to enjoy the play. Whenever the meaning of a word in the text is not readily accessible in a good contemporary dictionary, we offer the meaning in a note. Sometimes we provide a note even when the relevant meaning is to be found in the dictionary but when the word has acquired since Shakespeare's time other potentially confusing meanings. In our notes, we try to offer modern synonyms for Shakespeare's words. We also try to indicate to the reader the connection between the word in the play and the modern synonym. For example, Shakespeare sometimes uses the word head to mean "source," but, for modern readers, there may be no connection evident between these two words. We provide the connection by explaining Shakespeare's usage as follows: "head: fountainhead, source." On some occasions, a whole phrase or clause needs explanation. Then we rephrase in our own words the difficult passage, and add at the end synonyms for individual words in the passage. When scholars have been unable to determine the meaning of a word or phrase, we acknowledge the uncertainty. Biblical quotations are from the Geneva Bible (1560), with spelling modernized.

The Tragedy of
ROMEO

AND

JULIET

Characters in the Play

ROMEO MONTAGUE, his father LADY MONTAGUE, his mother BENVOLIO, their kinsman ABRAM, a Montague servingman BALTHASAR, Romeo's servingman

JULIET
CAPULET, her father
LADY CAPULET, her mother
NURSE to Juliet
TYBALT, kinsman to the Capulets
PETRUCHIO, Tybalt's companion
Capulet's Cousin
SAMPSON

GREGORY servingmen

PETER

Other Servingmen

ESCALUS, Prince of Verona PARIS, the Prince's kinsman and Juliet's suitor MERCUTIO, the Prince's kinsman and Romeo's friend Paris' Page

FRIAR LAWRENCE
FRIAR JOHN
APOTHECARY
Three or four Citizens
Three Musicians
Three Watchmen

CHORUS

Attendants, Maskers, Torchbearers, a Boy with a drum, Gentlemen, Gentlewomen, Tybalt's Page, Servingmen.

The Tragedy of

ROMEO

AND

JULIET

ACT 1

- 0 SD. **Chorus:** a character who addresses the audience, commenting on the action (Here this commentary is in the form of a sonnet.)
 - 1. dignity: social position
 - 3. mutiny: riot
 - 4. civil: of citizens; also (ironically here) civilized
- 5–6. From ... life: i.e., from these warring families were born two ill-fated lovers fatal: fateful; deadly star-crossed: thwarted by fate through the malign influence of the stars
 - 7. misadventured: unlucky
 - 11. but: except for
- 12. **two...stage:** i.e., the subject of our two-hour performance



"Two households, both alike in dignity." (Prologue.1) From Publius Terentius Afer, Comædiae . . . (1496).

THE PROLOGUE

「Enter T Chorus.

Two households, both alike in dignity (In fair Verona, where we lay our scene), From ancient grudge break to new mutiny, Where civil blood makes civil hands unclean. From forth the fatal loins of these two foes 5 A pair of star-crossed lovers take their life; Whose misadventured piteous overthrows Doth with their death bury their parents' strife. The fearful passage of their death-marked love And the continuance of their parents' rage, 10 Which, but their children's end, naught could remove, Is now the two hours' traffic of our stage; The which, if you with patient ears attend, What here shall miss, our toil shall strive to mend. 「Chorus exits. ¬

1.1 A street fight breaks out between the Montagues and the Capulets, which is broken up by the ruler of Verona, Prince Escalus. He threatens the Montagues and Capulets with death if they fight again.

A melancholy Romeo enters and is questioned by his cousin Benvolio, who learns that the cause of

Romeo's sadness is unrequited love.

- 0 SD. **bucklers:** small shields (See picture, page 10.)
 - 1. carry coals: i.e., suffer humiliation patiently
 - 2. colliers: carriers of coal
- 3. **an...draw:** if we are angry, we will **draw** our swords
 - 5. collar: i.e., the hangman's noose
 - 6. moved: provoked
 - 8. A dog: i.e., even a dog
 - 10. stand: i.e., stand one's ground
- 13. **take the wall:** i.e., walk close to **the wall** (forcing others into the middle of the street)
- 15. goes to the wall: proverbial for "is shoved aside"
- 16–17. women...vessels: biblical: 1 Peter 3.7 (Here begins a series of sexual puns on thrust, heads, and stand [lines 17–30].)
- 20-21. **The quarrel...men:** i.e., the maids are not involved
 - 22. one: the same
 - 23. civil: gentle, humane

$\lceil ACT \ 1 \rceil$

「Scene 17

Enter Sampson and Gregory, with swords and bucklers, of the house of Capulet.

SAMPSON Gregory, on my word we'll not carry coals.

GREGORY No, for then we should be colliers.

SAMPSON I mean, an we be in choler, we'll draw.

GREGORY Ay, while you live, draw your neck out of collar.

5

15

SAMPSON I strike quickly, being moved.

GREGORY But thou art not quickly moved to strike.

SAMPSON A dog of the house of Montague moves me.

GREGORY To move is to stir, and to be valiant is to stand. Therefore if thou art moved thou runn'st 10 away.

SAMPSON A dog of that house shall move me to stand. I will take the wall of any man or maid of Montague's.

GREGORY That shows thee a weak slave, for the weakest goes to the wall.

SAMPSON 'Tis true, and therefore women, being the weaker vessels, are ever thrust to the wall. Therefore I will push Montague's men from the wall and thrust his maids to the wall.

GREGORY The quarrel is between our masters and us 20 their men.

SAMPSON 'Tis all one. I will show myself a tyrant. When I have fought with the men, I will be civil with the maids; I will cut off their heads.

- 27. what sense: whatever meaning
- 28. **take it in sense:** wordplay on **sense** as physical sensation
- 32. **poor-john:** dried, salted fish, of poor quality; **tool:** sword; **comes:** i.e., come men
 - 37. Fear: mistrust
- 38. marry: i.e., indeed; fear: am afraid of
- 39. take . . . sides: have the law on our side
- 42. list: please
- 43. bite my thumb: a gesture of defiance



A gentleman with sword and buckler. (1.1.0 SD) From Cesare Vecellio, *Habiti antichi et moderni*...[1598].

GREGORY The heads of the maids? 25 SAMPSON Ay, the heads of the maids, or their maidenheads. Take it in what sense thou wilt. GREGORY They must take it \(\sin^{\gamma} \) sense that feel it. SAMPSON Me they shall feel while I am able to stand, and 'tis known I am a pretty piece of flesh. 30 GREGORY 'Tis well thou art not fish; if thou hadst, thou hadst been poor-john. Draw thy tool. Here comes of the house of Montagues. Enter Abram with another Servingman. SAMPSON My naked weapon is out. Quarrel, I will back thee. GREGORY How? Turn thy back and run? SAMPSON Fear me not. GREGORY No, marry. I fear thee! SAMPSON Let us take the law of our sides; let them begin. GREGORY I will frown as I pass by, and let them take it as they list. SAMPSON Nay, as they dare. I will bite my thumb at them, which is disgrace to them if they bear it. THe bites his thumb. ABRAM Do you bite your thumb at us, sir? SAMPSON I do bite my thumb, sir. ABRAM Do you bite your thumb at us, sir? SAMPSON, Taside to Gregory Is the law of our side if I say "Ay"? GREGORY, [aside to Sampson] No. SAMPSON No, sir, I do not bite my thumb at you, sir, but I bite my thumb, sir. GREGORY Do you quarrel, sir? ABRAM Quarrel, sir? No, sir. SAMPSON But if you do, sir, I am for you. I serve as 55 good a man as you. ABRAM No better.

13

67. heartless hinds: cowardly servants

70. manage: use

73. Have at thee: i.e., on guard!

73 SD. **partisans:** long-handled bladed weapons (See picture, page 14.)

74. Clubs, bills: a rallying cry to apprentices, who carried heavy staffs or clubs, and watchmen, who carried long-handled weapons or bills

76. long sword: heavy, old-fashioned weapon



Italian citizen in long gown. (1.1.75 SD)
From Cesare Vecellio, *Degli habiti antichi et moderni* . . . (1590).

Enter Benvolio.

GREGORY, 「aside to Sampson Say "better"; here comes one of my master's kinsmen.

SAMPSON Yes, better, sir.

ABRAM You lie.

SAMPSON Well, sir.

SAMPSON Draw if you be men.—Gregory, remember thy washing blow.

They fight.

Enter Tybalt, \[drawing his sword. \]

TYBALT

What, art thou drawn among these heartless hinds? Turn thee, Benvolio; look upon thy death.

BENVOLIO

I do but keep the peace. Put up thy sword, Or manage it to part these men with me.

70

TYBALT

What, drawn and talk of peace? I hate the word As I hate hell, all Montagues, and thee.

Have at thee, coward!

They fight.

Enter three or four Citizens with clubs or partisans.

「CITIZENS →

Clubs, bills, and partisans! Strike! Beat them down!

Down with the Capulets! Down with the Montagues! 75

Enter old Capulet in his gown, and his Wife.

CAPULET

What noise is this? Give me my long sword, ho!

LADY CAPULET A crutch, a crutch! Why call you for a sword?

Enter old Montague and his Wife.

My sword, I say. Old Montague is come

And flourishes his blade in spite of me.

80

CAPULET

MONTAGUE

80. spite: defiance

84. **Profaners...steel:** i.e., you who put weapons to degrading use by shedding your neighbors' blood

87. purple: crimson

89. **mistempered:** (1) tempered (hardened) for bad purposes; (2) ill-tempered, angry

90. movèd: angry

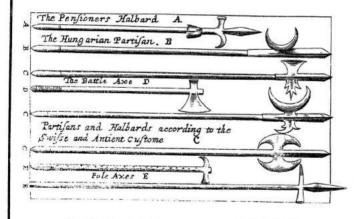
95. grave-beseeming: appropriately sober

97. Cankered ... cankered: rusted ... virulent

99. **forfeit of the peace:** penalty for disturbing **the peace**

103. our: The prince uses the royal "we."

104. common: public



Partisans and other weapons. (1.1.73 SD) From Louis de Gaya, A treatise of the arms...(1678).

Thou villain Capulet!—Hold me not; let me go. LADY MONTAGUE Thou shalt not stir one foot to seek a foe. Enter Prince Escalus with his train. PRINCE Rebellious subjects, enemies to peace, Profaners of this neighbor-stained steel-Will they not hear?—What ho! You men, you beasts, That quench the fire of your pernicious rage With purple fountains issuing from your veins: On pain of torture, from those bloody hands Throw your mistempered weapons to the ground, And hear the sentence of your moved prince. 90 Three civil brawls bred of an airy word By thee, old Capulet, and Montague, Have thrice disturbed the quiet of our streets And made Verona's ancient citizens Cast by their grave-beseeming ornaments 95 To wield old partisans in hands as old, Cankered with peace, to part your cankered hate. If ever you disturb our streets again, Your lives shall pay the forfeit of the peace. For this time all the rest depart away. 100 You, Capulet, shall go along with me, And, Montague, come you this afternoon To know our farther pleasure in this case, To old Free-town, our common judgment-place. Once more, on pain of death, all men depart. 105 「All but Montague, Lady Montague, and Benvolio exit.

114. **Who:** i.e., which; **withal:** with it, i.e., with the **sword** (line 111)

116. on ... part: on one side and on the other

117. either part: both sides

122. abroad: out of doors

124. That...side: that grows on the west side of the city

126. made: went; 'ware: aware

128. affections: desires

129–30. Which . . . found: i.e., which wanted most to find a place to be alone

132. **Pursued...his:** followed **my** own inclination by **not** questioning him about **his**

133. who: one who

MONTAGUE, To Benvolio Who set this ancient quarrel new abroach? Speak, nephew, were you by when it began? BENVOLIO Here were the servants of your adversary, And yours, close fighting ere I did approach. I drew to part them. In the instant came 110 The fiery Tybalt with his sword prepared. Which, as he breathed defiance to my ears, He swung about his head and cut the winds, Who, nothing hurt withal, hissed him in scorn. While we were interchanging thrusts and blows 115 Came more and more and fought on part and part, Till the Prince came, who parted either part. LADY MONTAGUE O, where is Romeo? Saw you him today? Right glad I am he was not at this fray. BENVOLIO Madam, an hour before the worshiped sun 120 Peered forth the golden window of the east, A troubled mind \(\bar{d}\) rove \(\bar{d}\) me to walk abroad. Where underneath the grove of sycamore That westward rooteth from this city side, So early walking did I see your son. 125 Towards him I made, but he was 'ware of me And stole into the covert of the wood. I, measuring his affections by my own (Which then most sought where most might not be found. 130 Being one too many by my weary self), Pursued my humor, not pursuing his, And gladly shunned who gladly fled from me. MONTAGUE Many a morning hath he there been seen, With tears augmenting the fresh morning's dew, 135 Adding to clouds more clouds with his deep sighs.

139. Aurora's: Aurora is goddess of the dawn.

140. heavy: sorrowful

144. humor: state of mind

148. **importuned:** questioned (accent on second syllable)

151. **Is...true:** i.e., **is** perhaps **not** being **true** or faithful **to himself**

152. close: synonymous with secret

153. sounding: being sounded or searched into

154. **envious:** malicious; **worm:** cankerworm, a caterpillar that destroys buds (See picture, below.)

155. he: i.e., it; his: its; leaves: petals

160. his grievance: the cause of his distress

161. happy: fortunate

162. shrift: confession



A cankerworm. (1.1.154; 2.3.31) From John Johnstone, Opera aliquot . . . (1650–62).

But all so soon as the all-cheering sun Should in the farthest east begin to draw The shady curtains from Aurora's bed. Away from light steals home my heavy son 140 And private in his chamber pens himself. Shuts up his windows, locks fair daylight out. And makes himself an artificial night. Black and portentous must this humor prove. Unless good counsel may the cause remove. 145 BENVOLIO My noble uncle, do you know the cause? MONTAGUE I neither know it nor can learn of him. BENVOLIO Have you importuned him by any means? MONTAGUE Both by myself and many other friends. But he, This own affections' counselor, 150 Is to himself—I will not say how true. But to himself so secret and so close. So far from sounding and discovery, As is the bud bit with an envious worm Ere he can spread his sweet leaves to the air 155 Or dedicate his beauty to the same. Could we but learn from whence his sorrows grow. We would as willingly give cure as know.

Enter Romeo.

BENVOLIO

See where he comes. So please you, step aside.
I'll know his grievance or be much denied.

MONTAGUE

160

I would thou wert so happy by thy stay
To hear true shrift.—Come, madam, let's away.

"Montague and Lady Montague" exit.

163. morrow: morning

174. view: appearance

175. in proof: in our experience of it 176. love...still: Cupid, god of love, is often pictured with his eyes blindfolded. (See picture, below.) view: ability to see still: always

177. his will: his purposes

182. create: created

183. vanity: foolishness

184. **well-seeming:** attractive in appearance 186. **Still-waking:** always wakeful

189. coz: cousin



A blindfolded Cupid. (1.1.176; 1.4.4) From Henry Peacham, Minerua Britanna . . . [1612].

20

A CONTROL OF THE PROPERTY OF T	
BENVOLIO	
Good morrow, cousin.	
ROMEO Is the day so young?	
BENVOLIO	
But new struck nine.	
ROMEO Ay me, sad hours seem long.	
Was that my father that went hence so fast?	
BENVOLIO	
It was. What sadness lengthens Romeo's hours?	
ROMEO	
Not having that which, having, makes them short.	
BENVOLIO In love?	
ROMEO Out—	
BENVOLIO Of love?	
ROMEO	
Out of her favor where I am in love.	
BENVOLIO	
Alas that love, so gentle in his view,	
Should be so tyrannous and rough in proof!	
ROMEO	
Alas that love, whose view is muffled still,	
Should without eyes see pathways to his will!	
Where shall we dine?—O me! What fray was here?	
Yet tell me not, for I have heard it all.	
Here's much to do with hate, but more with love.	
Why then, O brawling love, O loving hate,	
O anything of nothing first [create!]	
O heavy lightness, serious vanity,	
Misshapen chaos of [well-seeming] forms,	
Feather of lead, bright smoke, cold fire, sick health,	
Still-waking sleep that is not what it is!	
This love feel I, that feel no love in this.	
Dost thou not laugh?	
BENVOLIO No, coz, I rather weep.	
ROMEO	
Good heart, at what?	

Romeo and Juliet

ACT 1. SC. 1

21

193-95. **Griefs...thine:** i.e., you increase the weight of grief **in my breast** by adding your own **griefs** to it (The words **propagate**, **breast**, and **pressed** lend Romeo's words a sexual implication, as if the new **griefs** are bred upon his existing **griefs.**)

198. **Being purged:** i.e., **love**, **being purged**, is (The image is of the **smoke** of **love being** cleansed of impurities.)

200. discreet: judicious

203. Soft: i.e., wait

204. An if: if

207. **in sadness:** seriously (Romeo responds [line 208] as if **in sadness** meant "sadly" or "mournfully." The wordplay continues in lines 209–12.)

211. ill urged to: unkindly pressed upon

215. fair mark: target plainly in sight

217. **Cupid's arrow:** See picture, below. **Dian's wit:** the wisdom of Diana, goddess of chastity, who was opposed to love and marriage

218. proof: i.e., well-tested armor



Cupid shooting an arrow. (1.1.217) From Francesco Petrarca, *Opera*...[1508].

At thy good heart's oppression. BENVOLIO ROMEO Why, such is love's transgression. Griefs of mine own lie heavy in my breast, Which thou wilt propagate to have it pressed With more of thine. This love that thou hast shown 195 Doth add more grief to too much of mine own. Love is a smoke made with the fume of sighs; Being purged, a fire sparkling in lovers' eyes; Being vexed, a sea nourished with loving tears. What is it else? A madness most discreet, 200 A choking gall, and a preserving sweet. Farewell, my coz. Soft. I will go along. BENVOLIO An if you leave me so, you do me wrong. ROMEO Tut. I have lost myself. I am not here. 205 This is not Romeo. He's some other where. BENVOLIO Tell me in sadness, who is that you love? ROMEO What, shall I groan and tell thee? BENVOLIO Groan? Why, no. But sadly tell me who. ROMEO A sick man in sadness makes his will-210 A word ill urged to one that is so ill. In sadness, cousin, I do love a woman. BENVOLIO I aimed so near when I supposed you loved. ROMEO A right good markman! And she's fair I love. BENVOLIO A right fair mark, fair coz, is soonest hit. 215 ROMEO Well in that hit you miss. She'll not be hit With Cupid's arrow. She hath Dian's wit, And, in strong proof of chastity well armed,

224. with ... store: Beauty dies when she does, and so does beauty's store, the reserve of beauty that has been deposited with her so that she may bestow it upon her offspring.

225. still: always

226. sparing: refusal to marry

229. fair...fair: beautiful...just

231. forsworn to: sworn not to

238. To ... more: i.e., to force me to dwell even more upon her exquisite beauty

243. a mistress: any woman; passing: surpassingly

244. but as a note: except as a marginal note

245. who: i.e., the one who; passed: surpassed

247. I'll...debt: i.e., I will teach you to forget or die in the attempt



Italian lady in a mask. (1.1.239) From Cesare Vecellio, *Degli habiti antichi et moderni* . . . (1590).

24

Romeo and Juliet

25

ACT 1. SC. 1

From love's weak childish bow she lives uncharmed. She will not stay the siege of loving terms, Nor bide th' encounter of assailing eyes, Nor ope her lap to saint-seducing gold. O, she is rich in beauty, only poor That, when she dies, with beauty dies her store.	220
BENVOLIO	
Then she hath sworn that she will still live chaste?	225
ROMEO	
She hath, and in that sparing makes huge waste;	
For beauty, starved with her severity,	
Cuts beauty off from all posterity.	
She is too fair, too wise, wisely too fair,	
To merit bliss by making me despair.	230
She hath forsworn to love, and in that vow	
Do I live dead, that live to tell it now.	
BENVOLIO	
Be ruled by me. Forget to think of her.	
ROMEO	
O, teach me how I should forget to think!	
BENVOLIO	
By giving liberty unto thine eyes.	235
Examine other beauties.	
ROMEO 'Tis the way	
To call hers, exquisite, in question more.	
These happy masks that kiss fair ladies' brows,	
Being black, puts us in mind they hide the fair.	240
He that is strucken blind cannot forget	
The precious treasure of his eyesight lost.	
Show me a mistress that is passing fair;	
What doth her beauty serve but as a note	
Where I may read who passed that passing fair?	245
Farewell. Thou canst not teach me to forget.	
BENVOLIO	
I'll pay that doctrine or else die in debt.	
Then exit	

They exit.

5

10

15

20

25

1.2 In conversation with Capulet, Count Paris declares his wish to marry Juliet. Capulet invites him to a party that night.

Capulet gives a servant the guest list for the party and orders him off to issue invitations. The servant cannot read the list and asks for help from Romeo and Benvolio. When they find out that Rosaline, on whom Romeo dotes, is invited to the party, they decide to go too.

0 SD. County: Count

1. bound: under bond to keep the peace

4. reckoning: reputation

7. o'er: over again

15. hopeful lady of my earth: perhaps, the only surviving child of my body, and thus my only heir earth: body; or, land and possessions

18. agreed: i.e., consenting

18-19. within...voice: i.e., I will consent to her marrying only someone she has chosen herself fair: favorable according: assenting

20. accustomed: customary

22-23. and ... number more: Capulet invites and welcomes Paris to be one more guest among the great many already invited. store: abundance

26. lusty: vigorous

Scene 27

Enter Capulet, County Paris, and \(\sigma \) Servingman.

CAPULET

But Montague is bound as well as I. In penalty alike, and 'tis not hard, I think, For men so old as we to keep the peace.

PARIS

Of honorable reckoning are you both, And pity 'tis you lived at odds so long. But now, my lord, what say you to my suit?

CAPULET

But saving o'er what I have said before. My child is yet a stranger in the world. She hath not seen the change of fourteen years. Let two more summers wither in their pride

Ere we may think her ripe to be a bride.

PARIS

Younger than she are happy mothers made. CAPULET

And too soon marred are those so early made. Earth hath swallowed all my hopes but she; She's the hopeful lady of my earth. But woo her, gentle Paris, get her heart;

My will to her consent is but a part.

And, she agreed, within her scope of choice Lies my consent and fair according voice.

This night I hold an old accustomed feast, Whereto I have invited many a guest

Such as I love; and you among the store,

One more, most welcome, makes my number more. At my poor house look to behold this night

Earth-treading stars that make dark heaven light.

Such comfort as do lusty young men feel When well-appareled April on the heel

Of limping winter treads, even such delight

ROMEO

- 29. **fennel:** herb believed to inspire passion (See picture, page 30.)
 - 30. Inherit: receive
- 32–33. **Which...none:** i.e., when you gaze upon the women present, you may find my daughter to be merely one of the crowd **reck'ning:** reckoning, distinction, estimation
 - 35. sirrah: term of address to a social inferior
- 41. **meddle:** busy himself; **yard:** yardstick; **last:** model of the foot
 - 42. pencil: artist's paintbrush
 - 46. **In good time:** at just the right moment
 - 48. another's anguish: another pain's anguish
 - 50. another's: i.e., another grief's
 - 52. rank: virulent
- 53. **Your plantain leaf:** a **leaf** used to staunch bleeding (**Your** is impersonal, meaning "the" or "a.") See picture, below.
 - 55. your broken shin: a cut shin
 - 57. bound: in bonds, imprisoned



Plantain. (1.2.53) From John Gerard, *The herball* . . . (1597).

Among fresh fennel buds shall you this night Inherit at my house. Hear all, all see, 30 And like her most whose merit most shall be: Which, on more view of many, mine, being one, May stand in number, though in reck'ning none. Come go with me. To Servingman, giving him a list. Go, sirrah, trudge about 35 Through fair Verona, find those persons out Whose names are written there, and to them say My house and welcome on their pleasure stay. 「Capulet and Paris [¬]exit. SERVINGMAN Find them out whose names are written here! It is written that the shoemaker should meddle with his yard and the tailor with his last, the fisher with his pencil and the painter with his nets. But I am sent to find those persons whose names are here writ, and can never find what names the writing person hath here writ. I must to the learned. 45 In good time! Enter Benvolio and Romeo. BENVOLIO, Tto Romeo Tut, man, one fire burns out another's burning; One pain is lessened by another's anguish. Turn giddy, and be helped by backward turning. One desperate grief cures with another's languish. 50 Take thou some new infection to thy eye, And the rank poison of the old will die. ROMEO Your plantain leaf is excellent for that. BENVOLIO For what, I pray thee? For your broken shin. 55 ROMEO BENVOLIO Why Romeo, art thou mad?

Not mad, but bound more than a madman is,

59. e'en: evening (i.e., afternoon)
61. God...e'en: God give you good afternoon
64-65. without book: by memory, by rote
67. Rest you merry: i.e., good-bye
87. crush: i.e., drink
89. ancient: traditional



Fennel. (1.2.29) From John Gerard, The herball . . . (1597).

