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

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 Publishing

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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

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MODERN Sir Thomas More

NOTATED TEXT WITH PERFORMANCE-CENTRED ANNOTATIONS

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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"> ➤ Verse syllable count undertaken line-by-line ➤ Suggested elisions based on scansion and unusual metrical pronunciations noted ➤ Puns ➤ Monosyllabic lines noted and scanned ➤ ‘False friends’ [FF] are noted and alternatives suggested | <div> <div> <div>GLOSSARY IN BLACK, PERFORMANCE COMMENTARY IN BLUE, PRONUNCIATION ISSUES IN PURPLE, ORIGINAL TEXT, MODERN TEXT</div> <div> <div>e.g. For other ruffians (as their fancies wrought) ^{11x}</div> <div>e.g. ruffians > [RUFF-yans] ; appropriate > [ap-PRO-pr’ate] ; hideous > [HID-yus]</div> <div>e.g. And you in ruff of your opinions cloth’d</div> <div>e.g. Metrically trickier than polysyllabic lines, we note whether it trips quickly (<i>iambic</i> ti-TUM) or moves slowly (<i>trachaic</i> TUM-ti). Often a combination of both > ^{MONO}sl-qk or ^{MONO}qk-sl</div> <div>e.g. innovation [FF] : <i>insurrection</i>∞ (infinity sign after just a suggestion) owed [FF] : ∞<i>owned</i> (infinity sign before means we’ve replaced it – you can always reverse)</div> </div> <div> <div>We use <i>Shakespeare’s Metrical Art</i> by George T.Wright, considered the bible of scansion</div> </div> </div> </div> | | |
| Section B > ♦ REPETITION, SPEECH BUILD ♦ | ♦ OBSERVATIONS ♦ | ♦ OBSERVATIONS ♦ | B rightside > ♦ ANTITHESES, MODIFIERS ♦ |
| <p>SAME PAGE OF TEXT NOW METRICALLY ELIDED</p> <ul style="list-style-type: none"> ➤ Isolates <ul style="list-style-type: none"> ○ repetition, synonyms ○ speech build | <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. When there is no addition but a ‘rebel’ To qualify a rebel</p> | <p>SAME PAGE OF TEXT NOW METRICALLY ELIDED</p> <ul style="list-style-type: none"> ➤ Isolates <ul style="list-style-type: none"> ○ antitheses ○ modifiers of repeated words (or their synonyms) – this is where the emphasis in delivery shifts to (not the repeated word or synonym) – here ‘qualify’ |
| Section C > ♦ YOU / THOU & STATUS GAMES ♦ | ♦ OBSERVATIONS ♦ | ♦ OBSERVATIONS ♦ | C rightside > ♦ METRE, VOWELS, CONSONANTS ♦ |
| <p>SAME PAGE OF TEXT NOW METRICALLY ELIDED</p> <ul style="list-style-type: none"> ➤ Isolates <ul style="list-style-type: none"> ○ interesting switches between ‘you’ and ‘thou’ ○ and other modes of address ○ status games | <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. Grant them remov’d, Plodding to th’ ports</p> <p>e.g. Lift up for peace, Wash your foul minds</p> <p>e.g. Would fEEd on one another</p> <p>e.g. And lead the majesty of law on leash / To slip him</p> | <p>SAME PAGE OF TEXT NOW METRICALLY ELIDED</p> <ul style="list-style-type: none"> ➤ Isolates <ul style="list-style-type: none"> ○ trochees (TUM-ti) ○ spondees (TUM-TUM) ○ lOng vOwel sOUNds, ○ alliteration and assonance |

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GENERAL EDITOR: JOHN NOBODY

THIS ePLAY DEMO

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

FIRST, there is no **Section D**. Section D would normally allow one to compare our modernised text alongside the **First Folio** and a **‘Good’ Quarto** (where available). For Richard III this a profitable exercise, 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. 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.

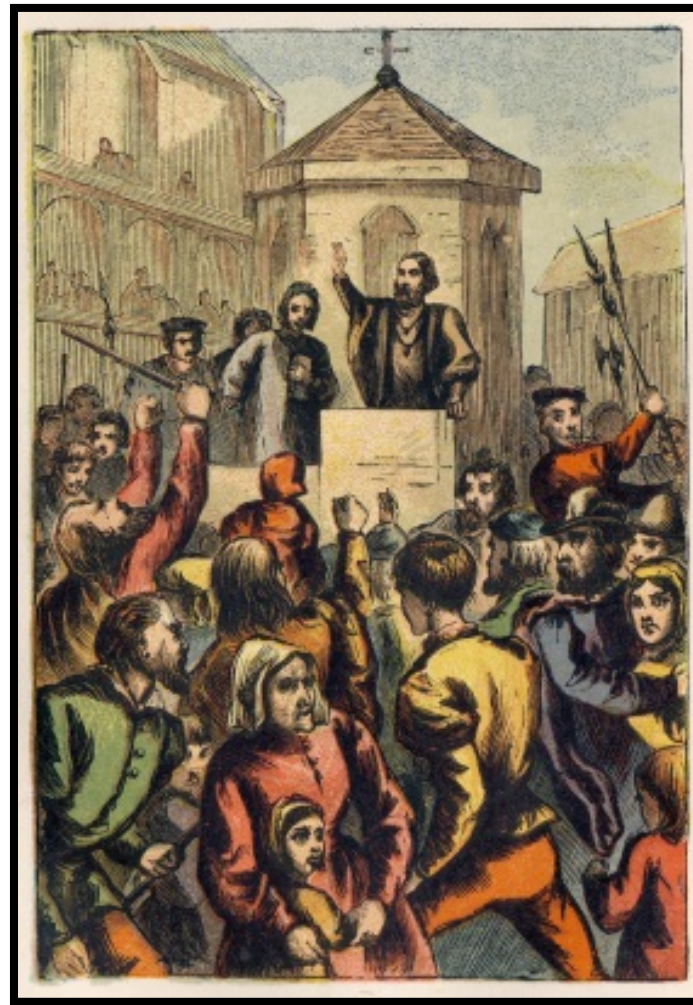
The value of this exercise lies in showing actors there are exciting variants. Notwithstanding the brilliant scholarship that surrounds Shakespeare, not one aspect of the text, lineation, speech headers or stage directions is definitive – not even close.

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.

Use it in conjunction with one or more of our [theatre script options](#). Since there is no conceivable way one can fit it all in, be selective in how you mark-up your script. Take the best and leave the rest.



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

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

to which Shakespeare is believed to have contributed lines including the famous 'immigration' speech below

The action leading up to [this point] may be summarized as follows: the commons [ordinary people in trade and apprentices] are shown as ill-treated and properly outraged by the high-handed and illegal actions of certain of the foreign groups on London, who, for economic reasons have been allowed by the authorities to flout the law and to make life miserable for honest Englishmen; they determine to stage a bloody revolt on the following May Day, in which the "aliens" will be massacred and their houses burned; word of the revolt is brought to the authorities, and Thomas More, then a Sheriff of London, is prevailed upon to address the angry commons in an attempt to stem the rebellion by persuasion rather than arms.

