

MEASURE,

For Measure.

Actus primus, Scena prima.

Enter Duke, Escalus, Earth.

Duke.

Scalier.

Esc. My Loed,
Duke. Of Gouvernemene, the prop' ties to wa-
Would come in me t' affect speecht, discource,
Since I am put to know, that your owne Science
Exceedes (in that) the lifts of all advice
My strength can give you: Then no more remaies
But that, to your sufficiencie, as your worth is able,
And let them worke: The nature of our People,
Our *Cities Inhabitans*, and the Termes
For Common Just: they're as pteignant in
All Art, and pracht, hath inricht any
That we remember: There is our Commission,
From which, we would not have you warpes; call hither,
I say, bid come before vs *Angelo*:
What figure of vs think you, he will besee:
For you must know, we have with speciall fable
Elected him our abſence to supply:
Lest him our terror, direft him with our loue:
And gives his Deputation all the Organs
Of our owne powre: What think you of it?

Esc. If any in *Venice* be of wroth
To undergoe such ample grace, and honour,
It is Loed *Angelo*.

Enter *Angelo*.

Duke. Looke where he comes.
Ang. Alwayes obedient to your Graces will,
I come to know your pleasure.
Duke. *Angelo*:
There is a kinde of Character in thy life,
That to th' obſeruer, doth thy history
Folly vnfold: Thy ſelfe, and thy belongings
Are not thine owne ſo proper, as to waife
Thy ſelfe vpon thy vertues; they on thee:
Heauen doth with vs, as we, with Torches doe,
Noc light them for themſelues: For if our vertues
Did not goe forth of vs, 'twere all alike
As if we had them not: Spiriſes are not finely torch'd,
But to fine iſſes; nor nature never lends
The ſmallest ſcruple of her excellencie,
But like a chyrſy g' delle, ſhe determines
Her ſelfe the glory, & a creditour,
Both thanks, and vies; but I do bide my ſpeech.

To one that can my part in him aduertife;
Hold therefore *Angelo*:
In our remoue, be thou at full, our ſelfe:
Mortalitie and Mercie in *Venice*
Lie in thy tongue, and heart: Old *Escalus*
Though first in question, is thy ſecondary.
Take thy Commiſſion.

Ang. Now good my Lord
Let there be ſome more teſt, made of my mettle,
Before ſo noble, and ſo great a figure
Be ſtamp'd vpon it.

Duke. No more euafion:
We haue with a leaſon'd, and prepared choice
Proceſſ led to you: therefore take your honours:
Our ſhame leaſon'd, is of ſo quicke condition,
That it ſhameſt, ſhameſt, and leaſon's unquestion'd
Matters of needfull value: We ſhall write to you
At time, and our concerneſſing ſhall impouſe.
How it goes with vs, and doe looke to know
What doth befall you here. So fare you well:
To th' hopefull execution doe I leaue you,
Of your Commiſſions.

Ang. Yet give leaſe (my Lord,)
That we may bring you ſomething on the way.

Duke. My halfe may not admit it,
Nor neede you (on mine honor) haue to doe
With any ſcuple: your ſcope is as mine owne,
So to inforſe, or qualifie the Lawes.

As to your ſoule leaues good: Give me your hand,
Be priuily away: I loue the people,
But doe not like to flage me to their eyes:
Though it doe well, I doe not rellifh well
Theiſe loued applaſe, and Aues vehement:
Nor doe I think the man of late diſcretion
That do's affect it. Once more fare you well.

Ang. The heauens give safetie to your purpoſes.
Eſc. Lead foorth, and bring you backe in happy-
neſſe.

Duke. I thankē you, fare you well.
Eſc. I ſhall defre you, Sir, to give me leaſe
To haue free ſpeech with you; and it concerneſſ me
To looke into the bottome of my place,
A powre I haue, but of what strength and nature,
I am not yet inſtructed.

Ang. Tis ſo with me: Let vs withdraw together,
And we may ſooone our ſatisfaction haue
Touching t' ſt point.

Eſc. Be waſt upon your honor.

Exeunt.
Scena.

