SHAKESPEARE ANNOTATIONS

THE DARK LADY by Sophie Boyce and Veronica Mansour

2023 National Music Theater Conference

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NOTE: Page numbers refer to the original rehearsal draft of the script of THE DARK LADY.

PAGE # IN LIBRETTO	CHARACTER SPEAKING	QUOTATION FROM LIBRETTO	WORK REFERENCED	CONTEXT IN SHAKESPEAREAN SOURCE TEXT	EXCERPT FROM PASSAGE w/ SELECT SUGGESTED SCANSION & PRONUNCIATION
1	KATE	Kate	*The Taming of the Shrew*	Petruchio initially playfully calls Katherine, “Kate” in *The Taming of the Shrew*, and she corrects him to say that she prefers being called “Katherina”. Petruchio diminutively proceeds to call Katherine “Kate” after this moment, speaking with disdain for the woman he tries to “woo” or “tame.” (Note: Depending on the edition of the play that one is using, the character might be referred to as either “Katherine”, “Katharina”, or “Katarina”.)	PETRUCHIO. Good morrow, Kate; for that's your name, I hear. KATHARINA. Well have you heard, but something hard of hearing: They call me Katharina that do talk of me.
1	VIOLA	Viola	*Twelfth Night*	There is a playful similarity between the names of Viola and Olivia, the two main women characters of *Twelfth Night*. They serve as another set of “twins” in the play.	NOTE: “Viola” is pronounced: “VIGH-uh-luh.”
1	JULIET	Juliet	*Romeo and Juliet*	The name means “youthful.”	N/A
2	LADY MACBETH	Lady Macbeth	*Macbeth*	Notably, “Macbeth” is not a last name. Lady Macbeth is defined in relation to her husband’s first name. (The same is the case with Lady Macduff in *Macbeth*.)	N/A
4	EMILIA	THE ROYAL THRONE OF KINGS. THE SCEPTERED ISLE, THE EARTH OF MAJESTY THE ENVY OF LESS HAPPY LANDS [...] THIS BLESSED PLOT WILL STILL SAY YOUNG	*Richard II* (2.1)	In *Richard II*, King Richard II of England is asked to arbitrate a dispute between Thomas Mowbray and Henry Bolingbroke (later Henry IV). Henry Bolingbroke accuses Mowbray of being involved in the death of the Duke of Gloucester, the uncle of Richard II and Henry Bolingbroke. (John of Gaunt, Richard’s uncle, thinks that Richard was involved.) Richard agrees to have them settle their differences in a trial-by-combat. As the tournament begins, Richard allows for lengthy introductions to be made; then, at the last moment before the fighting is to begin, he intervenes and banishes Mowbray for life and Henry Bolingbroke for six years. This decision reveals his weaknesses as a ruler; his abrupt and arbitrary decision raises suspicions about whether Richard himself was involved in the death of the Duke of Gloucester. In Act 2, Scene 1, John of Gaunt (Richard’s uncle and Henry Bolingbroke’s father) lays sick, dying, and brokenhearted about his son’s banishment. He speaks to the Duke of York, another one of Richard’s uncles. Gaunt expresses his hope that Richard will listen to him now, that if he won’t heed the advice of the living, these words in his dying breath might move him. York says that Richard is only hearing the voices of flatters. Gaunt responds, foretelling that Richard’s rashness and vanity will soon lead to his demise. Gaunt then proceeds, in a lengthy monologue (abridged at right), to discuss how the glorious, fertile, and divinely-favored England is “leased out” or is being rented like a “farm”, due to Richard’s poor leadership as king. Gaunt calls England a “scepter’d isle”, meaning it is a royally approved-of island; Gaunt calls England “magjest[ical]”, an island that is surrounded by water that serves as a layer of defense against those other powers, nations, and lands that would envy it. The England that once conquered others is now, in shame, itself conquered, says Gaunt.	˘ / ˘ / ˘ / ˘ / ˘ / This royal throne of kings, this scepter'd isle, ˘ / ˘ / ˘ / ˘ / ˘ / This earth of majesty, this seat of Mars, ˘ / ˘ / ˘ / ˘ / ˘ / This other Eden, demi-paradise, [...] This precious stone set in the silver sea, Which serves it in the office of a wall Or as a moat defensive to a house, ˘ / ˘ / ˘ / ˘ / ˘ / Against the envy of less happier lands, ˘ / ˘ / ˘ / ˘ / ˘ / ˘ This blessèd plot, this earth, this realm, this England, [...]Is now leased out—I die pronouncing it— Like to a tenement or pelting farm: England [...] is now bound in with shame, With inky blots and rotten parchment bonds: That England, that was wont to conquer others, Hath made a shameful conquest of itself. NOTE: This is in pretty regular iambic pentameter. “Happier” is pronounced with two syllables.

4	EMILIA	WHEN THE BENDING SICKLE'S COMPASS COME	Sonnet 116	A sonnet late in the "fair youth" sequence, Sonnet 116 professes the speaker's belief that love is only true if it is constant, and unchanging with time. First defining love as "the marriage [between] true minds", the speaker moves to then define love by what it is not. The speaker suggests that love does not allow hindrances ("admit impediments"), that love does not change when the beloved changes ("[w]hich alters when it alteration finds"), that love does not fade when the beloved is gone ("bends with the remover to remove"). The speaker says that love is permanent and constant ("an ever-fixèd mark"). The speaker asserts that love is not affected by the passage of time, although physical beauty ("rosy lips and cheeks") may fade with it ("within [Time's] bending sickle's compass come.") This last line portrays Time as a Death-like figure, who carries a scythe and directs the course of life (like a "compass").	Let me not to the marriage of true minds Admit impediments. Love is not love Which alters when it alteration finds Or bends with the remover to remove. O, no, it is an ever-fixèd mark That looks on tempests and is never shaken; It is the star to every wand'ring bark, Whose worth's unknown, although his height be taken. Love's not Time's fool, though rosy lips and cheeks ˘ / ˘ / ˘ / ˘ / ˘ / Within his bending sickle's compass come; Love alters not with his brief hours and weeks, But bears it out even to the edge of doom. If this be error, and upon me proved, I never writ, nor no man ever loved.
6	EMILIA	Nothing?! Well nothing comes of nothing, so if he assumes me nothing then he is mistaken.	*King Lear* (1.1)	In *King Lear*, the retiring Lear intends to divide up his kingdom equally among his three daughters: Regan, Goneril, and Cordelia. Before he does, however, he asks for each daughter to profess how much they love him. Regan and Goneril flatter him by suggesting the ineffable. When Lear turns to Cordelia, his youngest, to ask how much she loves him, she replies, simply, "Nothing, my lord". Lear questions, "Nothing?", and Cordelia affirms, "Nothing." Lear implores, "Nothing will come of nothing. Speak again", suggesting that she will not receive any of his land if she responds with nothing. Cordelia responds: "Unhappy that I am, I cannot heave / My heart into my mouth. I love your Majesty / According to my bond, no more no less." In this line, Cordelia tells Lear that she cannot forcibly articulate or perform her emotions and her fondness for her father. The word "nothing" is a repeated world within the play, speaking to the loss of identity and false evidence. In *King Lear*, Lear loses his identity as he grows old and retires from ruling the kingdom. Meanwhile another patriarch, his advisor, Gloucester, realizes that his false bastard son was deceiving him and his good legitimate song was true to him, a tragic error of trust that leads to his blinding and eventual death.	/ ˘ ˘ / CORDELIA. Nothing my lord. / ˘ LEAR. Nothing? / ˘ CORDELIA. Nothing. / ˘ ˘ / ˘ / ˘ / ˘ / LEAR. Nothing will come of nothing. Speak again. NOTE: The word "nothing" interrupts the iambic pentameter of the surrounding dialogue to communicate how abrupt and unexpected Cordelia's refusal of Lear is.
30	KATE	"Why sir, I trust I may have leave to speak, and SPEAK I WILL. I am no child, no babe. I have a mind that talks, both to my peers *and* to my betters.[...]"	*The Taming of the Shrew* (4.3)	In the comedy, *The Taming of the Shrew*, her father is unable to find Katherina a suitor due to assertiveness, but she finds a match to her quick-wittedness in Petruchio. When they show up to the altar, Petruchio is dressed ridiculously and behaves rudely and abusively. Instead of attending the customary after-wedding supper, he takes her home against her will, and the next morning she is sleep-deprived and famished. Beginning his "taming" of his new wife, Petruchio brings meat, teasing Katherine by saying it's for her, before asking someone else to eat it while he distracts her. He proceeds to manipulate Katherina's perception, insisting that the new, beautiful clothes that the Tailor made for them are ugly. Katherine tells the Tailor she will take the hat, and Petruchio says she will not. Then, Katherine speaks (the lines at right), saying that she trusts that she is allowed to speak and that she will speak. She says that she is not a child or infant, and that people better than him have heard her speak ("Your betters have endured me say my mind"), so if he won't listen, he should stop his own ears; she implies that she will continue to speak, despite Petruchio's manipulations and objections. THE DARK LADY uses the beginning of the line verbatim, "Why, sir, I trust I may have leave to speak, / And speak I will. I am no child, no babe", and then the musical paraphrases the following line, "Your betters have endured me say my mind."	˘ / ˘ / ˘ / ˘ / ˘ / Why, sir, I trust I may have leave to speak, ˘ / ˘ / ˘ / ˘ / ˘ / And speak I will. I am no child, no babe. ˘ / ˘ / ˘ / ˘ / ˘ / Your betters have endured me say my mind, ˘ / ˘ ˘ / / ˘ / ˘ / And if you cannot, best you stop your ears.

