

Play: Eastward Ho! Author: Jonson, Chapman, Marston

Text used: London, Ernest Benn, 1973, ed.C.G.Petter Library ref: 822.39C466J32/2

Key: ↓ ↑	enter from within ↘	↙ enter from without
	exit inwards ↖	↗ Exit outwards

act/sc	door IN	Entering characters	door OU T	Space-time indication	Commentary and notes
I.0		Prologue	↗	PRO. Only that eastward, westwards still exceeds. (9)	Prologue is passing over the stage and heading eastward.
I.i	↖	Golding ↓ Touchstone ↘ Quicksilver	↗	<i>Enter Master Touchstone and Quicksilver at several doors... At the middle door, enter Golding, discovering a goldsmith's shop, and walking short turns before it.</i> TOUCH. And whither with you now?... Where's the supper? Where's the rendezvous? (1, 2-3)	MINIMAL congestion due to one exiter and one character entering (Quicksilver and speaker of Prologue cross at inwards door). This is one of the two unequivocal uses of the central door. In a two-door adaptation of this play this opening pattern could be maintained if Golding and the goldsmith's shop were pre-set in the concealment space before the start of the performance.
		Page	↖	<i>Enter a Page, as inquiring for Touchstone's shop.</i>	From outwards.
		Page Touchstone	↗ ↗	TOUCH. I must go entertain this Sir Petronel. (91-2)	
		Quicksilver	↗		Presumably exits outwards to tennis.
		Golding ↑			No exit marked for Golding, but presumably he retires to the shop to subsequently re-emerge in the next scene.
I.ii	↘	Gertrude Mildred Bettrice Poldavy Golding ↓ Petronel Touchstone Mistress T ↖ Petronel Mistress T Gertrude Bettrice Poldavy Mildred Golding Touchstone ↑	↗	GERT. Look if Sir Petronel approach. (1)	The ladies enter from within Touchstone's house. Sir Petronel expected from outwards.
				GERT. Is my knight come? (66)	He arrives, right on cue.
				TOUCH. Come, come, the day grows low: 'tis supper-time. Use my house. (111-12)	They go inwards.
				TOUCH. So, shut up shop, in! We must make holiday! (162-3)	They exit into the shop (central door), closing the curtains behind them.
II.i		Mildred Golding Touchstone ↓			Curtains at central door now re-opened. This signifies time-lapse to next morning: the three are now discovered 'sitting on either side of the stall'.

