



# Shakespeare's lines from Sir Thomas More – a DEMO extract

'Shakespeare in Times Square, New York'  
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*Versebuster ePlay Demo*

A PERFORMANCE TEXT WITH COMPREHENSIVE GLOSSARY  
& NOTATION TO HIGHLIGHT ACTING CLUES LINE-BY-LINE  
For personal computer research or group-share via  
projector

Versebuster Shakespeare ePublishing Ltd

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john.nobody @ versebuster.com

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## BIBLIOGRAPHY

This is a selection of the main books we generally consult - the full and constantly-updated Bibliography & References is available at [www.versebuster.com/bibliography](http://www.versebuster.com/bibliography)

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MAP OF THE ePLAY ARCHITECTURE			
Section A > ♦ TEXT TO BE SCANNED / EVALUATED ♦		♦ ALTERNATIVE READINGS, GLOSSARY, LINEATION, LINE COUNT, ELISION, SPEECH HEADERS, STAGE DIRECTIONS, PRONUNCIATION, ETC. ♦	
<p>Script is in UNELIDED state to show how elision works</p> <ul style="list-style-type: none"> <li>➤ Verse syllable count undertaken line-by-line</li> <li>➤ Suggested elisions based on scansion and unusual metrical pronunciations noted</li> <li>➤ Puns</li> <li>➤ Monosyllabic lines noted and scanned</li> <li>➤ ‘False friends’ [FF] are noted and alternatives suggested</li> </ul>		<p><b>GLOSSARY</b> IN BLACK, <b>PERFORMANCE COMMENTARY</b> IN BLUE, <b>PRONUNCIATION ISSUES</b> IN PURPLE, <b>ORIGINAL TEXT</b>, <b>MODERN TEXT</b></p> <p>e.g. For other ruffians (as their fancies wrought) <sup>11x</sup></p> <p>e.g. ruffians &gt; [RUFF-yans] ; appropriate &gt; [ap-PRO-pr'ate] ; hideous &gt; [HID-yus]</p> <p>e.g. And you in ruff of your opinions clothe'd</p> <p>e.g. Metrically trickier than polysyllabic lines, we note whether it trips quickly (<i>iambic</i> ti-TUM) or moves slowly (<i>trochaic</i> TUM-ti). Often a combination of both &gt; <sup>MONO</sup>sl-qk or <sup>MONO</sup>qk-sl</p> <p>e.g. <b>innovation</b> [FF] : <i>insurrection</i><sup>∞</sup> (infinity sign after = suggestion )      <b>owed</b> [FF] : <i>∞owned</i> (infinity sign before = we've replaced it – you can always reverse)</p>	
Section B > ♦ REPETITION, SPEECH BUILD ♦		♦ OBSERVATIONS ♦	♦ OBSERVATIONS ♦
<p>SAME TEXT NOW METRICALLY ELIDED, CONTRACTED , OR EXPANDED</p> <ul style="list-style-type: none"> <li>➤ Isolates                             <ul style="list-style-type: none"> <li>○ repetition, synonyms</li> <li>○ speech build</li> </ul> </li> </ul>		<p>e.g. remove, banish, transport[ation]</p> <p>e.g. With self-same hand, self reasons, and self right</p>	<p>e.g. ruffians v. ruff (<i>smart next-tie</i>), rule v. obey</p> <p>e.g. <i>When there is no addition but a 'rebel'</i> To qualify a rebel</p>
Section C > ♦ YOU / THOU & STATUS GAMES ♦		♦ OBSERVATIONS ♦	♦ OBSERVATIONS ♦
<ul style="list-style-type: none"> <li>➤ Isolates                             <ul style="list-style-type: none"> <li>○ interesting switches between 'you' and 'thou'</li> <li>○ and other modes of address</li> <li>○ status games</li> </ul> </li> </ul>		<p>e.g. [in this short extract no interesting switches between the formal 'you' and the informal 'thou' ]</p> <p>e.g. Thomas More calls the rioters 'good friends', he is not abusive. He is a man of the people and comes from among them (he's a local sheriff not an aristocrat)</p>	<p>e.g. <i>Would fEEd on one another</i></p> <p>e.g. <i>And lead the majesty of law on leash</i> To slip him</p>
Section D > ♦ SCANSION ♦		<b>NEW!</b> ♦ OBSERVATIONS ♦ <b>NEW!</b>	<b>NEW!</b> ♦ YOUR FEEDBACK ♦ <b>NEW!</b>
<ul style="list-style-type: none"> <li>➤ <b>NEW! THIS SECTION ADDED 2017.01.13</b></li> </ul>		<p>Scansion is 70% objective, 30% subjective. It's even possible WS deliberately sows metrically ambiguous lines to challenge 'pat' and superficial readings.</p> <p><b>** Please make good use of the ZOOM tool in this section**</b></p>	<p>Scansion is not a perfect science. There are many different systems (Edgar Allan Poe and Thomas Jefferson had their own). We welcome your feedback.</p>
		D right-side > ♦ ALTERNATIVE READINGS ♦	
		<p>Some lines can be scanned two or even three ways. We need to keep in mind verse was more iambic in delivery than the prosaic renderings today. Does it matter? We help you decide.</p>	

We use *Shakespeare's Metrical Art* by George T. Wright, considered the bible of scansion, plus the work of Derek Attridge & other scholars

## THIS ePLAY DEMO

**PLEASE NOTE THIS IS A SIMPLIFIED VERSION OF THE RICHARD III ePLAY BEING PREPARED FOR RELEASE IN  
DECEMBER 2016**

FIRST, we would normally reference the **First Folio** and a **'Good' Quarto** (where available) in preparing our modern text. For Richard III, our forthcoming release, this pays immense theatrical dividends, but for Sir Thomas More there is no equivalent.

SECOND, there is only one dedicated edition of Sir Thomas More so we cannot compare editions as per our standard remit. By contrast, Richard III enjoys numerous editions. Of these we selected five – **RIVERSIDE, ARDEN, PENGUIN, OXFORD, and CAMBRIDGE** – as they represent a broad spectrum of editorial opinion and styles.

Line by line we compare their text, lineation, speech headers, and stage directions. The differences in all these key areas in Richard III, even for us, have proved quite startling.

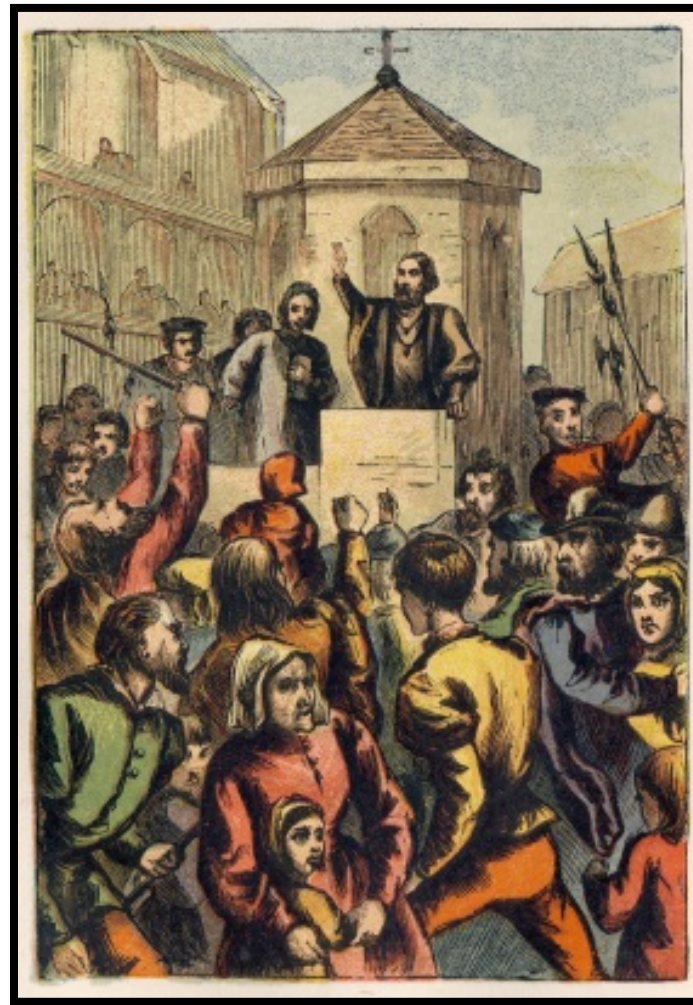
The value of this exercise lies in showing actors there are exciting variants. Notwithstanding the brilliant scholarship that surrounds Shakespeare, not one aspect of the text, lineation, speech headers or stage directions is definitive – not even close.

With regard to our own output, Versebuster provides a flexible and well-researched *performance* script to challenge the legion of editions aimed primarily at the schools and literary market. At every opportunity in the ePlay we encourage you to be alive to alternative readings and use what inspires and resonates most.

## A REMINDER

*The ePlay is not a script. It's a resource to dip into like any reference work.*

*Please use it in conjunction with one or more of our [theatre script options](#).*



John Bradford calming rioters c.1553 at St Paul's Cross, an open-air pulpit in the grounds of the old St Paul's Cathedral, City of London

Illustrated by Joseph Martin Kronheim (1810-1896) in Foxe's *Book of Martyrs* Plate VI (first published 1563). Public domain via Wikimedia Commons

It was from this same pulpit in 1517 that a priest, Dr Gill, incited by John Lincoln, a broker, delivered his attack against wealthy immigrant foreigners that sparked the 'Evil May-Day Riots' two weeks later.

In the play *Sheriff More* successfully appeases the mob a few hundred yards away to the north-east in St Martin's-le-Grand. Historically, however, he was *not* successful.

# SIR THOMAS MORE – THE PLAY

## Historical background to the Evil May Day Riot

Adapted from Wikipedia

Please note the events in the play, as to be expected, unfold slightly differently to the historical version. On p.,780 Riverside Shakespeare summarises the *play* version of the backstory.

The main difference is one of outcome - historically Sheriff More was not successful (though the fault lay not with him as you see below.)

**In** the early part of the reign of King Henry VIII, Londoners came to resent the presence of foreigners arriving from the continent, especially immigrant Flemish workers and the wealthy foreign merchants and bankers of Lombard Street.

**A** fortnight before the riot an inflammatory speech was made on Easter Tuesday by a Dr Bell at St. Paul's Cross at the instigation of John Lincoln, a broker. Bell called on all "Englishmen to cherish and defend themselves, and to hurt and grieve aliens for the common weal". Over the following two weeks there were sporadic attacks on foreigners and rumors abounded that "on May Day next the city would rebel and slay all aliens".

**The** mayor and aldermen, afraid of any possible

disturbances, announced on 8:30pm 30 April that there would be a 9:00pm curfew that night. John Mundy, a local alderman, travelling through Cheapside on his way home that night, saw a group of young men after the curfew. Mundy ordered the men to remove themselves from the streets to which one replied: "Why?" Mundy replied: "Thou shalt know" and grabbed his arm to arrest him. The man's friends defended him and Mundy fled "in great danger".

**Within** a few hours approximately a thousand young male apprentices had congregated in Cheapside. The mob freed several prisoners who were locked up for attacking foreigners and proceeded to St Martin le Grand, a privileged liberty north of St Paul's Cathedral where numerous foreigners lived. Here they were met by the under-sheriff of London, Thomas More,

who attempted to persuade them to return to their homes. As soon as More had calmed them, however, the inhabitants of St Martin started to throw stones, bricks, bats and boiling water from their windows, some of which fell on an official who screamed: "Down with them!"

**This** sparked panic in the mob and they looted foreigners' houses there and elsewhere in the city. The Duke of Norfolk entered the city with his private army of 1300 retainers to suppress the riots. By 3:00am the riot had died down, and 300 people arrested were pardoned. However, 13 of the rioters were convicted of treason and executed on 4 May, and Lincoln was executed three days later.

