Play: *A Chaste Maid in Cheapside*  
Author: Thomas Middleton

Text used: University of California Press, Ed. Charles Barber, Berkeley and Los Angeles, 1969

Library ref:

Key:

<table>
<thead>
<tr>
<th>Key</th>
<th>enter from within</th>
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<tbody>
<tr>
<td>↓↑</td>
<td>exit inwards</td>
<td>Exit outwards</td>
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<tbody>
<tr>
<td>I.i</td>
<td></td>
<td><strong>Maudline</strong></td>
<td><strong>Moll</strong></td>
<td><strong>Enter Maudline and Moll, a shop being discovered.</strong></td>
<td>Inwards curtains/doors opened to reveal Maudline and Moll and the shop, preset there before the beginning of the play. Domestic scene.</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Yellowham</strong></td>
<td><strong>Porter</strong></td>
<td><strong>Enter a Gentleman with a Chayne.</strong></td>
<td>Arrives from outwards with news, hearing the noise.</td>
</tr>
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<td></td>
<td></td>
<td><strong>Porter</strong></td>
<td><strong>Gentleman</strong></td>
<td><strong>PORT. Farewell to your Lordship.</strong> (85)</td>
<td>From outwards with letter from Tim.</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Sir Walter</strong></td>
<td><strong>Welch GW</strong></td>
<td><strong>Port. A Letter from a Gentleman in Cambridge.</strong> (58-9)</td>
<td>Returns whence he came.</td>
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<td></td>
<td></td>
<td><strong>Porter</strong></td>
<td><strong>Gentleman</strong></td>
<td><strong>Enter a Gentleman with a Chayne.</strong></td>
<td>Enters from outwards.</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Moll</strong></td>
<td><strong>Moll</strong></td>
<td><strong>MAUD. A brave Court Spirit makes our Virgines quiver, And kisse with trembling Thighes. Yet see she comes Sir.</strong> (128-9)</td>
<td>Maudline is referring to Moll, who now returns.</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Tuch Jnr</strong></td>
<td><strong>Maudline</strong></td>
<td><strong>YELL. Come good Sir Walter, and your vertuous Neece here...Lead’em in Wife.</strong></td>
<td>He arrives with a letter for Moll.</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Sir Walter</strong></td>
<td><strong>Welch GW</strong></td>
<td><strong>YELL. Sir Walters come...</strong></td>
<td>All exit inwards as invited by Yellowhammer.</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Davy</strong></td>
<td><strong>Davy</strong></td>
<td><strong>WALT. Now Wench thou art well-come to the Heart of the Citie of London.</strong> (37.98-9)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Moll</strong></td>
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<td><strong>MAUD. A brave Court Spirit makes our Virgines quiver, And kisse with trembling Thighes. Yet see she comes Sir.</strong> (128-9)</td>
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<tr>
<td></td>
<td></td>
<td><strong>Tuch Jnr</strong></td>
<td><strong>Maudline</strong></td>
<td><strong>YELL. To morrow noone shall shew your Ring well done.</strong></td>
<td>Speaks aside? Split staging techniques. Exits whence he came.</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Sir Walter</strong></td>
<td><strong>Welch GW</strong></td>
<td><strong>YELL JNR. Being so ’tis soone, thankes, and your leave sweet Gentlewoman.</strong> (228-9)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Davy</strong></td>
<td><strong>Davy</strong></td>
<td><strong>WALT. Your company Sir. YELL. I’l give you instantly.</strong> (169-70, 172-4)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Moll</strong></td>
<td><strong>Moll</strong></td>
<td><strong>YELL. How now?</strong></td>
<td></td>
</tr>
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<td></td>
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<td><strong>Moll</strong></td>
<td><strong>Tuch Jnr</strong></td>
<td><strong>YELL. To morrow noone shall shew your Ring well done.</strong></td>
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<td><strong>Yellowham</strong></td>
<td><strong>Moll</strong></td>
<td><strong>YELL. How now?</strong></td>
<td></td>
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<td></td>
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<td><strong>Yellowham</strong></td>
<td><strong>Moll</strong></td>
<td><strong>YELL. To morrow noone shall shew your Ring well done.</strong></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td><strong>Moll</strong></td>
<td><strong>Moll</strong></td>
<td><strong>MOLL. That robs my Joy, there I loose all I win.</strong> (233)</td>
<td></td>
</tr>
</tbody>
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<tr>
<td>I. ii</td>
<td></td>
<td><strong>Allwit</strong></td>
<td><strong>Davy</strong></td>
<td><strong>Enter Davy and Allwit severally.</strong></td>
<td>Split entry, MINIMAL congestion at inwards door. Davy has now arrived at Allwit’s house.</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Davy</strong></td>
<td><strong>Davy</strong></td>
<td><strong>ALL. What Davy Dahumma, well-come from North Wales I faith, and is Sir Walter come?</strong></td>
<td>Allwit sends Davy inwards.</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Davy</strong></td>
<td><strong>Davy</strong></td>
<td><strong>DAV. New come to Towne Sir.</strong> (1-4)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Allwit</strong></td>
<td><strong>Davy</strong></td>
<td><strong>ALL. Into the Mayds sweet Davy, and give order his Chamber be made</strong></td>
<td></td>
</tr>
</tbody>
</table>

