|  | First Foot |  | Second Foot |  | Third Foot |  | Fourth Foot |  | Fifth Foot |  | Sixth Foot |  |
| :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: |
|  |  |  |  |  |  |  |  |  |  |  | Beat 1 | Beat 2 |
|  |  | 1 |  | 1 |  | I |  | I |  | 1 |  |  |
| 1 | This | is | in | thee | a | na- | ture | but | in- | fected |  |  |
|  |  | 1 |  | 1 |  | 1 |  | I |  | I |  |  |
| 2 | A | poor | un- | man- | ly | mel- | an- | cho- | ly | sprung |  |  |
|  |  | I |  | I |  | 1 |  | I |  | I |  |  |
| 3 | From | change | of | for- | tune. [1] | Why | this | spade? | This | place? |  |  |
|  |  | I |  | I |  | I |  | I |  | I |  |  |
| 4 | This | slave- | like | hab- | it? [3] | And | these | looks | of | care? |  |  |
|  |  | 1 |  | 1 |  | I |  | I |  | I |  |  |
| 5 | Thy | flat- | terers [ |  | wear | silk, | drink | wine, | lie | soft; | [5] |  |
|  | I | [6] |  | 1 |  | I |  | 1 |  | I |  |  |
| 6 | Hug | their | dis- | eased | per- | fumes | and | have | for- | got |  |  |
|  |  | 1 |  | 1 |  | 1 | I | [7] |  | 1 |  |  |
| 7 | That | ev- | er | Tim- | on | was. [8] | Shame | not | these | woods, |  |  |
|  |  | 1 |  | 1 |  | 1 |  | I |  | 1 |  |  |
| 8 | By | putt- | ing | on | the | cunn- [9] | ing | of | a | carper. [ |  |  |
|  |  | I |  | 1 |  | I |  | 1 |  | I |  |  |
| 9 | Be | thou | a | flatt- | erer [11 | now, | and | see | to | thrive |  |  |
|  |  | 1 |  | I |  | I |  | 1 |  | $I$ |  |  |
| 10 | By | that | which | has | un- | done | thee: | hinge | thy | knee, |  |  |
|  |  | 1 |  | I |  | I |  | I |  | 1 |  |  |
| 11 | And | let | his | ver- | y | breath, | whom | thou'lt | ob- | serve, |  |  |
|  | I | [12] |  | I |  | I |  | I |  | 1 |  |  |
| 12 | Blow | off | thy | cap; | praise | his | most | vic- | ious | strain, |  |  |
|  |  | 1 |  | 1 |  | I |  | 1 |  | 1 |  |  |
| 13 | And | call | it | ex- | cell- | ent; | thou | wast | told | thus; |  |  |
|  |  | I |  | I |  | I |  | 1 |  | I |  |  |
| 14 | Thou | gav- | est | ears | like | tap- | sters | that | bid | wel- | come [1 |  |
|  |  | 1 |  | I |  | 1 |  | 1 |  | I |  |  |
| 15 | To | knaves | and | all | app- | roach- | ers; | tis | most | just |  |  |
|  |  | I |  | I |  | I |  | 1 |  | I |  |  |
| 16 | That | thou | turn | ras- | cal; | hadst | thou | wealth | a- | gain, |  |  |
|  | / [14] |  |  | 1 |  | I |  | 1 |  | 1 |  |  |
| 17 | Ras- | cals [15] | should | have't. | Do | not | ass- | ume | my | like- | ness [17 |  |
|  | TIMON |  |  |  |  |  |  |  |  |  |  |  |
|  |  | I |  | 1 |  | I |  | I |  | I |  |  |
| 18 | Were | I | like | thee, | I'ld | throw | a- | way | my- | self. |  |  |


