

Messengers in Shakespeare's Plays

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1

There are a large number of messengers in Shakespeare's plays.¹ By the word 'messenger,' I mean not only a character who is designated as a 'Messenger' in stage directions and/or speech-prefixes (type 1) but also a character who is designated so neither in stage directions nor in speech-prefixes but who, in practice, acts as a messenger (type 2), though it is sometimes very difficult to judge whether a particular character acts as a messenger or not. The aim of this paper is to examine all the messengers in Shakespeare's plays² and to consider how Shakespeare uses them.

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Using all the authoritative or substantive Quarto and Folio texts of Shakespeare's plays,³ I have collected data on messengers. Strictly speaking, however, since the texts are of various kinds, and the nature of a text is usually reflected to some degree in its stage directions and speech-prefixes, we cannot be sure whether every character counted as a messenger of type 1 was named 'Messenger' by Shakespeare himself, nor can we be sure that he named none of the characters counted as messengers of type 2 'Messenger.' But, if we can prove that those who worked from Shakespeare's copies, especially the book-keeper, did not change frequently or arbitrarily the words which had been used as the names of messengers in stage directions and speech-prefixes, we will be tolerably safe in tentatively treating messengers of each type as characters who were, or were not, named 'Messengers' by the author.

The authoritative or substantive Q and F texts of Shakespeare's plays can be classified into the following six categories:

1. Texts printed from Shakespeare's copies
2. Texts printed from scribal transcripts of Shakespeare's copies
3. Texts printed from prompt-books or scribal transcripts of them
4. Texts printed from memorially reconstructed copies
5. Texts printed from copies of earlier Qq that had been collated and corrected against either Shakespeare's copies or transcripts of them
6. Texts printed from copies of earlier Qq that had been collated and corrected against either prompt-books or transcripts of them⁴

A comparison between the text of a play classified under Category 1 and the text of the same play classified under Category 3 will probably reveal some of the changes that were made by the book-keeper when he prepared the prompt-book of the play from Shakespeare's copy. Moreover, a comparison between the text of a play classified under Category 1 or a derivative reprint of it and the text of the same play classified under Category 6 will also reveal such changes. We can make such comparisons in the cases of the following twelve plays. (In the case of *1 Henry IV*, however, we must consider the possibility of scribal interference.)⁵

- 1) *Love's Labour's Lost*: Q1 (1) – F1 (6)
- 2) *A Midsummer Night's Dream*: Q2 (>Q1=1) – F1 (6)
- 3) *The Merchant of Venice*: Q1 (1) – F1 (6)
- 4) *Much Ado about Nothing*: Q1 (1) – F1 (6)
- 5) *Troilus and Cressida*: Q1 (1) – F1 (6*)
- 6) *Richard II*: Q3 (>Q1=1) – F1 (6)
- 7) *1 Henry IV*: Q6 (>Q1=2) – F1 (6)
- 8) *2 Henry IV*: Q1 (1) – F1 (3)
- 9) *Titus Andronicus*: Q3 (>Q1=1) – F1 (6)
- 10) *Romeo and Juliet*: Q3 (>Q2=1) – F1 (6)
- 11) *Hamlet*: Q2 (1) – F1 (3*)
- 12) *King Lear*: Q2 (>Q1=1) – F1 (6*)⁶

The changes concerning the term 'Messenger' found in stage directions and speech-prefixes are as follows:

	MESSENGER	TEXT	SD	SP
(1)	MV. 3. 2. 219c ⁷	Q1	Enter . . . <i>Salerio</i> a messenger	<i>Sal.</i>

		from Venice.	
	F1	<i>Enter . . . Salerio.</i>	<i>Sal.</i>
(2) 1H4. 4. 1. 12	Q6	<i>Enter one with letters.</i>	<i>Mess.</i>
	F1	<i>Enter a Messenger.</i>	<i>Mess.</i>
(3) 1H4. 5. 2. 88	Q6	<i>Enter another.</i>	<i>Mess.</i>
	F1	<i>Enter another Messenger.</i>	<i>Mes.</i>
(4) 2H4. 2. 1. 132	Q1	<i>enter a messenger. (133)</i>	<i>Gower</i>
	F1	<i>Enter M. Gower (132)</i>	<i>Gow.</i>
(5) LR. 4. 2. 68	Q2	<i>Enter a Gentleman.</i>	<i>Gent.</i>
	F1	<i>Enter a Messenger.</i>	<i>Mes.</i>
(6) LR. 5. 3. 295	Q2	<i>Enter Captaine (295 (end))</i>	<i>Cap:</i>
	F1	<i>Enter a Messenger. (295 (middle))</i>	<i>Mess.</i>

It is clear that the purpose of the alteration seen in (1) was to delete the superfluous description and that the purpose of the changes seen in (2), (3), and (4) was to achieve consistency between the stage directions and the speech-prefixes.⁸ (Incidentally, in the case of *1 Henry IV* Q6, the inconsistency between the stage directions and the speech-prefixes seen in (2) and (3), which derives from Q1, indicates that the scribe concerned with the play was careless about such minor matters.) On the other hand, it is difficult to explain the changes seen in (5) and (6), that is, the increase of messengers of type 1. The prompt-book consulted in the preparation of the printer's copy for *King Lear* F1 was an authorial or scribal transcript of a copy of Q1 which had been revised by Shakespeare himself.⁹ It is, therefore, theoretically possible that Shakespeare renamed the characters in question and increased the number of messengers of type 1 when he revised the Q1 version. But, judging from the fact that the speeches delivered by the two characters are identical in both the texts, it hardly seems possible that Shakespeare altered only the stage directions and the speech-prefixes. It is more likely that the changes were made by the book-keeper when he annotated the transcript of the copy of Q1, though we cannot be sure what his purpose was. (This supposition may be supported by the fact that F1 places one of the stage directions earlier than Q1. This change can be safely ascribed to the book-keeper, because book-keepers generally had a tendency to move up entrance stage directions.)¹⁰

The comparisons made above seem to lead to the conclusion that those who worked from Shakespeare's copies, even the book-keeper, did not change

frequently or arbitrarily the words which had been used as the names of messengers in stage directions and speech-prefixes. Thus, even though the texts which we use are of various kinds, they will serve the purpose of the present study. We will choose the text closest to Shakespeare's copy where there is more than one authoritative or substantive text for a play.¹¹

3

Almost all the tasks performed by messengers in Shakespeare's plays can be divided into four types. These can be further subdivided into the following eight types:

I. Type A: To announce a newcomer's entrance

i. A-a: To announce a newcomer's entrance

E.g., 2H6. 4. 7. 19 (F1)

Mes. My Lord, a prize, a prize, heeres the Lord *Say*,
which sold the Townes in France. . . .

ii. A-i: To intermediate between a newcomer and an onstage character

E.g., H5. 2. 4. 64 (F1)

Mess. Embassadors from *Harry* King of England,
Doe craue admittance to your Maiestie.