Romeo and Juliet 31

ACT 1. SC. 2

Shut up in prison, kept without my food, Whipped and tormented, and—good e'en, good fellow.	60
SERVINGMAN God gi' good e'en. I pray, sir, can you read?	
ROMEO	
Ay, mine own fortune in my misery.	
SERVINGMAN Perhaps you have learned it without book. But I pray, can you read anything you see?	65
ROMEO	
Ay, if I know the letters and the language.	
SERVINGMAN You say honestly. Rest you merry.	
ROMEO Stay, fellow. I can read. (He reads the letter.)	
Signior Martino and his wife and daughters,	
County Anselme and his beauteous sisters,	70
The lady widow of Vitruvio,	
Signior Placentio and his lovely nieces,	
Mercutio and his brother Valentine,	
Mine Uncle Capulet, his wife and daughters,	
My fair niece Rosaline and Livia,	75
Signior Valentio and his cousin Tybalt,	
Lucio and the lively Helena.	
A fair assembly. Whither should they come?	
SERVINGMAN Up.	
ROMEO Whither? To supper?	80
SERVINGMAN To our house.	
ROMEO Whose house?	
SERVINGMAN My master's.	
ROMEO	
Indeed I should have asked thee that before.	
SERVINGMAN Now I'll tell you without asking. My	85
master is the great rich Capulet, and, if you be not	
of the house of Montagues, I pray come and crush a	
cup of wine. Rest you merry. The exits.	
BENVOLIO	
At this same ancient feast of Capulet's	

30

92. unattainted: impartial

97. these who: i.e., these eyes which

101. fair: i.e., to be beautiful

102. poised: weighed

103. **scales:** i.e., Romeo's eyes (**Scales** is treated as a singular noun.) See picture, below.

104. maid: maiden 106. scant: scarcely

108. mine own: i.e., the sight of my love, Rosaline

- 1.3 Lady Capulet informs Juliet of Paris's marriage proposal and praises him extravagantly. Juliet says that she has not even dreamed of marrying, but that she will consider Paris as a possible husband if her parents wish her to.
- 3. **What:** an interjection, here perhaps suggesting impatience; **ladybird:** sweetheart



Scales.~(1.2.103) From Silvestro Pietrasanta, . . . Symbola heroica . . . (1682).

Sups the fair Rosaline whom thou so loves, 90 With all the admirèd beauties of Verona. Go thither, and with unattainted eve Compare her face with some that I shall show, And I will make thee think thy swan a crow. ROMEO When the devout religion of mine eye 95 Maintains such falsehood, then turn tears to fire; And these who, often drowned, could never die, Transparent heretics, be burnt for liars. One fairer than my love? The all-seeing sun Ne'er saw her match since first the world begun. 100 BENVOLIO Tut, you saw her fair, none else being by, Herself poised with herself in either eye; But in that crystal scales let there be weighed Your lady's love against some other maid That I will show you shining at this feast, 105 And she shall scant show well that now seems best. ROMEO I'll go along, no such sight to be shown, But to rejoice in splendor of mine own. They exit.

「Scene 37

Enter \(\text{Lady Capulet} \) and Nurse.

LADY CAPULET

Nurse, where's my daughter? Call her forth to me. NURSE

Now, by my maidenhead at twelve year old, I bade her come.—What, lamb! What, ladybird! God forbid. Where's this girl? What, Juliet!

Enter Juliet.

- 5. **How now:** an exclamation, here expressing, perhaps, surprise
 - 8. give leave: i.e., excuse us
 - 10. thou's: thou shalt
 - 14. teen: suffering
- 16. Lammastide: August 1 is Lammas Day. Lammastide (i.e., Lammas time) may refer either to that day or to the time around it. Lammas Eve [line 19] is July 31.
 - 17. **odd:** a few
- 24. **Marry:** a mild interjection (originally, an oath "by the Virgin Mary")
 - 28. wormwood: a bitter-tasting plant; dug: breast
 - 33. fool: term of endearment
 - 34. fall out with: become irritated with
- 35. "Shake"...dovehouse: i.e., the dovehouse shook with the earthquake quoth: said
- 35–36. **I trow:** an exclamation meaning "I'm sure" or "I believe"

JULIET How now, who calls?	
NURSE Your mother.	5
JULIET Modern Lern have What is reconstill?	
Madam, I am here. What is your will? LADY CAPULET	
This is the matter.—Nurse, give leave awhile.	
We must talk in secret.—Nurse, come back again.	
I have remembered me, thou's hear our counsel.	10
Thou knowest my daughter's of a pretty age.	
NURSE	
Faith, I can tell her age unto \(\cap an \) hour.	
LADY CAPULET She's not fourteen.	
NURSE I'll lay fourteen of my teeth (and yet, to my teen	
be it spoken, I have but four) she's not fourteen.	15
How long is it now to Lammastide?	
LADY CAPULET A fortnight and odd days.	
NURSE	
Even or odd, of all days in the year,	
Come Lammas Eve at night shall she be fourteen.	
Susan and she (God rest all Christian souls!)	20
Were of an age. Well, Susan is with God;	
She was too good for me. But, as I said,	
On Lammas Eve at night shall she be fourteen.	
That shall she. Marry, I remember it well.	
Tis since the earthquake now eleven years,	25
And she was weaned (I never shall forget it)	
Of all the days of the year, upon that day.	
For I had then laid wormwood to my dug,	
Sitting in the sun under the dovehouse wall.	
My lord and you were then at Mantua.	30
Nay, I do bear a brain. But, as I said,	
When it did taste the wormwood on the nipple	
Of my dug and felt it bitter, pretty fool,	
To see it tetchy and fall out with the dug.	
"Shake," quoth the dovehouse. 'Twas no need, I	35
trow.	-

39. high-lone: i.e., by herself

39–40. by th' rood: a mild oath rood: cross 42. even: just; broke her brow: cut her forehead 47. by my holidam: a mild oath holidam: presumably "holy dame" (Mary)

50. an: if

53. stinted: quit (crying)58. stone: testicle

66. once: one day

To bid me trudge.	
And since that time it is eleven years.	
For then she could stand high-lone. Nay, by th'	1021
rood.	40
She could have run and waddled all about,	
For even the day before, she broke her brow,	
And then my husband (God be with his soul,	
He was a merry man) took up the child.	
"Yea." quoth he, "Dost thou fall upon thy face?	45
Thou wilt fall backward when thou hast more wit,	
Wilt thou not, Jule?" And, by my holidam,	
The pretty wretch left crying and said "Ay."	
To see now how a jest shall come about!	
I warrant, an I should live a thousand years,	50
I never should forget it. "Wilt thou not, Jule?"	
quoth he.	
And, pretty fool, it stinted and said "Ay."	
LADY CAPULET	
Enough of this. I pray thee, hold thy peace.	
NURSE	
Yes, madam, yet I cannot choose but laugh	55
To think it should leave crying and say "Ay."	
And yet, I warrant, it had upon its brow	
A bump as big as a young cock'rel's stone,	
A perilous knock, and it cried bitterly.	
"Yea" quoth my husband. "Fall'st upon thy face?	60
Thou wilt fall backward when thou comest to age,	
Wilt thou not, Jule?" It stinted and said "Ay."	
JULIET	
And stint thou, too, I pray thee, nurse, say I.	
NURSE	
Peace. I have done. God mark thee to his grace,	
Thou wast the prettiest babe that e'er I nursed.	65
An I might live to see thee married once,	
I have my wish	CCE

70. **disposition:** liking

73-74. thy teat: the nipple at which you nursed

78. much...years: i.e., at about the same age

79. maid: maiden, virgin

82. man of wax: the ideal form of a man such as an artist might fashion in wax

87. **Read o'er the volume:** Here begins a very affected description of Paris as if he were a beautiful but unbound book in need of a **cover** (line 94). See picture, below.

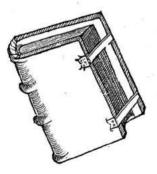
89. married lineament: perfectly matched feature

90. **content:** (1) pleasure (for the viewer); (2) substance (as in the contents of a book)

92. **margent:** margin, where obscure passages are explained

93. **unbound:** (1) not within a binding; (2) unmarried

95. pride: glory, magnificence



A bound book with clasps. (1.3.87; 3.2.89–90) From Notitia vtraque cum Orientis tum Occidentis . . . (1552).

LADY CAPULET Marry, that "marry" is the very theme I came to talk of.—Tell me, daughter Juliet, How stands your \(\text{disposition} \) to be married? 70 It is an \[\text{honor} \] that I dream not of. NURSE An \[\text{honor?} \] Were not I thine only nurse, I would say thou hadst sucked wisdom from thy teat. LADY CAPULET Well, think of marriage now. Younger than you 75 Here in Verona, ladies of esteem, Are made already mothers. By my count I was your mother much upon these years That you are now a maid. Thus, then, in brief: The valiant Paris seeks you for his love. 80 NURSE A man, young lady-lady, such a man As all the world—why, he's a man of wax. LADY CAPULET Verona's summer hath not such a flower. NURSE Nay, he's a flower, in faith, a very flower. LADY CAPULET What say you? Can you love the gentleman? 85 This night you shall behold him at our feast. Read o'er the volume of young Paris' face, And find delight writ there with beauty's pen. Examine every married lineament And see how one another lends content, 90 And what obscured in this fair volume lies Find written in the margent of his eyes. This precious book of love, this unbound lover, To beautify him only lacks a cover. The fish lives in the sea, and 'tis much pride

100

105

97–98. **That book...story:** In the opinion of many, a beautifully bound **book** shares **the glory** of **the story** printed on its pages.

103. move: evokes, prompts

104. endart: throw or cast (as if it were a dart)

108-9. in extremity: is urgent

109. wait: be in attendance, do service

110. straight: immediately

- 1.4 Romeo and Benvolio approach the Capulets' party with their friend Mercutio and others, wearing the disguises customarily donned by "maskers." Romeo is anxious because of an ominous dream. Mercutio mocks him with a speech about a dreamgiving queen of fairies.
- 0 SD. **Maskers:** participants in an impromptu masquerade of their own devising (They wear masks and fancy clothes, and offer to dance.)
- 1. What: an interjection that here introduces a question; this speech: i.e., an apology to their host for intruding
- 2. on: i.e., go forward with our masquerade
- 3. The...prolixity: such wordiness is out-of-date

For fair without the fair within to hide.
That book in many's eyes doth share the glory
That in gold clasps locks in the golden story.
So shall you share all that he doth possess
By having him, making yourself no less.
NURSE
No less? Nay, bigger. Women grow by men.
LADY CAPULET

Speak briefly. Can you like of Paris' love? JULIET

I'll look to like, if looking liking move. But no more deep will I endart mine eye Than your consent gives strength to make 「it¹ fly.

Enter [Servingman.]

SERVINGMAN Madam, the guests are come, supper served up, you called, my young lady asked for, the Nurse cursed in the pantry, and everything in extremity. I must hence to wait. I beseech you, follow straight.

LADY CAPULET

We follow thee.

「Servingman exits. 7

Juliet, the County stays.

NURSE Go, girl, seek happy nights to happy days.

They exit.

Scene 47

Enter Romeo, Mercutio, Benvolio, with five or six other Maskers, Torchbearers, \(\text{ and a Boy with a drum.} \)

ROMEO

What, shall this speech be spoke for our excuse? Or shall we on without apology?

BENVOLIO

The date is out of such prolixity.

- 10. measure: i.e., give them a dance
- 11. ambling: i.e., dancing
- 12. heavy: sad (Romeo goes on to pun on light, sole/soul, soar/sore, and bound.)
 - 13. gentle: a complimentary epithet
 - 16. **So:** i.e., that **so**
 - 18. bound: (1) leap; (2) limit
 - 19. sore: sorely, painfully
 - 21. bound a pitch: i.e., leap to any height
 - 23. should you: you would
- 28. **Prick...down:** i.e., wound **love for** wounding you **and you** thus defeat it (with a suggestion that "**pricking**" may satisfy desire and thus deflate it)
 - 30. for a visor: for a face that is itself a mask
 - 31. cote: observe

	-
We'll have no Cupid hoodwinked with a scarf, Bearing a Tartar's painted bow of lath, Scaring the ladies like a crowkeeper,	5
Nor no without-book prologue, faintly spoke After the prompter, for our entrance. But let them measure us by what they will. We'll measure them a measure and be gone.	10
ROMEO	
Give me a torch. I am not for this ambling. Being but heavy I will bear the light.	
MERCUTIO	
Nay, gentle Romeo, we must have you dance.	
ROMEO	
Not I, believe me. You have dancing shoes With nimble soles. I have a soul of lead So stakes me to the ground I cannot move.	15
MERCUTIO	
You are a lover. Borrow Cupid's wings	
And soar with them above a common bound.	
ROMEO	
I am too sore enpierced with his shaft To soar with his light feathers, and so bound I cannot bound a pitch above dull woe. Under love's heavy burden do I sink. [MERCUTIO]	20
And to sink in it should you burden love—	
Too great oppression for a tender thing.	
ROMEO	
Is love a tender thing? It is too rough,	25
Too rude, too boist'rous, and it pricks like thorn.	
MERCUTIO	
If love be rough with you, be rough with love.	
Prick love for pricking, and you beat love down.—	
Give me a case to put my visage in.—	
A visor for a visor. What care I	30
What curious eye doth cote deformities?	
Here are the beetle brows shall blush for me.	

BENVOLIO

35. wantons: playful persons

37. I... phrase: i.e., I am the subject of the following old sayings

38. I'll...on: Proverbial: "He that worst may must hold the candle."

39. **The...done:** Proverbial: "When **game** is best it is time to leave."

40. dun's...word: Proverbial: "Dun's the mouse" (i.e., "Be still"), a fitting motto for a constable on night watch dun's: gray-brown is

41. **dun:** a play on **done** (line 39, with a reference to the game called "**Dun** the horse is in **the mire**")

42. **save your reverence:** a request to be excused for mentioning an indecent word, in this case **love**, which, for Mercutio, is equivalent to **mire**

44. **we burn daylight:** i.e., we waste time (Romeo takes him literally and objects, presumably because it is evening. In lines 46–47 Mercutio explains his sense: using up torchlight **in delay** is as wasteful as using **lights** in daytime.)

48. good: proper

49. in that: i.e., in our meaning (line 48); wits: senses

51. wit: wisdom

53. tonight: last night

Come, k	ock and enter, and no sooner in	
	man betake him to his legs.	
ROMEO		
A torch Tickle th For I an I'll be a	or me. Let wantons light of heart e senseless rushes with their heels, proverbed with a grandsire phrase: andle holder and look on; e was ne'er so fair, and I am 「done. 「	35
MERCUTIO	, was no or so ran, and rain done.	
Tut, dur If thou a Or, save sticke	s the mouse, the constable's own word. t dun, we'll draw thee from the mire— your reverence, love—wherein thou t ears. Come, we burn daylight, ho!	40
ROMEO		
	's not so.	45
MERCUTIO We was Take ou	I mean, sir, in delay cour lights; in vain, 「light lights by day. good meaning, for our judgment sits in that ere once in our 「five wits.	
ROMEO		
	nean well in going to this masque, o wit to go. Why, may one ask?	50
ROMEO	Willy, may one ask:	
	a dream tonight.	
MERCUTIO	And so did I.	
ROMEO	Tild 50 did 1.	
0.000	at was yours?	55
MERCUTIO	That dreamers often lie.	
ROMEO		
	sleep while they do dream things true.	
MERCUTIO		
O, then	see Queen Mab hath been with you.	

62. **Drawn with:** pulled by; atomi: minute creatures, atoms

64. spinners': spiders'

65. cover of: cover made of

66. traces: harness straps

67. collars: neck-rolls of the harnesses

68. film: fine thread, filament

69. wagoner: driver

72–74. These lines are printed by many editors between lines 63 and 64.

73. joiner: cabinetmaker; grub: grubworm

75. in this state: in this ceremonial splendor

77. **on cur'sies:** of curtsies (**On** means "of" in lines 78 and 79 as well.); **straight:** immediately

81. sweetmeats: candies or candied fruit

83. **smelling out a suit:** i.e., finding someone who will pay him to present a petition to the king

84. tithe-pig's tail: tail of a pig due to the church

as part of one's tithe

89. **breaches:** gaps in fortifications; **ambusca-does:** ambushes; **Spanish blades:** swords of Toledo steel

90. healths: toasts; anon: straightaway

91. Drums: i.e., he dreams of drums

94. plats: plaits, braids

She is the fairies' midwife, and she comes In shape no bigger than an agate stone 60 On the forefinger of an alderman, Drawn with a team of little [atomi] Over men's noses as they lie asleep. Her wagon spokes made of long spinners' legs. The cover of the wings of grasshoppers. 65 Her traces of the smallest spider web. Her collars of the moonshine's wat'ry beams. Her whip of cricket's bone, the lash of film. Her wagoner a small grav-coated gnat. Not half so big as a round little worm 70 Pricked from the lazy finger of a maid. Her chariot is an empty hazelnut, Made by the joiner squirrel or old grub, Time out o' mind the fairies' coachmakers. And in this state she gallops night by night 75 Through lovers' brains, and then they dream of love: On courtiers' knees, that dream on cur'sies straight; O'er lawyers' fingers, who straight dream on fees: O'er ladies' lips, who straight on kisses dream. Which oft the angry Mab with blisters plagues Because their [breaths] with sweetmeats tainted are. Sometime she gallops o'er a courtier's nose, And then dreams he of smelling out a suit. And sometime comes she with a tithe-pig's tail, Tickling a parson's nose as he lies asleep: 85 Then he dreams of another benefice. Sometime she driveth o'er a soldier's neck. And then dreams he of cutting foreign throats, Of breaches, ambuscadoes, Spanish blades, Of healths five fathom deep, and then anon 90 Drums in his ear, at which he starts and wakes And, being thus frighted, swears a prayer or two And sleeps again. This is that very Mab That plats the manes of horses in the night

- 95. bakes the elflocks in: i.e., mats, tangles
- 98. learns: teaches
- 105. vain fantasy: insubstantial imagination
- 107. who: which
- 110. **his:** its
- 113. misgives: is apprehensive that
- 115. his fearful date: its dreadful term
- 116. expire: cause to end
- 118. **forfeit:** penalty paid by the debtor at the end of **the term of a** loan he cannot pay; **untimely:** premature
 - 120. lusty: lively
 - 121. drum: drummer
- 121 SD. Even though the Maskers seem not to exit, the entrance of the Servingmen indicates that the scene changes to a room in Capulet's house.



A Tartar's bow. (1.4.5)
From Balthasar Küchler,
Repraesentatio der fürstlichen Auffzug . . . [1611].

And bakes the [elflocks] in foul sluttish hairs, Which once untangled much misfortune bodes.	95
This is the hag, when maids lie on their backs, That presses them and learns them first to bear, Making them women of good carriage.	
This is she—	100
ROMEO Peace, peace, Mercutio, peace.	100
Thou talk'st of nothing.	
MERCUTIO True, I talk of dreams,	
Which are the children of an idle brain,	
Begot of nothing but vain fantasy,	105
Which is as thin of substance as the air	105
And more inconstant than the wind, who woos	
Even now the frozen bosom of the north	
And, being angered, puffs away from thence,	
Turning his side to the dew-dropping south.	110
BENVOLIO	110
This wind you talk of blows us from ourselves.	
Supper is done, and we shall come too late.	
ROMEO	
I fear too early, for my mind misgives	
Some consequence yet hanging in the stars	
Shall bitterly begin his fearful date	115
With this night's revels, and expire the term	110
Of a despisèd life closed in my breast	
By some vile forfeit of untimely death.	
But he that hath the steerage of my course	
Direct my sail. On, lusty gentlemen.	120
BENVOLIO Strike, drum.	स्ताकार्वाक

They march about the stage and then withdraw to the side.

「Scene 57

1.5 Capulet welcomes the disguised Romeo and his friends. Romeo, watching the dance, is caught by the beauty of Juliet. Overhearing Romeo ask about her, Tybalt recognizes his voice and is enraged at the intrusion.

Romeo then meets Juliet, and they fall in love. Not until they are separated do they discover that they belong to enemy houses.

2. take away: i.e., take away the dirty dishes

7. joint stools: stools made of joined parts

8. court cupboard: sideboard; plate: utensils

9. marchpane: marzipan

16. longer liver: survivor (proverbial)

17. SD. Enter...to... Maskers: direction to those entering to approach others already onstage—here, the Maskers

19. walk a bout: i.e., dance a round

22. makes dainty: coyly refuses (to dance)

23-24. Am...now?: i.e., have I hit close to home?

Servingmen come forth with napkins. FIRST SERVINGMAN Where's Potpan that he helps not to take away? He shift a trencher? He scrape a trencher? SECOND SERVINGMAN When good manners shall lie all in one or two men's hands, and they unwashed too, 'tis a foul thing. FIRST SERVINGMAN Away with the joint stools, remove the court cupboard, look to the plate.-Good thou, save me a piece of marchpane, and, as thou loves me, let the porter let in Susan Grind- 10 stone and Nell.—Anthony and Potpan! THIRD SERVINGMAN Ay, boy, ready. FIRST SERVINGMAN You are looked for and called for, asked for and sought for, in the great chamber. THIRD SERVINGMAN We cannot be here and there too. 15 Cheerly, boys! Be brisk awhile, and the longer liver They move aside. take all. Enter Capulet and his household, all the guests and gentlewomen to Romeo, Mercutio, Benvolio, and the Tother Maskers CAPULET Welcome, gentlemen. Ladies that have their toes Unplagued with corns will walk a bout with vou.-20 Ah, my mistresses, which of you all Will now deny to dance? She that makes dainty. She, I'll swear, hath corns. Am I come near you now?-Welcome, gentlemen. I have seen the day 25 That I have worn a visor and could tell A whispering tale in a fair lady's ear. Such as would please. 'Tis gone, 'tis gone, 'tis gone.

31. A hall: i.e., clear the hall for dancing 32. turn...up: i.e., remove the boards and tres-

tles

39. By 'r Lady: an oath, "by our Lady"

47. ward: one under the care of a guardian

54. dear: precious

57. measure done: dance ended; her...stand: where she stands

58. rude: roughly formed



Masked gentlemen and ladies. (1.5.38)
From Giacomo Franco,
Habiti d'huomeni et donne venetiane . . . (1609).

You are welcome, gentlemen.—Come, musicians. Music plays and they dance. 30 A hall, a hall, give room!—And foot it, girls.— More light, you knaves, and turn the tables up. And quench the fire; the room is grown too hot.— Ah, sirrah, this unlooked-for sport comes well.— Nay, sit, nay, sit, good cousin Capulet. 35 For you and I are past our dancing days. How long is 't now since last yourself and I Were in a mask? CAPULET'S COUSIN By 'r Lady, thirty years. CAPULET What, man, 'tis not so much, 'tis not so much. 'Tis since the nuptial of Lucentio,' Come Pentecost as quickly as it will, Some five and twenty years, and then we masked. CAPULET'S COUSIN 'Tis more, 'tis more. His son is elder, sir. His son is thirty. Will you tell me that? CAPULET His son was but a ward two years ago. ROMEO, To a Servingman What lady's that which doth enrich the hand Of yonder knight? SERVINGMAN I know not. sir. 50 ROMEO O, she doth teach the torches to burn bright! It seems she hangs upon the cheek of night As a rich jewel in an Ethiop's ear-Beauty too rich for use, for Earth too dear. So shows a snowy dove trooping with crows 55 As vonder lady o'er her fellows shows. The measure done, I'll watch her place of stand And, touching hers, make blessèd my rude hand. Did my heart love till now? Forswear it, sight, For I ne'er saw true beauty till this night. 60

			•		
61	cha	111	20.	must	h
UI.	2110	uıu	UC.	musi	U

64. antic face: grotesque or fantastic mask

65. fleer: sneer; solemnity: festivity

66. stock: line of descent

70. in spite: out of malice

75. bears ... portly: comports himself like a dignified or handsome

80. patient: calm

82. fair presence: attractive, pleasing manner

83. **ill-beseeming semblance:** unsuitable way to appear

87. **goodman:** a man below the rank of gentleman; **Go to:** an expression of anger

89. God . . . soul: i.e., God save me

YBALT		
This, by his voice, should be	a Montague.—	
Fetch me my rapier, boy.	Page exits.	
Wh	at, dares the slave	
Come hither covered with a	n antic face	
To fleer and scorn at our sol	emnity?	65
Now, by the stock and hono	r of my kin,	
To strike him dead I hold it	not a sin.	
CAPULET		
Why, how now, kinsman? W	herefore storm you so?	
TYBALT		
Uncle, this is a Montague, o	ur foe,	
A villain that is hither come		70
To scorn at our solemnity th	nis night.	
CAPULET	, — , , , , , , , , , , , , , , , , , ,	
Young Romeo is it?		
TYBALT Tis he, t	hat villain Romeo.	
CAPULET		
Content thee, gentle coz. Le	t him alone.	
He bears him like a portly g	entleman,	75
And, to say truth, Verona br	ags of him	
To be a virtuous and well-go	overned youth.	
I would not for the wealth o	of all this town	
Here in my house do him di	isparagement.	
Therefore be patient. Take n	no note of him.	80
It is my will, the which if the	ou respect,	
Show a fair presence and pu	ut off these frowns,	
An ill-beseeming semblance	for a feast.	
TYBALT	•	
It fits when such a villain is	a guest.	
I'll not endure him.	9	85
	be endured.	
What, goodman boy? I say l		
Am I the master here or you		
You'll not endure him! God	shall mend my soul,	

- 91. You...cock-a-hoop: i.e., you will be reckless; you'll...man: i.e., you will take charge
 - 92. shame: disgrace, loss of esteem
 - 94. saucy: insolent
- 97. Capulet begins to intersperse his rebuke of Tybalt with comments to his guests (**my hearts**) and servants. **princox**: insolent boy
- 100. Patience perforce: i.e., enforced calmness; willful choler: obstinate anger
- 104. **If...hand:** The fourteen lines of dialogue that begin with this line have the structure and rhyme scheme of a sonnet. In its central metaphor, Romeo is a **pilgrim** (line 108) visiting a **holy shrine** (line 105). See picture, below.
- 109. Which...this: i.e., your hand shows seemly (mannerly) devotion in touching mine
- 111. **palmers':** Palmers were pilgrims returning with palm branches from the Holy Land.
 - 116. move: initiate (blessings or favors)



A pilgrim. (1.5.104–18) From Henry Peacham, *Minerua Britanna* . . . [1612].

