removable flooring which could allow actors to walk over them when they were not in use. Several ingenious devices were used to conceal traps as actors passed through them. The star trap (see Figure 10) had an
PLATE 9
RIGGING OF TRAPS

Source: Contant, Parallele des Theatres, 1859
Plate 32
octagonal cover made of wooden triangles which would return to their position after an actor passed through them.

A second device is described by Sachs:

Another form which these 'traps' take is that which is known as the 'vampire trap,' where the floor is in two parts, and hinged to fall downward, so that the acrobat taking a 'dive' down below the stage, opens the floor by the weight of his body, and the floor returns into position by means of strong springs.4

4Sachs, op. cit., p. 273.

Still another form is the brush trap in which the opening is covered with bristles painted to match the floor; as the actor is raised the bristles cling to his body, and he seems to materialize out of the ground.

Flying machines. Many plays called for actors to fly through the air in various attitudes. Wires, fastened to a harness worn by the actor, extended to a machine operating on a track suspended from the gridiron. Plate 11 illustrates the rigging of three types of these devices, and Plate 5 shows one fastened to the grid. Figure 6 of Plate 11 illustrates the simplest device which would fly an actor across the stage in a straight line. Figures 1, 2, 3, 4, and 5 show two types rigged so that an actor could be raised and lowered as well as moved transversely. Figure 2 is an example of a flying machine which is on a tramway while Figure 4 illustrates one supported by ropes.
PLATE 10
STAR TRAP

Source: Edwin O. Sach's "Modern Theatre Stages,"

Engineering, 1896

Figure 22

and

Georges Moynet, Trucs et Decors

Page 117
TRAPPE ASCENDANTE EN ÉTOILE. [TRAPPE ANGLAISE]
PLATE 11
FLYING MACHINES

Source: Contant, Parallele des Theatres, 1859
Plate 39
IV. THE NATURE OF THE LIGHTING EQUIPMENT

All the prompt scripts considered in this analysis fall into the period when gas was the primary illuminant. Four main types of burners were used in the various appliances: 1) the simple gas jet, consisting of a hole in a pipe through which gas was allowed to escape where it was ignited in the air; 2) the bat's wing burner, a pair of simple jets arranged so that the flames crossed one another giving the appearance of a bat's wings; 3) the fish tail burner, a flattened pipe which caused the flame to spread in a shape similar to a fish's tail; 4) the argand burner, used primarily for floats and wing lights, having a glass chimney to incase the flame. Various colored mediums such as silk and glass were placed in front of the flames to give the lights color.

**Floats.** The most important lighting appliance during the gas light period was the foot light or float (see Plate 12, Figure 89). Foot lights consisted of a series of argand or fish tail burners located in a sunken trough that ran across the front of the apron. Colored medium was placed in front of the floats to create colored light. The sink or trough for the foot lights was usually made of sheet iron and frequently had a white tile floor on the slope up toward the stage to reflect more light upward.
PLATE 12
GAS LIGHTING EQUIPMENT

Source: Edwin O. Sach's "Modern Theatre Stages,"
Engineering, 1896, Figures 83, 84, 85, 86, 87, 88, and 90
and
M. J. Moynet, L'Envers du Theatre, 1875
Figure 24
**Battens.** The primary overhead lighting consisted of gas battens which were a series of simple jets or bats wing burners located along a length of iron pipe (see Plate 12, Figures 83 and 84); attached to the back of the pipe was a curved iron reflector. The front of the batten was protected by a series of metal ribs that supported a metal gauze cover. The gas batten was suspended in the flies by lines from the gridiron and faced upstage so that the light would strike the scenery. Gas was supplied to the fly level by flexible rubber or leather tubing. At first all the battens had to be lighted by a wad of cotton soaked in alcohol and attached to a long pole; the gas man would stand on the stage level and light each burner. Needless to say, this torch system was quite dangerous and led to the development of a pilot system similar to the pilot light on a present-day gas stove. When the valve was turned on, a whole batten could be lighted at once.

**Wing lights.** Wing lights were rows of upright lights with metal reflectors placed behind each wing and lighting the wing just upstage of it (see Plate 12, Figures 85 and 86). Lights were arranged on a pipe like the battens except that the whole unit was vertical. No light was placed closer than four feet to the floor to enable actors to enter each wing without causing a shadow. Gas was supplied to the
wing lights through flexible hose connected to a device called the water joint. A water joint was constructed in a manner that enabled the connection to be made simply by dropping the supply line into a fitting in the stage floor; a column of water in the bottom of the fitting prevented the escape of gas. Wing lights could be moved and reconnected very quickly for scene changes.

**Ground row lights.** Ground row lights were the same as gas battens except that they were placed on the stage floor behind scenery to illuminate back drops or other scenery that stretched across the stage.

**The gas table.** The whole of the gas system of the typical wooden stage was usually under the control of one man who was stationed at a control board called the gas plate (see Plate 12, Figures 21 and 90). From his position on the "prompt" side of the stage, he could control all lights on the stage or in the auditorium by opening or closing the various valves. Each valve was labeled, battens being numbered 1, 2, 3, 4 as they advanced up stage.

**Special effects lights.** The two major special effects lights used during the gas light period were the flash box and the lime light. The principal use of the flash box was in the creation of lightning, but it was also
used whenever a flash of light was needed for a transition, explosion, or special magical effect. The flash box was a metal trough in which magnesium or other pyrotechnic was ignited. Sometimes these were set behind drops or panoramas with jagged cuts in them giving the effect of a lightning streak. Other times they simply sat on the floor or were suspended in the flies throwing an intense momentary light on the scene when ignited. Portable flash boxes were carried by imps in many of the *Tempest* productions.

The only instrument that could be used as a follow spot was the lime light. An intensely hot flame from burning oxygen and hydrogen was directed against a block of calcium. The bright greenish incandescence was directed through a system of lenses to produce the spotlight. In the productions of *The Tempest*, Ariel is usually followed by a lime light.

V. THE GENERAL ORGANIZATION OF THE TECHNICAL CREW

The prompter. The entire organization of backstage personnel was under the control of the stage manager or prompter who was located in a small booth on the stage left, or prompt side, of the theatre. He held the prompt script and gave all cues for scene shift, lighting, and sound.

Sachs describes the prompter's communication equip-
ment:

... a simple case known as the "call-board" on the "prompt" side near the gas-plate. From the "call-board" there is generally an extensive system of speaking tubes and bells. ... From here he (the stage manager) "rings up" and "down" curtains, he instructs the stage carpenters "in the flies" or "on the mezzanine," he orders the shifting of a scene, the lowering or turning up of the lights, and gives all other instructions which are necessary to effectually conduct the "stage business." He also from this point has to communicate with the orchestra, with the manager in the front of the house, and with artists in their green room. ...  

---


Property men. Property men seem to have had duties similar to property men in modern theatres, shifting furniture and handling hand properties.

Carpenters. Carpenters were concerned primarily with the shifting of scenery on the stage floor and operating the various devices on the mezzanine.

Fly men. Fly men were concerned with all the flying scenery and operated on the fly gallery and gridiron. There are also indications in Kean's prompt script that they operated some of the sound equipment in the creation of the Tempest storm.  

CHAPTER III

THE TEMPEST OF CHARLES KEAN

Kean's production of The Tempest is an ideal production to reconstruct because of the extensive notes indicating not only the techniques employed in the staging of the period, but also how various techniques were tried until the most satisfactory one was found. Where discrepancies in the notes and cues occur, they can be checked against prompter Edmonds' script which would indicate Kean's final decision. Edmonds' book is not as complete as Kean's, however, as it was apparently a copy of the one Kean used during the actual production.

I. CHARLES KEAN AND THE PRINCESS'S THEATRE

The Princess's Theatre, located on Oxford Street, London, opened its doors in 1841;¹ however, Charles Kean did not assume its managership until 1850. Kean produced at the Princess's Theatre for nine years until he retired from management in 1859. Kean considered himself a great actor in the Shakespearean tradition set by his father, the great Edmond Kean, but examination of reviews of the period and

¹Errol Sherson, London's Lost Theatres of the Nineteenth Century (London, John Lane, 1925).
his prompt books indicates he was not the great actor he fancied himself. However, he did gather about him a very competent company of actors but insisted on playing the leading roles himself, which left him open to much adverse criticism. He may not have given great performances, but they were certainly lavishly staged; he spent a great deal of time on historical research in the period in which the action of the play took place, costuming and setting the play correctly to the minutest detail.

In the play of The Tempest, no allusion being made to any definite period of action, I have exercised the liberty of selecting the thirteenth century as a date for costume. The vessel lost in the storm at the commencement, and restores in the calm at the close of the piece, is also copied from authentic records of the same period.

The scenery has been painted by Mr. Grieve and Mr. Telbin; and although a purely imaginative drama does not admit of those historical details which have been so accurately observed in earlier Shakespearian revivals at this Theatre, an endeavor has been made, in the present instance, to impart a generally new character to one of the most lofty productions of that master-post, who supplied new worlds with the rapidity of thought, and of whom it has been so justly written, 'that he lived, not for an age, but for all time.'

2The Tempest, prompt book number P.73, The Ohio State University Theatre Collection, microfilm, p. ix. The original prompt book is in The Folger Library, Washington, D. C.

The "new character" that Kean imparted to the drama is exemplified by his insertion of classical figures of Naiads, Dryads, and Satyrs to the Banquet Scene in place of
the usual shapes who bring in the food, ". . . as being not only more picturesque and poetical, but also more in accordance with the classical figure of the Harpy." 3 His classical treatment of island spirits is maintained throughout the script.

II. GENERAL INFORMATION ABOUT THE PRODUCTION

The Tempest opened on Wednesday, July 1, 1857, for a short run. It reopened again on October 12 and ran for eighty-seven consecutive nights, an extremely long run for those days. 4

4Sherson, op. cit.

The cast included the following players:

ALONSO—Mr. COOPER, SEBASTIAN—Mr. RAYMOND, PROSPERO—Mr. CHARLES KEAN, ANTONIO—Mr. J. F. CATHERCART, FERDINAND—Miss BUFTON, GONZALO—Mr. GRAHAM, ADRIAN—Mr. BARSEY, FRANCISCO—Mr. BRAZIER, CALIBAN—Mr. RYDER, TRINCULO—Mr. HARLEY, STEPHANO—Mr. FRANK MATHERS, BOATSWAIN—Mr. PAULO, MIRANDA—Miss CARLOTTA LECLERCQ, ARIEL—Miss KATTERLY, JUNO—Miss POOLE, CERES—Miss HONEY, IRIS—Miss A. DENVIL. 5

5The Tempest, prompt book number P.73, The Ohio State University Theatre Collection, microfilm, p. iii.

One of the first pages in Kean's acting edition contains the following list of credits to the technical staff:
III. THE PROMPT BOOKS OF CHARLES KEAN
AND T. W. EDMONDS

Charles Kean's prompt book consists of an interleaved script of The Tempest with about forty large loose sheets of paper containing scrawled production notes inserted in the front of the book. These notes, judging from their contents, appear to have been made while watching rehearsals. They are not numbered nor bound nor do the notes appearing on one page necessarily belong to one particular scene. Approximately ten of these sheets contain names of supernumeraries appearing as various characters in each scene.

The prompt book of T. W. Edmonds was made from an acting edition of The Tempest prepared by Kean for sale at the theatre during performances. Edmonds bound interleaves between each page of the script and entered the production cues in longhand. The volume was apparently made up from Edmonds' original script and presented to Kean some time
after Kean’s managership of the Princess’s Theatre, because the last page bears the inscription “Cut, marked and corrected for Charles Kean Esq. by T. W. Edmonds Prompter Royal Princess Theatre London 1850 to 1859.” The volume is illustrated with fifteen plates depicting scenes from the production which are reproduced subsequently in this chapter. The title page of the prompt book is as follows:

SHAKESPEARE’S PLAY OF THE TEMPEST, ARRANGED FOR REPRESENTATION AT THE PRINCESS’S THEATRE, ... BY CHARLES KEAN, F.S.A., AS FIRST PERFORMED ON WEDNESDAY, JULY 1, 1857. ENTERED AT STATIONERS’ HALL. THIRD EDITION. LONDON: PRINTED BY JOHN K. CHAPMAN AND CO.

IV. TECHNIQUE USED IN THE EDITING OF KEAN’S NOTES

Part of one of these large sheets of notes from the front of Kean’s production book is included here (see Plate 13) to illustrate the editing procedure applied. A typed copy of the notes appears below:

Canvas aprons wanted to the feet of both large working trees, to hide wheels.--Act 4--

Send new names up to wardrobe & to Bradwell / where

See to gauze wire over gas pipes behind transparent cloth--Act 1

Speak Mr Lambert to send Mr Meas about the
PLATE 13
NOTES FROM KEAN'S PROMPT BOOK OF THE TEMPEST

Source: Prompt Book P.167, Microfilm
necessary
[not staging]

Remind Dodsworth--Hymen
to be cut out in Books
[not staging]

Piece to hide R side of
Ariel's Trap.

Ariel to descend, on L--
trap a little quicker

Seat for Mr. K & Le Clercq
--at behind L2W--Act 1

Hole in transparent cloth

Pails of water & rope with
firemen,--R&L--each Act

[unfinished]

The storm pipe to begin
curtain rises / for the
beginning of the "Tempest."

Remind Hodson & Bradwel /
of all three misses, at
slotes traps &c.

No cloud to x for storm

See all the ? figures
clothed & wigged / for
tomorrow's rehearsal /
Gradually ?

Remind Hodson to take the
Irons out of ? Table

---The Tempest, prompt book number P.167, The Ohio State University Theatre Collection, microfilm, frame number 5.

Only information pertaining to staging is included in this paper. Notes of the type above marked "[not staging]," which includes stage directions, stage business and blocking have been omitted for clarity. (Bracketed letters were inserted in the editing.)

V. PROCEDURE FOR RECONSTRUCTING KEAN'S TEMPEST

Each scene will be treated separately beginning with a description of how the scene must have appeared to the audience, followed by a listing of scene descriptions, notes
and staging cues appearing in the production book from which the description was reconstructed. Finally each section will contain a discussion of unusual cues and notes and a reconstructed ground plan of the setting where possible. The cues as they appeared in the prompt script will appear in the left hand column; sections of the notes that seem to apply to each cue will be reproduced in the right hand column. Cues are entered by line, according to line count, as they appear in a standard folio version. No attempt to enter cuts in the script will be made unless they affect the staging. Where discrepancies within Kean's notes and cues exist, they will be compared to those entered in Edmonds' script.

VI. ACT I, SCENE 1

Reconstruction (See Plate 14.) As the house lights fade the green curtain rises on a dimly lighted scene of a large ship being tossed violently in a terrible tempest. A terrific din of rain, wind, and thunder is heard. The Captain and Boatswain on the quarter-deck send orders to the crew. Some of the sailors scramble around the shrouds; one man falls overboard; another throws him a line and the sailors pull him in. A great deafening gust of wind carried the mainmast over. A swarm of sailors begin to cut away the rigging while several more lower the anchor, but it too is
PLATE 14

THE TEMPEST, ACT I, SCENE 1

Source: Prompt Book P.73, Microfilm
lost. Red fires and thunderbolts descend the mast; the principal characters can be seen running about terror-stricken. The storm increases in intensity and all seems lost as the curtain falls. After the curtain is down the orchestra begins the overture.

Cues and Notes from the Prompt Scripts.

The first scene as now arranged may be considered an introduction to the play; on its conclusion, therefore, the Green Curtain will descend, and the Overture will here be performed, for the purpose of giving time for the clearing away and resetting of the stage.

9The Tempest, prompt book number P.73, The Ohio State University Theatre Collection, microfilm, p. 11.

It must have taken considerable effort to strike the first scene and set up the second for Kean's acting version makes the following request:

The kind indulgence of the public is requested should any lengthened delay take place between the acts, during the first representations of The Tempest.

This appeal is made with greater confidence, when it is stated that the scenic appliances of the play are of a more extensive and complicated nature than have ever yet been attempted in any theatre in Europe; requiring the aid of above one hundred and forty operatives nightly, who (unseen by the audience) are engaged in working the machinery, and in carrying out the various effects.

10Ibid., p. ix.

No cues regarding this scene appear in the actual
script as Kean cut all dialogue. The notes and cues reproduced below were scrawled on several of the loose sheets in the front of the book.

Ship discovered rolling & pitching violently—if possible, some in the shrouds—a man to fall overboard—get him in again by a rope. One of the masts to go over by the action of the wind—dragging the tackeling with it. Cut away the foremost with hatchets throw out the anchor—anchor to be lost, the rope snapping.

