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Introduction to 38

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38: The New Shakespeare exposes and explores the rhythmical foundation of William Shakespeare's writing. Appropriating every thirty-eighth line from Shakespeare's thirty-eight plays (using *The Norton Shakespeare* as a source text), *38* is a collage text produced from a process of *découpage* (severing) and *assemblage* (montage). One might consider this text as a *hyper*-pastiche of Shakespeare's writing: the plays serve both as the *source* and as its *object* of structural mimesis. Taking Shakespeare's writing as an example, *38* poses a question: What happens when language is divided up and organized in a way we do not recognize as conventional markers for meaning? By re-inscribing Shakespeare's writing into an alphabetical sequence of metrical units, *38* challenges classic assumptions of harmony, unity, linearity and closure in writing, and exposes idiosyncrasies of textual signification.

Before this essay engages in theoretical and conceptual discussion of *38: The New Shakespeare*, a precursory discussion needs to have been established, one which examines an actual process of *découpage* and *assemblage*, which, in turn, at once comprehends and is comprehended by theories and concepts of deconstruction. For this purpose, let us trace the deconstruction and dissemination processes undertaken for the thirty-eighth line of Act 1, scene 2 from *Richard III*:

[Appropriation of line 38]

My lord, stand back and let the coffin pass.

[Scansion]

My lord, /stand back/ and let/ the coff/in pass.

[Deconstruction]

My lord,
stand back

and let
the coff
in pass.

Metrical *découpage* draws attention to the rhythmical composition of this line: the line consists of a sequence of five metrical feet, each one of which, in turn, consists of a sequence of stressed and unstressed beats. Deconstruction exposes these internal systems of the line, which, in linear presentation, remain repressed; it reveals that this thirty-eighth line in Act 1, scene 2 from *Richard III* does not exist in itself, but embodies possibilities for alternative and multiple expression. In order to recover and to explore its linguistic potential, it seems then, the line must be opened up, its components removed from their con-text and re-inscribed into an alternative system of presentation.

As a method of deconstruction,³⁸ severs and collages Shakespeare's thirty-eighth lines in alphabetized metrical feet. According to this constraint, ³⁸ disseminates metrical units extracted from all thirty-eighth lines from all thirty-eight plays within the given number scene of a given number act. In the case of the *Richard III* example, the five metrical units find expression among other metrical units (appropriated from the other thirty-seven plays) in the following manner:

[Dissemination] abuse against all our allow am a
among a most amus and be And dan
and his And in and is **and let** And might
and queens and sent and twen anoint are crowned,
...
...
honour--I am ill icles I find I'll ad
in, as I ing town. **in pass** Inqui '*In ter*
into is the it fitt I think, It is
...
...

matter member men eats me here me two
 must love. my la **My lord**, ne'er Norfolk
 not a buff not be number of Obey, of a
 ...
 ...
 siding where 'Sirrah, sitive, Sir Va So they
 spirit **stand back** *succedant'*--sweet robe of tailor
 tant./ What tapstar. ted art ter him, teus
 that chair that flat that loves the brows **the coff**
 thee. O the fire? the fish the foe the king
 the la them.....
 ...

Disseminated into this new order, the metrical feet (in bold type) no longer have a linear relationship. Take, for instance, the sentence segment, "the coff/in pass": deconstructed into "the coff" and "in pass," the two metrical feet, when re-inscribed into Act 1, scene 2 of 38, find expression in two distinct lines—"in, as I ing town. **in pass** Inqui '*In ter*'" and "that chair that flat that loves the brows **the coff**". These two feet maintain a paratactic relationship to each other, but this association is eclipsed by the prevailing structure, which arranges them, arbitrarily by alphabetical sequence, beside "foreign" feet.

38 exposes opposing forces of signification within the source text. The source text has potential to signify more than one meaning, by varying degrees of explicitness. Ordinary apprehension of Shakespeare—whether in reading or in performance—blocks out and invalidates the comprehension of text as an arbitrary sequence of metrical units. These metrical units make meaning only when they are assembled into the symbolic form of words, whose significance derives from conventional, social and cultural constructs. Conversely, exposure and emphasis of metrical activity present in the text prohibits the comprehension of text in its original form and intention. There exists an asymmetrical opposition of value-laden hierarchy, wherein the promotion of one system (i.e. metrical activity in the text)

takes place at the expense of another (i.e. complete words and coherent sentence structure). The presentation of a text, then, acts as a determinant of the intra-textual power relation, the hierarchic caste system, according to which one signification of a text might find expression while others, repression. In³⁸, the use value of a given metrical foot unit is determined by its alphabetical composition relative to that of the other metrical units in the scene, for alphabetization determines its placement on the page. Unless two distinct metrical units are composed of exactly the same number and sequence of alphabets, a given unit has no exchange value. In other words, a metrical unit's alphabetical constitution always signifies its use value (placement) in the text, although it may not have exchange value. Although alphabetization designates a specific sequence given a particular set of metrical units, ³⁸ includes all metrical units extracted from Shakespeare's writing. Monosyllables, however, which alone cannot constitute a complete metrical foot, are excluded from the main text. All metrical feet are included in the scenes and acts from which they derive; extraneous beats are excluded and re-instituted in the Preface.

