The Tools
Part One: Speaking the Verse

Key Question: Why am I using these words now? Barry Edelstein argues that this is *the central question of the Shakespearean rehearsal process*. And remember that there are two parts to this question: why *these words*? and why *now*? An actor is concerned with the character he is portraying. Characters have ideas and choose language to express them. Characters *think* and then they *speak*. Onstage thought is not merely an internal, ephemeral process as it is in life. Thought *moves outward*. It starts in the brain of the character and then emerges. It is material, forceful – it affects things, comes alive. And the vehicle that brings it to life is *language*.

Key Principle: Words and emotion are the core of Shakespeare. Spectacle and story are obviously important, but first and foremost *the words are what count*. We go to see a Shakespeare play to hear his extraordinary writing. The Shakespearean actor's obligation is to deliver those words with clarity, vitality, and élan to an audience that has given time, attention, and money to hear them. But the thoughts behind Shakespeare's text frequently transcend intellect. There's an *emotional* dimension to his words, because the thoughts behind speech engage the heart, the body, and the soul. *Actors experience their character's feelings by looking deeply at their character's language, finding the thought behind that language, thinking it, and then expressing it through speech.* Thinking leads to feeling. Thinking is the beginning of a process that leads to speaking, and then to feeling.

Scansion
Scansion is the act of scanning a piece of verse to identify its feet and understand its rhythm. The word scansion is a complicated word for something very simple: rhythm. Just as notes on a staff tells a musician how to phrase a piece of music, scansion tells an actor working with poetic writing how to phrase a certain line. The rhythmic framework of Shakespeare's verse arises from one tiny component: the syllable. The rhythm of the text is dictated by the stresses placed on syllables when they're spoken.

The Language of Scansion, Part One: Feet
Each unit of syllables is called a **foot**. There are seven major varieties of feet, each containing two or three syllables:

An ***iamb*** (pronounced *I am*; adjectival form *iambic*) has two syllables. The first is unstressed and the second is stressed: *dee-DUM*. Examples: *Detroit* (de-TROIT), *New York* (new YORK)

A ***trochee*** (*TROE-kee*; adjectival form *trochaic*) also has two syllables. The first is stressed and the second is unstressed: *DUM-dee*. Examples: *London* (LON-don), *Boston* (BOS-ton)

An **anapest** (*AN-a-pest*; adjectival form *anapestic*) has three syllables. The first two are unstressed and the third is stressed: *dee-dee-DUM*. Examples: *Tennessee* (ten-nes-SEE), *New Orleans* (new or-LEANS). Example of an anapestic foot: "To be THUS / is NOTH / ing; BUT / to be SAFE / ly THUS" (*Macbeth* 3.1.49-50)

A **dactyl** (*DACK-till*; adjectival form *dactylic*), which also has three syllables, is the opposite. The first syllable is stressed and the second two are unstressed: *DUM-dee-dee.* Examples: *Iowa* (I-o-wa), *Michigan* (MICH-i-gan)*

(*Iambs and anapests are sometimes called *rising* rhythms because they start gently and build upward toward stresses. Trochees and dactyls, on the other hand, are sometimes called *falling* rhythms, because they start strong and then fall off, getting softer.)

An **amphibrach** (*AM-fi-brack*; adjectival form *amphibraic* or *amphibractic*) has three syllables. The first syllable is unstressed, the second is stressed, and the third is unstressed: *dee-DUM-dee.* Examples: *Chicago* (chi-CA-go), *Alaska* (a-LAS-ka)

Two types of feet remain, and they are a little more unusual than the five above.

A **spondee** (*SPON-dee*; adjectival form *spondaic*) has two syllables. Both are stressed: *DUM-DUM*.

The **pyrrhic** (*PEER-ick*; adjectival form also *pyrrhic*), the spondee's opposite, also has two syllables. Both are unstressed: *dee-dee.*

The Language of Scansion, Part Two: Meter
Once you identify the kind of feet in a given line, there's one more step involved in scanning it. You need to figure out the **meter**, or number of feet in the line. The meter is counted with these prefixes:

Mono	=	1	or	Monometer
Di	=	2	or	Dimeter
Tri	=	3	or	Trimeter
Tetra	=	4	or	Tetrameter
Penta	=	5	or	Pentameter
Hexa	=	6	or	Hexameter
Hepta	=	7	or	Heptameter
Octa	=	8	or	Octameter

Feet + Meter = Scansion
The scansion of a line is labeled by the adjectival form of the foot that composes it plus the word *meter* and the correct prefix. So, for example, a poem containing

predominantly four trochees per line is called trochaic tetrameter. Don't worry, you won't be quizzed on this.