### SOURCE

[HTTPS://EN.WIKIPEDIA.ORG/WIKI/EVIL\\_MAY\\_DAY](https://en.wikipedia.org/wiki/Evil_May_Day)

*A DEMO Extract from Act 2 Scene [4] of Sir Thomas More*

to which Shakespeare is believed by most scholars to have contributed 170-odd lines, including the famous 'immigration' speech overleaf

IN ADDITION TO THE MOB, PERSONS PRESENT AT THE SCENE

**NOBILITY**

EARL OF SHREWSBURY

EARL OF SURREY

**CIVIC LEADERS**

LORD MAYOR

THOMAS MORE, SHERIFF  
(later in the scene SIR THOMAS MORE)

SERGEANT-AT-ARMS

PALMER



Sir Thomas More by Hans Holbein the Younger  
(1497/1498–1543)  
via Wikimedia Commons

**THE COMMONS**

JOHN LINCOLN

WILLIAMSON

DOLL, *Williamson's wife*

GEORGE & RALPH BETTS  
(the latter also called THE CLOWN)

SHERWIN [*and CHOLMLEY?*]

**KING'S MESSENGER**

CROFTS

*Location: St Martin's-le-Grand, Aldersgate, London*



1 A	TEXT, LINE COUNT, SPEECH HEADERS, STAGE DIRECTIONS	GLOSSARY, PUNS, WORD SUBSTITUTIONS ♦ STAGE DIRECTIONS ♦ METRE, ELISION, PRONUNCIATION ♦ COMMENT	1 A	
	<p><i>St Martin's-le-Grand, Aldersgate, London</i></p> <p><i>May Day, 1517 A.D.</i></p> <p><b>1,000 STRONG MOB</b> (of the prevailing mood)</p> <p>1-76: Remove the strangers !</p> <p><b>SHERIFF MORE</b></p> <p>77: Grant them remov'd, and grant that this your noise</p> <p>78: Hath chid down all the majesty of England ; <sup>11</sup></p> <p>79: Imagine that you see the wretchèd strangers <sup>11</sup></p> <p>80: (Their babies at their backs and their poor luggage) <sup>11</sup></p> <p>81: Plodding to the ports and coasts for transportation ; <sup>12x</sup></p> <p>82: And that you sit as kings in your desires—</p> <p>83: Authority quite silenc'd by your brawl—</p> <p>84: And you in ruff of your opinions clothe'd ; <sup>11x</sup></p> <p>85: <u>What had you got?</u> <sup>4</sup></p> <p>85: I will tell you : you had taught <sup>11x</sup></p> <p>86: How insolence and strong hand should prevail,</p> <p>87: How order should be quell'd ; and by this pattern <sup>11</sup></p> <p>88: Not one of you should live an agèd man,</p> <p>89: For other ruffians (as their fancies wrought) <sup>11x</sup></p> <p>90: With self same hand, self reasons, and self right,</p> <p>91: Would shark on you ; and men like ravenous fishes <sup>12x</sup></p> <p>92: <u>Would feed on one another.</u> <sup>7</sup></p> <p><b>DOLL</b></p> <p>93: Before God, that's as true as the Gospel.</p> <p><b>LINCOLN</b> or <b>GEORGE BETTS</b></p> <p>94: Nay, this is a sound fellow, I tell you—let's mark him.</p>	<p>1-76: <b>strangers:</b> foreigners, aliens</p> <p>77: <i>mono sl-qk</i></p> <p>78: <b>chid down:</b> brought down by rancorous quarrelling</p> <p>79: <i>mono</i></p> <p>80: <i>mono</i></p> <p>81: <b>transportation:</b> conveyance, transport [out of the country] <sup>i.e.</sup> removal, banishment</p> <p>82: <b>in:</b> (1) in achieving, or (2) in accordance with <b>And...desires:</b> <sup>i.e.</sup> anarchic rule</p> <p>83: <b>Authority:</b> rightful rule <b>brawl:</b> noisy disturbance</p> <p>84: <b>in ruff:</b> puffed up with pride, with a play (picked up in "clothed" and antithetical to 'ruffians' in (89) below) on the starched neckwear worn generally by</p> <p>85: <i>mono sl</i> <b>[o-PIN-yuns] naturally 3 sybs</b> <i>ψ</i> illustrating 'ruff' would help the audience get the classic WS word play ACT members of the upper class</p> <p>85: <i>MONO sl</i> See note to scansion of line (85) in Section D</p> <p>86: <b>insolence:</b> arrogance <b>strong hand:</b> brute force <b>should:</b> must</p> <p>87: <b>quelled:</b> crushed, suppressed</p> <p>88: <b>live...man:</b> make it to old age</p> <p>89: <b>ruffians:</b> a play on, and antithetical to 'ruff' in (84) above (see note) &gt; here [RUFF-yans] <b>as...wrought:</b> <sup>i.e.</sup> whatever came into their minds</p> <p>90: <b>self:</b> identical <sup>(ABBOTT)</sup>; with a glance at 'selfish'</p> <p>91: <b>shark:</b> prey &gt; also in Hamlet 1.1 (97) in Oxford edition</p> <p>92: <i>mono sl</i></p> <p><b>DOLL:</b> Doll's husband, Williamson, was a carpenter <sup>i.e.</sup> artisan- or working-class</p> <p>93: <b>as...Gospel:</b> <sup>i.e.</sup> the Gospel truth</p> <p><b>LINCOLN:</b> John Lincoln was a broker <sup>i.e.</sup> middle class. He is the ring leader and is eventually hanged for it &gt; it is not clear in the original manuscript ['MS']</p> <p>94: <b>is</b> &gt; a VB addition who speaks here, but most editors favour Lincoln</p>	<p><b>QUICK LEGEND © VERSEBUSTER</b></p> <p>X &gt; line doesn't scan – something needs eliding X &gt; refers back to scansion note in Section A</p> <p>opinions / ruffians / the &gt; suggested syllable[s] that need eliding to make a line scan</p> <p>♫ &gt; fully iambic ♫* &gt; fully iambic with a weaker iambic foot (or two) <sup>i.e.</sup> line trips even quicker</p> <p>(♫) iambic line but with a foot that might be otherwise <b>MS</b> &gt; as per the original manuscript</p> <p><b>MONO</b> &gt; fully monosyllabic line <i>mono</i> &gt; mainly monosyllabic <b>xxx</b> &gt; any editor's update of <b>MS</b></p> <p><b>MONO<sub>sl</sub></b> &gt; slow mono line <b>MONO<sub>qk</sub></b> &gt; quick mono line <b>MONO<sub>sl-qk</sub></b> &gt; 1<sup>st</sup> half slow, 2<sup>nd</sup> half quick</p> <p>ψ &gt; illustrate ○ &gt; refers back to a text / stage direction / speech header note in Section A</p>	

See 1 C for explanation of this column

**QUICK LEGEND © VERSEBUSTER**

X > line doesn't scan – something needs eliding X > refers back to scansion note in Section A

opinions / ruffians / the > suggested syllable[s] that need eliding to make a line scan

♫ > fully iambic ♫\* > fully iambic with a weaker iambic foot (or two) <sup>i.e.</sup> line trips even quicker

(♫) iambic line but with a foot that might be otherwise **MS** > as per the original manuscript

**MONO** > fully monosyllabic line *mono* > mainly monosyllabic **xxx** > any editor's update of **MS**

**MONO<sub>sl</sub>** > slow mono line **MONO<sub>qk</sub>** > quick mono line **MONO<sub>sl-qk</sub>** > 1<sup>st</sup> half slow, 2<sup>nd</sup> half quick

ψ > illustrate ○ > refers back to a text / stage direction / speech header note in Section A

1 B	REPETITION, SYNONYMS, SPEECH BUILD		ANTITHESSES, MODIFIERS	1 B
	<p><i>St Martin's-le-Grand, Aldersgate, London</i></p> <p><i>May Day, 1517 A.D.</i></p> <p><b>1,000 STRONG MOB</b> (of the prevailing mood)</p> <p>1-76: Remove the strangers ! °</p> <p><b>SHRIF MORE</b></p> <p>77: Grant them remov'd, and grant that this your noise</p> <p>78: Hath chid down all the majesty of England ; 11</p> <p>79: Imagine that you see the wretchèd strangers 11</p> <p>80: (Their babies at their backs and their poor luggage) 11</p> <p>81: Plodding to th' ports and coasts for transportation ; 11</p> <p>82: And that you sit as kings in your desires—</p> <p>83: Authority quite silenc'd by your brawl—</p> <p>84: And you in ruff of your opin[io]ns clothe'd ; 11x</p> <p>85: <u>What had you got?</u> 4</p> <p>85: I'll tell you : you had taught</p> <p>86: How insolence and strong hand should prevail,</p> <p>87: How order should be quell'd ; and by this pattern 11</p> <p>88: Not one of you should live an agèd man,</p> <p>89: For other ruff[ia]ns (as their fancies wrought) 11x</p> <p>90: With self same hand, self reasons, and self right,</p> <p>91: Would shark on you ; and men like rav'nous fishes 11</p> <p>92: <u>Would feed on one another.</u> 7</p> <p><b>DOLL</b></p> <p>93: Before God, that's as true as the Gospel.</p> <p><b>LINCOLN or GEORGE BETTS</b> °</p> <p>94: Nay, this is a sound fellow, I tell you—let's mark him.</p>	<p>REPEATED WORDS, and importantly, their SYNONYMS and WORD FUNCTION VARIANTS – i.e. did, done, deed, act – act like stepping stones across the current of a thought or argument. In any given moment, speech or scene they tell us what a character is focused on or obsessing about. Indeed, if you want to know the leitmotif of a play, simply observe the most common synonyms or associations within it.</p> <p>In <i>A Midsummer Night's Dream</i> it's (approx. figures) eyes, eye, see, look, sight [136] / night, moon [72] / dead, die, death, fear, pray [70] / true, know [49] / play, sport [45] / sleep, rest, dream [43]. 'Lovers' comes in at a lowly [17].</p> <p>In <i>Richard II</i> (Act 5.4.42-60) Richard ruefully obsesses on 'Time' with 20 synonyms in 19 lines &gt; time, clock, minutes, hours, watch, dial, bell</p> <p>79: <b>Imagine:</b> in this context a close enough synonym of 'grant'</p> <p>80: <i>wretched strangers v. you</i> (82)</p> <p>81: <b>transportation:</b> conveyance, transport [out of the country] i.e. removal,</p> <p>82: <i>banishment</i></p> <p>83: <i>desires</i> (anarchy, base instincts) + <i>brawl v. authority</i></p> <p>84: [o-PIN-yuns] <i>ruff</i> (being a refined piece of clothing) v. <i>ruffians</i> (91)</p> <p>85: <i>(being something unrefined)</i></p> <p>Repetition often leads to puns, antithesis and subtle modification in meaning. (And puns, etc., often spark repetition.) It can also lead to SPEECH BUILD, a rhetorical gift for actors. Here 'self' mutates, in part, to 'selfish'. See also 2B lines 111-114 &gt; do, do, doing</p> <p>88: <i>you</i> (the mob) v. <i>other ruffians</i></p> <p>89: [RUFF-yans] <i>ruffians v. ruff</i> (84)</p> <p>90: <b>self...self...self:</b> a good speech build with a strong glance at 'selfish'</p> <p>91: It is often said of Shakespeare that he thinks ANTITHETICALLY. Our scoring includes comparisons and contrasts as well. To follow the argument, the audience needs to get them all.</p> <p>Some antitheses, like <i>rule v. obey</i>, are obvious and present no difficulty; others can be easily missed. Yet others are implied rather than explicit. Such an example might be found in line (130). A perfectly legitimate reading would be 'As merely t' banish you.'</p> <p>An equally valid reading might 'As merely t' banish YOU [instead of the immigrants you are protesting about] i.e. stress 'you' more strongly than 'banish'.</p> <p>For an explanation of a MODIFIER and a perfect illustration, see 3B lines (123-124)</p>	<p><i>St Martin's-le-Grand, Aldersgate, London</i></p> <p><i>May Day, 1517 A.D.</i></p> <p><b>1,000 STRONG MOB</b> (of the prevailing mood)</p> <p>1-76: Remove the strangers ! °</p> <p><b>SHERIFF MORE</b></p> <p>77: Grant them remov'd, and grant that this your noise</p> <p>78: Hath chid down all the majesty of England ; 11</p> <p>79: Imagine that you see the wretchèd strangers 11</p> <p>80: (Their babies at their backs and their poor luggage) 11</p> <p>81: Plodding to th' ports and coasts for transportation ; 11</p> <p>82: And that you sit as kings in your desires—</p> <p>83: Authority quite silenc'd by your brawl—</p> <p>84: And you in ruff of your opinions clothe'd ; 11x</p> <p>85: <u>What had you got?</u> 4</p> <p>85: I'll tell you : you had taught</p> <p>86: How insolence and strong hand should prevail,</p> <p>87: How order should be quell'd ; and by this pattern 11</p> <p>88: Not one of you should live an agèd man,</p> <p>89: For other ruffians (as their fancies wrought) 11x</p> <p>90: With self same hand, self reasons, and self right,</p> <p>91: Would shark on you ; and men like rav'nous fishes 11</p> <p>92: <u>Would feed on one another.</u> 7</p> <p><b>DOLL</b></p> <p>93: Before God, that's as true as the Gospel.</p> <p><b>LINCOLN or GEORGE BETTS</b> °</p> <p>94: Nay, this is a sound fellow, I tell you—let's mark him.</p>	

