

	<p>↖ Viceroy Alexandro ↗</p> <p>↖ Villuppo ↗</p>	<p>since his depart.</p> <p>VICE. Away with him; his sight is second hell...</p> <p>VICE. Villuppo, follow us for thy reward.</p>	<p>lapse, location change to Portugal. Viceroy orders Alexandro's exit outwards and then exits inwards... ...inviting Villuppo inwards after him.</p>
I. iv	<p>↘ Horatio Bell-Imperia</p> <p>↗ Horatio ↗</p> <p>↘ Lorenzo Balthazar</p> <p>↗ Bell-Imperia ↗</p> <p>↘ Horatio ↘</p> <p>↘ Banquet Trumpets King Ambassador ↘</p> <p>↘ Hieronimo 3 Knights ↘</p> <p>↖ Banquet Trumpets King Ambassador Hieronimo 3 Knights Horatio Balthazar Lorenzo Ghost Revenge ↖</p>	<p>BEL. Signor Horatio, this is the place and hour, Wherein I must entreat thee to relate The circumstance of Don Andrea's death.</p> <p>HOR. I'll crave your pardon to go seek the prince; For so the duke, your father, gave me charge.</p> <p>BEL. Ay, go, Horatio, leave me here alone.</p> <p>LOR. Sister, what means this melancholy walk?...But here the prince is come to visit you.</p> <p>BEL. Alas, my lord, these are but words of course, And but device to drive me from this place.</p> <p><i>She, going in, lets fall her glove, which Horatio, coming out, takes up.</i></p> <p>HOR. Madam, your glove...The king, my lords, is coming hither straight, To feast the Portingal ambassador; Things were in readiness before I came.</p> <p>KING. See, lord Ambassador, how Spain entreats Their prisoner Balthazar, thy viceroy's son.</p> <p>KING. But where is old Hieronimo, our marshal? He promis'd us, in honour of our guest, To grace our banquet with some pompous jest.</p> <p>KING. Now let us in, that you may be despatch'd: I think our council is already set.</p>	<p>Bell-Imperia has led Horatio out from further within the palace but still in the vicinity of the banquet preparations to discuss in private Don Andrea's death.</p> <p>Horatio exits outwards to seek the prince, as requested by the duke.</p> <p>Lorenzo enters from inwards with none other than the prince and murderer, Balthazar.</p> <p>Mid-scene crossover with Horatio.</p> <p>Horatio returns, having missed the prince behind the outwards door. He crosses with the exiting Bell-Imperia and picks up her glove.</p> <p>Split entry. Banquet brought out from outwards, King arrives from inwards: as announced by Horatio, but not because he's just seen it offstage: see his line in previous cell. This appears to be an instance where split-staging is briefly used: King and Ambassador have a conversation about Balthazar which is unheard by the others onstage. Hieronimo, as marshal of the banquet, comes from outwards.</p> <p>Exit inwards.</p> <p>Arise from sitting position to deliver their lines, presumably then sitting again.</p>
II. i	<p>↘ Lorenzo Balthazar</p> <p>↘ Pedringano</p>	<p>LOR. My lord, though Bell-Imperia seem thus coy, Let reason hold you in your wonted joy.</p> <p>LOR. Ho, Pedringano!...</p> <p>PED. Hath your lordship any service to commend me?</p>	<p>Potential problematic congestion avoided by interlude of Ghost and Revenge deflecting focus away from the stage doors. Entry mid-conversation from inwards.</p> <p>Location change.</p> <p>Enters from inwards, as called.</p>

	↙ Pedringano	LOR. Be watchful, when and where these lovers meet, And give me notice in some secret sort...Go and attend her, as thy custom is, Lest absence make her think thou dost amiss.	Sends Pedringano inwards to keep an eye on Bell-Imperia.
	↙ Lorenzo Balthazar	LOR. Let's go, my lord; your staying stays revenge. Do you but follow me, and gain your love: Her favour must be won by his remove.	They too exit inwards where they will secretly observe the lovers in secret, having planned the murder of Horatio.
II.ii	↙ Horatio Bell-Imperia	HOR. Now, madam, since by favour of your love Our hidden smoke is turn'd to open flame.	PROBLEMATIC congestion at inwards door. Time lapse: we now see the lovers enter from inwards, mid-conversation, engaged in an amorous exchange.
	G ↙ Pedringano Balthazar Lorenzo	<i>Pedringano showeth all to the Prince and Lorenzo, placing them in secret.</i>	They appear in the gallery to observe the conversation below.