II. Type R: To report an event or a situation

iii. R-r: To make a brief report

E.g., OTH. 1. 3. 32 (Q1)

Mes. The *Ottamites*, reuerend and gracious,
Steering with due course, toward the Isle of *Rhodes*,
Haue there inioynted with an after fleete

iv. R-d: To make a detailed description

E.g., 1H6. 1. 1. 102 (F1)

3.Mes. O no: wherein Lord *Talbot* was o'rethrown:
The circumstance Ile tell you more at large.
The tenth of August last, this dreadful Lord,
Retyring from the Siege of Orleance,

...

III. Type M: To deliver a message

- v. M—m: To deliver a message
E.g., 2H6. 1. 2. 55 (F1)
Mess. My Lord Protector, 'tis his Highnes pleasure,
You do prepare to ride vnto S. *Albons*,
Where as the King and Queene do meane to Hawke.

- vi. M—l: To deliver a letter
E.g., 1H4. 5. 2. 78 (Q2)
Mes. My Lord, here are letters for you.

IV. Type S: To summon an onstage character

- vii. S—s: To summon an onstage character to the presence of an
offstage character
E.g., ADO. 3. 5. 53 (Q1)
Messenger My lord, they stay for you, to giue your daugh-
ter to her husband.
- viii. S—c: To summon an onstage character by bringing news to him,
calling to him, or the like
(In most cases, tasks classified under this type can be also
included in R—r.)
E.g., 1H4. 5. 2. 88 (Q2)
Mes. My Lord prepare the king comes on a pace.

I have classified all the messengers according to the types of tasks that they perform. There are those cases in which a messenger enters to perform more than one task. In such cases, I have, where possible, chosen the primary task; where this was impossible, I have set down both the tasks. As I have said above, it is very difficult to draw a line of demarcation between those characters to be counted as messengers of type 2 and those not to be counted so. Thus, the data concerning messengers of type 2 are somewhat tentative. See the tables and lists appended below.

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The data lead us to discover several interesting facts. For example, Tables 1 and 2 demonstrate that while the predominant function of messengers of type 1 is to perform tasks of type R, that of messengers of type 2 is to perform tasks of type M. In other words, while messengers of type 1 are primarily used as deliverers of reports, messengers of type 2 are mainly used

as bearers of messages. From List 1, it can be inferred that a messenger of type 1 generally appears only once. All he does is to enter, to deliver a report, and either to exit immediately or to join a group of mute characters.¹² In short, he is characterized by his lack of identity: it can be said that he is INFORMATION itself. By contrast, as List 2 shows, the majority of messengers of type 2 are identifiable. In performing their tasks, they show their individuality to a certain extent. In fact, central characters sometimes act as messengers. It should be also noted that important subordinate characters often carry messages from central characters to other such characters. A message-bearer is, as it were, the MOUTH of another character. He acts as an intermediary between central characters, such as lovers, mutual enemies, etc., and contributes greatly to the progress of the story. These and other findings shall be discussed fully in a future paper.

NOTES

1. In his book which deals with all the extant Globe plays (i.e. fifteen Shakespearean and fourteen non-Shakespearean plays), Bernard Beckerman observes that 'the messenger . . . is a unique figure peculiar to Shakespeare.' (*Shakespeare at the Globe: 1599–1609* (New York: The Macmillan Company, 1964), p. 205.)

2. In this paper, if the same character enters to act as a messenger more than once, each time he shall be counted as a separate messenger.

3. A Facsimile Series of Shakespeare Quartos, issued under the supervision of T. Otsuka (Tokyo: Nan'Un-Do Publishing Co., 1975); *The First Folio of Shakespeare: The Norton Facsimile*, prepared by Charlton Hinman (New York: W. W. Norton & Co., 1968); The Tudor Facsimile Texts, issued under the supervision and editorship of John S. Farmer (1910; rpt. New York: AMS Press, 1970).

4. See G. Blakemore Evans, ed., *The Riverside Shakespeare* (Boston: Houghton Mifflin Co., 1974), p. 29; Fredson Bowers, 'Authority, Copy, and Transmission in Shakespeare's Texts' in *Shakespeare Study Today*, ed. by Georgianna Ziegler (New York: AMS Press, 1986), pp. 7–36; *William Shakespeare: A Textual Companion*, ed. by Stanley Wells and Gary Taylor with John Jowett and William Montgomery (Oxford: Clarendon Press, 1987), pp. 12–14.

5. I have adopted the classification of Q and F texts used in *William Shakespeare: A Textual Companion*.

6. An asterisk indicates a text behind which lies a prompt-book which contained Shakespeare's revision of the play. Also classified under Category 6 in this list are a few texts printed from copies of Qq that had been corrected against theatrical manuscripts which might not have been prompt-books.

7. Act-scene-line references are from *The Riverside Shakespeare*. Hereafter, each messenger shall be identified by referring to the point at which he enters. In those cases where a messenger and another character (or characters) enter at the same point, a letter is added to show the order in which the messenger is named in the entrance stage direction. For example, the messenger Salerio is referred to as 'MV. 3. 2. 219 c', as he is named third in the entrance stage direction which is placed in *The Merchant of Venice*, Act 3, scene 2, line 219.

8. I count as type 2 those messengers who are identified by name in speech-prefixes, even though they are designated as 'Messengers' in stage directions. Thus such messengers as MV. 3.2.219c and 2H4.2.1.132 are counted as type 2.

9. See Gary Taylor, 'King Lear: The Date and Authorship of the Folio Version' in *The Division of the Kingdoms: Shakespeare's Two Versions of 'King Lear'*, ed. by Taylor and Michael Warren (Oxford: Clarendon Press, 1983), pp. 351–468.