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2 Servants
Enter two Servants.
1 SERV. Is our Master come? (61)

Sir Walter Davy
ALL. Now Sirs, Sir Walters come. (60)

2 Children
WAT. God-den Father.
ALL. Ha Villaine, peace.
NICKE. God-den Father. (121-3)

Allwit’s Wife
WIFE. Sweet Knight Welcome, I have all my longings now in Towne, Now well-come the good hour. (139-141)

Allwit Wife
ALLWIT. Thus doe I rid my self of feare, Lye soft, sleepe hard, drinke Wine, and eat good cheere. (154-5)

II. i
Tuch Snr Tuch Wife
WIFE. ’Twill be so tedious Sir to live from you, But that necessitie must be obeyed... Sir for a time, I’le take the curtesie of my Unkles House If you be pleas’d to like on’t, till prosperitie Looke with a friendly Eye upon our states. (1-2, 18-21)

Tuch Wife
TUCH SNR. Thou art a matchless Wife, Farewell my Joy. (38)

Wench Child
WENCH. O Snaphance, have I found you.
TUCH SNR. How Snaphance?
WENCH. Do you see your workemanship, Nay turne not from it, nor offer to escape, for if you doe, I’le cry it through the Streets, and follow you. (67-71)

Wench Child
WENCH. This is the fifth, if e’er I venture more Where I now goe for a Mayd, may I ride for a Whore. (111-12)

Sir Oliver His Lady
LADY. O that e’er I was begot, or bred, or borne.
OLIVER. Be content sweet Wife. (125-6)

Tuch Jnr
TUCH JNR. Brother I have sought you strangely. (134)

Tuch Jnr
TUCH JNR. Thankes by hundreds. (141)

Tuch Snr
****

Mayd
Enter a Mayd.
LADY KIX. What say’st Jugg?
MAYD. The sweetest newes.
LADY KIX. What ist Wench?
MAYD. Throw downe your Doctors Drugges... I bring certaine remedy. (189-93)

Sir Oliver
SIR OLIVER. There’s Land to come, All exit outwards to obtain the

Servants from inwards (having been told by Davy of Sir Walter’s arrival)
Sir Walter arrives from outwards, presumably met by Davy who now returns from inwards.
Children enter from further within the house.
Allwit’s wife enters from further within the house to greet Sir Walter.
All exit inwards.

