

Play: The Cardinal Author: James Shirley

Text used: The Revels Plays, ed E.M. Yearling, Manchester U.P. (1986)  
 Library ref: 822.49 S 558 J14 1/1

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

act/sc	door IN	Entering characters	door OUT	Space-time indication	Commentary and notes
I.0	↖	Prologue Prologue	↙		No specific spatial indicators here.
I.i	↘	Antonio 2 Lords	↙	<i>Enter two Lords at one door, Antonio at the other.</i> 1 LORD. Who is that? 2. LORD. The Duchess's secretary... ANT. Your lordships' servant. (1, 3)	2 doors clearly stipulated. Minimal congestion at inwards door created with exit of Prologue. Lords arriving from outwards at the Duchess's court. Antonio, her secretary, enters from further within to greet them.
		Antonio	↗	ANT. Your lordships will excuse me. (12)	Is Antonio on his way out? This is not clear.
		Alphonso	↙	2 LORD. Alphonso!... 1 LORD. What great affair Hath brought you from the confines? (52-4)	Alphonso, the captain, arrives from the frontier (outwards) with news.
		Alphonso 2 Lords	↗ ↗	ALPH. My lords, I take my leave. 2 LORD. Your friends, good captain. (73-4)	Staggered exit: both parties exit outwards; Alphonso going first. Concerned now with political matters, presumably the lords do not then enter unaccompanied into the Duchess's residence.
I.ii	↘	Duchess Valeria Celinda		VAL. Sweet madam, be less thoughtful. (1)	We are now inside the Duchess's residence. Domestic scene, from inwards. Duchess is entertaining the ladies.
		Antonio	↙	DUCH. What says Count D'Alvarez?... DUCH. ....Wait you as I directed, when he comes Acquaint me privately. ANT. Madam, I have news, 'Tis now arrived the court, we shall have wars...The king has chosen Don Columbo general, Who is immediately to take his leave. (69-70, 72-5)	Antonio enters from outwards (presumably returning from where we last saw him exiting: from court/Count D'Alvarez).
		Antonio	↗	DUCH. Conceal this news. ANT. He wo' not be long absent; the affair Will make him swift to kiss your grace's hand. (84-6)	No exit marked for Antonio but presumably he exits outwards at line 86.
		Placentia	↙	PLAC. The Cardinal's nephew, madam, Don Columbo.... (95)	Placentia enters from outwards, announcing Don Columbo's arrival.
		Placentia Columbo	↗ ↙	DUCH. Already? Attend him. (96)	She is sent back outwards. No specific spatial indicators here; presumably Columbo, as announced, enters from outwards.
		Antonio	↙	ANT. Madam, the king, and my lord Cardinal. (127)	Discussion of impending war. Antonio returns from outwards to announce the courtly arrivals...
		King Cardinal Lords	↙	KING. Madam, I come to call a servant from you...the public cause Will plead for your consent; at his return Your marriage shall receive triumphant ceremonies; Till then you must	King has come to request Duchess's permission to let her fiance? go to war; discussion of the delaying of her dreaded wedding.