10. See W. W. Greg, *Dramatic Documents from the Elizabethan Playhouses: Commentary* (Oxford: Clarendon Press, 1931), pp. 216–17; Mariko Ichikawa, 'A Note on Shakespeare's Stage Direction,' *Shakespeare Studies*, 22 (The Shakespeare Society of Japan, 1985), pp. 31–56.

Of course, there are also a number of early entrance stage directions which can be ascribed to Shakespeare. For the relationship between several such stage directions and the speeches around them, see Ichikawa, 'Choric Speeches in Shakespeare,' *The Review of Liberal Arts*, 70 (Otaru University of Commerce, 1985), pp. 1–21. See also Bowers, pp. 19–20.

11. Needless to say, the reason for our preference for Shakespeare's copy rather than a prompt-book is that our primary purpose is to consider how Shakespeare uses messengers.

12. There are many cases in which it is not certain whether a messenger exits immediately after performing his task or not. In such cases, in Beckerman's view, 'he [i.e. the messenger] usually exits immediately.' (p. 206.) I feel, however, that in those cases where a messenger is received by a character of high status who is accompanied by a group of soldiers, attendants, or the like, it is more likely that he stays to be a member of the group.

TABLE 1: MESSENGERS OF TYPE 1

TIT	TXT	CAT	TOTAL	A		R		M		S		Z	TIT
				a	i	r	d	m	l	s	c		
ERR	F1	1	1	1									ERR
SHR	F1	1;2	2		1					1			SHR
TGV	F1	2	0										TGV
LLL	Q1	1	0										LLL
MND	Q1	1	0										MND
MV	Q1	1	2					1			1		MV
WIV	F1	3	0										WIV
ADO	Q1	1	3			2				1			ADO
AYL	F1	2;3	0										AYL
TN	F1	2;3	0										TN
TRO	Q1	1	0										TRO
AWW	F1	1	1			1							AWW
MM	F1	3	1						1				MM
1H6	F1	1	7			4	1	1				1	1H6
2H6	F1	1	5	1		3		1					2H6
3H6	F1	1	6	2		2	1			1			3H6
R3	F1	5	7			5		2					R3
JN	F1	2	3			3		1					JN
R2	Q1	1	0										R2
1H4	Q2	2	3						2		1		1H4
2H4	Q1	1	1			1							2H4
H5	F1	1	3		1	2							H5
H8	F1	2	1		1								H8
TIT	Q1	1	1					1					TIT
ROM	Q2	1	0										ROM
JC	F1	3	1	1									JC
HAM	Q2	1	2	1					1				HAM
OTH	Q1	2	3			3							OTH
LR	Q1	1	1			1							LR
MAC	F1	3	3	1		2							MAC
ANT	F1	1;2	11		2	5				1	1	2	ANT
COR	F1	3	8			6				2			COR
TIM	F1	1	4		1	2		1					TIM
PER	Q1	4	2			1			1				PER
CYM	F1	2;3	3			1				2			CYM
WT	F1	2;3	0										WT
TMP	F1	2	0										TMP
TNK	Q1	1;2	3				1			1		1	TNK
GRAND TOTAL			88	7	6	44	3	8	5	9	3		
				13		47		13		12		4	
PERCENTAGE				14.77		53.41		14.77		13.64		4.55	

Notes:

TIT ... = Title of Play
 TXT ... = Text

CAT ... = Category of Text
 Z = Miscellaneous

TABLE 2: MESSENGERS OF TYPE 2

TIT	TXT	CAT	TOTAL	A		R		M		S		TIT
				a	i	r	d	m	l	s	c	
ERR	F1	1	5					3		2		ERR
SHR	F1	1;2	6	2	1		1	2				SHR
TGV	F1	2	12		1	1		5		5		TGV
LLL	Q1	1	7	1	1	1		2	2			LLL
MND	Q1	1	3	1	1		1					MND
MV	Q1	1	8				1	2	3	2		MV
WIV	F1	3	14	1	4	2		3	2	2		WIV
ADO	Q1	1	5			2				3		ADO
AYL	F1	2;3	7	1		1		1	1	2	1	AYL
TN	F1	2;3	10	1	2			5	1	1		TN
TRO	Q1	1	11	1		2	1	3	2	2		TRO
AWW	F1	1	11		1	1		2	5	1	1	AWW
MM	F1	3	6	1	2	2		1				MM
1H6	F1	1	5		1	2		1	2			1H6
2H6	F1	1	12	1		5		4		1	1	2H6
3H6	F1	1	8			4	1	2	1			3H6
R3	F1	5	13			7		3		2	1	R3
JN	F1	2	13	1		3	1	5		3		JN
R2	Q1	1	10			4	1	4		1		R2
1H4	Q2	2	9	2	3	2		2				1H4
2H4	Q1	1	20	1	2	6	1	5	2	3		2H4
H5	F1	1	14			3		5		4	2	H5
H8	F1	2	13	1	3	3		6				H8
TIT	Q1	1	6	1		1		3	1			TIT
ROM	Q2	1	9	1		4		3		1		ROM
JC	F1	3	8		3	1		2		1	1	JC
HAM	Q2	1	16	1	3	2	1	7	1	1		HAM
OTH	Q1	2	5			3			1	1		OTH
LR	Q1	1	8			4		2	2		1	LR
MAC	F1	3	7			4	1	2				MAC
ANT	F1	1;2	18	1	2	4		9		1	2	ANT
COR	F1	3	3		1	2						COR
TIM	F1	1	19	1	2	2		14				TIM
PER	Q1	4	2		1				1			PER
CYM	F1	2;3	7			2		2	2	1		CYM
WT	F1	2;3	8		3	3		2				WT
TMP	F1	2	1					1				TMP
TNK	Q1	1;2	7			2	2	1		2		TNK
GRAND TOTAL			346	20	37	86	11	114	29	42	10	
				57		97		143		52		
PERCENTAGE				16.47		28.03		41.33		15.03		