Husband and wife are directly outside her uncle’s house, preparing to part.
She exits in the direction of her uncle’s house. (or directly into the house?)
Tuchwood Senior is followed by the wench, who claims the child she carries is his.
She exits whence she came.
They enter mid-conversation from outwards.
Enters from outwards, having been searching for Tuchwood Senior.
Returns whence he came.
This exit at line 154 is a modern addition - no specific dialogue for Tuchwood Senior here - he could possibly exit 15 lines earlier with Tuchwood Junior.
Maid enters from outwards with exciting news of fertility remedy.
<table>
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<th>Scene</th>
<th>Lines</th>
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<tbody>
<tr>
<td>His Lady Mayd</td>
<td>Put case his Water stands me In some five hundred pound a pint, 'Twill fetch a thousand, and a Kersten Soule... I'le about it. (213-16, 218)</td>
<td>remedy from Tuchwood.</td>
</tr>
<tr>
<td>II. ii</td>
<td>Allwit</td>
<td>ALL. I'le goe bid Gossips presently my selfe, That's all the worke I'le doe, nor need I stirre, But that it is my pleasure to walke forth And ayre my selfe a little. (1-4)</td>
</tr>
<tr>
<td>Sir Walter</td>
<td>WALT. How now Jacke? ALL. I am going to bid Gossips for your Worships child Sir. (11-13)</td>
<td>Sir Walter comes out from further within Allwit’s house, having awoken.</td>
</tr>
<tr>
<td>Dry Nurse</td>
<td>D NURSE. Doe you call Sir? (18)</td>
<td>Nurse too enters from further within the house.</td>
</tr>
<tr>
<td>Dry Nurse</td>
<td>ALL. I call not you, I call the Wet Nurse hither. (19)</td>
<td>Returns inwards. Exit marked here seems one line early (before line 19), possibly to avoid a mid-scene crossover at inwards door with entering wet nurse.</td>
</tr>
<tr>
<td>Wet Nurse</td>
<td>ALL. Give me the Wet Nurse, I 'tis thou, Come hither, come hither, Lets see her once againe. (20-22)</td>
<td>Wet Nurse enters with the child as requested.</td>
</tr>
<tr>
<td>Child</td>
<td>ALL. Here take her in Nurse, wipe her, and give her Spoone-meat. (33-4)</td>
<td>Sent back inwards to feed the child.</td>
</tr>
<tr>
<td>Davy</td>
<td>WALT. My love the Goldsmithes Daughter, if I send, Her Father will command her, Davy Dahumma. (48-9)</td>
<td>No lines marked for Davy - uncertain exactly where he enters. Davy is called forth by Sir Walter...</td>
</tr>
<tr>
<td>Sir Walter</td>
<td>WALT. Now we know him, we’le make shift with him, Dispatch the time drawes neere, Come hither Davy. (55-6)</td>
<td>...and they go out together to arrange for Moll and Tuchstone to be godparents.</td>
</tr>
<tr>
<td>2 Promoters</td>
<td>2 PROM. You goe to seeke him? ALL. Where you shall not find him, I’le buy, walke by your Noses with my Flesh. (106-8)</td>
<td>From outwards. He exits outwards to find the butcher.</td>
</tr>
<tr>
<td>Man</td>
<td>Enter a Man with meat in a basket.</td>
<td>The following comic sequence has nothing to do with the plot and involves various comings and goings to do with prohibition of meat during Lent.</td>
</tr>
<tr>
<td>Man</td>
<td>Enter a Wench with a Basket, and a Child in it under a Loyne of Mutton.</td>
<td>They exit outwards.</td>
</tr>
<tr>
<td>1st Puritan</td>
<td>2 PUR. Are any of the Brethrens Wives yet come? ALL. There are some Wives within. (22-3)</td>
<td>Coming out of the house.</td>
</tr>
<tr>
<td>2 Puritans</td>
<td></td>
<td>Servant arrives with supplies... ...and takes them into the house. Simultaneous mid-scene entrance/exit as Puritans arrive for the christening. The Puritans go into the house.</td>
</tr>
</tbody>
</table>
2 Gossips
2 Gossips
Tuch Jnr
Moll
Sir Walter
Allwit
Davy
Tuch Jnr
Moll
Sir Walter