You'll make a mutiny among my guests, You will set cock-a-hoop, you'll be the man! TYBALT Why, uncle, 'tis a shame. CAPULET Go to, go to. You are a saucy boy. Is 't so indeed? This trick may chance to scathe you. I know what. You must contrary me. Marry, 'tis time-Well said, my hearts.—You are a princox, go. Be quiet, or—More light, more light!—for shame. I'll make you quiet.—What, cheerly, my hearts! TYBALT Patience perforce with willful choler meeting 100 Makes my flesh tremble in their different greeting. I will withdraw, but this intrusion shall. Now seeming sweet, convert to bitt'rest gall. He exits. ROMEO, Taking Juliet's hand If I profane with my unworthiest hand This holy shrine, the gentle sin is this: 105 My lips, two blushing pilgrims, ready stand To smooth that rough touch with a tender kiss. JULIET Good pilgrim, you do wrong your hand too much, Which mannerly devotion shows in this: For saints have hands that pilgrims' hands do touch, 110 And palm to palm is holy palmers' kiss. ROMEO Have not saints lips, and holy palmers too? Ay, pilgrim, lips that they must use in prayer. ROMEO O then, dear saint, let lips do what hands do. They pray: grant thou, lest faith turn to despair. 115 JULIET Saints do not move, though grant for prayers' sake.

122. by th' book: i.e., according to rule

124. What is: who is

128. I nursed: i.e., I was wet nurse to; withal: with

130. **the chinks:** plenty of coin (money)

132. **dear:** costly; **my foe's debt:** owed to a foe, i.e., Juliet

133. **The...best:** alluding to the proverb Romeo cited at 1.4.39: "When game is **best** it is time to leave."

136. **banquet:** a light meal; or, dessert: **towards:** i.e., about to be served

137. Is it e'en so: i.e., must you go

140. by my fay: a mild oath, "by my faith"

ROMEO	
Then move not while my prayer's effect I take.	
THe kisses her.	
Thus from my lips, by thine, my sin is purged.	
JULIET	
Then have my lips the sin that they have took.	
ROMEO	
Sin from my lips? O trespass sweetly urged!	120
Give me my sin again. The kisses her.	
JULIET You kiss by th' book.	
NURSE	
Madam, your mother craves a word with you.	
[Juliet moves toward her mother.]	
ROMEO	
What is her mother?	
NURSE Marry, bachelor,	125
Her mother is the lady of the house,	
And a good lady, and a wise and virtuous.	
I nursed her daughter that you talked withal.	
I tell you, he that can lay hold of her	
Shall have the chinks. Nurse moves away	130
ROMEO, 「aside Is she a Capulet?	
O dear account! My life is my foe's debt.	
BENVOLIO	
Away, begone. The sport is at the best.	
ROMEO	
Ay, so I fear. The more is my unrest.	
CAPULET	
Nay, gentlemen, prepare not to be gone.	135
We have a trifling foolish banquet towards.—	
Is it e'en so? Why then, I thank you all.	
I thank you, honest gentlemen. Good night.—	
More torches here.—Come on then, let's to bed.—	
Ah, sirrah, by my fay, it waxes late.	140
I'll to my rest.	
TAll but Juliet and the Nurse begin to exit.	



A melancholy lover. From Robert Burton, *The anatomy of melancholy* . . . (1638).

Romeo and Juliet

61

ACT 1. SC. 5

JULIET	
Come hither, nurse. What is youd gentleman?	
NURSE	
The son and heir of old Tiberio.	
JULIET	
What's he that now is going out of door?	
NURSE	
Marry, that, I think, be young Petruchio.	145
JULIET	
What's he that follows here, that would not dance?	
NURSE I know not.	
JULIET	
Go ask his name. The Nurse goes. If he be married,	
My grave is like to be my wedding bed.	
NURSE, [returning]	
His name is Romeo, and a Montague,	150
The only son of your great enemy.	
JULIET	
My only love sprung from my only hate!	
Too early seen unknown, and known too late!	
Prodigious birth of love it is to me	
That I must love a loathèd enemy.	155
NURSE	
What's this? What's this?	
JULIET A rhyme I learned even now	
Of one I danced withal.	
One calls within "Juliet."	
NURSE Anon, anon.	
Come, let's away. The strangers all are gone.	160
They exit.	

The Tragedy of

ROMEO

AND

JULIET

ACT 2

0 SD. **Chorus:** Again the Chorus's speech is in the form of a sonnet.

2. gapes: desires eagerly

3. fair: i.e., fair one (Rosaline)

4. matched: compared

5. again: in return

6. Alike bewitched: just as bewitched as Juliet is

7. complain: plead for favor

8. fearful: frightening

9. held: considered; access: i.e., access to Juliet

10. use: are accustomed

13. time means: time (lends them) means

14. **Temp'ring...sweet:** mixing great difficulties (extremities) with great pleasure (extreme sweet)

2.1 Romeo finds himself so in love with Juliet that he cannot leave her. He scales a wall and enters Capulet's garden. Meanwhile Benvolio and Mercutio look for him in vain.

2. **earth:** body (which is **dull** [i.e., slow] because it is moving away from what attracts it, its **center**)

「*ACT 2*¬

[Enter] Chorus.

Now old desire doth in his deathbed lie. And young affection gapes to be his heir. That fair for which love groaned for and would die. With tender Juliet [matched,] is now not fair. Now Romeo is beloved and loves again, Alike bewitched by the charm of looks. But to his foe supposed he must complain, And she steal love's sweet bait from fearful hooks Being held a foe, he may not have access To breathe such vows as lovers use to swear. 10 And she as much in love, her means much less To meet her new beloved anywhere. But passion lends them power, time means, to meet, Temp'ring extremities with extreme sweet. Chorus exits 7

「Scene 17

Enter Romeo alone.

ROMEO

Can I go forward when my heart is here?
Turn back, dull earth, and find thy center out.

The withdraws.

Enter Benvolio with Mercutio.

- 8. **conjure:** raise up a spirit by invoking its proper name (In line 9 Mercutio tries out a variety of names for Romeo.)
- 10. **likeness:** form (Sighs and rhyming were traditionally associated with lovers.)
 - 14. gossip: familiar acquaintance; fair: flattering
- 16. Abraham: i.e., old (as the biblical Abraham) Cupid, though young, was an ancient god. trim: accurately
 - 17. King ... maid: alluding to a ballad
- 19. ape: fool; conjure him: raise his ghost (See picture, below.)
 - 23. demesnes: regions
- 27. raise: conjure up in a magic circle (Mercutio's rather explicit sexual meaning is carried in the words raise, mistress' circle, stand, and laid.)
 - 30. were some spite: would be some injury



A conjurer. (2.1.19)
From Laurentius Wolffgang Woyt,
... Emblematischer Parnassus ... (1728–30).

ВЕ

67 Romeo and Juliet ACT 2, SC. 1 BENVOLIO Romeo, my cousin Romeo. Romeo! MERCUTIO He is wise And, on my life, hath stol'n him home to bed. BENVOLIO He ran this way and leapt this orchard wall. Call, good Mercutio. 「MERCUTIO 7 Nay, I'll conjure too. Romeo! Humors! Madman! Passion! Lover! Appear thou in the likeness of a sigh. 10 Speak but one rhyme and I am satisfied. Cry but "Ay me," [pronounce] but "love" and ř"dove "Ĭ Speak to my gossip Venus one fair word. One nickname for her purblind son and heir. 15 Young Abraham Cupid, he that shot so [trim] When King Cophetua loved the beggar maid.— He heareth not, he stirreth not, he moveth not. The ape is dead, and I must conjure him.-I conjure thee by Rosaline's bright eyes, 20 By her high forehead, and her scarlet lip, By her fine foot, straight leg, and quivering thigh, And the demesnes that there adjacent lie. That in thy likeness thou appear to us. BENVOLIO An if he hear thee, thou wilt anger him. 25 MERCUTIO This cannot anger him. 'Twould anger him To raise a spirit in his mistress' circle Of some strange nature, letting it there stand Till she had laid it and conjured it down. That were some spite. My invocation 30 Is fair and honest. In his mistress' name. I conjure only but to raise up him. BENVOLIO

Come, he hath hid himself among these trees

- 34. consorted: in league; humorous: moody
- 36. mark: target
- 37. medlar: a fruit, also called open-arse (line 41) See picture, page 96.
- 41. pop'rin pear: a pear from Poperinghe, in Flanders
 - 42. truckle bed: i.e., trundle bed
- 2.2 From Capulet's garden Romeo overhears Juliet express her love for him. When he answers her, they acknowledge their love and their desire to be married.
- 0 SD. The scene now moves into Capulet's garden. Though the action is continuous, editors mark a new scene because of the change in location.
- 1 SD. above: in the gallery over the stage, as at a window
- 2-9. what light...wear it: In this elaborate comparison, Romeo plays first with the idea of the sun (Juliet) in a contest with the moon (equated with Diana, goddess of the moon). As the sun rises. the moon begins to look pale. The image then shifts toward Diana's role as goddess of chastity. Juliet is the maid of Diana as long as Juliet is a virgin. vestal livery: clothing worn by Diana's maidens sick and green: perhaps a reference to greensickness, a form of anemia thought to afflict girls in puberty, making them pale

To be consorted with the humorous night. Blind is his love and best befits the dark. 35 MERCUTIO If love be blind, love cannot hit the mark. Now will he sit under a medlar tree And wish his mistress were that kind of fruit As maids call medlars when they laugh alone.-O Romeo, that she were, O, that she were An Topen-arse, thou a pop'rin pear. Romeo, good night. I'll to my truckle bed; This field-bed is too cold for me to sleep.— Come, shall we go? Go, then, for 'tis in vain **BENVOLIO** To seek him here that means not to be found. $\lceil Thev \rceil exit.$

「Scene 27

「Romeo comes forward. ¬

ROMEO

He jests at scars that never felt a wound.

Finter Juliet above.

But soft, what light through yonder window breaks? It is the East, and Juliet is the sun. Arise, fair sun, and kill the envious moon, Who is already sick and pale with grief 5 That thou, her maid, art far more fair than she. Be not her maid since she is envious. Her vestal livery is but sick and green, And none but fools do wear it. Cast it off. It is my lady. O, it is my love! 10 O, that she knew she were! She speaks, yet she says nothing. What of that? Her eye discourses; I will answer it.

17. **spheres:** In Ptolemaic astronomy, the heavenly bodies were carried in their orbits around the Earth **in** crystalline **spheres.**

22. stream: issue a stream of light

33. him: the messenger of heaven (line 31)

36. wherefore: why

38. be but: only be

42. **Thou... Montague:** i.e., you would still be yourself even if you were **not** called **Montague**

43. nor...nor: neither...nor

44-45. O... man: See longer note, page 245.



Ptolemaic universe. (2.2.17)
From Marcus Manilius, *The sphere of* ... (1675).

I am too bold. Tis not to me she speaks. Two of the fairest stars in all the heaven, 15 Having some business, \(\forall do \) entreat her eyes To twinkle in their spheres till they return. What if her eyes were there, they in her head? The brightness of her cheek would shame those stars 20 As daylight doth a lamp; her eve in heaven Would through the airy region stream so bright That birds would sing and think it were not night. See how she leans her cheek upon her hand. O, that I were a glove upon that hand, 25 That I might touch that cheek! JULIET Av me. ROMEO, 「aside ¬ She speaks. O, speak again, bright angel, for thou art As glorious to this night, being o'er my head, As is a winged messenger of heaven Unto the white-upturned wond'ring eyes Of mortals that fall back to gaze on him When he bestrides the lazy puffing clouds And sails upon the bosom of the air. 35 O Romeo, Romeo, wherefore art thou Romeo? Deny thy father and refuse thy name, Or, if thou wilt not, be but sworn my love, And I'll no longer be a Capulet. ROMEO, [aside] Shall I hear more, or shall I speak at this? JULIET 'Tis but thy name that is my enemy. Thou art thyself, though not a Montague. What's Montague? It is nor hand, nor foot, Nor arm, nor face. O, be some other name Belonging to a man. 45 What's in a name? That which we call a rose

51. for thy name: in return for thy name

54. Call me but: only call me; new baptized: given a new Christian name

56. bescreened: i.e., concealed

57. counsel: secrets

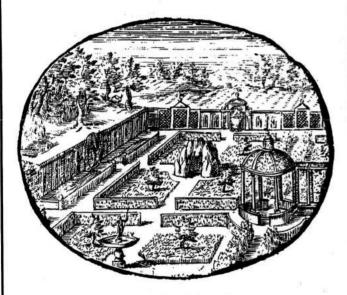
66. thee dislike: displeases you

69. death: i.e., mortally dangerous

71. o'erperch: fly over

73. And...attempt: love dares to attempt whatever it is possible for love to do

74. stop: obstacle



An orchard. (2.1.6)
From Octavio Boldoni, *Theatrum temporaneum* . . . (1636).

By any other word would smell as sweet. So Romeo would, were he not Romeo called, Retain that dear perfection which he owes Without that title. Romeo, doff thy name, 50 And, for thy name, which is no part of thee, Take all myself. I take thee at thy word. ROMEO Call me but love, and I'll be new baptized. Henceforth I never will be Romeo. 55 JULIET What man art thou that, thus bescreened in night, So stumblest on my counsel? By a name ROMEO I know not how to tell thee who I am. My name, dear saint, is hateful to myself 60 Because it is an enemy to thee. Had I it written. I would tear the word. JULIET My ears have yet not drunk a hundred words Of thy tongue's uttering, yet I know the sound. Art thou not Romeo, and a Montague? 65 ROMEO Neither, fair maid, if either thee dislike. JULIET How camest thou hither, tell me, and wherefore? The orchard walls are high and hard to climb, And the place death, considering who thou art, If any of my kinsmen find thee here. 70 ROMEO With love's light wings did I o'erperch these walls, For stony limits cannot hold love out, And what love can do, that dares love attempt. Therefore thy kinsmen are no stop to me. JULIET If they do see thee, they will murder thee. 75

ROMEO

78. proof: invulnerably armed

81. but: unless

83. proroguèd: deferred; wanting of: lacking

92. For that: because of that

93. **Fain...form:** I would gladly follow the proper formalities

94. **compliment**: observance of ceremony

97–98. **At lovers'...laughs:** a classical commonplace **Jove:** king of the Roman gods (See picture, below.)

102. So: so that; else: otherwise

103. too fond: too much in love

104. havior light: behavior immodest

105. true: faithful, constant



Jove. (2.2.98)
From Vincenzo Cartari, *Le vere e noue imagini* . . . (1615).

Alack, there lies more peril in thine eve Than twenty of their swords. Look thou but sweet, And I am proof against their enmity. JULIET I would not for the world they saw thee here. ROMEO I have night's cloak to hide me from their eyes, And, but thou love me, let them find me here. My life were better ended by their hate Than death prorogued, wanting of thy love. JULIET By whose direction found'st thou out this place? By love, that first did prompt me to inquire. 85 He lent me counsel, and I lent him eves. I am no pilot; yet, wert thou as far As that vast shore \(\text{washed} \) with the farthest sea, I should adventure for such merchandise. JULIET Thou knowest the mask of night is on my face. 90 Else would a maiden blush bepaint my cheek For that which thou hast heard me speak tonight. Fain would I dwell on form; fain, fain deny What I have spoke. But farewell compliment. Dost thou love me? I know thou wilt say "Ay," 95 And I will take thy word. Yet, if thou swear'st, Thou mayst prove false. At lovers' perjuries, They say, Jove laughs. O gentle Romeo, If thou dost love, pronounce it faithfully. Or, if thou thinkest I am too quickly won, 100 I'll frown and be perverse and say thee nay, So thou wilt woo, but else not for the world. In truth, fair Montague, I am too fond, And therefore thou mayst think my havior light. But trust me, gentleman, I'll prove more true 105

106. coying: affectation of shyness; strange: distant, apparently reluctant
107. **should:** i,e., would
110. **light:** unchaste or frivolous
111. **discoverèd:** revealed

115. **orb:** sphere (See note to line 17, above.) 125. **unadvised:** ill-considered

Than those that have more coying to be strange.	
I should have been more strange, I must confess,	
But that thou overheard'st ere I was ware	
My true-love passion. Therefore pardon me,	
And not impute this yielding to light love,	110
Which the dark night hath so discovered.	
ROMEO	
Lady, by yonder blessèd moon I vow,	
That tips with silver all these fruit-tree tops—	
JULIET	
O, swear not by the moon, th' inconstant moon,	
That monthly changes in her circled orb,	115
Lest that thy love prove likewise variable.	
ROMEO	
What shall I swear by?	
JULIET Do not swear at all.	
Or, if thou wilt, swear by thy gracious self,	
Which is the god of my idolatry,	120
And I'll believe thee.	
ROMEO If my heart's dear love—	
JULIET	
Well, do not swear. Although I joy in thee,	
I have no joy of this contract tonight.	
It is too rash, too unadvised, too sudden,	125
Too like the lightning, which doth cease to be	
Ere one can say "It lightens." Sweet, good night.	
This bud of love, by summer's ripening breath,	
May prove a beauteous flower when next we meet.	
Good night, good night. As sweet repose and rest	130
Come to thy heart as that within my breast.	
ROMEO	
O, wilt thou leave me so unsatisfied?	
JULIET	
What satisfaction canst thou have tonight?	
POMEO	

Th' exchange of thy love's faithful vow for mine.

session

138. frank: lavish

139. **but:** only

148. substantial: real, not dreamed
150. thy bent of love: the intention of your love
155. thee my lord: i.e., you as my lord
160. By and by: immediately
161. strife: striving, efforts

JULIET	
I gave thee mine before thou didst request it,	135
And yet I would it were to give again.	
ROMEO	
Wouldst thou withdraw it? For what purpose, love?	
JULIET	
But to be frank and give it thee again.	
And yet I wish but for the thing I have.	
My bounty is as boundless as the sea,	140
My love as deep. The more I give to thee,	
The more I have, for both are infinite.	
Nurse calls from within.	
I hear some noise within. Dear love, adieu.—	
Anon, good nurse.—Sweet Montague, be true.	200
Stay but a little; I will come again. She exits.	145
ROMEO	
O blessèd, blessèd night! I am afeard,	
Being in night, all this is but a dream, Too flattering sweet to be substantial.	
Reenter Juliet above.	
JULIET	
Three words, dear Romeo, and good night indeed.	
If that thy bent of love be honorable,	150
Thy purpose marriage, send me word tomorrow,	
By one that I'll procure to come to thee,	
Where and what time thou wilt perform the rite,	
And all my fortunes at thy foot I'll lay	
And follow thee my \[\text{lord} \] throughout the world.	155
「NURSE within Madam.	
JULIET	
I come anon.—But if thou meanest not well,	
I do beseech thee—	
Nurse within Madam.	
JULIET By and by, I come.—	160
To cease thy strife and leave me to my grief.	
Tomorrow will I send.	

ROMEO So thrive my soul-

165. want: lack

166. from: i.e., go away from

168. But...school: i.e., but love goes away from love as schoolboys go toward school; heavy: gloomy

170. tassel-gentle: tercel-gentle, a male falcon

171. **Bondage is hoarse:** i.e., those bound by, for example, their fathers' rules can only hoarsely whisper their desires

172. **Echo:** Shunned by her lover, Narcissus, the mythological **Echo** dwindled to a mere voice and lived in caves, condemned to repeat what others spoke.

177. attending: listening (French attendre)

179. **My dear:** For this reading, see longer note, page 246.

183. year: i.e., years

TULIET A thousand times good night. She exits. ROMEO	×
A thousand times the worse to want thy light.	165
Love goes toward love as schoolboys from their books,	
But love from love, toward school with heavy looks. *Going. The school with heavy looks. Going. The school with heavy looks. The school with heavy looks with heavy looks with heavy looks with heavy looks. The school with heavy looks	
Enter Juliet [above] again.	
JULIET	
Hist, Romeo, hist! O, for a falc'ner's voice	
To lure this tassel-gentle back again!	170
Bondage is hoarse and may not speak aloud,	
Else would I tear the cave where Echo lies	
And make her airy tongue more hoarse than mine	
With repetition of "My Romeo!"	
ROMEO	
It is my soul that calls upon my name.	175
How silver-sweet sound lovers' tongues by night,	
Like softest music to attending ears.	
JULIET	
Romeo.	
ROMEO My 「dear. 7	
JULIET What o'clock tomorrow	180
Shall I send to thee?	
ROMEO By the hour of nine.	
JULIET	
I will not fail. 'Tis twenty year till then.	
I have forgot why I did call thee back.	
ROMEO	
Let me stand here till thou remember it.	185
JULIET	
I shall forget, to have thee still stand there,	
Rememb'ring how I love thy company	

ROMEO

JULIET

And I'll still stay, to have thee still forget,

And yet no farther than a wanton's bird.

Tis almost morning. I would have thee gone.

Forgetting any other home but this.

190

195

200

205

5

193. gyves: leg chains (See picture, below.)

195. his: its

196. would: wish

201. morrow: morning

204. ghostly: spiritual; close: secluded

205. dear: precious; hap: good fortune

2.3 Determined to marry Juliet, Romeo hurries to Friar Lawrence. The Friar agrees to marry them, expressing the hope that the marriage may end the feud between their families.

1–4. **The gray-eyed...wheels:** For textual questions associated with these lines, see longer note, page 246.

3. fleckled: light-splotched

4. From forth: away from; Titan's: Titan is a poetic name for the sun god, whose chariot is the sun. (See picture, page 86.)



A prisoner in gyves. (2.2.193) From Cesare Vecellio, *Degli habiti antichi et moderni* . . . (1590).

That lets it hop a little from his hand, Like a poor prisoner in his twisted gyves, And with a silken thread plucks it back again, So loving-jealous of his liberty. ROMEO I would I were thy bird. Sweet, so would I. Yet I should kill thee with much cherishing. Good night, good night. Parting is such sweet sorrow That I shall say "Good night" till it be morrow. She exits. [ROMEO] Sleep dwell upon thine eyes, peace in thy breast. Would I were sleep and peace so sweet to rest. Hence will I to my ghostly friar's close cell, His help to crave, and my dear hap to tell. He exits.

「Scene 37

Enter Friar \(\text{Lawrence} \) alone with a basket.

FRIAR LAWRENCE

The gray-eyed morn smiles on the frowning night, 「Check'ring the eastern clouds with streaks of light, And fleckled darkness like a drunkard reels From forth day's path and Titan's 「fiery wheels. Now, ere the sun advance his burning eye, The day to cheer and night's dank dew to dry,

7. osier cage: i.e., basket made of willow twigs

10. What...womb: i.e., the grave in which she buries her dead is also her womb

11. divers kind: various kinds

13. virtues: powers

14. **None...some:** i.e., **none** is totally lacking in **some** powers (This idea is expanded in lines 17–18 below.)

15. mickle: great; grace: capacity to heal

18. to the Earth: i.e., to humankind

19. but: i.e., but that; strained: perverted

20. Revolts...birth: i.e., it revolts from its nature

22. by action dignified: i.e., acquires worth through a good action

24. medicine power: healing remedy has power

25–26. with ... each part: i.e., with the sense of smell enlivens every part of the body

27. stays: stops

29. grace: virtue; rude will: violent inclinations, desires

31. **canker:** cankerworm (See note to **worm** at 1.1.154.)

33. **Benedicite:** bless you (This five-syllable word is accented on the first, third, and fifth syllables.)