	<p>↙ Quicksilver</p> <p>↗ Quicksilver</p> <p>Touchstone ↑</p> <p>Golding Mildred ↓</p> <p>Touchstone ↓</p> <p>↙ Quicksilver</p> <p>Quicksilver ↗</p> <p>↗ Touchstone Golding Mildred</p>	<p>TOUCH. I'll eavesdrop, hear what thoughts they utter this morning. (48-9)</p> <p>TOUCH. Look, see the ill-yoked monster, his fellow! (80-81)</p> <p>QUICK. I have friends, and I have acquaintance; I will piss at thy shop posts, and throw rotten eggs at thy sign. <i>Exit staggering.</i> (131-2)</p> <p>TOUCH. Son to mine own bosom, take her and my blessing. (151)</p>	<p>In two-door adaptation no problem here, since three characters can merely stay in place, not needing access to tiring house from central concealment space. Touchstone comes forward, leaving Mildred and Golding upstage.</p> <p>Touchstone calls Quicksilver out of the house.</p> <p>Quicksilver goes back in for more sack.</p> <p>Touchstone retires upstage centre to eavesdrop on the young couple.</p> <p>Golding and Mildred come forward.</p> <p>Touchstone returns to the action ...</p> <p>...as Quicksilver re-enters..</p> <p>He leaves.</p> <p>They go in to plan the wedding.</p>
II.ii	<p>↙ Security</p> <p>↙ Quicksilver</p> <p>↙ Sindefy</p> <p>↗ Sindefy</p> <p>↙ Sindefy</p> <p>↙ Winifred</p> <p>G ↗ Winifred</p> <p>↗ Security</p> <p>↗ Sindefy</p> <p>↗ Quicksilver ↗</p>	<p>SEC. My privy guest, lusty Quicksilver, has drunk too deep of the bride bowl. (1)</p> <p>QUICK. Bring forth my bravery. (27)</p> <p><i>Enter Winifred above.</i></p> <p>WIN. Wilt thou come in, sweet Cu? (188)</p> <p>SEC. Ay, Winnie, presently! (189)</p> <p>QUICK. And will presently to the knight's house. (180)</p>	<p>Minimal congestion, also marks to change of location and end of first section.</p> <p>He comes out of the house.</p> <p>She has been inwards with him.</p> <p>No exit marked, but she returns later.</p> <p>Winnie tempts Security back inside.</p> <p>Exits outwards</p>
II.iii	<p>Petronel ↙</p> <p>Quicksilver ↙</p> <p>↙ Gertrude</p> <p>↙ Security</p> <p>↙ Sindefy</p> <p>↗ Gertrude</p> <p>↗ Petronel</p> <p>↗ Sindefy</p> <p>↗ Security ↗</p> <p>↗ Quicksilver ↗</p>	<p><i>Enter Sir Petronel in boots, with a riding wand.</i></p> <p>PET. See, Frank, here comes my lady. (95)</p> <p>GERT. Where's my woman, I pray?</p> <p>QUICK. See, Madam, she now comes to attend you. (101-2)</p> <p>GERT. Come, sweet Knight, come, 'I do hunger and thirst to be abed with thee'. (160)</p> <p>SEC. I hope in the morning, yet, your Knight will breakfast with me? (155)</p>	<p>Petronel has been out riding and is now preparing to leave the town.</p> <p>Quicksilver has done a backstage loop and enters on Sir Petronel's heels.</p> <p>Comes out of the house.</p> <p>They go outwards, proposing to meet the following morning.</p>
III.i	<p>↙ Petronel</p> <p>↙ Quicksilver</p> <p>↙ Security</p>	<p>PET. Thanks for our feast-like breakfast, good Master Security. (1)</p>	<p>MARKED congestion: the breakfast proposed in the previous scene has now taken place.</p>

		<p>Bramble Winifred Bramble ↗</p> <p>Messenger ↙</p> <p>Messenger ↗ Seagull ↙ Scapethrift Spendall Security ↖</p> <p>Petronel ↗ Quicksilver Seagull Scapethrift Spendall Winifred</p>	<p>PET. Good Master Bramble, I will here take my leave of you. (34)</p> <p>MESS. Sir Petronel, here are three or four gentlemen desire to speak with you. (39)</p> <p>PET. Let them enter, I pray you. (44)</p> <p>PET. Welcome, good Captain Seagull and worthy gentlemen. (47)</p> <p>PET. For you, sir, we shall see you presently with the writings.</p>	<p>Bramble exits outwards. Messenger arrives simultaneously.</p> <p>Messenger goes to get them.</p> <p>Security goes back inside his house... ...and the others leave.</p>
III.ii	<p>↙ Coachman</p> <p>↙ Hamlet</p> <p>↙ Potkin</p> <p>↗ Hamlet ↙ Sindefy</p> <p>↗ Sindefy</p> <p>↗ Potkin ↙ Fond ↙ Gazer</p> <p>↙ Gertrude ↙ Mistress T ↙ Sindefy ↙ Hamlet ↙ Potkin ↙ Hamlet</p> <p>↗ Hamlet</p> <p>↙ Hamlet</p> <p>↙ Petronel ↙ Quicksilver</p> <p>↙ Touchstone ↙ Golding ↙ Mildred</p> <p>↖ Touchstone ↖ Golding ↖ Mildred ↙ Security ↙ Scrivener</p> <p>↗ Gertrude ↗ Sindefy ↗ Mistress T ↗ Fond ↗ Gazer ↗ Security</p> <p>↙ Security</p>	<p>COACH. They will not give a man leave to eat's breakfast. (2)</p> <p>HAM. Her Ladyship's ready to come down. (5)</p> <p>POT. You should brush up my old mistress. (7)</p> <p>SIN. What, Potkin?...Put on your blue coat and wait upon Mistress Touchstone. (9)</p> <p>FOND. She comes, she comes, she comes! (25)</p> <p>HAM. Coach, coach, my lady's coach! (29)</p> <p>HAM. Your coach is coming, madam. (37)</p> <p>PET. Wilt thou be gone, sweet honeysuckle, before I can go with thee? (52)</p> <p><i>Enter Touchstone, Golding, Mildred with rosemary.</i></p> <p>TOUCH. Come, my poor son and daughter, let us hide ourselves in our poor humility. (136-7)</p> <p>QUICK. See, here comes the writings. (163)</p> <p>GERT. Farewell, Frank. (180)</p> <p>SEC. I'll go fetch him straight. (253)</p>	<p>Comes out of the house.</p> <p>Ditto.</p> <p>Sends Hamlet back inwards.</p> <p>Sindefy sends Potkin back inwards, and returns inside herself. Potkin goes in. Two neighbourhood gossips arrive to watch the departure.</p> <p>He goes out to make arrangements for the coach.</p> <p>They arrive to witness the departure.</p> <p>They return from their wedding.</p> <p>As promised in the previous scene.</p> <p>No exit marked, but ladies presumably exit at this point. The ensuing series of exits and re-entrances is nothing more than a comic device.</p>	

