



Sir Thomas More

DEMO extract from Shakespeare's 165-line contribution to Act 2.[4] of Anthony Munday's revised play

GENERAL EDITOR: John Nobody

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GUIDE TO NO.2 ‘OBSERVATION’ SCRIPTS

DIFFERENCE BETWEEN NO.1 AND NO.2 SCRIPTS

No.1 ‘Standard’ theatre script has six performance features built in that are retained in no.2 & 3 theatre scripts as well as the ePlay:

- ✓ To make the shape of speeches more readily discernible
 - an exploded ‘pie-chart’ text
 - underlining of last line, or last half-line, of a verse sentence
- ✓ A grave accent to show metrically sounded -èd verb endings
- ✓ Basic elision i.e. ‘desp’rate’ for ‘desperate’ (but not potentially confusing ones like su’d for ‘sued’ or cloth’d for ‘clothed’)
- ✓ An ^x at the end of a verse line to alert you to a note about scansion and elision in the corresponding ePlay resource
- ✓ The symbol ^o to alert you to a note about text, lineation, stage direction or speech header in the ePlay

No.2 ‘Observation’ theatre scripts (A3 version seen here and the A4) have the following **additional** performance information built in:

- ✓ Verse line syllable count ^{11, 12, etc} (note: to avoid clutter regular lines of 10 are not shown – interest lies in deviations from the norm)
- ✓ Identification of epic caesuras ^{7e > 6, 5e > 4} – the final unstressed syllable is not added to the count (see lines (124), (132), (135) over)
- ✓ To indicate a missing beat / possible pause, an inverted triangle between text > xxxxx ▽ xxxxx (see line (119) over)
- ✓ The abbreviation **Rh!** in the margin to alert you to a **Rhyme**
- ✓ Based on metrical rules applied to each individual verse line:
 - More challenging elisions, i.e virtuous [**VIRt-chus**]
 - Possible expansions, i.e. for ‘ocean’ > o-ce-an [**O-ce-an**]
 - Pronunciation issues, i.e. [**can-NOT**] in one line but [**CAN-not**] in another. Ditto [**AL-lies**] and [**al-LIES**]
 - The poet’s accent for placement of stress, i.e. adversary [**AD-ver-s’-ry**] (USA) as opposed to [**ad-VER-sa-ry**] (UK)
- ✓ Major gear changes in mood, attitude or argument marked by the symbol **▢** (smaller, subtler ones analysed in the ePlay)
- ✓ Rhetorically dramatic line-endings marked by the abbreviation **LE** (Line Ending) and **LEV** (Line Ending Verb). Examples over page
- ✓ The abbreviation **∞ [FF]** for false friends we have substituted (five in Sir Thomas More DEMO) and **[FF] ^o** for ones we haven’t
- ✓ **Performance observations** by Versebuster side-by-side with the text as shown below. For the A4 option these would be sent to your inbox as a separate document.

NB

Glossary, annotations and a heap of additional performance information can be found in the ePlay. In no.3 script you’ll find suggestions for phrasing and emphasis.

THE LEGEND IN TABLE FORM

On the last page you’ll find the above legend in table form. It forms the basis of notation throughout our resource and materials. It’s intuitive and easy-to-grasp. We road-rested it in the Far East and found Asian drama school students had no difficulty with it. However, we don’t rest on our laurels and if you have ideas about how it can be bettered please email us. Your feedback is invaluable in constantly improving the user experience.