35. argues: indicates; distempered: disturbed

37. **his:** its

I must upfill this osier cage of ours With baleful weeds and precious-juiced flowers. The Earth that's nature's mother is her tomb: What is her burying grave, that is her womb: 10 And from her womb children of divers kind We sucking on her natural bosom find. Many for many virtues excellent. None but for some, and yet all different. O, mickle is the powerful grace that lies 15 In plants, herbs, stones, and their true qualities. For naught so vile that on the Earth doth live But to the Earth some special good doth give: Nor aught so good but, strained from that fair use, Revolts from true birth, stumbling on abuse. 20 Virtue itself turns vice, being misapplied, And vice sometime by action dignified. Enter Romeo. Within the infant rind of this weak flower Poison hath residence and medicine power: For this, being smelt, with that part cheers each 25 part: Being tasted, stays all senses with the heart. Two such opposed kings encamp them still In man as well as herbs—grace and rude will: And where the worser is predominant, 30 Full soon the canker death eats up that plant. ROMEO Good morrow, father. FRIAR LAWRENCE Benedicite. What early tongue so sweet saluteth me? Young son, it argues a distempered head 35 So soon to bid "Good morrow" to thy bed. Care keeps his watch in every old man's eve. And, where care lodges, sleep will never lie: But where unbruised youth with unstuffed brain

55. **Both our remedies:** the cure for both of us

56. physic: medicine

58. My intercession . . . foe: my petition is in aid

of my enemy (Juliet) as well as of myself
59. homely in thy drift: straightforward in your meaning

60. shrift: absolution

64. save: except

67. pass: move along



The sun god in his chariot. (2.3.4; 3.2.1-2) From Vincenzo Cartari, Le vere e noue imagini . . . (1615).

86

	_
Doth couch his limbs, there golden sleep doth	
reign.	
Therefore thy earliness doth me assure	
Thou art uproused with some distemp'rature,	
Or, if not so, then here I hit it right:	
Our Romeo hath not been in bed tonight.	
ROMEO	
That last is true. The sweeter rest was mine.	
FRIAR LAWRENCE	
God pardon sin! Wast thou with Rosaline?	
ROMEO	
With Rosaline, my ghostly father? No.	
I have forgot that name and that name's woe.	
FRIAR LAWRENCE	
That's my good son. But where hast thou been	
then?	
ROMEO	
I'll tell thee ere thou ask it me again.	
I have been feasting with mine enemy,	
Where on a sudden one hath wounded me	
That's by me wounded. Both our remedies	
Within thy help and holy physic lies.	
I bear no hatred, blessèd man, for, lo,	
My intercession likewise steads my foe.	
FRIAR LAWRENCE	
Be plain, good son, and homely in thy drift.	
Riddling confession finds but riddling shrift.	
ROMEO	
Then plainly know my heart's dear love is set	
On the fair daughter of rich Capulet.	
As mine on hers, so hers is set on mine,	
And all combined, save what thou must combine	
By holy marriage. When and where and how	
We met, we wooed, and made exchange of vow	
I'll tell thee as we pass, but this I pray,	
That thou consent to marry us today.	

Romeo and Juliet

ACT 2. SC. 3

- 73. **deal of brine:** quantity of salt water (tears)
- 76. season: preserve; flavor
- 77. The ... clears: i.e., the clouds of your sighs have not yet been dispersed by (this morning's) sun
 - 83. sentence: truism, cliché
- 85. **may fall:** i.e., **may** be excused for acting immorally (This cliché assumes that men are morally stronger than women.)
 - 86. chid'st: chided, scolded
 - 88. bad'st me: bade me, told me to
 - 91. Her I love now: i.e., she whom I now love
- 95. **read by rote:** recite from memory; **spell:** i.e., understand the meaning (literally, **read** letter by letter)
- 97. In one respect: i.e., because of one consideration

RIAR LAWRENCE	
Holy Saint Francis, what a change is here!	
Is Rosaline, that thou didst love so dear,	70
So soon forsaken? Young men's love then lies	
Not truly in their hearts, but in their eyes.	
Jesu Maria, what a deal of brine	
Hath washed thy sallow cheeks for Rosaline!	
How much salt water thrown away in waste	75
To season love, that of it doth not taste!	
The sun not yet thy sighs from heaven clears,	
Thy old groans yet ringing in mine ancient ears.	
Lo, here upon thy cheek the stain doth sit	
Of an old tear that is not washed off yet.	80
If e'er thou wast thyself, and these woes thine,	
Thou and these woes were all for Rosaline.	
And art thou changed? Pronounce this sentence	
then:	
Women may fall when there's no strength in men.	85
ROMEO	
Thou chid'st me oft for loving Rosaline.	
FRIAR LAWRENCE	
For doting, not for loving, pupil mine.	
ROMEO	
And bad'st me bury love.	
FRIAR LAWRENCE Not in a grave	
To lay one in, another out to have.	90
ROMEO	
I pray thee, chide me not. Her I love now	
Doth grace for grace and love for love allow.	
The other did not so.	
FRIAR LAWRENCE O, she knew well	
Thy love did read by rote, that could not spell.	95
But come, young waverer, come, go with me.	
In one respect I'll thy assistant be,	
For this alliance may so happy prove	
To turn your households' rancor to pure love.	

100. stand on: i.e., insist on

2.4 Mercutio and Benvolio meet the newly enthusiastic Romeo in the street. Romeo defeats Mercutio in a battle of wits. The Nurse finds Romeo, and he gives her a message for Juliet: meet me at Friar Lawrence's cell this afternoon, and we will there be married.

1. should: can

2. tonight: last night

3. his man: Romeo's servant

8. his father's: Romeo's father's

10. answer it: accept the challenge

12. how: i.e., by saying how

16. pin: bull's-eye

17. blind . . . butt shaft: Cupid's unbarbed arrow

20. prince of cats: Tybalt is the name of the Cat in the popular series of stories about Reynard the Fox.

21. compliments: i.e., fencing etiquette

22. prick-song: a written counterpoint to a simple melody

ROMEO	
O, let us hence. I stand on sudden haste.	100
FRIAR LAWRENCE	
Wisely and slow. They stumble that run fast.	.1
They exit.	

「Scene 47

Enter Benvolio and Mercutio.

MERCUTIO Where the devil should this Romeo be? Came he not home tonight? BENVOLIO Not to his father's. I spoke with his man. MERCUTIO Why, that same pale hard-hearted wench, that Rosaline. Torments him so that he will sure run mad. BENVOLIO Tybalt, the kinsman to old Capulet, Hath sent a letter to his father's house. MERCUTIO A challenge, on my life. BENVOLIO Romeo will answer it. 10 MERCUTIO Any man that can write may answer a letter. BENVOLIO Nay, he will answer the letter's master, how he dares, being dared. MERCUTIO Alas, poor Romeo, he is already dead, stabbed with a white wench's black eye, run 15 through the ear with a love-song, the very pin of his heart cleft with the blind bow-boy's butt shaft. And is he a man to encounter Tybalt? 「BENVOLIO Why, what is Tybalt? MERCUTIO More than prince of cats. O, he's the courageous captain of compliments. He fights as you sing prick-song, keeps time, distance, and proportion.

93

- 23. **rests:** pauses (in music and fencing); **minim:** a musical note, in ancient music the shortest
 - 25. first house: i.e., best fencing school
- 26. **first...cause:** causes demanding satisfaction according to the code of dueling
- 27. **passado:** a step forward with a thrust; **punto reverso:** backhanded thrust; **hay:** successful thrust (*ai*, Italian for "thou hast [it]")
 - 29. The pox of: i.e., curses on
 - 29–30. affecting phantasimes: pretentious fops
- 30. **new tuners of accent:** fashionable phrase-makers
 - 31. tall: brave
- 35. **stand...on:** insist **so much** upon; **form:** fashion (but the word also means **bench** [line 36])
- 39. Without his roe: (1) without the first syllable of his name (so that nothing is left of him but a lover's sigh: "O me"); (2) without his "dear" (A roe is a small deer.); (3) sexually spent
- 41. **numbers:** verses; **Petrarch:** fourteenth-century Italian poet, who wrote sonnets to an idealized lady, **Laura**; to: in comparison to
- 43–44. Dido... Cleopatra... Helen... Hero... Thisbe: legendary and fictional romantic heroines (See pictures, pages 94, 100, and 106.) hildings: good-for-nothings
 - 46-47. French slop: baggy trousers
- 50. **slip:** wordplay on a **slip** as a **counterfeit** coin (line 47); **conceive:** understand
 - 52. strain: act in violation of

He rests his minim rests, one, two, and the third in your bosom—the very butcher of a silk button, a duelist, a duelist, a gentleman of the very first house of the first and second cause. Ah, the immortal passado, the punto reverso, the hay!

BENVOLIO The what?

did I give you?

MERCUTIO The pox of such antic, lisping, affecting

¬phantasimes,¬ these new tuners of accent: "By Jesu, a very good blade! A very tall man! A very good whore!" Why, is not this a lamentable thing, grandsire, that we should be thus afflicted with these strange flies, these fashion-mongers, these ¬"pardon-me" 's,¬ who stand so much on the new form that they cannot sit at ease on the old bench? O their bones, their bones!

30

31

Enter Romeo.

BENVOLIO Here comes Romeo, here comes Romeo.

MERCUTIO Without his roe, like a dried herring. O flesh, flesh, how art thou fishified! Now is he for the numbers that Petrarch flowed in. Laura to his lady was a kitchen wench (marry, she had a better love to berhyme her), Dido a dowdy, Cleopatra a gypsy, Helen and Hero hildings and harlots, Thisbe a gray eye or so, but not to the purpose.—Signior Romeo, bonjour. There's a French salutation to your French slop. You gave us the counterfeit fairly last night.

ROMEO Good morrow to you both. What counterfeit

MERCUTIO The slip, sir, the slip. Can you not conceive? 50 ROMEO Pardon, good Mercutio, my business was great, and in such a case as mine a man may strain courtesy.

MERCUTIO That's as much as to say such a case as yours constrains a man to bow in the hams.

ROMEO Meaning, to curtsy.

59. pink: (1) perfect example; (2) a flower; (3) a decorative evelet on a shoe

62. pump: shoe: flowered: pinked, decorated

67-68. O...singleness: i.e., O feeble joke, unique in its weakness solely singular: unique (the only sole left)

71. Switch and spurs: Romeo calls on Mercutio to urge on his wit as if it were a horse.

71–72. **cry a match:** declare myself the winner

73. wild-goose chase: a race in which the rider in the lead chooses the course

76. Was...goose?: i.e., have I scored a victory over you by talking of the goose?

78. for the goose: as a fool

81. **sweeting:** a sweet-flavored apple

85. cheveril: kid leather, which stretches easily

86. ell: about 45 inches



Dido. (2.4.43) From [Guillaume Rouillé,]... Promptuarii iconum... (1553).

MERCUTIO Thou hast most kindly hit it. ROMEO A most courteous exposition. MERCUTIO Nay, I am the very pink of courtesy. ROMEO "Pink" for flower. MERCUTIO Right. ROMEO Why, then is my pump well flowered. MERCUTIO Sure wit, follow me this jest now till thou hast worn out thy pump, that when the single sole of it is worn, the jest may remain, after the wearing, 65 solely singular. ROMEO O single-soled jest, solely singular for the singleness. MERCUTIO Come between us, good Benvolio. My wits faints. ROMEO Switch and spurs, switch and spurs, or I'll cry a match. MERCUTIO Nay, if our wits run the wild-goose chase, I am done, for thou hast more of the wild goose in one of thy wits than, I am sure, I have in my whole 75 five. Was I with you there for the goose? ROMEO Thou wast never with me for anything when thou wast not there for the goose. MERCUTIO I will bite thee by the ear for that jest. ROMEO Nay, good goose, bite not. MERCUTIO Thy wit is a very bitter sweeting; it is a most sharp sauce. ROMEO And is it not, then, well served into a sweet goose? MERCUTIO O, here's a wit of cheveril that stretches 85 from an inch narrow to an ell broad. ROMEO I stretch it out for that word "broad." which added to the goose, proves thee far and wide a broad goose. MERCUTIO Why, is not this better now than groaning 90 for love? Now art thou sociable, now art thou Romeo, now art thou what thou art, by art as well as

95. bauble: (1) jester's baton; (2) penis (Possible sexual puns continue in lines 95–102 with the words hole, tale, hair, large, short, whole, depth, and occupy.)

97-98. against the hair: i.e., against my wishes

104. goodly gear: attractive stuff

105. a shirt and a smock: i.e., a man and a woman (A shirt was a man's undergarment, a smock a woman's.)

112. e'en: i.e., afternoon

115. dial: clock; prick: point; penis

116. Out upon you: expression of annoyance; What: what sort of

119. By my troth: truly (a mild oath)

125. fault: lack



Medlars, or open-arses. (2.1.37, 39, 41) From *The grete herball*...(1529).

by nature. For this driveling love is like a great natural that runs lolling up and down to hide his bauble in a hole.

BENVOLIO Stop there, stop there.

MERCUTIO Thou desirest me to stop in my tale against the hair.

BENVOLIO Thou wouldst else have made thy tale large.

MERCUTIO O, thou art deceived. I would have made it short, for I was come to the whole depth of my tale and meant indeed to occupy the argument no longer.

Enter Nurse and her man \[Peter. \]

ROMEO Here's goodly gear. A sail, a sail! MERCUTIO Two, two—a shirt and a smock. 105 NURSE Peter. PETER Anon. NURSE My fan. Peter. MERCUTIO Good Peter, to hide her face, for her fan's the fairer face. 110 NURSE God you good morrow, gentlemen. MERCUTIO God you good e'en, fair gentlewoman. NURSE Is it good e'en? MERCUTIO 'Tis no less, I tell you, for the bawdy hand of the dial is now upon the prick of noon. 115 NURSE Out upon you! What a man are you? ROMEO One, gentlewoman, that God hath made, himself to mar. NURSE By my troth, it is well said: "for himself to mar," quoth he? Gentlemen, can any of you tell me 120 where I may find the young Romeo? ROMEO I can tell you, but young Romeo will be older when you have found him than he was when you sought him. I am the youngest of that name, for fault of a worse. 125 NURSE You say well.

129. confidence: Nurse's mistake for "conference"

131. indite: a deliberate "mistake" for "invite"

132. **bawd:** procuress (The word also had the dialect meaning **hare** [line 134].) **So ho:** hunter's cry

134-35. Lenten pie: one that should contain no meat

135. **something:** somewhat; **hoar:** musty (with a pun on "whore"); **ere it be spent:** before it's used up

140. for a score: i.e., to pay for

141. hoars: turns moldy, hoary

147. saucy merchant: insolent fellow

148. **ropery:** perhaps, indecent talk; or, perhaps, roguery

151. stand to: i.e., defend

152. An: if

153. lustier: more vigorous

154. jacks: rascals

155. flirt-gills: flirting women

156. skains-mates: meaning unknown

157. suffer: allow

MERCUTIO Yea, is the worst well? Very well took, i' faith, wisely, wisely. NURSE If you be he, sir, I desire some confidence with 130 BENVOLIO She will indite him to some supper. MERCUTIO A bawd, a bawd, a bawd. So ho! ROMEO What hast thou found? MERCUTIO No hare, sir, unless a hare, sir, in a Lenten pie that is something stale and hoar ere it be spent. 135 「Singing. ¬ An old hare hoar. And an old hare hoar. Is very good meat in Lent. But a hare that is hoar Is too much for a score 140 When it hoars ere it be spent. Romeo, will you come to your father's? We'll to dinner thither. ROMEO I will follow you. MERCUTIO Farewell, ancient lady. Farewell, lady, lady, 145 [Mercutio and Benvolio] exit. NURSE I pray you, sir, what saucy merchant was this that was so full of his ropery? ROMEO A gentleman, nurse, that loves to hear himself talk and will speak more in a minute than he will 150 stand to in a month. NURSE An he speak anything against me. I'll take him down, an he were lustier than he is, and twenty

such jacks. An if I cannot, I'll find those that shall. Scurvy knave, I am none of his flirt-gills; I am none 155 of his skains-mates. To Peter. And thou must stand by too and suffer every knave to use me at his

PETER I saw no man use you at his pleasure. If I had,

my weapon should quickly have been out. I war- 160 rant you, I dare draw as soon as another man, if I see occasion in a good quarrel, and the law on my

pleasure.

side.

- 167. inquire you out: find you
- 169. in: i.e., into
- 174. weak: despicable
- 175. **commend me:** offer my greetings
- 180. mark me: listen to me
- 184. shrift: confession
- 192. tackled stair: rope ladder
- 193. topgallant: summit (literally, the platform atop a mast on a ship)
 - 194. convoy: means of conveyance
 - 195. quit: reward



Cleopatra. (2.4.43) From Jacobus de Strada, Epitome thesauri antiquitatum ... (1557).

13	
NURSE Now, afore God, I am so vexed that every part about me quivers. Scurvy knave! \(^{To}\) Romeo.\(^{1}\) Pray you, sir, a word. And, as I told you, my young lady bid me inquire you out. What she bid me say, I will	165
keep to myself. But first let me tell you, if you should lead her in a fool's paradise, as they say, it	170
ROMEO Nurse, commend me to thy lady and mistress.	175
I protest unto thee—	173
NURSE Good heart, and i' faith I will tell her as much.	
Lord, Lord, she will be a joyful woman.	
ROMEO What wilt thou tell her, nurse? Thou dost not	
mark me.	180
NURSE I will tell her, sir, that you do protest, which, as	
I take it, is a gentlemanlike offer.	
ROMEO Bid her devise	
Some means to come to shrift this afternoon,	
And there she shall at Friar Lawrence' cell	185
Be shrived and married. Here is for thy pains.	
Coffering her money.	
NURSE No, truly, sir, not a penny.	
ROMEO Go to, I say you shall.	
NURSE	
This afternoon, sir? Well, she shall be there.	
ROMEO	
And stay, good nurse, behind the abbey wall.	190
Within this hour my man shall be with thee	
And bring thee cords made like a tackled stair,	
Which to the high topgallant of my joy	
Must be my convoy in the secret night.	
Farewell. Be trusty, and I'll quit thy pains.	195
Farewell. Commend me to thy mistress.	

NURSE

200. counsel: i.e., a secret

203. prating: chattering

204-5. would ... aboard: i.e., is eager to claim

205. had as lief: i.e., would just as happily

209. clout: rag; versal: i.e., universal

210. a letter: i.e., the same letter

212. that's the dog's name: because the letter R may be sounded as a growl

214. sententious: the Nurse's mistake for "sentence," i.e., clever saying; of it: about it

219. apace: quickly

2.5 Juliet waits impatiently for the Nurse to return. Her impatience grows when the Nurse, having returned, is slow to deliver Romeo's message. Finally Juliet learns that if she wants to marry Romeo, she need only go to Friar Lawrence's cell that afternoon.

Now, God in heaven bless thee! Hark you, sir. ROMEO What sayst thou, my dear nurse? NURSE

Is your man secret? Did you ne'er hear say "Two may keep counsel, putting one away"? ROMEO

200

Warrant thee, my man's as true as steel.

NURSE Well, sir, my mistress is the sweetest lady. Lord, Lord, when 'twas a little prating thing—O, there is a nobleman in town, one Paris, that would fain lay knife aboard, but she, good soul, had as lief see a 205 toad, a very toad, as see him. I anger her sometimes and tell her that Paris is the properer man, but I'll warrant you, when I say so, she looks as pale as any clout in the versal world. Doth not rosemary and Romeo begin both with a letter?

210

ROMEO Ay, nurse, what of that? Both with an R. NURSE Ah, mocker, that's the 'dog's' name. R is for the-No, I know it begins with some other letter, and she hath the prettiest sententious of it, of you

and rosemary, that it would do you good to hear it. 215

ROMEO Commend me to thy lady.

NURSE Ay, a thousand times.—Peter.

PETER Anon.

NURSE Before and apace.

「They [¬] exit.

Scene 5

Enter Juliet.

JULIET

The clock struck nine when I did send the Nurse. In half an hour she promised to return. Perchance she cannot meet him. That's not so. O, she is lame! Love's heralds should be thoughts, Which ten times faster glides than the sun's beams, 7. **Therefore . . . Love:** i.e., this is why **Love** (i.e., Venus, goddess of love) is often represented in a chariot drawn by quick-winged **doves** (See picture, below.)

12. affections: feelings, emotions

16. feign as: act as if

23. them: i.e., news (often used in the plural)

26. Give me leave: i.e., leave me alone

27. jaunt: tiring journey

31. stay: wait

35. in: i.e., with respect to



Venus and Cupid. (2.5.7–8) From Joannes ab Indagine, *The book of palmestry* . . . (1666).

	Driving back shadows over louring hills. Therefore do nimble-pinioned doves draw Love, And therefore hath the wind-swift Cupid wings. Now is the sun upon the highmost hill Of this day's journey, and from nine till twelve Is 「three long hours, yet she is not come. Had she affections and warm youthful blood, She would be as swift in motion as a ball; My words would bandy her to my sweet love, And his to me. But old folks, many feign as they were dead, Unwieldy, slow, heavy, and pale as lead.	10
	Enter Nurse and Peter.	
	O God, she comes!—O, honey nurse, what news? Hast thou met with him? Send thy man away. URSE Peter, stay at the gate. Peter exits. Now, good sweet nurse—O Lord, why lookest thou sad?	20
N	Though news be sad, yet tell them merrily. If good, thou shamest the music of sweet news By playing it to me with so sour a face. URSE I am aweary. Give me leave awhile.	25
	Fie, how my bones ache! What a jaunt have I! JLIET I would thou hadst my bones, and I thy news. Nay, come, I pray thee, speak. Good, good nurse, speak.	30
	Jesu, what haste! Can you not stay awhile? Do you not see that I am out of breath?	
	How art thou out of breath, when thou hast breath To say to me that thou art out of breath? The excuse that thou dost make in this delay	35

38. stay the circumstance: wait for the details

40. simple: foolish

44. talked on: talked about

45. flower: best example

47. What: an interjection here introducing a question

53. o' t' other: on the other

54. **Beshrew:** curse (here, a mild imprecation); **about:** hither and thither

59. honest: honorable

66. God's lady: the Virgin Mary

67. hot: impatient; Marry, come up, I trow: an expression of irritation



Helen of Troy. (2.4.44) From [Guillaume Rouillé,] . . . Promptuarii iconum . . . (1553).

106

Is longer than the tale thou dost excuse. Is thy news good or bad? Answer to that. Say either, and I'll stay the circumstance. Let me be satisfied: is 't good or bad? NURSE Well, you have made a simple choice. You know 40 not how to choose a man. Romeo? No, not he. Though his face be better than any man's, yet his leg excels all men's, and for a hand and a foot and a body, though they be not to be talked on, yet they are past compare. He is not the flower of courtesy, 45 but I'll warrant him as gentle as a lamb. Go thy ways, wench. Serve God. What, have you dined at home? JULIET No. no. But all this did I know before. What says he of our marriage? What of that? 50 NURSE Lord, how my head aches! What a head have I! It beats as it would fall in twenty pieces. My back o' t' other side! Ah, my back, my back! Beshrew your heart for sending me about To catch my death with jaunting up and down. 55 JULIET I' faith, I am sorry that thou art not well. Sweet, sweet, sweet nurse, tell me, what says my love? NURSE Your love says, like an honest gentleman, and a courteous, and a kind, and a handsome, and, I 60 warrant, a virtuous-Where is your mother? JULIET Where is my mother? Why, she is within. Where should she be? How oddly thou repliest: "Your love says, like an honest gentleman, Where is your mother?" O God's lady dear, NURSE Are you so hot? Marry, come up, I trow.

75. wanton: uncontrollable, rebellious

76. They'll ... straight: i.e., they turn red immediately

79. climb a bird's nest: i.e., climb up to your bedroom

81. bear the burden: (1) do your own work; (2) bear the weight of your lover; soon at night: i.e., tonight '

2.6 Juliet meets Romeo at Friar Lawrence's cell. After expressing their mutual love, they exit with the Friar to be married.

3. But...can: i.e., no matter what sorrow comes

4. countervail: i.e., outweigh

6. Do thou but close: if you will only join

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Romeo and Juliet

109

ACT 2, SC. 6

Is this the poultice for my aching bones? Henceforward do your messages yourself. JULIET Here's such a coil. Come, what says Romeo? 70 Have you got leave to go to shrift today? JULIET I have. NURSE Then hie you hence to Friar Lawrence' cell. There stays a husband to make you a wife. Now comes the wanton blood up in your cheeks; 75 They'll be in scarlet straight at any news. Hie you to church. I must another way. To fetch a ladder by the which your love Must climb a bird's nest soon when it is dark. I am the drudge and toil in your delight. 80 But you shall bear the burden soon at night. Go. I'll to dinner. Hie you to the cell. JULIET

Hie to high fortune! Honest nurse, farewell.

They exit.

5

Scene 67

Enter Friar [Lawrence] and Romeo.

FRIAR LAWRENCE

So smile the heavens upon this holy act That after-hours with sorrow chide us not. ROMEO

Amen, amen. But come what sorrow can. It cannot countervail the exchange of joy That one short minute gives me in her sight. Do thou but close our hands with holy words. Then love-devouring death do what he dare. It is enough I may but call her mine.

FRIAR LAWRENCE

These violent delights have violent ends

10.	powder:	gunpowder

12. in his own: in its own

13. confounds: destroys

15. **Too swift:** i.e., that which goes too fast (Proverbial: "The more haste, the worse speed [i.e., success].")