30	KATE	"[...] And if that mind be waspish, then BEWARE MY STING."	*The Taming of the Shrew* (2.1)	In the comedy, *The Taming of the Shrew*, Petruchio seeks a rich wife and decides to pursue the ill-tempered Katherina as a challenge in subduing her. When the two meet, Petruchio calls her "Kate" and she insists her name is "Katherine". They verbally spar, and the imagery around Petruchio "taming" the wild beast of Katherine emerges. Petruchio challenges Katherine in her anger and her withdrawal, characterizing her as a "wasp" ("Come, come, you wasp. I' faith, you are too angry.") Katherine threatens her "sting", as in her verbal wit ("If I be waspish, beware my sting.") Petruchio claims he can disarm her in "pluck[ing] it out," effectively taming the wild being. Katherine objects that Petruchio is too much a "fool" to "find where [the sting] lies", or that he doesn't have enough wit to match her ("Ay, if the fool could find it where it lies.") Petruchio turns the image sexual, by asserting that the sting would be found in the creature's "tail". Katherine insists it would be in his tongue, interpreting his anatomical "tail" as the homonymic "tale" of a story. Katherine shuts down Petruchio's advances and warns that she will "sting his tongue" if he further pursues her. This passage might be interpreted as rejecting unwanted advances or verbal wits underlied by sexual tension.	PETRUCHIO. Come, come, you wasp! I' faith, you are too angry. / ˘ ˘ / ˘ / ˘ / ˘ / KATHERINE. If I <u>be waspish</u>, best <u>beware my sting.</u> PETRUCHIO. My remedy is then to pluck it out. KATHERINE. Ay, if the fool could find it where it lies. PETRUCHIO. Who knows not where a wasp does wear his sting? In his tail. KATHERINE. In his tongue. PETRUCHIO. Whose tongue? KATHERINE. Yours, if you talk of tales, and so farewell. PETRUCHIO. What, with my tongue in your tail?
31	KATE	"The shame is nowt but yours, for forcing me against my heart to relinquish my hand and..." [...] "Opposing thy heart, this frantic fool believes he can force me to give thy hand. For shame, for shame –"	*The Taming of the Shrew* (3.2)	These lines are approximations of the lines that appear in Act 3, Scene 2 in *The Taming of the Shrew*. Earlier in the play, Petruchio lies to Katherine's father, Baptista, saying that Katherine intends to marry him but is playing a game of pretending that she doesn't for the benefit of all watching. The day of the wedding, Petruchio is nowhere to be seen, and Baptista asks Katherine what Lucentio thinks of the family's shame. Katherine replies saying that the shame is all hers. Against the will of her heart, she says, she was forced to give her hand in marriage to an ill-mannered ("rudesby") madman ("mad-brain"). She references the early modern theory of the four humors that govern the human body medicinally, suggesting that Petruchio is "full of spleen", indicating that he has too much black bile and is therefore melancholic. Katherine says that Petruchio wooed her in a hurry and means to marry her at his leisure, pointing out his seemingly inconsistent and nonsensical behavior.	˘ / ˘ / ˘ / ˘ / ˘ / KATHERINE. No shame but mine. I must, forsooth, be forced ˘ / ˘ / ˘ / ˘ / ˘ / To give my hand, opposed against my heart, ˘ / ˘ / / / ˘ / ˘ / Unto a mad-brain rudesby, full of spleen, ˘ / ˘ / ˘ / ˘ / ˘ / ˘ Who wooed in haste and means to wed at leisure. NOTE: "Opposed" is spoken as two-syllables. "Rudesby" is pronounced as two-syllables.
35	VIOLA	Oooo, he dost protest, and his word is final!	*Hamlet* (3.2)	In the tragedy, *Hamlet*, the prince of Denmark, Hamlet, grapples with his father's death, as his uncle (Claudius) assumes the throne and marries his mother (Gertrude). Confronted with the ghost of his father, who tells him that his brother (Hamlet's uncle, Claudius) murdered him, Hamlet moves to confirm his uncle's guilt by producing a play (*The Mousetrap*) that dramatizes a king's murder and the queen's subsequent remarrying, to see if it triggers a response in Claudius. In the scene of the play, the Player Queen declares her absolute devotion to her departed husband, saying, "If, once a widow, ever I be wife." Hamlet asks his mother how she likes the play, to which Gertrude responds, "The lady doth protest too much, methinks," indicating that she sees the Player Queen's declaration of fidelity to be too excessive to be believed by suggesting that the Player Queen is overacting her devotion. Hamlet is angered by his mother moving on from his father so quickly, seeing her marrying her husband's brother as incestuous infidelity. Gertrude, the queen, seemingly confirms her own lack of loyalty to her husband, and the line "The lady doth protest too much, methinks", is understood to communicate doubt of someone's insincerity and women's sexual unfaithfulness.	PLAYER KING. 'Tis deeply sworn. Sweet, leave me here awhile. My spirits grow dull, and fain I would beguile The tedious day with sleep. PLAYER QUEEN. Sleep rock thy brain, PLAYER KING *sleeps.* And never come mischance between us twain! *Exit* PLAYER QUEEN. HAMLET. Madam, how like you this play? ˘ / ˘ / ˘ / ˘ / ˘ / QUEEN. The lady doth protest too much, methinks. HAMLET. Oh, but she'll keep her word. NOTE: "Doth" is pronounced as "duth", with an "uh."

