

**Blackfriars Conference Staging Session: Thurs. Oct. 24, 3:30-4:45p.m.**

**Auditory Worlds on Stage: Hearing, Overhearing, Eavesdropping, and Stage Whispers**

Laury Magnus, Walter Cannon, Nova Myhill, Gayle Gaskill, and Tony Burton, with contributions from Sandy Boynton.

This staging session, which we dedicate to the memory of Bernice W. Kliman, great friend and supporter of the ASC, grew out of *Who Hears in Shakespeare? Auditory Worlds on Stage and Screen*, published in 2012 by FDU Press, with contributions from Andrew Gurr, David Bevington, Stephen Booth, Bernice W. Kliman, Anthony Burton, Walter Cannon, Gayle Gaskill, James Hirsh, Jennifer Holl, Laury Magnus, Erin Minear, Nova Myhill, Phillipa Sheppard, and Kathleen Kalpin Smith. The session takes up a few of the book's topics of hearing, overhearing, asides, eavesdropping, and stage whispers; it will be organized around three scenes each staged in two ways.

I. The first two speakers, Nova Myhill (New College of Florida) and Walter W. Cannon (Central College, Iowa) will examine the structure of the masked dance in *Much Ado* 2.1 61-137), looking at what the masks conceal and how much they betray. The two staged versions (one with only the men wearing masks) will test the power of the mask to constrain or free the wearer to respond to what she or he hears.

II. The second staging, of *MM* 3.1. is designed to examine the overheard discourse of Isabella and Claudio in *MM*; Gayle Gaskill (St. Catherine University) will set the scene up with the actors to examine what might be called the choric function of the eavesdropping Duke, one shadowed by the overhearing Provost, the absence of an exit for the Provost during this scene in the Folio version creating some fruitful staging ambiguities.

III. In the last scene staging, Laury Magnus (US Merchant Marine Academy) and Anthony Burton (U. Mass, Amherst) will look at the Play-Within-the Play of *Hamlet* to explore Hamlet's lines of speech to Claudius, Polonius, Ophelia, Gertrude, and the players. In the "public hearing" version, anyone may hear Hamlet's words; no special effort is made to conceal them from any hearer. In the "private hearing" version, many of Hamlet's lines are intended exclusively for targeted hearers. The actors' stagings will show the difference between Hamlet's universally audible attacks on his targets while he plays the antic, supposedly unaware of the alarm he is causing, and a private version in which his asides are heard only by certain individuals, amounting to a "stealth" attack on Claudius.

Some basic maxims about Hearing/ Overhearing/ Eavesdropping/ Asides/ Stage Whispers

- Hearing or overhearing must be manifested in actors' reactions to speech: i.e., hearing must be seen; non-hearing must also be seen.
- Hearing of all sounds on stage is the norm for theatre audiences. Everyone hears a bell ring for example, but speech is overheard by the audience. Both hearing and overhearing are the normal relationship of onstage and offstage audience to actors' speech: thus the theatrical base line of onstage utterance occurs on a metatheatrical level.
- Characters' overhearing is fluid and seemingly normal, or it is planned and staged for effect. When hearing or overhearing is the normal state of affairs, visual proximity is not necessary. (In asides, for example, two actors can be right next to each other and not hear; or actors can project their voice toward someone across the stage.)
- Overhearing as eavesdropping, spying, and disguised hearing situations are **designed aurally** but become **manifested visually**, through staging or physical movement or expression; we have to **hear** actors planning and **see** them overhearing or eavesdropping upon others. (Often we also hear the spy's chagrined response to what he hears.)
- When overhearing is planned as eavesdropping, spying, or hearing with a disguise which is intentional and staged, the extra level of metatheatricality deepens audience pleasure, since eavesdroppers attempt to script and stage-manage their overhearing--though not always successfully.
- A Stage Whisper is a communication between characters in a play that cannot be heard by other characters on stage at the time or by the audience. It is functionally the inverse of the aside. Where the aside creates a zone of hearing that includes the audience and excludes some characters, the whisper creates a zone of hearing that includes certain characters and excludes the audience.

## SCENE SCRIPTS AND LEGENDS:

I Walter and Nova **Much Ado 2.1.85-170.** 12 actors, with four males and four females for the dance if possible. (Hero-Don Pedro; Margaret-Balthazar; Ursula-Antonio; Beatrice-Benedick; Leonato, Claudio, Don John, Borachio)

**Nova:** I'm interested in how the scene changes if our attention is drawn to Don Pedro and Hero consistently vs. their becoming part of the background--what does it mean to "dance aside"? **Walter:** I want to test how masks seem to constrain responses of hearers, especially in this scene wherein the women seem to gain the upper hand by rendering the men speechless. The two versions will test the relative power of the mask to empower the wearer. The blocking changes suggested below in the two versions might also suggest the ways in which men are constrained by masks and misunderstand what they hear when masked—the very device that would seem to give them power.