On the quarter deck to be the captain & boatswain
Orders to be carried by certain of the crew, from the captain and boatswain
A mass to get together to cut away the mast, like a swarm of bees.
The doubles for the characters to be distinguished to audience
The ship to carry about 30 persons / inclusive of crew & doubles for the characters /

See to bridge in flies being taken away

Rehearse first scene and the storm Tues. when ship ready ask to see it & how it works before rehearsal

Before curtain rises lower lights everywhere

<table>
<thead>
<tr>
<th>Pulls</th>
<th>Actions</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st pull</td>
<td>--to get ready</td>
</tr>
<tr>
<td>2nd pull</td>
<td>--to go on with rolling thunder</td>
</tr>
<tr>
<td>3rd pull</td>
<td>work one wind machine</td>
</tr>
<tr>
<td>4th pull</td>
<td>work small rain box</td>
</tr>
<tr>
<td>5th pull</td>
<td>work sets on chains &amp; braces occasionally</td>
</tr>
<tr>
<td>6th pull</td>
<td>to subside thunder gradually</td>
</tr>
<tr>
<td>7th pull</td>
<td>--to work shaking thunder with rolling thunder</td>
</tr>
<tr>
<td>8th pull</td>
<td>work large rain box only!</td>
</tr>
<tr>
<td>9th pull</td>
<td>work both wind machines</td>
</tr>
<tr>
<td>10th pull</td>
<td>work wood crack occasionally</td>
</tr>
<tr>
<td>11th pull</td>
<td>work both iron windlass occasionally</td>
</tr>
<tr>
<td>12th pull</td>
<td>work 2 sets chains &amp; braces occasionally</td>
</tr>
</tbody>
</table>

OP/ Storm Pipe

OP/ both Storm Pipe

OP/ 5th pull --to subside thunder & get ready at final crash

OP/ both 6th pull --work thunder crash
The Tempest, prompt book number P.15, The Ohio State University Theatre Collection, microfilm P. 16.

Since all the dialogue was cut from Scene I, the cue and descriptions were not entered in the script, but appeared on the loose pages of notes. Therefore, the material has not been entered in columns as are succeeding scenes.

The storm pipe to begin as curtain rises for the beginning of the tempest. Gas man to turn lights down. More noise at and speaking trumpets. Settle times for red lights to appear through scene.

Lights are to descend, on the mast, various parts of the vessel. In front as curtain rises for the beginning of the tempest. Gas man to turn lights down. More noise and speaking trumpets. Settle times for red lights to appear through scene.

Lights are to descend, on the mast, various parts of the vessel. In front as curtain rises for the beginning of the tempest. Gas man to turn lights down. More noise at and speaking trumpets. Settle times for red lights to appear through scene.

Lights are to descend, on the mast, various parts of the vessel. In front as curtain rises for the beginning of the tempest. Gas man to turn lights down. More noise at and speaking trumpets. Settle times for red lights to appear through scene.

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Lights are to descend, on the mast, various parts of the vessel. In front as curtain rises for the beginning of the tempest. Gas man to turn lights down. More noise at and speaking trumpets. Settle times for red lights to appear through scene.
PLATE 15

SOUND MACHINES

Source: Georges Moynet, *Truck et Decor*

Figures 75, 76, 77, 78, and 79
shows a thunder wagon of the type used to create rolling thunder. It consists of a large wooden box loaded with weights rolling on flat-sided wheels. As it rolled across the stage a rumble that receded into the distance was produced. Another device for producing rolling thunder consisted of a wooden trough that zig-zagged down the back wall of the theatre. Balls similar to bowling balls were released down this chute; they would rumble down the trough and crash as they changed direction when the chute reversed. The sound of shaking thunder, Figure 76, was made by a stage hand rapidly shaking a suspended sheet of iron.

A wind machine consisted of a revolving drum rigged in a framework over which canvas was stretched, as shown in Figure 78; as a stage hand cranked the handle, a whistling sound was produced. Rain sounds were usually made by a device similar to Figure 79. A box containing a zig-zag passage through the center was constructed of thin wood; lead shot was loaded in the top and rattled down to the bottom. Then the box was turned over, and the rain commenced again.

Extremely loud crashes were made by the wood crash, Figure 77. Boards were strung loosely on a rope and separated by knots. The rope passed over a pulley in the flies where a stage hand would elevate the whole affair and, on his cue, release the rope; all the boards would then crash
to the ground with a terrible clatter. Kean's thunder crash employs the same device. The iron windlass was probably one of the winches normally used to hoist scenery with a length of chain wrapped around it. Chains and braces were simply iron stage braces and lengths of chain which were thrown down. The final cue must have made a terrific din in the small Princess's Theatre.

The ship was probably constructed of wood and rigged on wheels so that it could be moved about. All the actors on board the ship were boys, so that the whole scene could be scaled down to fit a small stage. The first page of loose notes contains a statement of money paid to the supernumeraries during rehearsal; it lists 13 girls and 27 boys nightly at the cost of one shilling each.

Another page of the notes names the boys selected for the ship's personnel and the job each was to do. An abstract of the list, with the names omitted, appears below:

<table>
<thead>
<tr>
<th>The Ship (all named)</th>
<th>13 16 sailors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Doubles for</td>
<td>2 to reserve</td>
</tr>
<tr>
<td>Alonzo</td>
<td></td>
</tr>
<tr>
<td>Seb.</td>
<td>1—to fall overboard</td>
</tr>
<tr>
<td>Ant.</td>
<td>1—to throw line and pull him in</td>
</tr>
<tr>
<td>Ferd.</td>
<td>2—to assist</td>
</tr>
<tr>
<td>Gonz.</td>
<td>5—to cut away with hatchets</td>
</tr>
<tr>
<td>Adrien.</td>
<td>7—at anchor</td>
</tr>
<tr>
<td>Francesco</td>
<td>8—to run about the deck (cut)</td>
</tr>
<tr>
<td>Trinculo</td>
<td></td>
</tr>
<tr>
<td>Stephano</td>
<td>1—to go up and down the shrouds</td>
</tr>
<tr>
<td>Master,</td>
<td>2—lashed</td>
</tr>
<tr>
<td>Boatswain</td>
<td>1—in shrouds12</td>
</tr>
</tbody>
</table>
Another note lists them in the following fashion:

(for the ship)
24 crew
1 master
1 boatswain
10 doubles for characters
14 doubles for substitutes

Be on stage at 12 noon Friday rehearsal
5 property men to light fires under traps

VII. ACT I, SCENE 2

Reconstruction. As the orchestra finished playing the overture the green act curtain rose again, this time on a scene depicting a section of the rock-bound coast of the island, the yellow sands set, as shown in Plate 16. The stage is quite dark and the section of the sea visible up center is tossing and churning violently. Prospero stands on a high rock piece, left; Miranda approaches Prospero who gestures toward the sea, and the waters abate. Gradually the sun comes out. Prospero calls for Ariel to approach, and Ariel appears as a ball of fire crossing the stage from right to left and disappearing behind a bush. The bush opens and Ariel appears. Ariel later exits through the bush
PLATE 16

THE TEMPEST, ACT I, SCENE 2

Source: Prompt Book P.73, Microfilm
and appears again in the sea, riding the back of a dolphin.

As Ariel rides off stage the tide recedes, leaving the yellow sands set, Plate 17, with Caliban's cave visible on the right-hand side. After a little scene in which the audience meets the monster Caliban, Ariel floats across the stage singing. Ferdinand enters, following the sound of Ariel's song. Prospero again calls Ariel, near the end of the scene, and Ariel appears, as if by magic, on the top of the high rock on the left side of the stage.

The following is a list of the cues and notes taken from the prompt script for the scene:

<table>
<thead>
<tr>
<th>Line</th>
<th>Cue</th>
<th>Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>End of storm—overture: Lights 3⁄4 down at [curtain]</td>
<td>discover y scene 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1st pull above green</td>
</tr>
<tr>
<td></td>
<td></td>
<td>cloth to rise at—completion of piece</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Music</td>
</tr>
<tr>
<td>2</td>
<td>pull below for waters to abate—as Prosp. extends his hands towards them they come down</td>
<td>Red mediu m on first batten Lights ab[eut][t] 1⁄4</td>
</tr>
<tr>
<td></td>
<td>Tempest subsides—sun rises / at opening scene/</td>
<td>up &amp; raise gradual y</td>
</tr>
<tr>
<td></td>
<td>lights gradual y with it—fattens never full</td>
<td>as sun rises</td>
</tr>
<tr>
<td></td>
<td>When sun cloth works up—the battens &amp; wings work 3⁄4 up &amp; float up</td>
<td>Waves work [in]g</td>
</tr>
<tr>
<td></td>
<td>Prospero discovered on high Rock L</td>
<td>1st pull below, when</td>
</tr>
<tr>
<td></td>
<td>Miranda a little below</td>
<td>Prospero extend s arms, to sink waters slowly</td>
</tr>
<tr>
<td>39</td>
<td>She sits on low piece at Prospero's feet</td>
<td>When Prosp extends his</td>
</tr>
<tr>
<td></td>
<td></td>
<td>wand rolling waters gradual y subside Sun</td>
</tr>
<tr>
<td></td>
<td></td>
<td>rises—raise battens</td>
</tr>
<tr>
<td></td>
<td></td>
<td>grad[ual] y to 2⁄3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>When battens up raise</td>
</tr>
<tr>
<td></td>
<td></td>
<td>wings grad[ual] y to 2⁄3</td>
</tr>
</tbody>
</table>
PLATE 17

THE TEMPEST, ACT I, SCENE 2, SECOND VIEW

Source: Prompt Book P.73, Microfilm
<table>
<thead>
<tr>
<th>Line</th>
<th>Cue</th>
<th>Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>169</td>
<td>Music begins very PP He goes to R and puts on his robe again ad unjusted by Miranda &amp; she is about to follow him, he stops her</td>
<td>red flag—2nd bat. Get ready flame—Same time—pull below to get ready flame—Flag away sev[rall]y Flag to prepare flame above Flag to lower flame above</td>
</tr>
<tr>
<td>177</td>
<td>Red flag in 2nd bat[ten] P.S. to get ready flame above and—pull below to get flame ready below Same time check lights grad[uall]y [down]</td>
<td></td>
</tr>
<tr>
<td>185</td>
<td>Lights well down by this time</td>
<td>Check lights when &quot;I know thou canst not choose&quot;</td>
</tr>
<tr>
<td>188</td>
<td>Red flag signal pull above for stream of light descending from above—flame comes up through same trap as other goes through Bush opens after which—pull below—to send Ariel on small / trap L Lime light /Kerry/ same time</td>
<td>When flame above thro trap, send up flame from below, and Ariel immed[iatel]y after 2nd flag—lowered &amp; send up flame below—same time pull below to send up Ariel, same time Kerrs Light, thrown on Opaque work[in]g piece to be added beh[in]d bush and alter bush Piece to hide side of Ariel's trap</td>
</tr>
<tr>
<td>200</td>
<td>Raise lights grad[uall]y</td>
<td></td>
</tr>
<tr>
<td>265</td>
<td>See all clear below for Ariel to get to Dolphin</td>
<td></td>
</tr>
<tr>
<td>304</td>
<td>Music—pull below to lower Ariel on trap L</td>
<td>When Ariel sinks thro trap raise lights more all over the scene. Lower Ariel on trap Ariel's trap works badly Ariel to descend on L trap a little quicker.</td>
</tr>
</tbody>
</table>
Line 374 Enter Ariel on slate which descends a x to L

Tongue of Ariel's slate to be made longer that she x's es R to L/Ariel's iron to be altered that she x's R to L
Take Ariel over on words "My dams God Setebos"

376 Invisible chorus in flies

395 Invisible chorus sings

486 Pull below--to send Ariel up behind rock at back L
Pull for slate at back--L—to send up Ariel--Kerr's light again

Send Ariel up quickly on slate at back L
Belt for Ariel's waist when on slate at back L
End of act 1

500 up L rake and off L2E Signal for Act Drop--slowly--when Ferdinand off
Dist[an]t chorus "Sea Nymphs Hourly"
End Act 1

Ring down on repeat of Hark Hark about middle
of chorus steady & make firm the Kean's plat-
form.
Platf[or]m's raking to be set off into 2nd
Ent[re]nces OP
A fillet to be put to each side of platform
Piece of canvass at end of front raking
See to gauze wire over gas pipes beh[in]d trans[paren]t cloth

Discussion of Notes and Cues. From the notes and cues it is possible to reconstruct a fairly accurate ground plan of what the setting must have looked like. This ground plan, Plate 13, indicates relative positions only and is not intended to convey any scale. The numbers following the
labels are the line numbers of the cues in the preceding section which indicate the device.

The sun rise effect described in the cue at line 2 probably worked something like this: A transparent drop of gauze painted to represent dark, tempestous clouds is hung a short distance in front of a bright sun drop. When the sun is supposed to rise, the gas batten and ground row lights between the two drops are gradually turned up; as more light strikes the sun drop, the dark clouds would seem to disperse due to the light being reflected through the gauze. When the light striking the backdrop has reached the proper intensity, the cloud cloth is raised to allow the sun to shine in full brilliance.

By piecing together the notes for lines 2 and 319, it appears as though Kean used a shaking sea cloth to produce the abating waters and receding tide. The shaking sea cloth was simply a large piece of canvas painted with white-capped waves and piled loosely on the stage—sometimes over low ground rows in the shape of choppy waves. Men and boys with sticks would crawl under the cloth and cause the waters to rise and fall by pushing on the cloth with their sticks. One would assume that the dust storm effect might sometimes be greater than the wave effect. The zinc waters must have been some sort of glittering ground row used to mask the tramway for Ariel's dolphin.
Apparently the flame that was to precede Ariel's entrance from the trap (lines 177 and 188) was not effective or perhaps it made Ariel's entrance too late, for it is struck from the script and does not appear at all in Edmunds' book. Other work seems to have been done on the trick bush to make it more effective. Notes are at line 188.

Miss Ellen Terry, who played Ariel, certainly had to be an active girl to engage in so many rides on such varied apparatus. She went up traps, then down them again; she moved on and off stage by means of sloutes and other flying devices, sometimes riding on dolphins and bats. Ariel must have felt similar to a modern girl spending the evening in an amusement park. There are only ten lines for her to exit on the trap behind the bush and to appear again at the back of the set riding the dolphins across the stage; no wonder Kean warns the prompter to be certain that the space on the mezzanine is clear of obstructions (line 265.)

Kerr's light, line 188, was a lime light operated by a man named Kerr. It may have been of a special color, for it was always on Ariel whenever she was on stage.

VIII. ACT II, SCENES 1 AND 2

Reconstruction. The scene opens on a brightly lighted stage representing a portion of the interior of the island. This scene, Plate 19, is quite rocky with a small pond
PLATE 19

THE TEMPEST, ACT II, SCENE 1

Source: Prompt Book P.73, Microfilm
Plate 19

The Tempest, Act II, Scene 1
upstage right. As the King's company discusses its plight, Ariel flies across the stage playing soft music, whereupon all but Antonio and Sebastian fall asleep. Just as Antonio and Sebastian are about to attack the sleeping king, Ariel flies across the stage and wakes the king and his followers. Ariel flies across the stage again as the king's company exits. The stage darkens signaling an approaching storm. Caliban enters, senses the storm and hides under his cloak. Trinculo enters and also hides under Caliban's cloak to escape the storm. Dark clouds pass across the stage amid thunder, lightning and rain. A volcano begins to erupt in the distance. Presently the storm passes and Stephano enters. The scene between Stephano, Trinculo, and Caliban ends the act.

Cues and Notes from the Prompt Script.