Découpage and *assemblage* produces a permutation of appropriated text by obliterating assumptions of closed and unified writing, the conventional boundaries that distinguish what lies outside and what inside of a text. Shakespeare's writing underwrites ³⁸ and ³⁸ cites Shakespeare's writing, in structure as well as in content: the pentameter verse acts as a frame and physical allegory for Shakespeare's plays; metrical rhythm found in Shakespeare's writing traverses and constitutes³⁸. The number at the end of each scene indicates how many metrical feet the final line contains. Readers will

find themselves constantly reminded that 38 represents Shakespeare's writing framed within a system which *mimes* a play, but *is not itself* a play. Structurally (superficially and outside of *content meaning*, as in coherent narrative), 38 consists of various elements one associates with a play—inductions, prologue, acts, scenes, epilogue. In its visual presentation, the text *appears* like a play; yet the text itself is not itself a play, only a text that represents an *alternative form* in which to read Shakespeare's thirty-eighth lines.

38 's markings cut across Shakespeare's syntax, rhetoric, and grammar. If as Hussey argues, Shakespeare's "syntax...[was] dependent on [his] contemporary fashions" (73), then 38 obliterates a specific time period and culture (i.e. Elizabethan era) indicated by language. It also obscures dialects that determine class: the language of the court, of the frontiers, of scholars, of travelers, of pedants, of rustics, the languages of all Shakespeare's characters of various social, cultural, economic and political heritages, are broken down into metrical feet, of a set of syllables. This deconstruction democratizes the linguistic characters of Shakespeare's characters.

38 exposes certain idiosyncrasies of metrical scansion. As a literary convention, scansion examines the metrical composition of verse poem. 38 demonstrates, however, that *any* writing can be scanned into meter. For instance, the thirty-eighth line of Act 5 Scene 1 from *As You Like It* may be scanned as follows:

.
 a fi/gure in rhe/toric that drink,/ being poured/ out of a/ cup into

This prose line consists of at least 6 feet. Depending on the particular types of feet (iamb, anapest, trochee, dactyl, spondee, pyrrhic)

extracted from the sequence of stressed beats and non-stressed beats in this line, more metrical units be formed:

· · · · ·
a fi/gure in/ rhetoric/ that drink,/ being poured/ out of/ a cup/ into

In contrast to the first scansion, this second scansion divides the line into 8 feet. When scansion is applied strictly to divide a line into feet, a single line might be scanned in multiple ways. This arbitrary aspect of scansion suggests that one might produce various versions of 38 ; even following the same constraints, possibility for alternative metrical sequences presents alternative compositions of alphabetized feet units. Decision to scan a given line into 6 feet instead 8 alters the final text, in which extracted feet are re-inscribed into the structure alphabetically among other feet. Furthermore, one person's reading and scansion of a line might differ from another in determining where the stress falls. The same line from *As You Like It* might be enunciated as follows, with emphasis on "poured":

· · · · ·
a figure in rhetoric that drink, being **poured** out of a cup into

As long as writing consists of syllables, then there are beats, and beats might be grouped into a sequence of metrical units. Even from prose, in which the author does not necessarily follow a specific metrical style in composing the text, extraction of metrical feet is possible. Scansion, however, may vary depending on the emphasis in the line intended by the speaker or deduced by the reader. This idiosyncrasy

persists in scansion of Shakespeare's verse, when a line contains metrical variation and does not follow a precise, systematic form (e.g. iambic pentameter). Two alternative divisions are possible in the thirty-eighth line in Act 4 Scene 3 from *The Taming of the Shrew*:

<Metrical division 1>

Pluck up/ thy sp/irits, look cheer/fully up/on me.

<Metrical division 2>

Pluck up/ thy sp/irits, look/ cheerfully up/on me.

While both divisions produce 5 feet, alphabetical compositions differ in 2 of them: "irits, look cheer/fully up" and "irits, look/ cheerfully up." This slight difference, in 38, will change the textual position of these units; this change, in turn, will produce two distinct texts.

Challenging the normative institutions and conventions of writing, 38: *The New Shakespeare* regards temporality as intrinsic meaning. If 38 does not convince a reader it is a readable text, one might argue that such notion is caused by our desensitization to rhythm and sounds. As readers, we are not accustomed to perceiving language in metrical units. A pentameter verse "play" composed of alphabetized feet possesses no comprehensive significance by our conventions of writing and reading; such text is *insensible* to us. 38: *The New Shakespeare* provokes its readers to examine and to explore internal systems and potentialities of a pre-existing text. Advocating the idea that "it is always possible for a text to become new, since the blanks open up its structures to an indefinitely disseminated transformation" (Derrida, *Disseminations*, 164), 38 demonstrates that no text exists in itself.

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Preface

be! bid bunes. brought cious der! *di* duke? er er er er er eyes—help her? here? him His
Hum! I In ing is it lia, ledge. nest. noon. not peace. pear rot ry sion sir? som, son?
ter; tess thee thee? they? thy time to. tor—tune wars? Yea. yet?