18. gossamers: cobwebs

19. idles: move idly; wanton: playful

20. **light:** insubstantial; **vanity:** transitory human experience

21. **confessor:** accented on the first and third syllables

24. measure: quantity

25. that: i.e., if; more: greater

26. blazon: describe; proclaim

28. Unfold: reveal

29. in either: in each other; by: by means of

30. Conceit: understanding

31. Brags of his: boasts of its

32. but: only; count: enumerate

34. sum up sum: calculate the total

36. by your leaves: i.e., begging your pardons

37. Till...one: i.e., until I, on behalf of the Church, make you a married couple

And in their triumph die, like fire and powder, Which, as they kiss, consume. The sweetest honey Is loathsome in his own deliciousness And in the taste confounds the appetite. Therefore love moderately. Long love doth so. Too swift arrives as tardy as too slow.	10 15
Enter Juliet.	1
Here comes the lady. O, so light a foot Will ne'er wear out the everlasting flint. A lover may bestride the gossamers That idles in the wanton summer air, And yet not fall, so light is vanity.	20
Good even to my ghostly confessor.	
FRIAR LAWRENCE	
Romeo shall thank thee, daughter, for us both.	
ULIET	
As much to him, else is his thanks too much.	
ROMEO	
Ah, Juliet, if the measure of thy joy Be heaped like mine, and that thy skill be more To blazon it, then sweeten with thy breath This neighbor air, and let rich 「music's tongue Unfold the imagined happiness that both Receive in either by this dear encounter.	25
ULIET	
Conceit, more rich in matter than in words, Brags of his substance, not of ornament. They are but beggars that can count their worth, But my true love is grown to such excess I cannot sum up sum of half my wealth. FRIAR LAWRENCE	30
Come, come with me, and we will make short work, For, by your leaves, you shall not stay alone Till Holy Church incorporate two in one.	35

The Tragedy of

ROMEO

AND

JULIET

ACT 3

3.1 Mercutio and Benvolio encounter Tybalt on the street. As soon as Romeo arrives, Tybalt tries to provoke him to fight. When Romeo refuses, Mercutio answers Tybalt's challenge. They duel and Mercutio is fatally wounded. Romeo then avenges Mercutio's death by killing Tybalt in a duel. Benvolio tries to persuade the Prince to excuse Romeo's slaying of Tybalt; however, the Capulets demand that Romeo pay with his life; the Prince instead banishes Romeo from Verona.

2. Capels: Capulets

6. claps me: i.e., claps (just as draws him [line 9] is Mercutio's way of saying "draws his sword")

8-9. by ... cup: i.e., by the time his second drink has had an effect on him

9. drawer: waiter

13-14. as soon moved...moved: i.e., as soon provoked to be angry and as irritable

16. an: if; two: Mercutio deliberately misconstrues Benvolio's "to" as "two."

21. nuts: hazelnuts

「*ACT 3*¬

「Scene 17

Enter Mercutio, Benvolio, and Their men.

BENVOLIO

I pray thee, good Mercutio, let's retire. The day is hot, the Capels [are] abroad. And if we meet we shall not 'scape a brawl. For now, these hot days, is the mad blood stirring.

MERCUTIO Thou art like one of these fellows that, when 5 he enters the confines of a tavern, claps me his sword upon the table and says "God send me no need of thee" and, by the operation of the second cup, draws him on the drawer when indeed there is no need.

BENVOLIO Am I like such a fellow?

MERCUTIO Come, come, thou art as hot a jack in thy mood as any in Italy, and as soon moved to be moody, and as soon moody to be moved.

15

BENVOLIO And what to?

MERCUTIO Nay, an there were two such, we should have none shortly, for one would kill the other. Thou—why, thou wilt guarrel with a man that hath a hair more or a hair less in his beard than thou hast. Thou wilt guarrel with a man for crack- 20 ing nuts, having no other reason but because thou hast hazel eyes. What eye but such an eye would spy out such a quarrel? Thy head is as full of quarrels as

24. meat: food

24-25. hath...quarreling: has been beaten into the state of a rotten egg (i.e., has been made addleheaded) as a consequence of your quarreling

29. doublet: close-fitting jacket (See picture,

below.)

31. tutor me from: teach me to avoid

33. fee simple: title to full ownership

35. simple: foolish

46. thou consortest: you associate

47. Consort: play music with (A consort is a company of musicians. Mercutio links musicians to minstrels, who were classed with vagabonds.)

49. fiddlestick: probably his rapier

50. Zounds: i.e., by Christ's wounds, a strong oath

51. haunt: meeting place



Elizabethan Englishmen in doublet and hose. (3.1.29) From Robert Greene, A quip for an vpstart courtier . . . (1620).

for wearing his new doublet before Easter? With another, for tying his new shoes with old ribbon? 30 And yet thou wilt tutor me from quarreling? hour and a quarter. giving?

an egg is full of meat, and yet thy head hath been beaten as addle as an egg for quarreling. Thou hast 25 quarreled with a man for coughing in the street because he hath wakened thy dog that hath lain asleep in the sun. Didst thou not fall out with a tailor

BENVOLIO An I were so apt to quarrel as thou art, any man should buy the fee simple of my life for an

MERCUTIO The fee simple? O simple!

35

Enter Tybalt, Petruchio, and others.

BENVOLIO By my head, here comes the Capulets. MERCUTIO By my heel, I care not.

TYBALT, to his companions

Follow me close, for I will speak to them.— Gentlemen, good e'en. A word with one of you.

MERCUTIO And but one word with one of us? Couple it 40 with something. Make it a word and a blow.

TYBALT You shall find me apt enough to that, sir, an you will give me occasion.

MERCUTIO Could you not take some occasion without

TYBALT Mercutio, thou consortest with Romeo.

MERCUTIO Consort? What, dost thou make us minstrels? An thou make minstrels of us. look to hear nothing but discords. Here's my fiddlestick; here's that shall make you dance. Zounds, consort!

BENVOLIO

We talk here in the public haunt of men. Either withdraw unto some private place, Or reason coldly of your grievances, Or else depart. Here all eyes gaze on us.

57.	my man: i.e.,	the one I	wish to figh	nt (Mercutio
plays	on the word's	meaning	of servant,	attendant.)

58. your livery: the uniform of your servants

59. field: i.e., place for a duel

64-65. **appertaining rage / To: rage** appropriate in response **to**

70. devise: think out, imagine

71. of: i.e., for

72. tender: regard

75. Alla stoccato: literally, "at the thrust," presumably Mercutio's derisive nickname for Tybalt, the fencing expert; carries it away: i.e., wins (because Romeo refuses to fight)

76. ratcatcher: "prince of cats" (See note to

2.4.20, above.)

79. withal: with

80. use: treat; dry-beat: thrash

MERCUTIO	
Men's eyes were made to look, and let them gaze.	55
I will not budge for no man's pleasure, I.	
Enter Romeo.	
Enter Romeo.	
TYBALT	
Well, peace be with you, sir. Here comes my man.	
MERCUTIO	
But I'll be hanged, sir, if he wear your livery.	
Marry, go before to field, he'll be your follower.	
Your Worship in that sense may call him "man."	60
TYBALT	
Romeo, the love I bear thee can afford	
No better term than this: thou art a villain.	
ROMEO	
Tybalt, the reason that I have to love thee	
Doth much excuse the appertaining rage	
To such a greeting. Villain am I none.	65
Therefore farewell. I see thou knowest me not.	
TYBALT	
Boy, this shall not excuse the injuries	
That thou hast done me. Therefore turn and draw.	
ROMEO	
I do protest I never injured thee	
But love thee better than thou canst devise	70
Till thou shalt know the reason of my love.	
And so, good Capulet, which name I tender	
As dearly as mine own, be satisfied.	
MERCUTIO	
O calm, dishonorable, vile submission!	
Alla stoccato carries it away. The draws.	75
Tybalt, you ratcatcher, will you walk?	
TYBALT What wouldst thou have with me?	
MERCUTIO Good king of cats, nothing but one of your	
nine lives, that I mean to make bold withal, and, as	
you shall use me hereafter, dry-beat the rest of the	80

arm.

81. **pilcher:** A "pilch" is, literally, a leather garment; here, a scabbard.

86. passado: a fencing step forward with a thrust

90. bandying: fighting

94. sped: done for, destroyed

95. hath nothing: i.e., has suffered no wound

98. villain: i.e., villein, servant

103. peppered: finished off, destroyed

106. book of arithmetic: i.e., the fencing manual (See picture, page 124.)



A street fight. (3.1.86 SD)
From Andreas Friedrich, Emblemes nouueaux . . . (1617).

eight. Will you pluck your sword out of his pilcher by the ears? Make haste, lest mine be about your ears ere it be out. THe draws. TYBALT I am for you. ROMEO Gentle Mercutio, put thy rapier up. 「They fight. ¬ MERCUTIO Come, sir, your passado. ROMEO Draw, Benvolio, beat down their weapons. Romeo draws. Gentlemen, for shame forbear this outrage! Tybalt! Mercutio! The Prince expressly hath Forbid this bandving in Verona streets. 90 Hold, Tybalt! Good Mercutio! ^TRomeo attempts to beat down their rapiers. Tybalt stabs Mercutio.7 「PETRUCHIO Away, Tybalt! Tybalt, Petruchio, and their followers exit. MERCUTIO I am hurt. A plague o' both houses! I am sped. Is he gone and hath nothing? 95 What, art thou hurt? BENVOLIO MERCUTIO Ay, ay, a scratch, a scratch. Marry, 'tis enough. Where is my page?—Go, villain, fetch a surgeon. Page exits. ROMEO Courage, man, the hurt cannot be much. MERCUTIO No, 'tis not so deep as a well, nor so wide as 100 a church door, but 'tis enough. 'Twill serve. Ask for me tomorrow, and you shall find me a grave man. I am peppered, I warrant, for this world. A plague o' both your houses! Zounds, a dog, a rat, a mouse, a cat, to scratch a man to death! A braggart, a rogue, a 105

villain that fights by the book of arithmetic! Why the

devil came you between us? I was hurt under your

112.	worms'	meat:	food	for	worms
------	--------	-------	------	-----	-------

114. near ally: close relative

115. very: true, sincere

118. cousin: i.e., kinsman by marriage

120. in my temper softened valor's steel: i.e., has made my disposition soft temper: temperament (with a glancing reference to the hardening or tempering of steel)

121. brave: splendid

122. aspired: risen up to

123. Which: i.e., Mercutio's spirit; untimely: prematurely

124. on more...depend: waits in suspense on the future

125. others: future days

128. respective lenity: considerate mercifulness

129. conduct: guide

131. late: recently

* *	
ROMEO I thought all for the best.	
MERCUTIO	
Help me into some house, Benvolio,	110
Or I shall faint. A plague o' both your houses!	
They have made worms' meat of me.	
I have it, and soundly, too. Your houses!	
「All but Romeo exit.	
ROMEO	
This gentleman, the Prince's near ally,	
My very friend, hath got this mortal hurt	115
In my behalf. My reputation stained	
With Tybalt's slander—Tybalt, that an hour	
Hath been my cousin! O sweet Juliet,	
Thy beauty hath made me effeminate	
And in my temper softened valor's steel.	120
Enter Benvolio.	
BENVOLIO	
O Romeo, Romeo, brave Mercutio is dead.	
That gallant spirit hath aspired the clouds,	
Which too untimely here did scorn the earth.	
ROMEO	
This day's black fate on more days doth depend.	
This but begins the woe others must end.	125
「Enter Tybalt. 7	
BENVOLIO	
Here comes the furious Tybalt back again.	
ROMEO	
「Alive in triumph, and Mercutio slain!	
Away to heaven, respective lenity,	
And fire-eyed fury be my conduct now.—	
Now, Tybalt, take the "villain" back again	130
That late thou gavest me, for Mercutio's soul	
Is but a little way above our heads,	
Staying for thine to keep him company.	
Either thou or I, or both, must go with him.	

140. amazed: astounded; doom thee death: condemn you to death

142. **Fortune's:** the goddess Fortuna's; **fool:** plaything (See note to 3.5.60.)

150. discover: reveal

151. manage: course

VINCENTIO

SAVIOLO

his Practife.

In two Bookes.

The first intreating of the vse of the Rapier and Dagger.

The fecond, of Honor and honorable Quarrels.



Printed by I O HN WOLFE.

A fencing manual. (3.1.106)

From Vincentio Saviolo, ... His practise ... of the use of the rapier and dagger ... of honor and honorable quarrels ... (1595).

125

Romeo and Juliet

ACT 3. Sc. 1

135

TYBALT

Thou wretched boy that didst consort him here

Shalt with him hence.

ROMEO This shall determine that.

They fight. Tybalt falls.

BENVOLIO

Romeo, away, begone!

The citizens are up, and Tybalt slain.

Stand not amazed. The Prince will doom thee death 140

If thou art taken. Hence, be gone, away.

ROMEO

O. I am Fortune's fool!

BENVOLIO

Why dost thou stay?

Romeo exits.

Enter Citizens.

CITIZEN

Which way ran he that killed Mercutio?

Tybalt, that murderer, which way ran he?

145

BENVOLIO

There lies that Tybalt.

CITIZEN, \(\text{to Tybalt} \) Up, sir, go with me. I charge thee in the Prince's name, obey.

Enter Prince, old Montague, Capulet, their Wives and all.

PRINCE

Where are the vile beginners of this fray?

BENVOLIO

O noble prince, I can discover all

150

The unlucky manage of this fatal brawl.

There lies the man, slain by young Romeo,

That slew thy kinsman, brave Mercutio.

LADY CAPULET

Tybalt, my cousin, O my brother's child!

O prince! O cousin! Husband! O, the blood is spilled 155

Of my dear kinsman! Prince, as thou art true,

- 1	2	_
- 1	L	1

Romeo and Juliet

ACT 3. SC. 1

With gentle breath, calm look, knees humbly bowed Could not take truce with the unruly spleen Of Tybalt, deaf to peace, but that he tilts With piercing steel at bold Mercutio's breast, Who, all as hot, turns deadly point to point	165
And, with a martial scorn, with one hand beats Cold death aside and with the other sends It back to Tybalt, whose dexterity Retorts it. Romeo he cries aloud "Hold, friends! Friends, part!" and swifter than his	170
tongue His 「agile arm beats down their fatal points, And twixt them rushes; underneath whose arm An envious thrust from Tybalt hit the life Of stout Mercutio, and then Tybalt fled. But by and by comes back to Romeo,	175
Who had but newly entertained revenge, And to 't they go like lightning, for ere I Could draw to part them was stout Tybalt slain, And, as he fell, did Romeo turn and fly. This is the truth, or let Benvolio die. LADY CAPULET	180
He is a kinsman to the Montague. Affection makes him false; he speaks not true. Some twenty of them fought in this black strife, And all those twenty could but kill one life. I beg for justice, which thou, prince, must give. Romeo slew Tybalt; Romeo must not live.	185

194. concludes but: only concludes; should end: should have ended

198. I: The Prince switches from the royal "we" of line 197 to express a personal, rather than merely official, interest in the feud.

199. My blood: i.e., my kinsman (Mercutio)

200. amerce: punish

203. Nor tears: i.e., neither tears; purchase out: i.e., buy impunity for

206. attend: pay attention to, heed

- **3.2** Juliet longs for Romeo to come to her. The Nurse arrives with the news that Romeo has killed Tybalt and has been banished. Juliet at first feels grief for the loss of her cousin Tybalt and verbally attacks Romeo, but then renounces these feelings and devotes herself to grief for Romeo's banishment. The Nurse promises to bring Romeo to Juliet that night.
- 1–2. **Gallop...lodging:** addressed to the horses of Phoebus, the sun god, urging speed (See picture, page 86.)

2. wagoner: charioteer

- 3. **Phaëton:** the son of Phoebus, allowed to drive the chariot of the sun but unable to control the horses (See picture, page 136.)
 - 5. close curtain: i.e., curtain of secrecy
- 6. **runaways':** perhaps, vagabonds'; **wink:** i.e., shut, close
 - 9. By: i.e., by the light of

PRINCE Romeo slew him: he slew Mercutio. Who now the price of his dear blood doth owe? [MONTAGUE] Not Romeo, Prince: he was Mercutio's friend. His fault concludes but what the law should end. The life of Tybalt. 195 And for that offense PRINCE Immediately we do exile him hence. I have an interest in your hearts' proceeding: My blood for your rude brawls doth lie a-bleeding. But I'll amerce you with so strong a fine 200 That you shall all repent the loss of mine. [I] will be deaf to pleading and excuses. Nor tears nor prayers shall purchase out abuses. Therefore use none. Let Romeo hence in haste. Else, when he is found, that hour is his last. 205 Bear hence this body and attend our will. Mercy but murders, pardoning those that kill. They exit, the Capulet men bearing off Tybalt's body.

「Scene 27

Enter Juliet alone.

JULIET

Gallop apace, you fiery-footed steeds,
Towards Phoebus' lodging. Such a wagoner
As Phaëton would whip you to the west
And bring in cloudy night immediately.
Spread thy close curtain, love-performing night,
That runaways' eyes may wink, and Romeo
Leap to these arms, untalked of and unseen.
Lovers can see to do their amorous rites
By their own beauties, or, if love be blind.

12. learn: teach

14–15. **Hood...mantle:** i.e., cover my blushes with your dark cloak (The language is from falconry. An untamed [unmanned] falcon beat its wings [bating] unless its head was covered with a hood.) See picture, below.

15. strange: unfamiliar

16. Think: i.e., and think

23. **I:** often changed by editors to "he" (See longer note, page 247.)

28. mansion: dwelling place

33 SD. cords: i.e., the rope ladder



A hooded falcon. (3.2.14)
From Antonio Francesco Doni, *L'academia Peregrina* . . . (1552).

130

131 Romeo and Juliet ACT 3, SC. 2 It best agrees with night. Come, civil night, Thou sober-suited matron all in black, And learn me how to lose a winning match Played for a pair of stainless maidenhoods. Hood my unmanned blood, bating in my cheeks, With thy black mantle till strange love grow bold, 15 Think true love acted simple modesty. Come, night. Come, Romeo. Come, thou day in night. For thou wilt lie upon the wings of night Whiter than new snow upon a raven's back. 20 Come, gentle night; come, loving black-browed night. Give me my Romeo, and when I shall die, Take him and cut him out in little stars, And he will make the face of heaven so fine 25 That all the world will be in love with night And pay no worship to the garish sun. O, I have bought the mansion of a love But not possessed it, and, though I am sold. Not yet enjoyed. So tedious is this day 30 As is the night before some festival To an impatient child that hath new robes And may not wear them. Enter Nurse with cords. O, here comes my nurse, And she brings news, and every tongue that speaks 35 But Romeo's name speaks heavenly eloquence.— Now, nurse, what news? What hast thou there? The cords That Romeo bid thee fetch? NURSE Ay, ay, the cords. Dropping the rope ladder. JULIET

Ay me, what news? Why dost thou wring thy hands?

- 42. weraday: welladay, an expression of sorrow
- 45. envious: malicious
- 52. "I": pronounced the same as ay, which means "yes"
- 53. **cockatrice:** a mythical serpent (with the head, wings, and feet of a cock) whose look could kill (See picture, below.)
 - 55. those eyes: i.e., Romeo's eyes
 - 57. weal: well-being, happiness
- 59. God save the mark: a superstitious expression
- 60. corse: i.e., corpse
- 62. gore: clotted
- 63. bankrout: i.e., bankrupt
- 65. Vile...resign: i.e., let my body (itself, according to the Bible, originally made from dust or vile earth) be committed to the earth
 - 66. press...bier: i.e., weigh down a single bier



A cockatrice. (3.2.53)
From Joachim Camerarius,
... Symbolorum et emblematum ... (1605).

NURSE Ah weraday, he's dead, he's dead! We are undone, lady, we are undone. Alack the day, he's gone, he's killed, he's dead. JULIET Can heaven be so envious? 45 NURSE Romeo can. Though heaven cannot. O Romeo, Romeo, Whoever would have thought it? Romeo! JULIET What devil art thou that dost torment me thus? This torture should be roared in dismal hell. 50 Hath Romeo slain himself? Say thou but "Ay," And that bare vowel "I" shall poison more Than the death-darting eye of cockatrice. I am not I if there be such an "I." Or those eyes \(\text{shut} \) that makes thee answer "Ay." 55 If he be slain, say "Ay," or if not, "No." Brief sounds determine my weal or woe. NURSE I saw the wound. I saw it with mine eyes (God save the mark!) here on his manly breast— A piteous corse, a bloody piteous corse, Pale, pale as ashes, all bedaubed in blood. All in gore blood. I swooned at the sight. JULIET O break, my heart, poor bankrout, break at once! To prison, eyes; ne'er look on liberty. Vile earth to earth resign; end motion here, 65 And thou and Romeo press one heavy bier. NURSE O Tybalt, Tybalt, the best friend I had! O courteous Tybalt, honest gentleman, That ever I should live to see thee dead! What storm is this that blows so contrary?

73. **dreadful...doom:** i.e., let the **trumpet** be blown to announce the Last Judgment, or Doomsday (See picture, page 142.)

79. hid with: hidden by

80. dragon: See picture, below. keep: dwell in; fair: beautiful

82. wolvish-ravening: i.e., wolfishly devouring

83. show: appearance

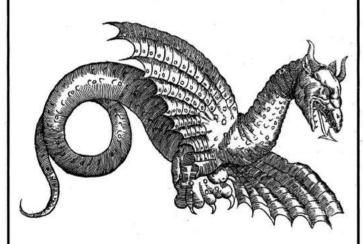
84. Just: exact; justly: truly

87. bower: i.e., give a dwelling to

89-90. book...bound: See picture, page 38.

94. naught: evil; dissemblers: deceivers

95. aqua vitae: strong drink, usually brandy



Dragon. (3.2.80)
From Ulisse Aldrovandi,
... Serpentum, et draconum historiae libri duo ... [1639].

Is Romeo slaughtered and is Tybalt dead?	
My dearest cousin, and my dearer lord?	
Then, dreadful trumpet, sound the general doom,	
For who is living if those two are gone?	
NURSE	
Tybalt is gone and Romeo banishèd.	7
Romeo that killed him—he is banished.	
JULIET	
O God, did Romeo's hand shed Tybalt's blood?	
NURSE	
It did, it did, alas the day, it did.	
「JULIET]	
O serpent heart hid with a flow'ring face!	
Did ever dragon keep so fair a cave?	8
Beautiful tyrant, fiend angelical!	
Dove-feathered raven, wolvish-ravening lamb!	
Despisèd substance of divinest show!	
Just opposite to what thou justly seem'st,	
A \(\text{damned} \) saint, an honorable villain.	8.
O nature, what hadst thou to do in hell	
When thou didst bower the spirit of a fiend	
In mortal paradise of such sweet flesh?	
Was ever book containing such vile matter	
So fairly bound? O, that deceit should dwell	90
In such a gorgeous palace!	,
NURSE There's no trust,	
No faith, no honesty in men. All perjured,	
All forsworn, all naught, all dissemblers.	
Ah, where's my man? Give me some aqua vitae.	95
These griefs, these woes, these sorrows make me old.	
Shame come to Romeo!	
Blistered be thy tongue	
For such a wish! He was not born to shame.	100
Upon his brow shame is ashamed to sit,	
For 'tis a throne where honor may be crowned	

107. poor my lord: i.e., my poor lord

110. wherefore: why

113. **Your...woe:** i.e., **tears** (line 112) are properly the tribute (i.e., tax) paid to sorrow

120. fain: gladly

128. **needly:** necessarily; **ranked:** classified (but with a sense of "drawn up in ranks," a military usage picked up in line 132 below.)

131. Which...moved: i.e., which might have provoked ordinary mourning modern: everyday

132. a rearward: the rearguard of a marching army. (In the first rank or vanguard is the statement "Tybalt's dead"; behind it, in the rear, is "Romeo is banishèd.")

136. bound: boundary



Phaëton. (3.2.3) From Ovid, . . . Metamorphoseos . . . (1527).

Sole monarch of the universal Earth. O. what a beast was I to chide at him! NURSE Will you speak well of him that killed your cousin? JULIET Shall I speak ill of him that is my husband? Ah, poor my lord, what tongue shall smooth thy name When I, thy three-hours wife, have mangled it? But wherefore, villain, didst thou kill my cousin? 110 That villain cousin would have killed my husband. Back, foolish tears, back to your native spring; Your tributary drops belong to woe, Which you, mistaking, offer up to joy. My husband lives, that Tybalt would have slain. 115 And Tybalt's dead, that would have slain my husband. All this is comfort. Wherefore weep I then? Some word there was, worser than Tybalt's death, That murdered me. I would forget it fain, 120 But, O, it presses to my memory Like damnèd guilty deeds to sinners' minds: "Tybalt is dead and Romeo banishèd." That "banished," that one word "banished," Hath slain ten thousand Tybalts. Tybalt's death 125 Was woe enough if it had ended there: Or, if sour woe delights in fellowship And needly will be ranked with other griefs, Why followed not, when she said "Tybalt's dead," "Thy father" or "thy mother," nay, or both. 130 Which modern lamentation might have moved? But with a rearward following Tybalt's death. "Romeo is banished." To speak that word Is father, mother, Tybalt, Romeo, Juliet, All slain, all dead. "Romeo is banished." 135 There is no end, no limit, measure, bound.

sure (i.e., by taking soundings to determine its depth) 145. **you are beguiled:** your hopes are cheated

151. Hie: hurry

152. wot: know

3.3 Friar Lawrence tells Romeo that his punishment for killing Tybalt is banishment, not death. Romeo responds that death is preferable to banishment from Juliet. When the Nurse enters and tells Romeo that Juliet is grief-stricken, Romeo attempts suicide. Friar Lawrence then says that Romeo may spend the night with Juliet and leave for exile in Mantua next morning. The Friar promises that Balthasar will bring Romeo news of Verona and suggests that Romeo can expect in time that the Prince may relent and allow him to return to Verona.