	<p>Antonio ↗ King ↗ Cardinal ↗ Lords ↗ Colombo ↗ Valeria ↖ Celinda ↖</p> <p>Antonio ↙ Antonio ↗ Alvarez ↙ Alvarez ↗ Duchess ↖</p>	<p>dispense. (128-132)</p> <p>COL. Farewell. (148)</p> <p>DUCH. Pray give me leave to examine a few thoughts, Expect me in the garden. (148-9)</p> <p>ANT. The Count D' Alvarez, madam. (156)</p> <p>DUCH. Admit him, And let none interrupt us. (157)</p> <p>ALV. Madam, I present One that was glad to obey your grace, and come To know what your commands are. (161-164)</p> <p>DUCH. My heart is in a mist, some good star smile Upon my resolution, and direct Two lovers in their chaste embrace to meet; Colombo's bed contains my winding-sheet. (238-242)</p>	<p>All return outwards.</p> <p>Ladies exit to garden, as requested, leaving the Duchess in private. Possible that the garden could be out a back door: further inwards). As previously arranged at line 70, Antonio comes again to tell the Duchess of Alvarez's actual arrival. Antonio sent back outwards to get Alvarez, given instructions to protect the outwards door. Alvarez enters from outwards.</p> <p>Exits outwards. Returns inwards: to the garden, ending the scene (and the act) with a rhyming couplet.</p>
II.i	<p>↙ Columbo Hernando 2 Colonels Alphonso 2 Captains Officers</p> <p>↘ Servant</p> <p>↗ Servant</p> <p>Hernando ↗</p> <p>Soldier ↙ Antonio ↙</p> <p>Antonio ↗</p> <p>↖ Columbo 2 Colonels Alphonso 2 Captains Officers ↗</p>	<p><i>Enter General Columbo, Hernando, two Colonels, Alphonso, two Captains, and other officers, as at a council of war.</i></p> <p>COL. I see no face in all this council that Hath one pale fear upon't, though we arrived not So timely to secure the town, which gives Our enemy such triumph. (1-4)</p> <p>COL. Ink and paper— (50) <i>Enter with paper and standish.</i></p> <p>COL. So, Bear those letters to the king, It speaks my resolution before another sun decline, to charge the enemy....</p> <p>HERN. A pretty court way Of dismissing an officer—I obey; success Attend your counsels. (61-63, 65-6)</p> <p><i>Enter Soldier, and Antonio with a letter.</i></p> <p>COL. What now? SOL. Letters. COL. Whence? SOLD. From the Duchess. (83-4)</p> <p>COL. This to the Duchess's fair hand... ANT. Till I return. (151-2)</p> <p>COL. Now each man to his quarter... I shall take a pride to know Your diligence, when I visit all Your several commands. OMNES. We shall expect. (153-55, 157)</p>	<p>MINIMAL congestion at inwards door. Split staging. Military entry (mid-meeting) from inwards headquarters. Brief reportage of events in Colombo's dialogue.</p> <p>Servant enters from further within with paper. No exit is marked, but presumably the servant exits whence he came. Hernando sent reluctantly off outwards to deliver the letters. He is very disenchanted with Columbo.</p> <p>They enter from outwards; Antonio with news from the Duchess.</p> <p>Antonio is sent back outwards to the Duchess. No exit specifically marked, but presumably Antonio exits after delivering this line. Split exit: Columbo inwards, omnes outwards. Men disperse to their various barracks/tents.</p>
II.ii	<p>↘ Cardinal Duchess</p>	<p>CARD. I shall perform a visit daily, madam, In th'absence of my nephew.</p>	<p>MINIMAL congestion at inwards door. Cardinal is visiting with the</p>

	<p>Placentia</p> <p>Cardinal ↗</p> <p>↖ Placentia</p> <p>Antonio ↙</p> <p>↖ Duchess</p> <p>Antonio ↗</p>	<p>(1-2)</p> <p>CARD. I take my leave, My fair niece. (9-10)</p> <p>DUCH. Leave me awhile. (17)</p> <p><i>Enter Antonio with a letter.</i></p> <p>DUCH. art come?</p> <p>ANT. His excellence salutes your grace. (25-6)</p> <p>DUCH. Antonio...Bid my steward give thee Two thousand ducats. (47, 48-9)</p> <p>ANT. This is better Than I expected, if my lady be Not mad, and live to justify her bounty. (53-4)</p>	<p>Duchess; all enter mid-conversation from inwards, private/domestic scene. Cardinal is keeping a close eye on the Duchess.</p> <p>Cardinal exits outwards.</p> <p>Placentia sent inwards so that the Duchess may be alone.</p> <p>Antonio arrives with news from outwards, having delivered her letter to Columbo.</p> <p>Duchess exits inwards, leaving instructions for Antonio... ...who remains on stage to deliver a rhyming couplet, which serves the function of clearing the traffic behind the inwards door for the next courtly entrance.</p>
II.iii	<p>↙ King Alvarez Hernando Lords</p> <p>Duchess ↙</p> <p>Gent. Usher ↙</p> <p>Cardinal ↙</p> <p>Alvarez ↗</p> <p>↖ [King Hernando Lords Gent. Usher]</p> <p>Duchess ↗</p> <p>Cardinal ↗</p>	<p>KING. The war is left to him, but we must have you reconciled. (1-2)</p> <p><i>Enter Duchess with a letter, Gentleman-Usher.</i></p> <p><i>meets the Cardinal, they confer.</i></p> <p>ALV. Ha! The Cardinal Has met the king, I do not like this conference; He looks with anger this way, I expect a tempest.</p> <p>DUCH. Take no notice of his presence... (64-7)</p> <p>DUCH. ...Leave me to meet and answer it...Expect me in the garden.</p> <p>ALV. I obey, But fear a shipwreck on the coast. (69-70)</p> <p>DUCH. I take my leave. (168)</p> <p>CARD. Some way to snatch his honour from this flame; All great men know, the soul of life is fame. (176-7)</p>	<p>Processional courtly scene, entry from inwards, discussing political matters and tension between officers as a result of Colombo's command.</p> <p>Duchess arrives at the court from outwards.</p> <p>****Cardinal enters from outwards: his entry not cued at this point in this edition.</p> <p>It is not yet specified in the dialogue who 'meets' the Cardinal (whether it is the King) or where it is that they confer (upstage/downstage etc).</p> <p>Presumably they are able to exchange words privately as they pass each other (?), inaudible to everyone else on stage. Alvarez's conversation with the Duchess helps to clarify this stage direction further down (indicating that the modern editor has put it in too soon at 57).</p> <p>Alvarez exits outwards as requested. (Presumably the garden is outwards here)</p> <p>**SPLIT exit: discrepancy over timing of King's exit, but it seems that as Alvarez exits outwards, King etc. return inwards. No exit is marked for these people, but it seems they have left.....</p> <p>...providing privacy in which the Duchess and Cardinal now speak.</p> <p>Duchess exits outwards in the direction of the garden.</p> <p>Cardinal's speech clears the outwards door before he too, exits outwards, ending the act with a rhyming couplet.</p>
III.i	<p>↙ Valeria Celinda</p>		<p>Time lapse. Ladies enter from inwards, mid-conversation. Court</p>