Iambic Pentameter
Iambic pentameter dominates the plays of Shakespeare and his contemporaries. More specifically, they used unrhymed iambic pentameter, which is commonly known as **blank verse** (called "blank" because it doesn't rhyme with its adjacent lines), and there were compelling reasons Shakespeare and his fellow playwrights bothered to write in it. Of all the types of meter out there, iambic pentameter is the one that is most similar to the speech patterns of the English language. In fact, our speech often falls naturally into iambic pentameter, as the following four sentences attest:

What do you want to do this afternoon? I'm hungry, so I'm going to the store. Why don't I come and meet you afterwards? We'll go to town and buy an ice cream cone.

We talk this way quite naturally every day. (Ooops, there's another one, if you elide *na-tu-ral-ly* to *natch-rul-ly*.) Linguist Ben Crystal puts it this way: "Iambic pentameter is the rhythm of our English language and of our bodies – a line of that poetry has the same rhythm as our heartbeat. A line of iambic pentameter fills the human lung perfectly, so it's the rhythm of speech. One could say that it's a very human sounding rhythm and Shakespeare used it to explore what it is to be human."

In Peter Hall's words: However complex in rhythm or clotted with imagery, the iambic lines of Shakespeare are never far away from the rhythms of ordinary English speech. This is why it can still sound so natural.

Metric Stress Versus Natural Stress   Scansion is a rhythmic framework, not a rhythmic straitjacket. It is there as a structure, a guide, a roadmap – but there is plenty of maneuvering room within it. There's a difference between the *metric stress* (the scansion) and the *natural stress*. Example:

The QUAL - i-TY   of MER - cy IS   not STRAINED   (metric stress)
    iamb   iamb   iamb   iamb   iamb

                        vs.

The QUAL -   i-ty   of MER - cy is   NOT STRAINED (natural stress)
    iamb   pyrrhic iamb   pyrrhic   spondee

Also keep in mind that there are many different ways to place emphasis or stress on a given syllable. The most obvious is probably volume — raising the volume on the stressed syllable. Another important one, though, is length — extending the

vowel sound on the stressed syllable, or possibly by making the stressed syllable shorter. Sometimes pitch can be a way to emphasize a syllable. Sometimes dropping the volume can do it. Usually it's some combination. The point is that working within the verse structure is not limiting; this kind of work should open up possibilities for the actor.

Key Principle: If scansion doesn't help you communicate the thought behind the line, it's useless. There is no point to adhering to it slavishly. Let your instincts lead you.

Key Principle: The key word or meaning in a verse line is usually found not at the beginning or in the middle, but at the *end of the line.* "Most of Shakespeare's verse, early and late, is weighted at the end of the iambic line. Seventy per cent of his verse has *the crux* – or the important meaning – in the last words of the line. To drop the end of the line (or to allow it to droop in the depressed inflections of modern English) usually produces a line with little meaning and no impact. The end of each line is in fact a punctuation often more crucial than the regular punctuation itself." Peter Hall, *Shakespeare's Advice to the Players,* p. 28   "Was never subject longed to be a **king /** As I do long and wish to be a **subject**." (*Henry VI, Part 2* 4.9/5-6) "Two of them have the very bent of **honor;** / And if their wisdoms be **misled** in this, / The practice of it lives in **John the bastard,** / Whose spirits toil in frame of **villainies.**" (*Much Ado About Nothing* 4.1.1837-1840)

Feminine Endings (aka **Double, Weak,** or **Hypermetrical Endings)** A line of iambic pentameter has a feminine ending when there is an extra unstressed syllable found at the end of a line, making for a line of eleven syllables. Usually it is contrasted with other lines that end in a stress, referred to as *masculine endings.* There are many feminine endings in Hamlet's most famous speech:

> "To be, or not to be: that is the ques-**tion**:
> Whether 'tis nobler in the mind to suf-**fer**
> The slings and arrows of outrageous for-**tune**,
> Or to take arms against a sea of trou-**bles**,
> And by opposing, end them."