<table>
<thead>
<tr>
<th>Line</th>
<th>Cue</th>
<th>Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1-2-3 battens and float high lights up Scene 1--another part of the island</td>
<td></td>
</tr>
<tr>
<td>122</td>
<td>Alonzo flings himself on seat C</td>
<td></td>
</tr>
<tr>
<td>139</td>
<td>Music KEYS light/No/ Yes Ariel floats across from high set piece LE to PSUE --a general drowsiness &amp; lanquer seems to prevail all on the stage</td>
<td></td>
</tr>
<tr>
<td>Line</td>
<td>Cue</td>
<td>Note</td>
</tr>
<tr>
<td>------</td>
<td>----------------------------------------------------------------------</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>197</td>
<td>Exit Ariel, music fades away</td>
<td></td>
</tr>
<tr>
<td>268</td>
<td>Music Take Ariel back</td>
<td></td>
</tr>
<tr>
<td>296</td>
<td>Ariel x'es at back R to L --behind high rock during dialogue -- gets</td>
<td>off iron and appears at open g top of rak g plat for m L</td>
</tr>
<tr>
<td></td>
<td>Low thunder Lime light</td>
<td></td>
</tr>
<tr>
<td>305</td>
<td>Ariel goes behind wing LUE</td>
<td>Check lights</td>
</tr>
<tr>
<td>306</td>
<td>Low thunder [for about 10 lines]</td>
<td></td>
</tr>
<tr>
<td>325</td>
<td>Exit, 2 lords--Alonzo--Gonzl.--Seb--Ant--Adrien--Fran.</td>
<td></td>
</tr>
<tr>
<td>326</td>
<td>Thunder--Lights down 3/4--Kerr's light--dou[t] ble for Ariel flies ax LC</td>
<td>to R Lime light</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scene 2--No scene change</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Enter Caliban down rake L</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Thunder louder--&amp; wind--/storm pipe./</td>
<td>Rain thunder &amp; wind</td>
</tr>
<tr>
<td></td>
<td></td>
<td>when Trinc, under gabo-</td>
</tr>
<tr>
<td></td>
<td></td>
<td>rdine [ cue] for cloud</td>
</tr>
<tr>
<td></td>
<td></td>
<td>to pass ax</td>
</tr>
<tr>
<td>19</td>
<td>Storm pipe--wind</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>See to storm pipe</td>
</tr>
<tr>
<td></td>
<td></td>
<td>&quot; thunder box</td>
</tr>
<tr>
<td></td>
<td></td>
<td>&quot; rolling thunder</td>
</tr>
<tr>
<td>25</td>
<td>Full above--to work dark cloud</td>
<td>Red fire to light up</td>
</tr>
<tr>
<td></td>
<td></td>
<td>volcano as gauzes pass ax</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ax during the storm</td>
</tr>
<tr>
<td>38</td>
<td>Loud thunder--rain and storm pipe</td>
<td></td>
</tr>
</tbody>
</table>
Discussion of the Notes and Cues. Very little happened in terms of staging in Act II. Kean eliminated the scene change that normally occurs in the middle of the act, and Ariel demonstrated still further her ability to fly. In fact, Kean had her flying so much that one actress was not enough. He had to use a double at the end of the first scene because the real Ariel could not get back into her harness quickly enough (see cue at line 326).

Among the sheets of notes at the beginning of Kean's prompt script appears a small sketch of a ground plan which apparently belongs to this scene (see Plate 20). The ground plan indicates the scene was set in the fifth groove. The words across the center say, "Oak piece for Ariel's flight." The line just down stage of this may indicate the flying machine for Ariel's double. 14

14 Plate 11, Figures 2 and 3, illustrates this type of flying machine that operates on a tramway.
PLATE 20

THE TEMPEST, ACT II, GROUND PLAN

Source: Prompt Book P.167, Microfilm
IX. ACT III, SCENES 1, 2, AND 3

Reconstruction. The curtain rises on another part of the island, very barren and rocky with several large decaying trees as depicted in Plate 21. A volcano smokes in the distance. Ferdinand and Miranda declare their love for each other and exit. Enter Stephano, Caliban, and Trinculo.
Ariel appears at various times in unusual places about the stage to upset their plotting—appearing first in the top of the tree, then in a bush on the left, next on the right in the air, and finally inside a transparent rock.

Soft plaintive music commences enticing Caliban, Trinculo, and Stephano to follow. Enter the King's party. As they begin to examine their surroundings, the scene gradually transforms to one of luxuriant vegetation, as is illustrated in Plate 22. A large basket of fruit rises center and Naiads, Dryads, and Satyrs enter with fruit and flowers. As the members of the King's party are about to eat, Ariel rises as a Harpy from the center of the fruit basket—as seen in Plate 23. Ariel speaks his lines, and the basket of fruit disappears amid a crashing of thunder. The Shapes reenter and dance about the stage in wild confusion as the curtain falls.

Cues and notes from the prompt script.
PLATE 21

THE TEMPEST, ACT III, SCENE 1

Source: Prompt Book P.73, Microfilm
PLATE 22

THE TEMPEST, ACT III, SCENE 2, FIRST VIEW

Source: Prompt Book P.73, Microfilm
PLATE 23

THE TEMPEST, ACT III, SCENE 2, SECOND VIEW

Source: Prompt Book p.73, Microfilm
<table>
<thead>
<tr>
<th>Line</th>
<th>Cue</th>
<th>Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>See Ariel in her place before Act begins—lights down—See trap open for Ariel 9F</td>
<td></td>
</tr>
<tr>
<td>96</td>
<td>Exit Fer. &amp; Mir. R--Prospero L. Enter Steph, Trin, Cal R 2 E</td>
<td></td>
</tr>
</tbody>
</table>

**End of Scene—No Change**

<table>
<thead>
<tr>
<th>Line</th>
<th>Cue</th>
</tr>
</thead>
<tbody>
<tr>
<td>20</td>
<td>See trap open for Ariel LLC and all clear.</td>
</tr>
<tr>
<td>45</td>
<td>Pull below to send up Ariel on slotc behind tree LC Kerrs light</td>
</tr>
<tr>
<td>60</td>
<td>See band etc. ready R--w pipe tabor, etc.</td>
</tr>
<tr>
<td>68</td>
<td>Ariel appears in bush L2C</td>
</tr>
<tr>
<td>70</td>
<td>Ariel disappears</td>
</tr>
<tr>
<td>81</td>
<td>R2C/Lay fig. worked on behind/ Ariel speaks from behind transparent rock RC at back</td>
</tr>
<tr>
<td>83</td>
<td>Ariel disappears</td>
</tr>
<tr>
<td>123</td>
<td>Light up Rock piece RC to show Ariel behind</td>
</tr>
<tr>
<td>124</td>
<td>Ariel disappears behind rock at bush RC--ala Macbeth Column.</td>
</tr>
<tr>
<td>133</td>
<td>Pipe and tabor P.S.</td>
</tr>
<tr>
<td>140</td>
<td>Blast of wind inst. in orchestra Soft Ariel music continued through this [line 140-153]</td>
</tr>
</tbody>
</table>
Music PP

Stop soft music Begin pipe and tabor R which gradually becomes more and more distant--& dies away. Edit all R1E

End of Scene--No Change

Pull above and below for general change--lights up gradually--soft music while the scene is changing. The scene is gradually transformed from barrenness to luxuriant vegetation. When girls are in 2 circles with their baskets C.--pull below to send up slotes remove shores to--and send up Ariel in basket of fruit on C. trap. When banquet table formed dialogue goes on line 20

Hole in transformation cloth
Cover bottoms of fruit baskets
Ropes wanted to all the trees lowered by hand at change
Cloud pieces jumped apart
Enclose pillar rod light at back of tree--changeable scene.

Check lights--gradually

Thunder crash stage dark

Rolling & shaking thunder only

Thunder He vanished in thunder Then to music the shapes appear again the table breaks up.

cue Thunder crash pull below same time to lower Ariel & basket on C trap & take down slotes of the baskets. Lights up gradually. Then run shapes about the stage in confusion R & L. The king and Son gradually getting up

Rem[In]d Hodson to take the irons out of banquet table.

3 crashes thunder Act 3
Pan pipes for satyrs.
Line | Cue | Note
--- | --- | ---
amongst them at length they all go off R & L 1 & 2 Ent.

110 Music—The shapes reenter in wild confusion R & L watching the party off R--Pause--Then dance by all to end the act.

Discussion of Notes and Cues. The reconstruction of a ground plan of this scene is more difficult than of Act I, but certainly Kean used three of the four corner traps for Ariel’s entrances in the second scene and the grave trap to raise the fruit basket during the banquet scene. The transformation is not clear but must have been achieved by pieces raised through the sliders, on slots, in front of the objects of the barren scene (line 18). A cloth drop may have been raised to cover the upstage scenic elements; wings were presumably pushed on last to cover the old wings. The ground plan probably looked something like Plate 24, a scene in the fourth groove.

The transparent rock was a profile piece covered with painted gauze lit from behind to become transparent (Scene 2, line 123). The Ariel sequence happened as follows: Ariel was raised on a sloat from trap LLC to the top of the tree; the sloat was then lowered and Ariel raised behind bush L2C. Ariel was lowered again and took her place behind
PLATE 24

THE TEMPEST, ACT III, SCENES 1, 2, AND 3, GROUND PLAN
Reconstruction
the rock R2C. A figure of Ariel appeared above L2E; Ariel spoke, the figure disappeared, and then the lights came up and went down on the real Ariel who was behind the transparency.

K. ACT IV, SCENE 1

Reconstruction. Surely there is a feeling of excitement and anticipation among the audience as it settles down for the fourth act, for they are about to witness the masque scene—the most highly advertised scene in the show. The masque is a spectacular extravaganza depicting the blessing of the goddess on the nuptuals of Ferdinand and Miranda. The green curtain rises on a scene depicting the area in front of Prospero's cell. The scene is illustrated in Plate 25. Beautiful and fantastic rock formations enclose the scene. After Prospero tenders his daughter to Ferdinand, he summons Ariel to appear. Ariel flies across the stage and lands center. Prospero bids him go fetch Caliban, Trinculo, and Stephano, whereupon Ariel flies off the right side of the stage. Soft music commences as Prospero signals for the masque to begin. Slowly the back of the scene sinks and a bright rainbow appears.

The sky is obscured with clouds as slowly the ground around the back opening sinks and the rocks on either side move off widening the space to a tremendous vista. The
PLATE 25

THE TEMPEST, ACT IV, SCENE 1

Source: Prompt Book P.73, Microfilm
clouds around the rainbow rise slowly and discover Iris, surrounded by a pool of blue light, floating in front of a view of the temple of Ceres at Eleusis. Venus and two cupids appear floating on a cloud in a car drawn by peacocks. The cloud floats across the stage, momentarily obscuring our vision of Iris. When Venus' cloud has passed off the stage, we find Iris has alighted on a cloud that rests on the right-hand side of the stage. Iris speaks, summoning Ceres who enters from the right side of the stage preceded by twelve attendants.

During Iris' speech the background has changed to a view of wheatfields in harvest as illustrated in Plate 26. As Ceres speaks Juno descends in a vast array of light accompanied on either side by three Graces and the three Seasons. Revolving behind Juno on a large wheel are the twelve Hours. Iris and Ceres move to the wings on either side of the stage as a fountain containing water nymphs rises through the ground as illustrated in Plate 27. Juno and Ceres sing their blessing to Ferdinand and Miranda; then, as music commences, six reapers enter and dance with the water nymphs. Prospero suddenly starts and speaks, causing the scene to disappear amid a rolling crash of thunder.

Prospero signals for Ariel who appears through the ground on the right side of the stage. Prospero sends Fer-
PLATE 26

THE TEMPEST, ACT IV, SCENE 2

Source: Prompt Book P.73, Microfilm
PLATE 27

THE TEMPEST, ACT IV, SCENE 3

Source: Prompt Book P.73, Microfilm
dinand and Miranda away while Ariel prepares for the coming of Caliban, Stephano, and Trinculo. Stephano and his followers enter and begin to fight over the clothes. Ariel set the clothes out to bait them. Suddenly the stage is filled with the shapes of hounds, apes, cyclops with hammers and wings, fire fiends with flashing horns, and several large serpents who chase Caliban, Stephano, and Trinculo about the stage. A great deal of thunder, howling, and barking ensues throughout the scene which closes as Ariel flies across the stage astride the back of a giant bat.

**Cues and Notes from the Prompt Script.**

<table>
<thead>
<tr>
<th>Line</th>
<th>Cue</th>
<th>Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1st and 2nd batten ½ down</td>
<td>Front ground piece hole in canvas--</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Act 4 lights seen</td>
</tr>
<tr>
<td>33</td>
<td>They [Ferd. &amp; Mir.] sit on vampire rock piece set R-L-W</td>
<td>Scott not at line to send up Ariel.</td>
</tr>
<tr>
<td>33</td>
<td>Quick enter Ariel on tramway from beh[in]d 2 W</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Transp[orte]d LF stops C</td>
<td></td>
</tr>
<tr>
<td>48</td>
<td>Ariel moves off R rapidly</td>
<td></td>
</tr>
<tr>
<td>49</td>
<td>Music</td>
<td></td>
</tr>
<tr>
<td>50</td>
<td>[Ariel give line from] without</td>
<td></td>
</tr>
<tr>
<td>60</td>
<td>Beg[innin]g of Masque Back batten up to shew rainbow--all the other</td>
<td>Iris (a child) discovered floating in the</td>
</tr>
<tr>
<td></td>
<td>lights down 3/4--as the</td>
<td>air--Venus (child) and 2 cupids pass across in</td>
</tr>
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</tbody>
</table>
sinks go. As the sinks go inner cave R and piece of L2W work off to mask work gaizes off. [pull] below to sink front ground piece and sink in 3rd grooves. Panorama to start earlier so that when large opaque cloud is off L— the temple is in sight. Iris double disc[overs]d on iron—Blue lime light—front of pan[oram]a cloth—slight pause—large cloud piece with Venus in car R—yellow lime light— to work on in front of Iris dou[bl]e & stop while dou[bl]e is taken off iron, & iron remov[e]d. Panorama then works ax from OP to PS & large cloud piece at same time moves over OP & off and Iris' cloud and rostrum disc[overs]d beh[ind] it PS with Iris /No.2/ on it. As the dark parts of the pan[oram]a work out of sight raise lights accordingly. Iris speaks a dove drawn car. The real Iris now discovered standing. Ceres on a car a dozen or so female attendants [from] the corps de ballet. Juno descends 3 graces (real figures) 3 seasons—real Hymen—real A dozen or so of cherubs 12 nymphs and 12 reapers to dance Mend hole in cloth panorama Groove and tramway for cloud to work in on stage. Lower opaque cloud in 1st and lights all lower Pull above to lower dark cloud in front. When all ready below take up opaque cloud and working cloth.

75 Enter 12 Ceres atten[dants] L. W.
Enter Ceres att [endo]nts --OP-- preceding Ceres on a rost[rum].
form] GROUPE—Pano [ram] a stops As Ceres enters work off OP bank piece to L entirely Red flag is signal for Ceres to enter when groupe formed Ceres speaks [Lines 75-100] exit Ceres and dove drawn with her. Front gro[un]d loud music not to be played thro Ceres words.
Ceres car in right CE
102 Juno descends acc[ompan-ie]d by the Graces & the Seasons and Hymen with attendant spirits Music ceases-- [Juno's song]
As the gro[un]d pieces divide to disc[over]r Juno -- pull below to send up 3 water nymphs-- New back C trap. 2 water nymphs dis-
c[over]d at back--2 others.
disc[over]d on trucks R & L. pano [ram] a moves on dis-
c[overin]g Juno on her throne att [ende]d by the three graces L. and 3 Seasons-- R with Hymen susp[ende]d on iron over Juno and 12 Hours /exil-
dren/ susp[ende]d on a revolving circle. at back - 9 lime lights. When all shown - pull below and they are lowered out about 3 feet.

131 enter 6 Naiads [water nymphs] LH trap and up see center trap

137 enter 6 Reapers R H Nymphs and Reapers meet-- single out partners and go in couples 6 on each side. Dance song and chorus

142 At end of song Prospero starts suddenly & speaks "Well done avoid no more" Pull below to send up front sink & pull above-- to lower clouds.

A leather belt to secure Juno in chair.

Children to be chosen (Masque) 9 for the water pieces, and the front three that come out of the trap must not come out of the water it looks badly.

I think seven in the water would be enough but I can't feel sure of this till I see the scene again.

6 or 8 Nymphs to come on at the side to dance with the Reapers 6 or 8 Reapers to do the same 10 or 12 Ceres girls to enter with or a little before the goddess.

See that Brad[well] 1 has added foreheads made for reapers.

Remind Hodson to get 3 girls out of center trap.

Remind all the car[pen-ter]s-- pro[per]ty & fly men to keep quiet, "cloud capped towers etc." Pull below to send up front gro[un]d
Line | Cue | Note
---|---|---
Roll[ing] and shak[ing] thunder--check lights, same time. | row. Pull above--for clouds to descend to enclose in all the figures--when all closed in send up back sink--/no pull./

163 | Pull above to take up Cloud

164 | Pull below to send up Ariel on diamond trap R 2 E

186 | Work Ariel off R 2 E--on slota and when she has got the clothes, work her on again, immediately

193 | [Changed to read] "Come hand them on this seat."
 [Kean transposed lines 259-267, which is the end of the scene, to follow line 193 on line 266]
 Take Ariel off

194 | Enter Steph.--Trin.--Cal.--L

215 | Lower lights grad[u]al_ly

255 | Pull above for shak[ing] & roll[ing] thunder kept up till end of act. A noise of hunters heard. Enter spirits in diverse shapes and hunt them about; Ariel on a bats back, sitting on [it.]

Keep the holloing and barking all outside; Nothing but the yells on stage.
Remind Brad[wel]l of snake off into 2MR from rock trap on stage. Thunder rolling during all the row end of act 4.
Work serpents on when dogs come up traps 2nd time. Loud thunder heard at intervals all through and at end of
Take Ariel off
(End of Act)

Canvas aprons wanted to
the feet of both work-
ing trees to hide
wheels Act 4.