38: *The New Shakespeare*

[Induction 1]

a man And not Believe brings o he can
I think me, lord, not choose. of them ther news

[Induction 2]

bestrew Say thou the ground. we will wilt walk,

[Prologue]

ACT 1

[Scene 1]

affined. again And by and his and look
 and realm. Any just are vir Armed arti
 As in as man a thing bear it Bechanced
 been bad. being, believed Bene ble Mor
 bleness blessed born harsh by me But, like a
 cious Duke. cles of command Confer Contrac
 cretions Deliv desire dest bro dick too
 died horse. divine dle told dows, yea éd Ti
 éd there; enroll ers and win er strengths er you
 es live est to Faith, niece Fall to faults, with
 Feeds beasts find your for all. for us. gentle
 Goddess good dis go far! Grace to them heaven
 Her sweet Here are the his bloo His rid his wife
 hope well I am I in if they in arms.
 in it in the change it comes is daughter ishing
 is like that is not is dis *is* was lady,
 let's stay lier lives in look where ly be
 me hap menda me sad? mewed up mirth fate
 much. But my gra my el ness. And, ney-top,
 not, lost not love. of life on young or my
 our hap our right O strong O, you Page which
 Peace, break perfec Possess py, had not rence close
 Renown ring them repe request? sadness
 self king! serves you, she de Should Cla Signor
 sion and soul answer stomach sudden Surplus, to
 ted peace term am termines. than life That *Be*
 That he quit That stopped that such thee off. them as you
 The no the Prince ther, and in there com There is Anne
 these touch This day this house this kind of thrifty
 timer tion of bloo tions tions go tire in
 'Tis love tition. tle cond to breath to chim
 to gen to live to stub to tow traitos
 tues and turns and tus, flour ty: they vil at
 was that We are we are What's your Whether
 Which I While we Whose worst Within
 with it with one with pi Work you, then. would make
 you are you ca you tax (3)

[Scene 2]

abuse against all our allow am a
 among a most amus and be And dan
 and his And in and is and let And might
 and queens and sent and twen anoint are crowned,
 ation? at reck atten by For chard, shalt

cil and cle Pan confounds darus. deliv
 dila doubly duke of durance? dy his moth
 dy that Pyr ed in en us with equal ered to
 er played false er with eth the Even every
 evil Farewell. fit to flatter for our re
 fortunes. from Pro ger serves Good mor had a
 here, rap himself His de his pen his sight,
 honour--I am ill icles I find I'll ad
 in, as I ing town. in pass Inqui '*In ter*
 into is the it fitt I think, It is
 It is ius. Jerkin knock me knock me
 led strokes lentine's Page; *licam mu lie res re* looking
 matter member men eats me here me two
 must love. my la My lord, ne'er Norfolk
 not a buff not be number of Obey, of a
 of sat of These of this oning; on the ins
 Over perused, presence puty *ram sa*
 redoub resist now, un Royal should have sent
 siding where 'Sirrah, sitive, Sir Va So they
 spirit stand back *succedant'*--sweet robe of tailor
 tant./ What tapstar. ted art ter him, teus
 that chair that flat that loves the brows the coff
 thee. O the fire? the fish the foe the king
 the la them./ Tax the paint the world They do
 think you? Though Na thou art thou hast thou re
 Thou, Ri tive. Canst to the tune fall ture hath giv
 ty yards Unseen, upon venture waked them,
 We'll know what a where kings whether with a smith.
 with his last, words plain? Yes, that Yet your you./ Cass
 you gods, your friend your o'er (3)

[Scene 3]

again--am a And be and my and now
 Andrew and took't an ear anon are cer
 As friend as in as twen attire away
 Ay, marry, be here behold berlain buds from
 build mis But more calum carves, she chief on?
 city courses, she del to dier dispatch
 Duke of er did ered, and wild, eror's court fellow
 for a for that for then for they gives the
 growing have their Hector He gave her. She dis
 he would high-lone him to his nose in and
 I nev in hope; in low in their in Tyre.
 itself I will knaves come leer lible.
 lic court lists on Lives so Looked not Lord Cham
 lovelier ly spring madam master ment in
 Mowbray, Nay, by niour strokes. nities! Norfolk
 nny and ny mo of these Of thrif Or thou
 our pub permis power pursuivant restem
 roaring scapes not send for his Send word Shakes all our
 she could stand simpli sive pass, slay me? So near

So with suckle Sweet Sir Take this tain and
 test sp; that for me thee harm--the Emp the gen
 the grea/ the Queen, the world, they do Thomas
 th' rood tioch tis, and tle The to An
 to do tomorrow torrents to you trim ve
 tween them ty miles tyra ty sail, unfal
 vil deeds Virtue weary of we may When e
 When she said which I whose why wilt thou Will have
 will it serve with a (2)