	<p>↘ 2 Lords</p> <p>↘ Cardinal</p> <p>↗ Valeria ↘ Celinda</p> <p>↖ Lords ↘ Hernando</p> <p>↘ King ↘ Lords</p> <p>↗ Hernando</p> <p>↘ Hernando</p> <p>↖ [King]</p> <p>↖ Cardinal ↗ Hernando</p>	<p>VAL. What new access of joy makes you, my lord, So pleasant? 1 LORD. There's a packet come to court Makes the king merry, we are all concerned in't. (10-12)</p> <p>VAL. This news exalts the Cardinal. (19)</p> <p>VAL. We'll to the Duchess. (24)</p> <p>HERN. My good lord Cardinal. CARD. You made complaint to th' king about your general. (29-30)</p> <p>HERN. The king. This may be one day counted for. (42)</p> <p>CARD. Go look your sting you left i'th' camp, sir. (41)</p> <p>KING. Colonel, your letters may be spared, the general Has finished, and is coming home. (62-3)</p> <p>CARD. You see the king expects me. HERN. So does the devil; some desperate hand May help you on your journey. (73-5)</p>	<p>scene. Commentary on recent events. Lords enter from inwards with news of Colombo's battle conquests.</p> <p>The Cardinal too has heard the news that has arrived at court. Lords exit inwards, while ladies exit outwards to the Duchess.</p> <p>Hernando arrives from outwards, having come from battle, where evidently there is a hint of mutiny. Simultaneous mid-scene entrance/exit. Clearly Hernando and the king do not pass each other, indicating that this is indeed a court scene with the king entering from inwards. The Cardinal rudely dismisses Hernando. Hernando re-enters from outwards at line 60, but is not immediately addressed by the King. No exit marked, but king does not speak after this; so presumably exits inwards at this point. Split exit: Cardinal returns inwards, Hernando outwards again.</p>
III.ii	<p>↘ Antonio ↘ Servants ↘ Pedro ↘ Jaques</p> <p>↘ Rogero</p> <p>↖ Antonio ↖ Rogero</p> <p>↘ Rogero</p> <p>↘ Antonio</p> <p>↘ Gent. Usher</p>	<p>ANT. Here this, ay this will fit your part; you shall wear the slashes, because you are a soldier; here's for the blue mute. (1-3)</p> <p><i>Enter Fifth Servant.</i> ROG. Did anybody see my head, gentlemen? 'Twas here but now. I shall have never a head to play my part in. (26-7)</p> <p>ANT. Make haste, gentlemen. I'll see whether the king has supped; look every man to his wardrobe and his part. (31-2)</p> <p>ROG. They have almost supped, and I cannot find my head yet. (57)</p> <p>ANT. Are you all ready, my masters? The king is coming through the gallery; are the women dressed? (63-4)</p> <p>GENT. USH. ...there are a company of cavaliers in gallant equipage newly alighted...and 'tis her grace's command that you be silent till their entertainment be over. (69-70, 71-2)</p>	<p>MINIMAL congestion at outwards door. Inwards door leads further into Duchess's house, and we see Antonio and her servants mid-conversation, preparing for the masque. Comic interlude scene, but this is also the Duchess's wedding day. From outwards.</p> <p>They exit further inside to where the guests are dining. No exit marked for Rogero here...</p> <p>... but he enters again here to report on the king, so presumably he exited with Antonio above. Antonio returns from inwards to announce the king's approach.</p> <p>Usher enters with news from inwards that a group have just arrived outside and that the Duchess who is inwards would like the audience to wait for them to perform first. It becomes clear that</p>