Characters--Torture Scene--Act 4--Last Part
9 apes, active boys; 12 urchin dogs, boys; 8 cyclops
with hammers & wings; 16 fire fiends with flashing horns
(corps de ballet); 3 serpents to cross stage R & L at
back; 2 work[ing] serpents [to chase] Caliban and
Stephano to come on 2nd entrance each side; 5 fire flies.

Discussion of Notes and Cues. The masque scene was
certainly a chance for the designer and technicians to dis-
play their skill and imagination, and they seem to have
been lacking in neither. The entire scene represents an
amazing synthesis of most of the machines and devices at
their disposal. Plate 28 is a reconstructed ground plan
indicating the relative placement of all the essential
scenic elements for the entire act. In the interest of
clarity the discussion of this scene has been broken into
four parts, each part covering one of the general scene
changes.

1) The first transition to begin the masque presen-
ted the following scene: the backdrop which was attached
PLATE 28

THE TEMPEST, ACT IV, GROUND PLAN

Reconstruction
Panorama 60
Cloud Baching for Juno 132
Juno's Flying Machine, 132

Tramway - Venus 60
Fountain Trap 102

Ground Rows

Gauze Rainbow Clouds, 60

Backing for Cell, 60
Ground Rows

Tram 2.55

Tramway 33

Trap

Vampire Rock 23

R H

L H

Plate 28

The Tempest, Act IV, Ground Plan
to cloaks began to sink into the stage floor as the lights rose on the exposed series of opaque clouds and a rainbow painted on canvas drops. The opaque clouds moved off stage to the left and discovered a panorama which moved slowly across the stage throughout the next scene, continually changing the background. Suspended a short distance in front of the panorama was a child dressed to represent Iris.

By using a child, Kean could increase the apparent scale of his setting and make it appear much deeper and larger than it actually was. In order to substitute the real Iris for the child, Kean caused a large cloud piece containing Venus and two cupids in her car to pass in front of the hanging child. When the cloud obscured the child from view, stagehands removed her, and the iron on which she hung and wheeled in the grown actress on a rostrum. The appearance then became one of Iris appearing in the distance and floating forward to land on the right side of the stage.

2) The second change occurred with the entrance of Ceres. Twelve little girls entered from the left wing as the panorama moved across until it depicted a harvest scene, whereupon Ceres' rostrum was pushed on from the right-hand side of the stage.

3) The most complicated shift occurred next. A large cloud machine containing Juno, flanked by the three Graces and the three Seasons, was lowered simultaneously
with another flying machine which consisted of a large revolving wheel upon which were suspended twelve children representing the twelve Hours. The whole scene was backed by a cloud drop which obscured the panorama.

While all this was happening above, the ground rows on the stage floor divided and a fountain containing three girls dressed as water nymphs rose through the floor. Six other water nymphs came on—three from each side—to dance with the reapers who appeared a little later. Throughout the entire masque the lights became brighter and brighter as the battens were raised and more and more colored lime lights were directed on the actors. Eventually the back battens were full and nine lime lights were adding to the intensity, creating what must have been a dazzling effect.

4) When the dance was concluded, Prospero started and spoke which was the cue to close in on the masque. The front ground row rose once again through the floor, and the clouds once again came down to back it, thus concluding the masque. The carpenters and fly men were undoubtedly kept extremely busy shifting scenery during this act as the entire act ran only twenty minutes.

The masque itself could not have run longer than fifteen minutes at the outset. A note at Line 142 warns the carpenters and fly men to be quiet during Prospero's big speech; possibly shifting was just as noisy in those times.
as in many present-day productions.

The torture scene that ended the act contains one or two interesting effects. Ariel rose through a diamond trap at Line 164. This was either a star trap or a variation of the star trap with a diamond-shaped cover rather than an octagonal one.

Kean is not clear as to how the serpents were worked, but he indicates that one must have on through the vampire rock trap that was located down stage left. The bat that Ariel rode across the stage at the end of the scene was probably a fairly simple device that may have operated on the same tramway that Ariel used for her first entrance of the act. However, it was just one more device to further complicate the stagehands' duties; it is not at all surprising that one hundred and forty stagehands were required for each performance.

XI. ACT V, SCENE 1

Reconstruction. The scene confronting the audience at the onset of Act V is one depicting a view of the cell of Prospero, as is illustrated in Plate 29. The mouth of the cave, located on the left side of the stage, faces a section of the beach; the sea and surf can be seen in the background. Ariel brings all Prospero's antagonists on stage where they stand spellbound in the magic circle Prospero has described.
PLATE 29

THE TEMPEST, ACT V, SCENE 1

Source: Prompt Book P.73, Microfilm
Prospero identifies himself to the King's party and releases his spell over them; he then gestures towards the cell, whereupon the curtains covering the opening rise, revealing Ferdinand and Miranda playing chess. The curtains close and Ferdinand and Miranda enter from the cell.

All but Prospero exit into the cell as night falls; clouds rise and fall discovering all the spirits that Prospero has released. The spirits take their flight from the island into the air singing a chorus of "Where The Bee Sucks," as is illustrated in Plate 30. Dark clouds once more descend to obscure this scene. Morning breaks and the clouds rise to discover a ship at anchor on a calm sea, shown in Plate 31. Prospero speaks the epilogue from the deck of the vessel which slowly recedes from sight, while Ariel flies above the sea watching the departure of his one-time master. A distant chorus of spirits is heard as the curtain descends. Plate 32 shows the end of the scene with Ariel in the air and the ship moving out of sight.

**Cues and Notes from the Prompt Script.**

<table>
<thead>
<tr>
<th>Line</th>
<th>Cue</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>See Chorus in flies, flote up, battens &amp; wings full on--Scene 1 before the cell of Prospero</td>
</tr>
<tr>
<td>3</td>
<td>Pull below to send up Ariel on slote behind bush R C</td>
</tr>
</tbody>
</table>
PLATE 30

THE TEMPEST, ACT V, SCENE 2

Source: Prompt Book P.73, Microfilm
PLATE 31

THE TEMPEST, ACT V, SCENE 3

Source: Prompt Book P.73, Microfilm
PLATE 32

THE TEMPEST, ACT V, SCENE 4

Source: Prompt Book P.73, Microfilm
32 Pull below to take Ariel down

57 Music—Prospero describes a circle with his wand elevated—Reenter Ariel suspended on a working iron—L cave [Cut to line 95.] Music forte Solemn music enter Alonz with frantic gesture attended by Gonz.;—Seb. & Ant. in a like manner attended by Ariel and Francesco. They all enter the circle which Prosper had made & there stand charmed. Music stops [Gonz. speaks line 105] Prosper enters thro cave L3E [speaks some lines from speech lines 60-85, then continues on line 107.]

171 /Music/ pull below to open vision shades to mask to discover Ferd. & Mir. & close up imm[ediately]. Close then in slowly Imm[ediately] the doubles rise and start and after a slight pause during music Ferd & Miranda enter through cave L3E.

316 Pull above to work Ariel, Figure "All ears."

318 [End of scene] [Exit all but Prospero into cave L.] Invisible chorus of "where the bee sucks" Scene changes to calm sea with the Kings ship Epilogue

Music in Ariel on the last word. cont[inue]d during the ascent of the spirit cloth—when the dark cloud descends again—chorus "where the bee sucks" in flies kept up till ship discovered—& Prospero ready to speak.
Discussion of Notes and Cues. The notes and cues on the last scene are more confusing than those on any other scene of the entire play. Whereas the scenery was probably simpler than that used in any other act.

The effect occurring at Line 171 at which the cell opens to discover the doubles of Ferdinand and Miranda is not at all clear. Edmonds' script describes it in the following manner: "Music. The entrance of the cell opens and discovers Ferdinand and Miranda playing at chess," and then "Back of cell sinks and discovers Ferdinand and Miranda and after a pause closes up again."\(^{15}\) There is nothing to indicate why the double view of the two characters was necessary or what the effect was when the back of the cell sank to discover the pair.

Kean's notes covering the ending of the scene are also rather confusing. Edmonds' descriptions which are usually shorter and more cryptic are in this case more lucid.\(^ {16}\) According to Edmonds' notes, after everyone exited the stage darkened as with nightfall. When the stage was quite dark, a drop on which flying spirits were painted rose
slowly during the chorus (see Plate 33 for reconstructed ground plan showing position of spirit drop). Enough light remained on the scene to make it barely visible; however, the light was dim enough so that it was not too obvious to the audience that this was a painted drop. Near the conclusion of the chorus, dark clouds were lowered to allow the stagehands to set the final scene which was probably a profile ship from which Prospero could give his epilogue; on the other hand, it may have been the ship used in the tempest scene at the beginning of the show.

All through the last scene Ariel flew above the stage watching the receding ship out of sight and listening to the chorus singing in the distance. This must have been a beautiful ending to a very spectacular show.
PLATE 33

THE TEMPEST, ACT V, GROUND PLAN

Reconstruction
CHAPTER IV

A COMPARISON OF NINETEENTH CENTURY PRODUCTIONS OF THE TEMPEST

This chapter will be concerned with a comparison of Charles Kean's production with other major nineteenth century productions of The Tempest. The first section will be devoted to a brief discussion of general information pertaining to each of the other prompt scripts. Section II will contain comparisons of the various productions in their staging of the Tempest Scene, the Banquet Scene, and the Masque Scene.

I. GENERAL INFORMATION CONCERNING THE PROMPT SCRIPTS

The prompt script of Henry Betty. Henry Betty was a child prodigy who began his acting career in 1803 at the age of ten. His father forced him to retire from the stage in 1805 at the height of his career. He returned to the stage in 1812 after the death of his father. By then his reputation in London had waned though he was still highly regarded in the provinces. He continued in the acting profession until the age of thirty-two when he retired to squiring the estate left by his father. There are a number of Henry Betty prompt scripts including one for each of the major
Shakespearian plays; however, little is known concerning the circumstances of their cutting. The neatness and the amounts and type of cues entered would indicate they were not actual prompt scripts used for production. They may have been cut for Betty for use in learning his parts for they contain notes on blocking, interpretation, and stage business but little in the way of staging cues.

The Tempest prompt script is useful, from the standpoint of this study, since it represents one of the earliest folio productions in the gas light period. Up until Macready's production in England in 1839, and even later in America, the perverted Dryden Edition was usually used for production. The staging cues and scene descriptions from Betty's prompt script are reproduced in Appendix A.

The prompt script of John Moore. William Charles Macready (1793-1873) began the management of Covent Garden Opera House in September, 1837. He staged an elaborate revival of The Tempest which opened Saturday, October 13, 1838, and was restaged several times before he ended his management in 1839. John Moore apparently played the boat-swain as well as being prompter and stage manager. Macready was one of the first nineteenth century producers to revert to the original scripts for his Shakespearian revivals.

Much of the business that appears in later productions of
The Tempest seems to have originated with Macready. Part of the stage business in his production was perpetuated by other members of his fine company who left him to produce or act in other theatres. Samuel Phelps, whom Macready brought to London, later became manager of Sadlers' Wells Theatre where he produced The Tempest in 1844 and again in 1855. Macready later appeared in Madame Vestris' Drury Lane production in 1854, in which he also played Prospero. John Moore, Macready's prompter, went to New York where he acted in and stage managed productions for William E. Burton. Both Macready's production and Burton's New York production are included in John Moore's prompt script.

W. E. Burton was born in England and educated in the actor's art in America where he won fame in Philadelphia as actor, manager, and writer and editor of Literary Souvenir and Gentleman's Magazine. He was manager of the National Theatre in 1841, four years after he had moved to New York. He moved to the Park Theatre during the seasons of 1842 and 1843. He opened Burton's Theatre in 1848 and built it into one of the greatest New York houses of all times.¹


Burton staged a magnificent production of The Tempest which opened April 11, 1854, with the following cast:
Prospero, Charles Fisher; Antonio, Morton; Alonzo, G. Andrews; Sebastian, Holman; Ferdinand, G. Jordan; Gonzalo, John Moore; Caliban, Burton; Trinculo, T. B. Johnston; Stephano, H. Placide; Ariel, Mr. C. B. Hill; and Miranda, Miss Raymond. The play enjoyed a good three-week run and was revived on October 23 of that year.2

2Ibid., V, p. 418.

Little is known of John Moore, the prompter of these two productions. The only record of him besides his numerous prompt scripts seems to be as an actor principally on the New York stage.

John Moore's prompt books are usually very rich in staging cues and stage business. His script for The Tempest also contains some very valuable scene plots and scene descriptions which are reproduced along with the staging cues and other production information in Appendix B.

The prompt script of Samuel Phelps. Samuel Phelps was brought to the London stage by William Charles Macready to act in the latter's Covent Garden company. Phelps quarreled with Macready near the end of Macready's management of the Covent Garden Theatre. When Macready's company dissolved, Phelps acted with several other groups around London. He acquired the management of the theatre at
Sadlers' Wells in 1844, where he operated a very successful company until 1862. Phelps first produced *The Tempest* in 1849.3 1st presented April 7, 1847 - revised 1849.

*A discrepancy of dates exists in Appendix C, Act IV, Line 102, in which the date of production is entered as 1847; however, this seems to have been an error by the prompter.*

A less elaborate revival was staged in 1855 as competition for Madame Vestris' production at Drury Lane Theatre where Macready, then Phelps' arch rival, was also appearing. Cues for both productions appear in Appendix C. The prompter's signature, W. Williams, appears at the end of the prompt script as it does at the end of all the Phelps' Sadlers' Wells scripts.

The prompt script of T. W. Edmonds for Charles Kean's *Tempest*. Appendix D reproduces the staging cues and scene descriptions as they appear in the prompt script of T. W. Edmonds. For a more complete description of Edmonds' script see page 43.

The prompt script of George Becke. George Becke was a New York actor who prepared quite a number of scripts which are not actually prompt scripts but more or less production scrapbooks. His book for *The Tempest* is made from an interleaved script of the play in which he has pasted
clippings from other prompt scripts, programs, reviews, and production notes. In addition he has written many notes and cues in longhand on the fly leaves and the margins of the script. His book has information about the following Tempest production: Macready's 1839 production at Covent Garden; E. L. Davenport's 1859 production at the New York Opera House; a production at the Broadway Theatre; Barry and Davenport's 1856 production at the Boston Theatre; an 1869 production at McVicker's Theatre in Chicago; a production at the Arch Street Theatre in Philadelphia; a production in Baltimore; and Burton's 1854 New York production.

The staging information concerning the productions at the New York Opera House, the Boston Theatre, the Broadway Theatre, the Philadelphia Arch Street Theatre, and McVicker's Theatre in Chicago is fairly complete; however, Beck's manner of entering it is so confusing that it is difficult to discern the production to which the information applies. Sometimes he notes the information by theatre, while other times entries are followed by the producer's name. In some cases Beck has not indicated any production at all, in which instance the notes probably apply to the Grand Opera House production.

The most important production treated in Beck's prompt script was the revival staged at the newly opened Grand Opera House which had been known previously as Pike's
Opera House. The revival, which opened March 31, 1869, was
treated as a Christmas Pantomime. The elaborate scenic
effects were purchased from a production that had closed
previously at the Holiday Street Theatre in Baltimore. The
appointments were done by E. W. Bradwell of London, the
designer who did the appointments and accessories for Charles
Kean.4

4Odell, op. cit., VIII, pp. 243 ff.

The information about the most recent production to
be considered in this study also comes from Becks' scrap-
book. The Tempest was revived at McVicker's Theatre in
Chicago in 1889. This production seems to have been an
elaborately mounted potpourri with definite influence of
most of the other important productions of the preceding
century, including the perverted Dryden-Davenant version
produced by John Philip Kemble in 1815.

The preceding section of this chapter has been inclu-
ded to acquaint the reader with the nature and background of
the other prompt books; the remaining two sections will be
concerned with comparing these productions to the Tempest of
Charles Kean with respect to certain scenes.

II. A COMPARISON OF THREE IMPORTANT SCENES
FROM THE VARIOUS NINETEENTH CENTURY
The Tempest Scene. Two major variations in the production techniques of the storm scene are evident in the various prompt scripts represented in this study. The productions of Betty Phelps, the Philadelphia Arch Street Theatre, and possibly Macready's 1839 production at Covent Garden all began the scene by the use of a panorama representing the Neapolitan Fleet in the distance, with a storm then rising which dispersed the fleet. Clouds obscured the vessels, and when they rose the King's ship was discovered floundering close at hand in the raging sea. The productions of Kean, the Grand Opera House in 1870, Macready in 1838, the Boston Theatre in 1856, the Broadway Theatre, and the production at McVicker's Theatre in 1839 all opened the scene with the large ship moving across the stage.