**Version 1** (everyone masked and wearing the same kind of mask). The staging should send Don Pedro and Hero someplace inconspicuous upstage behind the center couple and pretty much keep Claudio out of the way until his exchange with Don John. Also, Don John visibly notices Claudio and pitches "Sure my brother is amorous on Hero" for his benefit.

**Version 2** (only the men masked)—The staging should pull Don Pedro and Hero out of the dance (or at least place them way downstage) and give them an expressive but inaudible conversation for most of the scene, make Claudio's entrance and lack of partner obvious, and set him and Don John and Borachio to visibly observe Don Pedro and Hero. Don John believes that Don Pedro is indeed amorous on Hero (so that line is to both the audience and Borachio, but not Claudio), though his conversation with Claudio is still purely malicious.

**SCRIPT MUCH ADO ABOUT NOTHING, 2.1 78-175** Leonato, Antonio, Hero Beatrice

### LEONATO

The revellers are entering, brother: make good room.

*All put on their masks*

*Enter DON PEDRO, CLAUDIO, BENEDICK, BALTHASAR, DON JOHN, BORACHIO, MARGARET, URSULA and others, masked*

### DON PEDRO

Lady, will you walk about with your friend?

### HERO

So you walk softly and look sweetly and say nothing,  
I am yours for the walk; and especially when I walk away.

### DON PEDRO

With me in your company?

### HERO

I may say so, when I please.

### DON PEDRO

And when please you to say so?

### HERO

When I like your favour; for God defend the lute  
should be like the case!

### DON PEDRO

My visor is Philemon's roof; within the house is Jove.

### HERO

Why, then, your visor should be thatched.

### DON PEDRO

Speak low, if you speak love.

*Drawing her aside*

**BALTHASAR**

Well, I would you did like me.

**MARGARET**

So would not I, for your own sake; for I have many ill-qualities.

**BALTHASAR**

Which is one?

**MARGARET**

I say my prayers aloud.

**BALTHASAR**

I love you the better: the hearers may cry, Amen.

**MARGARET**

God match me with a good dancer!

**BALTHASAR**

Amen.

**MARGARET**

And God keep him out of my sight when the dance is done! Answer, clerk.

**BALTHASAR**

No more words: the clerk is answered.

**URSULA**

I know you well enough; you are Signior Antonio.

**ANTONIO**

At a word, I am not.

**URSULA**

I know you by the wagging of your head.

**ANTONIO**

To tell you true, I counterfeit him.

**URSULA**

You could never do him so ill-well, unless you were the very man. Here's his dry hand up and down: you are he, you are he.

**ANTONIO**

At a word, I am not.

**URSULA**

Come, come, do you think I do not know you by your excellent wit? can virtue hide itself? Go to, mum, you are he: graces will appear, and there's an end.

**BEATRICE**

Will you not tell me who told you so?

**BENEDICK**

No, you shall pardon me.

**BEATRICE**

Nor will you not tell me who you are?

**BENEDICK**

Not now.

**BEATRICE**

That I was disdainful, and that I had my good wit out of the 'Hundred Merry Tales:'--well this was Signior Benedick that said so.

**BENEDICK**

What's he?

**BEATRICE**

I am sure you know him well enough.

**BENEDICK**

Not I, believe me.

**BEATRICE**

Did he never make you laugh?

**BENEDICK**

I pray you, what is he?

**BEATRICE**

Why, he is the prince's jester: a very dull fool; only his gift is in devising impossible slanders: none but libertines delight in him; and the commendation is not in his wit, but in his villany; for he both pleases men and angers them, and then they laugh at him and beat him. I am sure he is in the fleet: I would he had boarded me.

**BENEDICK**

When I know the gentleman, I'll tell him what you say.

**BEATRICE**

Do, do: he'll but break a comparison or two on me; which, peradventure not marked or not laughed at, strikes him into melancholy; and then there's a partridge wing saved, for the fool will eat no supper that night.

*Music*

We must follow the leaders.

**BENEDICK**

In every good thing.

**BEATRICE**

Nay, if they lead to any ill, I will leave them at the next turning.

*Dance. Then exeunt all except DON JOHN, BORACHIO, and CLAUDIO*

**DON JOHN**

Sure my brother is amorous on Hero and hath withdrawn her father to break with him about it. The ladies follow her and but one visor remains.

**BORACHIO**

And that is Claudio: I know him by his bearing.

**DON JOHN**

Are not you Signior Benedick?

**CLAUDIO**

You know me well; I am he.