Our assumption is that Shakespeare can write regular iambic pentameter any time he wants to, and when he varies from it, he has a purpose. If the verse represents the character's thoughts, we assume that any turbulence in the verse represents some idea that causes the character distress for some reason. If a line ends with a feminine ending, we can pick out the exact word that is causing the character distress: **Question**: Hamlet has questions about lots of things, but at the moment he's considering suicide. That question--"Should I end my life?"--causes Hamlet particular distress, and the end of the line goes awry. **Suffer**: Hamlet is suffering, and thinking about his pain deranges his thoughts, and the

end of the line. **Fortune**: thinking about the bad luck that destined Hamlet to set the disjointed time aright causes Hamlet distress, and muddles the end of the line. **Troubles**: Hamlet feels that he has plenty. **End them**: this isn't the end of the line, but the sentence ends on an unstressed syllable. Hamlet flinches at the idea of suicide implicit in the words. **Devil's Advocate Note:** John Barton in *Playing Shakespeare* argues that feminine endings are merely a writer's convenience, an allowable way for the writer to get a word with an extra syllable into a line, with no special meaning for the actor. And this is definitely a man who knows his Shakespeare. In any case, feminine endings are extremely common throughout Shakespeare.

Elision: Squeezing words to make them fit the scansion is called *elision*. To elide is to streamline the rhythm of a word by pushing syllables together. Usually an apostrophe (') indicates where the missing syllable goes. *O'er* is an elision of *over*; *o'th'clock* is an elision of *of the clock*. There are instances when a line appears to have a feminine or double ending (that is, eleven beats to the line), but was intended to be scanned as a regular line with ten beats. One two-syllable word is meant to be pronounced as one syllable, the first syllable eliding with the second. Often these words contain the letter "v" as in "seven," "eleven," and "heaven." "...Then I confess / Here on my knee, before high **heaven** and you, / That before you, and next unto high **heaven**, / I love your son." (*All's Well That Ends Well* 1.3.175-78) "Nor **Heaven**, nor Earth, have been at peace tonight" (*Julius Caesar* 2.2.1) "Oh **Romeo, Romeo**, wherefore art though **Romeo**." (*Romeo and Juliet* 2.1.74) In some cases, Shakespeare does the eliding for us: "Horatio, thou art **e'en** as just a man." (*Hamlet* 3.2.56-7) (But also note that the actor must elide the name Horatio in this same line to three syllables – Ho-ray-sho – instead of four – Ho-ray-shee-o – to make the line scan properly.)

Modern Pronuncation vs. Shakespearean Pronunciation Here are a few examples of words that scan more elegantly and harmoniously when the actor uses the scansion to elide or elongate the syllables:

Revenue	re-VEN-ue	rather than	REV-en-ue
Impious	IM-pyous	rather than	im-PI-ous
Moderation	MOD-er-A-shee-UN	rather than	MOD-er-A-shun

Alexandrine: An alexandrine is a line of poetic meter comprising twelve syllables (in other words, a six-foot verse line, or iambic hexameter). Like a masculine (ten syllable) line, it ends on a strong stress. To pronounce it properly, you either have to pick up the pace, or make an effort to cram the words into the line. This feels out of place, constipated and uncomfortable, which is a definite indication that you must change your rhythm.

>"Then **all** a **fire** with **me** the **King's** son **Fer**-di-**nand**"
>(*The Tempest* 1.2.12)

"A **thou**-sand **times** more **fair;** ten **thou**-sand **times** more **rich!**"
(*The Merchant of Venice* 3.2.154)

Here we know that there's something special about Ferdinand from this first mention of his name. The six-foot alexandrine line may be a case of the character trying to fit more into the line than it can comfortably contain. There is the sense of trying to quickly empty the contents of a large bottle through a small opening. It often indicates discomfort on the part of the speaker.

Drama in English often used alexandrines before Marlowe and Shakespeare, by whom it was supplanted by iambic pentameter. Alexandrines are sometimes introduced into predominantly pentameter verse for the sake of variety, though quite rarely in Shakespeare's blank verse. There is some doubt as to the origin of the name; but most probably it is derived from a collection of Alexandrine romances, collected in the 12th century, of which Alexander the Great was the hero.

Recognizing Prose, Rhymed Verse, and Blank Verse

The language used by Shakespeare in his plays is in one of three forms: **prose, rhymed verse or blank verse**, each of which he uses to achieve specific effects.