1 C	STATUS / MODES OF ADDRESS <i>inc.</i> YOU v. THOU SWITCHES		LONG VOWELS, ALLITERATION & ASSONANCE	1 C
	<p><i>St Martin's-le-Grand, Aldersgate, London</i></p> <p><i>May Day, 1517 A.D.</i></p> <p><b>1,000 STRONG MOB</b> (of the prevailing mood)</p> <p>1-76: Remove the strangers ! °</p> <p><b>SHERIFF MORE</b></p> <p>77: Grant them remov'd, and grant that this <b>your</b> noise</p> <p>78: Hath chid down all the majesty of England ; 11</p> <p>79: Imagine that <b>you</b> see the wretchèd strangers 11</p> <p>80: (Their babies at their backs and their poor luggage) 11</p> <p>81: Plodding to th' ports and coasts for transportation ; 11</p> <p>82: And that <b>you</b> sit as kings in <b>your</b> desires—</p> <p>83: Authority quite silenc'd by <b>your</b> brawl—</p> <p>84: And <b>you</b> in ruff of <b>your</b> opinions clothe'd ; 11x</p> <p>85: <u>What had <b>you</b> got?</u> 4</p> <p>85: I'll tell <b>you</b> : <b>you</b> had taught</p> <p>86: How insolence and strong hand should prevail,</p> <p>87: How order should be quell'd ; and by this pattern 11</p> <p>88: Not one of <b>you</b> should live an agèd man,</p> <p>89: For other ruffians (as their fancies wrought) 11x</p> <p>90: With self same hand, self reasons, and self right,</p> <p>91: Would shark on <b>you</b> ; and men like rav'nous fishes 11</p> <p>92: <u>Would feed on one another.</u> 7</p> <p><b>DOLL</b></p> <p>93: Before God, that's as true as the Gospel.</p> <p><b>LINCOLN</b> or <b>GEORGE BETTS</b> °</p> <p>94: Nay, this is a SOUND FELLOW, I tell <b>you</b>—let's mark him.</p>	<p><b>FOR QUICK REFERENCE THIS COLUMN RECORDS &gt;</b></p> <ul style="list-style-type: none"> <li>✓ puns <sup>PUN</sup> double entendres <sup>PUN</sup> ☺ sexual innuendo ☺</li> <li>✓ flattery ☺ insincerity ☹ ☹ i.e. two-faced ('plastic')</li> <li>✓ irony <sup>IRON</sup></li> <li>✓ sarcasm <sup>SARC</sup></li> <li>✓ wry or sardonic humour <sup>WRY</sup></li> <li>✓ perhaps illustrate a word or phrase <sup>ψ</sup> (raised arms)</li> <li>✓ Switch between 'you' and 'thou' <b>sw!</b></li> <li>✓ Switch between Verse and Prose &gt; <sup>V</sup>2<sup>P</sup> or <sup>P</sup>2<sup>V</sup> Verse or Prose? <sup>VorP?</sup></li> <li>✓ monosyllabic lines <sup>MONO</sup> fully <sup>mono</sup> mostly</li> <li>✓ the pace of monosyllabic lines <sub>sl</sub> = slow, <sub>qk</sub> = quick</li> </ul> <p><i>Notes</i></p> <p><b>IRONY</b></p> <p>There are two types of irony – dramatic irony and ironical statement. To simplify we use <sup>IRON</sup> for both. The annotations explain which is which, although it may be obvious from the context.</p> <p><b>MONOSYLLABIC LINES</b></p> <p>Monosyllabic lines are generally trickier for actors than polysyllabic ones. They present scansion traps, i.e. putting a key stress in the wrong place.</p> <p>Whether poly- or mono-, lines (discounting caesuras) have an in-built pace determined chiefly by two factors (1) the metre (2) the presence or not of long vowel sounds.</p> <p>A fully iambic line '♫' [ti-TUM x 5] gallops along and is quicker still if it has a foot (or two) of weak stress, shown as ♫*. A bracketed musical note (♫) means a non-iambic foot could be present. This ambiguity typically occurs when a foot is only of middling stress, i.e. 'When to', 'Let me', 'that is' (cf. 'a Muse   of Fire).</p> <p>Conversely, a line (or half a line more typically) with a trochee [TUM-ti] may act like a brake. For example, the 1<sup>st</sup> half of line (77) is slow (helped by the long 'o' in 'remov'd', while the 2<sup>nd</sup> half is quicker, albeit the long vowel sound in 'noise' slows the end. <i>See more on this issue in Section D</i></p>	<p><i>St Martin's-le-Grand, Aldersgate, London</i></p> <p><i>May Day, 1517 A.D.</i></p> <p><b>1,000 STRONG MOB</b> (of the prevailing mood)</p> <p>1-76: Remove the strangers ! °</p> <p><b>SHERIFF MORE</b></p> <p>77: Grant them remOv'd, and grant that this your nOise</p> <p>78: Hath chid down all the majesty of England ; 11</p> <p>79: Imagine that you sEE the wretchèd strangers 11</p> <p>80: (Their babies at their backs and their poor luggage) 11</p> <p>81: Plodding to th' ports and coasts for transportation ; 11</p> <p>82: And that you sit as kIngs in your desIres—</p> <p>83: Authority quite sIlenc'd by your brAwI—</p> <p>84: And you in ruff of your opinions clOthe'd ; 11x</p> <p>85: <u>What had you got?</u> 4</p> <p>85: I'll tell you : you had taught</p> <p>86: How insolence and strong hand should prevail,</p> <p>87: How order should be quell'd ; and by this pattern 11</p> <p>88: Not one of you should live an agèd man,</p> <p>89: For other ruffians (as their fancies wrought) 11x</p> <p>90: With self same hand, self reasons, and self right,</p> <p>91: Would shark on you ; and men like rav'nous fishes 11</p> <p>92: <u>Would fEEd on one another.</u> 7</p> <p><b>DOLL</b></p> <p>93: Before God, that's as true as the Gospel.</p> <p><b>LINCOLN</b> or <b>GEORGE BETTS</b> °</p> <p>94: Nay, this is a sound fellow, I tell you—let's mark him.</p>	

1 D	SCANSION WITH A STRONG IAMBIC BIAS (TO ILLUSTRATE)	COMMENTARY	ALTERNATIVE READINGS	1 D
	<p><i>St Martin's-le-Grand, Aldersgate, London</i> <i>May Day, 1517 A.D.</i></p> <p><b>1,000 STRONG MOB</b> (of the prevailing mood)</p> <p>1-76: Remove the strangers! °</p> <p><b>SHERIFF MORE</b></p> <p>77: Grant them / remov'd, / and grant / that this / your noise</p> <p>78: Hath chid / down all / the ma- / jesty / of En- gland ; <sup>11</sup></p> <p>79: Ima- / gine that / you see / the wret- / ched stran- gers <sup>11</sup></p> <p>80: (Their ba- / bies at / their backs / and their / poor lug- gage) <sup>11</sup></p> <p>81: Plodding / to th' ports / and coasts / for trans- / porta- tion ; <sup>11</sup></p> <p>82: And that / you sit / as kings / in your / desires—</p> <p>83: Autho- / rity / quite si- / lenc'd by / your brawl—</p> <p>84: And you / in ruff / of your / opin- / ions clothe'd ; <sup>11x</sup></p> <p>85: What had / you got? <sup>4</sup></p> <p>85: I'll tell / you : you / had taught</p> <p>86: How in- / solence / and strong / hand should / prevail,</p> <p>87: How or- / der should / be quell'd ; / and by / this pat- tern <sup>11</sup></p> <p>88: Not one / of you / should live / an a- / gèd man,</p> <p>89: For o- / ther ruff- / ians (as / their fan- / cies wrought) <sup>11x</sup></p> <p>90: With self / same hand, / self rea- / sons, and / self right,</p> <p>91: Would shark / on you ; / and men / like rav'- / nous fi- shes <sup>11</sup></p> <p>92: Would feed / on one / ano- ther. <sup>7</sup></p> <p><b>PYRRHICS</b></p> <p>94: Some metrists argue that a line cannot have a true pyrrhic foot [ti-ti] without a counterbalancing spondee [TUM-TUM]. Not all agree. In the absence of a spondee we treat such pyrrhic-like feet as a (very) weak iamb, e.g. the 2<sup>nd</sup> foot of lines (83) &amp; (86).</p>	<p><b>OUR SCANSION IS BASED ON PRINCIPLES OUTLINED BY GEORGE T. WRIGHT, DEREK ATTRIDGE &amp; OTHER SCHOLARS</b></p> <p>There are subjective elements to scansion but nonetheless we scan the verse for you for the following reasons:</p> <ol style="list-style-type: none"> <li>scansion is an exercise many actors and students find tedious!</li> <li>Even if they didn't, scansion is not always straightforward. A sonnet is one thing but a play – owing to its far greater metrical and textual variations – is another</li> <li>To scan accurately requires familiarity with the extreme elasticity of syllables in Elizabethan verse. Words like 'vir-tu-ous' and 'las-ci-vi-ous' are often contracted (elided) &gt; thus [VIRT-chus] and [luh-CIV-yus]. In contrast, words like 'ocean' and 'marriage' may expand to [O-ce-AN] and [MA-ri-AHGE]. 'Sanctuary' can be 2, 3 or 4 sybs &gt; [SANC-t'ry], [SANC-tu'-ry], or [SANC-tu-A-ry] !</li> <li>If verse is read without regard to scansion the actor will end up with readings of verse lines that are out-of-sync with the poet's expressed intention (effectively a prose-reading rather than a verse-reading of verse). This point is illustrated in our audio slide show and <a href="#">About Speaking Shakespeare Pt 2</a></li> <li>There are more objective elements to scansion than subjective ones. For instance, few would dispute that lines (77), (81) and (85) begin with a trochee [TUM-ti]; that line (90) contains three spondees [TUM-TUM] and a pyrrhic [ti-ti] in the fourth foot; and that the lines on the left coloured green are fully iambic [ti-TUM]. Possibly line (83) is also fully iambic (see right).</li> </ol> <p><b>CAT AMONG THE PIGEONS</b></p> <p>While most feet are not contentious, some can be scanned two or even three ways. It is not a settled science. Scholars are divided over whether these famous feet – often spoken as trochees – should, in fact, be treated as iambs:</p> <p>To be / or not / to be; / THAT is / the question [that IS]</p> <p>LET me / not to / the mar- / riage of / true minds [let ME]</p> <p>I am / deter- / minèd / to prove / a villain [i AM]</p>	<p><i>St ?</i></p> <p><b>POCKET DEFINITION OF A LINE OF IAMBIC PENTAMETER</b></p> <p>10 syllables in a rhythm of five alternating weak /strong [ti-TUM] stresses. There may only be one unstressed syllable [ti] between two stressed ones [TUM]; hence in correctly scanned verse there is a lot of contraction &amp; elision.</p> <p><b>STRESS</b></p> <p>The permissible variants to the line described above are trochee, spondee &amp; pyrrhic. Accordingly, a full line of verse can, in practice, have anywhere between 2 and 9 stresses. Stresses are, however, relative. The actor has considerable scope to vary the degree of stress as he / she sees fit.</p> <p>Stresses divide into strong 'promoted' stresses, and weaker 'demoted' stresses. While most systems of scansion content themselves with three or four levels of stress, Thomas Jefferson, the 3<sup>rd</sup> American President, devised a system of scansion that marked five levels of stress! He was not wrong but it's a little overcomplicated. Three is broadly sufficient.</p> <p>85: What had / you got? <sup>4</sup></p> <p>85: I'll tell / you : you / had taught</p> <p><b>DIFFERENT WAYS TO STRESS</b></p> <p>You can change pitch, tone and volume; lengthen vowels; pause, hesitate, slow down, whisper, etc. This is why no two actors' performances – even they followed exactly the same phrasing &amp; scansion – will ever be the same!</p> <p><b>WEAK SPONDEES</b></p> <p>Weak spondees, aka 'spondaic iambs', such as lines (86), (87) &amp; (88) do not ruffle an otherwise iambic line (87) &amp; (88).</p> <p><b>PHRASING v. SCANSION</b></p> <p>Scansion informs correct phrasing but in no way is a substitute for phrasing. Phrasing relies on many other factors as well that we visit in Sections A-C.</p> <p>While in some lines or group of lines the scansion sits harmoniously with the phrasing, in others they are purposely at odds to increase the dramatic tension. See 2D for more</p>	