**DON JOHN**

Signior, you are very near my brother in his love: he is enamoured on Hero; I pray you, dissuade him from her: she is no equal for his birth: you may do the part of an honest man in it.

**CLAUDIO**

How know you he loves her?

**DON JOHN**

I heard him swear his affection.

**BORACHIO**

So did I too; and he swore he would marry her to-night.

**DON JOHN**

Come, let us to the banquet.

*Exeunt DON JOHN and BORACHIO*

## CLAUDIO

Thus answer I in the name of Benedick,  
But hear these ill news with the ears of Claudio.  
'Tis certain so; the prince wooes for himself.  
Friendship is constant in all other things  
Save in the office and affairs of love:  
Therefore, all hearts in love use their own tongues;  
Let every eye negotiate for itself  
And trust no agent; for beauty is a witch  
Against whose charms faith melteth into blood.  
This is an accident of hourly proof,  
Which I mistrusted not. Farewell, therefore, Hero!

## II. Gayle Gaskill. MM 3.1 4 actors: Claudio, Isabella, Duke, and Provost

The uncut selection is 200 lines from the 1623 Folio scene up to the Friar's line "Vouchsafe a word, young sister, but one word" and her response, "What is your will?" [

Gayle's Intro:

*Measure for Measure* 3.1: 44-152: The Duke—and Possibly the Provost—Overhear Isabella and Claudio in the Prison

To defeat sexual license in his city, the Duke of Vienna appoints the upright Angelo his deputy and hides his power in the disguise of Friar Lodowick, but Angelo's first action is to imprison a young gentleman, Claudio, and condemn him to death for impregnating his own fiancée, and his second is to blackmail Claudio's sister, a novice nun, to accept rape in exchange for her brother's life. She refuses him and visits the prison to seek her brother's support. Meanwhile, as Friar Lodowick, the Duke counsels Claudio to take death stoically, but then the Provost, a sort of the prison warden, allows him to remain in concealment and overhear Isabella's colloquy with her brother. As hope for life on any terms weakens Claudio's resolve, the disguised Duke discovers both Angelo's perfidy and his own need to rescue the condemned siblings.

Why does the Duke who advised Claudio, "Be absolute for death" (3.1.5) abruptly rush to the rescue? At his first glimpse of Isabella, the Duke implores the Provost, "Bring me to hear them speak, where I may be conceal'd." (3.1.52). Both the Arden (1965 – 2008) and New Kittredge (2012) editions insist in brackets, "[Duke and Provost retire]" ([*"Exeunt"*]), but the Cambridge edition (1991) says the opposite: "It is important that the audience remain aware of the observing but concealed presence of these two characters during the Claudio-Isabella encounter . . . They should certainly not simply leave the stage." Peter Brook's watershed production of 1950 placed the Duke above and just upstage of the siblings, where he peered benevolently through prison bars, whereas the Stratford (Ontario) festival production that closed last month seated him far upstage and away from the others, out of the light, mostly with his back to the audience except for rising twice in silent response. The ever flexible First Folio, as Sandy Boynton points out, has nothing to say on the subject.

If the audience watches the Duke as he overhears, especially when standing downstage with the Provost, they may see his moments of self-discovery and his motives to interfere which might answer questions such as are his responses sincere—or is he posturing for the Provost? Might he display chagrin? hope for his own heroism? or even arousal at the mental picture of a future nun beginning her postulancy with a horrifying sexual encounter? Or is he exaggerating his response to impress the Provost—with either a gallant defense of Angelo's intended victims or a manly joke about Isabella's

dilemma? If the Provost is present, how do his reactions guide the Duke's? Does he glimpse the true identity of Friar Lodowick? Does he play to "the old fantastical duke of dark corners" (4.3.143-44) or inspire the royal witness to interfere?

**Stagings:** Why exactly does the Duke change from the stoic advice "Be absolute for death" to devising a plan to rescue Isabella? Let's look at the scene below with two different stagings: in the first, **the Duke alone remains virtually invisible upstage** to carry out his plan to eavesdrop; in the second version, **both the Duke and the provost are visible in a position downstage** (perhaps next to each other) where their "hearing" of Isabella and Claudio is foregrounded. In the former case, it is what the Duke overhears from Isabella that shocks him into his change of heart. In the second case, his response is mediated by the reaction of the Provost, but audiences also "hear" Isabella and Claudio while much more conscious of the listening Duke and Provost. [The two stagings also raise the question of "What is this scene really about— Isabella's/Claudio's situation or the Duke's?"]

## Measure for Measure (Folio 1, 1623)

*Measure for Measure* 3.1.43 [SD Enter Isabella] to 3.1. 152 (Isabella: What is your will?)