II. iv
Midwife
Child
Gossips
Maudline
2 Puritans
Midwife
Child
1 Gossip
Maudline
2, 3 Gossips
Puritans
4, 5 Gossips

III. i
Tuch Jnr
Parson
Moll
Tuch Snr
Yellowham
Sir Walter
Yellowham
Moll

III. ii
All’s Wife
Nurse
Child
Gossips
Lady Kix
Maudline
2 Puritans
Sir Walter
Allwit
Nurse

ALL. Here comes a friendly and familiar payer. (27)
ALL. Will you walke in Wenches? (40)
TUCH J. The hapiest meeting that our soules could wish for. (41)
SIR WALT. Mistris and Partner, I will put you both into one Cup. (46)
SIR WALT. It’s neere high time, come Master All-wit. (54)
Enter Midwife with the Child, and the Gossips to the Kursning.

Enter Sir Walter with two Spoones and a Plate and Allwit.

The gossips too now arrive from outwards...
...and go into the house.
Simultaneous mid-scene entrance/exit. Their choice as godparents brings them together for the christening.
They are met by Sir Walter coming out of the house setting off for the church...
...and they exit together in that direction.

Ceremonial procession across the stage from house and in direction of church.

Meanwhile Tuchwood Jnr has arrived at the church to be married, announcing Moll’s imminent arrival.

Yellowhammer and Sir Walter arrive in time to thwart the plan.
Yellowhammer forces his daughter away.

Tuchstone Junior returns outwards; no exit marked for parson.

Exits via outwards door allow time for bed to be prepared behind inwards door for next scene, and staggered exits minimise potential congestion at outwards door.

Bed thrust out from the inwards door, other characters enter to it from outwards, arriving at the house from the christening.

Mid-scene crossover at outwards door. Exit not marked for Nurse, but her subsequent re-entrance from outwards with news of Tim’s arrival suggests that this exit and all others in this scene use outwards door since bed is occupying stage.
Nurse
Sir Walter
Allwit
Nurse
Nurse
Allwit
Nurse
Tim
Tim
Nurse
Tim
Tim
Nurse
Tutor
Allwit
Davy
Tim
Tutor
Gossips
Lady Kix
Maudline
2 Puritans
All’s Wife
Allwit
Davy
Tuch Jnr
Tuch Snr
Tuch Jnr
Sir Oliver
Lady Kix
Servant
Servant
Servant
OLIV. I meane so, Within there? (128)
OLIV. Saddle the white Mare. (130)
OLIV. I shall up presently (163)

Enter Nurse with Comfits and Wine.

ALL. Will it please you to walke downe and leave the women? (92)

PUR. Bring hither that same Cup Nurse. (99)

MAUD. Prethe call him up among the Women. (120)

TIM. O, I’me betray’d. (132)

MAUD. What gone againe, run after him good Nurse. (133)

MAUD. Run call the gentleman nurse, he’s my sons tutor.. (150)

MAUD. Is this your Tutor Tim?

ALL. Here’s a noyse, not parted yet? (201)

TIM. Come Tutor. (209)

ALL GOSS. Far well sweet Gossip.

WIFE. I thank you all for your paynes. (210-11)

ALL. I have no time to stay, nor scarce can speake, I’le stop these wheeles or all the worke will breake. (240-1)

DAVY.

TUCH S. I care not where, so she be safe, and yours. (35-6)

OLIV. I meane so, Within there? (128)

OLIV. Saddle the white Mare. (130)

SERV. Your white Mares ready. (162)

OLIV. I shall up presently (163)

right inwards door. She exits outwards here, passing Sir Walter and Allwit on their way in... ...and returns here.

This reference suggests that the stage represents an upper room adjoining the bedroom.

Nurse exits to fetch cup... ...and returns with news of Tim’s arrival.

The nurse goes back out to show in (timid) Tim.

Tim immediately flees...

...and is pursued by the nurse...

...who then brings him back.

Nurse is now sent out for Tim’s tutor...

...who arrives shortly afterwards.

Allwit arrives back.

They exit outwards.

They exit outwards and the bed is pulled in.

Having heard from Davy that Sir Walter intends to marry Moll, Allwit exits to thwart this connexion.