[Scene 4]

a can air, to And in that and men's And thou
 and would, as free believe be made, call my
 colm, whom contents cus, be Damas der and
 dese toys. dest, Mal dient dle-hol Do not
 éd pool Expe eyes to firm my fool? Go
 fool hith From our kind go and go e heard than
 heaven, hereafter hope I'll be in my eve
 I say, Is not is this? it. Few it forth
 kind, and knave, my look on. ly as minister
 my friends, my liege, my soul nage must ness and truth,
 not let not like Our el Pray you rather
 repair, reports Say, why séd Cain. shalt live
 shunned to sing? I do Stopped-in the damn The dis
 The down, them un This be This, to con thou cur
 throw mine thy lord, 'tis thus; Vat is you ven with
 we do? welcome, we name what I What should
 Wherefore? Where's my you and (3)

[Scene 5]

abused. ago Amend, a ward ble youth,
 But know, Come, you dear Queen, he did, His son
 How's that? fool drink for give Last thing Mark An
 my bat not dry; Rankly spirits the dry
 then is they fool thou no tlements. tony?
 / two years Under With my brave was but (4)

[Scene 6]

each one, Here, through I count Parti so pre
 tion make this gate tacles with spec (4)

[Scene 7]

And what Even hound in ing grey it did
I were like a fawn lisbury! ly? From O would
so free this time to die the leash, with Sa

[Scene 8]

[Scene 9]

[Scene 10]

A bribe I do my sword refuse to pay

*ACT 2***[Chorus]**

And bring charming row seas the nar you back,

[Scene 1]

A dag advised, a false Against Almost
 although ance--will And die and full and most
 And o and put And some and some and thou
 An o Antony./ a popp' Arm! Arm! assault!
 as she sits as this As 'twere at supp As well
 at the bear barm--Beatrice be. Who biscuit
 blest am both makebreak from breaks a But who
 by sin, by vir captain./ cessible--cherous,
 come in comes here? conjuring creation death./ Sure
 Deep, hol ed charms, Even ever he Farewell,
 fling respect for one tri fo you. ger of get you
 Good cor go with thee! habitable had been hanged first.
 have kept he does not. he fears Here's no place I ar
 I can I did I do inac ing, and
 ing town. in his bel insa I tell I'th' de
 it were not I went I would kind mate know that.
 /Light va li, I would ling of liver low, trea
 lust-wearied man, if Marry, I'll Marry, when Mistress
 morant, Mumbling must take my drift. nemy
 nity, not hope not lie not think no un
 of all of guile of this of this of wick
 one of on so our mo O wo pen-arse,
 poral Nim, Quickly quoth a. resist rin pear.
 rest you roles. round tears sailor see thee
 sel that's She that ships./ How show thy sieur Pa
 sir, here's Sir John, Some rise So thou, st./ Dare?
 stranger? such a jang suit of Sweet mon That are
 that hast the bells the big the brows the drink
 The e the earth thee, priest, The gen the gods
 The ne'er the mind, the moon there when ther, un
 the ve the world. the world. tiate cor time make
 tleness to bed. to bust to grieve to heaven,
 to heaven. told you to see to their tue fall.
 Unin up your sword. valour, ver shine ving./ You
 virtuous vow-fellows What then, Why, boy, with grie
 with this you gaze your chance. (3)

[Scene 2]

all os A mole, And e and El And in

and our And the an e a poor Auvergne,
 away? be ab be done. celot Chief nou
 cinque-spot condemned curse e ded for den sleep
 ders. But ders, to desire deten Doth couch
 doth reign -due debts, dy, Coun eanor. Emi
 ere it eye that for't. All friend of gately, when
 gle this, grave el hath, in rea heart weeps Heavens
 Help, ho, his limbs, Holding I be your I do
 impa inces in my shoul intends In thy
 I pray, I shall seek issue, Ed I will ken from me
 less fa life's feast--long-since loves you. ly gave
 make our Most re mund, Anne murder, murder!
 My care my wit nemy not have not I.
 ny more. of rude of the storm Once name one Lan
 or else ostler? O time, our wor out gold
 Out, ye pet a possess--practices. presence
 Pray you, rever risher in Roger had rogue, shall
 ro shall sant ser scent, and there shall ap Shall I
 shion that ma ship a sion that Sir, I am sit, why
 so fa son drops son, ta stone tried, swell with
 ted, like tell me tenta ter that He tess of
 that dare that's by that swells the crim thee gol
 their songs ther fond the touch The trum The vir
 They would this scene thou art thou must tience?
 till the dregs tion of tion of 'Tis in today.
 To do to sound tuous la untan verand and
 ver-blin very fault's very true vices vouchsafe
 / What do What means whether Why, e with him
 word or you dero You know you mean? you no harm,
 your grace your name yours that you stir forth (4)

