

	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	I	have	been	study-	ing	how	I	may	com-	pare		
		/		/		/		/		/		
2	This	pris-	on	where	I	live	un-	to	the	world:		
		/		/		/		/		/		
3	And	for	be-	cause	the	world	is	pop-	u-	lous		
		/		/		/		/		/		
4	And	here	is	not	a	creat-	ure	but	my-	self,		
		/		/		/		/		/		
5	I	can-	not	do	it;	yet	I'll	hammer	[	it	out.	
		/		/		/		/		/		
6	My	brain	I'll	prove	the	fe-	male	to	my	soul,		
		/		/		/		/		/		
7	My	soul	the	fath-	er;	and	these	two	be-	get		
		/		/		/		/		/		
8	A	gen-	er-	a-	tion	of	still	bleed-	ing	thoughts,		
		/		/	/	[3]		/		/		
9	And	these	same	thoughts	peo-	ple	this	lit-	tle	world,		
		/		/		/		/		/		
10	In	hum-	ours	like	the	peo-	ple	of	this	world,		
		/		/		/		/		/		
11	For	no	thought	is	con-	tent-	ed. [4]	The	better [5]	sort,		[6]
		/		/		/		/		/		
12	As	thoughts	of	things	di-	vine,	are	in-	ter-	mix'd		
		/		/		/		/		/		
13	With	scru-	ples	and	do	set	the	word	it-	self		
		/		/		/		/		/		
14	A-	gainst	the	word:	[7]							
		/		/	/	/		/		/		
15	As	thus,	"Come	lit-	tle	ones,"	and	then	a-	gain,		
		/		/	/	/		/		/		
16	"It	is	as	hard	to	come	as	for	a	camel [8]		
		/		/		/		/		/		
17	To	thread	the	post-	ern	of	a	small	needle's	eye."		
	/	/ [9]		/	/	/		/	/	/		
18	Thoughts	tend-	ing	to	amb-	i-	tion,	they	do	plot		[10]
		/		/	/	/		/		/		
19	Un-	like-	ly	won-	ders;	how	these	vain	weak	nails		
		/		/	/	/		/		/		
20	May	tear	a	pass-	age	through	the	flint-	y	ribs		
		/		/	/	/		/		/		
21	Of	this	hard	world,	my	ragg-	ed	pri-	son	walls,		
		/		/	/	/		/		/		
22	And,	for	they	can-	not,	die	in	their	own	pride.		
	/	/ [11]		/	/	/	/	/	[12]	/		
23	Thoughts	tend-	ing	to	con-	tent	flat-	ter	them-	selves		
		/		/	/	/	/	/	/	/		
24	That	they	are	not	the	first	of	for-	tune's	slaves,		
		/		/	/	/	/	/	/	/		
25	Nor	shall	not	be	the	last;	like	sill-	y	beggars [		
		/		/	/	/	/	/	/	/		
26	who	sitt-	ing	in	the	stocks	re-	fuse	their	shame,		