	<p>Antonio ↗ Jaques Rogero Pedro Servants Gent. Usher</p> <p>↘ King Cardinal Alvarez Duchess Celinda Valeria Placentia Lords Hernando Columbo ↙ 5 masquers Torch-Bearers</p> <p>↗ Alvarez Masquers Columbo</p> <p>↘ Columbo 4 masquers Alvarez</p> <p>↘ 4 masquers ↗ Guard</p> <p>Servant ↙</p> <p>Guard ↗ Colombo</p> <p>King ↗ Cardinal Alvarez (body) Celinda Valeria Lords Servant Hernando</p> <p>↗ Placentia Duchess</p>	<p>ANT. This music speaks the king upon entrance; retire, retire, and grumble not. (84-5)</p> <p>Dumb-show. <i>Enter King, Cardinal, Alvarez, Duchess, Celinda, Valeria, Placentia, Lords, Hernando; they being set, enter Columbo, and five more in rich habits, visarded; between every two a torch-bearer; they dance, and after beckon to Alvarez as desirous to speak with him.</i></p> <p>KING. Do you know the masquers, madam?</p> <p>DUCH. Not I, sir. (86-7) <i>The masquers lead in Alvarez.</i></p> <p>DUCH. Where's my lord D'Alvarez?</p> <p>KING. Call in the bridegroom. (91) <i>Enter Columbo; four masquers bring in Alvarez dead, in one of their habits... ..and having laid him down, exeunt.</i></p> <p>KING. Our guard seize on them all! (99)</p> <p>SERV. The masquers, sir, are fled, their horse prepared At gate expected to receive 'em, where they quickly mounted... None could suspect their haste, which is secured By advantage of the night. (113-117)</p> <p>KING. To th' castle with him. (245)</p> <p>KING. Madam, I leave you to your grief. (246)</p>	<p>she does not know who they are. They all exit outwards to make way for the king.</p> <p>SPLIT ENTRY. Royal party enters first; once they are settled, the evil Columbo and masquers enter from outwards - they are the 'company of cavaliers' who have delayed the proceedings.</p> <p>Alvarez taken inwards and murdered. Presumably Columbo goes in with them here, in order for his next entry to be warranted. Masquers bring back the dead Alvarez, his murder not immediately revealed due to the fact that they have disguised him. Masquers exit outwards. Royal guard enters from inwards (otherwise they would have passed the fleeing masquers outside). Servant enters from outwards with news of the escapees; very clear spatio-temporal indicators in the dialogue here.</p> <p>Colombo taken outwards prisoner.</p> <p>SPLIT exit: King and his train exit outwards, leaving the Duchess who presumably exits inwards.</p>
IV.i	<p>↘ 2 Lords Hernando</p> <p>Columbo ↙ Colonels Alphonso Courtiers</p> <p>↗ Columbo Colonels Alphonso Courtiers Hernando ↗</p>	<p>1 LORD. This is the age of wonders. (1)</p> <p><i>Enter... they pass over the stage.</i></p> <p>HERN. How the gay men do flutter to congratulate His gaol delivery! (34-5)</p> <p>HERN. I'll see the Duchess. 1 LORD. You may do well to comfort her. We must attend the king.</p>	<p>MARKED congestion at inwards door. Court scene, entry mid-conversation from inwards. Colombo, having been just released from prison, now arrives from outwards, and with his entourage... ..passes over the stage, exiting via the inwards door.</p> <p>Depending on where the Duchess is (and here most likely outwards), Hernando exits outwards away</p>