1. **Prose** refers to ordinary speech with no regular pattern of accentual rhythm. Lines of text do not all have the same number of syllables nor is there any discernible pattern of stresses. If you are unsure if a passage is in prose or in blank verse, look for the following visual clue: a long passage in prose is typically printed in your text like an ordinary paragraph with right and left justification. The lines of print extend from left to right margin with no "hard return" in the middle of a sentence. **Standard rules of capitalization** are followed: only proper nouns (names and place names), the pronoun "I" and the first letter of a new sentence are capitalized.

2. **Rhymed verse** in Shakespeare's plays is usually in **rhymed couplets**, i.e. two successive lines of verse of which the final words rhyme with another. The rhyme pattern of verse in rhyming couplets is conventionally represented **aa bb cc** etc., with the letters a, b, and c referring to the rhyming sound of the final word in a line. (A single rhymed couplet may also appear at the end of a speech or scene in blank verse, in which case it is called a **capping couplet**.) When the two lines of a rhyming couplet are in iambic pentameter, they are called **heroic couplets**. Example: Helena's lament in *A Midsummer Night's Dream* (I.i.234-9):

Love looks not with the eyes, but with the *mind*;	(**"a" rhyme**)
And therefore is winged Cupid painted *blind*.	(**"a" rhyme**)
Nor hath Love's mind of any judgment *taste*;	(**"b" rhyme**)
Wings, and no eyes, figure unheedy *haste*:	(**"b" rhyme**)
And therefore is Love said to be a *child*,	(**"c" rhyme**)

Because in choice he is so oft ***beguiled***.   ("c" rhyme)

Because rhyme is easy to hear, typically no **visual clue** is needed for you to recognize that a passage is in rhyme; however, note in the rhymed passages above and below that **1) the line of print does *not* extend to fill the whole page** (there is a "hard return" after every rhyme word, so that the text appears as a column that does not fill the whole page); and **2) the *first word* of *every* line is *capitalized*** without regard to standard rules of capitalization. These two **printing conventions** are a **visual clue** that a speech is in **verse** rather than in prose.

Exception: While most rhyming verse in Shakespeare's plays is in couplets, songs typically have a more complex rhyme pattern, as in the following passage from Ariel's song (*The Tempest* 1.2.397-402) with the rhyme pattern **ababcc**:

    Full fathom five thy father ***lies;***   **("a" rhyme)**
    Of his bones are coral ***made;***   **("b" rhyme)**
    Those are pearls that were his ***eyes;***   **("a" rhyme)**
    Nothing of him that doth ***fade***   **("b" rhyme)**
    But doth suffer a sea ***change***   **("c" rhyme)**
    Into something rich and ***strange***.   **("c" rhyme)**

Blank Verse refers to **unrhymed** iambic pentameter. Blank verse resembles prose in that the final words of the lines do not rhyme in any regular pattern (although an occasional rhyming couplet may be found). Unlike prose, there is a recognizable meter: most lines are in iambic pentameter, i.e. they consist of ten syllables alternating unstressed and stressed syllables (there may be some irregularities, such an occasional troche mixed in with the iambs or an extra unstressed syllable at the end of a line).

If you are unsure if a passage is in blank verse or in prose, **READ IT ALOUD**. If you can discern the regular rhythmic pattern of iambic pentameter (da DUM da DUM da DUM da DUM da DUM), it is in blank verse.

If you are STILL uncertain whether the passage is in blank verse or prose, look for the following **visual clue**: as in rhymed verse, in blank verse **1) the line of print does not extend to fill the whole page** (there is a "hard return" at the end of every line, so the text appears as a column that does not fill the whole page); and 2) **the *first word of every line* is *capitalized*** without regard to standard rules of capitalization. Example: Theseus's speech to Hippolyta (MND I.i.15-19):

    Hippolyta, I wooed thee with my sword,   (end of line is not end of
                                                 sentence)
    And won thy love, doing thee injuries**.**   (capital A falls in middle of
                                                 sentence)

But I will wed thee in another key**,**	(end of line is not end of sentence)
With pomp, with triumph, and with reveling**.**	(Capital W falls in middle of sentence)

If this passage were in prose, the standard rules of capitalization would apply, so the words "And" and "With" would not be capitalized, because they fall in the middle of a sentence. REMEMBER: like rhymed verse, blank verse can be recognized by these two printing conventions which are a **visual clue** that a speech is in **verse** rather than in prose.