Charles Kean's production is the only one to treat the Tempest Scene as a prologue, playing it before the overture, and he seems to have arranged the scene in this manner primarily to allow time for the scene shift. The Tempest Scene was often transposed and played as Act I, Scene 3, as it was produced in the famous J. P. Kemble version of the Dryden-Davenant variation of the play. The Dryden-Davenant script was used for most nineteenth century English productions of the play until Macready gained such favor with his
revival of the original Shakespearean version. John Moore may have been influential in extending Macready's original Shakespearean script policy to American theatres, for W. E. Burton's *Tempest*—at which Moore served also as prompter—was the first nineteenth century revival in New York to use the folio script.

In all nineteenth century productions the same basic staging techniques were used. A panorama was always used to create a moving background which would cause an apparent movement of the ship. Gauzes forming clouds would pass across the stage while flash boxes were ignited behind them to give the appearance of lightning. The ship, a three-dimensional piece, was mounted on a truck so that it could be moved about the stage. John Moore's script contains this excellent description of the ship:

> The ship most effective—is made of a Planked Deck and firm Bulwarks—The sides of canvas made so that as the ship is lowered they will close like a pair of bellows. The whole supported in the centre—by a very strong rope. The ship at Covent Garden had 14 persons on deck—and was the most natural thing I ever saw.5

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5The *Tempest*, prompt book number P.12, The Ohio State University Theatre Collection, microfilm. See Appendix B. The original prompt book is in The Folger Library, Washington, D. C.

Most of the ships were rigged so that the mast could fall when lightning struck it. Once the mast was down the ship would present a reasonably low profile so that the sea
cloth could be raised to cover it, giving the appearance of the ship's sinking. John Moore also describes the sequence of action leading to the sinking of the ship:

At second crash imp swings aboard the ship with a flash box and drives crew and passengers below. All except Ferdinand and 2 sailors who leap into sea—same time a thunderbolt strikes the ship it falls to pieces. Red fire up hatch way—imp is taken up and hovers over the vessel. The stern is pulled off—the mast falls—the bulwarks fall in. The sea cloth is pulled over them.  

6Ibid.

The ship plied through waters formed of a shaking sea cloth tacked over ground rows cut in the form of choppy seas; a man used a pole to make the waters shake. W. William's description of Samuel Phelps' Tempest, a typical staging in all respects, 7 describes the ship as moving through waters formed by a shaking sea cloth supported by whalebone stays which expanded, allowing the ship to pass through.

The Tempest of 1889 at McVicker's Theatre in Chicago relied on a scrim drop in the first groove apparently to give the feeling of greater distance by the misty quality of a scene viewed through gauze.

7The Tempest, prompt book number P.31, The Ohio State University Theatre Collection, microfilm. See Appendix C. The original prompt book is in The Folger Library, Washington, D. C.
Creating a sea storm on the stage must have fascinated the designers of the period, for they certainly seemed to have poured a tremendous amount of time and energy into the creation of this scene from The Tempest.

The Banquet Scene. From the staging standpoint, the Banquet Scene which closes Act III is one of the most interesting scenes in the entire play. The scene gradually transforms from one of barrenness to one of luxuriant vegetation with a banquet rising through the stage at which the Shapes invite the King's party to eat. As they step forward the banquet vanishes and the figure of a Harpy appears to chide them for their sins, after which he vanishes in a clap of thunder.

A number of interesting variations in the treatment of the scene were developed during the gas light period. The most frequently used method of beginning the scene was a frank conventional shift from the previous barren scene by simply opening the back of the scene and changing the wings. Thus, the scene opened from the barren landscape in the second or third groove to the tropical wood in the fifth or sixth groove. Charles Kean and Macready transformed the scene very gradually, presumably while the King's party was making its entrance. Two of the productions set the scene at night. In the 1856 Boston Theatre production the scene
was a moonlit wood, while the 1869 New York Opera House ver-
sion gave the banquet a moonlit waterfall as a background.
This waterfall was constructed of gauze so that when the
Harpy appeared on the banquet table the waterfall became
transparent, revealing Prospero and Ariel who addressed the
King's party. Macready, as Prospero, rose to the top of a
high rock surrounded by red fire, from which he addressed
the King's party speaking the Harpy's lines; he may have got
his ideas from Henry Betty for Betty's treatment of the ban-
quett scene was very similar. In many of the productions in
which Prospero did not give the Harpy's lines, the Harpy was
played by Ariel's double while Ariel gave the lines from the
wings. In those productions where Ariel or the Harpy gave
the lines, Prospero usually did not appear until near the
end of the scene.

The appearance of the banquet itself had many inter-
esting variations. Macready conceived the banquet as "seve-
ral tabular columns crowned with foliage and fruits rise
through the stage."\(^3\) John Moore describes Burton's banquet

\(^3\) *The Tempest*, prompt book number P.12, The Ohio State
University Theatre Collection, microfilm. See Appendix B.

scene in the following manner: "Large tree hinged about 3
feet from the ground, the upper part to fall at cue--to form
table for banquet. Bush with vampyre R.C. placed to support
The word "vampyre" refers to a vampire trap located in the bush through which some of the Shapes appeared. The other Shapes came through various other vampire traps located on other parts of the stage. Other more mundane productions simply caused the banquet table to rise through the floor, or through a large rock located center stage—a rock which opened to reveal the banquet. Charles Kean's version was a little more interesting, however, as it consisted of a massive basket of fruit and flowers which rose through the stage.

Most of the time the Harpy simply appeared on top of the banquet table or the banquet table would disappear in a flash of lightning and the Harpy would be found standing in its place. Samuel Phelps and some of the later New York producers relied on a much more exciting device to cause the appearance of the Harpy. It consisted of a large fan which rose behind the banquet table as the table rose. At the instant the Harpy was to appear, the fan would drop revealing her standing behind the banquet table which at the same time had turned into a large rock. After her speech, the fan rose again with a demon painted on its face. The Harpy left the stage from behind the fan via a trap, and a double of Ariel was flown from behind the fan as it again fell.
Plate 34 depicts the operation of such a fan. The illustration is for a fan used in a variety show of a later period, but the principle and operation is the same.

When the Harpy vanished in a clap of thunder in Macready's Covent Garden production, the whole scene was transformed to a barren and blasted landscape by means of flaps which were attached to the faces of all the wings. These flaps, which Moore calls "scratorie" flaps, were pieces of canvas painted with the luxuriant scene on one side and the blasted scene on the other. Four or five flaps would be attached along the bottom to each of the wings; they were held in place at the top by a device by which they could be released on cue. The flaps would fall, revealing the barren scene painted on the back side.

The scene was usually concluded with flashes of lightning and crashes of thunder followed by a tableau of horror by the King's party.

The Masque Scene. The Masque Scene of Act IV was always the most elaborate in the play, but due to similarities in production it is not difficult to make a comparison of the staging techniques employed. In general the order set down in the script was followed for the appearances of the goddesses. The scene opened before the cell of Prospero which was a shallow set usually in the second or third
PLATE 34

OPERATION OF TRANSFORMATION FAN

Source: Georges Hoynet, Trucs et Decors

Figures 37 and 30
Fig. 87. — L'éventail et son équipage.

Fig. 88. — Élévation et plan de l'appareil de manœuvre de l'éventail.
groove. At the commencement of the masque the back of the set would rise or sink to discover Iris. At some point during the masque the fullest extent of the stage would be used, the change to different sections of the masque being accomplished by the use of opaque and gauze clouds to cover the scene shifts. In addition many of the productions used a panorama to give greater flexibility to the change.

The following abstractions of the staging of some of the masque scenes can be compared with the masque produced by Charles Kean as described in Chapter III. For full descriptions of the masques of productions other than Kean's, see the various appendices.


2) The Masque of W. C. Macready. Third Groove. The cell of Prospero disappears and clouds ascend discovering a rainbow with stars twinkling in the arch under the rainbow. Clouds descend to obscure the rainbow. The clouds gradually rise to discover agricultural scene. Juno enters in a car drawn by peacocks. The scene changes to a grotto with Nymphs in the water. The grotto changes to a wheatfield
where the Reapers and Nymphs dance. The clouds again obscure the scene; when they rise, the cell of Prospero is again discovered.

3) The Masque of Samuel Phelps. The cell of Prospero disappears and a rainbow is visible through the clouds. The rainbow becomes brighter and Iris enters in a car. The panorama across the back of the stage changes to a view of golden corn sheaves. Ceres enters in a car drawn by a tiger preceded by figures emblematical of Spring. Clouds descend and cover the background. Juno descends on the back of a peacock. The clouds rise and discover a harvest landscape. A procession enters and performs a dance. Clouds obscure the scene and rise to discover the cave once more.

4) The Masques in the Prompt Book of George Becks. The masque produced at the Philadelphia Arch Street Theatre, as described by Becks, is the same as Samuel Phelps' masque. The masques of the New York Opera House, the Broadway Theatre, and the Boston Theatre were very similar to one another—the different scenes occurring as follows: The back wall of the stage disappears in a pile of clouds. The clouds disperse discovering a cloud circle backed by a rainbow painted on a panorama. The panorama moves on to Figures of Spring strewing flowers in the course of Ceres who enters in a car made of corn sheaves. The car stops in the center of the cloud circle. Juno enters the circle in a car drawn by
peacocks. The cars pass each other as the clouds close in and open on the cloud circle backed by a grotto and waterfall where the Reapers and Nymphs dance. The clouds descend to conclude the masque at the Broadway production, but in Boston and New York productions the clouds ascend and descend on a tableau of the King's party and a double of Ferdinand in the interior of a cave.

It is unfortunate that Henry Betty does not give a more complete description of the scenes of the masque. The sequence of his scenes is very much like that of later productions but he does not tell us how the settings looked. All of the productions in this study, with the exception of Charles Kean's, stage the masque after the plan of Macready with minor variations. By the end of the century it seems to have been almost a tradition.
CHAPTER V

CONCLUSIONS

Theatre was a major form of mass entertainment during the nineteenth century. As theatre was supported by its box office in England and America, the producers of plays were economically bound to follow the dictates of its audience. The average person then, as now, went to the theatre for entertainment. Theatre became a gigantic escape mechanism resplendent with visual and aural excitement. The dominant aspect of the nineteenth century theatre became the physical plant.

The stage house was designed to accommodate scenery rigged on overhead and understage machinery devised to effect rapid changes of place during the course of the play. To facilitate scene changes, scenery was predominately flat rather than three-dimensional. The illusion of solidity was being created by intricate perspective painting.

Many elaborate flying machines, traps, and transformation devices were developed to astound and titillate the audience. Producers seized on every possibility in a script to insert spectacular effects. The productions of The Tempest discussed in this study illustrate the elaborateness of staging in the gas light era.

During the period when this thesis was being
structured, an attempt was made to compare the number of various types of cues—light, sound, music, the use of flying machines and traps—as they are included in the six prompt books. Due to the nature of the material and the way each prompter entered it, the figures were of little value. George Becks' script is more a scrapbook of various productions, and the information is not complete on many of the productions he included. T. W. Edmonds, Charles Kean's prompter, did not enter as many cues in his book as Kean did for the same production. Possibly he may have relied on his memory for some things. To compare the cues of Edmonds with other sets of cues would distort the conclusions reached. In general, however, the staging seems to have become more complex toward the end of the century with the one exception of Kean's Tempest, which was the most complex production considered in this study.

The strange fact about Kean's production is that few people copied it. There seems to be a great deal of relationship between the staging of later productions and the Tempest of Macready. All of the masque scenes seem to be direct copies of the 1839 Covent Garden production. The fact that John Moore came to America and directed one of the first really successful revivals at New York using the original script may have helped create the staging that became almost a tradition. Samuel Phelps also seems to have
borrowed heavily from Macready for his production of The Tempest.
APPENDIX A

SCENE DESCRIPTIONS AND STAGING CUES FROM
THE PROMPT SCRIPT OF HENRY BETTY

For a discussion of this script, see page 99.

Act I, Scene 1

Gauzes for Mist Sea-cloth
Third groves & extent of stage Green cloth [before Line 1]

Grand panoramic spectacle—a tranquil sea—the Neapolitan fleet in the distance—a storm suddenly rises—thunder & lightning—the fleet is dispersed—dark clouds descend and obscure the vessels—a shattered vessel appears R.—is dismasted, & founders [No dialogue]
Thunder Lightning

Act I, Scene 2

Third, Fourth, & Fifth Grooves. The Island: before the cell of Prospero. Enter Prospero L and Miranda R.

Rocky part of the island—entrance to the cell of Prospero,—Caliban’s Cave. R.U.E.—Prospero descends a rugged declivity L.S.E.—Enter Miranda R.—Prospero advances to C. [Strike over in same hand may be change or another production.]

Line:

24 Places Mantle on projection of Rock R
184 Soft music

Music ceases upon Ariel’s entrance [struck]
139 L [without] Enter Ariel R.S.E. down slope. Ariel uses the stage R. To L in the form of a ball of fire
[Scene apparently played with Ariel on the outside]
193 Pros. “Go make thyself like to a nymph o’ the sea
[Line 300 to Line 305 transposed]

Enter Ariel L.S.E down slope Music ceases upon Ariels ent.

300 Song; “O Bid thy Faithful Ariel fly” Sung here.
376 Music
395 Music
410 Music ceases. Enter Prospero & Miranda, L.C from cave
501 Music Act Drop
Act II, Scene 1

Line:
Before 1 Scene 1 Forth Groves
Enter Alonzo, Seb., Ant., Gon., ADR., Fran. RUE
[Most of the first 180 lines cut]
184 Solemn music
296 Re-enter Ariel invisible L U E
Music

Act II, Scene 2

Line:
Before 1 Third grooves
Enter Caliban LSE with burden of wood
Thunder--Rain--Wind
14 Rain Wind Caliban lies down R C
17 Enter Trinculo L U C
38 Thunder
192 [End of Scene] R. M. B.

Act III, Scene 1

Second Grooves Ferd bearing a log discovered C.

Line:
95 Exit Prospero L U E

Act III, Scene 2

Third Grooves

Line:
133 Ariel plays a tune on tabor and pipe without RUE
Music RUE
139 Music
140 Music
156 Ariel plays again at some distance and continues to
do so, retiring more and more, until the end of the
scene
162 Exit all R S E

Act IV, Scene 1

Second Grooves Prosp., Ferd., Mir. discovered

Lines:
59 Lamps down--soft music The cell of Prospero dis-
appears, and Iris is gradually discovered, C.
75 Scene gradually rises and discovers Ceres.
102 Juno descends slowly in a car drawn by peacocks.

[Song]
138 Enter certain Reapers, properly habitated; they join
with the nymphs in a graceful dance; towards the end
whereof Prospero starts suddenly and speaks.
142 Vision suddenly disappears, and the cell of Prospero
is again presented--lamps up.
193 Prospero and Ariel stretch a cord across C and hang garments on it then exit R S E
255 A noise of hunters heard. Enter diverse spirits in the shape of hounds and hunt them about—Thunder—
Music Forte—Horns Lamps down
263 Lamps half up [Pros. speaks speech lines 92-93 Scene 3] [then finished speech which ends Act] Lamps UP
RMB

Act V, Scene 1
Second and third grooves
Enter Prospero and Ariel L S E.

Line:
56 Solemn music—Prospero describes a circle with his wand.
106 Enter Alonzo, Gonz, Seb, Atm, Adrian, and Fran. They all enter the circle which Prospero had made and there stand charmed.
299 Prospero waves his wand, the sea, with the royal ship lying at anchor, discovered
318 Ariel passes over the stage and sings: "Merrily, Merrily shall I love now, under the blossom that hangs on the bough. Under etc.

Prospero retires to the back of the stage, breaks his staff in twain, and deposits it in the sea, then advances to C. [Where he speaks the Epilogue.]

Green Curtain.
APPENDIX B

SCENE DESCRIPTIONS, STAGING CUES, AND PRODUCTION NOTES
FROM THE PROMPT SCRIPT OF JOHN MOORE FOR MACREADY'S
1839 PRODUCTION AT COVENT GARDEN AND
BURTON'S NEW YORK PRODUCTION, 1854

[For a discussion of this script, see page 100.]

ACT I

Scene 1

Panorama from L. to R.
Large ship with mast &c. Descent by hatchway
Sail to blow off.
Sea cloth--Foreground--Set water.
Break ship at thunderbolt.

Scene 2

Rocky portion of the coast showing dark and dismal
mouth of a large cave. Called Storm cave flats--
The storm subsiding Trick foreign tree for Ariel to
come thro in place of L. 1. wing. Projecting branch
for Prospero's cloak. Large tree to be lowered from
vertical to horizontal position at cue R.L.W. "Past
the mid season--at least two glasses."

Scene 3

Yellow Sands
Portion of the coast--bright golden sands with magni-
ificent shells glittering and sparkling in the
sunshine.
Fountain to rise C.
Gauze fountain
Opaque fountain
Ariel up
Sink opaque fountain.
Sink gauze fountain
Mind trap closed
Set Cave for Caliban R. 2. E.