Measure Originally Published First Folio

D Kirk

Measure Originally Published First Folio:

Measure for Measure William Shakespeare, 2019-10-21 Complete and unabridged edition Measure for Measure is a play by William Shakespeare believed to have been written in 1603 or 1604 Originally published in the First Folio of 1623 where it was listed as a comedy the play's first recorded performance occurred in 1604 The play's main themes include justice morality and mercy in Vienna and the dichotomy between corruption and purity some rise by sin and some by virtue fall Mercy and virtue prevail as the play does not end tragically with virtues such as compassion and forgiveness being exercised at the end of the production While the play focuses on justice overall the final scene illustrates that Shakespeare intended for moral justice to temper strict civil justice a number of the characters receive understanding and leniency instead of the harsh punishment to which they according to the law could have been sentenced Description from Wikipedia the free encyclopedia *The Library of Robert Hoe* Robert Hoe, Oscar Albert Bierstadt, 1895

Catalogue of the Magnificent Collection of Printed Books, the Property of the Rt. Hon. the Earl of Ashburnham Sotheby, Wilkinson & Hodge, 1897 Catalogue of Typographical Rarities and Literary Treasures, Embracing Illuminated Manuscripts and Books of Hours, Fine Specimens of Early Printing, Unique Copies of Extra Illustrated Books ... J.W. Bouton (Firm), 1889

L'Argus du livre de collection, 1899 **A General Catalogue of Books** Bernard Quaritch, 1874 The Oxford Companion to Shakespeare Michael Dobson, Stanley Wells, Will Sharpe, Erin Sullivan (Cultural historian), 2015 This is a reference text on Shakespeare's works times life and afterlives It offers stimulating and authoritative coverage of every aspect of Shakespeare and his writings including their reinterpretation in the theatre in criticism and in film

William Stanley as Shakespeare John M. Rollett, 2015-04-07 Presenting striking new evidence this book shows that William Shakespeare was the pen name of William Stanley son of the Earl of Derby Born in 1561 he was educated at Oxford travelled for three years abroad and studied law in London mixing with poets and playwrights In 1592 Spenser recorded that Stanley had written several plays In 1594 he unexpectedly inherited the earldom hence the pen name He became a Knight of the Garter in 1601 eligible to help bear the canopy over King James at his coronation likely prompting Sonnet 125's "Wer t' ought to me I bore the canopy he is the only authorship candidate ever in a position to bear the canopy which was only ever borne over royalty Love's Labour's Lost parodies an obscure poem by Stanley's tutor which few others would have read Hamlet's situation closely mirrors Stanley's in 1602 His name is concealed in the list of actors names in the First Folio His writing habits match Shakespeare's as deduced from the early printed plays He was a patron of players who performed several times at court and financed the troupe known as Paul's Boys No other member of the upper class was so thoroughly immersed in the theatrical world

The American Bibliopolist, 1875 Catalogue of the Important Library of Manuscripts and Printed Books of the Late Frederic Ouvry ... Frederic Ouvry, 1882 **The Library Shakespeare** William Shakespeare, 1878 **Notes and Queries**, 1897 **Statutes of California and Digests of Measures** California, 1893 **Notes and Queries: a Medium of**

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[SCREEN LEGEND: 'OÙ SONT LES NEIGES."] There was young Champ Laughlin who later became vice-president of the Delta Planters. Bank. The Glass Menagerie - Tennessee Williams (AMANDA exits through living-room curtains. TOM is left with LAURA. He stares at her stupidly for a moment. Then he crosses to shelf holding glass menagerie. The Glass Menagerie Amanda Wingfield is a faded, tragic remnant of Southern gentility who lives in poverty in a dingy St. Louis apartment with her son, Tom, and her daughter, ... The Glass Menagerie When Amanda convinces Tom to bring home from his workplace a "gentleman caller" for Laura, the illusions that Tom, Amanda, and Laura have each created in order ... The Glass Menagerie

Text Scene 1: The Wingfield apartment is in the rear of the building, one of those vast hive-like conglomerations of cellular living-units that flower as. Tennessee Williams - The Glass Menagerie (Scene 3) LEGEND ON SCREEN: 'AFTER THE FIASCO' [TOM speaks from the fire-escape landing.] TOM: After the fiasco at Rubicam's Business College, the idea of getting a ... "The Glass Menagerie," Scene One and Scene Two, by ... 41 Scene 1. 352 The Wingfield apartment is in the rear of the building, one of those vast hive-like conglomerations of cellular living-units that flower as ... Tennessee Williams - The Glass Menagerie (Scene 7) A moment after the curtain rises, the lights in both rooms flicker and go out.] JIM: Hey, there, Mr Light Bulb ! [AMANDA laughs nervously. LEGEND: 'SUSPENSION ... The Glass Menagerie: Acting Edition: Tennessee Williams A new introduction by the editor of The Tennessee Williams Annual Review, Robert Bray, reappraises the play more than half a century after it won the New York ...