LIST 1: MESSENGERS OF TYPE 1

NO.	MESSENGER	TSK	STATUS/RELATION	INT	EX	NOTE
1	ERR.5.1.167	a	servant - e & r		x?	
2	SHR.0.2.128	i	servant (or LORD?)		x(y?)	
3	SHR.3.1.81	s	servant - s & r		x	SP: Nicke.
4	MV.2.9.84	c	servant - r	d	x	
5	MV.5.1.24	m	servant - s		y#	Stephano
6	ADO.1.1.0d"	r[1]	?		y#	
7	ADO.3.5.53	s	servant - r		x	
8	ADO.5.4.124	r	?		x	
9	AWW.4.3.74	r	servant		x?	SP: Ser.
10	MM.4.2.100	l	servant - s		x#	
11	1H6.1.1.56	r	?	m	x	
12	1H6.1.1.88	r[1]	?		x+	
13	1H6.1.1.102	d	?		x	
14	1H6.1.4.99	r	soldier?		y	
15	1H6.2.2.33	m	servant - s		x	
16	1H6.2.3.10a	z	servant - r		y	= 15
17	1H6.4.3.0a:	r	soldier?	d	x	
18	2H6.1.2.55	m	servant? - s		x	
19	2H6.4.4.25	r	?		y?	
20	2H6.4.4.48	r	?		y?	
21	2H6.4.7.19	a	follower - r		y	
22	2H6.4.9.22	r	?		x?	
23	3H6.2.1.42	d	soldier?		y	
24	3H6.2.1.204	s	?		x	
25	3H6.2.2.66	a	soldier?		y	
26	3H6.5.1.0c"	r	post		y?	
27	3H6.5.1.0d"	r	post		y?	
28	3H6.5.4.59	a	soldier?		y	
29	R3.2.4.37	r	?	a	x?	
30	R3.3.2.0!	m	servant - s		x#+	
31	R3.4.4.497	r	soldier?	d	y	
32	R3.4.4.502	r	soldier?		y	
33	R3.4.4.505	r	soldier?		y	
34	R3.4.4.517	r	soldier?		y	
35	R3.5.3.341	m	pursuivant-at-arms	s	y	
36	JN.4.2.103	r	?		y#	
37	JN.5.3.4	mr	? - s	d	x	
38	JN.5.5.8	r	soldier?		x	
39	1H4.4.1.12	l	servant - s		y?	
40	1H4.5.2.78	l)	?		x?	
41	1H4.5.2.88	c	soldier		x	
42	2H4.4.1.18	r	soldier?		y	
43	H5.2.4.64	i	attendant? - r		x#	
44	H5.3.7.124	r	soldier?		y	
45	H5.4.2.13	r	soldier?		x?	
46	H8.4.2.99	i	servant - r		x#+	
47	TIT.3.1.233	m	? - s		x	
48	JC.5.1.12	a	soldier?		y	
49	HAM.4.5.98	a	attendant? - r		y?	
50	HAM.4.7.35	l	attendant - r	d	x#	

LIST 1 (continued)

NO.	MESSENGER	TSK	STATUS/RELATION	INT	EX	NOTE
51	OTH.1.3.12	r	sailor	am	x	SP: Sailor
52	OTH.1.3.32	r	?	a	x	
53	OTH.2.1.51	r	gentleman		y	
54	LR.4.4.20	r	soldier?		y	
55	MAC.1.5.30	r	servant - r	d	x#+	
56	MAC.4.2.64	a	stranger - r		x#+	
57	MAC.5.5.28	r	soldier?		y	
58	ANT.1.1.17	i)	servant - r		y#	
59	ANT.1.2.86b"	r	post		x#+	
60	ANT.1.2.112	i	servant? - r		x#	
61	ANT.1.2.117	r[[1]	post		x#	
62	ANT.1.4.33	r	post - r	a	y	
63	ANT.2.5.23	r	post - r		x#+	
64	ANT.2.5.84	z	post - r		x#	= 63
65	ANT.3.3.2	z	post - r		x#	= 63
66	ANT.3.7.53	r	soldier?		y?	
67	ANT.3.7.78	s	soldier?		x	
68	ANT.4.6.6	c	soldier		x	
69	COR.1.1.222	r	?		y	
70	COR.1.4.0g:	r	soldier	a	y	
71	COR.1.6.9	r	soldier		y	
72	COR.2.1.259	s	?		x	
73	COR.4.6.57	r	?		y	
74	COR.4.6.73	s	?		y	
75	COR.5.4.34	r	?		y?	
76	COR.5.4.39	r	?		x	
77	TIM.1.1.94b"	m	servant - s		x#+	
78	TIM.1.1.239	i	servant - r		x#	
79	TIM.5.2.0b"	r	?		y	
80	TIM.5.4.64	r	soldier		y	= TIM.5.3.0
81	PER.1.1.158	r	servant - r		x	
82	PER.3.0.14d:	l	gentleman?		x	
83	CYM.2.3.53	s	servant - r		x	
84	CYM.3.5.41	r	servant - r	s	y	
85	CYM.5.4.190	s	?		x	
86	TNK.4.2.70	d	?		y	
87	TNK.5.2.98	s	?		y	
88	TNK.5.4.39	z	?		y	