35	JULIET	Alas, fair is foul and foul is fair.	*Macbeth* (1.1)	In the first scene of the tragedy, *Macbeth*, thunder and lighting strike on a Scottish heath. Three Witches emerge from the storm and plan to meet Macbeth after the storm passes. The ending couplet of the short scene has the three Witches chanting: “Fair is foul and foul is fair, / Hover through the fog and filthy air.” In the first line of the couplet, the Witches paradoxically equate the “fair” and foul”, indicating that appearances are not equated with reality in the world of the play. The second line of the couplet acts as an imperative, instructing those of the world of the play and the audience to dwell in the ambiguity, the metaphorical “grayness” that the world of the play (the “air”) is thick with. The second line of the couplet also serves to piece out the eerie atmosphere of the heath. In *Macbeth*, allies betray each other, and spirits roam; it is a play that questions appearance and reality.	/ ˘ / ˘ / ˘ / Fair is foul and foul is fair, / ˘ / ˘ / ˘ / ˘ / Hover through the fog and filthy air. NOTE: The Witches’ magical, eerie incantations are in trochaic verse, used to set apart their speech from the regular iambic pentameter dialogue of the mortal characters in the play.
43-44	ACTOR 1 (*as Petruchio*) & KATE	**ACTOR 1** (*as Petruchio*): “I am moved to woo my wife.” … **KATE**: “Moved? In good time. Let him that moved you hither, remove you hence. I knew at the first, you were a movable.” […] **ACTOR 1** (*as Petruchio*): “Thou has hit it. Come sit on me.” **KATE**: “Asses are made to bear, and so are you.” **ACTOR 1** (*as Petruchio*): “Women are made to bear, and so are you.” **KATE**: “No such jade as you, if me you mean.” **ACTOR 1**: “Alas, good Kate, I will not burden thee; For knowing thee be but young and light.”	*The Taming of the Shrew* (2.1)	In *The Taming of the Shrew*, when Petruchio first meets Katherine, he calls her “Kate”, and she corrects him to say her name is “Katherine.” Petruchio pushes on, saying that he has heard so many lovely things about her, so he is “moved” to woo her as his wife. Katherine responds by saying that he should let these people who praised her move him to *re*move himself from her presence. Katherine says that she “knew [he was] a moveable”. When Petruchio asks what a “moveable” is, she indicates that a stool would be a moveable; a moveable is a piece of furniture that is able to be moved. In response, Petruchio turns the conversation intimate, saying that is exactly what he meant (“Thou hast hit it”), that he is a stool and therefore she should sit on him (“Come, sit on me”). Katherine responds, saying that it makes sense that he would bear such weight, just as an “ass” would. Petruchio alludes to sex and conception, saying that women (such as Katherine) are “made to bear” (as in bear a child in pregnancy), and that she is such a woman. Katherine rejects Petruchio, saying she will not bear him, if that is his meaning (“No such jade as you, if me you mean.”) Petruchio replies that he will not “burden” her (as in, with his weight), alluding to sex, because he knows her as being “young” and promiscuous (“light”). Katherine says that she is too “light” for a country bumpkin (“swain”) like him to catch, and yet, that she is as heavy in weight as she should be. This quick exchange shows how Katherine is quick-witted and Petruchio is able to match her wit and pace, but without care for what she wants.	PETRUCHIO. Hearing thy mildness praised in every town, Thy virtues spoke of, and thy beauty sounded (Yet not so deeply as to thee belongs), / ˘ ˘ / ˘ / ˘ / ˘ / Myself am moved to woo thee for my wife. / ˘ / / ˘ / ˘ / ˘ / ˘ KATHERINE.“Moved,” in good time! Let him that moved you hither ˘ / ˘ / ˘ / ˘ / ˘ / Remove you hence. I knew you at the first / ˘ ˘ / ˘ / You were a movable. / / ˘ / ˘ / PETRUCHIO. Why, what’s a movable? ˘ / / KATHERINE. A joint-stool. / / ˘ / ˘ / ˘ PETRUCHIO. Thou hast hit it. Come, sit on me. / ˘ ˘ / ˘ / ˘ / ˘ / KATHERINE. Asses are made to bear, and so are you. / ˘ ˘ / ˘ / ˘ / ˘ / PETRUCHIO. Women are made to bear, and so are you. / / / ˘ / ˘ / ˘ / KATHERINE. No such jade as you, if me you mean. ˘ / / / / ˘ / / ˘ / PETRUCHIO. Alas, good Kate, I will not burden thee, ˘ / ˘ / ˘ / ˘ / ˘ / For knowing thee to be but young and light— KATHERINE. Too light for such a swain as you to catch, And yet as heavy as my weight should be. NONE: “Thou hast” may be pronounced as one syllable.

53	ACTOR 1 (*as Kate*) & ACTOR 2 (*as Hortensio*)	**ACTOR 1** (*as Kate*): "I faith sir, you shall never need fear. Marriage is of no appeal to my heart." **ACTOR 2** (*as Hortensio*): "Thou is not suited for marriage, lest you be of gentler, milder mold." **ACTOR 1** (*as Kate*): "Gentler, milder and infinitely more dull. You'd have me crow like a craven, but best I leave that to ye."	*The Taming of the Shrew* (1.1)	In *The Taming of the Shrew*, the younger daughter, Bianca, of a father, Baptista, will only be allowed to marry a suitor after his eldest daughter, Katherine, is married. Baptista asks some men if they would like to marry Katherine. Katherine asks her father if he will make her a laughing-stock among the present men, calling them the depreciative "mates" ("I pray you, sir, is it your will / To make a stale of me amongst these mates?"). Hortensio, one of the men, questions Katherine, saying that none of the men are for her, unless she becomes less ill-tempered ("No mates for you, / Unless you were of gentler, milder mold.") Katherine assures him that he doesn't need to fear becoming her husband ("I' faith, sir, you shall never need to fear"), as marriage truly does not appeal to her heart ("Iwis it is not halfway to her heart").	˘ / ˘ / ˘ / ˘ / KATHERINE. I pray you, sir, is it your will ˘ / ˘ / ˘ / ˘ / ˘ / To make a stale of me amongst these mates? / ˘ ˘ / ˘ / ˘ / ˘ / HORTENSIO . "Mates," maid? How mean you that? No mates for you, ˘ / ˘ / ˘ / ˘ / ˘ / Unless you were of gentler, milder mold. ˘ / ˘ / ˘ / ˘ / ˘ / KATHERINE. I' faith, sir, you shall never need to fear. ˘ / ˘ / ˘ / ˘ / ˘ / Iwis it is not halfway to her heart.
64	EMILIA	THE WORLD'S A STAGE AND WE THE PLAYERS.	*As You Like It* (2.7)	In *As You Like It*, a pastoral comedy, the reflection, introspective, and philosophical Jacques is one of the lords of the exiled Duke Senior, who is now wandering the Forest of Arden and indulging in a melancholic outlook on life. Jacques sits with the exiled lords of Duke Senior in the forest, about to indulge in a meal, when Orlando, a young man, threatens them with a sword in order to steal their feast to feed a starving companion. Duke Senior tells Orlando to bring the companion to the feast, and Orlando graciously leaves to retrieve his companion. Duke Senior then remarks, to the present company of his lords, that they are not alone in their misfortune, that the "wide and universal theater" (perhaps of the world, or of the forest) "[p]resents more woeful pageants than the scene / Wherein we play in." Jacques proceeds to compare life to a theatrical performance, saying, "All the world's a stage, / And all the men and women merely players." He proceeds to divide the human life into seven parts, "seven ages", from infant to soldier to oblivion.	/ ˘ / ˘ / All the world's a stage, ˘ / ˘ / ˘ / ˘ / ˘ / ˘ And all the men and women merely players. NOTE: The line ends with an "eleventh wheel", an extra unstressed symbol after the line of iambic pentameter.
65	VIOLA	"I AM NOT WHAT I AM"	*Twelfth Night* (1.2)	In the comedy, *Twelfth Night*, a lady, Viola, is shipwrecked on an island, Illyria, where she crossdresses as a man (calling herself "Cesario") and becomes duke Orsino's servant. She is sent to woo the lady, Olivia, on Orsino's behalf, who, in turn, seeing Cesario's youthful appearance, falls in love with the messenger. In their third meeting, Viola (as Cesario) tries to press Orsino's suit, but Olivia tries instead to court Cesario for herself. Olivia begs Cesario to "tell [her] what [he] thinkst of [her]." Viola (as Ceario) replies to suggest that she does not think Olivia is who she thinks she is. Olivia says that, if that's true, she thinks the same of Cesario (that he is not who he thinks he is.) Viola affirms, "I am not what I am", hinting that her gender presentation is different from her true gender identity.	OLIVIA. Stay: I prithee tell me what thou thinkst of me? VIOLA. That you do think you are not what you are. OLIVIA. If I think so, I think the same of you. ˘ / ˘ / ˘ ˘ / / ˘ / VIOLA. Then think you right: I am not what I am. OLIVIA. I would you were, as I would have you be.
70	KATE	"NO SHAME, BUT MINE, I MUST FORSOOTH BE FORCED." [...] "TO GIVE MY HAND OPPOSED AGAINST MY HEART."	*The Taming of the Shrew* (3.2)	Please see the entry for an excerpt on page 31.	N/A