The Functions of Prose, Rhymed Verse, and Blank Verse

Prose is used whenever verse would seem bizarre: in serious letters (Macbeth to Lady Macbeth; Hamlet to Horatio), in proclamations, and in the speeches of characters actually or pretending to be mad (Lady Macbeth; Hamlet and Ophelia; Edgar and King Lear) -- verse is apparently too regular and orderly for expressing madness. Prose is used for cynical commentary (e.g. Jacques and Touchstone in *As You Like It*; Edmund in *King Lear*) or reducing flowery speech to common sense terms (all over *As You Like It*). It is used when the rational is contrasted with the emotional (Brutus vs. Antony in *Julius Caesar*). It is used for simple exposition, transitions, or contrast (the first scenes of *As You Like It, The Tempest, King Lear* or *A Winter's Tale*). It is used for scenes of everyday life (Bottom and company in *A Midsummer Night's Dream*; Corin in *As You Like It*; William, Bates and Court in *Henry V*); for low comedy (Bottom and company; Touchstone and Audrey in *As You Like It*; Fluellen and Pistol in *Henry V*; Sir Toby Belch, Maria and Malvolio in *Twelfth Night*); and for bantering, relaxed or unbuttoned conversation (Celia, Rosalind and Touchstone in *As You Like It*; Gower, Fluellen, MacMorris and Jamie in *Henry V*; Prince Hal and Falstaff in *2 Henry IV*).

PLEASE NOTE: it is **NOT ACCURATE** to say that "the lower classes speak prose and the upper classes speak verse." The highborn cousins Rosalind and Celia speak prose to one another in *As You Like It*, as do King Henry and Katherine of France in *Henry V*. Hamlet, Prince of Denmark, tends to use prose both when he is being very rational and when he is very irrational (but the passionate Hamlet speaks in verse). Similarly, when the lower classes figure in serious or romantic situations, they may speak verse (e.g. Silvius and Phebe in *As You Like It*; the gardeners in *Richard II*).

RHYME is often used for ritualistic or choral effects and for highly lyrical or sententious passages that give advice or point to a moral (the Duke's speech at the end of Act 3 in *Measure for Measure*). Rhyme is used for songs (Amiens in *As You Like It*; Feste in *Twelfth Night*; Ariel in *The Tempest*); in examples of bad verse (the Pyramus and Thisbe play in *A Midsummer Night's Dream* and Orlando's bad poetry in *As You Like It*); in Prologues, Epilogues and Choruses

(the Chorus in *Henry V;* Puck's epilogue); in masques (Hymen in *As You Like It*; Iris, Ceres and Juno in *The Tempest*) and in plays-within-plays (Pyramus and Thisbe in *A Midsummer Night's Dream*; the Mousetrap play in *Hamlet*), where it distinguishes these imaginary performances from the "real world" of the play. It is also used for many manifestations of the supernatural (e.g. the witches in *Macbeth*; the fairies in *A Midsummer Night's Dream*; Ariel in *The Tempest*) -- but not for ghosts (e.g. Hamlet's father), who retain the human use of blank verse.

BLANK VERSE is employed in a wide range of situations because it comes close to the natural speaking rhythms of English but raises it above the ordinary without sounding artificial (unlike the "singsong" effect produced by dialogue in rhyme). Art elevates and distills the everyday; writing in blank verse helps sharpen that distinction. Blank verse, as opposed to prose, is used mainly for passionate, lofty or momentous occasions and for introspection; it may suggest a refinement of character. Many of Shakespeare's most famous speeches are written in blank verse: Macbeth's and Lady Macbeth's plotting; the great soliloquies of Henry V and Hamlet; Caliban's complaints and Prospero's farewell to magic in *The Tempest*. As noted above, a speech or scene in blank verse may end with a single rhyming couplet known as a **capping couplet**. It is used to lend a final punch, a concluding flourish or a note of climax to the end of a speech or scene.

Monologues & Soliloquies
A monologue is a series of thoughts spoken by a single person to a group of listeners. The listeners are either onstage partners in the scene, or the audience. (Technically, a *soliloquy* is a series of thoughts spoken by a single actor *to the audience,* and a *monologue* is spoken to *onstage partners.* But for our purposes let's lump them both together.)