ACT II

Scene 1

Landscape [and a struck out word]
Gorgeous Foliage
Sloping bank with Slote R.U.E.
Parallel with the front to change from Flower bush to Bat--or top of Palm tree--the parallel bars painted like the trunk. L.3.E.

Scene 2
Repeat scene second shifted

ACT III
Scene 1
Sunset Sea--view of the ocean--with sun beginning to sink in the distant horizon
Coral reefs--8

Scene 2
Another Landscape

Scene 3
Vampyre rocks
A very rocky scene--on LF
A very high tabular rock--opening above this with black back /with doors--try it without/
Platform and steps behind for Prop.
Large tree hinged about 3 feet from the ground, the upper part to fall at cue--to form table for banquet Bush with Vampyre RC placed to support end of large tree when it falls.
Rock or Bush with Vampyre L3E
Vampyre--should like to try Vampyre traps in this scene, must be careful about the shoving up quick

ACT IV
Scene 1
Exterior of Cave--Flats painted like Elephant cave Clouds to descend--Plain working cloth. Rainbow clouds to ascend. This piece was on slotes, was about 10 feet high painted as clouds with a rainbow sliding door in the center of it.
Set revolving stars behind opening. then take up cloud cloth to top of rainbow at cue. Sink rainbow and discover cowpiece At cue run off cowpiece and show grotto with working fountain. Set waters and foreground with flippers--at cue shut on Wheat field and change 63 waters to sheafs of set wheat. Cloud cloth down to close in--put on exterior of cave as before. Then raise clouds Shift exterior of cave.
ACT V

Scene 1

3 G
Open Cave with Practicable curtains--Curtains to
open 3G at cue and discover Platform about 4 feet
high with steps in front backed by Exterior of Cave--
At cue Close Curtains and strike platform
At cue Open Curtains and discover bright Waters and
Horizon--Foreground, Tacking ship
At cue Close Curtains
At cue Open Curtains and discover in front of waters
--a Large Shell 4 feet high for Ariel to fly

PROPERTIES

ACT I

Scene 1

Storm shaking waters
Working ship
Thunder lightning Rain
Thunder bolt
Folly Fires
Flash Boxes
Property imps on wires

Scene 2

Wand Prospero
Wand Ariel
Ball of fire to descend on wire, same colour as in
1st scen.+

Scene 3

Green fire under stage
[Must appear during change--no cue listed]

ACT II

Scene 1

Small lyre of conch shell--Ariel

Scene 2

Thunder--lightning--Rain
Key and String--Stephano
Large Skin--Caliban

ACT III

Scene 1

Large heavy log of wood--Ferdinand
Distaff and tow--Miranda
Large curtain to cave

Scene 2
Pipe and Tabor--Ariel

Scene 3
Magie Banquet. Props and Trick business according to circumstances
Harpie or Large Bird with Female head and Breast
Crash Thunder--Red fire
Dogs heads &c for Shapes
Dresses for nondescripts consisting of Birds' heads--sheeps do,
Monkeys do . . .
Satans &c.
Timer with wings
8 Dishes made of leaves with Birds and Fruits, &c.
Flash boxes
Whips of snakes
Every kind of noise--Iron Braces to throw down

ACT IV
Scene 1
Sickles
Dis tended scarfs
Ready to fasten line to Prospero's wand
Several rich dresses ready like
Red fire
Sceptre for Juno
Wand for Iris
Wand for Ceres
Car for Juno Peacocks
Car for Ceres

ACT V
Scene 1
Prospero's hat and sword ready L.
Table with chess board and men--any 2 seats of rock--
A mantle over one--behind C.
Tacking ship or ships
Rich curtains large and full
Wand for Prospero to break in the middle
This wand must be lit from under the stage at cue--
and leaves a firey mask as Prospero trails circle.
TIME OF OVERTURE AND ENTRE ACTS

Overture—5 Min  Weber's Ruler of the Spirits
          or Haleveys La Tempete.
to Second Act 3  Cavatina
to Third Act   4  Bacchanal
to Fourth Act  4  Ballet
to Fifth Act  5  Chorus and Cangonet

Dance of Shapes  by M. Frederick

1st chord  All appear from different vampyres
2nd "  Form two oblique lines upstage


All rush forward—2 line x stage
Go through 4 Actions:
  1. "You" 2 "of this"—3 "eat"  4 "We are your slave."
     Up stage with three chords—Dishes held up with both
       hands over their heads—4 chord put them on table.

Dance
Pass round in circle to L. marking 1, 2.
On 1. throw out arm and foot the way circle is going
On 2. come up straight—Alternately facing inwards and
       outwards.

Each couple takes a corner and does square dos a dos with
marked and extravagant steps.

Dance for Tempest of Reapers and Nymphs

At change to Grotto
Ladies are discovered holding scarfs extended on canes, at
change to wheatfield. Throw them down and come forward for
dance—meeting Rustics with sickles from R & L
Gentlemen has L. arm round the Lady's waist, his sickle
held up. The Lady leans well back half reclining on arm
and shoulder marking or counting time 1, 2, 3, 4.

Dance in couples to corners. Lady on L. of G
Couples x to opposite side.
Gentleman xes to opposite lady whom he turns—as the gentlemen pass C. they strike sickles.

Gentleman xes back to partner—whom he turns—as they pass strike sickles as before.

Repeat.

The four in front pass through to the back and face down.
The four at back pass through and face up.

All lean and extend R. arms. All lean and extend L. arms.

Each couple walk dos a dos round each other gradually getting into a line on each side of the stage.

Scene Descriptions and Staging Cues
from the Prompt Script

Act I. Scene 1
[Covent Garden]

Hints original and select for scenic effects.
1. All the flats and other scenery taken out except the 1st wings R & L which are black rocks and pushed back nearly to the wall. A shaking seacloth—down to flote. The portion in front of curtain concealed by a green baize covering which is drawn in by lines, at end of overture. The walls all round line by Panorama of storm sea ... Rock pieces to conceal men who work shaking waters. Stage quite dark—Borders not lighted. A great effect of distance produced by one of the fiery meteors disappearing through the window at back of stage. A Light house rigged on a wire to travel from L to R. Violet coloured meteor to represent Ariel. Sprites flying with Flash Boxes.

The ship most effective—is made of a Planked Deck and firm Bulwarks—The sides of canvass made so that as the ship is lowered they will close like a pair of bellows. The whole supported in the centre—by a very strong rope. The ship at Covent Garden had 14 persons on deck—and was the most natural thing I ever saw.

At second crash imp swings aboard the ship with a flash box and drives crew and passengers below. All except Ferdinand
and 2 sailors who leap into sea—Same time a thunderbolt strikes the ship it falls to pieces. Red fire up hatch way--Imp is taken up and bovers over the vessel. The stern is pulled off—the mast falls—the bulwarks fall in. The sea cloth is pulled over them.

Act I, Scene 2
[Covent Garden]

Have a Panorama Groove in 1 C—work on continuation of Storm, ending in 2nd scene to take not more than 3 half flats.
Or change to second scene by running out a picturesque foreground from back C—L G Bank attached—Meet R by Rocky flat containing Prospero’s cave from L. Back by Drop, Opening in set foreground for mouth of Caliban’s Cave.

Bank for Miranda may be attached and pushed on with foreground or drawn to its place by strings through stage. The L G stage on and off the stage and back scene. Prospero’s cell and continuation of Island—The RR leads to the sea.

Act II, Scene 1
Valley of diamonds—very gorgeous Tropical trees—Surf advancing and receding and sparkling in a bright sun. The General effect—most Fairy like. Bank or mound up stage L near an ascent which conceals a slot for Ariel to descend and ascend.
Wind Barrel in flies.

Act II, Scene 2
Another part of the Island.
Stormy, barren, Dismal and Uncomfortable.

Act III, Scene 1
Main Entrance to Prosperos cell—Large very full rich curtains drawn up at first—Interior of cave seen beyond 2 and 3 C.
Close curtains at Prosperos entrance

Act III, Scene 2
Another part of the Island—1 and 2 Prickley pears—other cactus trees—Aloes & Cleets and holding place for Ariel.
Spring tree or Plant for Ariel to stand on.
Traveller to fly Ariel ax [across]

Act III, Scene 3
Another part of the Island. Whole stage very rich—Luxuriant and Beautiful. Some prominent objects to make trans-
formation more noticeable.
High set rock at back—steps beyond or opening to appear
behind. Cut woods and set trees. Picturesque tables to
appear thro stage. Banquet to appear and disappear accord-
ing to Business of Dance and circumstances.
Warpy to appear over table—or dress for Ariel.
Vampyre and star trips wherever they can be made for Imps or
Shapes
Crashes—Iron braces to throw down
Set pieces and Flats change by Scrutorie flaps to withered
and blasted Landscape still identified with the previous
scene.
Red Fire—H 11 and Blue blazes

CUES

Line:
1 Wood Crash ready
Lights down
Ring A. For Imps to appear. When Curtain up
Ring A. For Thunderbolt. At cue in Panorama
51 Crash—Sa ll goes
57 Crash loud
End of Scene: Close in 1 C.

Act I, Scene 2
[TRCG 1839]

Line:
1 Lights up.
21 Ring A. for Tree
after
188 Enter Ariel from Trick Tree L1G
300 TRCG 1839—Ariel sings "O bid thy faithful Ariel fly"
317 Re-enter Ariel, like a Water-nymph thro fountain.
375 M [for music]
377 Exit Caliban R 1 E
Re-enter Ariel TRCG Down Rock piece R. 3. E.
M [for music]
395 [Ariel's song] M
403 Resume chorus Piano at "Hark now I hear them."
Ferd. spea-ks thro and gazes above and around wonder
stricken—gets LH

End of Act I
Exit LUE—Burtons
RUE—TRCG

ARIAL . . leads him [Ferdinand] of L.1. E.
Chorus resumed L 1 E—"Sea nymphs hourly"
Entre Acts—3 minutes
Act II, Scene 1

After

184 M [Music] Enter Ariel, invisible, playing solemn
music. Lyre made of large conch shell. [Through line
192]

Ariel enters R U & playing on small harp. First to
Gonz. touching him with harp at a break or pause in
music. As each person is touched he becomes drowsy--
Ariel touches Alonzo last, who sleeps at foot of bank
with slote. Gonzola lies at the king's feet.

Exit Ariel behind set.

294 A [Ariel] begins to descend Slote R U E gently
300 [Ariel's Song] While you here do snor'ng lie ... 
accompanied TRGC Recitative--Burton's
305 [Ariel] Runs behind set piece
315 Ready at Lights & Rain
326 Ariel appears on flower L up stage which changes by
flipper on face of Parallel to a Bat which rises with
him.

Change [to scene 2] when Ariel nearly up on Parallel.

[Exit others] R L E

Act II, Scene 2

In 26

Line:

1 Half dark--Thunder and Rain.

122 R.M.B. [music warning] Lights up gradually.

184 M [Caliban's song] Unaccompanied for W. Burton

192 Exeunt R. Singing and Roaring

Act III, Scene 1

Before Prospero's Cell. 2G.

Enter Ferdinand, bearing a log R L E--which he throws
down

Exeunt Ferd. with log L L E, Miranda. R 2 E

Act III, Scene 2

Another Part of the Island 2G

Line:

1 R.M.B for Pipe and Tabor

46 Enter Ariel, invisible, with Pipe and Tabor

about

100 Mind Pipe and Tabor.

133 M. Ariel plays Pipe & Tabor

138 M. Pipe & Tabor

140 M. Pipe & Tabor

See Harpy and Imps ready before change. At the
different cues Ariel plays on the Pipe and Tabor and between whistles appears to laugh and enjoy their embarrassment. and terror [terror-struck]

196 M. Ariel plays again and exits RH--Continue Pipe and Tabor till change--gradually getting distant.

Act III. Scene 2
Another part of the Island. Extent of stage
T.R.C.G. Several Tubular columns crowned with foliage and fruits rise through stage.

Line:
17 Solomon and strange music; and Prospero above, invisible. Burton's Proa does not appear yet.
enter several strange shapes, bringing in a banquet; they dance about it with gentle actions of salutation; and inviting the king, &c. to eat, they depart.

Enter some through vampyres Dance of Shapes—see
Dance—tree falls forming a table. At end of Dance shapes disappear—some through bushes, and flats—some through stage—others at wing.

20 Song [when shapes depart]

51 Thunder and Lightning. [Harpy] Comes from behind tree, jumps on table. Ariel at wing speaks the speech as Harpy appears.

T.R.C.G. W. Macready appeared in Red fire on a Rock at back, and spoke the lines as Prospero.


Thunder—Crashes—Music and Discordant noises of any and every kind. Banquet sinks—Demons enter up traps and from sides with Flash boxes, Firey serpents, &c. Set pieces and flats change by flaps to wiethered and blasted Landscapes—still identified with the previous scene—Red fire

Tableau
All the mortals horror stricken. Ariel flying above working an intermittent light Be careful to keep Ariel safe from fire of Torches.

Line:

83 to 92 W. Macready omitted this speech here and introducing it in middle of last speech of 4th Act.

Act IV. Scene 1

Before Prospero’s cell—50—Tone of Scene Dark—Stage R. C.

Line:

33 Enter Ariel L. as boy Fairy
46 Exit Ariel joyfully [speaks remainder of his lines from off stage]
59 Music Ring A for clouds to descend. When they touch the stage Ring B for Rainbow. When Rainbow clouds up and ready ring A again to take up drop clouds to top of the sinking piece.—The latter opens in the centre and Iris comes forward down L. The opening backed by revolving star.

60 T.R.C.G. This invocation to Ceres was sung. The scenic effects of the masque must depend upon circumstances. Discover Iris gradually.

75 Enter Ceres, Discovered gradually. Ring B to sink Rainbow clouds. The others taken up same time. Discover Ceres—Backed by a large set piece—representing cows, Agricultural Instruments etc. 2 Boys—as Plough-boys leaning one on a rake—The other on a spade. Antique.

100 Music. Enter Juno L. in a Magnificent Car driven by a Cupid and drawn by Peacocks.
105 [Juno & Ceres sing]—sometimes sung by Ceres alone.

132 Music Change to Golden Wheatfield—Enter certain Nymphs.

137 Enter certain reapers (properly habitated) R & L
125—Juno takes Ceres into her car and they go off R. Ring A for Clouds to descend

Grotto Scene Nymphs discovered with Scarfs extended by the wind come up behind set waters—a Triton on each side, in the water blowing a shell.

[change to Wheatfield] The Nymphs execute 2 on each side at change and Reenter immediately. [Dance]

142 Ring A for Clouds—when down Close on Cave. Then take up clouds.

TRCG Vision suddenly disappeared and Scene last was again presented. Discordant music.

164 Enter Ariel L. Quick and suddenly—As boy Fairy

Prospero puts the end of his wand to wing R. 3E. The loop of a line is placed over it by Property man—Prospero crosses stage, holding loop on wand and offers it to opposite wing where someone fastens it and keeps it taught.

As Ariel is hanging up the clothes, Prospero speaks
the nine lines . . . [from end of scene beginning 259]
Enter Caliban, Trinculo and Stephano LH--Dialogue contin-
tues and end act with the attack of the Demon Dogs
on them.

Mind Lights.

255 Music Imps with Dogs heads rush on--jump on them--
pinch them &c.--drive them about stage--Caliban fall C
on hands and knees, crouched up close. Stephano R H
roaring. Trinculo LH trying to spin round on his back
and kicking his legs about. Prospero at the back
pointing with his wand. Ariel laughing and enjoying
the sport. Tableau--End of Act. [Burton's]

255 [TRCG] As Stephano and Trinculo face suddenly to RH to
take clothes and Caliban the same to prevent them.
They are met by the 3 Imps who fly into their arms--
Other Imps run on with whips all off L.I.E.

More by Macready [from scene 3, Line 82]
Finish Act with Tableau.
Prospero changes--See Hat and Sword ready L.

Act V. Scene 1
Before the Cell of Prospero--For effect or variety this
scene might be the Interior of the cell--curtained entrance.

Prospero is in rich dress--Magic cloak over it. Ariel as
Boy Fairy.--Wand.

Line:

52 Music.

57 [Burton's] Ring B. to light wand under the stage.
Prospero draws a circle of fire in centre of Stage.
There is a kind of small lamp at the top of wand from
which spirits of wine can flow very gradually for
circle.

[TRCG] Ariel reentered alone. Prospero drew a circle
with his wand and then retired to entrance of cell,
spoke the speech as cut in red ink. Ariel helping to
attire him--at end of speech he went thro curtains.
And Ariel remaining to sing "Where the Sea Sucks." At
end of Song--Prospero re-entered C. Alonso attended
by Gonzalo, Sebastian, Antonio & others entered R 1 E
Got into the magic circle and became suddenly trans-
fixed.

148 Mind Cue for Curtains

171 Open Curtains--When Ferdinand and Miranda out close
them again and strike backing.

179 Curtains close again.
[Much of all the last scene cut. Boatswain and master cut completely.]

[Trinculo and Caliban not cut, however.]