Adapted from Riverside Shakespeare 1997 edition p.1780

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>CROWD (of the prevailing mood)</p> <p>1-76: Remove the strangers !</p> <p>SHERIFF MORE</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 the ports and coasts for transportation ; ^{12x}</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 cloth'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 ravenous fishes ^{12x}</p> <p>92: <u>Would feed on one another.</u> ⁷</p> <p>DOLL</p> <p>93: Before God, that's as true as the Gospel.</p> <p>LINCOLN or GEORGE BETTS</p> <p>94: Nay, this is a sound fellow, I tell you—let's mark him.</p> | <p>mono sl-qk</p> <p>♫*</p> <p>(♫)*</p> <p>mono (♫)*</p> <p>(♫)*</p> <p>PUN Ψ</p> <p>MONO sl</p> <p>MONO</p> <p>(♫)</p> <p>mono (♫)</p> <p>♫</p> <p>mono sl</p> <p>♫</p> <p>♫</p> | <p>^{o:} Location: a privileged “liberty” within the walls just north of St Paul’s Cathedral where many aliens lived. Foreigners in this areas were not subject to the same constraints and laws as ordinary Londoners – this ‘special privilege’ was a source of resentment</p> <p>^{o:}</p> <p>1-76: strangers: foreigners, aliens</p> <p>77:</p> <p>78: chid down: brought down by rancorous quarrelling</p> <p>79:</p> <p>80:</p> <p>81: transportation: conveyance, transport [out of the country] ^{i.e.} removal, banishment</p> <p>82: in: (1) in achieving, or (2) in accordance with And...desires: ^{i.e.} anarchic rule</p> <p>83: Authority: rightful rule brawl: noisy disturbance</p> <p>84: in ruff: 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: [o-PIN-yuns] naturally 3 sybs Ψ illustrating ‘ruff’ would help the audience get the classic WS word play ACT members of the upper class</p> <p>85:</p> <p>86: insolence: arrogance strong hand: brute force should: must</p> <p>87: quelled: crushed, suppressed</p> <p>88: live...man: make it to old age</p> <p>89: ruffians: a play on, and antithetical to ‘ruff’ in (84) above (see note) > here [RUFF-yans] as...wrought: ^{i.e.} whatever came into their minds</p> <p>90: self: identical ^(ABBOTT); with a glance at ‘selfish’</p> <p>91: shark: prey > also in Hamlet 1.1 (97) in Oxford edition</p> <p>92:</p> <p>DOLL: Doll’s husband, Williamson, was a carpenter ^{i.e.} artisan- or working-class</p> <p>93: as...Gospel: ^{i.e.} the Gospel truth</p> <p>LINCOLN: John Lincoln was a broker ^{i.e.} middle class. He is the ring leader and is eventually hanged for it > it is not clear in the original manuscript [^{MS}]</p> <p>94: is > a VB addition who speaks here, but most editors favour Lincoln</p> | |

| 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>CROWD (of the prevailing mood)</p> <p>1-76: Remove the strangers ! °</p> <p>SHRIF MORE</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 cloth'd ; 11x</p> <p>85: What had you got? 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: Would feed on one another. 7</p> <p>DOLL</p> <p>93: Before God, that's as true as the Gospel.</p> <p>LINCOLN or GEORGE BETTS °</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 > time, clock, minutes, hours, watch, dial, bell</p> <p>79: Imagine: in this context a close enough synonym of 'grant'</p> <p>80: wretched strangers v. you (82)</p> <p>81: transportation: conveyance, transport [out of the country] i.e. removal,</p> <p>82: banishment</p> <p>83: desires (anarchy, base instincts) + brawl v. authority</p> <p>84: [o-PIN-yuns] ruff (being a refined piece of clothing) v. ruffians (91)</p> <p>85: (being something unrefined)</p> <p>Repetition often lead 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 > do, do, doing</p> <p>88: you (the mob) v. other ruffians</p> <p>89: [RUFF-yans] ruffians v. ruff (84)</p> <p>90: self...self...self: 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 rule v. obey, 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>CROWD (of the prevailing mood)</p> <p>1-76: Remove the strangers ! °</p> <p>SHERIFF MORE</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 cloth'd ; 11x</p> <p>85: What had you got? 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: Would feed on one another. 7</p> <p>DOLL</p> <p>93: Before God, that's as true as the Gospel.</p> <p>LINCOLN or GEORGE BETTS °</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 | | Trochees [TUM-ti] & (possible) Spondees [TUM-TUM] | | LONG VOWELS, TROCHEES, 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>CROWD (of the prevailing mood)</p> <p>1-76: Remove the strangers ! °</p> <p>SHERIFF MORE</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 cloth'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>DOLL</p> <p>93: Before God, that's as true as the Gospel.</p> <p>LINCOLN or GEORGE BETTS °</p> <p>94: Nay, this is a sound fellow, I tell you—let's mark him.</p> | mono sl-qk | <p>1-76</p> <p>FOR QUICK REFERENCE THIS COLUMN RECORDS ></p> <ul style="list-style-type: none">✓ puns ^{PUN} double entendres ^{PUN} ☺sexual innuendo ☺✓ flattery ☺ insincerity ☹ ☹ i.e. two-faced ('plastic')✓ irony ^{IRON}✓ sarcasm ^{SARC}✓ wry or sardonic humour ^{WRY}✓ perhaps illustrate a word or phrase ^ψ (raised arms)✓ Switch between 'you' and 'thou' ^{sw!}✓ Switch between Verse and Prose > ^V2^P or ^P2^VVerse or Prose? ^{VorP?}✓ monosyllabic lines ^{MONO} fully ^{mono} mostly✓ the pace of monosyllabic lines ^{sl} = slow, ^{qk} = quick <p>Notes</p> <p>IRONY</p> <p>There are two types of irony – dramatic irony and ironical statement. To simplify we use ^{IRON} for both. The annotations explain which is which, although may be obvious from the context.</p> <p>MONOSYLLABIC LINES</p> <p>Monosyllabic lines are generally trickier for actors than polysyllabic ones. They present scansion traps, i.e. putting the stress in the wrong place.</p> <p>Whether poly- or mono-, lines 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 pyrrhic feet [ti-ti] (consecutive non-stresses that get swallowed up ^{♪*}). In an otherwise iambic line ([♪]) means a non-iambic foot could be present.</p> <p>Conversely, a line (or half a line more tyically) with a trochee [TUM-ti] acts like a brake on the galloping iamb. For example, the 1st half of line (77) is slow (helped by the long 'o' in 'remov'd', while the 2nd half is quicker, albeit the long vowel sound in 'noise' slows the end.</p> <p>Spondees [TUM-TUM] generally make no difference, but a cluster may slow down delivery e.g. line (90)</p> | mono sl-qk | <p><i>St Martin's-le-Grand, Aldersgate, London</i></p> <p><i>May Day, 1517 A.D.</i></p> <p>CROWD (of the prevailing mood)</p> <p>1-76: Remove the strangers ! °</p> <p>SHERIFF MORE</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 kIng in your desIres—</p> <p>83: Authority quite sIlenc'd by your brAwI—</p> <p>84: And you in ruff of your opinions clOth'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>DOLL</p> <p>93: Before God, that's as true as the Gospel.</p> <p>LINCOLN or GEORGE BETTS °</p> <p>94: Nay, this is a sound fellow, I tell you—let's mark him.</p> | mono sl-qk |