	<p>↘ King Cardinal</p> <p>↖ King Lords</p> <p>Cardinal ↗</p>	<p>HERN. Your pleasures. (46-7) 1 LORD. A man of brave soul. 2 LORD. The less his safety; The king and Cardinal in consult. (49-50)</p> <p>KING. Commend us to the Duchess, and What language you think fit and powerful, To reconcile her to some peace. My lords. (51-3)</p>	<p>from the court. Simultaneous mid-scene entrance/exit: as Hernando exits outwards, King and Cardinal enter from further within the court. They obviously enter mid-conversation, as is evident from the lords' conversation. However it is not clear whether the lords are referring to Hernando or the king as the man of brave soul. SPLIT exit: Presumably the king delivers this line to the Cardinal and then returns inwards with his train, lords etc. who have said they must wait on him. It is more than likely that the Cardinal is on his way to see the Duchess for his regular visit.</p>
IV.ii	<p>Antonio Celinda ↘</p> <p>↖ Antonio</p> <p>↘ Antonio</p> <p>Antonio ↗</p> <p>↘ Duchess</p> <p>Placentia ↘</p> <p>Placentia ↗</p> <p>Columbo Antonio ↘</p> <p>↖ Antonio</p> <p>Columbo ↗</p> <p>↘ Antonio</p>	<p>ANT. Madam, you are the welcomest lady living. (1)</p> <p>CEL. Tell her grace I attend here. ANT. I shall most willingly. (17-18)</p> <p>CEL. There's a man! ANT. I have prevailed. (28) ANT. Sweet madam, use what eloquence you can Uper her, and if ever I be useful To your ladyship's service, your last breath commands me. (29-31)</p> <p>DUCH. Madam, I come to ask you but one question. (32)</p> <p>PLAC. Madam, here's Do Columbo says he must Speak with your grace. (54) DUCH. But he must not, I charge you. (55)</p> <p><i>Enter Columbo and Antonio.</i> ANT. Sir, you must not see her... COL. do not fear I come to court you, madam, y'are not worth The humblest of my kinder thoughts. (58, 64-5)</p> <p>COL. There's no vexation too great to punish her. (86)</p> <p>ANT. Now, madam? (87)</p>	<p>MINIMAL congestion at outwards door created with Cardinal's last exit. Antonio has directly let her in as we see them. Celinda's arrival seems immediate. Time lapse, location change: we are now at the Duchess's. Antonio exits inwards to tell the Duchess of Celinda's arrival, leaving Celinda onstage for a short, suspicious soliloquy... ...and returns from inwards shortly thereafter. Antonio then exits outwards to leave the ladies in private.</p> <p>Simultaneous mid-scene entrance/exit. The Duchess emerges from her chamber. Enters from outwards with news of Columbo's having arrived at the outwards door. No exit marked for Placentia, but presumably she returns outwards at this point to relay the Duchess's order. It seems Columbo has forced his way through the outwards door and past Antonio, who is now trying to prevent him getting any further.</p> <p>No exit is marked for Antonio here, but presumably he exits somewhere here since he has a re-entry at line 86. After his tirade to the Duchess and flirting with Celinda, Columbo exits whence he came. Simultaneous mid-scene entrance/exit: as Columbo exits outwards, Antonio returns from inwards, as if he has been listening</p>