*Actus Tertius. Scena Prima.*  
*Enter Duke, Claudio, and Prouost.*  
*Enter Isabella.*  
*Actus Tertius. Scena Prima.*

*Enter Duke, Claudio, and Prouost.*

¶ *Du.* So then you hope of pardon from Lord Angelo?

<sup>1205</sup>¶ *Cla.* The miserable haue no other medicine

¶ But onely hope: I'haue hope to liue, and am prepar'd to  
¶ die.

¶ *Duke.* Be absolute for death: either death or life

¶ Shall thereby be the sweeter. Reason thus with life:

<sup>1210</sup>¶ If I do loose thee, I do loose a thing

¶ That none but fooles would keepe: a breath thou art,

¶ Seruile to all the skyie-influences

¶ That dost this habitation where thou keepst

¶ Houerly afflict: Meerely, thou art deaths foole,

<sup>1215</sup>¶ For him thou labourst by thy flight to shun,

¶ And yet runst toward him still. Thou art not noble,

¶ For all th' accommodations that thou bearst,

¶ Are nurst by basenesse: Thou'rt by no meanes valiant,

¶ For thou dost feare the soft and tender forke

<sup>1220</sup>¶ Of a poore worme: thy best of rest is sleepe,

¶ And that thou oft prouokst, yet grossellie fearst

¶ Thy death, which is no more. Thou art not thy selfe,

¶ For thou exists on manie a thousand graines

¶ That issue out of dust. Happie thou art not,

<sup>1225</sup>¶ For what thou hast not, still thou striu'st to get,

¶And what thou hast forgetst. Thou art not certaine,  
¶For thy complexion shifts to strange effects,  
¶After the Moone: If thou art rich, thou'rt poore,  
¶For like an Asse, whose backe with Ingots bowes;  
1230 Thou bearest thy heauie riches but a iournie,  
¶And death vnloads thee; Friend hast thou none.  
¶For thine owne bowels which do call thee, fire  
¶The meere effusion of thy proper loines  
¶Do curse the Gowt, Sapego, and the Rheume  
1235 For ending thee no sooner. Thou hast nor youth, nor age  
¶But as it were an after-dinners sleepe  
¶Dreaming on both, for all thy blessed youth  
¶Becomes as aged, and doth begge the almes  
¶Of palsied-Eld: and when thou art old, and rich  
1240 Thou hast neither heate, affection, limbe, nor beautie  
¶To make thy riches pleasant: what's yet in this  
¶That beares the name of life? Yet in this life  
¶Lie hid moe thousand deaths; yet death we feare  
¶That makes these oddes, all euen.  
1245 *Cla.* I humblie thanke you.  
¶To sue to liue, I finde I seeke to die,  
¶And seeking death, finde life: Let it come on.

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*Enter Isabella.*

1248 *Isab.* What hoa? Peace heere; Grace, and good com-  
1250 panie.

¶*Pro.* Who's there? Come in, the wish deserues a  
¶welcome.

¶*Duke.* Deere sir, ere long Ile visit you againe.

¶*Cla.* Most holie Sir, I thanke you.

1255 *Isa.* My businesse is a word or two with *Claudio*.

¶*Pro.* And verie welcom: looke Signior, here's your  
¶sister.

¶*Duke.* Prouost, a word with you.

¶*Pro.* As manie as you please.

1260 *Duke.* Bring them to heare me speak, where I may be  
¶conceal'd.

¶*Cla.* Now sister, what's the comfort?

¶*Isa.* Why,

¶As all comforts are: most good, most good indeede,

1265 Lord *Angelo* hauing affaires to heauen

¶Intends you for his swift Ambassador,

¶Where you shall be an euerlasting Leiger;

¶Therefore your best appointment make with speed,

¶To Morrow you set on.

*1270Clau.* Is there no remedie?

¶*Isa.* None, but such remedie, as to saue a head  
¶To *cleaue* a heart in twaine:

¶*Clau.* But is there anie?

¶*Isa.* Yes brother, you may liue;

<sup>1275</sup>There is a diuellish mercie in the Iudge,  
¶If you'l implore it, that will free your life,  
¶But fetter you till death.

¶*Clau.* Perpetuall durance?

¶*Isa.* I iust, perpetuall durance, a restraint  
<sup>1280</sup>Through all the worlds vastiditie you had  
¶To a determin'd scope.

¶*Clau.* But in what nature?

¶*Isa.* In such a one, as you consenting too't,  
¶Would barke your honor from that trunk you beare,  
<sup>1285</sup>And leaue you naked.

¶*Clau.* Let me know the point.

