# Play: The English Traveller

Author: Thomas Heywood

Text used: The English Experience No. 606, Da Capo Press, Amsterdam 1973

<table>
<thead>
<tr>
<th>act/sc</th>
<th>door IN</th>
<th>Entering characters</th>
<th>door OUT</th>
<th>Space-time indication</th>
<th>Commentary and notes</th>
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</thead>
<tbody>
<tr>
<td>I.0</td>
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<td>Prologue</td>
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<td>Prologue</td>
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<tr>
<td>I.i</td>
<td></td>
<td>Y. Geraldine Dalavill</td>
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<td>Y.GER. But no more Of this discourse since wee draw neere the place Of them we goo to visit.</td>
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<td>Clowne</td>
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<td>Mr Wincott Wife Prudentilla Clowne</td>
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<td>CLO. Noble master Geraldine, worshipfull master Dalavill. DAL. I see thou still remember’st us.</td>
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<td>Mr Wincott Wife Prudentilla Clowne</td>
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<td>CLO. You are welcome Gentlemen, ile go tell my Master of your comming. WINC. Gentlemen, welcome.</td>
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<td>Mr Wincott Wife Prudentilla Y. Geraldine Dalavill Clowne</td>
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<td>WINC. Now sir, the newes with you. CLO. Dancing newes, sir, For the meat stands piping hot upon the dresser, The kitchin’s in a heat. WINC. I pray enter.</td>
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<td>I.ii</td>
<td></td>
<td>Reignald Robin</td>
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<td>REIG. Away you Corridon. ROB. Shall I bee beate out of my Masters house thus?</td>
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<td></td>
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<td>Y. Lionell</td>
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<td></td>
<td></td>
<td>Robin</td>
<td></td>
<td>ROB. Farewell Musk-Cat. Y. LION. What was hee? REIG. A Spie, Sir...that came prying To see what dainty fare our kitchen yeelds, What Guests we harbour...I</td>
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</tbody>
</table>

- **Key:**
  - enter from within
  - exit inwards
  - enter from without
  - Exit outwards

**Commentary and notes:**
- No specific spatial indicators here, but logical that Prologue enters from outwards, passes over the stage and exits via the inwards door.
- Whilst it is not evident for some way into this exchange, the two men are arriving from outwards at the Wincott’s house. Clowne comes out of the house to greet the visitors.
- Exits inwards to fetch Mr Wincott.
- Mr Wincott and his household enter from inwards.
- No exit marked for the Clowne, but he must have exited somewhere to justify his next re-entry...
- Clowne enters form inwards to report on the banquet within the house.
- All exit inwards, as invited, to eat.
- Staggering of this exit, leaving the Clowne on stage for a direct address to the audience, minimises congestion with the next entrance by providing time to clear the inwards doorway.
- **MINIMAL congestion at inwards door.** At Old Lionell’s house, from inwards. Comic scene. Young Lionell does not speak immediately upon his entrance, but possibly his entry is the reason for Robin’s finally going. Presumably Y. Lionell enters from further within the house since it is his house. Robin is addressing Reignald here, not Y. Lionell. Simultaneous entrance/exit at opposite doors.
Reignald
thinke I sent him packing.
Y. LION. This night I have a purpose to
bee Merry, louiell and Frolicke, how
doth our cash hold out?...
You will be gone sir.
REIG. Yes, and you are ith’ way going.

Enter Blanda a Whore and Scapha a Bawde.

Rioter
2 Gallants
RIO. What all in Tempest?...What’s the
businesse?
Y. LIO. Enter then: In Youth there is a
Fate, that sways us still, To know
what’s Good, and yet pursue what’s
Ill.

Enter Y. Geraldine, Dalavill,
Prudentilla
CLO. I was at the beginning of the
Battell, But heere comes some, that it
seemes Were at the rifling of the dead
Carcasses; For by their mirth, they
have had part of the Spoile.

Wincott
Wife
WINC. And what’s this Dalavill?
WINC. Now, whence come you?
CLO. Who, I Sir, From a Lodging of
Lardgesse, a House of Hospitality,
and a Pallace of Plenty....
WINC. And where was all this havocke
kept?
CLO. Marry Sir, at your next
neighbours, Young Master Lionell.

Enter Y. Geraldine, Dalavill,
Prudentilla
CLO. I was at the beginning of the
Battell, But heere comes some, that it
seemes Were at the rifling of the dead
Carcasses; For by their mirth, they
have had part of the Spoile.