	G ↙ Pedringano		Pedringano, having placed Balthazar and Lorenzo in an advantageous 'spying' position, exits the gallery.
	↙ Horatio Bell-Imperia	HOR. But, honey sweet and honourable love, Return we now into your father's sight.	SPLIT/ DIVIDED staging. Lorenzo and Balthazar are eavesdropping on the lovers' conversation from up in the gallery. Lovers return inwards.
	G ↙ Lorenzo Balthazar	LOR. Ay, danger mixed with jealous spite Shall send thy soul into eternal night.	Lorenzo's two lines (rhyming couplet) close the scene allowing the lovers time to exit the stage first: staggered exit minimises potential congestion at inwards door
II.iii	↙ K. Spain Ambassador Duke Castile Ambassador ↗	KING. Brother of Castile, to the prince's love What says your daughter Bell-Imperia? AMB. Farewell my lord of Castile, and the rest.	Court scene, entry from inwards, mid-conversation. Exits outwards.
	↙ K. Spain Duke Castile	KING. Therefore, whiles I do entertain the prince With greatest pleasure that our court affords Endeavour you to win your daughter's thought: If she give back, all this will come to naught.	They exit inwards with their respective strategies.
II. iv	↙ Horatio Bell-Imperia Pedringano Pedringano ↗	HOR. Come, Bellimperia, let us to the bow'r, And there in safety pass a pleasant hour. BEL. Go, Pedringano, watch without the gate, And let us know if any make approach.	Arriving from outwards at the garden of Hieronimo. Send Pedringano outwards to the edge of the garden to keep watch at the gate in case of any other intruders.
	↙ Lorenzo Balthazar Serberine Pedringano	BEL. Who's there? Pedringano! we are betray'd! LOR. My lord, away with her, take her aside.	Pedringano re-enters from outwards in cahoots with those who have come to murder Horatio.
	Bell-Imperia Pedringano ↗ Lorenzo Balthazar Serberine	LOR. Come, stop her mouth; away with her.	Exit outwards from the garden, leaving Horatio's body hanging.
	↙ Hieronimo	HIER. What outcries pluck me from my naked bed?	Having been woken by the commotion, Hieronimo comes out of the house and into the garden.
	↙ Isabel	ISA. My husband's absence makes my heart to throb: -- Hieronimo!	Isabella too comes out of the house (from inwards).

	<p>↖ Hieronimo Isabel Horatio</p> <p>Ghost Revenge</p>	<p>HIER. Come, Isabel, now let us take him up, And bear him in from out this cursed place.</p> <p>REV. Be still; and ere I lead thee from this place, I'll show thee Balthazar in heavy case.</p>	<p>They exit inwards, carrying Horatio's body. N.B. Second quarto seems to come into existence here (in later edition) with appearance of italicised text, also introducing additional characters. Implications for later performances. This section has been omitted from this table. Presumably, Ghost and Revenge as omniscient observers, remain onstage at this point to observe the action. Revenge completes the scene with a rhyming couplet.</p>
III. i	<p>↘ Viceroy Nobles Villuppo Nobleman ↗ Halberts ↙ Nobleman ↙ Halberts ↙ Alexandro Ambassador</p> <p>Villuppo ↗ Halberts ↗ ↖ Viceroy Nobles Alexandro Ambassador</p>	<p>VIC. Go some of you, and fetch the traitor forth. <i>Enter Alexandro, with a Nobleman and halberts.</i></p> <p>VIC. Ambassador, What news hath urg'd this sudden entrance? AMB. Know, sovereign lord, that Balthazar doth live. VICE. Go, take the traitor hence...</p> <p>VICE. We with our council will deliberate. Come, Alexandro, keep us company.</p>	<p>Court scene, entry from inwards.</p> <p>Sent ioutwards to fetch Alexandro from prison. Return from outwards as requested with the traitor.</p> <p>Ambassador enters with news from outwards.</p> <p>Possibly the same one Noble may also accompany Villuppo outwards. Exit inwards to deliberate.</p>
III. ii	<p>Hieronimo ↙</p> <p>G ↘ Bell-Imperia</p> <p>G ↗ Bell-Imperia</p> <p>↘ Pedringano</p> <p>↘ Lorenzo Hieronimo ↗ Pedringano ↗</p> <p>↘ Page</p>	<p>HIER. I therefore will by circumstances try, What I can gather to confirm tis writ; And, heark'ning near the Duke of Castile's house, Close, if I can, with Bell-Imperia, To listen more <i>A letter falleth.</i> HIER. What's here? A letter, Tush, it is not so, A Letter written to Hieronimo. <i>Red ink.</i> BEL. For want of ink receive this bloody writ...