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Hark I am pursued: They have no mark to know me, but my wounds, If she be true; if false, let mischief light On all the world at once. Sword, print my wounds Upon this sleeping boy: Oh death I hope is come, blest be that hand, It meant me well; again, for pities sake. I have caught my self, [Phi. The loss of bloud hath stayed my flight. Here, here, Is he that stroke thee: Fly, fly my Lord and save your self. Wouldst thou I should be safe? Else it were vain For me to live. Art thou true to me? Come my good Lord, Creep in amongst those bushes: Then I shall die for grief, if not for this, That I have wounded thee: Shift for my self well: Follow, follow, follow; that way they went. I need not counterfeit to fall; Heaven knows, That I can stand no longer. To this place we have tract him by his bloud. Yonder, my Lord, creeps one away. Stay Sir, what are you? A wretched creature wounded in these Woods By Beasts; relieve me, if your names be men, Or I shall perish. Then I am betrayed. I confess; Urge it no more, that big with evil thoughts I set upon her, and did take my aim Her death. For charity let fall at once The punishment you mean, and do not load This weary flesh with tortures. If tortures can be found, Long as thy natural life, resolve to feel The utmost rigour. Help to lead him hence. Turn back you ravishers of Innocence, Know ye the price of that you bear away so rudely? It was I that hurt the Princess. Place me, some god, upon a Piramis, Higher than hills of earth, and lend a voice Loud as your Thunder to me, that from thence, I may discourse to all the under-world, The worth that dwells in him. My Lord, some man Weary of life, that would be glad to die. Leave these untimely courtesies Bellario. By all the Oaths that men ought most to keep: And Gods do punish most, when men do break, He toucht her not. Take heed Bellario, How thou dost drown the vertues thou hast shown With perjury. You know she stood betwixt me and my right. Thy own tongue be thy judge. Well Sirs, I fear we were all deceived. Have I no friend here? Then shew it; Some good body lend a hand to draw us nearer. Would you have tears shed for you when you die? Then lay me gentle on his neck that there I may weep flouds, and breath out my spirit: Forgive me, thou that art the wealth of poor Philaster. Sir, here be two confess the deed; but say it was Philaster. Question it no more, it was. The fellow that did fight with him will tell us. Ay me, I know he will. Did not you know him? Sir, if it was he, he was disguised. Come Princely Pharamond, this business past, We may with more security go on to your intended match. I pray that this action lose not Philaster the hearts of the people. Fear it not, their overwise heads will think it but a trick. Enter Dion, Cleremont, and Thrasiline. Has the King sent for him to death? We linger time; the King sent for Philaster and the Headsman an hour ago. Are all his wounds well? All they were but scratches; but the loss of bloud made him faint. Enter Philaster, Arethusa, and Bellario. Nay dear Philaster grieve not, we are well. Nay good my Lord forbear, we are wondrous well. I shall be shot from Heaven, as now from Earth, If you continue so; I am a man, False to a pair of the most trusty ones That ever earth bore, can it bear us all? Forgive and leave me, but the King hath sent To call me to my death, Oh shew it me, And then forget me: And for thee my boy, I shall deliver words will mollifie The hearts of beasts, to spare thy innocence. Should I out-live, I shall then out-live Vertue and honour. And when that day comes, If ever I should close these eyes but once, May I live spotted for my perjury, And waste my limbs to nothing. Make me not hated so. Come from this prison, all joyful to our deaths. My dear Lord say not so. A piece of you? He was not born of women that can cut it and look on. Take me in tears betwixt you, For my heart will break with shame and sorrow. For love Sirs, Deal with me truly. Why if it were? And have hope to enjoy it? We would my Lord. Lead to my death. Enter King, Dion, Cleremont, and Thrasiline. Gentlemen, who saw the Prince? Is the Princess ready To bring her prisoner out? She waits your Grace. Tell her we stay. The head you aim at cost more setting on Than to be lost so slightly: If it must off Like a wild overflow, that soops before him A golden Stack, and with it shakes down Bridges, Cracks the strong hearts of Pines, whose Cable roots Held out a thousand Storms, a thousand Thunders, And so made mightier, takes whole Villages Upon his back, and in that heat of pride, Charges strong Towns, Towers, Castles, Palaces, And layes them