| ACT 2 SCENE [4] | | 95 – 116 | | MODERN Sir Thomas More | | NOTATED TEXT WITH PERFORMANCE-CENTRED ANNOTATIONS | | Page 10 of 18 | |
|--|--|--|--|---|--|---|--|---|--|
| 2 A | | TEXT, LINE COUNT, SPEECH HEADERS, STAGE DIRECTIONS | | | | GLOSSARY, PUNS, WORD SUBSTITUTIONS ♦ STAGE DIRECTIONS ♦ METRE, ELISION, PRONUNCIATION ♦ COMMENT | | 2 A | |
| | | <p>SHERIFF MORE</p> <p>95: Let me set up before your thoughts, good friends,</p> <p>96: On supposition ; which if you will mark,</p> <p>97: You shall perceive how horrible a shape</p> <p>98: <u>Your insurrection bears.</u> ⁶</p> <p>98: First, 'tis a sin !</p> <p>99: Which oft the apostle did forewarn us of,</p> <p>100: Urging obedience to authority ; ^{11x}</p> <p>101: And 'twere no error, if I told you all,</p> <p>102: <u>You were in arms against your God Himself.</u></p> <p>ALL</p> <p>103: Marry, God forbid that ! ^{6a}</p> <p>SHERIFF MORE</p> <p>104: Nay, certainly you are ; ^{6b}</p> <p>105: For to the king God hath His office lent</p> <p>106: Of dread, of justice, power and command ;</p> <p>107: Hath bid him rule, and will'd you to obey ;</p> <p>108: And—to add ampler majesty to this—</p> <p>109: He hath not only lent the king His figure, ¹¹</p> <p>110: His throne, His sword, but given him his own name, ^{12x}</p> <p>111: <u>Calls him ‘a god on earth’ !</u> ⁶</p> <p>111: What do you then—</p> <p>112: Rising 'gainst him that God himself installs—</p> <p>113: <u>But rise against God?</u> ^{5x}</p> <p>113: What do you to your souls</p> <p>114: <u>In doing this?</u> ⁴</p> <p>114: O, desperate as you are, ^{11x}</p> <p>115: Wash your foul minds with tears ; and those same</p> <p>hands—</p> <p>116: That you like rebels lift against the peace—</p> | | <p>mono</p> <p>♪</p> <p>♪</p> <p>♪</p> <p>mono</p> <p>♪</p> <p>mono qk</p> <p>♪</p> <p>VorP?</p> <p>mono</p> <p>♪*</p> <p>mono sl</p> <p>♪</p> <p>MONO (♪)</p> <p>mono sl</p> <p>mono qk</p> <p>MONO sl</p> <p>MONO qk</p> <p>mono qk</p> <p>mono</p> <p>MONO sl</p> <p>♪</p> | | <p>95: good friends > see note to (73) above</p> <p>96: mark: note, pay attention to</p> <p>97:</p> <p>98: innovation [FF] ^[MS]: ∞ insurrection ^[VB], rebellion; alteration to the established order</p> <p>98:</p> <p>99:</p> <p>100: authority: ^{i.e.} to those in authority [o-BEAD-yence]</p> <p>101: error: doctrinal mistake; deceit, falsehood, deception</p> <p>102:</p> <p>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</p> <p>104:</p> <p>105: king: the office of the king, not Henry VIII specifically office: position of authority</p> <p>106:</p> <p>107:</p> <p>108:</p> <p>109:</p> <p>110: and sword ^[MS] His sword ^[VB]</p> <p>111:</p> <p>112:</p> <p>113:</p> <p>113:</p> <p>114:</p> <p>114: desperate: reckless; in a state of spiritual despair and so heading for damnation</p> <p>115: tears > a sign of contrition (which could lead to forgiveness)</p> <p>116:</p> | | <div><p>QUICK LEGEND © VERSEBUSTER</p><p>x > line doesn’t scan – something needs eliding x > refers back to scansion note in Section A</p><p>opinions / ruffians / the > suggested syllable[s] that need eliding to make a line scan</p><p>♪ > fully iambic ♪* > fully iambic with a racing unstressed foot ^{i.e.} line trips even quicker</p><p>(♪) mostly iambic but with a foot that might be otherwise ^{MS} > as per the original manuscript</p><p>MONO > fully monosyllabic line mono > mainly monosyllabic xxx > any editor’s update of ^{MS}</p><p>MONO_{sl} > slow mono line MONO_{qk} > quick mono line MONO_{sl-qk} > 1st half slow, 2nd half quick</p><p>ψ > illustrate o > refers back to a text / stage direction / speech header note in Section A</p></div> | |
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| 2 B | REPETITION, SYNONYMS, SPEECH BUILD | | | | ANTITHESES, MODIFIERS | 2 B |
|------|--|-----------|------|------------------------------------|-----------------------|---|
| | SHERIFF MORE | | | | SHERIFF MORE | |
| 95: | Let me set up before your thoughts, good friends, | mono | 95: | | 95: | Let me set up before your thoughts, good friends, mono |
| 96: | On supposition ; which if you will mark, | ♪ | 96: | | 96: | On supposition ; which if you will mark, ♪ |
| 97: | You shall perceive how horrible a shape | ♪ | 97: | | 97: | You shall perceive how horrible a shape ♪ |
| 98: | <u>Your insurrection bears.</u> 6 o | ♪ | 98: | ∞ [FF] | 98: | <u>Your insurrection bears.</u> 6 o ♪ |
| 98: | First, 'tis a sin ! | mono | 98: | | 98: | First, 'tis a sin ! mono |
| 99: | Which oft the apostle did forewarn us of, | ♪ | 99: | | 99: | Which oft the apostle did forewarn us of, ♪ |
| 100: | Urging obedience to authority ; 11x | | 100: | [o-BEAD-yence] | 100: | Urging obedience to authority ; 11x |
| 101: | And 'twere no error, if I told you all, | mono qk ♪ | 101: | | 101: | And 'twere no error, if I told you all, mono qk ♪ |
| 102: | <u>You were in arms against your God himself.</u> | ♪ | 102: | | 102: | <u>You were in arms against your God himself.</u> ♪ |
| | ALL | VorP? | | | ALL | VorP? |
| 103: | Marry, God forbid that ! 6a | | 103: | | 103: | Marry, God forbid that ! 6a |
| | SHERIFF MORE | | | | SHERIFF MORE | |
| 104: | Nay, certainly you are ; 6b | | 104: | | 104: | Nay, certainly you are ; 6b |
| 105: | For to the king God hath his office lent | mono | 105: | | 105: | For to the king God hath his office lent mono |
| 106: | Of dread, of justice, power and command ; | ♪* | 106: | | 106: | Of dread, of justice, power and command ; ♪* |
| 107: | Hath bid him rule, and will'd you to obey ; | mono sl | 107: | bid him rule v. will'd you to obey | 107: | Hath bid him rule, and will'd you to obey ; mono sl |
| 108: | And—to add ampler majesty to this— | | 108: | | 108: | And—to add ampler majesty to this— |
| 109: | He hath not only lent the king His figure, 11 | ♪ | 109: | | 109: | He hath not only lent the king His figure, 11 ♪ |
| 110: | His throne, His sword, but giv'n him his own name, o | MONO (♪) | 110: | | 110: | His throne, His sword, but giv'n him his own name, o MONO (♪) |
| 111: | <u>Calls him 'a god on earth' !</u> 6 | mono sl | 111: | | 111: | <u>Calls him 'a god on earth' !</u> 6 mono sl |
| 111: | What do you then— | mono qk ♪ | 111: | | 111: | What do you then— mono qk ♪ |
| 112: | Rising 'gainst him that God himself installs— | | 112: | | 112: | Rising 'gainst him that God himself installs— |
| 113: | <u>But rise 'gainst God?</u> 4 | MONO sl | 113: | | 113: | <u>But rise 'gainst God?</u> 4 MONO sl |
| 113: | What do you to your souls | MONO qk | 113: | | 113: | What do you to your souls MONO qk |
| 114: | <u>In doing this?</u> 4 | mono qk ♪ | 114: | | 114: | <u>In doing this?</u> 4 mono qk ♪ |
| 114: | O, desp'rate as you are, | mono | 114: | | 114: | O, desp'rate as you are, mono |
| 115: | Wash your foul minds with tears ; and those same | | 115: | | 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: | against v. up for (117) | 116: | That you like rebels lift against the peace— ♪ |

