



	Eph. Dromio ↗	ADR. hence, prating peasant, fetch thy master home. EPH. DRO. Am I so round with you, as you with me, That like a football you do spurn me thus? You spurn me hence, and he will spurn me hither... (81-4)	Disbelieving Dromio's account, she sends him back again whence he came. The repeated entrance-exit patterns for Dromio at the outwards door are referred to in his speech: he is like a football being kicked back and forth repeatedly.
	↖ Adriana, Luciana	ADR. ...Since that my beauty cannot please his eye, I'll weep what's left away, and weeping die. (114-5)	The ladies now return inwards, Adriana to lament her husband's change of temperament.
II.ii	Syr. Ant ↙	SYR. ANT. The gold I gave to Dromio is laid up Safe at the Centaur, and the heedful slave Is wander'd forth in care to seek me out by computation and mine host's report. I could not speak with Dromio since at first I sent him from the mart; see, here he comes. (1-6)	Now returns, having gone (as announced) to the Centaur but not found Dromio there.
	Syr. Dromio ↙	SYR. DRO. I did not see you since you sent me hence, Home to the Centaur with the gold you gave me. (15-16)	They each establish for the audience that this is the foreign Dromio, back with his master.
	↘ Adriana, Luciana	ADR. Come, sir, to dinner; Dromio, keep the gate. Husband, I'll dine above with you to-day...(206-7)	They return from inwards, now coming out of the house (since its 'gate' is specified).
	↗ Adriana, Luciana, Syr. Ant, Syr. Dromio	SYR. DRO. Master, shall I be porter at the gate? ADR. Ay, and let none enter, lest I break your pate. LUC. Come, come, Antipholus, we dine too late. (217-9)	They go into the house, Dromio being given the function of gatekeeper at the inwards door.
III.i	Eph. Ant, Eph. Dromio, Angelo, Balthasar ↙	EPH. ANT. Good signior Angelo, you must excuse us all, My wife is shrewish when I keep not hours; Say that I linger'd with you at your shop...(1-3) ...But soft, my door is lock'd; go bid them let us in...(30) SYR. DRO. ..Either get thee from the door or sit down at the hatch...(33)	The locals now arrive back. Antipholus has been in the town with the merchants, and is now returning home late for dinner. The gatekeeper behind the door, Syr. Dromio within, refuses them entry. The 'hatch' may have been a wicker-covered opening in the door to enable offstage characters to be heard and to enable the book-holder and actors backstage to monitor the stage action. It can only be assumed that Luce in the gallery above the door cannot see those on the stage directly below her, an easy effect to achieve if the actor refrains from leaning over the rail. Adriana now joins Luce in the gallery (in the previous scene she promised to dine 'above' with Antipholus). They then go back inside.
	G ↘ Luce	EPH. DRO. Let my master in, Luce. LUCE. Faith, no, he comes too late...(2) EPH. DRO. Master, knock the door hard. LUCE. Let him knock it till it ache. (58)	
	G ↘ Adriana	ADR. Who is that at the door that keeps all this noise? (61)	
	G ↗ Luce, Adriana	EPH. ANT. Are you there, wife? you might have come before. ADR. Your wife, sir knave? get you from the door. (63-4)	
	Bal, Angelo, Eph. Ant, Eph. Dromio ↗	BAL. ...Be rul'd by me, depart in patience, And let us to the Tiger all to dinner, And about evening, come yourself alone. (85, 94-6) EPH. ANT. You have prevail'd, I will depart in quiet ... I know a wench of excellent discourse ... There will we dine....To her will we to dinner; get you home And fetch the chain by this I know 'tis made; bring it, I pray you, to the Porpentine, For there's the house...(107-11, 114-17) ANG. I'll meet you at that place some	Bal. proposes eating at the Tiger, but Antipholus suggests instead the Porpentine, asking Angelo to bring the chain to him there.  Even though they are going to separate fictional locations, they exit together via the outwards door which

		hour hence. EPH. ANT. Do so; this jest shall cost me some expense. (141-2)	is less specific than the inwards door, and is often used as an exit to various locations.
III.ii	↘ Luciana, Syr. Ant.	LUC. And may it be that you have quite forgot A husband's office? (1-2) SYR. ANT. Thee will I love, and with thee lead my life...(67)	The dinner 'above' with Adriana has not gone well, and foreign Antipholus has fallen instead for Luciana. They enter from inwards.