2. **Affliction...parts:** i.e., it is as if disaster were in love with your attractive qualities

In that word's death. No words can that woe sound. Where is my father and my mother, nurse? NURSE Weeping and wailing over Tybalt's corse. Will you go to them? I will bring you thither. 140 JULIET Wash they his wounds with tears? Mine shall be When theirs are dry, for Romeo's banishment.-Take up those cords. The Nurse picks up the rope ladder. Poor ropes, you are beguiled, 145 Both you and I, for Romeo is exiled. He made you for a highway to my bed. But I, a maid, die maiden-widowèd. Come, cords—come, nurse. I'll to my wedding bed, And death, not Romeo, take my maidenhead! 150 NURSE Hie to your chamber. I'll find Romeo To comfort you. I wot well where he is. Hark you, your Romeo will be here at night. I'll to him. He is hid at Lawrence' cell. JULIET O. find him! 「Giving the Nurse a ring. ⁷ 155 Give this ring to my true knight And bid him come to take his last farewell. Thev exit.

「Scene 37

Enter Friar Lawrence.

FRIAR LAWRENCE

Romeo, come forth; come forth, thou fearful man. Affliction is enamored of thy parts, And thou art wedded to calamity.

5. **craves acquaintance at my hand:** is anxious to meet me (literally, to shake hands with me)

11. **vanished:** disappeared (a reference to words as mere breath that vanish as soon as spoken)

14. **his:** its

17. patient: calm

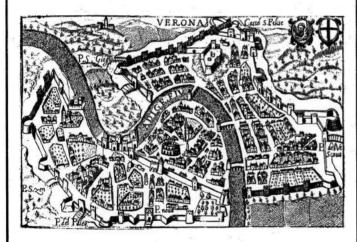
18. without: outside

21. world's exile: exile from the world

22. mistermed: misnamed

26. Thy fault . . . death: i.e., your crime is punishable by death under our law

27. part: side; rushed aside: shoved aside



Verona. From Pietro Bertelli, *Theatrum vrbium Italicarum* . . . (1599).

140

141

Romeo and Juliet

ACT 3. SC. 3

「Enter Romeo. ¬

ROMEO	
Father, what news? What is the Prince's doom?	
What sorrow craves acquaintance at my hand	- 5
That I yet know not?	3
FRIAR LAWRENCE Too familiar	
Is my dear son with such sour company.	
I bring thee tidings of the Prince's doom.	
ROMEO	
What less than doomsday is the Prince's doom?	10
FRIAR LAWRENCE	
A gentler judgment vanished from his lips:	
Not body's death, but body's banishment.	
ROMEO	
Ha, banishment? Be merciful, say "death,"	
For exile hath more terror in his look,	
Much more than death. Do not say "banishment."	15
FRIAR LAWRENCE	10
Here from Verona art thou banishèd.	
Be patient, for the world is broad and wide.	
ROMEO	
There is no world without Verona walls	
But purgatory, torture, hell itself.	
Hence "banished" is "banished from the world,"	20
And world's exile is death. Then "banished"	
Is death mistermed. Calling death "banishèd,"	
Thou cutt'st my head off with a golden ax	
And smilest upon the stroke that murders me.	
FRIAR LAWRENCE	
O deadly sin, O rude unthankfulness!	25
Thy fault our law calls death, but the kind prince,	23
Taking thy part, hath rushed aside the law	
And turned that black word "death" to	
"banishment."	
This is dear mercy, and thou seest it not.	30

ROMEO

Tis torture and not mercy. Heaven is here

Where Juliet lives, and every cat and dog

And little mouse, every unworthy thing,

36. courtship: status as a courtier

40. vestal: i.e., virginal

41. **Still:** always; **their own kisses:** i.e., the **kisses** each lip gives the other

48. mean: means; mean: sordid

51. attends: accompanies

53. professed: self-proclaimed

55. fond: foolish

60. Yet: still



Doomsday. (3.2.73)

From Thomas Fisher, the etching of the wall painting of Doomsday in the Guild Chapel at Stratford-upon-Avon (1807).

Live here in heaven and may look on her. But Romeo may not. More validity, 35 More honorable state, more courtship lives In carrion flies than Romeo. They may seize On the white wonder of dear Juliet's hand And steal immortal blessing from her lips. Who even in pure and vestal modesty 40 Still blush, as thinking their own kisses sin: But Romeo may not; he is banished. Flies may do this, but I from this must fly. They are free men, but I am banishèd. And sayest thou yet that exile is not death? 45 Hadst thou no poison mixed, no sharp-ground No sudden mean of death, though ne'er so mean, But "banishèd" to kill me? "Banishèd"? O friar, the damnèd use that word in hell. 50 Howling attends it. How hast thou the heart, Being a divine, a ghostly confessor, A sin absolver, and my friend professed. To mangle me with that word "banished"? FRIAR LAWRENCE Thou fond mad man, hear me a little speak. 55 ROMEO O, thou wilt speak again of banishment. FRIAR LAWRENCE I'll give thee armor to keep off that word. Adversity's sweet milk, philosophy, To comfort thee, though thou art banished. ROMEO Yet "banishèd"? Hang up philosophy.

Unless philosophy can make a Juliet,

- 62. Displant: uproot
 65. when that: when
 66. dispute: reason; of: about; estate: condition
 70. Doting: in love
- 81. By and by: soon (addressed to the person knocking)
 - 82. simpleness: foolishness

Displant a town, reverse a prince's doom,	
It helps not, it prevails not. Talk no more.	
RIAR LAWRENCE	
O, then I see that \(\text{madmen} \) have no ears.	
OMEO	
How should they when that wise men have no eyes?	6
RIAR LAWRENCE	-
Let me dispute with thee of thy estate.	
OMEO	
Thou canst not speak of that thou dost not feel.	
Wert thou as young as I, Juliet thy love,	
An hour but married, Tybalt murderèd,	
Doting like me, and like me banishèd,	70
Then mightst thou speak, then mightst thou tear thy	
hair	
And fall upon the ground as I do now,	
「Romeo throws himself down. ¬	
Taking the measure of an unmade grave.	
Knock \(\text{within.} \)	
RIAR LAWRENCE	
Arise. One knocks. Good Romeo, hide thyself.	75
OMEO	
Not I, unless the breath of heartsick groans,	
Mistlike, enfold me from the search of eyes.	
Knock.	
RIAR LAWRENCE	
Hark, how they knock!—Who's there?—Romeo, arise.	
Thou wilt be taken.—Stay awhile.—Stand up.	80
Rnock.	
Run to my study.—By and by.—God's will,	
What simpleness is this?—I come, I come.	
Knock.	
Who knocks so hard? Whence come you? What's	

93. woeful sympathy: i.e., harmony (between

Romeo and Juliet) in their grief

106. My concealed lady: i.e., she who is secretly my wife (concealed accented on the first syllable); canceled: annulled (because of his banishment)

109. on Romeo: i.e., on the name "Romeo"

NURSE, [within] Let me come in, and you shall know my errand. 85 I come from Lady Juliet. FRIAR LAWRENCE, \(\sigma admitting the Nurse \) Welcome, then. [Enter Nurse] NURSE O holy friar, O, tell me, holy friar. Where's my lady's lord? Where's Romeo? FRIAR LAWRENCE There on the ground, with his own tears made drunk. NURSE O, he is even in my mistress' case, Just in her case. O woeful sympathy! Piteous predicament! Even so lies she, Blubb'ring and weeping, weeping and blubb'ring.— Stand up, stand up. Stand an you be a man. For Juliet's sake, for her sake, rise and stand. Why should you fall into so deep an O? ROMEO Nurse. NURSE Ah sir, ah sir, death's the end of all. 100 ROMEO, rising up Spakest thou of Juliet? How is it with her? Doth not she think me an old murderer, Now I have stained the childhood of our joy With blood removed but little from her own? Where is she? And how doth she? And what says 105 My concealed lady to our canceled love? NURSE O, she says nothing, sir, but weeps and weeps, And now falls on her bed, and then starts up, And "Tybalt" calls, and then on Romeo cries, And then down falls again. 110

Romeo and Juliet

ACT 3. SC. 3

112. level: aim

116. sack: destroy by plundering and pillaging

122. Unseemly: improper (even for a woman); seeming: apparent

123. ill-beseeming...both: i.e., unnatural animal in appearing to be both a woman and a man

125. tempered: adjusted

129. railest thou on: do you heap scorn upon, revile

132–35. **thou shamest...wit:** In these lines the Friar shows, in turn, how Romeo is shaming his form as a man, his love for Juliet, and his intelligence (wit). Like a usurer (one who, contrary to the morality of the time, lent money to get interest), Romeo has an abundance of wealth (his shape, love, and wit) but does not use any of it properly. The idea is elaborated in lines 136–44. Which, like: who, like

136. but ... wax: no better than a wax figure

137. Digressing from: if it swerves away from

138. dear love sworn: love you have sworn is dear

139. Killing: if it kills

141. conduct: management

142. powder: gunpowder; flask: powder flask

144. thou dismembered...defense: i.e., you are blown to pieces by your own weapons

146. **thou...dead:** i.e., you were just now willing to die

ROMEO As if that name. Shot from the deadly level of a gun. Did murder her, as that name's cursed hand Murdered her kinsman.—O, tell me, friar, tell me, In what vile part of this anatomy 115 Doth my name lodge? Tell me, that I may sack The hateful mansion. THe draws his dagger. Hold thy desperate hand! FRIAR LAWRENCE Art thou a man? Thy form cries out thou art. Thy tears are womanish; thy wild acts [denote] 120 The unreasonable fury of a beast. Unseemly woman in a seeming man. And ill-beseeming beast in seeming both! Thou hast amazed me. By my holy order. I thought thy disposition better tempered. 125 Hast thou slain Tybalt? Wilt thou slay thyself. And slay thy lady that in thy life [lives.] By doing damnèd hate upon thyself? Why railest thou on thy birth, the heaven, and earth, Since birth and heaven and earth all three do meet 130 In thee at once, which thou at once wouldst lose? Fie, fie, thou shamest thy shape, thy love, thy wit, Which, like a usurer, abound'st in all And usest none in that true use indeed Which should bedeck thy shape, thy love, thy wit. 135 Thy noble shape is but a form of wax, Digressing from the valor of a man: Thy dear love sworn but hollow perjury. Killing that love which thou hast vowed to cherish; Thy wit, that ornament to shape and love, 140 Misshapen in the conduct of them both. Like powder in a skilless soldier's flask. Is set afire by thine own ignorance. And thou dismembered with thine own defense. What, rouse thee, man! Thy Juliet is alive. 145 For whose dear sake thou wast but lately dead:

147. happy: fortunate; would: wanted to

150. exile: accent on the second syllable

154. fortune: i.e., good fortune

155. such: i.e., such ungrateful persons

156. decreed: decided

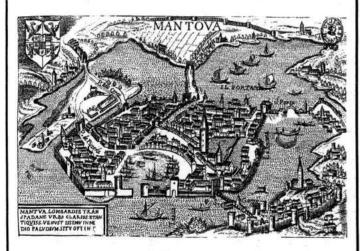
158. **look:** i.e., be sure that; watch: guards stationed at the city gates

159. pass to: i.e., leave Verona for

161. **blaze:** make public; **friends:** relatives (the warring Capulets and Montagues)

165. Commend me: i.e., offer my respects

167. apt unto: inclined to do



Mantua.
From Pietro Bertelli, *Theatrum vrbium Italicarum* . . . (1599).

150

There art thou happy. Tybalt would kill thee, But thou slewest Tybalt: there art thou happy. The law that threatened death becomes thy friend And turns it to exile: there art thou happy. 150 A pack of blessings light upon thy back; Happiness courts thee in her best array: But, like a misbehaved and sullen wench. Thou [pouts upon] thy fortune and thy love. Take heed, take heed, for such die miserable. 155 Go, get thee to thy love, as was decreed. Ascend her chamber. Hence and comfort her. But look thou stay not till the watch be set. For then thou canst not pass to Mantua, Where thou shalt live till we can find a time 160 To blaze your marriage, reconcile your friends, Beg pardon of the Prince, and call thee back With twenty hundred thousand times more joy Than thou went'st forth in lamentation.-Go before, nurse. Commend me to thy lady. 165 And bid her hasten all the house to bed. Which heavy sorrow makes them apt unto. Romeo is coming. NURSE O Lord. I could have stayed here all the night To hear good counsel. O, what learning is!-170 My lord, I'll tell my lady you will come. ROMEO Do so, and bid my sweet prepare to chide. NURSE Here, sir, a ring she bid me give you, sir. Nurse gives Romeo a ring. Hie you, make haste, for it grows very late. 「She exits. [¬] ROMEO How well my comfort is revived by this! 175

FRIAR LAWRENCE

Go hence, good night-and here stands all your

176–77. **here stands all your state:** your condition depends on the following

180. find out your man: search out your servant 181-82. signify...to you: i.e., let you know every piece of good fortune

185. brief: quickly

3.4 Paris again approaches Capulet about marrying Juliet. Capulet, saying that Juliet will do as she is told, promises Paris that she will marry him in three days.

1. fallen out: happened

2. move our daughter: i.e., persuade Juliet

6. **but:** except

12. **mewed up to:** shut up with (The term **mewed up** is from falconry and means "caged.") **heaviness:** grief

13. desperate tender: bold (or risky) offer

state:	
Either be gone before the watch be set	
Or by the break of day \(\text{disguised} \) from hence.	
Sojourn in Mantua. I'll find out your man,	180
And he shall signify from time to time	
Every good hap to you that chances here.	
Give me thy hand. 'Tis late. Farewell. Good night.	
ROMEO	
But that a joy past joy calls out on me,	
It were a grief so brief to part with thee.	185
Farewell.	105
They exit.	
and a second second	
and the second of the second o	
Scene 47	
Enter old Capulet, his Wife, and Paris.	
5 5 4	
CAPULET	
Things have fallen out, sir, so unluckily	
That we have had no time to move our daughter.	
Look you, she loved her kinsman Tybalt dearly,	
And so did I. Well, we were born to die.	
Tis very late. She'll not come down tonight.	5
I promise you, but for your company,	
I would have been abed an hour ago.	
PARIS	
These times of woe afford no times to woo.—	
Madam, good night. Commend me to your	
daughter.	10
LADY CAPULET	
I will, and know her mind early tomorrow.	
Tonight she's mewed up to her heaviness.	
CAPULET	

Sir Paris, I will make a desperate tender Of my child's love. I think she will [be] ruled 17. son: future son-in-law
18. mark you me?: i.e., do you hear?

26. We'll ... ado: i.e., we won't make a fuss

27. late: recently

28. held him carelessly: i.e., esteemed him little

35. against: in anticipation of

37. Afore me: a mild oath

3.5 Romeo and Juliet separate at the first light of day. Almost immediately her mother comes to announce that Juliet must marry Paris. When Juliet refuses, her father becomes enraged and vows to put her out on the streets. The Nurse recommends that Juliet forget the banished Romeo and regard Paris as a more desirable husband. Juliet is secretly outraged at the Nurse's advice and decides to seek Friar Lawrence's help.

0 SD. **aloft:** i.e., in the gallery above the stage, as at a window

3. fearful: anxious



A nightingale. (3.5.2) From Konrad Gesner, ... Historiae animalium ... (1585–1604).

154

In all respects by me. Nay, more, I doubt it not.— Wife, go you to her ere you go to bed.	15
Acquaint her here of my son Paris' love,	
And bid her—mark you me?—on Wednesday	
next—	
But soft, what day is this?	20
PARIS Monday, my lord.	
CAPULET	
Monday, ha ha! Well, Wednesday is too soon.	
O' Thursday let it be.—O' Thursday, tell her,	
She shall be married to this noble earl.—	
Will you be ready? Do you like this haste?	25
We'll keep no great ado: a friend or two.	
For hark you, Tybalt being slain so late,	
It may be thought we held him carelessly,	
Being our kinsman, if we revel much.	
Therefore we'll have some half a dozen friends,	30
And there an end. But what say you to Thursday?	
PARIS	
My lord, I would that Thursday were tomorrow.	
CAPULET	
Well, get you gone. O' Thursday be it, then.	
To Lady Capulet. Go you to Juliet ere you go to bed.	
Prepare her, wife, against this wedding day.—	35
Farewell, my lord.—Light to my chamber, ho!—	
Afore me, it is so very late that we	
May call it early by and by.—Good night.	
They exit	

「Scene 57

Enter Romeo and Juliet aloft.

JULIET

Wilt thou be gone? It is not yet near day. It was the nightingale, and not the lark, That pierced the fearful hollow of thine ear. 9. Night's candles: i.e., the stars

13. exhaled: drew up as a gas (A meteor was thought to be a fiery gas drawn up by the sun.)

18. so thou: i.e., if thou

19. **the morning's eye:** See 2.3.1, where the morn is "gray-eyed."

20. **reflex...brow:** reflection of the moon (Cynthia is goddess of the moon. See picture, below.)

23. care, will: desire

28. sharps: discordant notes (above the true pitch)

29. division: a rapid, melodious passage of music

33. affray: frighten

34. hunt's-up: i.e., an early morning song



Cynthia. (3.5.20)
From Robert Whitcombe, Janua divorum . . . (1678).

156

Romeo and Juliet

ACT 3, SC. 5

46. by this count: according to this calculation; much in years: i.e., very old

54. ill-divining: prophetic of evil

55. Methinks: I think

59. **Dry...blood:** i.e., we are pale with grief (**Sorrow** is represented as thirsty [**dry**] because it was believed that each sorrowful sigh consumed a drop of **blood** from the heart.)



Larks. (3.5.6)
From Konrad Gesner, ... Historiae animalium ... (1585–1604).

158

ROMEO

More light and light, more dark and dark our woes.

Enter Nurse.

NURSE Madam. JULIET Nurse? NURSE Your lady mother is coming to your chamber. The day is broke; be wary; look about. JULIET Then, window, let day in, and let life out. ROMEO Farewell, farewell. One kiss and I'll descend. They kiss, and Romeo descends. JULIET Art thou gone so? Love, lord, ay husband, friend! I must hear from thee every day in the hour. For in a minute there are many days. O, by this count I shall be much in years Ere I again behold my Romeo. ROMEO Farewell. I will omit no opportunity That may convey my greetings, love, to thee. 50 JULIET O, think'st thou we shall ever meet again? I doubt it not; and all these woes shall serve For sweet discourses in our times to come. [JULIET] O God, I have an ill-divining soul! Methinks I see thee, now thou art so low. 55 As one dead in the bottom of a tomb. Either my eyesight fails or thou lookest pale. And trust me, love, in my eve so do you.

Dry sorrow drinks our blood. Adieu, adieu. He exits.

60. **Fortune:** The goddess Fortuna was thought to control the fate of humans, but in a whimsical, unpredictable way. (See picture, below.) **fickle:** inconstant, changeable

62. faith: constancy

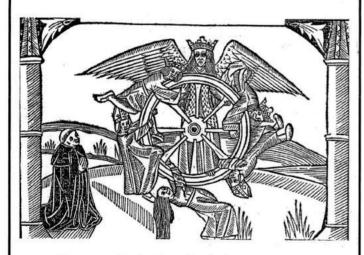
67. not down: not yet in bed

68. procures: i.e., brings

68 SD. **descends:** While Romeo, at 42 SD, presumably uses the rope ladder of 3.2, Juliet would descend to the main stage behind the scenes, and reenter there.

76. **shows...wit:** always manifests a lack of intelligence

77. feeling: strongly felt



Fortune spinning her wheel. (3.1.142; 3.5.60) From Guido delle Colonne, *The hystorye, sege and dystruccyon of Troye*, trans. John Lydgate (1513).

JULIET	
O Fortune, Fortune, all men call thee fickle. If thou art fickle, what dost thou with him That is renowned for faith? Be fickle, Fortune, For then I hope thou wilt not keep him long, But send him back.	60
Enter Lady Capulet.	
LADY CAPULET Ho, daughter, are you up? JULIET	65
Who is 't that calls? It is my lady mother. Is she not down so late or up so early?	
What unaccustomed cause procures her hither? [Juliet descends.]	
LADY CAPULET	
Why, how now, Juliet?	
JULIET Madam, I am not well.	. 70
Evermore weeping for your cousin's death? What, wilt thou wash him from his grave with tears? An if thou couldst, thou couldst not make him live. Therefore have done. Some grief shows much of love, But much of grief shows still some want of wit.	75
JULIET	
Yet let me weep for such a feeling loss.	
So shall you feel the loss, but not the friend Which you weep for.	
JULIET Feeling so the loss,	80
I cannot choose but ever weep the friend.	
Well, girl, thou weep'st not so much for his death As that the villain lives which slaughtered him.	
JULIET	
What villain, madam?	

88. grieve: (1) incense with anger; (2) afflict with
longing (From here to line 107, Juliet's words say
what her mother expects her to say of a hated Mon-
tague but, through wordplay, also say what Juliet
truly feels about Romeo.)

90. reach: (1) grasp; (2) touch

91. Would: I wish that

94. runagate: runaway, fugitive

95. dram: a small draught (here, of poison)

99. —dead—: By suspending this word between dashes, editions since Alexander Pope's (1725) have been able to show Juliet's double meaning. She may be read to say "till I behold him dead," or to say "dead is my poor heart."

100. kinsman: (1) Tybalt; (2) Romeo

101. find out but: only find out

102. **temper:** (1) mix; (2) dilute and thereby turn it from poison into a sleeping potion

106. wreak: (1) avenge; (2) bestow

107. his body that: the body of the man who

112. careful: full of care (for you)

•	_
LADY CAPULET That same villain, Romeo.	85
JULIET, [aside]	
Villain and he be many miles asunder.—	
God pardon him. I do with all my heart,	
And yet no man like he doth grieve my heart.	
LADY CAPULET	
That is because the traitor murderer lives.	
JULIET	
Ay, madam, from the reach of these my hands.	90
Would none but I might venge my cousin's death!	***
LADY CAPULET	
We will have vengeance for it, fear thou not.	
Then weep no more. I'll send to one in Mantua,	
Where that same banished runagate doth live,	
Shall give him such an unaccustomed dram	95
That he shall soon keep Tybalt company.	
And then, I hope, thou wilt be satisfied.	
JULIET	
Indeed, I never shall be satisfied	
With Romeo till I behold him—dead—	
Is my poor heart, so for a kinsman vexed.	100
Madam, if you could find out but a man	
To bear a poison, I would temper it,	
That Romeo should, upon receipt thereof,	
Soon sleep in quiet. O, how my heart abhors	
To hear him named and cannot come to him	105
To wreak the love I bore my cousin	
Upon his body that hath slaughtered him.	
LADY CAPULET	
Find thou the means, and I'll find such a man.	
But now I'll tell thee joyful tidings, girl.	
JULIET	
And joy comes well in such a needy time.	110
What are they, beseech your ladyship?	
LADY CAPULET	6
Well, well, thou hast a careful father, child,	

114. **sorted out:** selected; **sudden day:** i.e., **a day** that is about to come soon

116. in happy time: i.e., how opportune

134. conduit: fountain

136. counterfeits: imitates; bark: small sailboat

141. Without a sudden calm: i.e., unless suddenly there's a calm; overset: capsize



A criminal drawn on a hurdle to execution. (3.5.160) From *The life and death of Mr. Edmund Geninges priest* . . . (1614).

164

One who, to put thee from thy heaviness, Hath sorted out a sudden day of joy That thou expects not, nor I looked not for. 115 JULIET Madam, in happy time! What day is that? LADY CAPULET Marry, my child, early next Thursday morn The gallant, young, and noble gentleman. The County Paris, at Saint Peter's Church Shall happily make there a joyful bride. 120 JULIET Now, by Saint Peter's Church, and Peter too, He shall not make me there a joyful bride! I wonder at this haste, that I must wed Ere he that should be husband comes to woo. I pray you, tell my lord and father, madam, 125 I will not marry yet, and when I do I swear It shall be Romeo, whom you know I hate, Rather than Paris. These are news indeed! LADY CAPULET Here comes your father. Tell him so yourself, And see how he will take it at your hands. 130 Enter Capulet and Nurse. CAPULET When the sun sets, the earth doth drizzle dew, But for the sunset of my brother's son It rains downright. How now, a conduit, girl? What, still in tears? Evermore show'ring? In one little body 135 Thou counterfeits a bark, a sea, a wind. For still thy eyes, which I may call the sea, Do ebb and flow with tears; the bark thy body is, Sailing in this salt flood; the winds thy sighs, Who, raging with thy tears and they with them, Without a sudden calm, will overset

Romeo and Juliet

ACT 3, SC. 5

144.	she	will	thanks:	i.e.,	she	refuses	anv
part in	it, sa	ying	"No, thank y	ou"			5

146. **Soft:** i.e., wait a moment; **take me with you:** i.e., let me understand you

148. count her: regard herself as

149. wrought: produced

150. bride: i.e., bridegroom

151. proud you: i.e., proud that you

153. for hate...love: i.e., for what I hate when it is intended as love

154. Chopped logic: quibbling

156. minion: darling (here, a contemptuous term)

158. fettle: prepare; 'gainst: in anticipation of

160. hurdle: a wooden frame on which criminals were drawn through the streets to execution (See picture, page 164.)