[Scene 3]

able peace about Achil a du again
 age, and in age, lose a grey a maid ampton.
 and arms and bloo and by threes, And I and of
 And take are full as ei as the Dutchattend
 be gone be old ber. To Beseech be there.
 Bodykins, by ones, by twos, cas will ces sit
 Come, Ba death in defen Did seem diver
 dy brother. eye or from South flood, lose forgot
 further, Had prin He's to he stands him of that
 him. Some his throne, Hold? What Honest humour
 if with I'll like ing the ing Thee, I now
 is in I sis Is thy I'th' East it stands
 King will left him. les--Than like stars losing
Lustig make his mander, man says. Master
 master may honour more time my hand, my heart,
 my know my plea not the not yet Of a
 /O, come, of fear. of men of thine Page, though
 Patro- pretty purpose remem Shall we
 She hath shog? The should ail sible; Signor

so, but so you stirring? sure lies. sweeting.
 tchess? Have ted blood tell me, thasar that song
 the bet the hearts There rest. ther, to purge these legs
 these legs the shame This be Thy com thy throne.
 thy voy thy voy Thy will Trip no Truly
 us?/ Ar Vengeance Ventidius. we'll hear What think
 Where are Which ne'er will chain with joy./ you limbs
 you of (1)

[Scene 4]

a coat Adieu, a fee Ah, Hum almost
 and duty an excheq and how and rite And say
 As grieves a sim Being once be, Phoe be, Phoe
 ble man blood in but lost Come, go Covering
 discre displayed, done there. doth fall expec
 Fair Phil ful yoke? gative have made he held
 her tongue He was How doth I bear I know
 I think it well know how lock, or make them
 me to My bond my love of folly, of love,
 omel, O, Phoe Peruse phrey, can ple choice.
 prero report./ ry hour. sir. You have ted then,
 that ve The best the fresh The great them; I
 the right. things well this as this shame thou goest.
 thou lost thr Prince? thy cheeks, tion with to death.
 to reign, to rule, to wed uer of words. Well, may
 Well, you were there?/ When you Why hast why she
 Will crowd withal with me with me. You know not
 you see (1)

[Scene 5]

and as much and health And in And shall do And she
 and years, as to beauty, Be free blows him.
 Dearest er knew favour five years, fore, sir.
 Forsooth, ful, so giver. go be him at's
 him o his bo I nev I took I will
 lar, therefore look to it. my lat nemy noble
 No e nutes, hours, ny min prayers. Fare Say I
 Sir, you're a so e So ma som spend tart a
 ter grasp. Than how? therwise.)/ ver, though weeks, months,
 will be will come./ your scho (3)

[Scene 6]

and such bear back Cupid daughters, ed, and
 enragéd entine; escape; For if Get ma
 hacked egd he should himself ible imposs

ish Val No--'tis ny more soners such pri
 they could To part Who, all will ban with un
 would blush (1)

[Scene 7]

A bless desires her. doth in dy! All éd soul
 Ely his brain, it. And in ner o' odile?
 sium. the gift the la the world They have
 thing is to know What man Why, that's your croc

[Scene 8]

He an not so. Of his return swered, 'Do

[Scene 9]

Let none of merit? presume the stamp Without

ACT 3

[CHORUS]

a thing? of such Who dreamt? Who thought (4)

[Scene 1]

about a Flor am a man, a mar a mean
 and first and ho and my and say and tell
 And turn are bet Ay, my bare friend best eyes
 bire geb ble heart, ble jars. ble lord, both. Mas
 but he Can from ches plea cially commends.
 dare scarce decree devised dinance disea
 does call dy Cons éd lord. entine espe
 expen gal, who gar, that give me good gods
 good lord. head on the Hear me, Her tears his love
 his mo Hold, there's How foul I am I am all
 If't be Indeed I ne in this into
 I send it is, I will I wronged ken, fal
 Know, no Let's hear. ly clam ly he is me!/ La
 mira more kind my kind ness new troth
 No one no such Now the occa of ad
 O fie, of York, O hear open or no
 orous to Our time out and preor Rial
 rity. sant. What's secu Seek me seethes.
 ses for thee, ses grow, sest cousin ship without should be
 show his Son, let sort they So says subscribe
 tance, peace. ted fields. Tell her tel to ter than
 ter Par th' afflic That e'er that way the door!
 the Duke the Duke. the frigh their mouths, their teeth?
 the King--then plain the Prince there? Ho, ther end.
 ther win these three the top the tre the Tri
 they have thing. I throw their thy ri tion
 tion worth to; a beg to her To make upon
 upon's. upon't. ver knew Were strange what rank
 Who walks why rule wife in, will pierce within
 Yet in some You being you not your mo (4)

[Scene 2]

a hope ance bids ance lives. and death. and my
 and sin and so and that and that And the old
 And would An end, an un as I hear assur
 away, be a be consi be wick Brewed with her
 Come, come, deliv dered. That's der him. der in
 dertake do much Dost thou Doth teach ed, and wick
 edness erance! feiters forethink ful prince,
 gainst a gives me hath al have spoke. head but

he be he coasts he does. He fires her cheeks.
 Here comes here part. here stand he was him how
 him sleep his body his Fle his own, How? 'Wear
 if he run ing; that in pri in this in thy
 is all. is fi is sin, is dam- I took
 it wan I will I will. Kneel and re known field?
 lady, land?' Dost lies as lius? ly do
 madam--manners must many Mark An Marry,
 mashed me an me search. miss, and as mourned by
 must un my cue necessary nished, too; of his cheek
 of the ornament peat it. perceives play then
 post, when Prophe question quo and ready
 Repent riously, Servi shall not son, yet
 sorrow, So say I, speak se stand, stuffed
 swers for tennis tern pines, that Ban The clock
 the crown? the eas the fool the gar The King
 them good? The mo Then you the proud ther to
 Though for Thou know'st thou mean thrice, it thy fall.
 tica to do To make tony tops of
 To please to slan undone, undone. upon
 was a We are we are what needs what you
 When will Who's there? who, though you blush? you cast
 you not (1)