2 A	TEXT, LINE COUNT, SPEECH HEADERS, STAGE DIRECTIONS		GLOSSARY, PUNS, WORD SUBSTITUTIONS ♦ STAGE DIRECTIONS ♦ METRE, ELISION, PRONUNCIATION ♦ COMMENT	2 A
<b>SHERIFF MORE</b>				
95:	Let me set up before your thoughts, good friends,	mono 🧐	95: <b>good friends</b> > More is wooing the mob with flattery – a good indication perhaps he is not speaking in angry tones	
96:	On supposition ; which if you will mark,	🎵	96: <b>mark</b> : note, pay attention to	
97:	You shall perceive how horrible a shape	(🎵)	97:	
98:	Your <u>insurrection</u> bears. <sup>6</sup>	🎵	98: <b>innovation</b> [FF] [MS]: ∞ <b>insurrection</b> [VB], rebellion; alteration to the established order	
98:	First, it is a sin ! <sup>11x</sup>	mono	98:	
99:	Which oft the apostle did forewarn us of, <sup>11x</sup>	🎵	99:	
100:	Urging obedience to authority ; <sup>11x</sup>	mono	100: <b>authority</b> : i.e. to those in authority [o-BEAD-yence]	
101:	And it were no error, if I told you all, <sup>11x</sup>	mono qk 🎵	101: <b>error</b> : doctrinal mistake; deceit, falsehood, deception	
102:	<u>You were in arms against your God Himself.</u>	🎵	102:	
<b>ALL</b>				
103:	Marry, God forbid that ! <sup>6a</sup>	VorP?	103: Verse or prose? > is the mob suddenly speaking verse? Improbable, albeit More's rejoinder makes (103 / 104) feel like a shared verse line. Besides, (103) is not iambic, usually a good indicator whether a line is verse or not. Nonetheless, More can still come in quickly	
<b>SHERIFF MORE</b>				
104:	Nay, certainly you are ; <sup>6b</sup>		104:	
105:	For to the king God hath His office lent	mono	105: <b>king</b> : the office of the king, not Henry VIII specifically <b>office</b> : position of authority	
106:	Of dread, of justice, power and command ;	🎵*	106:	
107:	Hath bid him rule, and will'd you to obey ;	mono sl	107:	
108:	And—to add ampler majesty to this—		108:	
109:	He hath not only lent the king His figure, <sup>11</sup>		109:	
110:	His throne, His sword, but given him his own name, <sup>12x</sup>	MONO	110: <b>and sword</b> [MS] <b>His sword</b> [VB]	
111:	<u>Calls him 'a god on earth' !</u> <sup>6</sup>	mono sl	111:	
111:	What do you then—	mono qk 🎵	111:	
112:	Rising against him that God himself installs— <sup>11x</sup>		112:	
113:	<u>But rise against God?</u> <sup>5x</sup>	MONO sl	113:	
113:	What do you to your souls	MONO qk	113:	
114:	<u>In doing this?</u> <sup>4</sup>	mono qk 🎵	114:	
114:	O, desperate as you are, <sup>11x</sup>	mono	114: <b>desperate</b> : reckless; in a state of spiritual despair and so heading for damnation	
115:	Wash your foul minds with tears ; and those same		115: <b>tears</b> > a sign of contrition (which could lead to forgiveness)	
	hands—	MONO sl		
116:	That you like rebels lift against the peace—	🎵	116:	

**QUICK LEGEND © VERSEBUSTER**

x > line doesn't scan – something needs eliding     X > refers back to scansion note in Section A  
 opinions / ruffians / the > suggested syllable[s] that need eliding to make a line scan  
 🎵 > fully iambic     🎵\* > fully iambic with a weaker iambic foot (or two) i.e. line trips even quicker  
 (🎵) iambic line but with a foot that might be otherwise     **MS** > as per the original manuscript  
 MONO > fully monosyllabic line     mono > mainly monosyllabic     xxx > any editor's update of **MS**  
 MONO sl > slow mono line     MONO qk > quick mono line     MONO sl-qk > 1<sup>st</sup> half slow, 2<sup>nd</sup> half quick  
 Ψ > illustrate     o > refers back to a text / stage direction / speech header note in Section A

2 B	REPETITION, SYNONYMS, SPEECH BUILD		ANTITHESES, MODIFIERS	2 B
	<b>SHERIFF MORE</b>		<b>SHERIFF MORE</b>	
95:	Let me set up before your thoughts, good friends,	mono ☺	95: Let me set up before your thoughts, good friends,	mono ☺
96:	On supposition ; which if you will mark,	♪	96: On supposition ; which if you will mark,	♪
97:	You shall perceive how horrible a shape	(♪)	97: You shall perceive how horrible a shape	(♪)
98:	<u>Your insurrection bears.</u> <sup>6</sup> ○	♪	98: <u>Your insurrection bears.</u> <sup>6</sup> ○	♪
98:	First, 'tis a sin !	mono	98: First, 'tis a sin !	mono
99:	Which oft th' apostle did forewarn us of,	♪	99: Which oft th' apostle did forewarn us of,	♪
100:	Urging obed[ie]nce to authority ; <sup>11x</sup>		100: Urging obedience to authority ; <sup>11x</sup>	
101:	And 'twere no error, if I told you all,	mono qk ♪	101: And 'twere no error, if I told you all,	mono qk ♪
102:	<u>You were in arms against your God himself.</u>	♪	102: <u>You were in arms against your God himself.</u>	♪
	<b>ALL</b>	VorP?	<b>ALL</b>	VorP?
103:	Marry, God forbid that ! <sup>6a</sup>		103: Marry, God forbid that ! <sup>6a</sup>	
	<b>SHERIFF MORE</b>		<b>SHERIFF MORE</b>	
104:	Nay, certainly you are ; <sup>6b</sup>		104: Nay, certainly you are ; <sup>6b</sup>	
105:	For to the king God hath his office lent	mono	105: For to the king God hath his office lent	mono
106:	Of dread, of justice, power and command ;	♪*	106: Of dread, of justice, power and command ;	♪*
107:	Hath bid him rule, and will'd you to obey ;	mono sl	107: Hath bid him rule, and will'd you to obey ;	mono sl
108:	And—to add ampler majesty to this—		108: And—to add ampler majesty to this—	
109:	He hath not only lent the king His figure, <sup>11</sup>		109: He hath not only lent the king His figure, <sup>11</sup>	
110:	His throne, His sword, but giv'n him his own name, ○	MONO	110: His throne, His sword, but giv'n him his own name, ○	MONO
111:	<u>Calls him 'a god on earth' !</u> <sup>6</sup>	mono sl	111: <u>Calls him 'a god on earth' !</u> <sup>6</sup>	mono sl
111:	What do you then—	mono qk ♪	111: What do you then—	mono qk ♪
112:	Rising 'gainst him that God himself installs—		112: Rising 'gainst him that God himself installs—	
113:	<u>But rise 'gainst God?</u> <sup>4</sup>	MONO sl	113: <u>But rise 'gainst God?</u> <sup>4</sup>	MONO sl
113:	What do you to your souls	MONO qk	113: What do you to your souls	MONO qk
114:	<u>In doing this?</u> <sup>4</sup>	mono qk ♪	114: <u>In doing this?</u> <sup>4</sup>	mono qk ♪
114:	O, desp'rate as you are,	mono	114: O, desp'rate as you are,	mono
115:	Wash your foul minds with tears ; and those same		115: Wash your foul minds with tears ; and those same	
	hands—	MONO sl	hands—	MONO sl
116:	That you like rebels lift against the peace—	♪	116: That you like rebels lift against the peace—	♪

2 C	STATUS / MODES OF ADDRESS <i>inc.</i> YOU v. THOU SWITCHES		LONG VOWELS, ALLITERATION & ASSONANCE	2 C
	<p><b>SHERIFF MORE</b></p> <p>95: Let me set up before <b>you</b> thoughts, GOOD FRIENDS,            96: On supposition ; which if <b>you</b> will mark,            97: <b>You</b> shall perceive how horrible a shape            98: <b>Your</b> insurrection bears. <sup>6</sup> °            98: First, 'tis a sin !            99: Which oft th' apostle did forewarn us of,            100: Urging obedience to authority ; <sup>11x</sup>            101: And 'twere no error, if I told <b>you</b> all,            102: <b>You</b> were in arms against <b>your</b> God himself.</p> <p><b>ALL</b></p> <p>103: Marry, God forbid that ! <sup>6a</sup></p> <p><b>SHERIFF MORE</b></p> <p>104: Nay, certainly <b>you</b> are ; <sup>6b</sup>            105: For to the king God hath his office lent            106: Of dread, of justice, power and command ;            107: Hath bid him rule, and will'd you to obey ;            108: And—to add ampler majesty to this—            109: He hath not only lent the king His figure, <sup>11</sup>            110: His throne, His sword, but giv'n him his own name, °            111: <u>Calls him 'a god on earth' !</u> <sup>6</sup>            111: What do <b>you</b> then—            112: Rising 'gainst him that God himself installs—            113: <u>But rise 'gainst God?</u> <sup>4</sup>            113: What do <b>you</b> to <b>your</b> souls            114: <u>In doing this?</u> <sup>4</sup>            114: O, desp'rate as <b>you</b> are,            115: Wash <b>your</b> foul minds with tears ; and those same            hands—            116: That <b>you</b> like rebels lift against the peace—</p>	<p>STATUS / MODES OF ADDRESS <i>inc.</i> YOU v. THOU SWITCHES</p> <p>STATUS GAMES</p> <p>Switches [sw!] between 'you' and 'thou', as well as between other forms of address, reveal shifting attitudes towards the person being spoken to. In this short passage the only clue is that More calls the rebels 'GOOD FRIENDS' – he is their local sheriff and a man of the people, not a patrician. He uses 'you' because it is the plural for both forms.</p> <p>In <i>Henry IV Pt 1</i> below, King Henry initially addresses Percy (Hotspur) with the informal, familiar 'thou'. He then switches to the formal 'you'. This signals a shift in attitude from social equal to ruler over subject. Moreover, the change is heralded by 'sirrah', a demeaning term for a noble.</p> <p><i>Thou dost belie him, Percy, thou dost belie him ;</i>            .....  <i>Art thou not asham'd? But SIRRAH, henceforth</i>  <i>Let me not hear you speak of Mortimer</i>   sw!  </p> <p>LONG VOWELS</p> <p>Many vowel sounds have changed over 400 years. 'War' used to rhyme with 'are', 'love' with 'prove' [LUV / PRUV] and so on. Despite this minefield, it's nonetheless worth exploring the dramatic effect you can achieve (mood, attitude or sense) by exploiting the long vowels you hear.</p> <p>Each actor hears something a little different to the next so our suggestions in UPPER-CASE GREEN are just that – suggestions! Lighter shade of GREEN may be worth exploring too.</p> <p>In 1C there are several long vowels, notably 'remOv'd', 'fEEd', 'brAWI', 'nOise' &amp; 'desIres'. On this page 'percElve' is especially inviting – at least to our ears!</p> <p>Remember that the amount of stress and 'length' a syllable or a mono word typically receives depends on its function and position within a line – it won't be the same every time.</p>	<p><b>SHERIFF MORE</b> See 3 C for explanation of ALLITERATION &amp; ASSONANCE</p> <p>95: Let me set up before your thoughts, good friends,            96: On supposition ; which if you will mark,            97: You shall percElve how horrible a shape            98: <u>Your</u> insurrection bears. <sup>6</sup> °            98: First, 'tis a sin !            99: Which oft th' apostle did forewarn us of,            100: Urging obedience to authority ; <sup>11x</sup>            101: And 'twere no error, if I told you all,            102: <u>You</u> were in arms against your God himself.</p> <p><b>ALL</b></p> <p>103: Marry, God forbid that ! <sup>6a</sup></p> <p><b>SHERIFF MORE</b></p> <p>104: NAy, cErtainly you ARe ; <sup>6b</sup>            105: For to the king God hath his office lent            106: Of dread, of justice, power and command ;            107: Hath bid him rule, and will'd you to obey ;            108: And—to add ampler majesty to this—            109: He hath not only lent the king His figure, <sup>11</sup>            110: His throne, His sword, but giv'n him his own name, °            111: <u>Calls him 'a god on earth' !</u> <sup>6</sup>            111: What do you then—            112: Rising 'gainst him that God himself installs—            113: <u>But rise 'gainst God?</u> <sup>4</sup>            113: What do you to your souls            114: <u>In doing this?</u> <sup>4</sup>            114: O, desp'rate as you are,            115: Wash your foul minds with tears ; and those same            hands—            116: That you like rebels lift against the peace—</p>	