LIST 2: MESSENGERS OF TYPE 2

NO.	MESSENGER	TSK	NAME	STATUS/RELATION	INT	EX
1	ERR.1.2.40	s)	E.DROMIO	SERVANT - s & r'	m	x#+
2	ERR.2.1.43	m	E.DROMIO	SERVANT - r		x#
3	ERR.4.1.84	s)	S.DROMIO	SERVANT - r'	s	y#+
4	ERR.4.2.28	m	S.DROMIO	SERVANT - s' & r	s	x#
5	ERR.4.3.11	m	S.DROMIO	SERVANT - s & r	s	y#+
6	SHR.0.1.76	i	servingman	servant - r	s	y
7	SHR.3.2.29	a	BIONDELLO	SERVANT - r		y
8	SHR.3.2.148	d	GREMIO			y#
9	SHR.4.2.58	a	BIONDELLO	SERVANT - r		y#
10	SHR.5.2.79	m	BIONDELLO	SERVANT - r	s	x#+
11	SHR.5.2.89	m	BIONDELLO	SERVANT	s	y
12	TGV.1.1.69	m)	SPEED	SERVANT		x#
13	TGV.1.2.126	s	LUCETTA	WAITING-WOMAN - r		x#
14	TGV.1.3.87	s	PANTHINO	SERVANT - s & r		x
15	TGV.2.2.18	s	PANTHINO	SERVANT - r		x#
16	TGV.2.3.32	s	PANTHINO	SERVANT - s	m	x
17	TGV.2.4.48	i	DUKE			x#
18	TGV.2.4.115	s	THURIO			x#
19	TGV.3.1.187a	r	PROTEUS			y#
20	TGV.3.1.187b!	m)	LAUNCE	SERVANT	s	x#+
21	TGV.4.4.0!	m	LAUNCE	SERVANT - r	s	x#
22	TGV.4.4.39b!	m[1]	JULIA	PAGE - s	sm	y#+
23	TGV.5.2.0b"	m	PROTEUS		s	y#
24	LLL.1.1.180a	l	DULL	CONSTABLE		y
25	LLL.1.2.126b	m	DULL	CONSTABLE	s	x#+
26	LLL.2.1.80	m	BOYET	LORD - r	s	y#
27	LLL.4.1.40	l	COSTARD	CLOWN: COUNTRYMAN	s	y#+
28	LLL.5.2.78	a	BOYET	LORD - r		y#+
29	LLL.5.2.483	i	COSTARD	CLOWN: COUNTRYMAN		x#+
30	LLL.5.2.715	r	MARCADE	LORD - r	*	x?
31	MND.3.2.3	d	PUCK	SERVANT - r	sa	y#
32	MND.3.2.109	a	PUCK	SERVANT - r	s	y#+
33	MND.5.1.105	i	PHILOSTRATE	MASTER OF THE REVELS	s	y?
34	MV.1.2.121	s	servingman	servant - r	d	x#
35	MV.2.4.9	l	LAUNCELOT	CLOWN: SERVANT - s	s	x#+
36	MV.3.1.73	s	man	servant - s		x
37	MV.3.1.76	r	TUBAL			x#
38	MV.3.2.219c	l	SALERIO		s*	y
39	MV.4.1.118	l	NERISSA	WAITING-WOMAN	a	y#
40	MV.4.2.4	m	GRATIANO		s	x#
41	MV.5.1.38	m	LAUNCELOT	CLOWN: SERVANT - s	d	x
42	WIV.1.1.259	s	ANNE	DAUGHTER - s		y#
43	WIV.1.1.299	s	MR. PAGE			x
44	WIV.1.4.0b"	l	SIMPLE	SERVANT	s	y#
45	WIV.2.2.30	i	ROBIN	PAGE - r		y#
46	WIV.2.2.32	m	QUICKLY		s	x#
47	WIV.2.2.143	i	BARDOLPH	FOLLOWER - r		x#
48	WIV.3.3.21	i	ROBIN	PAGE - e		x#
49	WIV.3.3.84	a	ROBIN	PAGE		y#
50	WIV.3.5.18	i	BARDOLPH	FOLLOWER - r		y#

LIST 2 (continued)

NO.	MESSENGER	TSK	NAME	STATUS/RELATION	INT	EX
51	WIV.3.5.25	m	QUICKLY		sm	x#
52	WIV.4.5.0b!	m	SIMPLE	SERVANT	m	x#
53	WIV.4.5.72	r	EVANS		d	x#
54	WIV.4.5.82	r	CAIUS			x#
55	WIV.4.5.103	l	QUICKLY		s	x#
56	ADO.1.2.0b:	r	ANTONIO	BROTHER - r	d	x#
57	ADO.1.3.40	r	BORACHIO	FOLLOWER - r		x#
58	ADO.2.3.246	s	BEATRICE		m	x#+
59	ADO.3.4.94	s	URSULA	GENTLEWOMAN - r		x#
60	ADO.5.2.94	s	URSULA	GENTLEWOMAN		x
61	AYL.1.2.42	s)	TOUCHSTONE	CLOWN: FOOL - s	m	y#
62	AYL.1.2.91	a	LE BEAU	COURTIER		y#
63	AYL.1.2.258	c	LE BEAU	COURTIER		y#
64	AYL.4.3.5	l	SILVIUS		sm	x#+
65	AYL.4.3.74	m	OLIVER	BROTHER - s	m	y#
66	AYL.5.1.59	s	CORIN	SHEPHERD - s		x
67	AYL.5.4.150	r	JAQUES DE B		m	y#
68	TN.1.1.22	m	Valentine	gentleman - r	d	y
69	TN.1.5.98	i)	MARIA	GENTLEWOMAN - r		x#
70	TN.1.5.138	i	MALVOLIO	STEWARD - r	s	x#+
71	TN.1.5.166	m	VIOLA	PAGE - s	sm	x#+
72	TN.2.2.0b:	m	MALVOLIO	STEWARD - s	s	x+
73	TN.2.3.85	m	MALVOLIO	STEWARD - s		y#+
74	TN.2.5.12	a	MARIA			x+
75	TN.3.4.56	s	servant	servant - r		x
76	TN.3.4.217a	m	TOBY		s	x#+
77	TN.5.1.280a	l	FESTE	CLOWN: FOOL - r	s	y#
78	TRO.1.2.271	s	boy	page - s		x#
79	TRO.1.3.214	m	AENEAS		m	x#
80	TRO.2.3.102	m	PATROCLUS		s	x#
81	TRO.2.3.157	m	ULYSSES		s	y#
82	TRO.3.2.29	a	PANDARUS	UNCLE - e	s	x#
83	TRO.3.3.241	d	THERSITES			y#
84	TRO.4.2.43!	r	AENEAS			x
85	TRO.5.1.4	l	THERSITES			y#
86	TRO.5.2.181	s	AENEAS			x+
87	TRO.5.3.96	l	PANDARUS	UNCLE -s		x
88	TRO.5.10.1	r	TROILUS			y#
89	AWW.1.1.186	s	page	page - s		x
90	AWW.2.1.60	i	LAFEW	LORD - r		x#
91	AWW.2.4.0b"	l	LAVATCH	CLOWN: SERVANT - s	s	y#
92	AWW.2.4.13	m)	PAROLLES	FOLLOWER - s		x#+
93	AWW.2.5.14	m	PAROLLES	FOLLOWER - r	s	y#
94	AWW.3.2.0b"	l	LAVATCH	CLOWN: SERVANT - r		y#+
95	AWW.3.2.32	r	LAVATCH	CLOWN: SERVANT - r	d	x
96	AWW.3.2.44b	l	2 gentlemen	gentlemen		x#
97	AWW.3.4.0b"	l	RINALDO	STEWARD - r		x
98	AWW.4.5.93	c	LAVATCH	CLOWN: SERVANT - r		x
99	AWW.5.3.127	l	GENTLEMAN	GENTLEMAN	s	x?
100	MM.1.2.43	r	OVERDONE			y#

LIST 2 (continued)