Key Principle: Monologues are arguments. We argue because:
   ❖ we have a point of view that conflicts with someone else's point of view. We're right and they're wrong!
   ❖ Or maybe they're right and we're wrong, but we're stubborn and we defend our thoughts.
   ❖ Or perhaps we're openly trying to work out an idea or plan, and we come up with reasons to back up our objective, or reasons to give up.

So what is an argument? It is a list of reasons for or against something. *It is a discussion that persuades:*
   ❖ a change in mind
   ❖ a change in course or action

A classical monologue is an argument shared with the audience. It is formed in a particular way:
   ❖ Share your problem with the audience (ask the question)

- ❖ Give the arguments (weigh the pros and cons)
- ❖ State the conclusion (what you *will* do, what you will *not* do, what is *inevitable*, what you *hope* for, what you *fear,* etc.)

Shakespeare gives his characters monologues in order to fill the audience in on what's happening in the character's heads. A character will speak a monologue in order to:
- ❖ figure out a plan, or decide on a course of action
- ❖ react to a series of events, and reason through them
- ❖ assess his critical situation
- ❖ share a plan or an insight with the audience
- ❖ give us reasons for what he is doing/not doing
- ❖ share what he thinks life or his situation is all about

When a monologue isn't a clear argument, it is a series of *disclosures, discoveries,* and *decisions*. Ultimately a character has a problem that needs to be worked out, a plan to share with the audience, or a revelation that needs to be considered. Remember the definition of a monologue. You work this monologue out *with the audience* by either:
- ❖ *disclosing* a thought
- ❖ *discovering* a thought
- ❖ *deciding* a thought

Through the act of speaking the monologue, a character will *decide* a course of action, *discover* new ideas or possibilities, *disclose* (and sometimes *solve*) a dilemma, *deliberate* a problem, or *determine* a way out of a situation.

Punctuation & Breath

Caesura: A type of pause within a line of verse; a sense break in a blank verse line. Nearly every line will take a caesura after the second or third foot. Also used to set up a single word. Some teachers have described it as a way to allow the audience to "catch up" to what is being said.

Colon: Indicates that something will follow, usually the rest of the thought contained within the sentence. It also indicates a pause or a beat. It is interesting to note that most colons printed in the Folio have a space before and after the mark representing a kind of visual map of the spoken line.

Comma: A brief pause. Lift your voice to let the listener know you will continue your thought.

Monosyllables On any page of Shakespeare's, of whatever period, twenty-five per cent of the lines are made up of monosyllables. What does that signify? Shakespeare was probably hardly aware that he was writing in monosyllables; but

he undoubtedly heard the line in a specific way. Consider the absolutely regular, monosyllabic iambic pentameter that begins *The Merchant of Venice:*

> In sooth I know not why I am so sad

Monosyllabic lines are an important guide to tempo and to emphasis; and they are a major help to the actor in the early stages of his work on a speech. If you try to speak the iambic line quickly and trippingly, if you hurry it, it becomes incomprehensible. It also has no rhythm.

> InsoothIknownotwhyiamsosad

And so the actor has learnt a startling clue: **monosyllables always indicate a slowing up, or a spreading of the speech.**   Otherwise the line is incomprehensible. It is the actor's task to find out *why* the line is slow, and what emotions he must engender in himself to produce these measured accents. But slow it always is and always must be, otherwise Antonio makes no sense. In addition, there is of course a subtext here: Antonio knows very well why he is feeling sad, both professionally and personally, and these weighty monosyllables release the subtext, and intrigue the audience in the first moment of the play. Why is he sad? What is his secret? We must find out...

Separation When the final sound of a word is repeated by the initial sound of the next word, the actor must be careful to choose whether or not the two sounds are indeed separated. When they are separated, it implies a particular emphasis upon the second word, revealing what the character is truly saying. "What, is Brutu**s s**ick?" (*Julius Caesar* 2.1.261) "Wha**t t**rash is Rome?" (*Julius Caesar* 2.3.108) "Run, Lucius, and commend me to me lord; / Say I a**m m**erry." (*Julius Caesar* 2.4.44) "Hail, Caesar! Read thi**s s**chedule." (*Julius Caesar* 3.1.3) "'Ti**s C**aesar that you mean." (*Julius Caesar* 1.3.79)

Remember: Elizabethan rules go by the **ear**, not by the **eye**. Separations are determined not by identical letters, but by identical **sounds**. Don't neglect d/t, t/d, y/w, etc.