2 D	SCANSION WITH A STRONG IAMBIC BIAS (TO ILLUSTRATE)		COMMENTARY	ALTERNATIVE READINGS	2 D
	<p><b>SHERIFF MORE</b></p> <p>95: Let me   set up   before   your thoughts,   good friends,</p> <p>96: On sup-   posi-   tion ; which   if you   will mark,</p> <p>97: You shall   perceive   how hor-   rible   a shape</p> <p>98: Your in-   surrec-   tion bears. <sup>6</sup> °</p> <p>98: First, 'tis   a sin !</p> <p>99: Which oft   th' apos-   tle did   forewarn   us of,</p> <p>100: Urging   obe-   dience to   autho-   rity ; <sup>11x</sup></p> <p>101: And 'twere   no er-   ror, if   I told   you all,</p> <p>102: You were   in arms   against   your God   himself.</p> <p><b>ALL</b></p> <p>103: Marry, God forbid that ! <sup>6a</sup></p> <p><b>SHERIFF MORE</b></p> <p>104: Nay, cer-   tainly   you are ; <sup>6b</sup></p> <p>105: For to   the king   God hath   his of-   fice lent</p> <p>106: Of dread,   of jus-   tice, po-   wer and   command ;</p> <p>107: Hath bid   him rule,   and will'd   you to   obey ;</p> <p>108: And—to   add am-   pler ma-   jesty   to this—</p> <p>109: He hath   not on-   ly lent   the king   His fi- gure, <sup>11</sup></p> <p>110: His throne,   His sword,   but giv'n   him his   own name, °</p> <p>111: Calls him   'a god   on earth' ! <sup>6</sup></p> <p>111: What do   you then—</p> <p>112: Rising   'gainst him   that God   himself   installs—</p> <p>113: But rise   'gainst God? <sup>4</sup></p> <p>113: What do   you to   your souls</p> <p>114: In do-   ing this? <sup>4</sup></p> <p>114: O, des-   p'rate as   you are,</p> <p>115: Wash your   foul minds   with tears ;   and those   same hands—</p> <p>116: That you   like re-   bels lift   against   the peace—</p>	<p>5 / 2</p> <p>3 / 2</p> <p>3 / 2</p> <p>3</p> <p>2</p> <p>4 / 1</p> <p>3 / 2</p> <p>3 / 2</p> <p>4 / 1</p> <p>[3 / 1]</p> <p>3 / 3</p> <p>4 / 1</p> <p>6</p> <p>3 / 2</p> <p>4 / 1</p> <p>5</p> <p>3</p> <p>2</p> <p>3 / 3</p> <p>2 / 1</p> <p>2 / 1</p> <p>2</p> <p>2 / 1</p> <p>6 / 1</p> <p>5</p>	<p><b>MIDLING OR INTERMEDIATE STRESS</b></p> <p>We suggest more weakly stressed syllables – aka ‘middling’, ‘intermediate’, ‘demoted’, ‘secondary’ – with a washed-out acute accent [ / ]. This is equivalent to a grave accent [ \ ] in other systems of scansion.</p> <p>If trochaic and spondaic <i>feet</i> are of middling stress , we use a lighter shade for them &gt; trochees and spondees.</p> <p>Spondaic feet can either be strong with both syllables receiving more or less the same degree of stress :</p> <ol style="list-style-type: none"> <li>1. <b>Nay, cer-</b> (104)</li> <li>2. <b>him rule</b> (107) &gt; see note below at <sup>107</sup></li> <li>3. <b>foul minds &amp; same hands</b> (115)</li> </ol> <p>Or be more like ‘spondaic iambs’, where the 1<sup>st</sup> syllable gets a degree of stress but the 2<sup>nd</sup> is clearly stronger still:</p> <ol style="list-style-type: none"> <li>1. <b>set up</b> (95) &gt; strong foot but ‘up’ gets more stress</li> <li>2. <b>good friends</b> (95) &gt; unless you want to flatter more</li> <li>3. <b>add am[pler]</b> (108)</li> <li>4. <b>O, des[prate]</b> (114)</li> </ol> <p><b>MULTIPLE SYSTEMS OF SCANSION</b></p> <p>There are many systems of scansion. Our system is ‘rhythmi-metrical’. If it was purely <i>metrical</i> it would show only the even numbered syllables where the stress, aka the ‘ictus’, falls. This we effectively do by placing a foot marker   after the ictus. This approach would be of limited value to our readers.</p> <p>If the scansion were purely <i>rhythmical</i> the page would be utter chaos as rhythm involves a legion of factors. So ours, like most systems of scansion, is a compromise.</p> <p>The use of colour enables the broad pattern of the scansion – even if there are local quibbles – to be seen at a glance.</p> <p><sup>115:</sup> Fully mono line once again yields an abundance of stresses</p> <p><sup>116:</sup></p>	<p><b>CONTROVERSIAL LINES</b></p> <p>70 per cent of lines are uncontentious but others divide opinion or simply offer no definitive reading one way or another.</p> <p>Strict metrists demand scansion be as iambic as possible unless there are <i>compulsory</i> non-iambus.</p> <p>Their argument is that the modern habit of more trochaic readings – often tied up with a modern preference for stress on pronouns – is misplaced. They conclude that verse spoken like this , especially if verse line endings are habitually ignored as well, reduces it to paragraphs of prose.</p> <p>Others argue this approach is too inflexible, too rigid, and insensitive to modern speech patterns. They claim that audiences <i>prefer</i> prose readings of verse. ( But are audiences given a choice? )</p> <p>That Elizabethans theatre goes expected, and were attuned to, a default iambic setting is undoubtedly so . Trochees are the shock troops of verse, but they lose their shock if over used.</p>  <p><b>WE WANT YOUR OPINION!</b></p> <p>No one, certainly not us, has a monopoly on the perfect way to scan, or, indeed, makes the right call every time.</p> <p>There are three reasons we want to hear from you:</p> <ol style="list-style-type: none"> <li>1. We are a community – constructive feedback is always welcome (whether this section, elsewhere in the ePlay or about our other products)</li> <li>2. We’ve made a howler</li> <li>3. You have an interesting variant to propose</li> </ol> <p>Suggestions taken up will be duly credited!  <a href="mailto:editor@versebuster.com">editor@versebuster.com</a></p>	



3 A	TEXT, LINE COUNT, SPEECH HEADERS, STAGE DIRECTIONS		GLOSSARY, PUNS, WORD SUBSTITUTIONS ♦ STAGE DIRECTIONS ♦ METRE, ELISION, PRONUNCIATION ♦ COMMENT	3 A
117:	Lift up for peace, and your unreverent knees <sup>11x</sup>	(♫)	117: <b>Lift up:</b> <sup>i.e.</sup> lift up your hands in prayer <b>unreverent:</b> disrespectful	
118:	<u>Make them your feet to kneel to be forgiven!</u> <sup>11</sup>	(♫)	118: <b>Make...forgiven</b> > this is a much simplified re-working of some awkward lines (as used by Ian McKellen) > the original is something like (not entirely clear to editors working on the original manuscript): "To kneel to be forgiven / Is safer wars than ever you can make /	
119:	Tell me but this : ▼ what rebel captain— <sup>9&gt;11</sup>		119: <b>A pause of 1 iamb is metrically justified</b> Whose discipline is riot. In, in to your obedience! / Why, even your hurly cannot proceed / But by obedience."	
120:	As mutinies are like to hap—by his name <sup>11x</sup>	mono	120: <b>incident [FF] [MS]</b> : likely to happen > ∞ like to hap <sup>[VB]</sup> (which retains the metre) <b>mutinies</b> > the word needs eliding to 2 sybs for the line to scan > in	
121:	Can still the rout? <u>Who will obey a traitor?</u> <sup>11</sup>		121: <b>still:</b> quieten <b>rout:</b> disorderly crowd, rabble      the original manuscript it appears as two sybs > [MUTE-nies]	
122:	Or how can well that proclamation sound	♫	122: <b>proclamation:</b> <sup>i.e.</sup> as ordered by the rebel leader / traitor in charge	
123:	When there is no addition but 'a rebel' <sup>11</sup>	♫	123: <b>addition:</b> <sup>i.e.</sup> honorific title	
124:	<u>To qualify a rebel?</u> <sup>7e&gt;8</sup>	♫	124: <b>qualify:</b> afford a recognized status to; designate <sup>(OED)</sup> <b>Metre &gt; epic caesura &gt; unstressed '-e'.</b> A beat is allowed after it, equivalent to a strong stress.	
124:	▼ You will put down strangers, <sup>14x</sup>		124: <b>put down:</b> crush, defeat      ( It also avoids a 6 <sup>th</sup> ft trochee. ) You can use that moment to change tack	
125:	Kill them, cut their throats, possess their houses, <sup>(10&gt;11)x</sup>		125: <b>Metre &gt; 5 trochees (unusual in Shakespeare)</b> > however, line (124) above has a feminine ending, and some scholars consider that – in such combinations	
126:	And lead the majesty of law on leash	♫*	126: <b>in liom / in lyam / in line [MS]</b> : on lead, ∞ on leash <sup>[VB]</sup> of lines- the final unstressed syllable (here '-ers') supplies the missing weak stress	
127:	<u>To slip him like a hound.</u> <sup>6</sup>	mono qk ♫	127: <b>slip:</b> unleash; release (when it suits you to allow him to hunt)      in the first foot of the next line, rendering (125), in effect, a regular iambic line with a	
127:	Say now the king	mono	127:      feminine ending	
128:	(As he is clement if th' offender mourn)	♫	128: <b>clement:</b> merciful <b>mourn:</b> <sup>i.e.</sup> repent	
129:	Should so much come too short of your great trespass <sup>11</sup>	MONO sl	129: <b>come to short of:</b> not match the full extent [of your crime] <sup>i.e.</sup> be too lenient	
130:	As merely to banish you—whither would you go? <sup>12x</sup>	mono	130: <b>but [FF] [MS]</b> : ∞ merely <sup>[VB]</sup> <b>whether:</b> ∞ whither <sup>(OXFORD)</sup>	
131:	What country—by the nature of your error— <sup>11</sup>	♫**	131: <b>by:</b> in view of <b>error:</b> moral defect	
132:	<u>Should give you harbor?</u> <sup>5e&gt;8</sup>	♫	132: <b>Should:</b> would feel obligated to, would consent to <b>Metre &gt; epic caesura &gt; see n. (124) above.</b> 'Go you' could be trochaic or iambic > see <b>Sec D</b>	
132:	▼ Go you to France or Flanders ; <sup>13</sup>	(♫)	132:      As per (124), the line is now a feminine alexandrine (hexameter)	
133:	To any German province ; Spain or Portugal ; <sup>12</sup>	♫	133:	
134:	Nay anywhere that not adheres to England— <sup>11</sup>	(♫)	134: <b>not adheres to:</b> (1) [of manners, speech, customs, etc.] is not in accord with > accords with <sup>∞</sup> , or (2) does not have friendly relations with	
135:	<u>Why you must needs be strangers.</u> <sup>7e&gt;8</sup>	mono (♫)	135: <b>needs:</b> of necessity <b>Metre &gt; epic caesura &gt; see n. (124) and n. (132) above.</b> The line is now an alexandrine (hexameter)	
135:	▼ Would you be pleas'd <sup>12</sup>	mono ♫	135:	
136:	To find a nation of such barbarous temper, <sup>12x</sup>	♫	136:	
137:	That breaking out in hideous vi-o-lence, <sup>11x(9-10)</sup>	♫*	137: <b>Metre &gt; for the line to stay on the metre one word needs contracting [HID-yus] and another given its full value (quite common in Shakespeare)</b> > [VI-o-lence]	
138:	Would not afford you an abode on earth?		138:      naturally 3 sybs	
139:	Whet their detested knives across your throats?		139: <b>Whet [HWET]:</b> sharpen <b>detested:</b> detestable <b>against [FF]:</b> ∞ across	
140:	Spurn you like dogs? and like as if that God	MONO sl-qk	140: <b>Spurned:</b> treated with contempt <b>if:</b> though <b>Metre &gt; trochee / iamb / iamb / iamb / iamb</b> > the trochee slows down delivery of the first half, as does	
141:	<u>Own'd not, nor made not you?</u> <sup>6</sup>	mono	141: <b>Owed [FF] [MS]</b> : did not acknowledge as belonging to him > ∞ Owned <sup>[VB]</sup> <b>made:</b> created      the long vowel sound of 'Spurn'	