NO.	MESSENGER	TSK	NAME	STATUS/RELATION	INT	EX
101	MM.1.2.84	r	POMPEY	CLOWN: SERVANT - r		y#
102	MM.1.4.15	m	LUCIO		s	x#
103	MM.2.2.0b"	a	servant	servant - e		x#
104	MM.2.2.17	i	servant	servant - r		x#
105	MM.2.4.17	i	servant	servant - r		x#
106	1H6.1.2.45	i	BASTARD			x#
107	1H6.4.1.8	l	FALSTAFF			y#
108	1H6.4.3.16	r	SIR W. LUCY		*	y#
109	1H6.5.2.7	r	scout	soldier		y
110	1H6.5.4.93	lm	CARDINAL	GREAT-UNCLE - s	sm	y
111	2H6.1.2.69	m	HUME			y#+
112	2H6.2.1.160	r	BUCKINGHAM			y
113	2H6.2.4.69	s	herald	herald		x
114	2H6.3.1.81	r	SOMERSET			y#
115	2H6.3.1.281	r	post	post	m	x
116	2H6.3.2.26	r	SUFFOLK		s	y#
117	2H6.3.2.241	m	SALISBURY		m	x#
118	2H6.3.2.366	r	VAUX		m	x#+
119	2H6.4.2.110	a	Michael	follower - r		y
120	2H6.4.8.5	m	BUCK & CLIF		m	x#
121	2H6.5.1.11	m	BUCKINGHAM		sm	y#
122	2H6.5.2.83	c	YOUNG CLIF.			x
123	3H6.1.2.47	r	Gabriel	(actor's name)		x?
124	3H6.2.1.94a	d	WARWICK		m	y#
125	3H6.3.2.117	r	nobleman	lord		x#
126	3H6.3.3.43	m	WARWICK		sm	y#+
127	3H6.3.3.162	l	post	post	a	x#+
128	3H6.4.1.83	m	post	post (= 127)	s	y?
129	3H6.4.6.76	r	post	post		x
130	3H6.5.2.28b	r	SOMERSET			x#
131	R3.1.3.318	s	CATESBY			x
132	R3.3.1.23	r	HASTINGS			y#+
133	R3.3.2.34	m	CATESBY		s	x#+
134	R3.3.7.57	m	CATESBY			x#+
135	R3.3.7.82	m	CATESBY		s	x#+
136	R3.4.1.27	s	STANLEY		m	x
137	R3.4.2.45	r	STANLEY			y#
138	R3.4.3.43	r	RATCLIFFE			x#
139	R3.4.4.431a	r	RATCLIFFE			y#
140	R3.4.4.456	r	STANLEY			y#+
141	R3.4.4.530	r	CATESBY			x#
142	R3.5.3.206	c	RATCLIFFE		s	y#
143	R3.5.3.287	r	NORFOLK			y#
144	JN.1.1.0f"	m	CHATILLION	AMBASSADOR - s		x#+
145	JN.2.1.49	a	CHATILLION	AMBASSADOR - r	sa	y
146	JN.3.1.0c"	s)	SALISBURY		s	y
147	JN.3.1.134	m	PANDULPH	LEGATE - s	a	y#
148	JN.4.2.131a	r	BASTARD			x#+
149	JN.4.2.181	d	HUBERT			y#
150	JN.4.3.20	s)	BASTARD		s	y#

LIST 2 (continued)

NO.	MESSENGER	TSK	NAME	STATUS/RELATION	INT	EX
151	JN.4.3.73	s)	HUBERT		s	y#
152	JN.5.1.29	m	BASTARD		s	y#
153	JN.5.2.63	m	PANDULPH		s	y
154	JN.5.2.117	m	BASTARD		sm	x
155	JN.5.6.0b:	r	HUBERT			x#
156	JN.5.7.48	r	BASTARD			y#
157	R2.1.4.52	s	BUSHY		d	x#
158	R2.2.1.146	r	NORTHUM.			y#
159	R2.2.2.40	r	GREEN			y#
160	R2.2.2.85	r	servingman	servant - r		x#
161	R2.2.3.68	m	BERKELEY		m	y
162	R2.3.2.62	r	SALISBURY			y
163	R2.3.2.90	d	SCROOP			y
164	R2.3.3.0e!	m	NORTHUM.		s	y
165	R2.4.1.106	m	YORK	UNCLE - s & r	m	y?
166	R2.5.1.50a	m	NORTHUM.			y#
167	1H4.2.2.47	a	GADSHILL			y#
168	1H4.2.4.79	i	vintner	vintner		x#
169	1H4.2.4.283	i)	QUICKLY	HOSTESS		y#
170	1H4.2.4.324	m	FALSTAFF		sd	y#
171	1H4.2.4.481	a	BARDOLPH			y
172	1H4.2.4.485	i	QUICKLY	HOSTESS		x#
173	1H4.3.2.161	r	BLUNT		d	x
174	1H4.4.1.85	r	VERNON			x
175	1H4.4.3.29	m	BLUNT		m	x#
176	2H4.1.1.0!	r	L. BARDOLPH			y#
177	2H4.1.1.29	r	TRAVERS	RETAINER - r	a	y
178	2H4.1.1.59	d	MORTON	RETAINER - r	a	x#
179	2H4.2.1.132	l	GOWER		*	y#
180	2H4.2.2.69a	l	BARDOLPH	FOLLOWER - s		y#
181	2H4.2.4.68	i	drawer	drawer		x#
182	2H4.2.4.353	r	PETO			x
183	2H4.2.4.369	s	BARDOLPH	FOLLOWER - r		x
184	2H4.2.4.384	s	BARDOLPH	FOLLOWER - s		x
185	2H4.3.2.54a	m	BARDOLPH	FOLLOWER - s		y#
186	2H4.4.1.25	m	WESTMERLAND			x#+
187	2H4.4.1.222	s	WESTMERLAND			x
188	2H4.4.2.96	m	WESTMERLAND		s	y#
189	2H4.4.2.101	m	HASTINGS		s	y#
190	2H4.4.3.125	r	BARDOLPH	FOLLOWER - r		x#
191	2H4.4.4.80	m[1]	WESTMERLAND		s	y#
192	2H4.4.4.93	r[1]	HARCOURT		a	y
193	2H4.4.5.79	a	WARWICK		s	x#
194	2H4.5.3.79	i	DAVY	SERVANT	s	x?
195	2H4.5.3.82	r	PISTOL	FOLLOWER - r	am	y#
196	H5.1.2.233	m	ambassadors	ambassadors - s	a	x#+
197	H5.2.1.80	s	BOY	PAGE - s		x
198	H5.2.1.116	s	QUICKLY	HOSTESS		x
199	H5.2.4.75b	m	EXETER		am	x#
200	H5.3.2.53	s)	GOWER	CAPTAIN		y#