</p> <p>HIER. Now, Pedringano!... Where's thy lady? PED. I know not; here's my lord. LOR. Why then, farewell. LOR. This night thou must...Meet Serberine at Saint Luigi's Park -- Thou know'st 'tis here hard behind the house...For die he must, if we do mean to live. PED. It shall be done, my lord, it shall be done; And I'll go arm myself to meet him there. PAGE. My lord?</p>	<p>Arriving from outwards at the Duke's house to discover the authenticity of Bell-Imperia's letter.</p> <p>Possibly first ever instance of voice-over: no entrance marked for Bell-Imperia at the start of the scene, but the stage direction indicating the letter falls to be taken up by Hieronimo may indicate that she has entered the gallery and does her six line speech from there, while Hieronimo peruses and shows the red letter. Having spoken (if the suggestion above be implemented), Bell-Imperia exits the gallery. Pedringano comes out of the house. Lorenzo comes out of the house. Hieronimo exits outwards Pedringano exits inwards to prepare for the rendezvous.</p> <p>Page comes out from an inner part</p>

	<p>Page ↗</p> <p>↖ Lorenzo</p>	<p>LOR. Go, sirrah, To Serberine, and bid him forthwith meet The prince and me at Saint Luigi's Park....</p> <p>PAGE. I go, my lord.</p> <p>LOR. I'll spread the watch, Upon precise commandment from the king, Strongly to guard the place where Pedringano This night shall murder hapless Serberine.</p>	<p>of the house.</p> <p>Lorenzo orders Page directly outwards to Serberine.</p> <p>After his evil soliloquy, Lorenzo returns inwards to complete the conspiracy.</p>
III. iii	<p>Pedringano ↖</p> <p>↘ Watch</p> <p>Serberine ↖</p> <p>Pedringano ↗ Watch Serberine (body)</p>	<p><i>Enter Pedringano, with a pistol.</i></p> <p>3. But we were never wont to watch and ward So near the duke, his brother's, house before.</p> <p>SER. For here did Don Lorenzo's page appoint That thou by his command shouldst meet with him.</p> <p>2. On to Hieronimo's! help me here To bring the murder'd body with us too.</p>	<p>Time lapse, scene change marked by backstage cross. Pedringano arrives at the park from outwards, where the watch have already taken their position.</p> <p>The watch emerge, their dialogue locating them nearby the house.</p> <p>Serberine arrives at the park (from outwards), following the instructions given him by Lorenzo's page.</p> <p>Exit outwards to Hieronimo's house, carrying the murdered Serberine.</p>
III. iv	<p>↘ Lorenzo Balthazar Page ↖</p> <p>Balthazar ↗</p> <p>Messenger ↖ Messenger ↗</p> <p>Page ↗</p> <p>↖ Lorenzo</p>	<p>BAL. How now, my lord, what makes you rise so soon?</p> <p>LOR. But here's the page. How now? what news with thee?</p> <p>PAGE. My lord, Serberine is slain.</p> <p>BAL. Meanwhile I'll haste the marshal - sessions, For die he shall for this his damned deed.</p> <p><i>Enter messenger with a letter.</i></p> <p>LOR. Fellow, be gone: my boy shall follow thee.</p> <p>LOR. Tell him his pardon is already sign'd... Show him this box, tell him his pardon's in't; But open't not.</p> <p>PAGE. I go, my lord, I run.</p> <p>LOR. <i>E quel che voglio io, nessun lo sa; Intendo io: quel mi bastera.</i></p>	<p>Domestic scene, entry from inwards.</p> <p>Page enters with news from outwards.</p> <p>Exits outwards to the marshal sessions.</p> <p>Exits outwards.</p> <p>Exits following messenger.</p> <p>Rhyming couplet ends this sequence.</p>
III. v	<p>Boy ↖</p>	<p><i>Enter Boy, with the box.</i></p>	<p>Boy is on his way to take the box to Pedringano in prison (which is in the inwards direction as indicated by his subsequent entrance with the prisoner Pedringano).</p> <p>Exits inwards towards the prison.</p>
III.vi	<p>↖ Boy</p> <p>Hieronimo ↖ Deputy</p> <p>↘ Officers Hangman Boy Pedringano</p> <p>Hieronimo ↗</p> <p>Deputy ↗ Hangman Pedringano Officers Boy</p>	<p>BOY. I must go to Pedringano, and tell him his pardon is in this box.</p> <p>HIER. But come, for that we came for.</p> <p><i>Enter officers, Boy and Pedringano, with a letter in his hand, bound.</i></p> <p>DEP. Bring forth the prisoner, for the court is set.</p> <p>HIER. Dispatch and see this execution done.</p> <p>PED. Why, rascal, by my pardon from the king.</p> <p>HANG. Stand you on that? then you shall off with this.</p> <p><i>He turns him off.</i></p>	<p>Arriving at the prison from outwards for the hearing.</p> <p>Pedringano is brought forth, having already received the letter from the boy.</p> <p>Having finished the hearing, Hieronimo departs.</p> <p>They exit with Pedringano's body.</p>

			DEP. So, executioner:- convey him hence, But let his body be unburied.	