71	EMILIA	PLAY THE FLOWER, BE THE SERPENT	*Macbeth* (1.5)	In *Macbeth*, the thane of Glamis, Macbeth, hears from three Witches who foretell that he will become the king of Scotland. In Act 1, Scene 5, Lady Macbeth reads a letter from Macbeth, which tells her of this prophecy. Alone, she expresses that she fears Macbeth does not have the ruthlessness or ambition to do what needs to be done to have the prophecy come true. She pleads to the spirits to fill her with the "direst cruelty", to give herself the ruthlessness to manifest the prophecy. Macbeth arrives, with news that the king of Scotland, Duncan, is arriving tonight, with plans to leave tomorrow. Lady Macbeth wishes that he won't see the sun rise tomorrow, indicating that she intends for Duncan to be murdered tonight. She gives advice to Macbeth to not look suspicious, to not let others know of his ambitions. She advises, "Look like th'innoncent flower, / But be the serpent under't"; Lady Macbeth encourages Macbeth to have a deceptively trusting appearance "innocent flower" that disguises his cunning ("the serpent under't").	MACBETH. My dearest love, Duncan comes here tonight. LADY MACBETH. And when goes hence? MACBETH. Tomorrow, as he purposes. LADY MACBETH. O, never Shall sun that morrow see! Your face, my thane, is as a book where men May read strange matters. To beguile the time, Look like the time. Bear welcome in your eye, ˘ / ˘ / / ˘ ˘ / ˘ / Your hand, your tongue. Look like th' innocent flower, ˘ / ˘ / ˘ / ˘ But be the serpent under't.[...] NOTE: "Th'innocent" could be pronounced as one syllable, and "flower" could be pronounced as one syllable
71	EMILIA & KATE & VIOLA	TO THINE OWN SELF BE... VERY ALMOST TRUE	*Hamlet* (1.3)	In the tragedy, *Hamlet*, the head advisor to the king, Polonius, gives fatherly advice to his son, Laertes, as he prepares to leave for France. His advice includes: do not voice your thoughts, and don't act on thoughts that are not fleshed out; be friendly, but not too friendly; hold onto those friends whose loyalty you have tested, but do not because shake the hand of every new person you meet; don't get in a fight, but if you do, make sure that your opposition is wary of you; listen to all, but give your own advice to few; dress richly but not gaudily, especially in France; and do not borrow or lend money, because friends often lose the money they lend, and borrowing makes one less capable of managing one's financial resources. Finally, Polonius concludes that above all, "to thine own self be true." This might be interpreted as suggesting that one should act in line with one's values and beliefs. Alternatively, in the context of Polonoius's other fatherly advice, Polonoius may be suggesting that Laertes should prioritize what benefits him over what benefits others.	/ ˘ / / ˘ ˘ / / ˘ / POLONIUS. [...] This above all: to thine own self be true, And it must follow, as the night the day, Thou canst not then be false to any man. Farewell. My blessing season this in thee.
72	KATE	"And when two raging fires meet together, they do consume the thing that feeds their fury."	*The Taming of the Shrew* (2.1)	In *The Taming of the Shrew*, Petruchio and Baptista, the father of Katherine, discuss the financial arrangement that will accompany the marriage of Petruchio and Katherine, before Baptista clarifies that this arrangement is conditionally dependent on whether Petruchio himself "obtain[s]" Katherine's love ("Ay, when the special thing is well obtained, / That is, her love, for that is all in all.") Petruchio assures that that is a given or that that will take little-to-no effort ("Why, that is nothing.") He tells Baptista that he is as obstinate ("peremptory") as she is prideful ("proud-minded"). He says that when two "raging fires meet", referring to the strong personalities of himself and Katherine, they cancel each other out ("consume the thing that feeds their fury").	BAPTISTA. Of course, once the most important thing has been obtained—her love, that is. That is everything. PETRUCHIO. Why, that is nothing. For I tell you, father, I am as peremptory as she proud-minded; ˘ / ˘ / ˘ / ˘ / ˘ / ˘ And where two raging fires meet together, ˘ / ˘ / ˘ / ˘ / ˘ / ˘ They do consume the thing that feeds their fury NOTE: "Fires" is pronounced with two syllables.
72	KATE	"I pray you sir, is it your will to make a stale of me amongst these mates?"	*The Taming of the Shrew*	Please see the entry for an excerpt on page 53.	N/A