| | | | |
|---|-----------------|-----------------------------|--|
| ACT 2 SCENE (4) - [VARIES WITH EDITIONS] | NO OF LINES: 69 | TIME (approx): 4 min 50 sec | OBSERVATIONS ON SHERIFF MORE’S FAMOUS ‘IMMIGRANT’ SPEECH |
| <div>St Martin’s-le-Grand, Aldersgate, London</div> <div>May Day, 1517 A.D.</div> <div>CROWD (of the prevailing mood)</div> <div>1-76: Remove the strangers ! °</div> <div>SHERIFF MORE</div> <div>77: Grant them remov’d, and grant that this your noise LE</div> <div>78: Hath chid down all the majesty of England ; 11</div> <div>79: Imagine that you see the wretched strangers 11</div> <div>80: (Their babies at their backs and their poor luggage) 11</div> <div>81: Plodding to th’ ports and coasts for transportation ; 11</div> <div>82: And that you sit as kings in your desires,</div> <div>83: Authority quite silenc’d by your brawl,</div> <div>84: And you in ruff of your opinions clothed ; 11x</div> <div>85: What had you got? 4</div> <div>85: I’ll tell you : you had taught LEV</div> <div>86: How insolence and strong hand should prevail,</div> <div>87: How order should be quell’d ; and by this pattern 11 LE</div> <div>88: Not one of you should live an agèd man—</div> <div>89: For other ruffians (as their fancies wrought) 11x</div> <div>90: With self same hand, self reasons, and self right,</div> <div>91: Would shark on you ; and men like rav’nous fishes 11 LE</div> <div>92: Would feed on one another. 7</div> <div>DOLL</div> <div>93: Before God, that’s as true as the Gospel.</div> <div>LINCOLN or GEORGE BETTS °</div> <div>94: Nay, this is a sound fellow, I tell you—let’s mark him.</div> <div>■</div> <div>SHERIFF MORE</div> <div>95: Let me set up before your thoughts, good friends,</div> | | | <div>BASIC LEGEND</div> <div>> alerts you to a note about scansion and elision in the corresponding ePlay resource</div> <div>> alerts you to a note about text, lineation, stage direction or speech header in the ePlay</div> <div>GENERAL</div> <div>CONTEXT / SITUATION</div> <div><ul style="list-style-type: none">Sheriff More (he is not yet ‘Sir’ Thomas More) is addressing a mixed mob of educated and uneducated people who are calling for the expulsion of immigrants who they believe threaten their way of lifeThe situation is dangerousWhile admonishing them Sheriff More must also reason with them through force of logic and an appeal to their better natureHe refers to them as ‘good friends’, not ‘you blocks, you stones, you worse than senseless things’ as Murellus does in a similar mob situation in <i>Julius Caesar</i> (Act 1:1)There are references to God. Elizabethans genuinely feared divine retribution and eternal damnation.</div> <div>VERSEBUSTER TIP</div> <div>The temptation to be angry throughout should be avoided. It will sound shrill. The actor needs to imagine that he has at all costs to <i>persuade and convince</i>, rather than berate and hector. As always in Shakespeare delivery it is a fusion of intellect and emotion. It is about balance. Emotion should never drown the argument. That is not to say one cannot be highly charged, but at specific moments – be sparing. Less is more.</div> <div>SHAPE OF SPEECH</div> <div><ul style="list-style-type: none">More’s speech is very long; it would tolerate cutsIt has many mid-line endings, common to later Shakespeare, to encourage the actor not to take excessive pauses after full-stops (i.e. ‘get on with it’).The speech has three distinct phases:<ul style="list-style-type: none">Lines 77-92Lines 95-118Lines 119-146</div> <div>The gear changes at 95 and 119 are marked by the gear change sign ■. Note, however, there is variation and ‘mini-phases’ within this larger pattern.</div> <div>TEXT</div> <div>The language is comparatively simple and straightforward and More’s overall argument readily understood today.</div> <div>WORD / PHRASE SUBSTITUTIONS</div> <div>We have made some modest word substitutions to make certain bits clearer to audiences e.g. ‘on leash’ (126) for ‘in lyam’. (In substituting we always preserve the metre and, if possible, the alliteration and assonance too.) Check the ePlay for more substitutions. If you want to reverse our substitutions, please do so. Take charge and make the speech your own.</div> |