[Scene 3]

abroad A bro Achil --a kind Although
 and bra And not and power, and ves Are not
 are to call are toys, at his feet ber. Dreams be tales
 can I not. care that chorida, ciplines der. Pray
 desty, Did with discourse drunk me éd Queen,
 Else there ern--but the Even gentle gods give
 guard sure have a he is her?/ Yes. his i
 his tent. Indeed ing cave, In this ing the dis
 I'th' en It doth les stands lover me. Hold,
 me much my arms my purse. no slum not be
 no tears not fit Now to of the of tongue
 O no or concern O sweet our pinch our streets
 remedy Renown, repent ron tongue sack that
 shall we sir, here's Sir John! so, and so guil
 so. I stolen tal mo tears Ly That the
 their mas ther's mur the storm the use they want
 This was thou hast tience calm to lay touching
 trance of ty-like us joy! ven in pure war, the
 Well, the Well, you Who, e with pa with war!
 would have would steal You'll pledge your bills zen mouth

[Scene 4]

acknow ai en And health and Jes and prayer,

And will A seques away born great'--ce que
 Come not consent dance it. dar'st wag deed he
 déjà den. Do der en employed ere give
 erty; fasting, good jests go root has mind Help me,
 Here's a his head his staff horse but I done,
 in here, is not it, and I'll I will je vous
 ledge you Let hi like a madam? May't please
 N'avez- ness sit? noble No, in nuncle.
 of him, on both./ on one oublié perous slan
 --Pray, you pure love. seigné? sica side breaks
 'Some are spirit. spurs his tell Mis ter from lib
 ters. What cheer, That he that thou the jest them both
 ther by thy tongue tress Anne uncle, vous y
 What have Which of will los Your heart your high
 you sing You thus (2)

[Scene 5]

again away, beauty--Beseech best grace
 ces, and Come a discourse done so? Either
 for it, that Gifts that God gives! Had he have no
 Here is a I know I think it would jesty
 lence, and ments, sir, must do. nour edged of wit
 or die. Over the *Quousque* rit of ho shortly
tandem? The ra ther for the town 'Tis time
 to get to si turn in Up, prin wanting!
 way, come Well, she la What though you with spi woman
 wretched? your hos your ma (3)

[Scene 6]

And e And let And will bed at be yiel
 cold meat ded to discourse exas focate.
 go to gross sins Hath so his drum his wind
 in a in this. I'th cave. look clear. My lord—
 / Nor must not hemp not make not then ny hand
 on that perate pipe suf that he their king
 There is to health, very day We'll browse You can
 you in (1)

[Scene 7]

accuse am your host. and friends,' are yare, cousin.
 disgrace e'en en and lord, I am ly Charles
 My most ho No more, nourable of France, quoth I;
 sick of 'Thanks, gen thee. I Their ships The prince
 they coun tizens tle ci try man. vy, No
 Will quick yours hea (2)

[Scene 8]

is such of arms the law thou know'st Villain,

[Scene 9]**[Scene 10]****[Scene 11]****[Scene 12]****[Scene 13]**

Against rose may the blown their nose, they stop

ACT 4

[CHORUS]

all-watch A pre der does é d night, prepare
ry and sent mur the wea Unto (4)

[Scene 1]

able kind *Accu* again, all ways and be
and good. And I and out and staled and there
/ And there no Another at e away be cheer
be gone, before bery, for ble at ble lords
both what But al But she by o By these
chas' house, dar'st tempt der him. Disburse Discuss
disposed Dorset. effect. ery. exte
extremes. Fairies, ficer, for her ques freedom.
ful once herself honor hood to how for
How should I asked I come 'if a If thou
if you prat I give in most in such invest
is firm is Gual is none. I'th' way it. Na
It's an itself I think I trem jazet's mute,
Lord o'er ly, Hu me: art me fur me. Get
nians, both not Mon not to 'Now take ny list.'
O Dor O'er whom of Ba of thiev of use
on the Or shall other perils. promise
quoth he, rand fa receipt reserve rightly
rior shows? *sati* set, speak shadow--she an
she means so foul solute sounded. swered me
tague ter and than one that bears Th' Athe
that of That starts that there that wall; thee gone.
thee./ O thee po the gods! their lords? their sport.
/ Then the charm them know them up,' ther, and ther, draw
thereof. ther men, the scep these no the sum
The way They kill this be? thou of thy false
thy heart, Thy name thy sword. tier, being tions and
tle me in To Cal to do tokens. To let To let
Too fair to ren To see to these to this place.
to us; to you tre?/ Marquis tune is ture would not
twice o'er. unto Upon us for vening mass?
vo: 'hine'--Walk and ways re we mean were more
wer, here Which, out Who's that Why, knows will turn
within your char your city's You. reve (4)