| 2 C | STATUS / MODES OF ADDRESS <i>inc.</i> YOU v. THOU SWITCHES | | Trochees [TUM-ti] & (possible) Spondees [TUM-TUM] | | LONG VOWELS, TROCHEES, ALLITERATION & ASSONANCE | 2 C | |
|------|---|----------|--|--|---|---|----------|
| | SHERIFF MORE | | STATUS / MODES OF ADDRESS <i>inc.</i> YOU v. THOU SWITCHES | | SHERIFF MORE See 3 C for explanation of ALLITERATION & ASSONANCE | | |
| 95: | Let me set up before your thoughts, GOOD FRIENDS, | mono | 95: | STATUS GAMES | 95: | Let me set up before your thoughts, good friends , | mono |
| 96: | On supposition ; which if you will mark, | ♪ | 96: | Switches [sw!] between ‘you’ and ‘thou’, as well as | 96: | On supposition ; which if you will mark, | ♪ |
| 97: | You shall perceive how horrible a shape | ♪ | | between other forms of address, reveal shifting attitudes | 97: | You shall perceive how horrible a shape | ♪ |
| 98: | Your insurrection bears. 6 o | | | towards the person being spoken to. In this short passage | 98: | Your insurrection bears. 6 o | ♪ |
| 98: | First, ’tis a sin ! | mono | | the only clue is that More calls the rebels ‘GOOD FRIENDS’ | 98: | First, ’tis a sin ! | mono |
| 99: | Which oft the apostle did forewarn us of, | ♪ | 99: | – he is their local sheriff and a man of the people, not a | 99: | Which oft the apostle did forewarn us of, | ♪ |
| 100: | Urging obedience to authority ; 11x | | 100: | patrician. He uses ‘you’ because it is the plural for both | 100: | Urging obedience to authority ; 11x | |
| 101: | And ’twere no error, if I told you all, | mono qk | 101: | In <i>Henry IV Pt 1</i> below, King Henry initially addresses Percy | 101: | And ’twere no error, if I told you all, | mono qk |
| 102: | You were in arms against your God himself. | ♪ | 102: | with the informal, familiar ‘thou’. He then switches to the | 102: | You were in arms against your God himself. | ♪ |
| | | | | formal ‘you’. This signals a shift in attitude from social | | | |
| | ALL | VorP? | | equal to ruler over subject. Moreover, the change is | | ALL | VorP? |
| 103: | Marry, God forbid that ! 6a | | 103: | heralded by ‘sirrah’, a demeaning term for a noble. | 103: | Marry, God forbid that ! 6a | |
| | | | | <i>Thou</i> dost belie him, Percy, <i>thou</i> dost belie him ; | | | |
| | | | | | | | |
| | SHERIFF MORE | | | Art <i>thou</i> not asham’d? But SIRRAH, henceforth | | SHERIFF MORE | |
| 104: | Nay, certainly you are ; 6b | | 104: | Let me not hear you speak of Mortimer sw! | 104: | Nay , certainly you are ; 6b | |
| 105: | For to the king God hath his office lent | mono | 105: | | 105: | For to the king God hath his office lent | mono |
| 106: | Of dread, of justice, power and command ; | ♪* | 106: | | 106: | Of dread, of justice, power and command ; | ♪* |
| 107: | Hath bid him rule, and will’d you to obey ; | mono sl | 107: | LONG VOWELS, TROCHEES | 107: | Hath bid him rule , and will’d you to obey ; | mono sl |
| 108: | And—to add ampler majesty to this— | | 108: | LONG VOWELS | 108: | And—to add ampler majesty to this— | |
| 109: | He hath not only lent the king His figure, 11 | ♪ | 109: | Many vowel sounds have changed over 400 years. ‘War’ | 109: | He hath not only lent the king His figure, 11 | ♪ |
| 110: | His throne, His sword, but giv’n him his own name, o | MONO (♪) | 110: | used to rhyme with ‘are’, ‘love’ with ‘prove’ and so on. | 110: | His throne, His sword, but giv’n him his own name , o | MONO (♪) |
| 111: | Calls him ‘a god on earth’ ! 6 | mono sl | 111: | Despite this minefield, it’s nonetheless worth exploiting | 111: | Calls him ‘a god on earth’ ! 6 | mono sl |
| 111: | What do you then— | mono qk | 111: | long vowels for dramatic effect. | 111: | What do you then— | mono qk |
| 112: | Rising ’gainst him that God himself installs— | | 112: | TROCHEES | 112: | Rising ’gainst him that God himself installs— | |
| 113: | But rise ’gainst God? 4 | MONO sl | 113: | The cat among the pigeons of the main metrical feet – | 113: | But rise ’gainst God? 4 | MONO sl |
| 113: | What do you to your souls | MONO qk | 113: | iamb [ti-TUM], trochee [TUM-ti], spondee [TUM-TUM], | 113: | What do you to your souls | MONO qk |
| 114: | In doing this? 4 | mono qk | 114: | pyrrhic [ti-ti] and amphibrach [ti-TUM-ti] – is the trochee. | 114: | In doing this? 4 | mono qk |
| 114: | O, desp’rate as you are, | mono | 114: | It briefly pulls up the galloping iamb. As with other feet, | 114: | O, desp’rate as you are, | mono |
| 115: | Wash your foul minds with tears ; and those same | | 115: | some are strong and obvious, some marginal, some | 115: | Wash your foul minds with tears ; and those same | |
| | hands— | MONO sl | | debatable. It is not a settled science. Scholars are divided | | hands — | MONO sl |
| 116: | That you like rebels lift against the peace — | ♪ | 116: | over whether these should in fact be treated as iambs: | 116: | That you like rebels lift against the peace — | ♪ |
| | | | | <i>To be or not to be; THAT is the question [that IS?]</i> | | | |
| | | | | LET me not to the mar- riage of true minds [Let ME?] | | | |