		Security ↗ Security ↘ Security ↗ Security ↘	<i>Enter Security, with his wife's gown.</i>	This time he has retrieved his wife's gown. More comic to-ing and fro-ing.
		Security ↗ Security ↘ Security ↗ Quicksilver ↗	QUICK. Go to the tavern, knight. (333)	He exits outwards, promising to meet later.
		Petronel ↗		Petronel exits outwards.
III.iii	↘	Seagull Scapethrift Spendall Drawer Drawer ↗ Petronel ↘ Security ↘ Bramble ↘ Quicksilver ↘ Winifred ↘ Drawer ↘ Security ↗ Bramble ↗ Petronel ↗ Quicksilver ↗ Winifred Seagull Spendall Scapethrift Drawer ↗	SCAPE. Fill all the pots in your house. (8) PET. Well met, good Captain Seagull. (58) SEC. God save my brave Colonel...see, sir...Master Bramble is come to take his leave of you. (77, 79) QUICK. Here's the gentlewoman, your cousin, sir. (93) DRAW. Sir Petronel, here's one of your watermen come to tell you it will be flood these three hours. (132-3) SEC. Will you lead, Master Bramble? (179) ALL. A boat, a boat, a boat! (183) DRAW. This night will try the truth of that proverb. (185-6)	At the tavern. Drawer exits to carry out the request.
III.iv		Security ↘ Security ↗	SEC. What, Winnie? (1) SEC. A boat, a boat, a boat! (4)	Security, having returned home and not found his wife, sets off.
IV.i	G ↘ ↗ ↗	Slitgut Security ↘ Security ↗ Drawer ↘ Winifred ↘ Drawer ↗ Winifred ↗	<i>Enter Slitgut, with a pair of ox-horns, discovering Cuckold's Haven, above.</i> SL. And now, let me discover from this lofty prospect, what pranks the rude Thames plays in her desperate lunacy. (18-20) SL. 'Tis a man...he comes toward me pretty and strongly. (25, 30) SEC. Home! (47) <i>Exit creeping.</i> SL. O, how she swims like a mermaid! Some vigilant body look out and save her. (63-4) <i>Enter the Drawer in the Tavern before, with Winifred.</i> DRAW. I am glad it was my good hap to come down thus far after you, to a house of my friend's here...There was left behind you at our tavern...a gentlewoman's gown, hat, stockings and shoes; which, if they be yours, and you please to shift you, taking a	Slitgut begins a series of vivid descriptions of offstage activities. Triangulation scheme seems to entail river offstage outwards, land/London inwards. Fork in the road; Drawer will accompany her to his friend's house and then go to the tavern to get the clothes.