III.vii	↘ Hieronimo		HIER.	Time lapse and scene change indicated by Hieronimo's backstage cross.
	Hangman	↙	HANG.	Hangman comes in from outwards to report the execution of Pedringano and the letter of pardon. Hangman exits.
	Hangman Hieronimo	↗ ↗	HIER. I will go plain me to my lord the king, and cry aloud for justice through the court.	He exits outwards towards the court.
III.vii i	↘ Isabel Maid		ISAB. So that, you say, this herb, will purge the eye...	Domestic scene, ladies enter from inwards (possible continuity with previous scene?).
	Isabel Maid	↗	<i>She runs lunatic.</i> ISAB. Whither shall I run To find them out that murdered my son?	She runs lunatic outwards.
III. ix	G Bell-Imperia ↙ G Christophil ↙ G Bell-Imperia ↙ Christophil		<i>Bell-Imperia at a window.</i> CHRIS. Come madam Bell-Imperia, this may not be.	He appears in the gallery... ...and urges her to descend. They do so.
III. x	↘ Lorenzo Balthazar Page ↗ Page ↘ Bell-Imperia Bell-Imperia ↗ Lorenzo Balthazar ↗		LOR. Boy, talk no further.... LOR. Here, take my ring and give it Christophil, And bid him let my sister be enlarg'd, And bring her hither straight. LOR. Nay, and you argue things so cunningly, We'll go continue this discourse at court. BAL. Led by the loadstar of her heav'nly looks Wends poor, oppressed Balthazar.	Mid-conversation, entry from inwards. Page sent inwards with explicit directions. to fetch Bell-Imperia. Bell-Imperia has been released from confinement, and enters. Bell-Imperia exits outwards, as becomes clear in the subsequent exchange. They exit outwards, following the 'loadstar' in the direction of the court. Perhaps this is a staggered exit with Balthazar's final reflective four line speech effectively a soliloquy.
III. xi	↘ Hieronimo 2. Portingals ↙ ↗ Hieronimo ↙ ↗ Hieronimo ↗ 2 Portingals		<i>Enter two Portingales, and Hieronimo meets them.</i> 2. Pray you which is the next way to my lord the Duke's . HIER. The next way from me. 1. To his house we mean. HIER. O hard by, 'tis yon house that you see. <i>He goeth in at one door and comes out at another.</i> HIER. There is a path upon your left hand side, That leadeth from a guilty conscience Unto a forest of distrust and fear. HIER. Farewell, good ha, ha, ha! 2. Come, let's away to seek my lord the duke.	MINIMAL congestion at outwards door, minimised by staggering of previous exit and split entry. Portingales enter from outwards looking for Duke's house. Hieronimo gives them directions. [Once again, Q2 italicised text has been inserted into modern edition here, but omitted from this table.] Amidst an insane frenzy, Hieronimo enters the house (inwards) and immediately reappears through the outwards door, ranting 'lunatic' about an alleged sojourn in Hell, where he has sighted Lorenzo. Conjunction of outwards, Hell, and 'left' is surely not fortuitous. Hieronimo returns outwards. The Portingales exit inwards to the Duke's house, deliberately not

III. xii	<p>Hieronimo ↙</p> <p>↘ King Ambassador Castile Lorenzo Hieronimo ↗</p> <p>↖ King Ambassador Castile Lorenzo</p>	<p><i>Enter Hieronimo with a poniard in one hand and a rope in the other.</i></p> <p>HIER. Now sir, perhaps I come and see the king, The king sees me, and fain would hear my suit.</p> <p>KING. Now show, ambassador, what our viceroy sayeth, Hath he receiv'd the articles we sent?</p> <p>HIER. For I'll go marshal up the fiends in hell, to be avenged on you all for this.</p> <p>KING. On then, and hear you lord ambassador.</p>	<p>following the madman.</p> <p>Hieronimo is arriving at court (from outwards).</p> <p>Court scene, regal entry form inwards.</p> <p>Exits outwards through the door established throughout the play as leading to hell.</p> <p>Exit back inside the court.</p>