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| <div>96: On supposition ; which if you will mark,</div> <div>97: You shall perceive how horrible a shape LE</div> <div>98: <u>Your insurrection bears.</u> 6 o ∞ [FF]</div> <div>98: First, 'tis a sin !</div> <div>99: Which oft the apostle did forewarn us of,</div> <div>100: Urging obedience to authority ; 11x</div> <div>101: And 'twere no error, if I told you all,</div> <div>102: <u>You were in arms against your God Himself !</u></div> <div>ALL</div> <div>103: Marry, God forbid that ! 6a</div> <div>SHERIFF MORE</div> <div>104: Nay, certainly you are ; 6b</div> <div>105: For to the king God hath His office lent LE</div> <div>106: Of dread, of justice, power and command ;</div> <div>107: Hath bid him rule, and will'd you to obey ;</div> <div>108: And—to add ampler majesty to this—</div> <div>109: He hath not only lent the king His figure, 11</div> <div>110: His throne, His sword, but giv'n him his own name,</div> <div>111: <u>Calls him 'a god on earth'.</u> 6</div> <div>111: What do you then—</div> <div>112: Rising 'gainst him that God Himself installs—</div> <div>113: <u>But rise 'gainst God?</u> 4</div> <div>113: What do you to your souls LE</div> <div>114: <u>In doing this?</u> 4</div> <div>114: O desp'rate as you are,</div> <div>115: Wash your foul minds with tears ; and those same hands—</div> <div>116: That you like rebels lift against the peace—</div> <div>117: Lift up for peace ; and your unrev'rent knees LE</div> <div>118: <u>Make them your feet to kneel to be forgiven !</u> 11 o</div> <div>🔁</div> <div>119: Tell me but this : ▼ what rebel captain—9 > 11</div> | | | <div>FALSE FRIENDS</div> <div>The speech has five 'false friends' which we denote in the margin with the symbol [FF].</div> <div>Definition: False friends are words that look familiar to us today but actually meant something (or could mean something) quite different – even the exact opposite – in Shakespeare’s day.</div> <div>For the purpose of this demo speech we have taken the liberty of ‘modernising’ them (indicated by the infinity sign ∞ placed before [FF]). Check the ePlay for the original word or phrase.</div> <div>VOICE</div> <div>Shouting at the mob for 69 lines will wreck your voice and be intolerable for the audience. So play around with the ‘persuasion / admonishment’ mix. Find places to change the volume, rhythm and pitch – hear the audio example for ideas</div> <div><div>AUDIO CAVEAT</div><div>The audio is only our ‘take’ on the speech the day we recorded it. It represents ‘work-in-progress’. Tomorrow we’d do it differently. You’ll notice some little inconsistencies, a bum note and slips of the tongue – just as might occur in live performance. Our recordings are emphatically not definitive and should be treated with a healthy dose of critical detachment. We don’t have, or claim to have, a monopoly on the right way to speak Shakespeare.</div><div>That said, our methodology and approach, based on the work of the greatest exponents of Shakespeare-speaking, has a sound pedigree. It can be applied to any speech or part to help yield a consistently proficient result. We leave the truly inspirational, virtuoso stuff to you.</div></div> <div>GESTURE / ILLUSTRATION</div> <div>More’s speech invites a lot of gesture, but be specific. “<i>Suit the action to the word, the word to the action</i>”.</div> <div>SCALE</div> <div>Know what space you will be playing in. A smaller, more intimate space requires smaller gestures and more subtle vocals. Try the speech two ways. First imagine you are playing to a huge arena (but don’t push your voice, you’ll wreck it). Then try it again to (imaginary) family in the kitchen – enroll your pet if you have to!</div> <div>AUDITION</div> <div><ul style="list-style-type: none">For auditions cutting this lengthy speech is essential – 30-35 lines max.</div> <div><div>VERSEBUSTER TIP</div><div>Make the judges the mob and persuade <i>them</i>.</div></div> |