79	VIOLA	“CONCEAL ME WHAT I AM”	*Twelfth Night* (1.2)	In the comedy, *Twelfth Night*, Viola is separated from her twin brother, Sebastian in a shipwreck; she lands in Illyria, saved by a Captain. The Captain tells her that a duke, Orsino, rules these lands and Viola decides to crossdress as a man in order to go serve the duke. She asks the Captain for help with her disguising herself as a different gender presentation, saying “Conceal me what I am”; she “is” a woman, wishing to be “conceal[ed]” as a man.	˘ / ˘ / ˘ / ˘ / ˘ / VIOLA. Conceal me what I am, and be my aid For such disguise as haply shall become The form of my intent. I'll serve this duke: Thou shall present me as an eunuch to him.
85	JULIET	OH PARTING IS SUCH SWEET SORROW	*Romeo and Juliet* (2.2)	In *Romeo and Juliet*, after Romeo and Juliet meet and fall in love at first sight at the Capulets' masked ball, Romeo sneaks into the Capulets' garden and overhears Juliet, above on her balcony, expressing love for him. He confirms that he also loves her, and the two express their desire to be married. As they part, Juliet says, “Parting is such sweet sorrow / That I shall say ‘Good night’ till it be morrow.” In this, Juliet expresses that the goodbye is oxymoronically both “sweet” and “sorrow[ful]”—“sorrowful” because she has to part from her beloved, but “sweet”, because it means she loves her beloved so very much. Effectively: she has something wonderful that she gets to miss.	˘ / ˘ / / ˘ ˘ / / / ˘ JULIET. Good night, good night. Parting is such sweet sorrow ˘ / ˘ / ˘ / ˘ / ˘ / ˘ That I shall say “Good night” till it be morrow. *She exits.*
85	KATE (*reads aloud*)	“Romeo, Romeo, wherefore art thou, Romeo?”	*Romeo and Juliet* (2.2)	In *Romeo and Juliet*, two youths, Romeo and Juliet, from rivaling families, the Capulets and Montagues, fall in love at first sight at a Capulet masquerade. Later that night, Romeo overhears Juliet speaking to herself on her balcony. She asks, “Romeo, Romeo, wherefore art thou Romeo?”. “Wherefore” means “why”; effectively, Juliet asks Romeo why he *is* “Romeo”. She asks him to reject his family name, “Montague”. If he will not, she asks him to swear that he loves her so that she can reject her own family name, “Capulet”. Juliet expresses that her love for Romeo supersedes familial bonds and asks the same of him.	˘ / ˘ / ˘ / ˘ / ˘ / ˘ JULIET. O Romeo, Romeo, wherefore art thou Romeo? Deny thy father and refuse thy name, Or, if thou wilt not, be but sworn my love, And I'll no longer be a Capulet. NOTE: “Romeo” might be pronounced with two-syllables or three syllables. This scanning of the line uses two-syllables.
86	KATE	“ROMEO, ROMEO, COME TO THY HEART”	*Romeo and Juliet* (2.2)	In *Romeo and Juliet*, in the balcony scene in which Romeo and Juliet profess their love for each other and plan to meet the following day to marry, Juliet bids Romeo adieu and wishes him a “good night.” She wishes Romeo the same calm and rest for his heart that she feels within her own.	˘ / ˘ / ˘ / ˘ / ˘ / JULIET. Good night, good night. As sweet repose and rest ˘ / ˘ / ˘ / ˘ / ˘ / Come to thy heart as that within my breast.

88	KATE & VIOLA & JULIET	SHE'S DARLING BUDS OF MAY. [...] LOVELY AS A SUMMER'S DAY	Sonnet 18	Sonnet 18, the first of the "fair youth" sequence, shows the speaker favorably comparing the subject of the poem to a "summer's day", before asserting that their beloved is superior than even a summer's day for being more "lovely" and "temperate" than such oppressive heat. In the next six lines, the speaker speaks about how summer is imperfect: there are too many winds in May that bother the dear flowers ("Rough winds do shake the darling buds of May"), the summer does not last long enough ("summer's lease hath all too short a date"), the sun shines *too* bright making it less desirable ("Sometime too hot the eye of heaven shines, / And often is his gold complexion dimm'd"), and everything that is good will eventually fade away with the eternal cycle of the seasons ("And every fair from fair sometime declines, / By chance or nature's changing course untrimm'd"). However, the speaker says that the beauty of the subject of the poem will not fade, because they will be immortalized in the lines of the poem, that will continue to exist as long as humankind continues to live and read. Ironically, most of the poem describes not the beauty of the subject of the poem, but the summer and its drawbacks. LITERARY CONTEXT: The complete text of Shakespeare's sonnets was published in the 1609 *Shake-speares Sonnets.* (Two sonnets, 138 and 144, were published ten years earlier in *The Passionate Pilgrime.*) Critics have historically divided the sonnets into three sequences. The first seventeen sonnets, sonnets 1-17, champion procreation as a way of preserving life or extending oneself past the duration of their own mortal frame. The next sequence of sonnets, sonnets 18-126, are dedicated to a "fair youth", gendered male; this comprises the majority of the full sequence of Shakespeare's sonnets. Sonnets 127-154 are dedicated to a "dark lady". On the composition of the sonnets: it is clear that these sonnets were not composed in the chronological order they were presented in *Sonnets*; rather, they were likely composed during a period starting as earlier as 1598 through their publication in 1609. Critics have attempted to read these sonnets biographically, pinning certain sonnets to certain years or events, and in the past century, literary critics have also championed the formalist close reading of sonnets, as discrete objects outside of any biographical (or historical) context.	/ ˘ ˘ / ˘ / ˘ / ˘ / Shall I compare thee to a summer's day? / ˘ / / ˘ ˘ / / ˘ / Thou art more lovely and more temperate: / / ˘ / ˘ / ˘ / ˘ / Rough winds do shake the darling buds of May, ˘ / ˘ / ˘ / ˘ / ˘ / And summer's lease hath all too short a date [...] Sometime too hot the eye of heaven shines, And often is his gold complexion dimm'd; And every fair from fair sometime declines, By chance or nature's changing course untrimm'd; But thy eternal summer shall not fade, Nor lose possession of that fair thou ow'st; Nor shall death brag thou wander'st in his shade, When in eternal lines to time thou grow'st: So long as men can breathe or eyes can see, So long lives this, and this gives life to thee.
88-89	JULIET	"But my bounty is as boundless as the sea." [...] "My love is deep, the more I give to thee."	*Romeo and Juliet* (2.2)	In the balcony scene of *Romeo and Juliet*, after professing her love for Romeo, Juliet moves to bid Romeo adieu and goodnight, and he asks if she is going to leave him unsatisfied. Juliet asks what satisfaction he could have tonight, and Romeo says he would like the two of them to exchange vows of love for each other. Juliet says that she already gave him her vows, before he even asked, but that she wishes she could give them again. Romeo asks if she would withdraw her vows, to do so. Juliet replies that she would only withdraw them to give them to him once again, because she only wishes for what she already has. She says that her generosity (her will to *give* her vows) is unending ("as boundless as the sea"), and that her love is "as deep" as the sea. She affirms that her love is not a finite resource, that "the more" she gives it to Romeo, the more she has, "for both are infinite."	ROMEO. O, wilt thou leave me so unsatisfied? JULIET. What satisfaction canst thou have tonight? ROMEO. Th' exchange of thy love's faithful vow for mine. JULIET. I gave thee mine before thou didst request it, And yet I would it were to give again. ROMEO. Wouldst thou withdraw it? For what purpose, love? JULIET. But to be frank and give it thee again. And yet I wish but for the thing I have. ˘ / ˘ / ˘ / ˘ / ˘ / My bounty is as boundless as the sea, ˘ / ˘ / ˘ / ˘ / ˘ / My love as deep. The more I give to thee, ˘ / ˘ / ˘ / ˘ / ˘ / The more I have, for both are infinite.