		/		/		/		/		/			
27	That	man-	y	have	and	oth-	ers	must	sit	there;			
		/		/		/		/		/			
28	And	in	this	thought	they	find	a	kind	of	ease,			
		/	[14]	/	/	/	/	/	/	/			
29	Bear-	ing	their	own	mis-	fort-	unes	on	the	back			
		/	/	/	/	/	/	/	/	/			
30	Of	such	as	have	bef-	ore	en-	dured	the	like.			
		/	/	/	/	/	/	/	/	/			
31	Thus	I	play	in	one	per-	son	man-	y	people,			
		/	/	/	/	/	/	/	/	/			
32	And	none	con-	tent-	ed:	some-	times	am	I	king;			
		/	/	/	/	/	/	/	/	/			
33	Then	treas-	ons	make	me	with	my-	self	a	begg-	ar, [15]		
		/	/	/	/	/	/	/	/	/			
34	And	so	I	am:	then	crush-	ing	pen-	ur-	y			
		/	/	/	/	/	/	/	/	/			
35	Per-	suades	me	I	was	bett-	er	when	a	king;			
		/	/	/	/	/	/	/	/	/			
36	Then	am	I	king'd	a-	gain;	and	by	and	by			
		/	/	/	/	/	/	/	/	/			
37	Think	that	I	am	un-	king'd	by	Bol-	ing-	broke,			
		/	/	/	/	/	/	/	/	/			
38	And	straight	am	noth-	ing;	but	what-	e'er	I	be,			
		/	/	/	/	/	/	/	/	/			
39	Nor	I	nor	an-	y	man	that	but	man	is			
		/	/	/	/	/	/	/	/	/			
40	With	noth-	ing	shall	be	please,	till	he	be	eased			
		/	/	/	/	/	/	/	/	/			
41	With	be-	ing	noth-	ing. [16]	Mu-	sic	do	I	hear?			
		/	/	/	/	/	/	/	/	/			
	<i>Music</i>												
	/	/ [17]	/	/	/	/	/	/	/	/			
42	Ha,	ha!	keep	time: [18]	how	sour	sweet	mu-	sic	is, [19]			
		/	/	/	/	/	/	/	/	/			
43	When	time	is	broke	and	no	pro-	por-	tion	kept!			
		/	/	/	/	/	/	/	/	/			
44	So	is	it	in	the	mu-	sic	of	men's	lives.			
		/	/	/	/	/	/	/	/	/			
45	And	here	have	I	the	daint-	i-	ness	of	ear			
		/	/	/	/	/	/	/	/	/			
46	To	cheque	time	broke	in	a	dis-	ord-	er'd	string;			
		/	/	/	/	/	/	/	/	/			
47	But	for	the	con-	cord	of	my	state	and	time			
		/	/	/	/	/	/	/	/	/			
48	Had	not	an	ear	to	hear	my	true	time	broke.			
		/	/	/	/	/	/	/	/	/			
49	I	wast-	ed	time,	and	now	doth	time	waste	me;			
		/	/	/	/	/	/	/	/	/			
50	For	now	hath	time	made	me	his	number-	ing	clock:			
		/	/	/	/	/	/	/	/	/			
51	My	thoughts	are	min-	utes;	and	with	sighs	they	jar			
		/	/	/	/	/	/	/	/	/			
52	Their	watches	un-	to	mine	eyes,	the	out-	ward	watch,			



[1] Elision: hammer = hamm'r

[2] Here is Richard's first mention of "thoughts" a word and idea he carries through the monologue. In prison, he has nothing but his thoughts - and as this metaphor plays out, his thoughts are not contented.

[3] Trochee

[4] Midline, midfoot stop.

[5] Elision: better = bett'r

[6] This line is interesting. It could play as an Feminine Ending. It could play regular in two ways:

1. the way we've scanned it.

2. By eliding the first three words, you don't elide "better" and end with a regular line.

Any way you break it down, Richard is in an agitated state here.

[7] Short Line. What is happening here?

[8] Elision: Camel = cam'l

[9] Spondee

[10] This is the first of two iterations of Richard's argument involving "thoughts tending". He is playing one against another. What is interesting is that his arguments carry over the span of 5 lines - he is long in his thoughts!

[11] Spondee

[12] Trochee.

[13] Elision: Beggars = begg'rs

[14] Trochee

[15] Feminine Ending

[16] Midline, midfoot stop. Interrupted by music.

[17] Spondee

[18] Time is a second big theme here. He starts with the time in music, but soon expands to the notions of wasted time and time passing.

[19] This section on music rings closely to Duke Orsino's opening lines in Twelfth Night. Minus the love!

[20] Here Richard combines the two big ideas in the monologue: Thoughts and time.

[21] Elision: clamorous = clam'rous

[22] Short line, unless you extend hours to two syllables.

[23] Elision: Jack O' the clock = Jack othe clock

[24] Feminine Ending