161. **green-sickness:** a form of anemia thought to affect girls in puberty, making them pale; **carrion:** a term of contempt (literally, dead flesh); **baggage:** good-for-nothing woman

162. tallow: animal fat used in candles (another reference to Juliet's paleness)

Thy tempest-tossed body.—How now, wife? Have you delivered to her our decree?	
LADY CAPULET	
Ay, sir, but she will none, she 「gives you thanks. I would the fool were married to her grave.	145
CAPULET	
Soft, take me with you, take me with you, wife. How, will she none? Doth she not give us thanks? Is she not proud? Doth she not count her blessed, Unworthy as she is, that we have wrought	
So worthy a gentleman to be her bride?	150
JULIET	150
Not proud you have, but thankful that you have. Proud can I never be of what I hate, But thankful even for hate that is meant love.	
CAPULET	
How, how, how? Chopped logic? What is this? "Proud," and "I thank you," and "I thank you not," And yet "not proud"? Mistress minion you,	155
Thank me no thankings, nor proud me no prouds, But fettle your fine joints 'gainst Thursday next To go with Paris to Saint Peter's Church,	
Or I will drag thee on a hurdle thither.	160
Out, you green-sickness carrion! Out, you baggage! You tallow face!	100
LADY CAPULET Fie, fie, what, are you mad?	
JULIET, [kneeling]	
Good father, I beseech you on my knees,	
Hear me with patience but to speak a word.	165
CAPULET	100
Hang thee, young baggage, disobedient wretch!	
I tell thee what: get thee to church o' Thursday,	
Or never after look me in the face.	
Speak not; reply not; do not answer me.	
My fingers itch.—Wife, we scarce thought us	170
blessed	170

177. **to blame:** blameworthy, deserving rebuke; **rate:** berate, scold

179. smatter: chatter; gossips: women friends

181. **God 'i' g' eden:** exclamation of annoyance (literally, God give you good evening)

184. gravity: serious remarks (said contemptuously); bowl: drinking vessel

187. **God's bread:** an oath on the sacrament of communion (a strong oath)

188. tide: season

189. still: always, constantly

192. demesnes: property; nobly ligned: i.e., noble by lineal descent, by birth

193. parts: qualities

195. puling: feebly wailing

196. mammet: doll; in her fortune's tender: i.e., when she is offered (tendered) good fortune

198. **pardon me:** excuse me from marrying

199. pardon you: give you permission to leave

201. do not use: am not accustomed

202. advise: ponder, consider

That God had lent us but this only child, But now I see this one is one too much, And that we have a curse in having her. Out on her, hilding. NURSE God in heaven bless her! You are to blame, my lord, to rate her so.	175
CAPULET	
And why, my Lady Wisdom? Hold your tongue.	
Good Prudence, smatter with your gossips, go.	
NURSE	
I speak no treason.	180
CAPULET O, God 'i' g' eden!	
「NURSE	
May not one speak?	
CAPULET Peace, you mumbling fool!	
Utter your gravity o'er a gossip's bowl,	
For here we need it not.	185
LADY CAPULET You are too hot.	
CAPULET God's bread, it makes me mad.	
Day, night, hour, tide, time, work, play,	
Alone, in company, still my care hath been	
To have her matched. And having now provided	190
A gentleman of noble parentage,	
Of fair demesnes, youthful, and nobly [ligned,]	
Stuffed, as they say, with honorable parts,	4
Proportioned as one's thought would wish a man-	
And then to have a wretched puling fool,	195
A whining mammet, in her fortune's tender,	
To answer "I'll not wed. I cannot love.	
I am too young. I pray you, pardon me."	
But, an you will not wed, I'll pardon you!	
Graze where you will, you shall not house with me.	200
Look to 't; think on 't. I do not use to jest.	
Thursday is near. Lay hand on heart; advise.	
An you be mine. I'll give you to my friend.	

207. bethink you: reflect seriously;	ľll	not	be
forsworn: i.e., I'll not take back my wo	rds		

217. on Earth: i.e., alive

220. By leaving Earth: by dying (She has vowed to be his wife until death parts them.)
221-22. practice stratagems/Upon: set traps for 226. all the world to nothing: i.e., I would bet

all against nothing
227. challenge: claim
232. dishclout: dishrag
233. quick: lively

234. Beshrew: i.e., the devil take (a mild oath)

	An you be not, hang, beg, starve, die in the streets,	
	For, by my soul, I'll ne'er acknowledge thee,	205
	Nor what is mine shall never do thee good.	(- 1007.00.)
	Trust to 't; bethink you. I'll not be forsworn.	
	He exits.	
JU	LIET	
	Is there no pity sitting in the clouds	
	That sees into the bottom of my grief?—	
	O sweet my mother, cast me not away.	210
	Delay this marriage for a month, a week,	
	Or, if you do not, make the bridal bed	
	In that dim monument where Tybalt lies.	
LA	DY CAPULET	
	Talk not to me, for I'll not speak a word.	
	Do as thou wilt, for I have done with thee.	215
	She exits.	
JU	LIET, [rising]	
	O God! O nurse, how shall this be prevented?	
	My husband is on Earth, my faith in heaven.	
	How shall that faith return again to Earth	
	Unless that husband send it me from heaven	
	By leaving Earth? Comfort me; counsel me.—	220
	Alack, alack, that heaven should practice stratagems	
	Upon so soft a subject as myself.—	
	What sayst thou? Hast thou not a word of joy?	
	Some comfort, nurse.	
NU	JRSE Faith, here it is.	225
	Romeo is banished, and all the world to nothing	
	That he dares ne'er come back to challenge you,	
	Or, if he do, it needs must be by stealth.	
	Then, since the case so stands as now it doth,	
	I think it best you married with the County.	230
-	O, he's a lovely gentleman!	
	Romeo's a dishclout to him. An eagle, madam,	
	Hath not so green, so quick, so fair an eye	
	As Paris hath, Beshrew my very heart.	

237–38.	'twere	him:	i.e.,	he	is	as	good	as
dead since	you live h	ere (r	ather	tha	n v	vith	him) a	and
have no us	se of him					10		

240. both: i.e., heart and soul

241. **Amen:** Juliet's "**Amen**" transforms the Nurse's **beshrew them both** into a solemn curse. (See note to line 234, above.)

246. absolved: forgiven (given absolution)

248. Ancient damnation: old damned one

249. **thus forsworn:** i.e., to break my marriage vows to Romeo

251. above compare: beyond comparison

253. bosom: i.e., secrets; twain: separate

255. myself: I

I think you are happy in this second match, For it excels your first, or, if it did not, Your first is dead, or 'twere as good he were As living here and you no use of him.	235
JULIET	
Speak'st thou from thy heart?	
NURSE.	
And from my soul too, else beshrew them both.	240
JULIET Amen.	240
NURSE What?	
JULIET	
Well, thou hast comforted me marvelous much. Go in and tell my lady I am gone,	
Having displeased my father, to Lawrence' cell	245
To make confession and to be absolved.	243
NURSE	
Marry, I will; and this is wisely done. She exits.	
JULIET	
Ancient damnation, O most wicked fiend!	
Is it more sin to wish me thus forsworn	
Or to dispraise my lord with that same tongue	
Which she hath praised him with above compare	250
So many thousand times? Go, counselor.	
Thou and my bosom henceforth shall be twain.	
I'll to the Friar to know his remedy.	
If all else fail, myself have power to die.	25-
She erits	255
She exits.	

The Tragedy of

ROMEO

AND

JULIET

ACT 4

- **4.1** Paris is talking with Friar Lawrence about the coming wedding when Juliet arrives. After Paris leaves, she threatens suicide if Friar Lawrence cannot save her from marrying Paris. Friar Lawrence gives her a potion that will make her appear as if dead the morning of the wedding. He assures her that when she awakes in the vault, Romeo will be there to take her away.
 - 2. father: i.e., prospective father-in-law
- 3. I am... haste: "His haste shall not be abated by my slowness." (Samuel Johnson)
 - 7. talk of: conversation about
 - 8. Venus: goddess of love (See picture, page 178.)
- 10. That ... sway: i.e., that she lets her sorrow master her
- 11. marriage: pronounced as a three-syllable word
- 13-14. Which...society: i.e., her tears, to which she is too much disposed (minded) when she is alone, may be driven away by company (society)

FACT 47

「Scene 17

Enter Friar [Lawrence] and County Paris.

FRIAR LAWRENCE

On Thursday, sir? The time is very short. PARIS

My father Capulet will have it so, And I am nothing slow to slack his haste. FRIAR LAWRENCE

You say you do not know the lady's mind? Uneven is the course. I like it not.

PARIS

Immoderately she weeps for Tybalt's death, And therefore have I little talk of love, For Venus smiles not in a house of tears. Now, sir, her father counts it dangerous That she do give her sorrow so much sway, And in his wisdom hastes our marriage To stop the inundation of her tears, Which, too much minded by herself alone, May be put from her by society.

10

15

Now do you know the reason of this haste. FRIAR LAWRENCE, [aside]

I would I knew not why it should be slowed.— Look, sir, here comes the lady toward my cell.

Enter Juliet.

177

18. Happily: fortunately
24. I should confess: i.e., I would be confessing
28. price: value
33. report: statement



Venus. (4.1.8) From Vincenzo Cartari, *Le vere e noue imagini* . . . (1615).

179	Romeo and Juliet	ACT 4. SC. 1
PARIS		2.5
Happily 1	met, my lady and my wife.	
JULIET	, , , , , , , , , , , , , , , , , , ,	
That may	be, sir, when I may be a wife.	1 6 6
PARIS	, ,	. v
That "ma	ly be" must be, love, on Thursd	day next. 2
JULIET	, , , , , , , , , , , , , , , , , , , ,	auj next. 2
What mu	st be shall be.	
FRIAR LAWRE		text
PARIS	- Indies a cortain	text.
Come voi	u to make confession to this fa	other?
JULIET	to this is	ttiici.
To answe	r that, I should confess to you	
PARIS	, I should comess to you	
Do not de	eny to him that you love me.	2
JULIET	y same year sore me.	2
I will con	fess to you that I love him.	
PARIS	and to you than I love illi.	201
So will vo	ou, I am sure, that you love me	
JULIET	, and a second	
If I do so,	it will be of more price	
Being spo	oke behind your back than to y	your face
PARIS	y and such than to y	our race.
Poor soul	, thy face is much abused with	n tears.
JULIET		recars.
The tears	have got small victory by that	
For it was	s bad enough before their spite	e
PARIS	,	
Thou wro	ng'st it more than tears with the	hat report
JULIET	C	nat report.
That is no	slander, sir, which is a truth,	
And what	I spake, I spake it to my face.	3:
PARIS		3.
Thy face i	s mine, and thou hast slander	ed it.
JULIET	, India sidifical	
It may be	so, for it is not mine own —	5

40. pensive: sorrowful, sad

41. entreat: ask for

42. shield: prevent that

43. **rouse you:** awaken you (with music, as was customary on the wedding day)

46. past care: past being taken care of; past any concern for taking care of myself (Many texts follow the First Quarto and print "past cure.")

48. **strains...wits:** forces me beyond the limits of my ingenuity

49. prorogue: postpone

54. Do thou but call: only call

57-58. **sealed...label...deed:** A **label** was a strip of parchment that attached a seal to a **deed. deed:** a legal document or contract

60. **this:** i.e., the knife; **both:** hand (line 57) and heart (line 59)

62. present counsel: immediate advice

63. extremes: extreme difficulties

65. commission: authority; art: learning

66. issue . . . honor: i.e., honorable conclusion

Are you at leisure, holy father, now,	
Or shall I come to you at evening Mass?	
FRIAR LAWRENCE	
My leisure serves me, pensive daughter, now.—	40
My lord, we must entreat the time alone.	40
PARIS	
God shield I should disturb devotion!—	
Juliet, on Thursday early will I rouse you.	
Till then, adieu, and keep this holy kiss. He exits.	
JULIET THE MOLY, MISS.	
O, shut the door, and when thou hast done so,	45
Come weep with me, past hope, past care, past help.	43
FRIAR LAWRENCE	
O Juliet, I already know thy grief.	
It strains me past the compass of my wits.	
I hear thou must, and nothing may prorogue it,	
On Thursday next be married to this County.	50
JULIET	30
Tell me not, friar, that thou hearest of this,	(4)
Unless thou tell me how I may prevent it.	
If in thy wisdom thou canst give no help,	
Do thou but call my resolution wise,	
And with this knife I'll help it presently.	55
She shows him her knife.	33
God joined my heart and Romeo's, thou our hands;	
And ere this hand, by thee to Romeo's sealed,	
Shall be the label to another deed,	
Or my true heart with treacherous revolt	
Turn to another, this shall slay them both.	60
Therefore out of thy long-experienced time	
Give me some present counsel, or, behold.	
Twixt my extremes and me this bloody knife	
Shall play the umpire, arbitrating that	
Which the commission of thy years and art	65
Could to no issue of true honor bring.	
Be not so long to speak. I long to die	
If what thou speak'st speak not of remedy	

69. Hold: stop, wait

70. craves...execution: demands as reckless action

71. As...desperate: as that action is unbearable

74. **is it:** i.e., **it is**

76. **That...it:** i.e., you who would meet **death** itself in order to escape **this shame**

80. thievish ways: roads infested with thieves

82. **charnel house:** house for storing the bones of the dead (See picture, below.)

83. O'ercovered quite: entirely covered up

84. reeky: reeking; chapless: jawless

86. **hide me:** i.e., **hide; shroud:** See picture, page 184.

95. being then: once you are

96. **distilling:** (1) distilled; (2) infusing (the body); **liquor:** liquid

99. his native: its natural; surcease: cease



A charnel house. (4.1.82) From Richard Day, A booke of Christian prayers . . . (1590).

RIAR LAWRENCE	
Hold, daughter, I do spy a kind of hope,	
Which craves as desperate an execution	70
As that is desperate which we would prevent.	
If, rather than to marry County Paris,	
Thou hast the strength of will to \[\slay \] thyself,	
Then is it likely thou wilt undertake	
A thing like death to chide away this shame,	75
That cop'st with death himself to 'scape from it;	13
And if thou darest, I'll give thee remedy.	
ULIET	
O, bid me leap, rather than marry Paris,	
From off the battlements of any tower,	
Or walk in thievish ways, or bid me lurk	80
Where serpents are. Chain me with roaring bears,	00
Or hide me nightly in a charnel house,	
O'ercovered quite with dead men's rattling bones,	
With reeky shanks and yellow chapless skulls.	
Or bid me go into a new-made grave	85
And hide me with a dead man in his shroud	03
(Things that to hear them told have made me	
tremble),	
And I will do it without fear or doubt,	
To live an unstained wife to my sweet love.	90
RIAR LAWRENCE	90
Hold, then. Go home; be merry; give consent	
To marry Paris. Wednesday is tomorrow.	
Tomorrow night look that thou lie alone;	
Let not the Nurse lie with thee in thy chamber.	
[Holding out a vial.]	
Take thou this vial, being then in bed,	95
And this distilling liquor drink thou off;	/5
When presently through all thy veins shall run	
A cold and drowsy humor; for no pulse	
Shall keep his native progress, but surcease.	
No warmth, no breath shall testify thou livest.	100
or	100

102. paly: pale

104. supple government: flexibility

105. stark: rigid

112. uncovered: bare-faced

115. against: in preparation for the time at which

116. drift: purpose

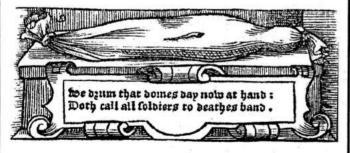
118. watch: keep watch over

121. **inconstant toy:** whim that interferes with your firmness of purpose

122. Abate: lessen

124. prosperous: successful

127-28. help afford: provide help



A corpse in a shroud. (4.1.86)
From Richard Day, A booke of Christian prayers . . . (1590).

The roses in thy lips and cheeks shall fade To [paly] ashes, thy eyes' windows fall Like death when he shuts up the day of life. Each part, deprived of supple government. Shall, stiff and stark and cold, appear like death. 105 And in this borrowed likeness of shrunk death Thou shalt continue two and forty hours And then awake as from a pleasant sleep. Now, when the bridegroom in the morning comes To rouse thee from thy bed, there art thou dead. 110 Then, as the manner of our country is, [In] thy best robes uncovered on the bier Thou shalt be borne to that same ancient vault Where all the kindred of the Capulets lie. In the meantime, against thou shalt awake, 115 Shall Romeo by my letters know our drift. And hither shall he come, and he and I Will watch thy \(\square\) waking, \(\) and that very night Shall Romeo bear thee hence to Mantua. And this shall free thee from this present shame, 120 If no inconstant toy nor womanish fear Abate thy valor in the acting it. JULIET Give me, give me! O, tell not me of fear! FRIAR LAWRENCE, \(\square\) giving Juliet the vial \(\) Hold, get you gone. Be strong and prosperous In this resolve. I'll send a friar with speed 125 To Mantua with my letters to thy lord. JULIET Love give me strength, and strength shall help afford. Farewell, dear father.

They exit in different directions.

Scene 27

0 SD. Servingmen, two or three: i.e., two or three servingmen

2. cunning: skilled

3. **none ill:** no incompetent ones; **try:** test (to see)

6-7. 'tis . . . fingers: proverbial

10. unfurnished: unprovided

14. **peevish:** obstinate; **harlotry:** good-for-nothing (often—but probably not here—with reference to a harlot, or whore); **it:** i.e., she

18. learned me: i.e., learned

Geene 2	
Enter Father Capulet, Mother, Nurse, and Servingmen, two or three.	
CAPULET	
So many guests invite as here are writ. Tone or two of the Servingmen exit	
with Capulet's list.	
Sirrah, go hire me twenty cunning cooks.	
SERVINGMAN You shall have none ill, sir, for I'll try if they can lick their fingers.	
CAPULET How canst thou try them so?	5
SERVINGMAN Marry, sir, 'tis an ill cook that cannot lick his own fingers. Therefore he that cannot lick his fingers goes not with me.	
CAPULET Go, begone. Servingman exits.	
We shall be much unfurnished for this time.—	10
What, is my daughter gone to Friar Lawrence?	10
NURSE Ay, forsooth.	
CAPULET	
Well, he may chance to do some good on her. A peevish \(^\right) self-willed \(^\right) harlotry it is.	
Enter Juliet.	
NURSE	
See where she comes from shrift with merry look.	15
How now, my headstrong, where have you been gadding?	
ULIET	
Where I have learned me to repent the sin	
Of disobedient opposition	
To you and your behests, and am enjoined	20
By holy Lawrence to fall prostrate here \(\text{Kneeling.} \)	000 N
To beg your pardon. Pardon, I beseech you.	
Henceforward I am ever ruled by you.	

25.	this	knot:	the	marriage	of	Ju	liet	and	Paris
-----	------	-------	-----	----------	----	----	------	-----	-------

27. becomèd: fitting, becoming

29. on 't: of it

33. bound: obliged

34. closet: private room

35-36. sort...furnish me: select such clothes as you think suitable for me to wear

43. deck up her: array or adorn her

47. prepare up him: prepare him 48. Against: in anticipation of

CAPULET	
Send for the County. Go tell him of this.	
I'll have this knot knit up tomorrow morning.	25
JULIET	25
I met the youthful lord at Lawrence' cell	
And gave him what becomed love I might,	
Not stepping o'er the bounds of modesty.	
CAPULET	
Why, I am glad on 't. This is well. Stand up.	
This is as 't should be.—Let me see the County.	30
Ay, marry, go, I say, and fetch him hither.—	
Now, afore God, this reverend holy friar,	
All our whole city is much bound to him.	
JULIET	
Nurse, will you go with me into my closet	
To help me sort such needful ornaments	35
As you think fit to furnish me tomorrow?	-
LADY CAPULET	
No, not till Thursday. There is time enough.	
CAPULET	
Go, nurse. Go with her. We'll to church tomorrow.	
「Juliet and the Nurse exit.	
LADY CAPULET	
We shall be short in our provision.	
Tis now near night.	40
CAPULET Tush, I will stir about,	
And all things shall be well, I warrant thee, wife.	
Go thou to Juliet. Help to deck up her.	
I'll not to bed tonight. Let me alone.	
I'll play the housewife for this once.—What ho!—	45
They are all forth. Well, I will walk myself	
To County Paris, to prepare up him	
Against tomorrow. My heart is wondrous light	
Since this same wayward girl is so reclaimed.	
$\lceil They \rceil exit.$	

「Scene 37

Enter Juliet and Nurse.

4.3 Juliet sends the Nurse away for the night. After facing her terror at the prospect of awaking in her family's burial vault, Juliet drinks the potion that Friar Lawrence has given her.

1. those attires are: this apparel is; gentle: a complimentary epithet

4. state: condition

5. cross: full of contradictions

7. culled: chosen

7-8. **necessaries...behooveful:** i.e., necessary and useful things

8. state: display

JULIET Av, those attires are best. But, gentle nurse, I pray thee leave me to myself tonight, For I have need of many orisons To move the heavens to smile upon my state. Which, well thou knowest, is cross and full of sin. 5 Enter Lady Capulet. LADY CAPULET What, are you busy, ho? Need you my help? JULIET No, madam, we have culled such necessaries As are behooveful for our state tomorrow. So please you, let me now be left alone, And let the Nurse this night sit up with you, 10 For I am sure you have your hands full all In this so sudden business. LADY CAPULET Good night. Get thee to bed and rest, for thou hast need. Lady Capulet and the Nurse exit. JULIET Farewell.—God knows when we shall meet again. 15 I have a faint cold fear thrills through my veins That almost freezes up the heat of life. I'll call them back again to comfort me.-Nurse!—What should she do here? My dismal scene I needs must act alone. Come, vial. She takes out the vial. What if this mixture do not work at all? Shall I be married then tomorrow morning? She takes out her knife and puts it down beside her. 7 No. no. this shall forbid it. Lie thou there. What if it be a poison which the Friar 25

29. should not: i.e., should not be

30. still been tried: always been proven

36. strangled: suffocated

37. like: i.e., likely that

38. conceit of: thoughts (or images) of

40. As: i.e., as being

43. green in earth: freshly interred in the vault

48. **mandrakes:** plants whose forked roots make them resemble the human body, and which were thought to shriek when **torn out of the** ground (See picture, below.)

49. That: i.e., so that

54. **rage:** madness; **great kinsman's:** e.g., great-grandfather's or great-uncle's

57. **spit:** impale

58. Stay: wait



A mandrake. (4.3.48)
From Rembert Dodoens, Purgantium . . .
herbarum historiae . . . (1574).

Subtly hath ministered to have me dead. Lest in this marriage he should be dishonored Because he married me before to Romeo? I fear it is. And vet methinks it should not. For he hath still been tried a holy man. 30 How if, when I am laid into the tomb. I wake before the time that Romeo Come to redeem me? There's a fearful point. Shall I not then be stifled in the vault, To whose foul mouth no healthsome air breathes in. 35 And there die strangled ere my Romeo comes? Or, if I live, is it not very like The horrible conceit of death and night. Together with the terror of the place— As in a vault, an ancient receptacle Where for this many hundred years the bones Of all my buried ancestors are packed; Where bloody Tybalt, yet but green in earth, Lies fest'ring in his shroud; where, as they say, At some hours in the night spirits resort— 45 Alack, alack, is it not like that I, So early waking, what with loathsome smells, And shrieks like mandrakes torn out of the earth. That living mortals, hearing them, run mad— O. if I wake, shall I not be distraught. 50 Environèd with all these hideous fears. And madly play with my forefathers' joints, And pluck the mangled Tybalt from his shroud, And, in this rage, with some great kinsman's bone. As with a club, dash out my desp'rate brains? 55 O look, methinks I see my cousin's ghost Seeking out Romeo that did spit his body Upon a rapier's point! Stay, Tybalt, stay! Romeo, Romeo! Here's drink. I drink to She drinks and falls upon her bed 60 thee. within the curtains.

LADY CAPULET

CAPULET

「Scene 47

Enter Lady Capulet and Nurse.

Hold, take these keys, and fetch more spices, nurse.

Enter old Capulet.

Come, stir, stir! The second cock hath crowed.

They call for dates and quinces in the pastry.

5

10

15

20

First Servingman exits.

Sirrah, fetch drier logs.