[Scene 2]

again agreed? and dead. and e And on
and send and the half- and these And raught and yet

Are you as it as long away. Basely
 basket. be dou be e begins be short
 be thought ble-damned ble means by good came to
 can make chamber. come no come you commend
 Constable. cottage. could not days pass, dead. How
 descend do for a draws dry drops fall. drug./I
 dy, pale ed of ered, bloo Ere three father?
 five score five weeks foot well; gin from go out
 Grace grow her be He would his haugh his ser
 I'll now taste ing to in our insi into my
 ities Judge me, kins tacked leys, creeks, loved me
 ly beau Master match not May I not mine e
 more i'th' more puz my com My hear My lord,
 my lords My love My wife nemies? ness! Strange,
 No. I'll not to nuate of al of France?
 of qual of thy of what our swainsovercame.
 pany; perservere. provi put out rance, in
 refused. sages say un saw, and Shall see
 shall so shirt is Should fear Since all sion,
 sity Slain by so long, stir him. sual blood
 such a That all the Egyp thee. thee with the eyes,
 the La The pas Therefore there's no far ther neces
 tians in tiful, to be together to seize.
 truths, and ty friends, ty spirit. two nap
 Undone unu us gifts. vant go ver double
 very part way, go, We shall we would when he
 where those which hath which thou art Whose hum Why do
 wilt thou words. A wrong I Yes, he is you gods:
 you stay zled than (2)

[Scene 3]

already am I, an an And now And the rich
 and so are done. are placed, As in a vault
 A will Because bench. This be's cru better,
 billeted boot./ Be braham's bo burns, and but Plu
 by a ceptacle cient daughter. distraught,
 Doth lay drinks all east to elty. fended.
 forgive it. for the four-and freezes--in from my
 fully good lord, grievous/ Heavens he that
 his blood How shall I know I'll drop in A
 inclined ing part in that in th' en is it
 it o lays it lity, look cheer low is
 made me man's com ment, and mistress, more tree.
 my griefs? nators night, and No, my Nor hear I
 nose gays not die not of not of of Ed
 of Phoe on foot on. She hath on the O, the
 our qua pany pen to perceive Performed
 Pluck up thy promise revenge sat sighing she know
 sir; for spirits, stay till syca tertain
 the deceiv the fel their lives the paper. 'The poor soul
 The sons they meet they vir tinctly to be

to mirth; too much to sends to your sole truth a
 tuously -twenty upon me urge on very
 ward sleep When you where both Which, since who did
 With se We would ye come. Yet heard you are
 you word (1)

[Scene 4]

admit against a horse all safe, *and at*
 And 'tis a par betrid --but now! but wis
 by this chor in cious lord, days loi *deux cents*
 dom to *écus*. ety, godlike he bear
 He'll fright *her birth*, Herne's Oak. his life, him off.
 i'faith. If so ilworth In deep land shall
 lity and make strong *Mari* ments fall me well.
 must be My gra *na she* neces *nerai*
 ness and ness please Never Never not be?
 of night One of on him --or ra pabi
 phesy like Prefer reason. Respect retire
 row can save one sities. soci tering?
 That ca that cuts that had the an Then, An
 Then is the port. ther, to pro these two these two
 to Eng to Ken tony to walkvie, *et je*
vous son was called; Well, on. Where have Will it
 you been your end Your plan your short you up

[Scene 5]

be saved canopy? fortune to give thee not grave did
 have her Hold thee, in thee. it were my know if
 less wills, master's--not--go ny thou oppose
 or no. Page, to Part of purse. I rel with
 sand sighs so ma that with there's my ther may
 thus to su- thy fa To quar Under the wept to the
 We two, What, pri Which be your great (4)

[Scene 6]

and fresh, and give./ and Rome and sweet, best fits
 Both take denote gin, fair Give the have well
 her to hold's name, I'll make ing vir In thee
 me out me wrong my watch o'th' grave. our house
 preven Some ditch ted it, ter to The bet
 the Doc The foul'st The gods ther dies, thy mo
 to die, to live. to take wherein word through.
 You do Young budd (2)

[Scene 7]

Aeneas, a maid. and Clar be van brother
 brought them? call my den youth, ence, give friend Clei
 From Ham his good his right ing in judgements,
 let? Who ly for me both of dai quished by
 Thou maid to me Troilus tune e tus, be
 ver taints Warwick Which out wits and your hands.