| 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 ^{11x} | (J) | 117: Lift up: ^{i.e.} lift up your hands in prayer unreverent: disrespectful | |
| 118: | <u>Make them your feet to kneel to be forgiven !</u> ¹¹ | | 118: Make...forgiven > 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 / Whose discipline is riot. In, in to your obedience! / Why, even your hurly cannot proceed / But by obedience.” | |
| 119: | Tell me but this : ▼ what rebel captain— ^{9>11} | | 119: | |
| 120: | As mutinies are like to hap—by his name ^{11x} | mono | 120: incident [FF] [MS]: likely to happen > ∞ like to hap [VB] (which retains the metre) mutinies > 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> ¹¹ | | 121: still: quieten rout: disorderly crowd, rabble the original manuscript it appears as two sybs > [MUTE-nies] | |
| 122: | Or how can well that proclamation sound | J | 122: proclamation: ^{i.e.} as ordered by the rebel leader / traitor in charge | |
| 123: | When there is no addition but ‘a rebel’ ¹¹ | J | 123: addition: ^{i.e.} honorific title | |
| 124: | <u>To qualify a rebel?</u> ^{7e > 6} | J | 124: qualify: afford a recognized status to; designate ^(OED) Metre > epic caesura > the last weak-stressed syllable before the caesura [-bel] not counted | |
| 124: | You'll put down strangers, ^{(11 > 10)x} | | 124: put down: crush, defeat | |
| 125: | Kill them, cut their throats, possess their houses, ^{(10 > 11)x} | | 125: Metre > 5 trochees (unusual in Shakespeare) > 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 | J* | 126: in liom / in lyam / in line [MS]: on lead, ∞ on leash [VB] of lines- the final unstressed syllable (here ‘-ers’) supplies the missing weak stress | |
| 127: | <u>To slip him like a hound.</u> ⁶ | mono qk J | 127: slip: 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 | |
| 127: | Say now the king | mono | 127: | |
| 128: | (As he is clement if th' offender mourn) | J | 128: clement: merciful mourn: ^{i.e.} repent | |
| 129: | Should so much come too short of your great trespass ¹¹ | MONO sl | 129: come to short of: not match the full extent [of your crime] ^{i.e.} be too lenient | |
| 130: | As merely to banish you—whither would you go? ^{12x} | mono | 130: but [FF] [MS]: ∞ merely [VB] whether: ∞ whither ^(OXFORD) | |
| 131: | What country—by the nature of your error— ¹¹ | J** | 131: by: in view of error: moral defect | |
| 132: | <u>Should give you harbor?</u> ^{5e > 4} | J | 132: Should: would feel obligated to, would consent to Metre > epic caesura > the last weak-stressed syllable before the caesura [-bor] not counted | |
| 132: | Go you to France or Flanders ; ¹¹ | | 132: | |
| 133: | To any German province ; Spain or Portugal ; ¹² | J | 133: | |
| 134: | Nay, anywhere that not adheres to England— ¹¹ | J | 134: not adheres to: (1) [of manners, speech, customs, etc.] is not in accord with > accords with ∞, or (2) does not have friendly relations with | |
| 135: | <u>Why, you must needs be strangers.</u> ^{7e > 6} | mono (J) | 135: needs: of necessity Metre > epic caesura > the last weak-stressed syllable before the caesura [-gers] not counted | |
| 135: | Would you be pleased | mono J | 135: | |
| 136: | To find a nation of such barbarous temper, ^{12x} | J | 136: | |
| 137: | That breaking out in hideous vi-o-lence, ^{11x (9-10)} | J* | 137: Metre > for the line to stay on the metre one word needs contracting [HID-yus] and another given its full value (quite common in Shakespeare) > [VI-o-lence] | |
| 138: | Would not afford you an abode on earth? | J | 138: naturally 3 sybs | |
| 139: | Whet their detested knives across your throats? | | 139: Whet [HWET]: sharpen detested: detestable against [FF]: ∞ across | |
| 140: | Spurn you like dogs? and like as if that God | MONO sl-qk | 140: Spurned: treated with contempt if: though Metre > trochee / iamb / iamb / iamb / iamb > the trochee slows down delivery of the first half, as does | |
| 141: | <u>Own'd not, nor made not you?</u> ⁶ | mono | 141: Owed [FF] [MS]: did not acknowledge as belonging to him > ∞ Owned [VB] made: created the long vowel sound of ‘Spurn’ | |