¶*Isa.* Oh, I do feare thee *Claudio*, and I quake,  
¶Least thou a feaorous life shouldst entertaine,  
¶And six or seuen winters more respect  
<sup>1290</sup>Then a perpetuall Honor. Dar'st thou die?  
¶The sence of death is most in apprehension,  
¶And the poore Beetle that we treade vpon  
¶In corporall sufferance, finds a pang as great,  
¶As when a Giant dies.

<sup>1295</sup>*Clau.* Why giue you me this shame?

¶Thinke you I can a resolution fetch  
¶From flowrie tendernesse? If I must die,  
¶I will encounter darknesse as a bride,  
¶And hugge it in mine armes.

*1300Isa.* There spake my brother: there my fathers graue  
¶Did vtter forth a voice. Yes, thou must die:

¶Thou art too noble, to conserue a life  
¶In base appliances. This outward sainted Deputie,  
¶Whose settled visage, and deliberate word  
<sup>1305</sup>Nips youth i'th head, and follies doth emmew  
¶As Falcon doth the Fowle, is yet a diuell:  
¶His filth within being cast, he would appeare  
¶A pond, as deepe as hell.

¶*Clau.* The prenzie, *Angelo*?

*1310Isa.* Oh 'tis the cunning Liuerie of hell,  
¶The damnest bodie to inuest, and couer  
¶In prenzie gardes; dost thou thinke *Claudio*,  
¶If I would yeeld him my virginie  
¶Thou might'st be freed?

*1315Clau.* Oh heauens, it cannot be.

¶*Isa.* Yes, he would giu't thee; from this rank offence  
¶So to offend him still. This night's the time  
¶That I should do what I abhorre to name,  
¶Or else thou diest to morrow.

1320¶*Clau.* Thou shalt not do't.

¶*Isa.* O, were it but my life,  
¶I'de throw it downe for your deliuerance  
¶As frankely as a pin.

¶*Clau.* Thankes deere *Isabell*.

1325¶*Isa.* Be readie *Claudio*, for your death to morrow.

¶*Clau.* Yes. Has he affections in him,  
¶That thus can make him bite the Law by th' nose,  
¶When he would force it? Sure it is no sinne,  
¶Or of the deadly seuen it is the least.

1330¶*Isa.* Which is the least?

¶*Clau.* If it were damnable, he being so wise,  
¶Why would he for the momentarie tricke  
¶Be perdurable fin'de? Oh *Isabell*.

¶*Isa.* What saies my brother?

1335¶*Clau.* Death is a fearefull thing.

¶*Isa.* And shamed life, a hatefull.

¶*Clau.* I, but to die, and go we know not where,  
¶To lie in cold obstruction, and to rot,  
¶This sensible warme motion, to become  
1340A kneaded clod; And the delighted spirit  
¶To bath in fierie floods, or to recide  
¶In thrilling Region of thicke-ribbed Ice,  
¶To be imprison'd in the viewlesse windes  
¶And blowne with restlesse violence round about  
1345The pendant world: or to be worse then worst  
¶Of those, that lawlesse and incertaine thought,  
¶Imagine howling, 'tis too horrible.  
¶The weariest, and most loathed worldly life  
¶That Age, Ache, periury, and imprisonment  
1350Can lay on nature, is a Paradise  
¶To what we feare of death.

¶*Isa.* Alas, alas.

¶*Clau.* Sweet Sister, let me liue.

¶What sinne you do, to saue a brothers life,  
1355Nature dispenses with the deede so farre,  
¶That it becomes a vertue.

¶*Isa.* Oh you beast,

¶Oh faithlesse Coward, oh dishonest wretch,  
¶Wilt thou be made a man, out of my vice?

1360¶Is't not a kinde of Incest, to take life  
¶From thine owne sisters shame? What should I thinke,

¶Heauen shield my Mother plaid my Father faire:  
¶For such a warped slip of wildernesse  
¶Nere issu'd from his blood. Take my defiance,  
1365 Die, perish: Might but my bending downe  
¶Repreuee thee from thy fate, it should proceede.  
¶Ile pray a thousand praiers for thy death,  
¶No word to saue thee.

¶*Cl.* Nay heare me *Isabell*.

1370 *Isa.* Oh fie, fie, fie:

¶Thy sinn's not accidentall, but a Trade;  
¶Mercy to thee would proue it selfe a Bawd,  
¶'Tis best that thou diest quickly.

¶*Cl.* Oh heare me *Isabella*.

1375 *Duk.* Vouchsafe a word, yong sister, but one word.

*Isa.* What is your Will.

*Exit.*

### SCRIPT III.

#### Hamlet 3.2 “Public and Private Hearing in The Play Within”

12 characters **King Queen**, Polonius, Ophelia, Rosencranz (and Guildenstern), Horatio. Hamlet, Player King and Queen.