				close by. His entrance seems very well timed for some reason. After some antagonistic words between the Duchess and Celinda concerning the Cardinal, Celinda exits outwards.
	Celinda ↗	DUCH. I took you for a modest, honest lady... CEL. I shall not need one grain of your dear honour To make me full weight; if your grace be jealous I can remove. (97, 100-102)		
	Antonio ↗	ANT. She is gone. DUCH. Prithree remove My fears of her return— (103-4)		Antonio is sent outwards to check that Celinda is actually gone.
	Placentia ↙	PLAC. Madam, Don Hernando much desires to speak with you...he brings Something he says imports your ear and love of the dead lord Alvarez. (110-11, 113-14)		Placentia arrives from outwards with news of Hernando's arrival.
	Placentia ↗	DUCH. Then admit him. (115)		Sent outwards to admit Hernando.
	Placentia ↙	HERN. I would speak, madam, to yourself. (116)		Returns from outwards with the visitor.
	Hernando ↗	DUCH. Your absence. (117)		Presumably this dialogue refers to Placentia, although there is no actual exit marked for her here.
	Placentia ↙	<i>Enter Placentia and Cardinal.</i> PLAC. Madam, the Cardinal. (199)		This time, Placentia returns from outwards with the Cardinal without first warning the Duchess.
	Cardinal ↙			Presumably she exits outwards again to leave them to talk.
	Placentia ↗			It seems the Cardinal lurks upstage after his entry before making his way into the playing space whilst the Duchess and Hernando talk about him. This would explain the mid-scene crossover at the outwards door which is created when Hernando, as he exits, passes and stares at the Cardinal. This is quite an explicit stage direction but occurs in the text some 2-3 lines after the Cardinal's entrance, giving some clue as to the utilisation of split-staging techniques.
	Hernando ↗	<i>He stares upon the Cardinal in his exit.</i> CARD. What makes Hernando here? I do not like They should consult, I'll take no note. (203-4)		Cardinal returns whence he came.
	Cardinal ↗	CARD. All thoughts That may advance a better peace, dwell with you. (309)		Rhyming couplet. Duchess returns inwards, having devised a plan to avenge with Hernando the murder of D'Alvarez and to put on an antic disposition.
	Duchess ↙	DUCH. Make firm Hernando's sword, and my own hand Shall have some glory in the next revenge; I will pretend my brain with grief distracted; It may gain easy credit...And unto all thy blest companions boast Thy Duchess busy to revenge thy ghost. (314-17, 323-4)		
IV.iii	↙ Columbo Hernando Alphonso Colonel	COL. Hernando, now I love thee, and do half Repent the affront my passion threw upon thee. (1-2)		MINIMAL congestion at inwards door as Duchess crosses backstage with military party. They enter mid-conversation, but no fascinating dialogue here. [Modern editor seems to think this is a split entry; Hernando entering from outwards.]
	Hernando (Columbo Alphonso Colonel) ↗	HERN. The matter's done, I must not stay to bury him. (83-4)		A series of bloody slayings occur, initiated by the conflict between Columbo and Hernando. Columbo is killed. Bodies must also exit, although there is none marked for

			the dead here. Presumably stage hands would remove the bodies (outwards) prior to the next act.
V.i	↘ 2 Lords	1 LORD. Columbo's death doth much afflict the king. (1)	Court scene but in the garden, entry from inwards, mid-conversation, private matters. This is also a choric scene commenting on recent events i.e. Columbo's murder at the hands of Hernando, Hernando's 'flight' and the Cardinal having been made guardian to the Duchess in her 'madness'. The lords see the Cardinal arrive in the garden; the Cardinal shoos the others away from him. Split staging techniques are evidently in use here. No specific exit marked, but presumably the lords exit the stage here. To whom is the Cardinal speaking after this point? It seems from subsequent dialogue that Antonelli and the servant remain onstage, but that they are out of earshot of the Cardinal's soliloquy, ranting about what he would like to do to the Duchess. Split-staging. Celinda has come to see the Cardinal.  No exit specifically marked for Celinda here, but it seems she returns whence she came... ...leaving the Cardinal to reveal his plot to the audience, rounding off the scene in a rhyming couplet.
	↘ Cardinal Antonelli Servant	1 LORD. The Cardinal Is come into the garden, now—(27)	
	2 Lords ↗	CARD. Walk off. (28)	
	Celinda ↙	<i>Enter Celinda with a parchment.</i> ANT. Is not this she that would be thought to have been Columbo's mistress? Madam, his grace is private, And would not be disturbed; you may displease him. (47-9)	
	Celinda ↗	CEL. Talk if you dare, you know I must not wait, And so farewell for this time. (84-5)	
	↖ Cardinal Antonelli Servant	CARD. She's now within my talons. (88)	
V.ii	↘ Antonio Placentia	ANT. Placentia, we two are only left Of my lady's servants, let us be true To her and one another. (1-3)	Marked congestion, change of location, time lapse; at the Duchess's residence. Entry mid-conversation from inwards. Discussing the Duchess; they are convinced by the Duchess's feigned madness. Hernando arrives from outwards.  Placentia exits inwards to give the letter to the Duchess. While she is gone, Antonio recognises Hernando through his disguise. The Cardinal's evil accomplice, Antonelli, arrives from outwards, trying to distract Antonio from guarding the Duchess?
	Hernando ↙	<i>Enter Hernando disguised, having a letter.</i> PLAC. Who is this? HERN. Her secretary! Sir, Here is a letter, if it may have so Much happiness to kiss her grace's hand. (48-50)	
	↖ Placentia	PLAC. If it please you, sir, To expect awhile, I will present the letter. HERN. Pray do. (60-62)	
	Antonelli ↙	ANT. He carries angels in his tongue and face, but I Suspect his heart; this is one of his spawns. Signor Antonelli. ANTONELLI. Honest Antonio. ANT...where is the Cardinal's grace?...	