3 B	REPETITION, SYNONYMS, SPEECH BUILD		ANTITHESES, MODIFIERS	3 B
117:	Lift up for peace, and your unrev'rent knees	(♫)	117: Lift up for peace, and your unrev'rent knees	(♫)
118:	Make them your feet to kneel to be forgiven ! 11 o	(♫)	118: Make them your feet to kneel to be forgiven ! 11 o	(♫)
119:	Tell me but this : ▼ what rebel captain— 9>11x		119: Tell me but this : ▼ what rebel captain— 9>11x	
120:	As mutinies are like to hap—by his name 11x o	mono	120: As mutinies are like to hap—by his name 11x o	mono
121:	Can still the rout? Who will obey a traitor? 11		121: Can still the rout? Who will obey a traitor? 11	
122:	Or how can well that proclamation sound	♫	122: Or how can well that proclamation sound	♫
123:	When there is no addition but 'a rebel' 11	♫	123: When there is no addition but 'a rebel' 11	♫
124:	To qualify a rebel? 7e > 8x	♫	124: To qualify a rebel? 7e > 8x	♫
124:	▼ You'll put down strangers, 13		124: ▼ You'll put down strangers, 13	
125:	Kill them, cut their throats, possess their houses, (10>11)x		125: Kill them, cut their throats, possess their houses, (10>11)x	
126:	And lead the majesty of law on leash o	♫*	126: And lead the majesty of law on leash o	♫*
127:	To slip him like a hound. 6	mono qk	127: To slip him like a hound. 6	mono qk
127:	Say now the king	mono	127: Say now the king	mono
128:	(As he is clement if th' offender mourn)	♫	128: (As he is clement if th' offender mourn)	♫
129:	Should so much come too short of your great trespass 11	MONO sl	129: Should so much come too short of your great trespass 11	MONO sl
130:	As merely t' banish you—whith'r would you go? o	mono	130: As merely t' banish you—whith'r would you go? o	mono
131:	What country—by the nature of your error— 11	♫**	131: What country—by the nature of your error— 11	♫**
132:	Should give you harbor? 5e > 8x	♫	132: Should give you harbor? 5e > 8x	♫
132:	▼ Go you to France or Flanders ; 13	(♫)	132: ▼ Go you to France or Flanders ; 13	(♫)
133:	To any German province ; Spain or Portugal ; 12	♫	133: To any German province ; Spain or Portugal ; 12	♫
134:	Nay anywhere that not adheres to England— 11	(♫)	134: Nay anywhere that not adheres to England— 11	(♫)
135:	Why you must needs be strangers. 7e > 8x	mono (♫)	135: Why you must needs be strangers. 7e > 8x	mono (♫)
135:	▼ Would you be pleas'd 12	mono	135: ▼ Would you be pleas'd 12	mono
136:	To find a nation of such barb'rous temper, 11	♫	136: To find a nation of such barb'rous temper, 11	♫
137:	That breaking out in hid[eo]us vi-o-lence, 11x(9-10)	♫*	137: That breaking out in hideous vi-o-lence, 11x(9-10)	♫*
138:	Would not afford you an abode on earth?		138: Would not afford you an abode on earth?	
139:	Whet their detested knives across your throats? o		139: Whet their detested knives across your throats? o	
140:	Spurn you like dogs? and like as if that God	MONO sl-qk	140: Spurn you like dogs? and like as if that God	MONO sl-qk
141:	Own'd not, nor made not you? 6 o	mono	141: Own'd not, nor made not you? 6 o	mono

MODIFIERS

A modifier is a word or phrase that, in some way, modifies, qualifies, amplifies, quantifies a repeated word or its synonym and thus needs pointing up. The modifier takes the major stress rather the repeated word (which is now a given having been heard once).

The Sheriff More speech has only one, but it's a fine example > 'rebel...qualify a rebel' (124).

To isolate modifiers from REPETITION on the left side of B, we identify them on the right with ANTITHESES. The relevant repeated word (or synonym) is always highlighted purple and the modifying word or words in **purple bold italic**.

*Hamlet* Act 2.2 (Hamlet's speech 'Oh what a rogue and peasant slave am I'):

...in a dream of passion  
and nine lines later  
...and the **cue** for passion

*The Winter's tale* Act 1.2 (Leontes' speech 'To your own bents dispose you'):

...other men have gates, and those gates **open'd**

*Macbeth* Act 1.7 (Macbeth):

If it were done, when '**tis** done, then 'twere well  
It were done **quickly**

*King Lear* Act 1.2 (Edmund's speech 'Thou Nature art my goddess'):

Legitimate Edgar...fine word, legitimate.  
Well my Legitimate...Edmund the **base**  
Shall **top** the legitimate

Here 'top' is also **antithetical** to 'base' and a **pun** on 'base'

3 C	STATUS / MODES OF ADDRESS <i>inc.</i> YOU v. THOU SWITCHES		LONG VOWELS, ALLITERATION & ASSONANCE	3 C
117:	Lift up for peace, and <b>your</b> unrev'rent knees	(♫)	117: Lift up for peace, and your unrev'rent kn <b>EE</b> s	(♫)
118:	<u>Make them <b>your</b> feet to kneel to be forgiven!</u> <sup>11</sup> ○	(♫)	118: <u>Make them your feet to kn<b>EEI</b> to be forgiven!</u> <sup>11</sup> ○	(♫)
119:	Tell me but this : ▼ what rebel captain— <sup>9&gt;11x</sup>		119: Tell me but this : ▼ what rebel captain— <sup>9&gt;11x</sup>	
120:	As mutinies are like to hap—by his name <sup>11x</sup> ○	mono	120: As mutinies are like to hap—by his n <b>A</b> me <sup>11x</sup> ○	mono
121:	Can still the rout? <u>Who will obey a traitor?</u> <sup>11</sup>		121: Can still the rout? <u>Who will ob<b>EY</b> a traitor?</u> <sup>11</sup>	
122:	Or how can well that proclamation sound	♫	122: Or how can w <b>E</b> ll that proclamation s <b>O</b> und	♫
123:	When there is no addition but 'a rebel' <sup>11</sup>	♫	123: When there is no addition but 'a rebel' <sup>11</sup> <b>LE</b>	♫
124:	<u>To qualify a rebel?</u> <sup>7e &gt; 8x</sup>	♫	124: <u>To qualify a rebel?</u> <sup>7e &gt; 8x</sup>	♫
124:	▼ <b>You'll</b> put down strangers, <sup>13</sup>		▼ <b>You'll</b> put down strangers, <sup>13</sup>	
125:	Kill them, cut their throats, possess their houses, <sup>(10&gt;11)x</sup>		Kill them, cut their throats, poss <b>ES</b> s their houses, <sup>(10&gt;11)x</sup>	
126:	And lead the majesty of law on leash ○	♫*	And lead the majesty of law on <b>IEA</b> sh ○	♫*
127:	<u>To slip him like a hound.</u> <sup>6</sup>	mono qk ♫	127: <u>To slip him like a h<b>O</b>und.</u> <sup>6</sup>	mono qk ♫
127:	Say now the king	mono	Say now the king	mono
128:	(As he is clement if th' offender mourn)	♫	(As he is clement if th' offender m <b>O</b> urn)	♫
129:	Should so much come too short of <b>your</b> great trespass <sup>11</sup>	MONO <sub>sl</sub>	129: Should so much come too short of your great trespass <sup>11</sup>	MONO <sub>sl</sub>
130:	As merely t' banish <b>you</b> —whith'r would <b>you</b> go? ○	mono	130: As merely t' banish you—whith'r would you go? ○	mono
131:	What country—by the nature of <b>your</b> error— <sup>11</sup>	♫**	131: What country—by the nature of your error— <sup>11</sup>	♫**
132:	<u>Should give <b>you</b> harbor?</u> <sup>5e &gt; 8x</sup>	♫	132: <u>Should give you harbor?</u> <sup>5e &gt; 8x</sup>	♫
132:	▼ <b>Go you</b> to France or Flanders ; <sup>13</sup>	(♫)	▼ <b>Go you</b> to France or Flanders ; <sup>13</sup>	(♫)
133:	To any German province ; Spain or Portugal ; <sup>12</sup>	♫	133: To any German province ; Spain or Portugal ; <sup>12</sup>	♫
134:	Nay anywhere that not adheres to England— <sup>11</sup>	(♫)	134: Nay anywhere that not adh <b>E</b> res to England— <sup>11</sup>	(♫)
135:	<u>Why <b>you</b> must needs be strangers.</u> <sup>7e &gt; 8x</sup>	mono (♫)	135: <u>Why you must needs be strangers.</u> <sup>7e &gt; 8x</sup>	mono (♫)
135:	▼ <b>Would you</b> be pleas'd <sup>12</sup>	mono ♫	▼ <b>Would you</b> be pl <b>E</b> as'd <sup>12</sup>	mono ♫
136:	To find a nation of such barb'rous temper, <sup>11</sup>	♫	136: To find a nation of such barb'rous temper, <sup>11</sup>	♫
137:	That breaking out in hideous vi-o-lence, <sup>11x(9-10)</sup>	♫*	137: That breaking out in hideous vi-o-lence, <sup>11x(9-10)</sup>	♫*
138:	Would not afford <b>you</b> an abode on earth?		138: Would not afford you an abode on earth?	
139:	Whet their detested knives across <b>your</b> throats? ○		139: Whet their detested knives across your throats? ○	
140:	Spurn <b>you</b> like dogs? and like as if that God	MONO <sub>sl-qk</sub>	140: Sp <b>U</b> rn you like dogs? and like as if that God	MONO <sub>sl-qk</sub>
141:	<u>Own'd not, nor made not <b>you</b>?</u> <sup>6</sup> ○	mono	141: <u>Own'd not, nor made not you?</u> <sup>6</sup> ○	mono

**ALLITERATION & ASSONANCE**

Besides being pleasing to the ear, these conjoined twins convey mood and attitude. Characters use combinations of consonants and vowels which colour their characterisation at any given moment. Note that since 1600 vowel sounds have changed considerably.