40 lines have passed since the bed was pulled in, so Davy’s exit inwards not problematical.

They arrive from outwards to Sir Oliver’s house (see lines 39, 89) Having told his brother of Moll’s escape, he exits to meet her.

They enter in conversation.

Servant comes from inwards.

He goes out to do Oliver’s bidding...

...and returns shortly afterwards, having completed the task.

The repeated metatheatrical asides refer to the volatility of the relationship in terms of the unpredictability of entrance and exit patterns. This suggests that there were two related ‘norms’ to which these deviant states are in contrast: emotional stability and systematic, logical, consistent and predictable usage patterns of the stage doors. This has implications for the staging practices of the times which...
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<tr>
<td>IV. i</td>
<td>Tim, Tutor, Maudline</td>
<td>MAUD. Here’s nothing but disputing all the day long with’em. (19) She comes out, having been disturbed by their discussions. They go inwards to leave Tim and the Welch GW some privacy.</td>
<td>Domestic scene, from inwards.</td>
</tr>
<tr>
<td></td>
<td>Welch GW, Yellowham, Allwit, Maudline</td>
<td>YELL. Why well sayd Tim, Bels goe merrily, I love such peales alife, wife lead them in a while, Here’s a strange Gentleman desires private conference. (198-200) Yellowhammer arrives with Allwit disguised...</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Maudline</td>
<td>MAUD. How now, how speeds your businesse? Maudline comes to check up on Tim’s progress.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tutor, Maudline</td>
<td>TUCH. J. O ventrous Baggage! (288) He too exits in hot pursuit.</td>
<td></td>
</tr>
<tr>
<td>IV. ii</td>
<td>Tim, Tutor, Welch GW</td>
<td>TIM. Theeves, Theeves, my Sister’s stolne, Some Thiefe got her. (1-2) He now returns from inwards, on his way off to search. They too exit outwards.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tim, Tutor</td>
<td>TIM. My Sister’s gone, let’s looke at Trig-staires for her, My Mother’s gone to lay the Common-stairaes, At Puddle-wharfe, and at the Docke below, Stands my poore si</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tuch Jr, Tuch Snr</td>
<td>TUCH. S. I had beene taken Brother by eight Sergeants, But for the honest Watermen. (1-2) MINIMAL congestion at outwards door. Seems to be a meeting scene between the two Tuchwoods. Senior has arranged the transport for Junior and for Moll, now arriving at the riverbank. The watermen arrive from the river preparing to ferry Tuchwood and Moll to aid and abet their escape. No exit marked for Tuchwood Senior, but modern edition has him exit here at line 19. Having arranged the transportation, he now returns inwards to town.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Watermen</td>
<td>Enter three or four Watermen.</td>
<td>Simultaneous mid-scene</td>
</tr>
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</table>
watermen that stay, Here’s a French-crowne for you, There comes a Mayd with all speed to take water, Row her lustily to Barne-Elmes, good Sir: make ready the boat Sam, We’le wait below. (21-7)

TUCH.J. What made you stay so long...Away quicke, there’s a Boat waites for you, And I’le take water at Pauls-wharfe, and over-take you. (30-32)

They exit together towards the river. Tuchwood J’s exit line sets up the following scene when, after they have separated, Moll is caught by her mother.

Enter Maudline drawing Moll by the Hayre, and Watermen.

Meanwhile Maudline who had left the house before them has been searching down by the water. Waterman return whence they came. She drags Moll off home.

Yellowhammer follows. They too go landwards in search of weapons. Tuchwood having been apprised of the situation by the watermen, now returns.

Waterman returns whence he came.

Sir Walter, challenged by Tuchwood Junior; after an initial fight in which there is no indication that either is wounded, Sir Walter exits...

...followed by Tuchwood, intent on continuing the fight. Rhyming couplet signals end of riverside sequence, and staggered exit minimises congestion.

MINIMAL congestion at inwards door. Domestic scene at Allwit’s house. Carousel move indicates time lapse since previous scene (Sir Walter has been wounded in the fight which ensued after the previous exit).