LIST 2 (continued)

NO.	MESSENGER	TSK	NAME	STATUS/RELATION	INT	EX
201	H5.3.6.0b!	r	FLUELLEN	CAPTAIN		y
202	H5.3.6.113	m	MONTJOY	HERALD	s	x#
203	H5.4.1.284	s	ERPINGHAM	CAPTAIN		x#+
204	H5.4.1.305	c	GLOUCESTER	BROTHER - r		x#
205	H5.4.2.37	c	GRANDPRÉ			x#
206	H5.4.3.67	r	SALISBURY			y
207	H5.4.3.78	m	MONTJOY	HERALD		x#+
208	H5.4.7.65	m	MONTJOY	HERALD	a	x#
209	H5.4.8.72	r	herald	herald	s	y
210	H8.1.3.15	r	LOVELL			y#
211	H8.1.4.52	i	servant	servant - r	s	x
212	H8.2.2.72b	m[1]	CAMPEIUS			y#
213	H8.2.3.49	m	L.CHAM.	LORD CHAMBERLAIN - s		x#+
214	H8.3.1.14	i	gentleman	gentleman		x#
215	H8.3.2.74b"	m	CROMWELL	SERVANT - r		x#+
216	H8.3.2.227	m	NORFOLK &c.	LORDS		x#+
217	H8.3.2.372	r	CROMWELL	SERVANT - r		y#
218	H8.4.2.108	m	CAPUCHIUS		am	y
219	H8.5.1.0c!	m	LOVELL		d	y#+
220	H8.5.1.78	i	DENNY	GENTLEMAN		x#
221	H8.5.1.157	r	OLD LADY	LADY		y#+
222	H8.5.3.66	a	L.CHAM.	LORD CHAMBERLAIN		x
223	TIT.1.1.63	a	captain	captain		y
224	TIT.3.1.149	m	AARON			x#+
225	TIT.4.2.0d:	m[1]	YOUNG LUC.	GRAND-SON - s	sam	x#+
226	TIT.4.4.38	l	CLOWN	CLOWN: COUNTRYMAN	s	x#+
227	TIT.4.4.60	r	AEMILIUS	NUNTIUS - r	*	y#+
228	TIT.5.1.151	m	AEMILIUS	NUNTIUS - s	sa	x#
229	ROM.1.3.99	s	servingman	servant - r		x#
230	ROM.2.4.101a	m)	NURSE	NURSE - s	s	y#+
231	ROM.2.5.17a	m)	NURSE	NURSE - r	s	x#
232	ROM.3.1.115	r	BENVOLIO			y#
233	ROM.3.2.31	r	NURSE	NURSE - r	a	y
234	ROM.3.3.0!	r	FRIAR L.			y#
235	ROM.3.3.80	m	NURSE	NURSE - s	sm	x#
236	ROM.3.5.36	a	NURSE	NURSE - r		x
237	ROM.5.1.11	r	BALTHASAR	SERVANT - r	a	y#+
238	JC.1.3.130	s	CINNA			y#+
239	JC.2.1.69	i	LUCIUS	SERVANT - r	s	x#
240	JC.2.1.309a	i	LUCIUS	SERVANT - r		x#
241	JC.2.2.37	m	servant	servant - r	s	x?
242	JC.3.1.121	i	servant	servant - s		x#+
243	JC.3.1.275	m)	servant	servant - s	m	y#
244	JC.3.2.261	c	servant	servant		x#
245	JC.5.3.8	r	PINDARUS	SERVANT - r		y#
246	HAM.2.2.39	i	POLONIUS	LORD CHAMBERLAIN - r		x#
247	HAM.2.2.57bc	m[1]	VOLT & COR	COURTIERS - r	sa	x#+
248	HAM.2.2.379	r	POLONIUS	LORD CHAMBERLAIN		y#+
249	HAM.3.1.0c"	m	POLONIUS	LORD CHAMBERLAIN - r	m	y#
250	HAM.3.2.45a	m	POLONIUS	LORD CHAMBERLAIN - s		x#

LIST 2 (continued)

NO.	MESSENGER	TSK	NAME	STATUS/RELATION	INT	EX
251	HAM.3.2.295	m	ROS & GUIL	COURTIERS	m	y#
252	HAM.3.2.372	s	POLONIUS	LORD CHAMBERLAIN - s		y#
253	HAM.3.4.0b"	a	POLONIUS	LORD CHAMBERLAIN - r s		y#
254	HAM.4.5.0c"	i	gentleman	courtier		x#
255	HAM.4.6.0b"	i	gentleman	courtier		x#
256	HAM.4.6.6	l	sailors	sailors		x#
257	HAM.4.7.162	d	GERTRUDE			x#
258	HAM.5.2.80	m	OSRIC	COURTIER - s	m	x#
259	HAM.5.2.194	m	lord	courtier - s		x
260	HAM.5.2.349	r	OSRIC	COURTIER	s	y
261	HAM.5.2.361b	m)	ambassadors	ambassadors - s		y
262	OTH.1.2.28a	s	CASSIO	LIEUTENANT - r	d	y#
263	OTH.2.1.19	r	3.gentleman	gentleman		y
264	OTH.2.1.65	r	2.gentleman	gentleman	s	y
265	OTH.4.1.214a	l	LODOVICO		a	y#
266	OTH.5.2.105	r	EMILIA		s	y#
267	LR.2.4.0d!	m	KENT	SERVANT - r	s	y#
268	LR.2.4.87b"	m	GLOUCESTER			x#
269	LR.3.6.85	c	GLOUCESTER			x#
270	LR.3.7.13	r	OSWALD	STEWARD		x
271	LR.4.2.68	rl	gentleman	gentleman		x#
272	LR.4.5.0b"	l)	OSWALD	STEWARD - s	s	y#
273	LR.5.3.222	r	gentleman	gentleman		x#
274	LR.5.3.295	r	captain	captain		y
275	MAC.1.2.0f:	d	captain	sergeant		x#
276	MAC.1.2.44a	r	ROSSE	LORD		x#
277	MAC.1.3.88	m	ROSSE & ANG	LORDS	sm	y#
278	MAC.2.1.0a!	m	BANQUO			y#+
279	MAC.4.3.159	r)	ROSSE	LORD		y
280	MAC.5.3.10	r	servant	servant - r		x#
281	MAC.5.5.15	r	SEYTON	SERVANT - r	s	y
282	ANT.1.5.34	m	ALEXAS	ATTENDANT - r		y#
283	ANT.2.1.27	r	VARRIUS			y
284	ANT.3.5.0b:	rs	EROS			x#
285	ANT.3.12.6	m	AMBASSADOR	SCHOOLMASTER - s	sam	x#
286	ANT.3.13.12a"	m	AMBASSADOR	SCHOOLMASTER - r	s	x#
287	ANT.3.13.37	i	servant	servant - r		x#
288	ANT.3.13.46	m	THIDIAS		sa	y#+
289	ANT.4.4.18	c	soldier	soldier		y
290	ANT.4.6.19	r	soldier	soldier	d	x#+
291	ANT.4.7.10	c	EROS			x
292	ANT.4.14.22	m	MARDIAN	EUNUCH - s	s	x#+
293	ANT.4.14.113	m	DIOMEDES	ATTENDANT - s	m	y#
294	ANT.4.15.6	a	DIOMEDES	ATTENDANT - r		y
295	ANT.5.1.3	r	DECRETAS			y
296	ANT.5.1.48	m	Egyptian	Egyptian		x#+
297	ANT.5.2.8	m	PROCULEIUS		s	y#+
298	ANT.5.2.233	i	guardsman	soldier		x#+
299	ANT.5.2.319	m)	guard	soldiers		y#
300	COR.1.3.25	i	gentlewoman	gentlewoman - r		x#+