**CONSONANCE**

Using the musical definition it all comes together in 'consonance', a fusion of repeated sounds at the beginning, middle and end of words. The quality of each sound varies with context as illustrated below. The key is to relish them. They help infuse the actor's demeanour, voice and facial expression with the poet's dramatic intent.

**A MUSICAL CONSONANCE**

[B] [L] [D] [A] BOMBAST ♦ [B] [A] [S] RESENTMENT

- ♦ blameful bloody blade...bravely broach'd...boiling bloody breast
- ♦ With base? With baseness bastardy? Base, base?

[R] [OO] [F] [L] CONTEMPT

- ♦ Thou wretched, rash, intruding fool, farewell

[R] [S] [L] [CH] [I] ♦ [W] [D] [M] DISGUST

- ♦ Remorseless, treacherous, lecherous, kindless villain
- ♦ When you durst do it, then you were a man :  
And to be more than what you were, you would  
Be so much more the man.

[B] [ER] [P] [OO] [W] MOOD MUSIC / EVOCATION

- ♦ The barge she sat in...burnish'd... Burnt...poop...beaten  
...Purple...perfumèd
- ♦ If music be the food of love
- ♦ Now ore the [w]one half world...wicked...witchcraft  
...wither'd...wolf...watch > how long can the Bard keep it up?

[P] [L] [S] [D] [K] [AW] SCHEMING / SENSUOUS

- ♦ Plots have I laid, inductions dangerous  
By drunken prophecies, libels and dreams
- ♦ The crickets sing and mans ore labour'd sense...softly press the  
rushes...Cytheria...sheets...kiss, one kiss [sith-uh-REE-a]

3 D	SCANSION WITH A STRONG IAMBIC BIAS (TO ILLUSTRATE)		COMMENTARY	ALTERNATIVE READINGS	3 D	
	117: Lift up   for peace,   and your   unre-   v'rent knees	5 / 1	<p><b>SPONDEES</b></p> <p>Spondees [TUM-TUM], unlike trochees [TUM-ti], do not generally break the forward iambic rhythm; however strong ones or a cluster of them slow down delivery, e.g. line (90) and (129).</p> <p><b>TROCHEES</b></p> <p>Words in British pronunciation are generally a little more trochaic than American. Whereas Brits say HOmage [HO-midge] and GARage [GA-ridge] Americans say hoMAGE [ho-MARGE] and gaRAGE [ga-RARGE].</p> <p>However, British trochaic words frequently become iambic when used in conjunction with a definite or indefinite article, a pronoun, a preposition, a verb, adjective, prefix, etc.:</p> <ul style="list-style-type: none"> <li>• unRE-   v'rent (117)</li> <li>• a TRAI-   tor (121)</li> <li>• What COUN-   try (131)</li> <li>• to ENG-   land (134)</li> <li>• be STRAN-   gers (135)</li> <li>• That BREAK-   king (137)</li> </ul> <p>So when people say the rhythm of English is iambic – it is the combination of words rather than the words themselves.</p>	117: <b>THE THORNY PROBLEM OF THE 5<sup>TH</sup> FOOT TROCHEE</b>		
	118: Make them   your feet   to kneel   to be   forgi- ven! <sup>11</sup> °	4 / 1			118: <i>I am determined to prove a villain</i>	5
	119: Tell me   but this :   ▼   what re-   bel cap-   tain— <sup>9&gt;11x</sup>	5			119: Editions that bother with such things will show a voiced –èd >	
	120: As mute-   inies are   like to   hap—by   his name <sup>11x</sup> °	3 / 2			120: <i>de-ter-mi-nèd</i>	4 / 1
	121: Can still   the rout?   Who will   obey   a trai-   tor? <sup>11</sup>	5			121: But <i>why</i> bother when the line is 10 syllables anyway? This added syllable makes it 11 (and a feminine ending – or some prefer ‘with an amphibrach’ [ti-TUM-ti]):	
	122: Or how   can well   that pro-   clama-   tion sound	4 / 1			122: i AM   deTER-   miNED   to PROVE   a VIL-lain <sup>11</sup>	
	123: When there   is no   addi-   tion but   ‘a re-   bel’ <sup>11</sup>	4 / 1			123: The answer is that trochees are not supposed to come at the end of a line – you can have iambs, pyrrhics, spondees and amphibrachs but not trochees as they destabilise the integrity of iambic pentameter verse.	
	124: To qua-   lify   a re-   bel? <sup>7e &gt; 8x</sup>	2 / 1			124: Consequently, metrists try to ensure the 10 <sup>th</sup> syllable is a stressed one or, failing that, the 8 <sup>th</sup> syllable is stressed > e.g. line (100):	
	124: You'll put   down stran- gers, <sup>13</sup>	3 / 1			124: 2    4    6    8    10 Urging   obe-   dience   to au-   tho-ri-   ty <sup>11x</sup>	
	125: Kill them,   cut their   throats, pos-   sess their   houses, <sup>(10&gt;11)x</sup>	5			125: <i>becomes</i>	6 / 1
	126: And lead   the ma-   jesty   of law   on leash °	4 / 1			126: 2    4    6    8    10 Urging   obed-   yence to   autho-   ri-ty	
	127: To slip   him like   a hound. <sup>6</sup>	2 / 1			127: (The 5 <sup>th</sup> foot – ‘ri-ty’ – is now a weak iamb or a pyrrhic)	2
	127: Say now   the king	3			127: In the sonnets we have yet to encounter genuine 5 <sup>th</sup> foot trochees. In the plays, however, they do crop up – though still fewer than the other feet found in the last foot. This calls for some inventive scansion.	3 / 1
	128: (As he   is cle-   ment if   th' offen-   der mourn)	3 / 2			128: <i>Young, valiant, wise and, no doubt, right ROYal [VAL-yant]</i>	
	129: Should so   much come   too short   of your   great tres- pass <sup>11</sup>	4 / 4		129: <i>Young, valiant, wise and, no doubt, right royAL</i>	2	
	130: As mere-   ly t' ba-   nish you—   which'r would   you go? °	5		130: As the position of stress was a fluid affair in Shakespeare's day and words like ‘aspect’, ‘furrow’, ‘ally’, ‘wandering’, ‘playfellow’ were invariably stressed [asPECT], [fuhROW], [al-LYE], [wanDRING], [playfeLOW] the second option is not as absurd as it may first seem. Experiment! (N.B. ‘curtailed’ went the other way and was stressed [CUR-tail'd])		
	131: What coun-   try—by   the na-   ture of   your er- ror— <sup>11</sup>	3 / 2		131: (P.S. The same issue arises with a 6 <sup>th</sup> FOOT TROCHEE)		
	132: Should give   you har-   bor? <sup>5e &gt; 6x</sup>	2				
	132: Go you   to France   or Flan- ders; <sup>13</sup>	3 / 1	132: RS > ‘Go you’ could also be trochaic >>			
	133: To a-   ny Ger-   man pro-   vince; Spain   or Por-   tugal; <sup>12</sup>	5 / 2	133: RS > without the comma after ‘Nay’ >>			
	134: Nay a-   nywhere   that not   adheres   to En- gland— <sup>11</sup>	4 / 2	134: RS > without the comma after ‘Why’ and less emphasis on ‘must’ >>			
	135: Why you   must needs   be stran-   gers. <sup>7e &gt; 8x</sup>	3 / 1				
	135: Would you   be pleas'd <sup>12</sup>	2				
	136: To find   a na-   tion of   such bar-   b'rous tem- per, <sup>11</sup>	4 / 1				
	137: That brea-   king out   in hid-   eous vi-   o-lence, <sup>11x (9&gt;10)</sup>	4 / 1				
	138: Would not   afford   you an   abode   on earth?	4 / 1				
	139: Whet their   detes-   ted knives   across   your throats? °	5				
	140: Spurn you   like dogs?   and like   as if   that God	3 / 2				
	141: Own'd not,   nor made   not you? <sup>6</sup> °	3 / 2				

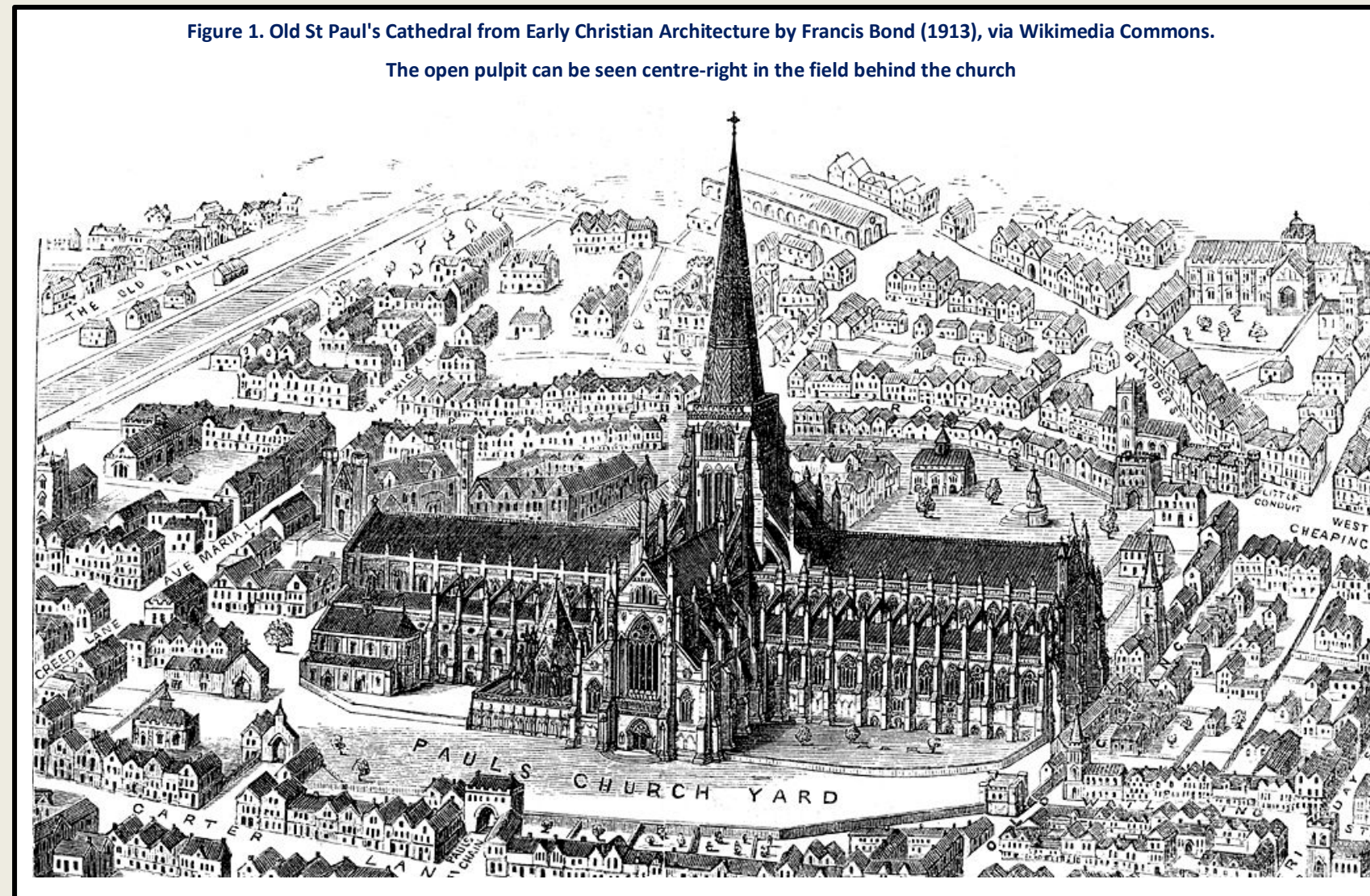
**REMINDER**

Make good use of the ZOOM tool  
400% for this section is ideal. Try it!