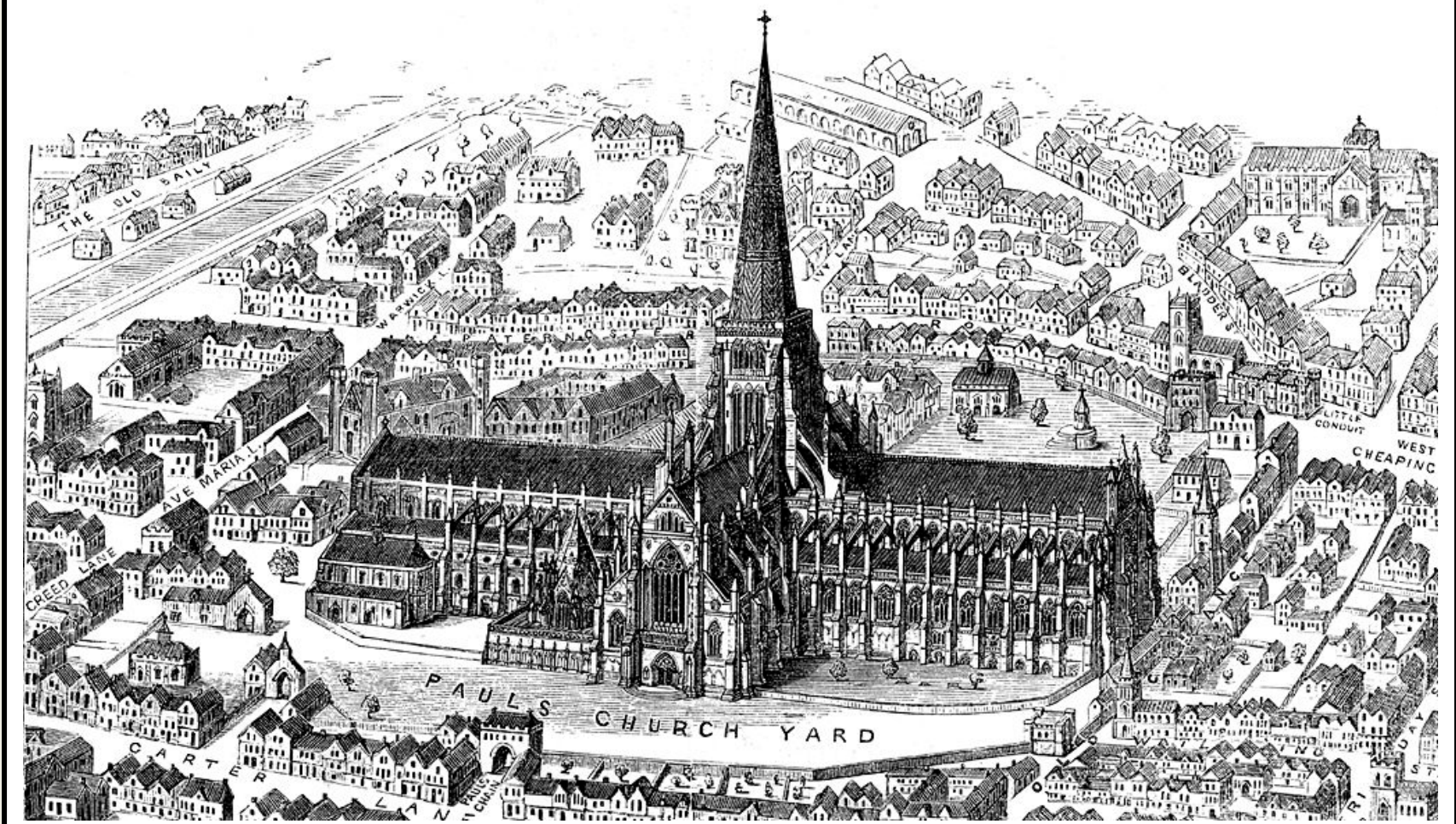
| 3 B | REPETITION, SYNONYMS, SPEECH BUILD | | | | ANTITHESES, MODIFIERS | 3 B | |
|------|--|------------|------|---|-----------------------|--|------------|
| 117: | Lift up for peace, and your unrev'rent knees | (J) | 117: | against (116) v. for | 117: | Lift up for peace, and your unrev'rent knees | (J) |
| 118: | Make them your feet to kneel to be forgiven ! 11 o | | 118: | | 118: | Make them your feet to kneel to be forgiven ! 11 o | |
| 119: | Tell me but this : ▼ what rebel captain—9>11 | | 119: | MODIFIERS | 119: | Tell me but this : ▼ what rebel captain—9>11 | |
| 120: | As mutinies are like to hap—by his name 11x o | mono | 120: | 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). | 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: | | 121: | Can still the rout? Who will obey a traitor? 11 | |
| 122: | Or how can well that proclamation sound | J | 122: | The Sheriif More speech has only one, but it's a fine | 122: | Or how can well that proclamation sound | J |
| 123: | When there is no addition but 'a rebel' 11 | J | 123: | example > 'qualify'. | 123: | When there is no addition but 'a rebel' 11 | J |
| 124: | To qualify a rebel? 7e > 6 | J | 124: | To isolate modifiers from REPETITION on the left side of B, | 124: | To qualify a rebel? 7e > 6 | J |
| 124: | You'll put down strangers, (11 > 10)x | | 124: | we identify them on the right with ANTIITHESES. The | 124: | You'll put down strangers, (11 > 10)x | |
| 125: | Kill them, cut their throats, possess their houses, (10 > 11)x | | 125: | relevant repeated word (or synonym) is always highlighted | 125: | Kill them, cut their throats, possess their houses, (10 > 11)x | |
| 126: | And lead the majesty of law on leash o | J* | 126: | purple and the modifying word or words in purple italic. | 126: | And lead the majesty of law on leash o | J* |
| 127: | To slip him like a hound. 6 | mono qk J | 127: | Hamlet Act 2.2 (Hamlet's speech 'Oh what a rogue and | 127: | To slip him like a hound. 6 | mono qk J |
| 127: | Say now the king | mono | 127: | peasant slave am I'): | 127: | Say now the king | mono |
| 128: | (As he is clement if th' offender mourn) | J | 128: | ...in a dream of passion | 128: | (As he is clement if th' offender mourn) | J |
| 129: | Should so much come too short of your great trespass 11 | MONO sl | 129: | and nine lines later | 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: | ...and the cue for passion | 130: | As merely t' banish you—whith'r would you go? o | mono |
| 131: | What country—by the nature of your error—11 | J** | 131: | The Winter's tale Act 1.2 (Leontes's speech 'To your own | 131: | What country—by the nature of your error—11 | J** |
| 132: | Should give you harbor? 5e > 4 | J | 132: | bents dispose you'): | 132: | Should give you harbor? 5e > 4 | J |
| 132: | Go you to France or Flanders ; 11 | | 132: | ...other men have gates, and those gates open'd | 132: | Go you to France or Flanders ; 11 | |
| 133: | To any German province ; Spain or Portugal ; 12 | J | 133: | Macbeth Act 1.7 (Macbeth): | 133: | To any German province ; Spain or Portugal ; 12 | J |
| 134: | Nay, anywhere that not adheres to England—11 | J | 134: | If it were done, when 'tis done, then 'twere well | 134: | Nay, anywhere that not adheres to England—11 | J |
| 135: | Why, you must needs be strangers. 7e > 6 | mono (J) | 135: | It were done quickly | 135: | Why, you must needs be strangers. 7e > 6 | mono (J) |
| 135: | Would you be pleas'd | mono J | 135: | King Lear Act 1.2 (Edmund's speech 'Thou Nature art my | 135: | Would you be pleas'd | mono J |
| 136: | To find a nation of such barb'rous temper, 11 | J | 136: | goddess'): | 136: | To find a nation of such barb'rous temper, 11 | J |
| 137: | That breaking out in hideous vi-o-lence, 11x (9-10) | J* | 137: | Legitimate Edgar...fine word, legitimate. | 137: | That breaking out in hideous vi-o-lence, 11x (9-10) | J* |
| 138: | Would not afford you an abode on earth? | J | 138: | Well my Legitimate...Edmund the base | 138: | Would not afford you an abode on earth? | J |
| 139: | Whet their detested knives across your throats? o | | 139: | Shall top the legitimate | 139: | Whet their detested knives across your throats? o | |
| 140: | Spurn you like dogs? and like as if that God | MONO sl-qk | 140: | Here 'top' is also antithetical to 'base' and a pun on 'base' | 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: | | 141: | Own'd not, nor made not you? 6 o | mono |