103	MUSES	WHAT'S IN A NAME?	*Romeo and Juliet* (2.2)	In the tragedy, *Romeo and Juliet*, there is an ancient grudge between the Capulets and Montagues. In Act 1, Scene 5, two youths, Romeo and Juliet fall in love with each at first sight, when they see each other at the Capulet's masked ball. After their first meeting and kiss, they both learn that the other is one of their family's sworn enemies. Romeo learns that Juliet is a Capulet ("Is she a Capulet? / O dear account! My life is my foe's debt"), and Juliet learns that Romeo is a Montague from the Nurse ("His name is Romeo, and a Montague, / The only son of your great enemy.") Later, in Act 2, Scene 2, Romeo enters the Capulet's garden and overhears Juliet standing on her balcony, talking aloud to herself. She questions why Romeo's name is "Montague"—why does the person she loves have to belong to her family's sworn enemy? She reasons that Romeo would be the same in nature and quality were his last name not "Montague." She makes the argument that naming things does not change their nature, and therefore pleads to Romeo (not knowing that he is actually present and listening) to reject his name (and therefore his family), because it is not part of who he is as a person, and to take herself instead. Juliet makes an argument about semiotics, suggesting that language and naming is arbitrary.	JULIET. O Romeo, Romeo, wherefore art thou Romeo? Deny thy father and refuse thy name, Or, if thou wilt not, be but sworn my love, And I'll no longer be a Capulet. [...]'Tis but thy name that is my enemy. Thou art thyself, though not a Montague. What's Montague? It is nor hand, nor foot, Nor arm, nor face. O, be some other name Belonging to a man. / ˘ ˘ / ˘ / ˘ / ˘ / What's in a name? That which we call a rose By any other word would smell as sweet. So Romeo would, were he not Romeo called, Retain that dear perfection which he owes Without that title. Romeo, doff thy name, And, for thy name, which is no part of thee, Take all myself.
104	EMILIA	HOISTED HARD ON MY OWN PETARD	*Hamlet* (3.5)	In the tragedy, *Hamlet*, prince of Denmark, Hamlet, is under a state of surveillance with those in the court in the castle of Elsinore. His father dead, Hamlet learns that his uncle killed him, and he feigns madness ("put[s] on an antic disposition") to distract others from his plot to potentially kill his uncle, Claudius. Claudius has his head advisor, Polonoius, watch Hamlet, and convinces Rosencrantz and Guildenstern, two school-friends of Hamlet's, to also survey the prince on his behalf. After Hamlet finds proof that Claudius killed his father, and after Hamlet has thoroughly upset Claudius, he visits his mother, Getrude, in her room in which Polonius is hiding behind the arras. Hearing a noise behind the curtain, Hamlet stabs through the curtain thinking that it is Claudius. Polonius dies. Incensed by her supposed unfaithfulness for his father and revealing that Claudius kills his father, Hamlet moves to attack Gertrude, a moment at which the Ghost of the elder Hamlet appears to remind him his purpose: to avenge his father by killing Claudius. Hamlet encourages Gertrude to abandon Claudius's bed and reminds him that Claudius plans to send him to England with his "two schoolfellows", Rosencrantz and Guildenstern, who Hamlet says he will trust as he would poisonous snakes ("adders fanged"). Hamlet suspects that the "sealed" "letters" that the two will carry have trickery in store for him. He promises to take action to make their efforts blow up in their own faces. ("Hoisted" means "raised high", and a "petard" is a small bomb.) He promises to "blow them [to] the moon", indicating wild and intense revenge and/or violence.	There's letters sealed; and my two schoolfellows, Whom I will trust as I will adders fanged, They bear the mandate; they must sweep my way And marshal me to knavery. Let it work, For 'tis the sport to have the enginer / ˘ ˘ / ˘ / ˘ / ˘ / Hoist with his own petard; and 't shall go hard But I will delve one yard below their mines And blow them at the moon.

109	EMILIA	“SOME RISE BY SIN AND SOME BY VIRTUE FALL”	*Measure for Measure* (2.1)	In *Measure for Measure,* the Duke of Vienna appoints the puritanical Angelo as his deputy. In the Duke’s absence, Angelo enforces strict laws against immoral behavior, and he plans to have a man, Claudio, sentenced to death for getting his fiancé, Juliet, pregnant outside of marriage. Escalus, a wise lord and friend to the Duke, attempts to persuade Angelo to exact less harsh rule over Claudio, because he committed a very common fault, but Angelo holds firm. After Angelo leaves the scene, Escalaus comments: Well, heaven forgive him! and forgive us all! Some rise by sin, and some by virtue fall: Some run from brakes of ice, and answer none: And some condemnèd for a fault alone. In this, Escalaus asks for heaven to forgive Claudio, who is set to be executed, for his sin, and to forgive all involved for causing his death. Escalaus remarks that some commit sins and attain a higher position, while some do good deeds and still find misfortune. Remarking, “Some run from brakes of ice, and answer none”, Escalaus says that some have many vices but escape punishment for them, while, “some condemned for a fault alone,” meaning that some commit a single mistake and are punished for it.	/ / ˘ ˘ / ˘ / ˘ / ˘ / Well, heaven forgive him! And forgive us all! ˘ / ˘ / ˘ / ˘ / ˘ / Some rise by sin, and some by virtue fall: ˘ / ˘ / ˘ / ˘ / ˘ / Some run from brakes of ice, and answer none: ˘ / ˘ / ˘ / ˘ / ˘ / And some condemnèd for a fault alone.
111	ACTOR 1 (*as Romeo*)	“Oh Juliet, to wed thee is pure divinity. Forsooth, our lines entwined in eternal bliss, as we pledge troth, sealing love’s tender kiss.”	*Romeo and Juliet* (1.5)	These lines from THE DARK LADY reference Romeo and Juliet’s first lines to each other, in *Romeo and Juliet*. Romeo and Juliet fall in love at first sight at the Capulet’s masquerade ball. Their first lines to each, fourteen lines of dialogue, form a sonnet, a type of love poem in the period. This “sonnet” of dialogue between Romeo and Juliet uses spiritual language to refer to their touch. Romeo takes Juliet’s hand before or as he says, “If I profane with my unworthiest hand / This holy shrine”; he characterizes his hand as unworthy of touching the holiness of Juliet’s hand, which he compares to a shrine. To rectify this “sin”, he offers his lips as “two blushing pilgrims”—pilgrims being people who journey to a sacred site—which “stand” ready to “smooth” the “rough[ness]” of Romeo’s touching of Juliet’s hand with the “gentle[ness]” of a “tender kiss.”	ROMEO. If I profane with my unworthiest hand This holy shrine, the gentle sin is this: My lips, two blushing pilgrims, ready stand ˘ / ˘ / / ˘ ˘ / ˘ / To smooth that rough touch with a tender kiss. JULIET. Good pilgrim, you do wrong your hand too much, Which mannerly devotion shows in this; For saints have hands that pilgrims’ hands do touch, And palm to palm is holy palmers’ kiss. ROMEO. Have not saints lips, and holy palmers too? JULIET. Ay, pilgrim, lips that they must use in prayer. ROMEO. O then, dear saint, let lips do what hands do. They pray: grant thou, lest faith turn to despair. JULIET. Saints do not move, though grant for prayers’ sake. ROMEO. Then move not while my prayer’s effect I take. *They kiss.* Thus from my lips, by thine, my sin is purged. JULIET. Then have my lips the sin that they have took. ROMEO. Sin from my lips? O trespass sweetly urged! Give me my sin again. *They kiss.* JULIET. You kiss by th’ book.
115	WILL	“Did my heart love till now? Foswear it sight, for I ne’er saw true beauty till this night.”	*Romeo and Juliet* (1.5)	In *Romeo and Juliet*, Romeo begins the play in unrequited love with the chaste Rosaline (an offstage character). At the Capulets’ masquerade, in Act 1, Scene 5, Romeo spies Capulet’s daughter, Juliet, and he says: “Did my heart love till now? Forswear it, sight, / For I ne’er saw true beauty till this night.” Romeo questions whether he ever loved anyone before. He tells his heart and eyes to renounce the sight of his previous love(s) (such as Rosaline), because by comparison, he never saw “true beauty”, before seeing Juliet for the first time that night.	˘ ˘ / / ˘ / ˘ / ˘ / Did my heart love till now? Forswear it, sight, ˘ ˘ / ˘ / / ˘ / ˘ / For I ne’er saw true beauty till this night