Exeunt Cal. Ste. and Trin. R.

[TRCG] thro' curtains C. leaving them open and showing bright sea with fleet reassembled. Several small ships tacking and retacking.

318 Ariel sings his song "Where the Bee Sucks" Then rises, by wires, as the curtains open at back and show the ship--Tacking and retacking on a sunny sea. Or close curtains when song begins after which he exits R1E.

TRCG Ariel passed over the stage singing "Merrily, Merrily" Prospero retired to the back of the stage, broke his staff in twain and deposited it in the sea; then advanced C. and spoke Epilogue

[End of Epilogue]

Open Curtains and discover Ariel standing on a large shell. Nymphs come through and stand in groups pointing to Ariel on each side of Archway. Burden of song "Merrily merrily" taken up by the chorus at wings.

CURTAIN
APPENDIX C

SCENE DESCRIPTIONS AND STAGING CUES FROM THE PROMPT

SCRIPT OF W. WILLIAMS FOR THE PRODUCTIONS OF

SAMUEL PHELPS AS GIVEN AT SADLER'S

WELLS THEATRE IN 1849 AND 1855

For a discussion of this script, see page 102.

Act I, Scene 1

N.B. 5 Bars of Music before Curtain rises.

A Calm Sea with a double row of Trick Waters to change
to rough Sea—Ground piece to work down with Sea Cloth at-
tached to Float at given signal. The Neapolitan Fleet begins
to pass as a Panorama on the Curtain and can (Music Flowing
& soft—changing to Storm music as the change takes place &
as the Fleet moves off OP

a Storm Horizon on Clouds &c. in which Spirits of every
imaginable and fanciful form are represented as assisting.
The Clouds seem to be rushing along as with a tempestous
blast. They are of Gauze. When the Panorama is fully on
the light Flats of 1st Calm Sea work off at back so that
when the Gauzes are off the Dark Storm Horizon is discovered
and two additional rows of Storm Waters. The Wings change
act at a Signal from Bright Horizons with Rocks on which
Sprites are gambolling to Dark Horizons. The Ground piece
works down to Float, waters work and a Ship on Truck works
on from L.2.E. to the Centre of the Water pieces being
formed with whalebone Flaps and aprons yield to the Ship as
it works up to the tip. It then veers about and returns
down Centre and when it reaches L.2.E. it flounders on Rock.
Bell, A dark Cloud Cloth now descends. The Ground Piece
with the Stage Cloth is pulled up and the whole is enclosed.
The Waters are now cleared behind and Cave Flats also gauze
flats lowered. Bank put on Large Slote marked with Rock Bell
to raise Dark Cloud Cloth. The Lights up 1st Border of
Floats raised just high enough to light Stage // Thunder—
Lightning—Rain & Wind begin to work as Cloud Panorama comes
on and increased as Scene progresses—till it rages with all
possible fury—Lights—worked accordingly

Line:
Before Line 1 Attend to Thunder & Lightning

136
Act I, Scene 2

Line:

Before Line 1 Enter Prospero from cave L & Miranda RUE
151 See Carpenters ready to attend to Slotte for Ariel R3E
184 Pull for Gauzes
185 Music.
188 Ariel descends down Slotte OP 2E coming off the Slotte
down Stage to RC
284 Attend to Ariel's flying apparatus [struck]
300 Song: Oh Bid Your faithful Ariel fly
304 Exit Ariel L thro arch Cave gets wires for Flying
adjusted [struck] Exit Ariel RUE thro Arch
About 320 Call number 5 Ferdinand
All the Chorus--6 down Stairs § in the Flies
350 Attend to 1st Border Lights
367 Raise Gauze Cloud behind opening [struck]
374 Raise Gauze Cloud behind opening [struck]
375 Raise Border Lights very gently Ring for Drop to
Raise [struck]
376 Ring up Gauze--& light up Float & Warn for Noise of
Surf on the Beach [struck]
Enter Ariel and Ferd center cave opening
385 Chorus at back of Stage OP and again in the Flies PS.
NB [for no bell]
395 Music Symphony Begins
404 Chorus in Flies Signal for ascent of Slotte
Ariel ascends on Slotte OP flying & waving as directing
Chorus--Slowly [struck]
407 Music of Chous of Full Fathom Five &x in Flies
Enter Prospero & Miranda from Cave L2.E.
440 Enter [struck] Ariel who remains in opening of Cave
center at back. [ground plan follows]
473 RMB Ready Bells
489 Main Bell
End of Scene--Ariel waving Ferdinand into Cave as the
Curtain descends Chorus--"Full Fathom
Five repeated 8 bars. Then--Ring
Time 45 Minutes

Act II, Scene 1

Scene 1st A Large Lake surrounded by a luxuriant land-
scape. High mound L.3. E. to mask the slotte--
Small mound R.e. wing. Foreign wood Wings--Borders and
set pieces.

Line:

About 115 See all ready at Slotte P.3.E.
140 Warn Carpenters for low ering Ariel with Lyre--playing
down Slotte P.S.3.E.
Enter Ariel invisible on a Slot e L. 3 E. with Lyre
playing solemn musick.

Music ceases--Ariel is taken up Slot e P.S. 3 E.

Ariel--down the Slot e L.

Ariel sings [lines 300 to 305]

Attend to Lights--Ariel ascend & Thunder

Warn for Ariels being raised on Slot e--Stephano
Bottle [22]

Ascends up Slot e L
Thunder to commence--Lower Lights W [for change]

[Next scene] Bank O P drawn off at Change

Act II, Scene 2

Another part of the Island.
A Sterile Sea Short--2nd grove.

Line:

Before 1 Attend to Thunder Wind Rain.

Enter Caliban, L with a burden of wood which he
indignantly throws down. A noise of thunder
heav--rd.

Thunder Lightning & Rain

Begin to slacken Storm Cease Winds & slowly raise
lights

Cease Rain & Wind Raise Lights gently [struck]

Stephano & Trinculo with Caliban--Chorus--the burden
of the Song--they laugh--shout and Exit in great glee

RING [for curtain]

Act III, Scene 1

Richly Wooded Landscape

3rd Groove

Line:

Before 1 Ferdinand, discovered seated on a pile of logs.

W [for change]

Act III, Scene 2

Foreign Wooded Landscape 2 Groove

Line:

Enter Ariel, with Wand invisible L.2 E. and remains at
back watching

See Pipe & Tabor ready OP 2 E

Music of Pipe & Tabor heard off R 3 E

Music of Pipe & Tabor repeated off R.2 E.

Music resumes but more faintly off R.3 E.

See Prospero in Trap & Trick Banquet ready before
whistling off.

Exit R 2 E W [for change]
Act III, Scene 3

Scene 3rd Foreign Landscape. High Rock Centre to mask Trap--Foreign Trees--A Trick Rock in C of Stage to change into Banquet & re-change to Rock.

Line:

Before 1 Enter Alonzo, Sebastian, Antonio, Gonzalo, led by Adrian, Francisco, R.U.E. Check line for Trap.

18 Lights--Down Pull Check line to raise Prospero on Trap at Back masked by High Rock.

Solemn and strange music; and Prospero above.

Enter several strange Shapes R & L 2 & 3E. they dance about it with gentle actions of salutation; and, inviting the King, &c. to eat, they depart R & L 2nd & 3rd E.

Rock Centre changes into Banquet.

52 Check Thunder--Banquet changes again into Rock as before--Fan falls and discovers Ariel as Harpy in Centre over Rock Table.

Fan at back of Table disappears and discovers Ariel as the Harpy. Thunder & Lightning.

32 [Entire cue struck] Thunder--A Fan rises with a demon painted thereon--when Ariel is away Ariel's double as a Bird has flown the Fan disappears & Prospero speaks.

33 Attend to Check line

23 Pull Check line to lower Trap and raise Lights R.M.B--Thunder

108 Ring


Act IV, Scene 1

[Entire description struck]

Scene 1st--Arch Cave backed close with Gauze painted as Rocks to match Scene--backed closely by Opaque Cloth, both work up for Masque.

2 Cave Flats set raking UP & PS from back Flats to 1st entrance openings in both backed by rocks but some signs of habitation as Curtains suspended &c.

Enter Ferdinand, Prospero, and Miranda L.2.E.

Line:

33 Ariel Enter L.2.E.

Ferdinand & Miranda sit on a Rock Bank against opening of Cave R.C.

37 Attend to Bell & Lights [Ariel's ent. and exits on floor but treated as in Macready]

59 [Masque Scene] Bell

Ring for Raising Cave Cloth & Gauze lower front Border Lights. [struck]
1855—The Back cloth has an Arch transparency for Rainbow to be reflected on from behind with a Strong Light.

Soft music. Back of Cave as it were dissolves & a Clouding appears with the Arch of a Rainbow painted thereon.

Iris discovered on a Car L with Clouds to mask Car.

[strike] Enter Iris on a car L with Panorama moves to R.

69 [strike] Begin to work Panorama across.

75 [strike] 1849

Enter Ariel as Ceres L. in Car.

1849 [all struck]

Warning for Panorama's working to bright Cloud bringing on Ariel as Ceres on Car formed with her emblems of Golden Corn Sheaves.

The Panorama has worked from a Dark Clouding to a bright Sunlight Clouding--figures emblematical of Spring &c. painted as Strewing Flowers on the course of Ceres.

Warning for Panorama moving.

Procession for Ceres 1855
2 Satyrs with Tambourins 2 youths
2 Swains with Cymbals 2 youths
2 Boys—Pipes 2 youths

Tiger drawing Ceres Car
Ceres seated with [?]
2 Swains with Banners—Sickles—Horns of Plenty

102 Enter Juno down [strike] Car from the back.

1847 K.B. [all struck]

Signal for Panorama Flats to work off discovering a Pyramid of Clouds and Bell Slot. Juno on the back of a Peacock which works down Slot to bring her to the Stage—She alights & Cloud Cloth descends behind Juno to shut in Slot &c. A Landscape Cloth descends behind for [?]

1855 Ring for Juno's Car to descend

117 1849 [strike] Attend to Bell for Clouds descending and Discovering Landscape.

1855 Ring up Juno's Car as Chorus [of song] discovering Harvest Landscape for Dance,

[Several cut items that cannot be discerned]

126 [strike] 1849 Ring up Cloud Cloth & Cars work off P & OP Discovering Landscape for Dance
Cars of Iris & Ceres work off R & L as the Clouding Rises.

137 [1855] Waves on Ballet & Exits with Iris & Ceres LUE and R Musicians & Boys of Ceres Procession proceed & Play during Dance. Enter Gents of the Ballet LUE and form to partners for Dance. Enter 6 Ladies of Ballet RUE and join to partners for Dance.


Ring for lowering Gauze & Cloth & Gauze as at first to back Cave. [1849 and 1855]

Thunder [struck 1849] Raise front Borders & lower Back borders of Lights [1849 and 1855]

193 Re-enter Ariel laden with glistening apparel, &c.

194 [Transposes lines 259-266, end of scene, to this point as did Macready] Lower Lights slowly.

228 Attend to Hunting Horns [struck]

228 Attend to Barking of Dogs & by Supers off P.S.

255 Dogs from the Flies P.S.

Trinculo & Caliban get lines L--Stephano C

Yelping, Barking, Howling

Bell Music & End of Act 1st

Act V. Scene 1

Scene 1st Cave Flats with Opening RC (across which a Curtain is suspended.) Large Opening in L Flat thro which is seen the Sea Wings out L and back Flat reaching to the wall. 1 Flat OP representing the side of a Mountain with Foreign Shrubs &c. LUE only opening. 4th OP Wing taken back to open Stage.

Line:

32 [Lines 85-88 spoken by Prospero here and Ariel sings song--"Merrily Merrily"]

57 Music--Prospero walks around the Stage as if with his wand forming a Circle.

68 [Prospero speaks lines 251-252 here]

[Cut most of lines 70-105]

170 [Prospero] With his Wand puts aside the Curtains that closes the Opening of Cave. Discover Ferdinand & Miranda playing at chess. A Square Rock serves for Table--2 Smaller Rocks as Seats.

216 [Lines 216-253 cut]

[Cal., Trinc., and Steph brouch on as per folio ed.]

299 Exit Cal. Ste. & Trin. thro' opening of Cave R.

Profile Ship works on to LC

310 Music for ship to work on.

315 The characters form in small groups--Mr., Ferd., & Alonzo talk apart with Honz. RC
Prospero breaks his wand and throws it into sea.

[1849] A Figure of Ariel flies across [struck]
Music, a Strain played until the Figure of Ariel is
out of sight of the audience and he then begins to sing
off L.U.E.

[1855] Ariel is heard singing at a distance "Merrily,
Merrily" the chorus repeats.

[Epilogue spoken by Prospero]
Curtain falls to "merrily" played in Orchestra

[1849] Time of Representation 2 Hours 40 Min.
[1855] Time of Representation 2 Hours & 45 Minutes

[Signed] W. Williams
APPENDIX D

SCENE DESCRIPTIONS AND STAGING CUES FROM T. W. EDMONDS'
PROMPT SCRIPT FOR THE CHARLES KEAN PRODUCTION
AT THE PRINCESS'S THEATRE, 1857

For a discussion of this script, see page 103.

Act I, Scene 1

Scene I.---A Ship in a Storm
The first scene, as now arranged, may be considered an
introduction to the play; on its conclusion, therefore, the
green curtain will descend, and the Overture will here be
performed, for the purpose of giving time for the clearing
away and re-setting of the stage.

Rolling and Shaking thunder, chains, Braces. Wind Rain
Lightning. Wood Crashes, Windlass, Crash box till vessel
sinks. Green Curtain Lights ½ down.

Act I, Scene 2
Scene II.---The Island Overlooking the Sea.
During the progress of the scene, the waters abate, the sun
rises, and the tide recedes, leaving the yellow sands, to
which Ferdinand is invited by Ariel and the spirits.

Music
The sea cloth gradually covers up and the waters abate.
Music
Thunderbolt descends behind bush LH and Ariel rises up trap.
LH
Lights gradually up. Music
Ariel disappear, down trap
Music Ariel rises from the sea like a water nymph. Music.
Floats away RH Ariel rises on a dolphins back up trap cen-
ter.
The tide recedes discovering the sands
Ariel floats across the sands playing; Ferdinand following.
Ariel floats across from RH to LH Music.
Enters up. Ariel appears at top of high rock LH
Distant chorus of spirits
Act Drop time 27 min.
Act II, Scene 1

Lights up

Line:
1   Scene 1 Interior of the Island
139 Enter Ariel invisible solemn music. Ariel floats across
from rock LH to RH a general drousiness oppresses all
on stage except Antonio & Sebastian.
190 Music ceases. Exit Ariel RH
268 Music. Ariel floats across from R to L
296 Music. Re-enter Ariel, invisible on rock LH
305 Ariel disappears behind wing LH
Lower lights slowly
Distant thunder.
316 Ariel reappears
Exit [all]
326 Ariel disappears behind rock LC
and double flies up to RH

Act II, Scene 2

[no change]

Line:
10   Thunder and Wind heard Wind
15   Trinculo Heard without LH2E
36   Thunder and wind.
Wind
42   A storm takes place Rain and Thunder. Wind.
Rain shaking and Rolling Thunder Wind &c.
58   Storm gradually dies away
65   RMB
191   Act Drop time 27 min.

Act III, Scene 1

Scene 1 Another Part of the Island
Enter Ferdinand bearing a log RHUE 96 [End of Scene no change]

Line:
1   RMB for Band to Commence RH
47   Ariel rises behind tree LC
50   disappears
59   Trinculo staggers to bush LH
70   Ariel appears in bush LH
78   Figure of Ariel appears RH2E
83   disappears
123  Ariel appears in tree RC
125  disappears
133  Tune is played on pipe & Tabor. Ariel invisible. Pipe
& Tabor RH
140  Blast of wind instruments under stage.
144  Plaintive Music RH
156  Music Piano
157  Stop Music and begin Pipe & Tabor
Act III, Scene 3

Line:
17 The scene is gradually transformed from barrenness to luxuriant vegetation. After which, Enter many strange shapes bearing fruit and flowers with which they form a banquet and disappear.
51 Thunder Crashes and Lightning. Ariel appears in the center of flowers.
60 Shaking and rolling Thunder
82 Thunder Crash. Ariel sinks. Table breaks up. Shapes disappear R & L.
Lights gradually up.
110 Act Drop. Time 30 min.