| 3 C | STATUS / MODES OF ADDRESS <i>inc.</i> YOU v. THOU SWITCHES | | Trochees [TUM-ti] & (possible) Spondees [TUM-TUM] | | LONG VOWELS, TROCHEES, ALLITERATION & ASSONANCE | 3 C |
|------|---|------------|---|--|--|------------|
| 117: | Lift up for peace, and your unrev'rent knees | (J) | 117: | | 117: Lift up for peace, and your unrev'rent knees | (J) |
| 118: | <u>Make them your feet to kneel to be forgiven !</u> ¹¹ ° | | 118: | 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. | 118: <u>Make them your feet to kneel to be forgiven !</u> ¹¹ ° | |
| 119: | Tell me but this : ▼ what rebel captain— ^{9>11} | | 119: | 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. | 119: Tell me but this : ▼ what rebel captain— ^{9>11} | |
| 120: | As mutinies are like to hap—by his name ^{11x} ° | mono | 120: | | 120: As mutinies are like to hap—by his name ^{11x} ° | mono |
| 121: | Can still the rout? <u>Who will obey a traitor?</u> ¹¹ | | 121: | | 121: Can still the rout? <u>Who will</u> obey a traitor? ¹¹ | |
| 122: | Or how can well that proclamation sound | J | 122: | | 122: Or how can well that proclamation sound | J |
| 123: | When there is no addition but 'a rebel' ¹¹ | J | 123: | | 123: When there is no addition but 'a rebel' ¹¹ LE | J |
| 124: | <u>To qualify a rebel?</u> ^{7e>6} | J | 124: | | 124: <u>To qualify a rebel?</u> ^{7e>6} | J |
| 124: | You'll put down strangers, ^{(11>10)x} | | 124: | | 124: You'll put down strangers, ^{(11>10)x} | |
| 125: | Kill them, cut their throats, possess their houses, ^{(10>11)x} | | 125: | | 125: Kill them, cut their throats, possess their houses, ^{(10>11)x} | |
| 126: | And lead the majesty of law on leash ° | J* | 126: | A MUSICAL CONSONANCE | 126: And lead the majesty of law on leash ° | J* |
| 127: | <u>To slip him like a hound.</u> ⁶ | mono qk J | 127: | [B] [L] [D] [A] BOMBAST ♦ [B] [A] [S] RESENTMENT | 127: <u>To slip him like a hound.</u> ⁶ | mono qk J |
| 127: | Say now the king | mono | 127: | ♦ blameful bloody blade...bravely broach'd...boiling bloody breast | 127: Say now the king | mono |
| 128: | (As he is clement if th' offender mourn) | J | 128: | ♦ With base ? With baseness bastardy ? Base, base ? | 128: (As he is clement if th' offender mourn) | J |
| 129: | Should so much come too short of your great trespass ¹¹ | MONO sl | 129: | [R] [OO] [F] [L] CONTEMPT | 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? ° | mono | 130: | ♦ Thou wretched , rash , intruding fool , farewell | 130: As merely t' banish you —whith'r would you go? ° | mono |
| 131: | What country—by the nature of your error— ¹¹ | J** | 131: | [R] [S] [L] [CH] [I] ♦ [W] [D] [M] DISGUST | 131: What country—by the nature of your error— ¹¹ | J** |
| 132: | <u>Should give you harbor?</u> ^{5e>4} | J | 132: | ♦ Remorseless, treacherous, lletcherous, kindless villain | 132: <u>Should give you harbor?</u> ^{5e>4} | J |
| 132: | Go you to France or Flanders ; ¹¹ | | 132: | ♦ When you durst do it, then you were a man : | 132: Go you to France or Flanders ; ¹¹ | |
| 133: | To any German province ; Spain or Portugal ; ¹² | J | 133: | And to be more than what you were, you would | 133: To any German province ; Spain or Portugal ; ¹² | J |
| 134: | Nay, anywhere that not adheres to England— ¹¹ | J | 134: | Be so much more the man . | 134: Nay, anywhere that not adheres to England— ¹¹ | J |
| 135: | <u>Why, you must needs be strangers.</u> ^{7e>6} | mono (J) | 135: | [B] [ER] [P] [OO] [W] MOOD MUSIC / EVOCATION | 135: <u>Why, you must needs be strangers.</u> ^{7e>6} | mono (J) |
| 135: | Would you be pleas'd | mono J | 135: | ♦ The barge she sat in... burnish 'd... Burnt ... poop ...beaten | 135: Would you be plEAs 'd | mono J |
| 136: | To find a nation of such barb'rous temper, ¹¹ | J | 136: | ... Purple ... perfumèd | 136: To find a nation of such barb'rous temper, ¹¹ | J |
| 137: | That breaking out in hideous vi-o-lence, ^{11x(9-10)} | J* | 137: | ♦ If music be the food of love > pronounced [loove] in 1600 | 137: That breaking out in hideous vi-o-lence, ^{11x(9-10)} | J* |
| 138: | Would not afford you an abode on earth? | J | 138: | ♦ Now ore the [w]one half world ... wicked ... witchcraft | 138: Would not afford you an abode on earth? | J |
| 139: | Whet their detested knives across your throats? ° | | 139: | ... wither 'd... wolf ... watch > how long can the Bard keep it up? | 139: <u>Whet their</u> detested knives across your throats? ° | |
| 140: | Spurn you like dogs? and like as if that God | MONO sl-qk | 140: | [P] [L] [S] [D] [K] [AW] SCHEMING / SENSUOUS | 140: <u>Spurn you</u> like dogs? and like as if that God | MONO sl-qk |
| 141: | <u>Own'd not, nor made not you?</u> ⁶ ° | mono | 141: | ♦ Plots have I laid, inductions dangerous By drunken prophecies, libels and dreams | 141: <u>Own'd not, nor made not you?</u> ⁶ ° | mono |
| | | | | ♦ The crickets sing and mans ore labour'd sense ...softly press the rushes... Cytheria ... sheets ... kiss , one kiss [sith-uh-REE-a] | | |

| 4 A | TEXT, LINE COUNT, SPEECH HEADERS, STAGE DIRECTIONS | | GLOSSARY, PUNS, WORD SUBSTITUTIONS ♦ STAGE DIRECTIONS ♦ METRE, ELISION, PRONUNCIATION ♦ COMMENT | 4 A |
|------|---|----------|---|-----|
| 141: | Nor that the elements ¹² | mono (♫) | 141: elements: (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 | |
| 142: | Were not all appropriate to your comforts, ^{11(x)} | : | 142: appropriate [apPROprate]: particularly assigned <i>Metre > 5 trochees if 'appropriate' correctly elided to 3 sybs. However, that would leave a 5th foot</i> | |
| 143: | But charter'd unto them? ⁶ | ♫ | 143: charter'd: reserved as a privilege; exclusively licensed <i>trochee > the line will tolerate 'appropriate' being spoken unelided ACT</i> | |
| 143: | What would you think | | 143: | |
| 144: | To be thus used? ⁴ | mono | 144: | |
| 144: | This is the strangers' case ; | mono | 144: | |
| 145: | And this your mountainish inhumanity. ^{11x} | (♫) | 145: mountainish [MOUNT-nish]: barbarous; hugely overbearing > or, less probably, a form of "Mohammetanish", implying un-Christian and hence merciless <i>Metre > technically 'mountanish' needs eliding to 2 sybs for the line to scan, ACT</i> | |