He goes inwards to get the kiddies... ...and returns with them.

No exit marked but presumably the children return inwards.

Servant now arrives from outwards with (spurious) news of Tuchwood
### V. ii

**Yellowham Maudline**

MAUD. O Husband, husband, she will dye, she will dye There is no signe but death. (1-2)

**Tuch Snr**

YELLOW. O here she’s brought, see how she looks like death. (23)

**Tim**

TIM. Lookes she like Death, and ne’re a word made yet, I must goe beat my Braines against the Bed-post And get before my Tutor. (24-26)

**Moll Servants**

Enter Tuchwood Senior with a Letter.

**Moll**

MAUD. Masse a match, We’le not lose all at once, some-what we’le catch. (119-120)

**Susan**

They too go inwards plotting their next move, to marry off Tim to the Welsh gentlewoman. This sequence closes with a rhyming couplet.

**Tuch Sen Servants**

They retire inwards for some privacy, the sequence being closed by a rhyming couplet.

**Tuchwood Senior with a Letter**

**Sir Oliver Servants**

OLIV. Ho my Wives quickned, I am a Man forever... Run, get you Fellowes all together instantly, Then to the Parish-Church, and ring the Belles. (1, 3-4)

**Sir Oliver Servants**

SERV. But will not your Worship goe to the Funerall Of both these Lovers? (21-2)

**SIR OLI.** Come, we’le see’t. (38)

### V. iii

**Sir Oliver Servants**

OLIV. Ho my Wives quickned, I am a Man forever... Run, get you Fellowes all together instantly, Then to the Parish-Church, and ring the Belles. (1, 3-4)

**Body (in coffin)**

Recorders dolefully playing: Enter at one Dore the Coffin of the Gentleman, solemnly deck’t, his Sword upon it, attended by many in Blacke... At the other Doore, the Coffin of the Virgin., with a Garland of Flowres, with Epitaphes pin’d on’t, attended by Mayds and Women.

**Virgin (body)**

ALL. Alive Sir? o sweete deere Couple...

**Maudline**

PAR. Hands joyne now, but Hearts for

MARKED congestion at inwards door: the third household is now portrayed.

MARKED congestion at inwards door: two households juxtaposed. Moll is, like Tuchwood Junior, reputedly near death.

Further reports from inwards of Moll’s precarious health.

Moll is carried in....

...and Tim returns inwards to express his grief in the bedroom.

Moll after reading the letter dies and Susan arrives from inwards. They take the body off inwards.

They they go inwards plotting their next move, to marry off Tim to the Welsh gentlewoman. This sequence closes with a rhyming couplet.

MARKED congestion at outwards door due to funeral procession entering - musical interlude minimises this congestion.

Split entry - 2 funeral processions entering at inwards and outwards doors.

Not certain which coffin comes through which door. Bodies in coffins.

MARKED congestion at outwards door due to funeral procession entering - musical interlude minimises this congestion.

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Not certain which coffin comes through which door. Bodies in coffins.

Moll and Tuchwood Junior evidently rise from the coffins, to the shock and pleasure of all
ever, Which no Parents mood shall sever...

ALL. Joy, joy to you both. (31, 37-8, 47)

ALL. See who comes here now...

YELL.. You, and your expectations, I stand happy, Both in yur lives, and your Hearts combination. (63, 66-7)

YELL. The Knights prov’d villain...his Neece an arrant Baggage, My poore boy Tim...Married a Whore Next to his Heart...

Looke Gentlemen, if ever you say the picture Of the unfortunate Marriage, yonder ’tis.. (69-70, 71-2, 94-5)

YELL... So Fortune seldome deales two Marriages With one Hand, and both lucky: The best is, One Feat will serve them both. (131-3)

Moll’s parents arrive at the scene from outwards, potentially threatening the union once more, but giving it their blessing.

Tim, his plight having been revealed by Yellowhammer previously, now enters from outwards with his new wife.

They all exit outwards in the direction of Gold-Smithes-Hall to feast and celebrate the two weddings.