Clowne
CLO. Come what will, ile steal out of
Doores, And see the end of it, that’s
certaine.

Wincott
WINC. For your parts, You are all
young, and you may sit up late, My
eyes begin to summon mee to
sleepe...
Y. GER. Now good Rest with you.
PRUD. What you Men Most meditate,
wee Women seldome dreame of.
DAL. When dreame Maids most?
PRUD. When thinke you?
DAL. When you lie upon your Backs,
come come, your Eare.

Dalavill
Prudentilla
Y. GER. Wee now are left alone...
Wee will divide, you to your private
Chamber, I to find out my friend...
WIFE. Y’are now my Brother, But then,
your second Husband.

Y. Geraldine
Wife
Fork behind inwards door: explicit
dialogue underlines fictional
separation backstage after they
make their pact (to marry should
old Wincott die) and exit together.

Enter... as newly wak’d from sleepe.

MARKED congestion at inwards
door. Now at Young Lionell’s: time
lapse, next morning after the party;
all just up (from inwards).
REIG. Where’s my young Master?  
Y. LIO. Heere man, speake, the Newes?.
REIG. Your father, Sir—
*They carry him in.*

**Enter againe.**

REIG. I will make That prison of your feares, your Sanctuary; Goe get you in together.
Y.LIO. To this house?
REIG. Your Fathers, with your Sweet-heart, these and all.
REIG. Onely the Key; for I must play the gaoler for your durance…
Y.LIO. I in this key deliver To thy safe trust.
REIG.All’s hushth within… I must make without…Art must with Knavery joyne And smooth Dissembling meet with Impudence, Ile do my best.

**Old LIO. Discharge these honest Sailors that have brought Our Chests ashore... See them paid well, and to their full content.**

Knocks aloud.
REIG. Did your hand touch that hammer?
OLD LIO. How else I prithee, could I have made this noise.
REIG. Command these to remoove.
Exit Servants
OLD. LIO. What shall I doe?
REIG. Cover your head and flie...
OLD LIO. Why doest not thou flie too?
REIG. I tell you Sir, The Ghost and I am friends.

**III.i**
Old Gerald.
Y. Geraldine
Wincott
Wife
Dalavill
Prudentilla
Y. Geraldine
Wife
Wincott
Prudentilla

WINC. We are bound to you, kind Master Geraldine, For this great entertainment... You have treated us like Princes.

WINC. Y’ave Master Geraldine, faire walkes and gardens…
OLD GER, You would see them…Sonne, Be thou the Usher…
Y. GER. Sir I shall; Please you to walke.
PRUD. What Master Dalavill, Will you not bear us company...
DAL. Be you my Friends charge, and this old man mine.

**Arrives from outwards with news of Old Lionell’s return.**
The rioter is so drunk that he needs to be carried inwards. Presumably at least 2 actors would need to carry him inwards. Reignald remains on stage to survey the scene.
Those who carried Rioter off now return.
Explicit detailing of exit back into house and R’s rationale for it. They must remain silent not matter what.

No exit is marked for them to all go inwards and hide, but presumably they do so after YL explicitly hands over key.
Reignald’s 17 line speech (direct address) covers his locking the door prior to Old Lionell’s entrance from outwards.
Old Lionell arriving home from sea. Split staging initially as Reignald comments.

Gets Servant to discharge Sailors and go back to ship re other merchandise.
Door seems to be equipped with a knocker.
Servants sent off in response to Reignald’s warnings.
SPLIT EXIT: Lionell exits outwards whilst Reignald either exits back into the house or follows him after concluding rhyming couplet.

Possible MINIMAL congestion at inwards door as the group crosses with Reignald. We are now at Old Geraldine’s house, where the Wincotts have been visiting.
Dalavill does not join the others on their walk so that he can speak privately with Old Geraldine about his son.
Enter again as from Walking Wincott, Wife, Y. Geraldine, Prudentilla.

OLD GER. Wee are bound to you; See them to Horse, and instantly returne, Wee have employments for you.

DAL. 'Tis my love, And therefore I entreat you, make not mee To be the first reporter.

OLD GER. You have done The office of a Noble Gentleman, And shall not be so injur’d...

DAL. Remember your last promise.

OLD GER. See, They are onward on the way, and hee return’d.

OLD GER. Take hence th’occasion of this common fame; Which hath already spread it selfe so farre... From this day forward, To forbeare the house: This doe upon my blessing.

Both exeunt inwards, Old Geraldine having persuaded Young Geraldine to leave the Wincott’s house.