Moreover, if you are sharing with groups on a projector it helps to isolate the lines you want to focus on and avoid peripheral distraction

4 A	TEXT, LINE COUNT, SPEECH HEADERS, STAGE DIRECTIONS		GLOSSARY, PUNS, WORD SUBSTITUTIONS ♦ STAGE DIRECTIONS ♦ METRE, ELISION, PRONUNCIATION ♦ COMMENT	4 A
141: 142: 143: 143: 144: 144: 145:	<p>Nor that the elements <sup>12</sup></p> <p>Were not all appropriate to your comforts, <sup>11(x)</sup></p> <p><u>But charter'd unto them?</u> <sup>6</sup></p> <p>What would you think</p> <p><u>To be thus use'd?</u> <sup>4</sup></p> <p>▼ This is the strangers' case ; <sup>(10&gt;12)</sup></p> <p><u>And this your mountainish inhumanity.</u> <sup>11x</sup></p>	<p>mono</p> <p>:</p> <p>♪</p> <p>(♪)</p> <p>mono</p> <p>mono</p> <p>♪</p>	<p>141: <b>elements:</b> (1) the skies, the air; or (2) the four elements of the earth – earth, water, fire, air – from all things were believed to be made</p> <p>142: <b>appropriate</b> [apPRŌpr'ate]: particularly assigned      <i>Metre &gt; 4 or 5 trochees (see Sec 4D) if 'appropriate' correctly elided to 3 sybs. However, that would</i></p> <p>143: <b>charter'd:</b> reserved as a privilege; exclusively licensed      <i>leave a 5<sup>th</sup> foot trochee &gt; the line will tolerate 'appropriate' being spoken unelided ACT</i></p> <p>144: <i>We don't encourage putting in pauses when none are metrically indicated; however, on this occasion, as More concludes, it seems to us a pause (say, equivalent to an iamb) would allow his clinching rhetorical question to sink in ACT</i></p> <p>145: <b>mountainish</b> [MOUNT-nish]: barbarous; hugely overbearing &gt; or, less probably, a form of "Mohammetanish", implying un-Christian and hence merciless</p> <p><i>Metre &gt; technically 'mountanish' needs eliding to 2 sybs for the line to scan, ACT</i></p>	

♦ END of SECTION A ♦



♦ END of SECTION A ♦

4 B	REPETITION, SYNONYMS, SPEECH BUILD			ANTITHESES, MODIFIERS	4 B
141: 142: 143: 143: 144: 144: 145:	<p>Nor that the elements <sup>12</sup></p> <p>Were not all appropri[i]ate to your comforts, <sup>11x</sup></p> <p><u>But charter'd unto them?</u> <sup>6</sup></p> <p>What would you think</p> <p><u>To be thus use'd?</u> <sup>4</sup></p> <p>▼ This is the strangers' case ; <sup>(10&gt;12)x</sup></p> <p><u>And this your mount[a]nish inhumanity.</u> <sup>11x</sup></p>	<p>mono</p> <p>:</p> <p>♪</p> <p>(♪)</p> <p>mono</p> <p>mono</p> <p>mono</p> <p>♪</p>	<p>141:</p> <p>142: [apPROpr'ate]</p> <p>143:</p> <p>143:</p> <p>144:</p> <p>144:</p> <p>145: [MOUNT-nish]</p>	<p>141: Nor that the elements <sup>12</sup></p> <p>142: Were not all appropriate to your comforts, <sup>11x</sup></p> <p>143: <u>But charter'd unto them?</u> <sup>6</sup></p> <p>143: What would you think</p> <p>144: <u>To be thus use'd?</u> <sup>4</sup></p> <p>144: ▼ This is the strangers' case ; <sup>(10&gt;12)x</sup></p> <p>145: <u>And this your mountainish inhumanity.</u> <sup>11x</sup></p>	<p>mono</p> <p>:</p> <p>♪</p> <p>(♪)</p> <p>mono</p> <p>mono</p> <p>mono</p> <p>♪</p>

◆ END of SECTION B ◆

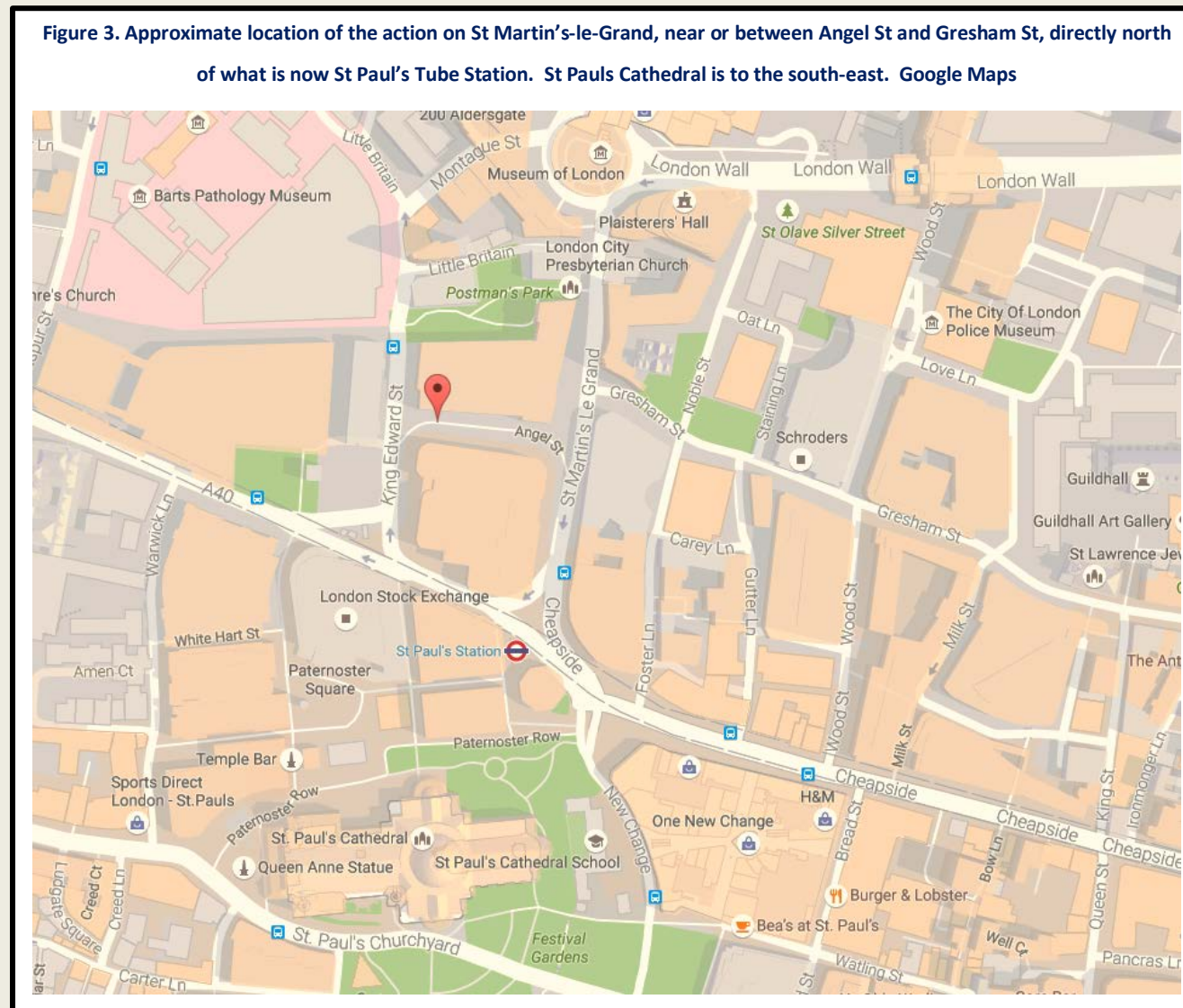
Figure 2. St Paul's Cross open pulpit 1613. By John Gipkyn (fl 1594–1629) , via Wikimedia Commons



◆ END of SECTION B ◆

4 C	STATUS / MODES OF ADDRESS <i>inc.</i> YOU v. THOU SWITCHES			LONG VOWELS, ALLITERATION & ASSONANCE	4 C
141: 142: 143: 143: 144: 144: 145:	<p>Nor that the elements <sup>12</sup></p> <p>Were not all appropriate to <b>your</b> comforts, <sup>11x</sup></p> <p><u>But charter'd unto them?</u> <sup>6</sup></p> <p>What would <b>you</b> think</p> <p><u>To be thus use'd?</u> <sup>4</sup></p> <p>▼ This is the strangers' case ; <sup>(10&gt;12)x</sup></p> <p><u>And this <b>your</b> mountainish inhumanity.</u> <sup>11x</sup></p>	<p>mono</p> <p>:</p> <p>♪</p> <p>(♪)</p> <p>mono</p> <p>mono</p> <p>♪</p>	<p>141:</p> <p>142: [apPROpr'ate]</p> <p>143:</p> <p>143:</p> <p>144:</p> <p>144:</p> <p>145: [MOUNT-nish]</p>	<p>141: Nor that the elements <sup>12</sup></p> <p>142: Were not all appropriate to your comforts, <sup>11x</sup></p> <p>143: <u>But charter'd unto them?</u> <sup>6</sup></p> <p>143: What would you think</p> <p>144: <u>To be thus Use'd?</u> <sup>4</sup></p> <p>144: ▼ This is the strangers' case ; <sup>(10&gt;12)x</sup></p> <p>145: <u>And this your mountainish inhumanity.</u> <sup>11x</sup></p>	<p>mono</p> <p>:</p> <p>♪</p> <p>(♪)</p> <p>mono</p> <p>mono</p> <p>♪</p>

◆ END of SECTION C ◆



◆ END of SECTION C ◆

4 D	SCANSION WITH A STRONG IAMBIC BIAS (TO ILLUSTRATE)		COMMENTARY	ALTERNATIVE READINGS	4 D
141:	Nor that   the e-   lements <sup>12</sup>	3 / 2 (c. fwd.)	141:	141:	
142:	Were not   all ap-   propr'ate   to your   comforts, <sup>x</sup>	2 / 2	142: Unusual heavily trochaic line – some argue the 1 <sup>st</sup> ft is also trochaic	142: Were not   all ap-   propri-   ate to   your com- forts, <sup>11x</sup>	4 / 1
143:	But char-   ter'd un-   to them? <sup>6</sup>	4 / 1	143:	143: But char-   ter'd un-   to them? <sup>6</sup>	3
143:	What would   you think	3	143: RS > 'What would' could also be trochaic >>	143: What would   you think	2
144:	To be   thus us-'d? <sup>4</sup>	1 / 1	144:	144:	
144:	▼ This is the strangers' case ; <sup>(10&gt;12)x</sup>	3	144:	144:	
145:	And this   your mount-   anish in-   huma-   nity. <sup>11x</sup>	3	145:	145:	
145:		5	145:	145:	

◆ END of SECTION D ◆

Figure 4. Sir Thomas More is commemorated with a sculpture at the late-19th-century Sir Thomas More House, opposite the Royal Courts of Justice, Carey Street, London WC2A



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[https://en.wikipedia.org/wiki/Thomas\\_More](https://en.wikipedia.org/wiki/Thomas_More)

◆ END of SECTION D & DEMO EXTRACT ◆