			hard bed here in this house of my friend, I will presently go fetch you. (78-90 passim)	
	↙	Quicksilver	SL. There's some other a-taking up at Wapping now!...O me, a fine young gentleman!...I see the people have all left him. (105-111 passim)	Reporting more offstage activity, dialogue justifies solo entrance by Quicksilver.
	↗	Quicksilver	QUICK. I will walk this bank And see if I can meet the other relics Of our poor, shipwrecked crew. (125-7)	
	↙	Petronel Seagull	PET. I tell thee, we are cast up o' the coast of France. (133-4)	
	↘	Two Gents		From inwards: local inhabitants rather than shipwrecked.
	↗	Two Gents		
	↘	Quicksilver	PET. Dost thou survive to rejoice me? (175-6)	
	↗	Petronel Seagull	QUICK. Now will I have you to a wench's house of mine at London. (227)	They exit together towards London.
	↙	Quicksilver Drawer Winifred	WIN. Now, sweet friend, you have brought me near enough your tavern...let me now entreat you to leave me to my woman's wit, and fortune. (237)	The backstage cross entailed for these two characters marks a change of location mid-scene. Despite Slitgut's continued presence in the gallery overlooking Cuckold's haven, these characters have now returned to London and are near the tavern.
	↗	Drawer	DRAW. All shall be done you desire. (239)	He enters the tavern.
	↙	Security	SEC. I will once more to this unhappy tavern. (241)	Security too has come back to the tavern.
	↗	Security Winifred	SEC. I will home, I will home. (266)	
	↙	Slitgut	SL. Now will I descend my honourable prospect, the farthest seeing sea-mark of the world; no marvel, then, if I could see two miles about me. (268-270)	Playwrights' justification for Slitgut's continued presence: from his vantage-point he can see forever...
IV.ii	↘	Touchstone	TOUCH. I wonder I hear no news of my son Golding. (28)	At home.
	↙	Golding	TOUCH. See, he has come i' my thought! How now, son? What news at the Court of Aldermen? (32-3)	
	↘	Mistress T Gertrude Mildred Sindefy	TOUCH. You hear how our lady has come back with her train from the invisible castle? GOLD. No, where is she? TOUCH. Within...Here they come. (101-104, 106)	Clearly entering from within the house.
	↗	Gertrude Sindefy	GERT. I scorn it, i' faith! Come, Sin! (155)	She leaves in disgust.
	↗	Mistress T Mildred Constable	TOUCH. Come, why dost thou weep now? (158)	
	↙	Constable	TOUCH. What's the news with that fellow? (160)	
	↗	Constable	GOLD. Sir, the knight and your man Quicksilver are without; will you ha' 'em brought in? (161-2)	
	↙	Petronel Quicksilver Constable Officers	QUICK. Would it had been my fortune to have been trussed up at Wapping, rather than ever ha' come here! (175-6)	