**Session Introductory Comment:** Laury Magnus and Anthony Burton

We are considering two governing alternative visions of the play.

In the PUBLIC version, most lines may be heard by all audiences. Here, Hamlet is acting out his "idle" "antic disposition" which maps very neatly onto the Harlequin character from commedia dell'arte (widely known among the English and which Kemp himself is known to have played). This Hamlet, having fun as Harlequin, is playing his characteristic lazzo of simpleminded incomprehension **which saves him from responsibility for the** havoc/embarrassment he is causing.

Since everyone can hear almost everything Hamlet says, **the actors will react severally to whatever they hear**, In the public version, they are “all ears” and their hearing is quite visible. We will run this version only up to The Mousetrap.

In the PRIVATE version, Hamlet directs his lines only to selected members of the audience depending on the actors’ performance choices, make their individualized “hearing” visible by their onstage reactions. Hamlet may take his lines out to the theater audience as well. Here, **actors are busy with their own conversations, intrigues, flirtations**, etc., and scarcely react even except to declaimed or proclaimed speech (what’s in red in the script).

Notes on BLOCKING

- **Line 78 Madam, how like you this play?** Gertrude has not reacted so Hamlet asks about the specific lines he has scripted.
- **Polonius has backed turned to Hamlet and Ophelia and turns to remark remark to Claudius on Hamlet’s seating choice.**

**General Legend of sub-audiences who hear:**

- **PROCLAIMED OR DECLAIMED SPEECH:** Heard by all audiences, including the theatre audience if speech is so directed [LOCUS]
- **HAMLET’S EDITORIAL COMMENTARY:** Heard by all sub-audiences, including The Players and overheard by the audience. [LOCUS]
- **DIRECTED SPEECH:** Q and A and or Reply to directed interlocutor Heard by addressee and may be overheard by anyone else on stage and overheard by theatre audience. [LOCUS]
- **IMPLIED ASIDES:** Directed to a specific person’s or onstage group’s ears and guarded from others on stage. Only heard by self and/or directed hearer(s) and overheard by theatre audience [PLATEA]
- **Aside Editorial COMMENTARY.** Directed toward selected hearing of self OR one other person or group on stage and heard by theatre audience but not others on stage. [PLATEA]

**3.2 Public Version [Text cut and renumbered from Hamletworks.org ]**

Enter {Trumpets and Kettledrums,} King (1), Queen (2), Polonius(3), Ophelia(4), {[Rosencaus,]} <Rosencrantz,> {[Guildenstern.]} <Guildenstern,(5) and other Lords attendant, with> his Guard carrying torches. Danish march. Sound a Flourish.

**Hamlet:**

They are coming to the play. I must be idle 1 Heard by Hamlet and Horatio  
Get you a place. 2 Heard by Hamlet and Horatio

**King**

How fares our cousin Hamlet? 3

**Hamlet**

Excellent, i’ faith, of the chameleon’s dish: I eat 4  
the air, promise-crammed. You cannot feed capons so. 5

**King**

I have nothing with this answer, Hamlet, these words are not mine. 6

**Hamlet**

No, nor {mine now, my lord.} --] Now, my lord 7  
You} <you> played once i’th’ university, you say? 8

**Polonius**

That {did I,} <I did,> my lord, and was accounted a good actor-- 9

**Hamlet** {What} did you enact?[ 10

<b>Polonius</b>	I did enact Julius Caesar. I was killed i'th' Capitol. Brutus killed me.	11
<b>Hamlet</b>	It was a brute part of him to kill so capital a calf there. — Be the players ready?	12
<b>{rosencraus Queen}</b>	Ay, my lord, they stay upon your patience.	13
<b>Queen</b>	Come hither, my {dear} <good> Hamlet, sit by me.	14
<b>Hamlet</b>	No, good mother, here's metal more attractive.	15
<b>Polonius</b>	Oh ho, do you mark {that!} <that?>	16
<b>Hamlet</b>	Lady, shall I lie in your lap?	17
<b>Ophelia</b>	No, my lord.	18
<b>Hamlet</b>	I mean, my head upon your lap?	19
<b>Ophelia</b>	Ay, my lord.	20
<b>Hamlet</b>	Do you think I meant country matters?	21
<b>Ophelia</b>	I think nothing, my lord.	
<b>Hamlet</b>	That's a fair thought to lie between maids' legs.	22
<b>Ophelia</b>	What is, my lord?	23
<b>Hamlet</b>	Nothing.	24
<b>Ophelia</b>	You are merry, my {lord.}	25
<b>Hamlet</b>	Who I?	26
<b>Ophelia</b>	Ay, my lord.	27
<b>Hamlet</b>	O God, your only jig-maker. What should a man do but be merry, for look you how cheerfully my mother looks, and my father died within 's two hours.	28-9
<b>Ophelia</b>	Nay, 'tis twice two months, my lord.	30
<b>Hamlet</b>	So long? Nay then, let the devil wear black, for I'll have a suit of sables. O heavens, die two months ago and not forgotten yet! Then there's hope a great man's memory may outlive his life half a year.	31-33