	↗ Luciana	LUC. O soft, sir, hold you still; I'll fetch my sister to get her good will. (69-70)	Luciana goes back inwards to get her sister.
	↘ Syr. Dromio	SYR. ANT. Why, how now Dromio, where run's thou so fast? (71) SYR. ANT. Go, hie thee presently, post to the road; And if the wind blow any way from shore I will not harbour in this town to-night. If any bark put forth, come to the mart, Where I will walk till thou return to me; If everyone knows us and we know none, 'Tis time i think to trudge, pack and be gone.	Crossover with Dromio running from the house to escape the advances of Nell. Antipholus sends him outwards to the town/port to check for departing ships, arranging to meet him subsequently at the market (foreshadowing his own subsequent exit outwards).
	Syr. Dromio	SYR. DRO. As from a bear a man would run for life, So fly I from her that would be my wife.	
	↗	SYR. ANT. There's none but witches do inhabit here, And therefore 'tis high time that I were hence...(146-56)	His speech after Dromio's exit makes it explicit he is leaving the house.
	↘ Angelo (with the chain)	SYR. ANT. Made it for me, sir? I bespoke it not. ANGELO. Not once, nor twice, but twenty times you have. Go home with it, and please your wife withal, And soon at supper-time I'll visit you, And then receive my money for the chain. (170-4)	Angelo now returns from outwards with the chain the local Antipholus has asked him to make for Adriana.
	↗ Angelo		Angelo exits back outwards, promising to return at supper-time.
	Syr Ant	↗ SYR. ANT. I'll to the mart, and there for Dromio stay; If any ship put out, then straight, away. (183-4)	Then, as foreshadowed, Antipholus exits to meet Dromio at the market.
IV.i	↘ Merchant, Angelo, Officer	MER. You know since Pentecost the sum is due...(1) ANG. Even just the sum that I do owe to you Is growing to me by Antipholus, And in the instant that I met with you he had of me a chain; at five o'clock I shall receive the money for the same. Pleaseth you walk with me down to his house, I will discharge my bond, and thank you too. (6-13)	They enter, having been doing business in Angelo's house. The Merchant has come there with an Officer over money owed him by Angelo. Angelo proposes they go to Antipholus' house for the money this latter owes Angelo.
	Eph. Ant, Eph. Dromio	↘ OFFIC. That labour may you save; see where he comes. EPH. ANT. While I go to the Goldsmith's house, go thou and buy a rope's end; that will I bestow Among my wife and her confederates For locking me out of my doors by day— But soft, I see the goldsmith; get thee gone, Buy thou a rope and bring it home to me. (14-20)	The local Antipholus and his servant arrive deep in conversation. He is bound for the goldsmith's house (see V.i. 224-5 for his recapitulation of the movement patterns in this scene).
	Eph. Dromio	↗ EPH. DRO. I buy a thousand pound a year, I buy a rope! (21) EPH. ANT. I am not furnish'd with the present money; Besides, I have some business in the town; Good signior, take the stranger to my house, And with you take the chain, and bid my	Seeing the goldsmith, he sends Dromio off to buy a rope, instructing him to bring it home to him. Dromio exits outwards to the town, and Antipholus enters into dispute with Angelo over the chain (which has been given to the other Antipholus). He suggests Angelo and the merchant go to his house to get the money from Adriana, saying he has business in the

			<p>wife Disburse the sum on the receipt thereof; Perchance I will be there as soon as you. (34-39)</p> <p>OFFIC. I do arrest you, sir; you hear the suit.</p> <p>EPH. ANT. I do obey thee, till I give thee bail.</p> <p>SYR. DRO. Master, there's a bark of Epidamnum That stays but till her owner comes aboard, And then she bears away. Our fraughtage, sir, I have convey'd aboard...(86-89)</p> <p>EPH. ANT. ...To Adriana, villain, hie thee straight: Give her this key, and tell her in the desk That's cover'd o'er with Turkish tapestry, There is a purse of ducats; let her send it. Tell her I am arrested in the street, And that shall bail me; hie thee slave, be gone; On, officer, to prison, till it come. (103-9)</p> <p>SYR. DRO. To Adriana,—that is where we din'd...Thither I must, although against my will; For servants must their masters' minds fulfil. (110, 113-14)</p>	<p>town and may even arrive at the house before them.</p> <p>They argue over the chain, and Antipholus is arrested by the Officer. He proposes to find bail, At this point Syr. Dromio arrives, having last been sent to the port by his master to check the shipping news.</p> <p>Confusing the foreign Dromio with his own servant, Antipholus sends him to Adriana to get the bail money.</p> <p>Antipholus is taken off to prison.</p> <p>Dromio too exits outwards, off in the direction of the house which he remembers he dined at.</p>