|  | APEMANTUS |  |  |  |  |  |  |  |  |  |  |  |
| :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: |
|  |  | / |  | 1 |  | 1 |  | 1 |  | 1 |  |  |
| 19 | Thou | hast | cast | a- | way | thy- | self, | being | like | thy- | self; [18 | [19] |
|  |  | I |  | I |  | I |  | I |  | I |  |  |
| 20 | A | mad- | man | so | long, | now | a | fool. [2 | What, | thinks |  |  |
|  |  | [21] |  | I |  | I |  | 1 |  | $I$ |  |  |
| 21 | That | the | bleak | air, | thy | boist- | erous | cham- | ber- | lain, |  |  |
|  |  | 1 |  | $l$ |  | 1 | $I$ | [22] |  | 1 |  |  |
| 22 | Will | put | thy | shirt | on | warm? [23 | Will | the | cold | brook, |  |  |
|  | I | [24] |  | I | I |  |  | 1 |  | I |  |  |
| 23 | Can- | died | with | ice, | cau- | dle | thy | morn- | ing | taste, |  |  |
|  |  | I |  | I |  | I |  | I |  | I |  |  |
| 24 | To | cure | thy | o'er- | nights | sur- | feit? [25] | Call | the | creat- | ures [26 |  |
|  |  | I |  | 1 |  | 1 |  | I |  | I |  |  |
| 25 | Whose | nak- | ed | nat- | ures | live | in | all | the | spite |  |  |
|  |  | I |  | 1 |  | I |  | 1 |  | I |  |  |
| 26 | Of | wreak- | ful | heaven | whose | bare | un- | hous- | ed [28] | trunks, |  |  |
|  |  | I |  | I |  | 1 |  | I |  | I |  |  |
| 27 | To | the | con- | flict- | ing | el- | e- | ments | ex- | posed |  |  |
|  | I | [29] |  | I |  | I |  | 1 |  | I |  |  |
| 28 | An- | swer | mere | nat- | ure; [30 | bid | them | flat- | ter | thee. |  |  |
|  |  |  |  |  |  |  |  |  |  |  |  |  |
| 29 |  |  |  |  |  |  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |  |  |  |  |  |
| 30 |  |  |  |  |  |  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |  |  |  |  |  |
| 31 |  |  |  |  |  |  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |  |  |  |  |  |
| 32 |  |  |  |  |  |  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |  |  |  |  |  |
| 33 |  |  |  |  |  |  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |  |  |  |  |  |
| 34 |  |  |  |  |  |  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |  |  |  |  |  |
| 35 |  |  |  |  |  |  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |  |  |  |  |  |
| 36 |  |  |  |  |  |  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |  |  |  |  |  |
| 37 |  |  |  |  |  |  |  |  |  |  |  |  |


| $\overline{38}$ |  |  |  |  |  |  |  |  |  |  |  |  |
| :--- | :--- | :--- | :--- | :--- | :--- | :--- | :--- | :--- | :--- | :--- | :--- | :--- |
| $\overline{39}$ |  |  |  |  |  |  |  |  |  |  |  |  |
| $\overline{40}$ |  |  |  |  |  |  |  |  |  |  |  |  |
| $\overline{41}$ |  |  |  |  |  |  |  |  |  |  |  |  |

[1] Midline, midfoot stop.
[2] At OSF, according to Vilma Silva, they changed "spade" to "rage".
[3] Midline, midfoot stop
[4] Elision: Flatterers = flat'rers
[5] Interesting line here. The Verbs are in the weak beat, giving importance to the things he is doing, rather than what he is doing..
[6] Trochee
[7] Trochee
[8] Midline Stop.
[9] At OSF, according to Vilma Silva, they changed "cunning" to "color"
[10] Either Elision Carper = Carp'r or a Feminine ending
[11] Elision: Flatterer = Flat'rer
[12] Trochee, although it could be a regular iambic Foot.
[13] Feminine Ending.
[14] Trochee
[15] Repetition: Rascals twice and this repeated version changes the scansion.
[16] Midline Stop.
[17] Feminine Ending.
[18] Feminine Ending.
[19] This line is very interesting. By scanning it the way we have, the stresses are on the "thy" heightening the sense of selfishness in Timon. To change the stress to land on "self" it would need an elision, perhaps in the term "cast away."
[20] Midline Stop.
[21] Pyhrric
[22] Trochee
[23] Midline Stop.
[24] Trochee. We talk about this line in our interview.
[25] Midline, midfoot stop.
[26] Feminine Ending.
[27] Elision: Heaven $=$ Heav'n.
[28] This word becomes the archaic three syllables: UN - HOUS - ED.
[29] Trochee. This adds urgency to Apemantus' plea.
[30] Nature is in the first and last lines. Each one has a different meaning. We discuss this in our interview with Vilma Silva.