♦ END of SECTION A ♦

Figure 1. Old St Paul's Cathedral from Early Christian Architecture by Francis Bond (1913), via Wikimedia Commons.
The open pulpit can be seen cente-right in the field behind the church



♦ END of SECTION A ♦

| 4 B | REPETITION, SYNONYMS, SPEECH BUILD | | | | ANTITHESES, MODIFIERS | 4 B |
|------|--|----------|------|---------------|-----------------------|---|
| 141: | Nor that the elements ¹² | mono (♫) | 141: | | 141: | Nor that the elements ¹² mono (♫) |
| 142: | Were not all appropriate to your comforts, ^{11x} | | 142: | [apPROpr'ate] | 142: | Were not all appropriate to your comforts, ^{11x} |
| 143: | <u>But charter'd unto them?</u> ⁶ | ♫ | 143: | | 143: | <u>But charter'd unto them?</u> ⁶ ♫ |
| 143: | What would you think | | 143: | | 143: | What would you think |
| 144: | <u>To be thus used?</u> ⁴ | mono | 144: | | 144: | <u>To be thus used?</u> ⁴ mono |
| 144: | This is the strangers' case ; | mono | 144: | | 144: | ^{This} is the strangers' case ; mono |
| 145: | <u>And this your mountanish inhumanity.</u> ^{11x} | (♫) | 145: | [MOUNT-nish] | 145: | <u>And ^{this} your mountanish inhumanity.</u> ^{11x} (♫) |

◆ END of SECTION B ◆

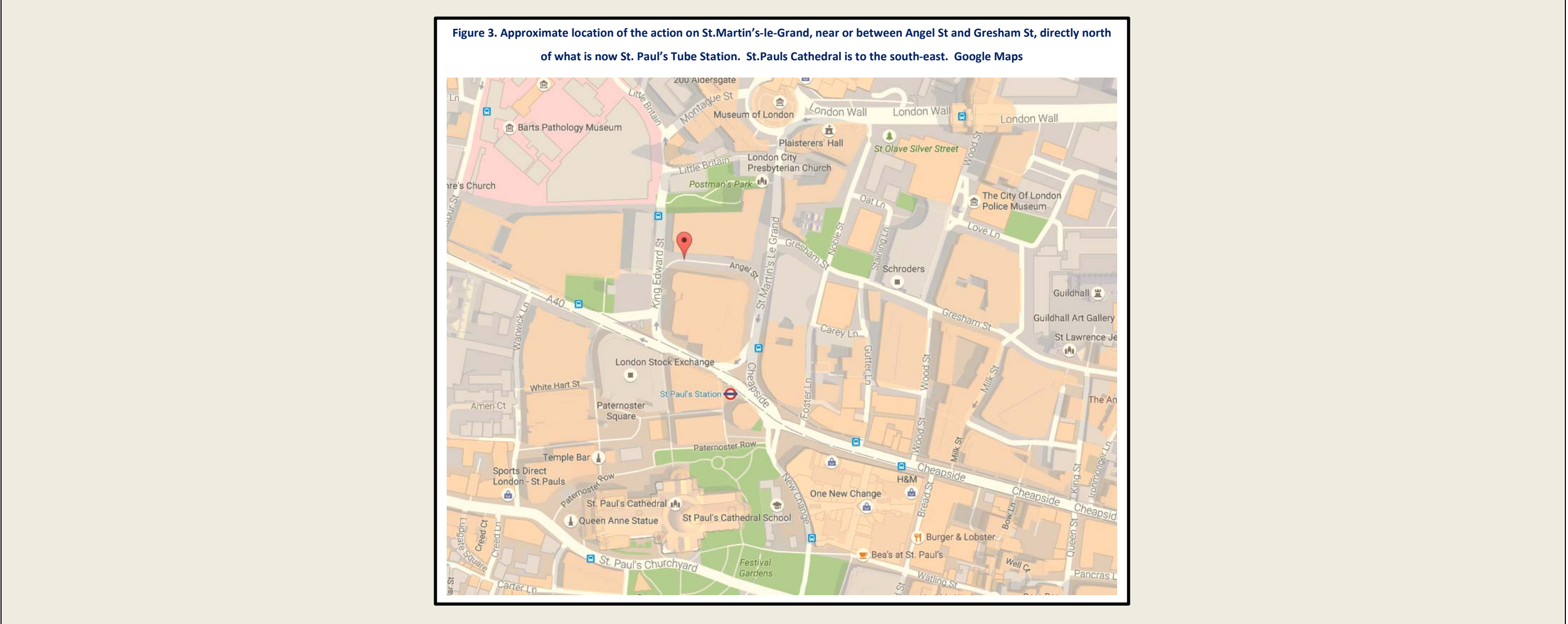
Figure 2. St Paul's Cross open pulpit 1613. By John Gipkyn
(fl 1594–1629) , via Wikimedia Commons



◆ END of SECTION B ◆

| 4 C | STATUS / MODES OF ADDRESS <i>inc.</i> YOU v. THOU SWITCHES | | Trochees [TUM-ti] & (possible) Spondees [TUM-TUM] | | LONG VOWELS, TROCHEES, ALLITERATION & ASSONANCE | 4 C | |
|------|--|----------|---|--|---|---|----------|
| 141: | Nor that the elements ¹² | mono (♫) | 141: | | 141: | Nor that the elements ¹² | mono (♫) |
| 142: | Were not all appropriate to your comforts, ^{11x} | | 142: | [apPROpr'ate] <i>Unusual fully trochaic line if elided correctly</i> | 142: | Were not all appropriate to your comforts, ^{11x} | |
| 143: | <u>But charter'd unto them?</u> ⁶ | ♫ | 143: | (see note in A) | 143: | <u>But charter'd unto them?</u> ⁶ | ♫ |
| 143: | What would you think | | 143: | | 143: | What would you think | |
| 144: | <u>To be thus used?</u> ⁴ | mono | 144: | | 144: | <u>To be thus used?</u> ⁴ | mono |
| 144: | This is the strangers' case ; | mono | 144: | | 144: | This is the strangers' case ; | mono |
| 145: | <u>And this your mountainish inhumanity.</u> ^{11x} | (♫) | 145: | [MOUNT-nish] | 145: | <u>And this your mountainish inhumanity.</u> ^{11x} | (♫) |

◆ END of SECTION C ◆



◆ END of SECTION C & DEMO EXTRACT ◆