MARKED congestion at inwards door, but could be avoided by staggering of triple entry. Lionell has come from further outwards, having met the man who sold him his house, but Usurer’s provenance not clear: emblematic scene. With 3 openings Reignald would emerge from upstage centre, narrating the events and introducing the parties on either side of him - very clear spatial indications. With 2 openings, Reignald would have to enter from outwards after Lionell’s entrance, and take up centrestage position (‘in the midst’).

The inwards door, previously used for the Usurer’s emblematic entrance, now clearly stands for the next-door neighbour’s house which Reignald pretends has been bought by Young Lionell. Split exit seems to be suggested by Reignald’s proposal that he will give those in the (supposedly purchased) house notice of inspection, while Old Lionell goes off to get the warrant for the supposed murderer (ghost story) -- and they will meet up again here in half and hour for the inspection. But he cannot logically enter the neighbour’s house since it hasn’t been purchased at all, so
probably follows Old Lionell off.

III.iii

Dalavill Gentleman

GENT. Where shall we dine today?...
DAL. I see Sir, you are but a stranger here; This Barnet, is a place of great resort; And commonly upon the Market dayes, Heere all the Country Gentlemen Appoint, A friendly meeting.
DAL. What my worthy Friend, You are happily encounter’d; Oh, y’are growne strange, To one that much respects you….’are it seeme But new alighted
DAL. I vow weele drinke a cup of Sacke together...
Y. GER. Ile but enquire for one, at the next Inne, And instantly returne.

MINIMAL congestion at outwards door. Dalavill has returned from outwards (where we have last seen him exiting). Now in the street deciding upon a tavern in which to dine.

Father and son arrive in the town at the market, meeting Dalavill. He refers to them as ‘newly alighted’, suggesting they too arrive from outwards.

Three can exit inwards to tavern, in opposition to their outwards entrances and to Young Geraldine’s proposal to go off to ‘the next Inne’ to meet someone before rejoining them. In fact he remains onstage, and is then met by Besse, entering the tavern (effecting location change…)

Not really a new scene, but change of location: Young Geraldine is now in he tavern, joined by Besse. Location re-set by Drawer.

Tavern inwards.

Sends her off outwards.

Clowne arrives from outwards with news.

Probably exit outwards together for Y. Geraldine to write the message for the Clowne to take back to his master (inwards is Drawer’s domain).

Not really a new scene, but change of location: Young Geraldine is now in he tavern, joined by Besse. Location re-set by Drawer.

Tavern inwards.

Sends her off outwards.

Clowne arrives from outwards with news.

Probably exit outwards together for Y. Geraldine to write the message for the Clowne to take back to his master (inwards is Drawer’s domain).

IV.i

Reignald

REIG. Heere’s the house, Ho, whose within?

MINIMAL congestion as Reignald arrives at the neighbour Mr Ricot’s house from outwards, as he has been previously instructed by Old Lionell.

Mr Ricot emerges from further within his house.

Returns inwards to prepare the house for Young Lionell’s arrival.

Mr Ricot comes out of his house (from inwards).

Exits outwards to town.

Staggered exit, but both go outwards.

Old Lionell

REIG. Oh you are come Sir?...And brought the warrant?
OLD LIO. See heere, I hav’t.
Enter Mr Ricot againe walking before the gate.
Ricot

RIC. Take your pleasure, I have businesse in the Towne.

Old Lionell

OLD LIO. Hie thee instantly Unto my house ith’ Countrey...Make haste, I

Enter Besse meeting Y. Geraldine.

Y. GER. How do’st thou Girle?...
BESS. You are growne so Great a stranger: We are more beholding To Master Dalavill, Hee’s a constant Guest.

Enter Clowne with a letter.

Y. GER. Commend me to thy Master, tell him from me, On Munday night…I will by Heavens assistance visit him…I’le call for Pen and Incke, And instantly dispatch it.