{The Trumpets sounds;} Hautboys play; <the> dumb-show {follows.} <enters.>  
Enter a king and {a} queen, <very lovingly,> the queen embracing him {and he her}. She kneels and makes show of protestation unto him. He takes her up and declines his head upon her neck; {he} {lies} <lays> him down upon a bank of flowers. She, seeing him asleep, leaves him. Anon {come} <comes> in {another man,} <a fellow,> takes off his crown, kisses it, <and> pours poison in the {sleeper's} <king's> ears, and {leaves him.} <exits.> The queen returns, finds the king dead, <and> makes passionate action. The poisoner with some {three} <two> or {four come} <three mutes comes> in again, {seem} <seeming> to {condole} <lament> with her. The dead body is carried away. The poisoner woos the queen with gifts. She seems {harsh} <loath and unwilling> awhile,

but in the end accepts <his> love.  
Exeunt Players.

<b>Ophelia</b>	What means this, my lord?	34
<b>Hamlet</b>	Marry, this <is> {munching mallico!} <miching Malicho.> {It} <That> means mischief.	35
<b>Ophelia</b>	Belike this show imports the argument of the {play.} <play?>	36
	{Enter Prologue.} [see also below --]	
<b>Hamlet</b>	We shall know by {this fellow.} <these fellows.> The players cannot keep {—} <counsel,> they'll tell all.	37
	<Enter Prologue.>	
<b>Prologue</b>		
	For us and for our tragedy,	38
	Here stooping to your clemency	39
	We beg your hearing patiently.	40
	[Exit.]	
<b>Hamlet</b>	Is this a prologue, or the posy of a ring?	41
<b>Ophelia</b>	'Tis brief, my lord.	42
<b>Hamlet</b>	As woman's love	43

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PRIVATE VERSION: ASIDES TAKEN OUT ONLY TO INDIVIDUALS

N.B. On the right side of the page, we have attempted to sketch out the audienceon stage who hear Hamlet's remarks, but this is of course subject to interpretation:

Enter {Trumpets and Kettledrums,} King, Queen, Polonius, Ophelia,  
{[Rosencraus,]} <Rosencrantz,> {[Guildenstern.]} <Guildenstern, and other  
Lords attendant, with>  
his Guard carrying torches. Danish march. Sound a Flourish.

**Hamlet:**

They are coming to the play. I must be idle. 1 Heard by Hamlet and Horatio

Get you a place. 2

**King**

How fares our cousin Hamlet? 3 Heard by Hamlet

**Hamlet**

Excellent, i' faith, of the chameleon's dish: I eat 4 Heard by Claudius

the air, promise-crammed. You cannot feed capons so. 5 private dig to Claudius or

aside [innocent/zanni or caustic])

[Tony paste in?]

**King**

I have nothing with this answer, Hamlet, these 6 Heard by Hamlet  
words are not mine.

hamlet

No, nor {mine now, my lord.} Heard by Claudius 7 --] Now, my lord, Heard by Pol.  
You} <you> played once i'th' university, you say? 8

polonius

That {did I,} <I did,> my lord, and was accounted a good 9 Heard by Ham.  
actor —

hamlet {What} did you enact? 10 Heard by Pol.

Polonius I did enact Julius Caesar. I was killed i'th' Capitol.  
Brutus killed me.

Hamlet It was a brute part of him to kill so capital a calf there. 12 Heard by Pol.

Change of speech direction.— Be the players ready? 13 Heard by Rosencrantz

{rosencraus Ay, my lord, they stay upon your patience. 14 Heard by Ham.

queen Come hither, my {dear} <good> Hamlet, sit by me. 15 Heard by Ham.

Hamlet No, good mother, here's metal more attractive. 16 Heard by Q. & Pol. (K?)

Polonius Oh ho, do you mark {that!} <that?> 17 Heard by self and/or K and Q

Hamlet Lady, shall I lie in your lap? 18 Heard by Ophelia

Ophelia No, my lord. 19 Heard by Ham.

Hamlet I mean, my head upon your lap? 20 Heard by Ophelia

Ophelia Ay, my lord. 21 Heard by Ham.

Hamlet Do you think I meant country matters? 22 Heard by Ophelia.

Ophelia I think nothing, my lord. 23 Heard by Ham.

hamlet That's a fair thought to lie between maids' legs. 24 Heard by Ophelia.