LIST 2 (continued)

NO.	MESSENGER	TSK	NAME	STATUS/RELATION	INT	EX
301	COR.1.3.47a	r)	VALERIA		d	x#
302	COR.4.6.37	r	aedile	aedile	d	y
303	TIM.1.2.115	i	servant	servant - r		x#
304	TIM.1.2.121	i	Cupid	forerunner - r	a	x#
305	TIM.1.2.173	r	servant	servant - r		x
306	TIM.1.2.180	r	servant	servant - r		x#
307	TIM.1.2.185	m	servant	servant - r		x#
308	TIM.2.2.9a!	m	Caphis	servant - s	s	y#
309	TIM.2.2.9b!	m	Isi.servant	servant - s	m	y#
310	TIM.2.2.9c!	m	Var.servant	servant - s		y#
311	TIM.3.1.0a!	m	Flaminius	servant - s	s	y#+
312	TIM.3.1.0b	a	servant	servant - e		y#
313	TIM.3.2.24	m	Servilius	servant - s	s	x#+
314	TIM.3.3.0a"	m	3.servant	servant - s	s	y#+
315	TIM.3.4.0a!	m	Var.men	servants - s		x
316	TIM.3.4.0b!	m	Titus &c.	servants - s		x
317	TIM.3.4.0c!	m	Luc.servant	servant - s		x
318	TIM.3.4.0d!	m	Hortensius	servant - s		x
319	TIM.3.4.6!	m	Philotus	servant - s		x
320	TIM.5.1.115b!	m	2 senators	senators	m	x#
321	TIM.5.2.13	m	2 senators	senators (= 320)	s	x#
322	PER.1.4.55	i	lord	lord		x#
323	PER.2.0.16d:	l	gentleman	gentleman	*	x
324	CYM.1.1.158	r	PISANIO	SERVANT		y#
325	CYM.1.3.37	s	lady	gentlewoman - s		x
326	CYM.1.6.9b	l	JACHIMO		sa	y#
327	CYM.2.4.26	l	JACHIMO		s	y#
328	CYM.3.1.0e:	m	LUCIUS			x
329	CYM.3.7.0a"	m	senators	senators		x
330	CYM.5.5.22a	r	CORNELIUS	DOCTOR		y
331	WT.2.3.193	r	servant	servant - r	d	y
332	WT.3.2.123bc	m	CLEO & DION	LORDS - r	sam	y
333	WT.3.2.141	r	servant	servant - r		x
334	WT.3.2.172	r	PAULINA			y
335	WT.4.4.180	i	servant	servant - r		x#
336	WT.4.4.323	i	servant	servant - r		x#
337	WT.5.1.84	i	servant	servant - r		x?
338	WT.5.1.178	m	lord	lord - s		y
339	TMP.2.1.296	m	ARIEL	SERVANT - s	m	y#
340	TNK.1.2.83	s	VALERIUS			y
341	TNK.2.2.217	s	KEEPER	KEEPER		x#+
342	TNK.4.1.16	r	2.friend	friend - r		y#
343	TNK.4.1.31	d	WOOPER			y
344	TNK.4.2.54	m	gentleman	gentleman	m	y#
345	TNK.5.3.78	r	servant	servant	s	y
346	TNK.5.4.40	d	PIRITHOUS			y

Notes:

1. ABBREVIATIONS

- TSK ... = Type of Task
- INT ... = Introduction
- EX = Exit

2. SIGNS

In the Column 'MESSENGER'

- " = This messenger enters with the receiver of his information.
- : = This messenger enters at one door and meets the receiver of his information who has entered simultaneously at another door.
- ! = This messenger enters earlier than the receiver of his information.

In the Column 'TSK'

-) = This messenger fails to perform the task.
- } = This messenger does not perform the task till he feels inclined to do so.
- [l] ... = This messenger also delivers a letter.

In the Columns 'NAME' and 'STATUS/RELATION'

- capital letters ... = This messenger is identifiable.
- small letters = This messenger is unidentified.

In the Column 'STATUS/RELATION'

- = of, to, attending on, . . .
- s = the sender of this messenger
- r = the receiver of the information delivered by this messenger
- e = the character whose entrance this messenger announces

In the Column 'INT'

- s = This messenger was, earlier in the play, appointed as a messenger (and sent away to perform the task).
- a = This messenger is announced as a messenger when he enters.
- m = This messenger professes himself a messenger.
- d = This messenger states that he delivers information which he has received from another messenger.
- * = This messenger is described as a messenger in the entrance stage direction for him.

In the Column 'EX'

- x = This messenger exits immediately after performing the task.
- y = This messenger stays for a while after performing the task.
- # = There are one or more speeches indicating either x or y.
- + = There is a stage direction explicitly indicating this messenger's exit.