

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

[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.