IV.ii	<p>Adriana, Luciana Syr. Dromio</p> <p>Luciana</p> <p>Luciana Syr. Dromio</p> <p>Adriana, Luciana</p>	<p>ADR. Ah, Luciana, did he tempt thee so? (1)</p> <p>SYR. DRO. I know not at whose suit he is arrested well; But is in a suit of buff which 'rested him, that can I tell: Will you send him, mistress, redemption, the money in his desk? (44-7)</p> <p>ADR. Go, fetch it, sister...(48)</p> <p>ADR. Go, Dromio, there's the money, bear it straight, And bring thy master home immediately. (63-4)</p> <p>ADR. ...Come, sister, I am press'd down with conceit; Conceit, my comfort and my injury. (65-6)</p>	<p>They enter talking intimately about Antipholus' overtures to Luciana The foreign Dromio now arrives to get the bail money for Antipholus.</p> <p>Luciana goes inwards to find the purse... ...and returns shortly afterwards with it. Dromio is sent back outwards to bail out Antipholus. The two women return inwards.</p>	
IV.iii	<p>Syr. Ant Syr. Dromio</p> <p>Courtesan</p> <p>Syr. Ant Syr. Dromio</p> <p>Courtesan</p>	<p>SYR. ANT. There's not a man I meet but doth salute me...(1)</p> <p>SYR. DRO. Master, there's the gold you sent me for...(12)</p> <p>COUR: Well met, well met, master Antipholus; I see, sir you have found the goldsmith now; Is that the chain you promis'd me to-day? (43-5)</p> <p>SYR. ANT. Avaunt, thou witch. Come, Dromio, let us go. (76)</p> <p>COUR. ...My way is now to hie home to his house, And tell his wife that, being lunatic, He rush'd into my house and took perforce My ring away. (89-92)</p>	<p>The foreign Antipholus enters, marvelling at the strange treatment he is receiving from the locals. His servant enters, mistaking him for the Antipholus who told him to get the money. The courtesan comes out of her house.</p> <p>Misunderstanding her references to the chain, they take her for a witch and exit outwards. She too exits outwards, to Antipholus' house to speak to Adriana.</p>	
IV.iv	<p>Eph. Ant, Officer</p> <p>Eph. Dromio</p>	<p>EPH. ANT. Fear me not, man, I will not break away. I'll give thee ere I leave thee so much money To warrant thee as I am 'rested for. (1-3)</p> <p>EPH. ANT. ...Here comes my man, I think he brings the money. How now,</p>	<p>MINIMAL congestion at outwards door with only one exiting character. They enter, presumably on the way to prison. The local Dromio enters from outwards, and is mistaken for the</p>	

	Adriana, Luciana, Courtesan, Pinch Assistants	↙	ADRIANA. Have you that I sent you for? (8-9) EPH. ANT. Come, go along, my wife is coming yonder. (38)	Dromio who was bringing the money. Adriana, Luciana and the Courtesan etc. now arrive to find Antipholus beating Dromio. They believe he is mad.
	Pinch, Assistants, Eph. Ant, Eph. Dromio	↙	ADR. O bind him, bind him..(104)	Reinforcements arrive to help restrain Antipholus.
	Syr. Ant, Syr. Dromio	↗	ADR. I will discharge thee ere I go from thee; Bear me forthwith unto his creditor, And knowing how the debt grows, I will pay it. Good master doctor, see him safe convey'd Home to my house...(117-21) Go, bear him hence; sister, go you with me. (127)	They carry off the local Antipholus and Dromio towards his house.
	Adriana, Luciana, Officer Syr. Ant, Syr. Dromio	↙	LUC. God for thy mercy, they are loose again! ADR. And come with naked swords; let's call more help To have them bound again. (142-4)	The foreign pair now arrive, and are mistaken for those who've just been carried off. At this point (as distinct from Act V) they re-appear from the same direction as the others' previous exit.
	Adriana, Luciana, Officer Syr. Ant, Syr. Dromio	↗	OFFIC. Away, they'll kill us! (144)	The others ' <i>run all out, as fast as may be, frightened.</i> ' (s.d. 144)
	Syr. Ant, Syr. Dromio	↗	SYR. ANT. Come to the Centaur, fetch our stuff from thence...Therefore away, to get our stuff aboard. (147, 156)	And the two foreigners exit outwards towards the Centaur to fetch their stuff aboard.