Ophelia What is, my lord? 25 Heard by Ham

hamlet Nothing. 26 Heard by Ophelia.

Opheli You are merry, my {lord.} <lord!> 27 Heard by Ham

Hamlet Who I? 28 Heard by Ophelia.

Ophelia Ay, my lord. 29 Heard by Hamlet

Hamlet O God, your only jig-maker. What should a man do but be merry, for look you how cheerfully my mother looks, and my father died within 's two hours. 30 Heard by Ophelia

Ophelia Nay, 'tis twice two months, my lord. 31 Heard by Ophelia.

**Hamlet** So long? Nay then, let the devil wear black, for I'll have a suit of sables. O heavens, die two months ago and not forgotten yet! Then there's hope a great man's memory may outlive his life half a year. 32-33

{The Trumpets sounds;} Hautboys play; <the> dumb-show {follows.} <enters.>  
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Exeunt Players.

**Ophelia** What means this, my lord? 34 Heard by Ham.

**Hamlet** Marry, this <is> {munching mallico!} <miching Malicho.> {It} <That> means mischief. 35 Heard by Ophelia [Must be private because he doesn't want the king to cotton on to the plan, which the players are screwing up.]

**Ophelia** Belike this show imports the argument of the {play.} <play?> 36 Heard by Ham.

### {Enter Prologue.}

**Hamlet** We shall know by {this fellow.} <these fellows.> The players cannot keep {—} <counsel,> they'll tell all. 37 Heard by Ophelia.

<Enter Prologue.>

Prologue:

For us and for our tragedy, Heard by all. 38-40  
Here stooping to your clemency  
We beg your hearing patiently.

[Exit.]

**Hamlet** Is this a prologue, or the posy of a ring? Heard by Hamlet & Ophelia

**Ophelia** 'Tis brief, my lord. 42 Heard by Hamlet

**Hamlet** As woman's love. 43 Heard by Ophelia

Enter [two Players as] King and <his> Queen.

2040

I

**player] king** Faith, I must leave thee, love, and shortly too: 52

My operant powers {their} <my> functions leave to do; 53

And thou shalt live in this fair world behind, 3.2.1 54

Honored, beloved, and haply one as kind 55

For husband shalt thou — 56

**player] queen} <baptista>**

Oh, confound the rest! 57

Such love must needs be treason in my breast. 58

In second husband let me be accursed. 59

None wed the second but who killed the first.	60	
Hamlet {That's} <Wormwood,>	61	Heard by Hamlet
{[player] queen} <baptista> A second time I kill my husband dead	62	Heard by all.
When second husband kisses me in bed.	63	
<b>[player] king</b>		
I do believe you think what now you speak.	64	
But what we do determine oft we break.	65	
So think thou wilt no second husband wed,	66	
But die thy thoughts when thy first lord is dead.	67	
<b>{[player] queen} &lt;baptista&gt;</b>		
Nor earth to {me give} <give me> food nor heaven light,	68	
Sport and repose lock from me day and night,	69	
Both here and hence pursue me lasting strife,	70	
If once {I be} a widow ever I be {a} wife.	71	
Hamlet If she should break it now.	72	Heard by Hamlet
<b>[player] king</b>		
'Tis deeply sworn. Sweet, leave me here awhile,	73	
My spirits grow dull, and fain I would beguile	74	
The tedious day with sleep.	75	
<b>{[player] queen} &lt;baptista&gt;</b>		
Sleep rock thy brain,	76	
He sleeps.		
And never come mischance between us twain.	77	
Exit.		
Hamlet Madam, how like you this play?	78	Heard by Q (and King?)
Queen The lady {doth protest} <protests> too much, methinks. (Heard by Hamlet)	79	
Hamlet Oh, but she'll keep her word.	80	Heard by Queen
King Have you heard the argument? Is there no offense in't?	81	Heard by Hamlet
Hamlet No, no, they do but jest — poison in jest, no offense i'th' world.	82	Heard by K (and Q)
King What do you call the play?	83	Heard by Hamlet
Hamlet The Mousetrap. Marry, {how tropically!} <how? Tropically.>	84	Heard by K (Q? O? )
This play is the image of a murder done in Vienna. Gonzago	85	
is the duke's name; his wife, Baptista. You shall see	86	
anon. 'Tis a knavish piece of work, but what {of} <o'> that?	87	
Your majesty and we that have free souls, it touches	88	
us not. Let the galled jade wince, our withers are unwrung.	89	
Enter Lucianus.		
This is one Lucianus, nephew to the king.	90	
Ophelia You are {as good as a} <a good> chorus, my lord.	91	Heard by Hamlet
Hamlet I could interpret between you and your love if	92	Heard by Ophelia