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|---|-----------------|---|---|
| <div>120: As mutinies are like to hap—by his name ^{11x}LE ⁰ ∞ [FF]</div> <div>121: Can still the rout? <u>Who will obey a traitor?</u> ¹¹</div> <div>122: Or how can well that proclamation sound</div> <div>123: When there is no addition but a ‘rebel’ ¹¹LE</div> <div>124: <u>To qualify a rebel?</u> ^{7e > 6}</div> <div>124: You'll put down strangers, ^{(11 > 10)x}</div> <div>125: Kill them, cut their throats, possess their houses, ^{(10 > 11)x}</div> <div>126: And lead the majesty of law on leash ^{LE} ⁰</div> <div>127: <u>To slip him like a hound.</u> ⁶</div> <div>127: Say now the king</div> <div>128: (As he is clement if th’ offender mourn)</div> <div>129: Should so much come too short of your great trespass ¹¹LE</div> <div>130: As merely t’ banish you—whith’r would you go? ⁰ ∞ [FF]</div> <div>131: What country—by the nature of your error—¹¹</div> <div>132: <u>Should give you harbor?</u> ^{5e > 4}</div> <div>132: Go you to France or Flanders ; ¹¹</div> <div>133: To any German province ; Spain or Portugal ; ¹²</div> <div>134: Nay, anywhere that not adheres to England—¹¹</div> <div>135: <u>Why, you must needs be strangers.</u> ^{7e > 6}</div> <div>135: Would you be pleas’d ^{LEV}</div> <div>136: To find a nation of such barb’rous temper, ¹¹</div> <div>137: That breaking out in hideous vi-o-lence ^{11x (9-10)}</div> <div>138: Would not afford you an abode on earth?</div> <div>139: Whet their detested knives across your throats? ⁰ ∞ [FF] [HWET]</div> <div>140: Spurn you like dogs? and like as if that God ^{LE}</div> <div>141: <u>Own’d not, nor made not you?</u> ⁶ ∞ [FF]</div> <div>141: Nor that the elements ¹²LE</div> <div>142: Were not all appropriate to your comforts, ^{11x}</div> <div>143: <u>But charter’d unto them?</u> ⁶</div> <div>143: What would you think ^{LEV}</div> <div>144: <u>To be thus used?</u> ⁴</div> <div>144: This is the strangers’ case ;</div> <div>145: <u>And this your mountainish inhumanity.</u> ^{11x} ⁰</div> | | | <div><h3>SPECIFICS</h3><h4>VERSE-LINE ENDINGS</h4><p>The speech has number of enjambed lines (meaning their sense is incomplete and flow over on to the next line). These provide opportunity for rhetorical suspense i.e. the sense goes straight on but you can pause for dramatic effect. These are marked opposite with the symbol ^{LE} [Line-Ending] or ^{LEV} [Line-Ending Verb]. Verbs at the end of such lines can be particularly effective as rhetorical breaks. See lines (85) and (143) in this respect.</p><p>We also use ^{LEV} for incomplete questions. See (136)</p><h4>MID-LINE ENDINGS</h4><p>The speech has a heavy preponderance of mid-line-endings, typical of Shakespeare's later style. This means the thoughts are tumbling thick and fast. You can take a breath here, though some Shakespeareans are not keen it. Certainly you should not dawdle on a mid-line ending. If you listen to the audio you'll notice we rarely take a breath here unless there is some acting business or a highly fractured line that necessitates it.</p><h4>SCANSION</h4><p>Lines (125) and (142) are fully trochaic (TUM-ti) which is unusual even in late Shakespeare. The lines are discussed in the ePlay resource</p><h4>ELISION</h4><p>Where the metre demands elision (contraction) we do it for you if we can. When it might cause confusion we highlight the letter(s) in blue instead. You have the option either to ignore it or try and make a fist of it. For instance, ‘obedience’ line (100) which is normally four syllables would become three [<i>o-BEAD-yence</i>].</p><p>Line 137 combines, in effect, a contraction with an expansion. To keep the metre it's [<i>HI-yous VI-o-lence</i>]. (‘Violence’ is actually three syllables anyway but most of us make it two in every day speech so we have to make a conscious effort). Fashions change in Shakespeare. The current vogue is generally not to bother, but it is technically correct. <i>ACT</i> (According To Taste, as we say.)</p><h4>ANTITHESES, REPETITIONS, PUNS, ALLITERATION, ASSONANCE, LONG VOWEL SOUNDS, ETC</h4><p>These are highlighted in the ePlay.</p><div><p>You will find a wealth of performance-specific information in our ePlay resource. These are attractive PDFs with in-depth annotation [glossary, etc.] and notation using helpful, easy-to-grasp graphics. See the Sir Thomas More ePlay demo on Homepage. They can be used for private study or projected on a wall for group-sharing.</p><p>For an attractive slide-show that explains the significance of the Shakespeare-related terms below citing numerous examples, please see the slide show ePlay demo</p></div></div> |