RETURN to outwards together for Y. Geraldine to write the message for the Clowne to take back to his master (inwards is Drawer’s domain).
<table>
<thead>
<tr>
<th>Scene</th>
<th>Character 1</th>
<th>Character 2</th>
<th>Action/Commentary</th>
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<tbody>
<tr>
<td>IV.ii</td>
<td>Clowne</td>
<td>Y. Geraldine</td>
<td>CLO. This is the Garden gate; And heere I am set to stand Centinell and to attend the comming of Young Master Geraldine...'Tis now about Mid-Night...And heere I to play the Watch — Time lapse, change of scene. Clown enters from inwards. At the Wincott’s house. Clown gives very detailed commentary of events; very clear spatio-temporal indicators in his dialogue, dramatic irony regarding wife and Dalavill etc. Young Ger arrives from outwards to speak with Mr Wincott. Clown escorts Young Geraldine inside.</td>
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<td>IV.iii</td>
<td>Table</td>
<td>Wincott</td>
<td>Table and Stools set out; Lights: a Banquet, Wine. Any congestion at the inwards door minimised by setting out of props. Wincott emerges from further inside his house. Small time lapse marked by BX: Clowne and Geraldine’s backstage cross - they arrive from a more removed part of the house. Clowne exits outwards, leaving them to talk in a more private space. Exit to bed.</td>
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<td>Stools</td>
<td>Y. Geraldine</td>
<td>WINC. Sir, as I live, of all my friends to me Most wishedly, you are welcome: Take that Chaire, I this.BX: Exits inwards to his chamber, returns via the outwards door... to create the impression of movement through the rooms of the house... ...and then goes to listen outside the inwards door which has now become the door to the wife’s bedchamber. (But doesn’t actually exit through it.) Possibly leaves his sword backstage to mark the time lapse and the re-setting of the fictional place behind the inwards door. Devastated, he exits outwards.</td>
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<td>Banquet etc.</td>
<td>Clowne</td>
<td>Enter Master Wincott.</td>
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<td>Wincott</td>
<td>Y. Geraldine</td>
<td>WINC. You shall not hence to night...So, Now good-night sweet friend.</td>
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<td></td>
<td>Clowne</td>
<td>Y. Geraldine</td>
<td>He goes in at one doore, and comes out at another.</td>
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<td>Y. Geraldine</td>
<td>Y. Geraldine</td>
<td>Y. GER. I’le listen first, Before too rudely I disturb her rest: And gentle breathing; Ha? Shee’s sure awake, For in the bed two whisper, and their voyces Appeare to me unequall... ‘Tis the same false penur’? traitor Dalavill...But my Sword...I left it in my Chamber.</td>
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<td>IV.iv</td>
<td>Dalavill</td>
<td>Y. Lionell</td>
<td>Enter Dalavill in a Night-gowne; Wife in a Night-tyre, as coming from Bed. They emerge from the bedroom (inwards). SPLIT exit: wife inwards, Dalavill outwards.</td>
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<td>Wife</td>
<td>Scapha</td>
<td>DAL. But with the dawne, will open; Sweet retire you To your warme Sheets; I now to fill my owne, That have this Night bin empty.</td>
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<td></td>
<td>Dalavill</td>
<td>Rioter</td>
<td>Enter... Reignald with a Key in his hand.</td>
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<td>Y. Lionell</td>
<td>2 Gallants</td>
<td>REIG. Through this backe gate Shift for your selves, I heere unprison all.</td>
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<td>Blanda</td>
<td>Y. Lionell</td>
<td>REIG. Lodge your selves In the next Taverne, there’s the Cash that’s left...Goe, call for Wine...I will oppose all danger.</td>
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<td>Scapha</td>
<td>Blanda</td>
<td>Y. LIO. May good Speede Attend thee still.</td>
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<tr>
<td></td>
<td>Rioter</td>
<td>2 Gallants</td>
<td>MINIMAL congestion at inwards door, enter from within Lionell’s house, being shown out the ‘backe gate’ (key specified in scene where they were locked up now returns), so they can escape to the tavern. Split exit, as Reignald goes in direction opposite theirs. Others must exit outwards if only two doors and this creates a problem: fictional crossing offstage behind the outwards door of Young Lionell and Old Lionell. Maltese option, with clear indications in dialogue</td>
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that they are going out the BACK
gate, whereas Lionell is about to
arrive at FRONT door.

MINIMAL congestion created if
only two doors. They are outside
the house.

Clowne has arrived from outwards,
to deliver several notes and is
confused as to why the gates are
shut up.

Explicit reference to door knocker
again, as in earlier scene.

Clowne has arrived from outwards,
to deliver several notes and is
confused as to why the gates are
shut up.

ROBIN. They say my old Master’s come
home; I’le see if hee will turne me out
doors, as the young man has
done... I bouldly now dare knocke.

Arriving from outwards and
knocking on the inwards door.

As Reignedal enters from outwards,
the others disappear behind the
arras (which is presumably
covering the central opening) Old
Lionell remains on stage to speak
with Reignedal.