OTHER TERMS

Short Line or **Anomaly** An irregularity in or deviation from the common verse form; lines which depart from the regular blank verse line. Many would argue than when Shakespeare wrote a verse line with missing beats, he was whispering a direction to the actor. And, in fact, some short lines are followed by literal stage directions:

> "And there is nothing left remarkable
> Beneath the visiting moon."
> (*Swoons*)

<div align="center">(Antony and Cleopatra 4.16.69-70)</div>

The rhythm of the first line is slow and regular, a perfect ten beats. But the second line has only seven beats, leaving a dramatic pause for the action of Cleopatra's collapse. Two more examples occur in *Julius Caesar:*

> Cinna: O Caesar.
> Caesar: Hence! Wilt thou lift up Olympus?
> Decius: Great Caesar.
> Caesar: Doth not Brutus bootless kneel?
> Casca: Speak hands for me.
>   (*They stab Caesar – Casca first, Brutus last.*)
> Caesar: *Et tu, Brute?* Then fall Caesar.
>   (*Dies.*)
> Cinna: Liberty! Freedom! Tyranny is dead!
>   Run hence, proclaim, cry it about the streets!
>   (*Julius Caesar* 3.1.74-79)

Notice that the fifth line (Casca's) only has four beats. The six missing beats are the implied dramatic space wherein the conspirators murder Caesar. Subsequently, Caesar's line has only eight beats, leaving space for his death. Obviously a short line will not usually have a stage direction to implicitly tell the actor what to do to fill those missing beats. But the lesson here is that there is almost always a dramatic reason for those missing beats, and it is the actor's job to figure out what that dramatic reason is.

Crux The word "crux" (Latin for "cross", "gallow", or "t-shape") is a term applied by palaeographers, textual critics, bibliographers, and literary scholars to a point of significant corruption in a literary text. More serious than a simple slip of the pen or typographical error, a crux (probably deriving from Latin crux *interpretum* = "crossroad of interpreters") is difficult or impossible to interpret and resolve. Cruxes occur in a wide range of pre-modern (ancient, medieval, and Renaissance) texts, printed and manuscript. **Shakespearean examples** Though widely exposed to readers and scholars, the texts of William Shakespeare's plays yield some of the most famous literary cruxes. Some have been resolved fairly well. In *Henry V*, II.iii.16-7, the First Folio text has the Hostess describe Falstaff on his death-bed like this:

> ...his nose was sharp as a pen, and 'a Table of green fields.

Lewis Theobald's editorial correction, "and 'a [he] babbl'd of green fields", has won almost universal acceptance from subsequent editors. Similarly, the "dram of eale" In *Hamlet* I,iv,36 can be sensibly interpreted as "dram of ev'l [evil]." Other Shakespearean cruxes have not been so successfully resolved. In *All's Well That Ends Well*, IV.ii,38-9, Diana observes to Bertram,

> I see that men make ropes in such a scarre,
> That we'll forsake ourselves.

Editors have reached no consensus on exactly what "ropes in such a scarre" can mean, or how it should be amended: "no satisfactory explanation or emendation has been offered." Perhaps the best alternative that has been proposed is "may rope 's [us] in such a snare." Another unresolved Shakespearean crux is the "runaway's eyes" in *Romeo and Juliet*, III,ii,6. Sometimes a crux will not require emendation, but simply present a knotty problem of comprehension. In *Henry IV, Part 1*, IV,i,98-9, Sir Richard Vernon describes Prince Hal and his comrades as appearing:

> All plum'd like estridges, that with the wind
> bated like eagles having lately bath'd...

This is most likely a reference to some obscure assertion about animal behavior, and has sent researchers poring through dusty volumes in search of an explanation.

End-stopping vs. Enjambment (aka **Overrun** or **Run-on**) The most noticeable difference between poetry and prose is often the use of line breaks in poetry. When the line break comes at the end of a phrase, sentence, or clause, the line is end-stopped. End-stopped lines often end with punctuation like periods/full stops, commas, semi-colons, and colons. When the line break disrupts the phrase, sentence, or clause, the line is enjambed. The French word *enjambment* means 'straddling,' and appropriately, the phrases straddle two or more lines. According to A. C. Bradley, "a line may be called 'end-stopped' when the sense, as well as the meter, would naturally make one pause at its close; 'run-on' when the mere sense would lead one to pass to the next line without any pause." **End-Stopping** The first four lines of Shakespeare's "Sonnet 18" are an example of end-stopped lines:

> Shall I compare thee to a summer's day?
> Thou art more lovely and more temperate.
> Rough winds do shake the darling buds of May,
> And summer's lease hath all too short a date.