| Versebuster Primary Legend [©] | | | |
|---|--|---|--|
| <div>11</div> <div>Verse line syllable count</div> <div>NB <i>Lines <u>without a number</u> are 10 regular syllables (with or without the help of elision) – the focus is on line lengths that deviate from this norm, short or long</i></div> | | <div>103:</div> <div>Coloured line numbers indicate disagreement across the five editions we examine</div> <div>104:</div> <div>over how a line should be properly set (i.e. whether it’s prose or verse, whether it’s a shared line, whether it’s an isolated half-line or part of an adjacent line, where it comes in a sequence of lines, etc.)</div> | |
| <div>11x</div> <div>Doesn’t scan – some word, or component of a word, or a combination of two or more words need eliding, e.g.</div> <div><div><div>THEATRE SCRIPT</div><div>Obedience</div><div>Ruffians</div></div><div><div>ePLAY</div><div>[o-BEAD-yence]</div><div>[RUFF-yans]</div></div></div> | | <div>[FF] °</div> <div>False friend in the script and actor needs to check the ePlay for real meaning</div> <div>∞ [FF]</div> <div>False friend replaced by us and actor may want to check the ePlay for the original word[s]</div> | |
| <div>7e > 6</div> <div>Epic caesura – the final weak or unstressed syllable is not added to the count</div> | | <div>Rh!</div> <div>Alerts actor to a Rhyme. While many are obvious, some are not because of the Great Vowel Shift i.e. ‘gone’ and ‘son’, ‘war’ and are’, ‘love’ and ‘prove’. You can ignore the rhyme but you should not ignore the intent <i>behind</i> the rhyme. Rhymes serve several purposes and are not just there to sound cute. Interesting instances of rhyme are explained in the ePlay</div> | |
| <div>xxxxx ▾ xxxxx</div> <div>Inverted triangle between text indicates a missing beat / possible pause</div> | | <div>▢</div> <div>Notable gear change / change of tack – argument, attitude or mood</div> | |
| <div>°</div> <div>Alerts actor to a note in the ePlay about a textual or line setting dispute</div> | | <div>LE</div> <div>Verse line with suspenseful ending (typically because the sense is incomplete)</div> | |
| <div>[SD] ° [SH] °</div> <div>Alerts actor to a note in the ePlay about a Stage Direction or a Speech Header</div> | | <div>LEV</div> <div>Verse line with suspenseful ending driven by a verb (often stronger still)</div> | |
| <div>x</div> <div>Alerts actor to a note in the ePlay about scansion and / or elision</div> | | <div>[xxx]</div> <div>Suggestion how a word should be pronounced</div> <div><div><div>THEATRE SCRIPT</div><div>Whet</div></div><div><div>ePLAY</div><div>[HWET]</div></div></div> | |