[Scene 8]

and thee, defend For Ed indeed miséd'st
 to strike, thou pro the twon 'Twas I ward will

[Scene 9]

may strike That hea their sounds together. ven and earth

[Scene 10]**[Scene 11]****[Scene 12]****[Scene 13]**

Octa Patient sage up thy vis via plough

[Scene 14]**[Scene 15]**

Ajax cannot keep shield of The seven-fold

[Scene 16]

come, come! O come, ye fools. were ye Wishers

ACT 5

[CHORUS]

behalf ing in of France, peror's com The Em

[Scene 1]

abouts a cup a fig a friend After
 alive? am dead, and brought and for And Hen
 And here And made and suf and that e and tongue
 and who And you and you and your a pish
 as *hono* as I. a swells, at chance Before
 being poured Be quiet, builds stron by the head *cabi*
 Call E choose, sir. come for condi coxcomb.
 dare speak decli denly, der, mur dy know
 fail, fame; Fall, Greeks; ferance. for himself, forsworn,
 For you for your friend's re gelo's ger than ei
 geus./ Here green wound Have shown have stolen her, and
 here to he that him hith him sud his o
 hither? honest honour I am I durst
 I hope If you I may ing, An I noted,
 into is able is it Is the Is't not
 It is good King's hand let but *itu* ly peace,
 man, sir, meddle. Might stop mighty my king,
 my lord, Nay, let's ning day, No, I'll not no more
 no pas nor of not bites; Nothing not strange?
 no watch, of him. of our or go oric that drink
 or stay. o' that. our coun out of people.
 ploody presump profes quest. An racle
 rald cry, *rifi* ry is sage? Mur seek him.
 shall find shall serve, sion. There so long Some wel
 some words so strong speak with starting. subject.
 such a Surprised That An That is the ewe
 the god the he the house. the mis the te
 there buzz ther the Theseus. they heard Think I
 thou are not thou tak'st, throng you thur was thy part;
 tion on tions of to be To draw tony,
 too much to speak to thee tress of tryman.
 /tunate ure in rhet ven here wager Warwick his
 well thanked, What is What, ho, When time Wherefore
 Whereof which late whose past will let with this
 word, for would win you mar all young Ar your la
 yourself (1)

[Scene 2]

Alas, and will And write A ragg a sight
 as thy gen a thing a vein a woman, been chased,

Behold, bitter But be but I but till then.
 By now Can couch contents. Duke to the dy hold!
 éd and eral is. Ever true fect of forestalled
 for fear, forswear forsworn. from France good my lord,
 good hands! go off. gures of had know had mo
 had one, Has he hath drawn Ha' to he is
 he was high will his letter./ Hold, wor I am
 If they I, how ing be, ing masked, ing that
 in lov in thee in you I pray it is
 It lies it?/ Yes. ledge of lice in me in
 me speak. my good lord. my lips my lord, my pic
 not let not sure nuptial. But officer! of it.
 of league, of ma O, he O, stay our calm
 Quick, quick remis she hath sion. some grace,
 Spoke like an That glues The blood thee, lad. Th' ef
 the fi their love, them out, Then have thers--I
 thy la to be to bring to look into too long
 too long To whose ture in we bound what I
 which was /Who waits there? will find wrote?/ Ay you lost
 you./ Nay, (1)

[Scene 3]

a li a man. and more ant strain, are not
 armour. a trai be a bra Because But who
 comes here? day your Dear sov did bid do well
 enforced, ereign, er I eries mis flowered?
 For be for o' Give me mine Hang those Hath no
 he should himself his face, inex ing more stone
 in Rome. is whole. I wore Makes my me./ All
 mettle. More fierce nor her of fear. on than
 orable far O ro pardon. past mis self-love;
 sense there. she was showed to Sir, you soev
 stained, and de ter fits than it? that loves that talk
 That what the door thee do the same These eyes
 though there Thou hast thy pre tlemen, tor in
 Truly, vali was no what near yal piece!
 young gen you shall zier by (3)

[Scene 4]

And by And full and gree an E art like
 as much, by blood. Doctor. erous fine Even
 for more Hold up I am of I'll hold ish weak
 lament my mind, ness, not ness to No, not
 not be, of all or fear. or thou our lives,
 quins./ Friend Salu sion of tation their great
 there can the Tar th' expul thiope. those claim
 thy head, ting to 'Twere child vile Scot were she
 with a treach you all. your mind, (3)

[Scene 5]

am no And more And not And straight and the pre
 and to and trum as these attain befall!
 berland be sooth, By some By this can Mar
 Crier hob dear coun ecu ere here. fairy
 fantas for that. garet be goblin, gour sounds! grin like
 He whom I be, inhe late Scrope, lent hours
 lions Mad and make the mine cling ness of
 Northum of time. oyes. pet-clan quest shall
 ramour? rited. Then, small start So much steal on,
 such days Take that, that they did thee. If the gods
 the like Then how There roared The si The way
 thing. But this rail thy pa thy speech tic ex
 Till fa tion, tle sea, To meet to us
 tryman, unto vile con/ whate'er (4)

[Scene 6]

Affec affright As my bling dreams But i
 by you, cel of coura digna do po
 geny geous cousin. his fol king./ Lead, I seemed
 lower, mistrust my fear, ner, and ness got
 no par not part not poi not you; of kings;
 our bab our souls. son need; son that ssued from
 ted great the pro thine in Thy love tion migh
 ty heaven, Which now Withold (3)

[Scene 7]

Although dom's ri excel. her fa in glo
 my king Nor let of France René rious ti
 therm tles he the King their course vers take

[Scene 8]

Let them not live this land's to taste

[Scene 9]

[Scene 10]**[Scene 11]**

*and how ill of grace our endea requi ted! Why should
That calls the grace upon us, by vor be so*

[EPILOGUE]

Finis



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