	<p>Petronel ↗ Quicksilver Constable Officers Touchstone Golding</p>	<p>TOUCH. Master Deputy, you'll dispose of these? In the meantime, I'll to my Lord Mayor. (308-9)</p>	<p>Fork in the road.</p>
V.i	<p>↘ Gertrude Sindefy</p> <p>Mistress T ↙</p> <p>↗ Gertrude Mistress T Sindefy</p>	<p>GERT. Ah, Sin! hast thou ever read... of any lady and her waiting-woman driven to that extremity that we are, Sin? (1-3)</p> <p>GERT. O, here's my mother! Ha' you brought any money, mother? (106, 107)</p> <p>MISS.T. Come, I'll take order for your debts i' the ale-house. (163-4)</p>	<p>In their lodgings.</p>
V.ii	<p>↘ Touchstone Golding Wolf</p> <p>↗ Touchstone</p> <p>↗ Golding Wolf ↗</p>	<p>TOUCH. I will receive no letters, Master Wolf. (1)</p> <p>TOUCH. No more... Adieu, good Master Wolf!... Son, I do feel mine own weaknesses; do not importune me...I am yet proof and I will remain so. (61-3, 66-7)</p> <p>GOLD. You see, Master Wolf, how inexorable he is... Commend me to my brother knight, and to my fellow Francis...Tell'em...I will not fail to try the uttermost of my power for'em. (72-7 passim)</p>	<p>MINIMAL congestion. Mid-conversation; Wolf has arrived with a petition. He returns inwards, refusing to listen to the petitions.</p> <p>Golding returns inwards to persuade Touchstone. Wolf returns to the prison.</p>
V.iii	<p>↘ Holdfast Bramble</p> <p>Security</p> <p>↘↗ Quicksilver Quicksilver Bramble Holdfast</p> <p>↘ Two Prisoners Friend</p> <p>↘ Petronel Bramble Quicksilver Wolf ↙</p> <p>↗ Quicksilver</p> <p>↗ Two Prisoners Bramble Friend Holdfast ↗↘</p> <p>↗ Golding Holdfast Petronel Wolf ↙</p> <p>↗ Golding</p>	<p>HOLD. Who would you speak with, sir? (1)</p> <p>SEC. Who calls?</p> <p>HOLD. Here's a gentleman would speak with you. (5-6)</p> <p>QUICK. Good sir, go in and talk with him, the light does him harm...fie, Father Security. (29-31 passim)</p> <p>FRIEND. What's he?</p> <p>1. PRIS. O, he is a rare young man. (33-4)</p> <p>QUICK. How now, Master Wolf? What news? (75)</p> <p>QUICK. I pray you, let this be distributed among the prisoners. (84)</p> <p>HOLD. Here's one would speak with you, sir. (90)</p> <p>WOLF. Away, sirrah! (95)</p> <p>WOLF. Please you, come in.</p> <p>GOLD. Yes; and let me rest concealed. (109-110)</p>	<p>MINIMAL congestion. Bramble arrives from outwards to visit Security. Security's voice is heard from offstage, probably at inwards door.</p> <p>From inwards: he is a prisoner. Security's location behind inwards door supported by Quicksilver's comments about him. They all go in to see Security. These comments suggest they have crossed with other characters at inwards door. (it must be visiting hours...) They come back outwards.</p> <p>Wolf returning from outwards having seen Touchstone. He returns inwards.</p> <p>Split: prisoners back in, visitors (Friend and Bramble) return outwards</p> <p>Golding now arrives.</p> <p>They go inwards.</p>

V.iv	<p>↙ Touchstone Mistress T Gertrude Mildred Sindefy Winifred Wolf ↙↗ Touchstone ↗ Wolf</p> <p>↖ Mistress T Gertrude Mildred Sindefy Winifred</p>	<p>MIL. How now, Master Wolf? (17) TOUCH. My cloak, there! ...At whose suit Master Wolf? WOLF. I'll tell you as we go, sir. (39- 41)</p>	<p>MARKED congestion: change of location (back at Touchstone's house) and time lapse (Wolf arrives from previous prison scene).</p>
V.v	<p>↙ Two Pris. Friend</p> <p>↖ 2. Prisoner Wolf ↙ Touchstone ↙ Wolf ↙ Quicksilver ↙ Petronel ↙ Golding ↙ Wolf ↙ 2. Pris Security ↙</p> <p>Mistress T ↙ Gertrude ↙ Mildred ↙ Sindefy ↙ Winifred ↙ Mistress T ↗ Gertrude ↗ Mildred ↗ Sindefy ↗ Winifred ↗ Touchstone ↗ Golding ↗ Petronel ↗ Security ↗ Friend ↗ Wolf ↗ Quicksilver ↗</p>	<p>WOLF. Please you, stay here, sir: I'll call his worship down to you. (23)</p> <p>TOUCH. Now, London, look about, And in this moral see thy glass run out. (192-3)</p> <p>QUICK. Stay, sir, I perceive the multitude are gathered together to view our coming out at the Counter. See, if the streets, and the fronts of the houses be not stuck with people, and the windows filled with ladies... (1-4)</p>	<p>MARKED congestion returns scene to prison location. Initial entrance by familiar characters re-establishes prison location.</p> <p>They come out of the prison.</p> <p>behind inwards door? he seems to come out onto the stage at some point to exit with the rest at the end. The ladies now arrive at the prison.</p> <p>All exit outwards.</p>