	First Foot		Second Foot		Third Foot		Fourth Foot		Fifth Foot		Sixth Foot	
	Beat 1	Beat 2	Beat 1	Beat 2	Beat 1	Beat 2	Beat 1	Beat 2	Beat 1	Beat 2	Beat 1	Beat 2
		1		1		1		1		1		1
185	And	I	for-	sooth	in	love! [1]	I	that	have	been	love's	whip! [2]
		1		1		1		1		1		
186	Α	ve-	ry	beadle	to	а	hum-	0-	rous	sigh,		
		1		1		1		1		1		
187	Α	crit-	ic,	nay, [3]	а	night-	watch	con-	sta-	ble,		
		1		1		1		1		1		
188	A [4]	dom-	in-	eer-	ing	ped-	ant	o'er	the	boy,		
		1		1		I		1		1		
189	Than	whom	no	mor-	tal	so	mag-	ni-	fi-	cent.		
		1		1		1		1		1		
190	This	whimp-	led,	whin-	ing,	pur-	blind,	way- [5]	ward	boy,		
		1		1		1		1	1			
191	This	Sign-	ior	Jun-	ior,	giant	dwarf,	Dan	Cu-	pid, [6]		
	1	[7]		1		Ī		1		1		
192	Re-	gent	of	love	rhymes	lord	of	fold-	ed	arms,		
		Ī		1		1		1		1		
193	Th'a-	noin-	ted	sov-	e-	reign	of	sighs	and	groans,		
	1	[8]		1		1		1		1		
194	Liege	of	all	loit-	er-	ers	and	mal-	cont-	ents,		
	1	[9]		1		1		1		1		
195	Dread	prince	of	plack-	ets,	king	of	cod-	piec-	es,		
	1	[10]	1			1		1		1		
196	Sole	im-	per-	a-	tor	and	great	gen-	er-	al		
		1		1		1		1		1		
197	Of	trott-	ing	par-	i-	tors - [11]	0	my	little	heart!		
		1		1		1		1		1		
198	And	I	to	be	а	cor-	poral [12	in	his	field		
		1		1		1		1		1		
199	And	wear	his	col-	ors	like	а	tum-	blers	hoop!		
	1	[13]		1		1		1		1		
200	What?		I	love,	I	sue	I	seek	а	wife? [14		
		1		1		1		1		1		
201	Α	wom-	an,	that	is	like	а	Ger-	man	clock,		
		1		1		1		1		1		
202	Still	a-	re-	pair-	ing,	ev-	er	out	of	frame,		
		1		1		1		1		1		

203	And	nev-	er	go-	ing	a-	right,	being	а	watch,	
		1		1		1		1		1	
204	But	be-	ing	watched	that	it	may	still	go	right.	
		1		1		1		1		1	
205	Nay,	to	be	per-	jured,	which	is	worst	of	all,	
		1		1		1		1		1	
206	And	a-	mong	three,	to	love	the	worst	of	all, [15]	
		1		1		1		1		1	
207	Α	white-	ly	wan-	ton	with	а	vel-	vet	brow,	
		1	1	/ [16]	1	[17]		1		1	
208	With	two	pitch-	balls	stuck	in	her	face	for	eyes.	
		1		1		1		1		1	
209	Ay, [18]	and	by	heaven,	one	that	will	do	the	deed	
		1		1		1		1		1	
210	Though	Ar-	gus	were	her	eun-	uch	and	her	guard.	
		1		1		1		1		1	
211	And	I	to	sigh	for	her,	to	watch	for	her,	
		1		1		1		1		1	
212	То	pray	for	her! [20]	Go	to. [21]	It	is	а	plague	
		1		1		1		1		1	
213	That	Cu-	pid	will	im-	pose	for	my	neg-	lect	
		1		1		1		1		1	
214	Of	his	al-	might-	У	dread-	ful	lit-	tle	might.	
		1		1		1		1			
215	Well,	I	will	love,	write,	sigh,	pray,	sue,	groan	[22]	
		1		1		1		1		1	
216	Some	men	must	love	my	la-	dy	and	some	Joan.	

- [1] Midline stop.
- [2] Alexandrine! With a midline stop. Something may be amiss here.
- [3] Here, Berowne corrects himself and upgrades his metaphor.
- [4] Third line that starts with A. He is really finding the right description!
- [5] Alliteration: Whimpled, Whining, Wayward. With an assonance thrown in: Whining, purblind.
- [6] Funny trochee in the fifth foot. Or "giant' is two syllables, making this line an amphribrach.
- [7] Trochee here. What is happening with the rhythm? Why?
- [8] Trochee.
- [9] Another Trochee. He is working it. Or working hard at it!
- [10] Third first foot trochee in a row. It gives the speech some interesting forward movement.
- [11] Another instance where Berowne interrupts himself with a new thought. A delightful device to show the jangling in his head.
- [12] Elision: Corporal = Cor-pral
- [13] Trochee. Unless you put the missing beat before What?
- [14] Short Line. Where you put the extra beat is up to you. Maybe after the "What?" in the first foot.
- [15] Nice repetition of phrase. Although putting the word "the" in the second phrase makes it about her.
- [16] Spondee.
- [17] Trochee. Good break in the insult.
- [18] Again, Berowne interrupts himself.
- [19] Elision: Heaven = heav'n
- [20] Midline Stop.
- [21] Midline Stop. The second on this line.

[22] Short Line. Where to put the extra beat? Before or after "Well"?