Reignedal’s ‘getting up’ would seem
to indicate he climbs the tiring
house wall to take refuge within the
house.

As has been previously arranged, at
the sound of Reignedal’s horn, his
friends arrive to his rescue.

Must exit the gallery here in order
to warrant his entrance in the next
cell.

Enters from inwards, having
descended backstage.

All go off to the Clown’s master’s
feast (Wincott from the other plot).
<table>
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<tr>
<th>Role</th>
<th>Lines</th>
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<tbody>
<tr>
<td>Old Gerald.</td>
<td>Hee turnes away sad, as not being minded.</td>
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<tr>
<td>Y. Geraldine</td>
<td>DAL. Methinks friend, You shuld expect greene rushes tobe strow’d, After such discontinuance.</td>
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<tr>
<td>Wincott Wife</td>
<td>Y. GER, Mistris Pru, I have not seene you long…</td>
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<tr>
<td>Ricott</td>
<td>WINC. Nay, enter Gentlemen; Dinner perhaps Is not yet ready, but the time we stay, Weele find some fresh discourse to spend away.</td>
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<tr>
<td>2 Lionells Owner</td>
<td>Old Gerald.</td>
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<tr>
<td>Dalavill</td>
<td>Y. Geraldine Wife</td>
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<tr>
<td>Prudentilla Reignald Rioter</td>
<td>Dalavill</td>
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<tr>
<td>Young Geraldine and Wife have removed themselves from the house and come ‘outside’ for a ‘private’ conversation.</td>
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<td>DAL. I’le retire my selfe, Not interrupt their conference.</td>
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<td>Enter Dalavill, meeting Young Geraldine going out.</td>
<td>Y. GER. Farewell ever, ’Tis thou, and onely thou hast Banisht mee, Both from my friends and Countrey....</td>
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<td>DAL. Why how now, what’s the businesse?</td>
<td>Y. GER. Goe take her Up, whom thou hast off throwne Downe, Villaine.</td>
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<tr>
<td>Wincott Old Gerald. Y. Geraldine 2 Lionells Ricott Owner Prudentilla Reignald</td>
<td>WINC. What was hee clamor’d so lowd, To mingle with our mirth this terour And affright?</td>
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<tr>
<td>A</td>
<td>MARKED congestion at outwards door: Young and Old Geraldine are walking on the way to Wincott’s house.</td>
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<td>They bring the house and feast on stage from inwards door. Party from other plot BX, already arrived at Wincott’s, and he is welcoming them to his house.</td>
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<td>Young Geraldine ignores wife, addresses instead Old Lionell from other plot. Young Geraldine ignores Dalavill too. NOTE Dalavill’s references to green rushes being strewn to welcome returning friends.</td>
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<td>Rhyning couplet within scene. All exit inwards; leaving Dalavill onstage alone.</td>
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<td>Young Geraldine and Wife have removed themselves from the house and come ‘outside’ for a ‘private’ conversation. Returns to stage shortly, and crosses with Young Geraldine as he does so. This suggests he goes to the concealment space. Despite talk of banishment, Young Geraldine is not leaving right now. He returns to the feast, crossing paths as he does so with Dalavill who is coming out of concealment.</td>
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<td>Startled by the noise outside, they come out of the house to see what it is.</td>
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<tr>
<td>Clowne</td>
<td>Prudentilla</td>
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<tr>
<td></td>
<td>Wife</td>
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WIFE. Convey me to my Chamber, I am sick...away thou Sycophant, Out of my sight, I have besides thy selfe, Too many sinnes about mee. 

CLO. My sweet Mistresse. 

DAL. The storme’s comming, I must provide for harbour. 

PRUD. Sir, my Sister In these few Lines commends her last to you, For she is now no more... 

WINC. Dead?. 

WINC. Dalavill? Where’s hee? Goe seeke him out. 

CLO. I shall, I shall sir. 

WINC. What’s the newes of him? 

CLO. Hee went presently to the Stable... and away hee’s Gallopt, as if hee were to ride a Race for a Wager. 

Whilst no exit is marked here, it is clear from the ensuing dialogue that the wife is taken inwards here, as requested. 

Dalavill, fearing his adultery will soon be discovered after the wife’s dismissive words, flees outwards. 

They return from the wife’s chamber, reporting her death and bringing the confession. 

Exits outwards seeking Dalavill. 

Returns from outwards with news of Dalavill’s flight. 

All exit inwards, Wincott and Young Geraldine reconciled.