Every line ends in a piece of punctuation, and every line is either a complete phrase or a complete thought is implied ('thou art more lovely and more temperate [than a summer's day].'). End-stopped lines bring a sense of closure, peace, balance, and harmony. **Enjambment** Enjambed lines are found in Shakespeare's *A Winter's Tale*:

> I am not prone to weeping, as our sex
> Commonly are; the want of which vain dew
> Perchance shall dry your pities; but I have

> That honorable grief lodged here which burns
> Worse than tears drown.

Note that only the last line is end-stopped; the other line breaks split up phrases. Enjambment can also create a sense of forward motion, discomfort, urgency, or disorder, and be used to create variation or tension.   Enjambment is the opposite of the end-stopped line. There is syntactic or phrasal pause which coincides with the end of the line. The simplest example:

> En**jamb**| ment **makes** | the **read** |er **read** |bey**ond**
> The **end** |of **a**|ny **giv**|en **line** |of **verse**.

> This **blank** |verse **line**| is **not** |en**jambed** |but **end**-stopped.

Don't be fooled by the feminine ending in the latter line. It's still end-stopped. By the time the Elizabethans, Marlowe, Shakespeare and Jonson, came into their own, so did blank verse. The *judicious* and skilful use of enjambment is what makes Shakespeare's verse so elegantly flexible (and *any* verse for that matter). Among the loveliest examples is Florizel's speech from *The Winter's Tale* (I added red pipe marks at the end of each end-stopped line and a green one at the end of each enjambed line):

Perdita:

> No, like a bank for love to lie and play on; |
> Not like a corse; or if, not to be buried, |
> But quick and in mine arms. Come, take your flowers: |
> Methinks I play as I have seen them do |
> In Whitsun pastorals: sure this robe of mine |
> Does change my disposition. |

Florizel:

>   What you do |
> Still betters what is done. When you speak, sweet, |
> I'ld have you do it ever; when you sing, |
> I'ld have you buy and sell so, so give alms, |
> Pray so; and for the ord'ring your affairs, |
> To sing them too: when you do dance, I wish you |
> A wave o' the sea, that you might ever do |
> Nothing but that; move still, still so, |
> And own no other function: each your doing, |
> So singular in each particular, |
> Crowns what you are doing in the present deeds, |
> That all your acts are queens. |

The beauty of Shakespeare's verse is that the enjambment nicely dovetails the passions of the speakers. In Florizel's case, when he is the most passionate and poetic, wishing his lover like a wave o' the sea, the sense of the poetry washes over the ends of the lines like the wave he describes. **Application and Importance** The enjambment in the medium-length lines of *A Winter's Tale* propel the reader forward through the poem and keeps us reading; the medium-length lines of "Sonnet 18" seem calm and measured. Part of this is because of the regularity of the meter in "Sonnet 18," but part is because of the end-stopped lines in contrast to the enjambment of the lines from *A Winter's Tale*. We often subconsciously put more emphasis on the last word in a line, because it's the word held in the mind for that fraction of a second that we pause while we scroll down to the next line. Most poets choose to break lines after nouns and verbs because of this, as these are the strongest words in poems.

Madd Harold, author of *The Actor's Guide to Performing Shakespeare,* explains **Overruns** this way:

When Shakespeare gives you a line (in verse, not in prose) with no punctuation at the end, he is giving you a very important stage direction: *Hold this thought.* There are two ways to do this:

1. Hold the *last word* in the line (in order to discover, decide or disclose your next line). Pay *special attention* to this last word. I call this a ***Holding Overrun***.

<div align="center">Or</div>

2. Use that last word to *propel you into the next line with more vigor*. I call this one a ***Trampoline Overrun***.

Shakespeare asks you to use these **Holding Overruns** – in order to guide one thought into the next – by *holding* them. Use your Overruns *well*. Discover them, breathe with them, and allow them to inform your playing. This type of Overrun *holds* thought and attention.

The **Trampoline Overrun** does the *opposite*. It requires no long pause, no holding of thought – just an extra "*oomph*" on the last word with the briefest split-second pause. You use this kind of Overrun either to launch you

  a) onto the *first word or two* of the next line with more attack, or
  b) onto the *full phrase* of the next line with more attack