III. xiii	<p>↘ Hieronimo</p> <p>Servants ↙</p> <p>3 Citizens ↙ Old Man ↙ Hieronimo ↖</p> <p>↘ Hieronimo Hieronimo ↗ 3. Citizens ↗ Servants ↗</p> <p>↘ Hieronimo</p> <p>↖ Hieronimo Servant Old Man</p>	<p><i>Enter Hieronimo with a book in his hand.</i></p> <p>SERV. Here are a sort of poor petitioners.</p> <p><i>Exit Hieronimo, and they after.</i></p> <p>HIER. Tush no, run after, catch me if you can. <i>Exeunt all but the old man...</i></p> <p><i>...Bazulto remains till Hieronimo enters again, who staring him in the face speaks.</i></p> <p>HIER. Come in, old man; thou shalt to Isabel, Lean on my arm, I thee, thou me shalt stay, And thou, and I, and she will sing a song...but let us now be gone.</p>	<p>MINIMAL congestion further minimised by possible flourish to conclude previous court scene. Reappearance of Q2 material, italicised in modern edition, is again omitted here, (the inclusion of which possibly resolves congestion altogether). Usage of various properties serves to signify changes in time and/ or scene in this section of the play; the book here signifying a domestic scene. Servant enters from outwards announcing the arrival of three citizens and an old man. They enter from outwards as previously announced. Hieronimo runs inwards to a more secluded part of his house, the citizens chasing him to retrieve their bond, but not exiting the stage. Re-enters from inwards. This time, Hieronimo runs outwards, taunting the citizens to follow.</p> <p>Hieronimo again runs lunatic, continuing his previous backstage cross sequence, possible gag? They retire inwards to Isabel.</p>
III. xiv	<p>↘ King Spain Duke Castile Lorenzo Bell-Imperia Viceroy ↙ Balthazar Don Pedro 2 Servants</p> <p>↖ Bell-Imperia Viceroy Balthazar</p>	<p>VIC. Go forth, Don Pedro, for thy Nephew's sake, And greet the Duke of Castile...</p> <p>KING. And now to meet these Portugese, For as we now are, so sometimes were these, Kings and commanders of the western Indies. Welcome brave Vice-roy to the Court of Spain.</p> <p>KING. A place more private fits this princely mood.</p>	<p>MARKED congestion at inwards door, minimised by flourish. Court scene, two courts are entering at opposite doors, the Portugese are being welcomed by the Spanish King. Evidence of split staging here as the two courts prepare to greet each other.</p> <p>They exit inwards to a place 'more private' within the palace, leaving Duke of Castile and Lorenzo on</p>

	<p>Don Pedro King Spain 1 Servant ↗</p> <p>↘ Balthazar Bell-Imperia Hieronimo Servant ↙</p> <p>↖ Hieronimo 2 Servants Balthazar Bell-Imperia Duke Castile Lorenzo Ghost Revenge</p>	<p>DUKE. Go one of you, and call Hieronimo. DUKE. Welcome, Balthazar...And welcome, Bell-Imperia! DUKE. But, Balthazar, here comes Hieronimo; I'll have a word with him...Welcome Hieronimo. DUKE. Hieronimo, frequent my homely house...Come on, Hieronimo, at my request; Let us entreat your company to-day.</p> <p>GHOST. Awake, Revenge; for thou art ill-advis'd to sleep-- Awake!...Rest thee, for I will sit to see the rest.</p>	<p>stage.</p> <p>Sent off outwards to fetch Hieronimo. They re-enter from inwards, where they were last seen exiting. Servant brings Hieronimo on from outwards as requested.</p> <p>All exit inside the palace.</p> <p>Entry marked for Ghost and Revenge is outrageous given that for the rest of the play, we are led to believe that these two have taken sitting position on the front sides of the stage. Why now do they 'enter'? Do they merely come forth to deliver their lines? And why, if they are discussing sleeping and sitting onstage, do they then 'exeunt'? How can they enter if Revenge is clearly asleep? Possibility that 'Exeunt' at the end of this scene pertains to members of dumb-show only, the Ghost and Revenge returning to their 'seats'. Dumb show enter from inwards... and pass over the stage.</p>