Act IV, Scene 1

Line:
1 Lights ½ down
59 Soft music
The Back of Scene sinks and discovers Iris on cloud RH. Check all the Lights in front.
60 A Masque. (a) Iris (b) appears. View of Pleunia (c) and Its Temple. Dedicated to the Goddess Ceres.
102 Juno descends, (d) Accompanied by The Graces (E) and the Seasons (f) with other Spirits.
Song. [Honour, riches, marriage-blessing . . . . .]
142 Spirits vanish. Clouds descend.
163 Ariel appears up trap RH
167 [Ariel] Disappears, on slote R2E
205 Proc. Exsaut R.H. Clouds ascend & discover the Bell, as at beginning of Act. [lines 194-258 transposed]
253 Lights gradually down.
255 Thunder kept up till End of Act.
A Noise of Hunters Heard. Enter Diverse Spirits, in Various Shapes, and Hunt Them About; Ariel, Flying on a Bat's Back, Setting them On.
Time 20 Min. Act Drop

Act V, Scene 1

Scene 1.—Before the Cell of Prospero

Line:
7 Ariel appears LH up Centre
Solemn music. Prospero describes a Circle with his wand. [Cut to line 94]

Ariel reappears, on Bough LB

[60-85 Pros. speaks some of line 60-87, goes to 107]

Enter Alonso with a frantic gesture, attended by Gonzalo; Sebastian and Antonio in like manner, attended by Adrian and Francisco: they all enter the circle which Prospero had made, and there stand Charmed.

Song by Invisible Spirit Where the bee sucks

Music. The entrance of the cell opens, and discovers Ferdinand and Miranda playing at chess. Back of cell sinks and discovers Ferdinand and Miranda and after a pause closes up again.

Night Descends. Clouds rise and fall and discover the Spirits released by Prosp. The Spirits, Released by Prospero, Take Their Flight from the Island, into the Air. Chorus of Spirits. Where the bee sucks, &c., &c., Chorus close in the Spirits and rise again discovering a Ship in a calm. Morning Breaks, and Shows a Ship in a Calm. Prepared to convey the King and His Companions back to Naples.

Epilogue. Spoken by Prospero from the Deck of the Vessel.


Time 5th Act. 25 Min. The piece 3H. 20 Min.
APPENDIX E

SCENE DESCRIPTIONS, STAGING CUES, AND PRODUCTION NOTES
FROM THE SCRIPT OF GEORGE BECKS CONTAINING
INFORMATION FROM A NUMBER OF AMERICAN
AND ENGLISH PRODUCTIONS

For a discussion of this script, see page 103.

The Tempest: Scene Plot of this Version
[Grand Opera House, N. Y., 1869]

Act I

Wings

Sc 1st Working vessel C from 1 to 4; sea cloth attached-Gauze borders with long tabs reaching to the seacloth in 2, 3 & 4. Panorama slot work and stands across from L to R.

Large profile rock, with storm daemons to come on L 4th grooves at signal: Lightening flats to pass slowly.

Gauze flats R & L to mask slot and horizon.

Rock flats, instead of Tormentors

Storm King drop to rise and mask in wreck

Cloud Border to descent at same time

Wood 2 Bower flats to come on L, and over while storm drop and border are rising:
Ariel through cloud C flat and down to the stage on quadrant.

Trick tree R2E to change to rude seat.

Rock

3 Calibans cave moves on R and across afterwards, off L while bower flats in 2 continue working off to R, shewing the

Rock & 4 Yellow Sands drop

Shore piece from 3 to 5. L.H.
Wood
and 4 to 5. R.H.
Bridge from C diagonally over shore piece to
L5E; Surf cloth to work off--offshore RH.
From frame truck--(with 4 ladies C)
to x to R and off L.E. (on cloud.)

Act 2
Wood 1
Foreign Landscape--
raking rock with sloat for
Ariel to come & go 4ER

Rock 2
Storm coast--Thunder and lightening
Wide drop

Act 3
Rock 1
Cave of Prospero, backed with Surf effects
or
Sunset coast, with illuminated sun and ripple

Wood 2
Moonlight Shore: Moon, and star effects
3
Glen and waterfall--Ariel and Prospero
appear in waterfall
(Rock c to change)

Act 4
Wood 1
Prospero's cave /w Foreign landscape
Profile wood flats drawn on to the stage for the masque.
Gauze to rise (or cloud flats) behind;
Mist drop behind (or wood) gauze to rise at cue, then draw off
Landscape

Tableau
1
Cloud and Rainbow: Iris descends C;
Ceres comes on cloud parallel
from R.3.E.
Juno--ditto L.3.E.
Cloud draws off--Ceres and Juno rise R & L
2
Nymphs Grotto Sink
3
Wheatfield: Reapers dance
Cloud and Mist drop descend as before--
Close on Landscape, then take up Mist and resume the scene as at the beginning of the act

Act 5
Wood
Cut wood
Prospero's cave R Sands L
draws off R
2
Cloud flats (1st Act)
to mask cut wood &c.
Cloud Borders; Ariel C.
Cloud opens
Transformation Scene.

Scene Description  Arch Street Theatre  Act I, Scene 1
Philadelphia

Two rows of calm sea, with trick changeable rough waters; ground piece to work down to the floats, and to mask and to which is attached working rough-shaking waters, capable of working down to the float. Backed by sunset horizon: Panorama groves. The panorama of the Neapolitan fleet worked off, dark storm flats follow in the same groves when fleet worked off across R2E. The music humming and soft. Storm music # Bell to change calm to storm and when the dark flats are off the sea is discovered in the fifth groves. 4 rows of rough waters, with shaking cloth waters to the floats--have whale bone centers to allow ship to work through --Lights all down, dark as possible. The Kings ship built and with a light in the stern worked through whale bone C. to the back--it is then turned round, and worked to front--and then worked down to first row. Bell to lower large front cloud. gauze & a pair of wings to join in--thunder--wind--Rain and lightening--lights worked according to the progress of the panorama--Keep all quiet behind--Music continues and when scene 2nd is ready behind. Bell to raise front gauze & wings worked off at the same time. No dialogue spoken.

(Phil adelph la)

Scene Description  McVickers, Chicago  Act I, Scene 1
July, 1889

Semi Opaque--Storm horizon in extent, borders & wings to match. Set waters across back. Sea cloth, (very full) painted with large waves and white caps, from set waters in back down to a drop, in one (1st grove) which represents rocks--very large opening, netted. At having clouds reflected on front of drop. Reflection of Ariel appears moves off. forked lightening; then band of demons appear on drop--chorus--Arise Ye Terrors of the Storm. Minature ship, with lights crosses behind set waters, tossing from R to L. As chorus ends the ship has passed off L--Heavy thunder, forked lightening; also behind drop--Boatswain whistle; heavy thunder; large vessel bounds on from LLE crosses over to HUE, tossing about in every direction. This vessel carries 10 or 12 people, two masts with torn sails one mast is to fall at cue: Main mast at end of dialogue is struck by a thunderbolt just before "we split" Grand tableau of consternation amid thunder crashes lightening and cries of
terror from the people aboard the vessel.

Selected Scene Descriptions and Staging Cues
From the Prompt Script

Act I, Scene 1

"The storm—splendid mechanical effects, and change to receding & dissolving clouds, presenting the Tempest with the noble vessel raging in the laboring sea." Imps and appalling visions in the clouds. Thunder & novel lightening effects. Thunderbolt and the ship is seen to settle down with all on board--The words spoken--Scene third & end of act.

Grand Opera House NY 187[0]

Cues—Act I, Scene 1

Before Line 1: Dark

Ready—thunder lightenings—wind

See figure on traveler before piece [music] begins.

On a ship at sea tempestuous noise of thunder and lightening heard.

# thunder and lightening as drop ascends

Line 1. Music appopriate throughout scene

5. Thunder and wind very loud

29. Thunder—wind and rain—very loud

52. The staysail—the only one on board is here carried off; loud crash.

53. Thunderbolt and crash: Heavy storm

65. Music Forte

Scene Second W [for whistle]

Great confusion: some down the hatchway, some cling to & up the mast etc. all gesticulating.

Line 65 Music forte—the confusion on board is now greater than ever—the Mast falls, ship runs on rock, LH4G—Ariel and Demons appear on board of vessel, and in the air—Thunderbolt strikes the vessel—Thunder, lightening wind, and rain, terrific—Grand tableaux (end of act Barry)

Act I, Scene 2

The island: Before the cell of Prospero. On RH a tree.

Large bush of flowers in C. Enter Miranda, ULRH, and Pros., ZELH (Barry NY)

Line: 8 Ready at trick tree
Waves his wand, the trunk of a large tree falls on RH and forms a kind of a rude arm chair
Ready for Ariel's descent on Quadrant C. Ariel—

The Act.

Act I, Scene III

Line: 174 Before the cave of Prospero

McVickers begins scene with first 17 lines, continuing at line 174 and follows to "come shake it off" line 308
The change to scene 4th "The Yellow Sands" which ends the act.

Music pp

Enter Ariel C.—"Approach my Ariel, come." Large bush of flowers expands in centre, slowly, and discovers Ariel—music changes—Ariel steps forward and bows to Prospero

(Barry—Boston, Wright—Broadway, Ford—Baltimore)

Comes from slot down stage to C kneeling to Prospero.

Song Ariel—"0 bid thy faithful Ariel fly"—in all the acting versions—Exit Ariel RH & dancing and figure of Ariel passes over from 2 to R again.

R Boston & Dancing Broadway

The following in All America versions—Macready continued without a change of scene—Putting Miranda off in cell.

W—Change to Scene III

Romantic view of the island LG Calibans cave LERH

Ferdinand All chorus ready, 6 below, 6 in flies—4 water nymphs—mymph of the sea, double

Exit Cal R & no change of scene Covent Garden.

Exit Cal. LIE—Pros & Mir RLE W (for change)

Change to 4th scene Music at change Panorama to pass with 4 ladies (water nymphs) in car from L to R—when across—then Ariel's song (Ariel) waves wand as if inviting chorus Ring to raise gauze backing—Raise lights Music of song pp—Prospero leads Miranda off L2E cell—Caliban goes off LIE in great fear.

When lights are well up and sunlight transparency lit up behind—enter Ariel dressed as a sea nymph waving on Ferd. thro' cave arch in flat RC

Act I, Scene IV Yellow Sands

Line: 395 Symphony of Song commences
Chorus in flies—during chorus—Ariel slowly ascends slate R—in a reclining position waving wand as if directing invisible chorus.

Chorus ready
Music Enter Ariel
Came down by Miranda—takes her hand and leads her toward cell—Ferd. follows in amazement. chorus in Flies Sings "Full Fathom Five" Ring (after dialogue)
Song—Ariel—"Kind Fortune Smiles"
(Pros & Mir exit L LE Ariel leads Ferd off URLN, over platform Music continues then ballet End of Act 1st Ring McVickers, Barry, NY—

Act II, Scene 1, 3G Romantic West Indian Landscape. Set Raking Piece and platform RH, 3E.
(Boston, B'way)
Scene—a large lake surrounded by a luxuriant landscape—
high mound L3E to mask the large slate—Now L3—small mound R—torrid wings borders and set pieces.
(Phila)
Line: 185 Enter Ariel invisible playing solemn music
Music—Ariel appears floating about playing on a lyre.
197 Music continues—Ariel dancing around Alonzo charms him to sleep.
Music continues—Ariel off RH up slate . . . Music ceases.
Alonzo sleeps—Exit Ariel R4E
290 Ready with Ariel's double
195 Music
296 Re enter Ariel, invisible R4E down slate—(no lyre) in a reclining position. Wind Thunder
Lightening and Wind for change (W) Warning Cue
305 Ariel (vanishes) exits up slate R4E
About 320 Ring for Ariels double
322 Music pp Figure of Ariel on bat X's from L3E
325 Ariel Speak while ascending slate Exeunt

Act II, Scene 2
No change scene at McVickers
Lower lights 1/2 W Music
Thunder, lightening to begin scene—Wind, Rain.
Line:
About 15 Wind.
27 Thunder.
62 Cease storm and raise lights a little
175 RED warn
192 They exeunt L singing and dancing Ring Act Drop.
Act III, Scene 1
Richly wooded landscape—in 3—logs of wood dis covered lying about.
Scene II of Act 2 Before the cave of Prospero
Line: 95 W.

Act III, Scene 2
Another part of the island 2nd groove.
Scene 3 (of Act 2) A romantic part of the island.
Line: 135 Music—pipe and tabor Pipe and tabor played
138 Music repeated
141 Ariel plays same tune—Noises heard (Boston)

Act III, Scene 3
Another part of the island—Moonlight and Gauze centrepiece with raised Platform behind for Ariel and Prospero, and backed by a foreign wood. (Boston, NY)
Scene 3rd a tropical landscape—high rock center to mask C trap—tropical trees—trick rock in C to change to banquet table and back again to rock—2 large fans at back to rise and fall to shield Ariel—extreme set (Philadelphia)
Line: 17 Music and 8 demons dance—then table rises.
Soft music—Enter Ariel 2ERH, dances round in front, waves wand and banquet table rises, covered with foliage and fruits. (Boston and N.Y.)
52 Lights down and thunder. Banquet changes into rock—the fan rises and then falls discovering Ariel as a harpy—he stands over Rock with extended wings—table changes
Philadelphia
70 Thunder ready.
82 Thunder—The 2nd fan rises, with a demon painted on it—when Ariel has got away—the fan falls and Ariels double (as the harpy) ascends to the flies—all the characters in great amazement Tableau end of Act 2nd (McVickers)

Act IV, Scene 1
Scene 1 same as Scene first, Act first—
Act 3rd and Interior of cell (McVickers)
Arch cave backed by gauze, painted as rocks to match scene, backed closely by opaque cloth—both work up for masque:
half cave flats set raking OP & PS from back flats to first entrance backed by rocks; but with some signs of habitation such as curtains suspended, opening of cave
Line: 59 Soft Music
A masque—Lights down in front—clouds ascend through stage—3rd Grocol and cover stage—then clear away—Music—clouds ascend and descend, and
discover cloud circle, backed by rainbow—clouds
with Iris in center of circle—white fire—The
Tableaux.
(Boston, B'way)
Music when slotes down—Iris SP.
Ring for raising cave cloth and gauze. Lower
front border lights and lights up at back—back
of cave appears to dissolve and Iris is dis-
covered (singing) standing LH on a cloud car—
clouds at back with rainbow in panorama grooves.
(Philadelphia)
Sink clouds and dis. Cered (Ariel) attended by 2
reapers (boys) and rustic implements (Balt).

102 Ring for Junos car to descend—the panorama works
off and shows a pair of fanciful scrolled flats
and circular screens are worked on—Junos car,
the back of large peacocks tail, descends down
from flies, timed so as to be down when screens
are worked on—Juno comes out of car. Ring for
car to re-ascend. (Phila)

115 Chorus in flies—the screens and backings are now
worked off showing a rich landscape in 5th grooves
Philadelphia

126 Music—Enter Iris 2LE—waves wand and during her
speech clouds ascend and descend and form cloud
circle, backed by a beautiful grotto and water-
fall, with the water nymphs in groups—Green
fire on the tableaux.

137 W. change scene
Music—clouds ascend and descend—forms cloud
circle, and discover wheatfield in 50.—chords of
music—Enter twelve Reapers, with sickles, and
twelve Nymphs, from R and L and 4 & 5 E. and form
tableaux.—Pastoral Music—Dance by Reapers and
Nymphs at end of dance tableau formed. end of
masque B'Way

165 Music
192 Re-enter Ariel, with glistening appearance; robes
etc., 1.E.L.H.
Music—Prospero waves wand—a line appears on the
instant. from 2ERH and crosses to 2MLH on which
the robes which Ariel brings on and throws down on
stage, appear hanging. (Boston, B'Way)

Music—see property man has lines.
Lower lights gradually

255 Music—Horns—demons dance and Ariels double on
Bats wings x's and ring—End of Act 4th (Barry
B'Way)
Act V, Scene 1
Interior of Prospero’s cell 10 backed by cave flats in 2 groove—dark curtains, R.F., to draw—music (Boston B’way)
Scene 1st.—Cave flats with opening R.C.—across which a curtain is suspended—large opening in flat through which is seen the sea—wings out L reaching to the wall—half flat MM represents the side of a mountain—tropical shrubs—wings taken back to wall (Phila).
Line: 32 Music—Prop. describes a circle with his wand on top of wand appears a blue flame
170 Music—Prospero waves wand curtains rise in opening R and discover Ferd. and Miranda playing at chess—strong light 2 BR on figures (Boston B’way McVickers NY)
317 Prospero waves his wand—the Scene opens, discovering a view of the coast and the ship in a Coral Bay. Prospero retires to the back of the Stage, breaks his staff in twain and deposits it in the sea; then advances to C.—during the time, Prospero is speaking the Epilogue Ariel is heard singing in the distance.
315 Music—gong sounds. Magic change to coral grotto, in 70.—three rows of set pieces—crosses stage, 10.—sea horses, 20.—Nereids spouting water, 40.—the set piece thirty feet in height, with a working fountain—Ariel and two Sprites flying in the air—lights fall upon stage—dark in front of house.
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