	Antonelli ↗	ATNLLI. He means to sup here with the Duchess. (89-90, 93) ANTONELLI. Farewell, sweet— (97)	No exit marked for Antonelli; but perhaps sensing that Antonio knows he is up to something, hastily exits.
	↘ Placentia	PLAC. Do you know this gentleman?... My lady presently dismissed Valeria, And bade me bring him to her bedchamber. (98-100, 101)	Returns from inwards, having been with the Duchess.
	↖ Hernando Placentia	PLAC. Her grace desires your presence. HERN. I'll attend her... ANT. This colonel's coming may be lucky. I Will be sure none shall interrupt'em. (103-4, 114-15)	No exit marked for Placentia here, but it seems she accompanies Hernando inside, leaving Antonio to deliver a soliloquy.
	Celinda ↙	CEL. Is her grace at opportunity? ANT. No, sweet madam, She is asleep, her gentlewoman says.	Celinda, the decoy, arrives from outwards requesting admittance into the Duchess's chamber. She then proceeds to seduce Antonio...
	Antonio Celinda ↗	ANT. I am made for ever. (141)	...and he exits outwards with her, leaving the Duchess unattended and apart from Hernando, unprotected. Unusual that there is no actual exit marked for these two.
V.iii	↘ Hernando Duchess	HERN. Dear madam, do not weep. (1)	Inside the Duchess's bedchamber. Intimate conversation in which Duchess reveals that she is in fact sane, but expresses her fears about the Cardinal.
	Placentia ↙	PLAC. Madam, the Cardinal... (55)	Placentia enters from outwards with news of the Cardinal's arrival.
	Duchess Placentia ↗	DUCH. I dare not stay, The red-cock will be angry; I'll come again. (55)	Duchess exits outwards with Placentia to see the Cardinal. Hernando is left on stage to reflect upon the conversation he has just had with the Duchess.
	Placentia ↙	PLAC. You need not doubt me, sir; my lady prays You would not think it long, she in my ear Commanded me to tell you that when last she drank, she had happy wishes to your health. (84-7)	Placentia returns from outwards with news of what has been happening 'out there' between the Duchess and the Cardinal.
	Placentia ↗	PLAC. Your pardon. My duty is expected. (98)	Returns outwards.
	Cardinal Duchess Antonelli Attendants ↙	HERN. Ha, he is coming hither; I am betrayed, he marches in her hand; I'll trust a little more, mute as the arras, My sword and I here. <i>He observes.</i>	They enter from outwards to the place where Hernando is waiting. He hides behind the arras upstage centre (or behind inwards door curtains?) to observe the action.
	Antonelli Servants ↗	CARD. Wait you in the first chamber, and let none presume to interrupt us. (126)	Cardinal sends his lackeys outwards to guard the outwards door from any 'intruders'.
	↖ Duchess ↗	<i>Exit Duchess.</i>	After the attempted rape by the Cardinal and Hernando leaping out to save her, the Duchess exits outwards to escape.
	Antonelli Servants ↙	CARD. Help, murder! (178)	Upon hearing the Cardinal's cries, his men rush in from outwards.
	King Duchess Valeria Lords Guard ↙	ANTONELLI. Some ring the bell, 'twill raise the court; My lord is murdered, 'tis Hernando. KING. How come these bloody objects? (179-80)	King arrives from outwards with this train.
	Surgeon ↙	1 LORD. A surgeon for my lord	Surgeon too arrives from outwards

	Servant ↙ Duchess ↗ King Valeria Lords Servant Guard Surgeon Cardinal Hernando Antonelli Servants	Cardinal. (186) <i>Enter Servant with a bowl of wine.</i> KING. Dispose their bodies for becoming funeral. (292)	as Hernando dies. Servant enters from outwards with wine. Bodies taken offstage (outwards)
	↘ Epilogue Servant ↙ Servant ↗ ↖ Epilogue	<i>He is thrust upon the stage, and falls.</i> EP. Prithee be gone.	Servant enters from outwards. Servant sent off outwards. Epilogue returns whence he came.
	backstage cross		