desolate: How now, what Mask is this? Right Royal Sir, I should Sing you an Epithalamium of these lovers, But having lost my best ayres with my fortunes, And wanting a celestial Harp to strike This blessed union on; thus in glad story I give you all. These two fair Cedar-branches, The noblest of the Mountain, where they grew Straightest and tallest, under whose still shades The worthier beasts have made their layers, and slept Free from the Syrian Star, and the fell Thunder-stroke, Free from the Clouds, when they were big with humour, And delivered in thousand spouts, their issues to the earth: O there was none but silent quiet there! And now a gentle gale hath blown again That made these branches meet, and twine together, Never to be divided: The god that sings His holy numbers over marriage beds, Hath knit their noble hearts, and here they stand Your Children mighty King, and I have done. Bloud shall put out your Torches, and instead Of gaudy flowers about your wanton necks, An Ax shall hang like a prodigious Meteor Ready to crop your loves sweets. What I have done, I have done without repentance, For death can be no Bug-bear unto me, So long as Pharamond is not my headsman. No Chronicle shall speak you, though your own, But for the shame of men. No Monument Though high and big as Pelion shall be able To cover this base murder; make it rich With Brass, with purest Gold, and shining Jasper, Like the Pyramids, lay on Epitaphs, Such as make great men gods; my little marble That only cloaths my ashes, not my faults Shall far out shine it: And for after issues Think not so madly of the heavenly wisdoms, That they will give you more, for your mad rage To cut off, unless it be some Snake, or something Like your self, that in his birth shall strangle you. Remember, my Father King; there was a fault, But I forgive it: Oh brave followers; Mutiny, my fine dear Country-men, mutiny, Now my brave valiant foremen, shew your weapons In honour of your Mistresses. Let the Guard And all the Gentlemen give strong attendance. You say true, are your swords sharp? Then the same Devil take the foremost too, and sowce him for his breakfast; if they all prove Cowards, my curses fly amongst them and be speeding. May they have Murreins rain to keep the Gentlemen at home unbound in easie freeze: May the Moths branch their Velvets, and their Silks only be worn before sore eyes.

2: Early English Books Online

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3: Adam Wallacavage's Love Lies Bleeding Â» CoART Magazine