116	WILL	“It is my lady, O, it is my love. O, that she knew she were. She speaks yet she says nothing: what of that?”	*Romeo and Juliet* (2.2)	In *Romeo and Juliet*, after Romeo and Juliet set eyes on each other at the Capulet’s masquerade ball and fall in love at first sight, Romeo sneaks into the Capulets’ garden and sees Juliet standing on her balcony. He sees Juliet and remarks: “It is my lady. O, it is my love!” He wishes that she knew that she was his love. Romeo remarks that “she speaks, yet she says nothing”, perhaps indicating that Juliet is speaking to herself, in such a way that the audience and Romeo can’t hear.	/ ˘ ˘ / ˘ / ˘ / ˘ / It is my lady. O, it is my love! ˘ / ˘ / ˘ / O, that she knew she were! ˘ / ˘ ˘ / / ˘ / ˘ / She speaks, yet she says nothing. What of that? Her eye discourses; I will answer it. I am too bold. ’Tis not to me she speaks.
116	WILL	“Oh she doth teach the torches to burn bright. It seems she hangs upon the cheek of night. Like a rich jewel in an Ethiope’s ear; Beauty too rich for use, for earth too dear.”	*Romeo and Juliet* (1.5)	In *Romeo and Juliet*, Romeo spies Capulet’s daughter, Juliet, at the Capulets’ masquerade. He asks a servingman about who she is; his language indicates that she is dancing with a “knight”—perhaps Paris, the man she is to marry soon. The Servingman replies that they do not know who she is. Romeo remarks: O, she doth teach the torches to burn bright! It seems she hangs upon the cheek of night As a rich jewel in an Ethiope’s ear— Beauty too rich for use, for Earth too dear. This passage uses the imagery of lightness and darkness to praise Juliet for her “fairness”. The alliterative line, “O, she doth teach the torches to burn bright!”, communicates how Juliet is so “bright”—perhaps: “illuminated”, “white”, “fair”—that she could instruct light sources how to shine. Romeo compares her presence against the backdrop of the dark night with a “jewel” hanging on an “Ethiope’s ear”. In this, Romeo emphasizes how the brightness and reflectiveness of a shiny jewel would shine even brighter against a dark background; an “Ethiope” is one from Ethiopia, often used generally to refer to Africans or dark-skinned individuals, and usually in a negative, derogatory sense. Romeo evaluates Juliet as being “valuable”, emphasized by the repetition of the word “rich”. He concludes that she is worth more than the material possessions of Earth, suggesting a spiritual, higher value that Juliet holds (“for Earth too dear.”) This language is part of the play’s larger equation of fairness with goodness and desirability and darkness with impurity and evilness.	ROMEO. (*to a Servingman*) What lady’s that which doth enrich the hand Of yonder knight? SERVINGMAN. I know not, sir. ˘ / ˘ / ˘ / ˘ ˘ / / ROMEO. O, she doth teach the torches to burn bright! ˘ / ˘ / ˘ / ˘ / ˘ / It seems she hangs upon the cheek of night ˘ ˘ / / ˘ ˘ / ˘ / As a rich jewel in an Ethiope’s ear— / ˘ / / ˘ / ˘ / ˘ / Beauty too rich for use, for Earth too dear. So shows a snowy dove trooping with crows As yonder lady o’er her fellows shows. NOTE: “Ethiope” might be pronounced with two-syllables (EE-thyope) or three-syllables (EE-thee-OPE). “Doth” is pronounced “duth” with an “uh”.
128	VOICES	“The serpent that did sting thee wears the crown.”	*Hamlet* (1.5)	In *Hamlet*, Hamlet struggles with his father’s death and the news of his uncle, Claudius, taking the throne, and marrying his mother, Gertrude. Hamlet is visited by the Ghost of his father, the elder Hamlet, who tells him that he did not simply die, that he was murdered by a serpent stinging him while he rested in his orchard. The Ghost informs Hamlet that “The serpent that did sting thy father’s life / Now wears his crown”, meaning the person who is now king, Claudius, is the one who killed him. This bit of new news strikes Hamlet, who is horrified. The quote speaks to betrayal and the loss of power.	˘ / ˘ / GHOST. Now, Hamlet, hear. ˘ / ˘ / ˘ / ˘ / ˘ / ˘ ’Tis given out that, sleeping in my orchard, ˘ / ˘ / ˘ / ˘ / ˘ ˘ / ˘ A serpent stung me. So the whole ear of Denmark ˘ / ˘ / ˘ / ˘ / ˘ / Is by a forgèd process of my death / ˘ ˘ / ˘ / ˘ / ˘ / Rankly abused. But know, thou noble youth, ˘ / ˘ / ˘ / ˘ / ˘ / The serpent that did sting thy father’s life / ˘ ˘ / Now wears his crown. NOTE #1: In this scanning of the lines, “now” interrupts the mostly regular iambic pentameter to indicate a change, paralleling the line’s content which indicates that Claudius has assumed his predecessor’s role and power. NOTE #2: The musical’s paraphrase of the line is in perfect iambic pentameter!

129	WILL	“Hear the wedding bells chime, bright angel, for today we wed, and end our tale happily ever after!”	*Romeo and Juliet* (2.2)	In Act 2, Scene 2, of *Romeo and Juliet*, after Romeo and Juliet meet at the Capulet’s masquerade and fall in love at first sight, Romeo sneaks into the Capulet’s garden, where he sees Juliet standing on her balcony. Romeo watches her, observing that she “leans her cheek upon her hand”, and wishing he were “a glove upon that hand / [t]hat [he] might touch that cheek.” In the middle of Romeo articulating his thoughts in an aside that she cannot hear, Juliet sighs, “Ay me,” and Romeo responds, still in an aside, “She speaks. / O, speak again, bright angel.” Thus, in Act 2, Scene 2, Romeo calls Juliet, “bright angel”. This language is part of the play’s larger equation of fairness with goodness and desirability and darkness with impurity and evilness.	ROMEO. See how she leans her cheek upon her hand. O, that I were a glove upon that hand, That I might touch that cheek! JULIET. Ay me. ROMEO. (*aside*) She speaks. ˘ / ˘ / / / ˘ / ˘ / O, speak again, bright angel for thou art As glorious to this night being o’er my head, As is a wingèd messenger of heaven Unto the white-upturnèd wond’ring eyes Of mortals that fall back to gaze on him When he bestrides the lazy puffing clouds And sails upon the bosom of the air.
129	VOICES	“Madness in great ones can not unwatched go.”	*Hamlet* (3.1)	In the tragedy, *Hamlet*, the prince of Denmark, Hamlet, grapples with his father’s death, as his uncle (Claudius) assumes the throne and marries his mother (Gertrude). Confronted with the ghost of his father, who tells him that his brother (Hamlet’s uncle, Claudius) murdered him, Hamlet moves to confirm what the spirit says by testing his uncle’s guilt and debating whether or not he (Hamlet) should kill his uncle. Hamlet “puts on an antic disposition”, feigning madness, to distract the others in the castle of Elsinore who are watching him. In Act 3, Scene 1, the king’s head advisor, Polonius, puts his daughter, Ophelia, in a room with Hamlet, as he and Claudius hide, waiting to oversee Hamlet’s behavior and judge his madness. In this meeting with Ophelia and Hamlet, Hamlet is initially polite, but then turns on Ophelia, claiming he never loved her. When Hamlet leaves, Claudius resolves to send Hamlet to an embassy in England, deciding, after the interaction with Ophelia, that Hamlet’s madness is not love-madness, as he once thought. Polonius persuades Claudius to let Gertrude talk with Hamlet that evening before deciding on whether to send Hamlet away, which Claudius agrees to, “It shall be so.” The last line of the scene, in the ending couplet, is “Madness in great ones must not unwatch’d go”, speaking to the state of surveillance that Hamlet is in, with lords watching his every behavior. The quote also speaks to the power that Hamlet has; he was son of the previous king, and in his “greatness”, could be a threat to Claudius’s political power, in that he might vie for the throne.	/ ˘ / ˘ / POLONIUS. If she find him not, ˘ / ˘ / ˘ / ˘ / ˘ / To England send him, or confine him where ˘ / ˘ / ˘ / Your wisdom best shall think. ˘ / ˘ / CLAUDIUS. It shall be so: / ˘ ˘ / ˘ ˘ / / / / Madness in great ones must not unwatch’d go. NOTE: The word “madness” disrupts the regular iambic pentameter of this dialogue between Polonius and Claudius, resembling how Hamlet’s madness is disrupting the seemingly normal royal business of the castle of Elsinore.
130	WILL & JULIET	WILL (*as Romeo*): What’s yours is mine! JULIET: And what’s mine is yours.	*Romeo and Juliet* (2.3)	This line from THE DARK LADY may be seen as an oblique reference to the language of possession that Romeo and Juliet use in *Romeo and Juliet* to describe and communicate their love for each other. For example, in Act 2, Scene 3, Romeo tells Friar Laurence, “Then plainly know my heart's dear love is set / On the fair daughter of rich Capulet: / As mine on hers, so hers is set on mine.” He attributes possession of his heart to Juliet and affirms that she feels the same, giving her love and heart to Romeo.	˘ / ˘ / ˘ / ˘ / ˘ / Then plainly know my heart's dear love is set ˘ ˘ / / ˘ ˘ / / ˘ / On the fair daughter of rich Capulet: ˘ / ˘ / ˘ / ˘ / ˘ / As mine on hers, so hers is set on mine [...]