IV. i	<p>↘ Dumb-Show Dumb-Show ↗</p> <p>↘ Bell-Imperia Hieronimo</p> <p>↘ Balthazar Lorenzo</p> <p>Bell-Imperia ↗ Balthazar Lorenzo Hieronimo ↗</p>	<p>BEL. Is this the love thou bear'st Horatio? BAL. How now, Hieronimo, what, courting Bell-Imperia... LOR. We are here to entreat your help. BAL. On then, Hieronimo</p>	<p>Intimate scene, entry mid-conversation, from inwards. Come out from further within the palace, where they were last seen exiting. Exits outwards to prepare for the performance.</p> <p>Exits outwards to prepare for the performance.</p>
IV. ii	<p>↘ Isabella</p> <p>↖ Isabella</p>	<p><i>Enter Isabella with a weapon... She cuts down the arbour.</i></p>	<p>Comes out of her house into the garden. She exits back inwards, having stabbed herself (onstage loop). Her cutting down the arbor serves to neutralise the UC concealment space so it can be used for the play: there is about to be a curtain 'knocked up' by Hieronimo in the next scene.</p>
	<p>Hieronimo ↙ Horatio</p>	<p><i>Enter Hieronimo; he knocks up the curtain.</i></p>	<p>Hieronimo arrives from outwards to set up the play in the court. The 'knocked up' curtain suggests a temporary structure rather than a permanent feature for discoveries (with access from the tiring house). Horatio could get into place behind the curtain as Hieronimo knocks it up (featuring initially as a stage-hand, perhaps).</p>

↘ Duke Castile		DUKE. How now, Hieronimo, where's your fellows, That you take all this pain?	Enters from inside the court.
↖ Duke Castile		HIER. Let me entreat your grace, To give the King the copy of the play.	Exits whence he came to carry out Hieronimo's wishes.
Balthazar	↙	<i>Enter Balthazar, with a chair.</i>	Arrives from outwards with properties for the play.
Balthazar	↗	HIER. Despatch, for shame, are you so long?	Sent off outwards for final preparations.
Hieronimo	↗		Follows Balthazar outwards.
↘ King		[HIER. Let me entreat your grace That, when the train are passed into the gallery, You would vouchsafe to throw me down the key.]	Court scene, entry from inwards.
Viceroy			Nobles possibly take their seats in a fictional gallery, consistent with Hieronimo's previous request to the Duke (see adjacent).
Duke Castile		KING. Now, Viceroy, shall we see the tragedy Of Soliman, the Turkish emperor, Perform'd,-- of pleasure-- by your son the prince.	
Balthazar	↙		'Players' enter from outwards, where they were last seen exiting, to commence the performance.
Bell-Imperia			Lorenzo enters from outwards, playing the character of Erasto who is arriving in Perseda from outwards.
Hieronimo			Horatio who has been snuck on from outwards and then behind the curtain at the top of the scene, now emerges from behind it as Hieronimo shows his 'dead' body to the 'actual' audience and the audience of the play-within- a - play.
Lorenzo	↙	KING. But here comes Lorenzo: look upon the plot...	He may exit inwards, having provided himself with the key to this door from Castile.
Horatio	↓	BEL. Ah, my Erasto, welcome to Perseda.	They break open the locked door and bring Hieronimo back on stage.
Hieronimo	↖	<i>He runs to hang himself.</i>	Following an horrendous spectacle of murders and bloodshed on stage with the deterioration of the play into actual revenge, all exit outwards bearing the corpses off for burial.
Hieronimo	↘	VIC. Break ope the doors; run, save Hieronimo.	
King Spain	↗	The trumpets sound a dead march; the King of Spain mourning after his dead brother's body, and the King of Portingal bearing the body of his son.	
Viceroy			
Duke Castile			
Balthazar			
Bell-Imperia			
Lorenzo			
Hieronimo			
Horatio			
Ghost		<i>Enter Ghost and Revenge.</i>	Again this 'entry' is dubious given that Ghost and Revenge did not exit the stage after their last appearance...
Revenge			...however they must exit to clear the stage for the end of the play, most probably returning to Hell.
Ghost	↗	REV. Then haste we down to meet thy friends and foes.	
Revenge			
backstage cross			