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Shakespeare and the Sword of Lath The principal challenge posed by the Longleat manuscript, or Peacham drawing, has been to account for the few marked discontinuities that exist between an image and its accompanying patchwork of texts, components that otherwise might seem to correspond rather well. Wall for helpful feedback during the development of this essay. The Longleat manuscript, or Peacham drawing. The text concludes with a prefix for Alarbus, a character who does not speak in the play and receives no lines here either. Moreover, since he is one of the 2. Studies in Titus Andronicus London, , pp. See also Tiffany Stern, Making Shakespeare: From Stage to Page New York, , p. Christopher Crosbie prisoners himself, he would not have a sword; nor could he have one when he delivers his speech in 5. Foakes, Illustrations of the English Stage â€” Stanford, , p. Noting the threatening appearance of Aaron, John Q. Waith Oxford, , p. Justifying either correspondence is thus difficult; justifying both becomes a logical challenge if not an impossibility. Richard Dutton Oxford, , pp. Or, Hieronimo Is Mad Again Harold Metz, who goes so far as to posit that the illustration depicts four different moments from the play itself pp. Although several prominent scholars subscribe to the compositional theory, others have found this mode of explanation less convincing since the manuscript both lacks the clear visual demarcation of discrete scenes common to other comprehensive illustrations and requires single figures to function doubly here in different temporalities. Christopher Crosbie interpolation of an entirely distinct yet unspecified moment not signaled in the textual gloss itself where Aaron could wield a sword. The Longleat manuscript may well depict Aaron holding not a sword but a sword of lath, a flattened piece of wood fashioned into a counterfeit weapon, a stage property wielded by the Vice figure of medieval and Tudor moralities and a visual marker of sportive but very real villainy. After a meticulous review of preceding criticism, Metz argues that the image represents four different moments in the play. Arden Third Series London, , pp. While all interpretations of the Longleat illustration must remain by nature speculative, even maddeningly so, much commends the possibility that Aaron wields a sword of lath, that the illustrator appropriated a stage property evidently no longer operant as a material object itself yet nonetheless ubiquitous as a marker of clever villainy. Bernard Spivack, Shakespeare and the Allegory of Evil: Christopher Crosbie the passing of the moralities and the rise of the commercial theaters, as Alan C. And Other Plays, ed. Richard Proudfoot, et al London, On the allusions cited here, and still others, see Dessen, pp. The variability of the specific weapon in question can also be seen in the occasional references to even a bow of lath. Thomas Kyd, Tragedye of Solyman and Perseda: Wherein is laide open, loues constancy, fortunes inconstancy, and deaths triumphs ? Demetrius and Chiron enter fighting, when the former chides the latter: Why, boy, although our mother, unadvised, Gave you a dancing-rapier by your side, Are you so desperate grown to threat your friends? Go to, have your lath glued within your sheath Till you know better how to handle it. John Fletcher, The elder brother: Richard Brome, The antipodes: Brian Boyd Newark, , pp. Thus, while the illustrations portraying events from Arden of Faversham and The Spanish Tragedy, for example, all feature drawn blades with no accompanying scabbards, each also contains plausible reasons for omission. Thomas Kyd, The Spanish Tragedy, ed. Christopher Crosbie Figure 3: To the Tune of, Fortune My Foe Christopher Crosbie Figure 7: III If Aaron does wield a sword of lath in the Longleat manuscript, the gesture he makes with his right hand, conventionally interpreted as pointing, might prove something altogether different, a movement perhaps of finger to tip-of-sword as part of the various ostentatious theatrical displays for which the Vice was well known. Arden Third Series London, , p. A Critical History Cambridge, Mass. The convention was so familiar it extended beyond the theater, appearing, e. Christopher Crosbie man. For the Aaron of Titus Andronicus, the unequivocal Vice figure, aspires to devilry. As rendered in the manuscript, Aaron notably stands aslant to the rest of the group, a position that has On the distinctions between the two characters, see L. As Robert Weimann has usefully explained, the early modern theater makes use of two

different dramatic sites, the locus and platea, each a literal but also symbolic space,³³ adaptable for a variety of uses. If the locus, as Peter G. Christopher Crosbie translate pictorially the unique dramatic space he inhabits within the play world itself, a space known for precisely these two dramatic functions common to the Vice. If Aaron in fact brandishes the vestigial property of the stage villain from whence he descended, a property specifically designed to index sportive villainy, such an appropriation might indicate another moment in early modern theater history where the role of the Moor takes on an ambiguous "which is to say, not inevitably or definitively evil" cast. While darkness can serve as analogue to evil, that is, the link remains anything but absolute, with the figure of the Moor in particular presenting the illustrator with unique challenges. How, after all, does one pictorially represent an evil Moor? The dark coloration that, in concert with noticeably foreign garb, marks the Aaron of the Longleat manuscript as a Moor would strain to signify in any clear fashion villainy as well. The visual cues of cultural difference here remain in themselves, then, inadequate markers of villainy, and it makes sense that the illustrator might therefore turn to a stage property still very much Bartels, *Speaking of the Moor: From Alcazar to Othello Philadelphia*, pp. IV By accounting for the enigmatic figure of Aaron by rereading his weapon and curious posture, this hypothesis would lessen the rationale for a compositional, or comprehensive, interpretation of the manuscript, arguing instead that the illustration represents a more emblematic reading of a single scene. If, however, the lines from 5. And, in similar fashion, G. Bate goes further than I do, arguing that the entire illustration is emblematic of the entire play. For if the manuscript depends upon temporal shifts to render its scene, it likely does so not within the timescale of the play proper as much as across periods of theater history itself. By appropriating the unique property of the Vice, the illustrator, may well bring forward an extinct bit of stage business, a material artifact not operant in contemporaneous productions yet nonetheless ubiquitous in the popular imagination, in order to explicate a scene that prominently features a modified, and notably silent, descendant of the Vice figure.

4: John Fletcher: used books, rare books and new books (page 4) @ www.enganchecubano.com

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5: Philaster (BookRags)

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