131	EMILIA	WHAT'S DONE CAN'T BE UNDONE	*Macbeth* (5.1)	In *Macbeth*, three Witches tell the Scottish thane, Macbeth, that he will be the King of Scotland. Encouraged by his wife, Lady Macbeth, he kills the current king, Duncan, and assumes the throne. Paranoid that someone will step in to thwart his ambition and unseat him, Macbeth commits more murders, and civil war emerges. After Macbeth kills Duncan, Lady Macbeth takes the bloody knife to replace it in the room of the murder. In Act 5, Scene 1, Lady Macbeth sleepwalks, haunted by her guilt over the murders that she and Macbeth instigated, and imagines that her hands are covered in blood. She speaks in prose, as a Doctor and Gentlewoman look on and interject their observations of her in madness. She realizes that she cannot take back the violence ("What's done cannot be undone.") The Doctor and Gentlewoman conclude that she needs, not medical aid, but spiritual aid.	LADY MACBETH. Out, damned spot, out, I say! One. Two. Why then, 'tis time to do 't. Hell is murky. Fie, my lord, fie, a soldier and afeard? What need we fear who knows it, when none can call our power to account? Yet who would have thought the old man to have had so much blood in him? [...] The Thane of Fife had a wife. Where is she now? What, will these hands ne'er be clean? No more o' that, my lord, no more o' that. You mar all with this starting. [...] Here's the smell of the blood still. All the perfumes of Arabia will not sweeten this little hand. O, O, O! [...] Wash your hands. Put on your nightgown. Look not so pale. I tell you yet again, Banquo's buried; he cannot come out on 's grave. [...] To bed, to bed. There's knocking at the gate. Come, come, come, come. Give me your hand. What's done cannot be undone. To bed, to bed, to bed. NOTE: This passage is in prose, or unmetered, unrhymed lines.
134	WILL	**WILL**: AND ALL THAT GLITTERS, IS NOT — **JOURNALIST 1**: GOLD	*The Merchant of Venice* (2.7)	In *The Merchant of Venice*, the lady Portia is left to deal with suitors, as her father left in his will that each of her suitors must choose between caskets of gold, silver, and lead; whoever picks the right casket wins Portia's hand. The first suitor, the Prince of Morocco, appears in Act 2, Scene 7 and chooses the gold casket, inside which a moralizing scroll reads, warning him: *All that glisters is not gold—* *Often have you heard that told.* *Many a man his life hath sold* *But my outside to behold.* *Gilded tombs do worms infold.* *Had you been as wise as bold,* *Young in limbs, in judgment old,* *Your answer had not been enscrolled.* *Fare you well, your suit is cold.* The scroll warns the suitor not to trust appearances, in that, while the suitor chose the casket with the seemingly most valuable exterior (gold), it does not contain the most valuable interior (or: a scroll that gives the "valuable" Portia to him in marriage.) Portia is relieved that he did not "win" her; after he's left, Portia utters the line, "Let all of his complexion choose me so"—as in, let all suitors of his skin tone or ethnicity choose this, the wrong casket (so that she doesn't have to marry them). Eventually, a man Portia does know and love, Bassanio, picks the correct casket, the lead one, and wins Portia's hand.	/ ˘ / ˘ / ˘ / All that glisters is not gold / ˘ / ˘ / ˘ / Often have you heard that told. Many a man his life hath sold But my outside to behold. Gilded tombs do worms infold. Had you been as wise as bold, Young in limbs, in judgment old, Your answer had not been enscrolled. Fare you well, your suit is cold. NOTE: These lines are in trochaic verse, the inverse of iambic verse; each metrical foot consists of a stressed, *then* an unstressed syllable. The meter here is used to distinguish the lines of the scroll from the rest of the dialogue in the play.

142	MUSES	DOUBLE DOUBLE TOIL AND TROUBLE, FIRE BURN AND CAULDRON BUBBLE, COOL IT WITH A BABOON'S BLOOD THEN THE CHARM IS FIRM AND GOOD	*Macbeth* (4.1)	In *Macbeth*, three Witches tell the Scottish thane, Macbeth, that he will be the King of Scotland. Encouraged by his wife, Lady Macbeth, he kills the current king, Duncan, and assumes the throne. Paranoid that someone will step in to thwart his ambition and unseat him, Macbeth commits more murders, and civil war emerges. In the beginning of Act 4, Scene 1, the three Witches brew up a concoction of magical ingredients in a "bubbling" cauldron, over a "burn[ing]" "fire". At the start of this passage, they add "Eye of newt and toe of frog, / Wool of bat and tongue of dog" to the cauldron. The Witches narrate their process of adding numerous mystical ingredients, repeating the chant, "double, double toil and trouble". This line might speak ominously, suggesting that Macbeth's extensive efforts (his "double toil", will tragically only lead to his demise ("trouble"), no matter how hard he tries. The Second Witch narrates their final steps of preparing the brew, "cool[ing] it with [adding] a baboon's blood." They confirm that, "Then the charm is firm and good", indicating that they are practicing magic in creating this brew. Later in this scene, Macbeth visits the Witches who foretell that he will only be vanquished, in his tyrannical tirade, when "Birnam Wood" moves to where he is in Dunsinane, and by an avenger who is not "of woman born." Macbeth sees these two things as impossibilities, and is assured in his power and mortality. Later, these two conditions are realized, and Macbeth is killed.	/ ˘ / ˘ / ˘ / ˘ WITCHES. Double, double toil and trouble; / ˘ / ˘ / ˘ / ˘ Fire burn, and cauldron bubble. / ˘ / ˘ / ˘ / SECOND WITCH. Cool it with a baboon's blood. / ˘ / ˘ / ˘ / Then the charm is firm and good. NOTE #1: To fit the meter, "fire" would be pronounced with two syllables. These lines are in trochaic verse, with each foot consisting of a stressed syllable and then an unstressed syllable. The trochaic verse is used to distinguish the magical incantations from the dialogue of the mortals, creating a sing-songy rhythm. NOTE #2: In original pronunciation, "blood" would rhyme with "good."