V.i	Merchant, Angelo	↙	ANG. I am sorry, sir, that I have hinder'd you, But I protest he had the chain of me, Though most dishonestly he doth deny it. (1-3)	MARKED congestion at outwards door. They could conceivably be coming out of Angelo's house as in IV.i, but more likely they re-enter from outwards, returning from having taken Antipholus to prison. A brief pause in performance prior to the climactic finale, change of location to the street outside the priory. They re-enter from outwards.
	Syr. Ant, Syr. Dromio	↙	MER. Speak softly; yonder, as I think, he walks.(9)	In pursuit of the local Antipholus and Dromio, they arrive to find swords drawn.
	Adriana, Luciana, Courtesan etc.	↙	ADR. Hold, hurt him not for God's sake, he is mad. Some get within him, take his sword away; Bind Dromio too, and bear them to my house.(33-5)	Besieged, they take refuge in the priory.
	Syr. Ant, Syr. Dromio	↙	SYR. DRO. Run master, run, for God's sake take a house; This is some priory; in, or we are spoil'd. (36-7)	Mid-scene crossover at inwards door covered by onstage sound effects of the throng which forms at the door and is confronted by the Abbess (not in gallery: 'shuts the gates on us' 156) She refuses to hand over those who have taken refuge, and exits.
	Abbess	↙	ABBESS. Be quiet, people; wherefore throng you hither? (38)	
	Abbess	↙	ABBESS. Be quiet and depart, thou shalt not have him. (112)	
	Duke, Egeon, Headsmen, Officers	↙	MER. By this I think the dial points at five; Anon I'm sure the Duke himself in person Comes this way to the melancholy vale, The place of death and sorry execution Behind the ditches of the abbey here. (118-122)	From the street, on the way to Egeon's execution.
	Messenger	↙	ANG. See where they come; we will behold his death. LUC. Kneel to the Duke before he pass the abbey. (128-9) MESS. O mistress, mistress, shift and	Messenger arrives from outwards,

<p>Eph. Ant, Eph. Dromio</p>	<p>save yourself; My master and his man are both broke loose, Beaten the maids a-row, and bound the doctor...(168-70)</p>	<p>with news of the havoc being wreaked by the Local Antipholus and Dromio.</p>
<p>↙</p>	<p>ADR. Ay me, it is my husband; witness you That he is borne about invisible; Even now we hous'd him in he abbey here, And now he's there, past thought of human reason. (186-9)</p>	<p>They now arrive from outwards, to the surprise of all, who believed them inwards in the priory. The binary opposition between the two fictional offstage places signified by the two doors is very clearly articulated.</p>
<p>↘</p>	<p>DUKE. Why this is strange: go, call the abbess hither. (281)</p>	<p>An attendant is sent into the priory to call the Abbess.</p>
<p>↘</p>	<p>ABBESS. Most might duke, behold a man much wrong'd. (330)</p>	<p>She comes out shortly afterwards with the foreign Antipholus and Dromio</p>
<p>↙</p>	<p>ABBESS. Renowned duke, vouchsafe to take the pains To go with us into the abbey here, And hear at large discoursed all our fortunes; And all that are assembled in this place, That by this sympathised one day's error Have suffer'd wrong, go, keep us company. (393-8)</p>	<p>They begin the exit procession into the abbey to celebrate and feast.</p>
<p>↙</p>	<p>DUKE. With all my heart, I'll gossip at this feast. (407)</p>	<p>They go into the abbey together.</p>
<p>↙</p>	<p>SYR. ANT. ...come, go with us, we'll look to that anon...(412)</p>	<p>They too go into the abbey together: the dialogue clearly suggests that they leave the stage side-by-side, which would require a wide (i.e. double) door.</p>
<p>↙</p>	<p>SYR. DRO. We'll draw cuts for the senior; till then, lead thou first.</p>	<p>They too go into the abbey together: the dialogue clearly suggests that they leave the stage side-by-side, which would require a wide (i.e. double) door.</p>
<p>↙</p>	<p>EPH. DRO. Nay then, thus: We came into the world like brother and brother, And now let's go hand in hand, not one before another. (422-6)</p>	<p>They too go into the abbey together: the dialogue clearly suggests that they leave the stage side-by-side, which would require a wide (i.e. double) door.</p>