- **4.4** The Capulets and the Nurse stay up all night to get ready for the wedding. Capulet, hearing Paris approach with musicians, orders the Nurse to wake Juliet.
 - 2. pastry: room where pastry is made
- 3. **second cock hath crowed:** i.e., it is after 3 A.M. (Conventionally, the cock crowed first at midnight, then at 3 A.M., and then one hour before daybreak.)
 - 5. baked meats: meat pies
- 7. **cot-quean:** i.e., a man who meddles in women's kitchen tasks (Some editors assign this speech to Lady Capulet on the grounds that the Nurse would not be free to speak to Capulet in this way.)
 - 9. For: because of; watching: staying awake
- 12. **mouse-hunt:** i.e., chaser of women (literally, a mouse hunter like a cat or weasel)
- 13. watch...watching: keep you in sight in order to prevent you from "mouse hunting"
- 14. **A jealous hood:** i.e., one who wears jealousy like a cap

The curfew bell hath rung. 'Tis three o'clock.-Look to the baked meats, good Angelica. Spare not for cost. Go, you cot-quean, go, NURSE Get you to bed. Faith, you'll be sick tomorrow For this night's watching. CAPULET No. not a whit. What, I have watched ere now All night for lesser cause, and ne'er been sick. LADY CAPULET Ay, you have been a mouse-hunt in your time, But I will watch you from such watching now. Lady [Capulet] and Nurse exit. CAPULET A jealous hood, a jealous hood! Enter three or four [Servingmen] with spits and logs and baskets. Now fellow.

Things for the cook, sir, but I know not what.

Call Peter. He will show thee where they are.

What is there?

Make haste, make haste.

CAPULET

23. Mass: i.e., by the Mass; whoreson: literally. whore's son, but here only a kind of familiar address

24. loggerhead: blockhead

26. straight: straightaway, immediately

29. trim: dress

4.5 The Nurse finds Juliet in the deathlike trance caused by the Friar's potion and announces Juliet's death. Juliet's parents and Paris join the Nurse in lamentation. Friar Lawrence interrupts them and begins to arrange Juliet's funeral. The scene closes with an exchange of wordplay between Capulet's servant Peter and Paris's musicians.

1. Fast: i.e., fast asleep

5. **pennyworths:** little bits (of sleep)

8. set up his rest: firmly decided (with a sexual implication for which the Nurse then asks forgiveness, only to introduce further sexual implications with take [line 12] and fright you up [line 13])

10. Marry: a mild interjection (originally an oath

on the Virgin Mary)

SECOND SERVINGMAN T	
I have a head, sir, that will find out logs	
And never trouble Peter for the matter.	
CAPULET	
Mass, and well said. A merry whoreson, ha!	
Thou shalt be loggerhead.	
Second Servingman exits.	
Good faith, itis day.	25
The County will be here with music straight,	
Play music.	
For so he said he would. I hear him near.—	
Nurse!—Wife! What ho!—What, nurse, I say!	
Enter Nurse.	
Go waken Juliet. Go and trim her up.	
I'll go and chat with Paris. Hie, make haste,	30
Make haste. The bridegroom he is come already.	30
Make haste, I say.	
THe exits.	
「Scene 57	
NURSE, [approaching the bed]	
Mistress! What, mistress! Juliet!—Fast, I warrant	
her. she—	

Why, lamb, why, lady! Fie, you slugabed! Why, love, I say! Madam! Sweetheart! Why, bride!-What, not a word?—You take your pennyworths 5 now. Sleep for a week, for the next night, I warrant, The County Paris hath set up his rest That you shall rest but little.—God forgive me, Marry, and amen! How sound is she asleep! 10 I needs must wake her.—Madam, madam! Ay, let the County take you in your bed,

18. weraday: exclamation of sorrow

19. aqua vitae: strong drink, usually brandy

23. heavy: sorrowful

30. Out, alas: expressions of sorrow



Mourners with corpse on bier. (4.5) From Tommaso Porcacchi, Funerali antichi . . . (1591).

He'll fright you up, i' faith.—Will it not be? She opens the bed's curtains. What, dressed, and in your clothes, and down again? 15 I must needs wake you. Lady, lady, lady!— Alas, alas! Help, help! My lady's dead.— O, weraday, that ever I was born!-Some agua vitae, ho!-My lord! My lady! 「Enter Lady Capulet. 7 LADY CAPULET What noise is here? 20 O lamentable day! NURSE LADY CAPULET What is the matter? Look, look!-O heavy day! NURSE LADY CAPULET O me! O me! My child, my only life, Revive, look up, or I will die with thee. 25 Help, help! Call help. Enter [Capulet.] CAPULET For shame, bring Juliet forth. Her lord is come. NURSE She's dead, deceased. She's dead, alack the day! LADY CAPULET Alack the day, she's dead, she's dead, she's dead. CAPULET Ha, let me see her! Out, alas, she's cold. Her blood is settled, and her joints are stiff. Life and these lips have long been separated. Death lies on her like an untimely frost Upon the sweetest flower of all the field. O lamentable day! 35

- 43. **deflowerèd by him:** i.e., sexually visited by **Death**
 - 46. living: livelihood
- 47. **thought long to see:** i.e., **long** looked forward to seeing
- 49. **unhappy:** disastrous (From this line to the Friar's interruption at line 71, four characters each have a speech lamenting Juliet's "death." It has been suggested that the four ought to deliver their lines simultaneously, as may just possibly be indicated by this stage direction in the First Quarto: "All at once cry out and wring their hands.")
 - 51. **lasting:** everlasting
 - 54. catched: snatched
 - 61. Beguiled: disappointed, cheated



Death as a bridegroom. (3.2.150; 4.5.44–45) From *Todten-Tantz* . . . (1696).

LADY CAPULET	O woeful time!	
CAPULET		
	ath ta'en her hence to make me wail, ngue and will not let me speak.	
	awrence and the County Paris, with Musicians.	
FRIAR LAWRENCE		
2.4	oride ready to go to church?	
CAPULET		
Ready to go, l	out never to return.—	40
	ght before thy wedding day	
	ain with thy wife. There she lies,	
	was, deflowerèd by him.	
	on-in-law; Death is my heir.	
	he hath wedded. I will die	45
	n all. Life, living, all is Death's.	
PARIS	, S, 1, 1 m.	
Have I though	nt 「long to see this morning's face,	
	ive me such a sight as this?	
LADY CAPULET		0,6
	happy, wretched, hateful day!	
*	le hour that e'er time saw	50
	or of his pilgrimage!	
	one, one poor and loving child,	
	to rejoice and solace in,	
	th hath catched it from my sight!	
NURSE		
	eful, woeful day!	55
	ble day, most woeful day	
	r I did yet behold!	
	O day, O hateful day!	
	en so black a day as this!	1012
	O woeful day!	60
PARIS		
Degunea, dive	orcèd, wrongèd, spited, slain!	

66.	Uncomfortable:	distressing

67. **solemnity:** festival (Juliet's wedding)

71. Confusion's: ruin's

72. confusions: outbursts, commotions

73. Had part: i.e., each had a share; maid: maiden

77. her promotion: her material advancement

78. **heaven:** supreme happiness; **advanced:** raised in rank or station

79. advanced: lifted up

81. ill: badly

82. **she is well:** i.e., **she is** happy in heaven ("**She is well**" was a phrase indicating that someone had died.)

85. **rosemary:** an aromatic plant, symbol of remembrance (associated with both funerals and weddings) See picture, page 204.

88. fond: foolish

89. **reason's merriment:** i.e., cause for reason's rejoicing

90. ordained festival: planned to be festive

91. office: function

93. cheer: food and drink

94. sullen dirges: mournful funeral songs

Most detestable death, by thee beguiled, By cruel, cruel thee quite overthrown! O love! O life! Not life, but love in death! CAPULET Despised, distressèd, hated, martyred, killed! 65 Uncomfortable time, why cam'st thou now To murder, murder our solemnity? O child! O child! My soul and not my child! Dead art thou! Alack, my child is dead, And with my child my joys are buried. 70 FRIAR LAWRENCE Peace, ho, for shame! Confusion's \(\text{cure} \) lives not In these confusions. Heaven and yourself Had part in this fair maid. Now heaven hath all, And all the better is it for the maid. Your part in her you could not keep from death, But heaven keeps his part in eternal life. The most you sought was her promotion, For 'twas your heaven she should be advanced; And weep you now, seeing she is advanced Above the clouds, as high as heaven itself? 80 O, in this love you love your child so ill That you run mad, seeing that she is well. She's not well married that lives married long, But she's best married that dies married young. Dry up your tears, and stick your rosemary 85 On this fair corse, and, as the custom is, And in her best array, bear her to church, For though \(\text{fond} \) nature bids us all lament, Yet nature's tears are reason's merriment. CAPULET All things that we ordained festival Turn from their office to black funeral: Our instruments to melancholy bells, Our wedding cheer to a sad burial feast,

Our solemn hymns to sullen dirges change,

100. lour: frown

101. Move: provoke

102. put up: i.e., put away

104. case: event

105. **the case may be amended:** (1) the situation might be improved; (2) **the case** in which I keep my instrument might be mended

106. "Heart's ease": the name of a popular song

110-11. "My heart is full": part of a line from a popular song

111. **merry dump:** a contradiction in terms, since a **dump** is a sad song

117. give it you: i.e., beat you

119. gleek: jest, jeer

119-20. give you the minstrel: call you a minstrel



Rosemary. (4.5.85) From The grete herball ... (1529).

Our bridal flowers serve for a buried corse, 95 And all things change them to the contrary. FRIAR LAWRENCE Sir, go you in, and, madam, go with him. And go, Sir Paris. Everyone prepare To follow this fair corse unto her grave. The heavens do lour upon you for some ill. 100 Move them no more by crossing their high will. [All but the Nurse and the Musicians] exit. FIRST MUSICIAN 7 Faith, we may put up our pipes and be gone. NURSE Honest good fellows, ah, put up, put up, For, well you know, this is a pitiful case. FIRST MUSICIAN Ay, \(\bar{b} v^\rangle \) my troth, the case may be amended. [Nurse] exits. Enter [Peter.] PETER Musicians, O musicians, "Heart's ease," "Heart's ease." O, an you will have me live, play "Heart's ease." FIRST MUSICIAN Why "Heart's ease?" PETER O musicians, because my heart itself plays "My 110 heart is full." O, play me some merry dump to comfort me. FIRST MUSICIAN Not a dump, we. 'Tis no time to play now. PETER You will not then? 115 FIRST MUSICIAN No. PETER I will then give it you soundly. FIRST MUSICIAN What will you give us? PETER No money, on my faith, but the gleek. I will give you the minstrel. FIRST MUSICIAN Then will I give you the servingcreature.

125

- 124. **carry no crochets:** i.e., tolerate none of your whims (**Crochets** also meant quarter notes.) **re, fa:** names of musical notes
 - 125. note: pay attention to
 - 128. put out: display
 - 129. have at you: i.e., I'll attack you
- 132–34. When griping...sound: from a song by Richard Edwardes published in 1576 griping: distressing dumps: low spirits
 - 136. Catling: a small catgut string for a fiddle
 - 139. Prates: i.e., he just chatters; Rebeck: a fiddle
 - 141. sound: play
- 142. **Soundpost:** a peg of wood fixed underneath the bridge of a violin or fiddle
- 144. **cry you mercy:** i.e., beg your pardon; **say:** i.e., speak, because you can only sing
 - 146. sounding: playing
 - 148. lend redress: make amends
 - 149. this same: i.e., this man (Peter)
 - 151. tarry: wait; stay: i.e., stay for

PETER	Then will I	lay the serving-creature's dagger on
yo	ur pate. I w	ill carry no crochets. I'll re you, I'll fa
yo	u. Do you n	ote me?
FIRST	MUSICIAN A	An you re us and fa us, you note us.
SECONI	MUSICIAN	Pray you, put up your dagger and

put out your wit.

Then have at you with my wit. I will dry-beat you with an iron wit, and put up my iron dagger. 130 Answer me like men.

「Sings. When griping griefs the heart doth wound 「And doleful dumps the mind oppress, Then music with her silver sound—

Why "silver sound"? Why "music with her silver 135 sound"? What say you, Simon Catling?

FIRST MUSICIAN Marry, sir, because silver hath a sweet sound.

PETER Prates.—What say you, Hugh Rebeck?

SECOND MUSICIAN I say "silver sound" because musicians sound for silver.

PETER Prates too.—What say you, James Soundpost? THIRD MUSICIAN Faith, I know not what to say.

PETER O, I cry you mercy. You are the singer. I will say for you. It is "music with her silver sound" because 145 musicians have no gold for sounding:

「Sings. Then music with her silver sound With speedy help doth lend redress.

He exits.

FIRST MUSICIAN What a pestilent knave is this same!

SECOND MUSICIAN Hang him, Jack. Come, we'll in 150 here, tarry for the mourners, and stay dinner.

They exit.

The Tragedy of ROMEO AND JULIET

ACT 5

- 5.1 Romeo's man. Balthasar, arrives in Mantua with news of Juliet's death. Romeo sends him to hire horses for their immediate return to Verona, Romeo then buys poison so that he can join Juliet in death in the Capulets' burial vault.
- 1. trust...sleep: depend on the illusory hopes provided by dreams, as if they were true
 - 2. at hand: soon
- 3. bosom's...throne: i.e., perhaps, my heart sits lightly in my breast
 - 7. gives ... leave: permits a dead man
 - 12. shadows: i.e., images, dreams

BALTHASAR

FACT 57

「Scene 17

Enter Romeo.

ROMEO

If I may trust the flattering truth of sleep, My dreams presage some joyful news at hand. My bosom's \[\lord \] sits lightly in his throne. And all this day an unaccustomed spirit Lifts me above the ground with cheerful thoughts. 5 I dreamt my lady came and found me dead (Strange dream that gives a dead man leave to think!) And breathed such life with kisses in my lips That I revived and was an emperor. 10 Ah me, how sweet is love itself possessed When but love's shadows are so rich in joy! Enter Romeo's man \[Balthasar, in riding boots. \] News from Verona!-How now. Balthasar? Dost thou not bring me letters from the Friar? How doth my lady? Is my father well? 15 How doth my Juliet? That I ask again, For nothing can be ill if she be well. Then she is well and nothing can be ill. Her body sleeps in Capels' monument, And her immortal part with angels lives. 20

- 22. **presently took post:** immediately departed on a post-horse (See note to line 27, below.)
 - 24. office: duty
- 25. **deny:** repudiate; **stars:** fate, destiny; the influence of **stars** and planets on human affairs (See Prologue, line 6, page 7.)
- 27. **post-horses:** horses kept at inns for the use of travelers
 - 28. patience: self-control
 - 29. import: portend, forebode
 - 31. deceived: mistaken
- 38. for means: by what means; mischief: evildoing, wickedness
- 40. apothecary: druggist (See picture, page 214.)
- 41. late: recently
- 42. weeds: clothes: overwhelming: overhanging
- 43. Culling of simples: selecting medicinal herbs; Meager were his looks: he looked emaciated
 - 45. needy: poverty-stricken
- 45–47. **tortoise...fishes:** Other writings of the period suggest that apothecaries decorated their shops with the remains of alligators and other such curiosities.
 - 50. of roses: made of compressed rose petals

I saw her laid low in her kindred's vault	
And presently took post to tell it you.	
O, pardon me for bringing these ill news,	
Since you did leave it for my office, sir.	
ROMEO	
Is it e'en so?—Then I deny you, stars!—	25
Thou knowest my lodging. Get me ink and paper,	
And hire post-horses. I will hence tonight.	
BALTHASAR	
I do beseech you, sir, have patience.	
Your looks are pale and wild and do import	
Some misadventure.	30
ROMEO Tush, thou art deceived.	
Leave me, and do the thing I bid thee do.	
Hast thou no letters to me from the Friar?	
BALTHASAR	
No, my good lord.	
ROMEO No matter. Get thee gone,	35
And hire those horses. I'll be with thee straight.	
「Balthasar exits.	
Well, Juliet, I will lie with thee tonight.	
Let's see for means. O mischief, thou art swift	
To enter in the thoughts of desperate men.	
I do remember an apothecary	40
(And hereabouts he dwells) which late I noted	
In tattered weeds, with overwhelming brows,	
Culling of simples. Meager were his looks.	
Sharp misery had worn him to the bones.	
And in his needy shop a tortoise hung,	45
An alligator stuffed, and other skins	
Of ill-shaped fishes; and about his shelves,	
A beggarly account of empty boxes,	
Green earthen pots, bladders, and musty seeds,	
Remnants of packthread, and old cakes of roses	50
Were thinly scattered to make up a show.	
Noting this penury, to myself I said	

55. caitiff: miserable

63. ducats: valuable gold coins

64. **dram:** a small draught; **soon-speeding gear:** quick-working stuff

66. That: i.e., so that

67. trunk: body

70. mortal: deadly

71. any he: i.e., anyone; utters: sells

74. Need and oppression: i.e., oppressive need

75. Contempt and beggary: i.e., contemptible beggary

77. affords: provides



An apothecary. (5.1.40)
From Ambroise Paré, *The workes of* ... (1634).

"An if a man did need a poison now, Whose sale is present death in Mantua, Here lives a caitiff wretch would sell it him." 55 O, this same thought did but forerun my need. And this same needy man must sell it me. As I remember, this should be the house. Being holiday, the beggar's shop is shut.-What ho, Apothecary! 「Enter Apothecary. ¬ Who calls so loud? **APOTHECARY** ROMEO Come hither, man. I see that thou art poor. THe offers money. Hold, there is forty ducats. Let me have A dram of poison, such soon-speeding gear As will disperse itself through all the veins, That the life-weary taker may fall dead. And that the trunk may be discharged of breath As violently as hasty powder fired Doth hurry from the fatal cannon's womb. APOTHECARY Such mortal drugs I have, but Mantua's law 70 Is death to any he that utters them. ROMEO Art thou so bare and full of wretchedness. And fearest to die? Famine is in thy cheeks. Need and oppression starveth in thy eyes. Contempt and beggary hangs upon thy back. 75 The world is not thy friend, nor the world's law. The world affords no law to make thee rich. Then be not poor, but break it, and take this. APOTHECARY My poverty, but not my will, consents. ROMEO I pay thy poverty and not thy will.

10

5.2 Friar John enters, bringing with him the letter that he was to have delivered to Romeo. He tells why he was unable to deliver the letter. Friar Lawrence anxiously goes to the tomb to be there when Juliet comes out of her trance.

2. This same: i.e., this

5. **Going:** i.e., as I was **going; a barefoot brother:** i.e., another Franciscan friar (See picture, below.)

6. associate: accompany

7. Here: i.e., who was here

8. finding: i.e., I finding; searchers: i.e., officials

10. pestilence: plague

12. speed: i.e., journey



A barefoot brother. (5.2.5)
From Niccolo Catalano, *Fiume del terrestre paradiso* . . . (1652).

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Put this in any liquid thing you will
And drink it off, and if you had the strength
Of twenty men, it would dispatch you straight.

ROMEO, 「handing him the money There is thy gold, worse poison to men's souls,
Doing more murder in this loathsome world
Than these poor compounds that thou mayst not sell.
I sell thee poison; thou hast sold me none.
Farewell, buy food, and get thyself in flesh.

[Apothecary exits.]
Come, cordial and not poison, go with me
To Juliet's grave, for there must I use thee.

[He exits.]

「Scene 27

Enter Friar John.

FRIAR JOHN

Holy Franciscan friar, brother, ho!

Enter Friar Lawrence.

FRIAR LAWRENCE

This same should be the voice of Friar John.—Welcome from Mantua. What says Romeo? Or, if his mind be writ, give me his letter.

FRIAR JOHN

Going to find a barefoot brother out,
One of our order, to associate me,
Here in this city visiting the sick,
And finding him, the searchers of the town,
Suspecting that we both were in a house
Where the infectious pestilence did reign,
Sealed up the doors and would not let us forth,
So that my speed to Mantua there was stayed.

5

13. bare: i.e., bore, carried

17. my brotherhood: my vocation as friar

18. nice: trivial; charge: importance

19. dear: precious; dire, costly

21. crow: crowbar

26. beshrew: i.e., reprove (literally, curse)

27. accidents: events, happenings

5.3 Paris visits Juliet's tomb and, when Romeo arrives, challenges him. Romeo and Paris fight and Paris is killed. Romeo, in the tomb, takes poison, dying as he kisses Juliet. As Friar Lawrence enters the tomb, Juliet awakes to find Romeo lying dead. Frightened by a noise, the Friar flees the tomb. Juliet kills herself with Romeo's dagger. Alerted by Paris's page, the watch arrives and finds the bodies. When the Prince, the Capulets, and Montague arrive, Friar Lawrence gives an account of the marriage of Romeo and Juliet. Their deaths lead Montague and Capulet to declare that the families' hostility is at an end.

1. aloof: at a distance

2. it: i.e., the torch

3. lay thee all along: i.e., stretch out

FRIAR LAWRENCE		
Who bare my letter, then, to Romeo?		
FRIAR JOHN		
I could not send it—here it is again—		
「Returning to	he letter.┐	
Nor get a messenger to bring it thee,		15
So fearful were they of infection.		
FRIAR LAWRENCE		
Unhappy fortune! By my brotherhood,		
The letter was not nice but full of charge,		
Of dear import, and the neglecting it		
May do much danger. Friar John, go hence.		20
Get me an iron crow and bring it straight		
Unto my cell.		
FRIAR JOHN		
Brother, I'll go and bring it thee.	He exits.	
FRIAR LAWRENCE		
Now must I to the monument alone.	93	
Within this three hours will fair Juliet wake.	•	25
She will beshrew me much that Romeo		
Hath had no notice of these accidents.		
But I will write again to Mantua,		
And keep her at my cell till Romeo come.		
Poor living corse, closed in a dead man's tor	nb!	30
	He exits.	

「Scene 37

Enter Paris and his Page.

PARIS

Give me thy torch, boy. Hence and stand aloof. Yet put it out, for I would not be seen. Under yond [yew] trees lay thee all along, Holding thy ear close to the hollow ground. So shall no foot upon the churchyard tread (Being loose, unfirm, with digging up of graves)

11.	adventure:	venture,	take	the	risl
	autentuic.	venture,	take	tne	ris

14. sweet water: scented water; dew: dampen

15. wanting: lacking

20. cross: impede, thwart

21. Muffle: wrap up and thereby hide

22. wrenching iron: i.e., crowbar

25. charge: command

27. course: proceedings

32. dear: important

33. jealous: suspicious

But thou shalt hear it. Whistle then to me	
As signal that thou hearest something approach.	
Give me those flowers. Do as I bid thee. Go.	
PAGE, [aside]	
I am almost afraid to stand alone	10
Here in the churchyard. Yet I will adventure.	-
THe moves away from Paris.	
PARIS, \(\scattering flowers \)	
Sweet flower, with flowers thy bridal bed I strew	
(O woe, thy canopy is dust and stones!)	
Which with sweet water nightly I will dew,	
Or, wanting that, with tears distilled by moans.	15
The obsequies that I for thee will keep	
Nightly shall be to strew thy grave and weep.	
[Page] whistles.	
The boy gives warning something doth approach.	
What cursed foot wanders this way tonight,	
To cross my obsequies and true love's rite?	20
What, with a torch? Muffle me, night, awhile.	
THe steps aside.	
* 1007th	

Enter Romeo and 「Balthasar. 7

ROMEO

Give me that mattock and the wrenching iron.
Hold, take this letter. Early in the morning
See thou deliver it to my lord and father.
Give me the light. Upon thy life I charge thee,
Whate'er thou hearest or seest, stand all aloof
And do not interrupt me in my course.
Why I descend into this bed of death
Is partly to behold my lady's face,
But chiefly to take thence from her dead finger
A precious ring, a ring that I must use
In dear employment. Therefore hence, begone.
But, if thou, jealous, dost return to pry
In what I farther shall intend to do,

39. empty: hungry

43. For all this same: i.e., all the same

44. fear: distrust; doubt: suspect45. detestable: accented on the first and third syllables; maw, womb: stomach

48. in despite: maliciously (because the stomachtomb is already gorged [line 46])
52. villainous shame: i.e., shameful villainy

By heaven, I will tear thee joint by joint	35
And strew this hungry churchyard with thy limbs.	
The time and my intents are savage-wild,	
More fierce and more inexorable far	
Than empty tigers or the roaring sea.	
「BALTHASAR T	
I will be gone, sir, and not trouble you.	40
ROMEO	
So shalt thou show me friendship. Take thou that.	
Giving money.	
Live and be prosperous, and farewell, good fellow.	
BALTHASAR, aside	
For all this same, I'll hide me hereabout.	
His looks I fear, and his intents I doubt.	
The steps aside. ROMEO, beginning to force open the tomb	
Thou detestable maw, thou womb of death,	
Gorged with the deepest record of the collection	45
Gorged with the dearest morsel of the earth,	
Thus I enforce thy rotten jaws to open,	
And in despite I'll cram thee with more food.	
PARIS	
This is that banished haughty Montague	
That murdered my love's cousin, with which grief	50
It is supposed the fair creature died,	
And here is come to do some villainous shame	
To the dead bodies. I will apprehend him.	
Stepping forward.	
Stop thy unhallowed toil, vile Montague.	
Can vengeance be pursued further than death?	55
Condemnèd villain, I do apprehend thee.	5.5
Obey and go with me, for thou must die.	
ROMEO	
I must indeed, and therefore came I hither.	
Good gentle youth, tempt not a desp'rate man.	
Fly hence and leave me. Think upon these gone.	40
Let them affright thee. I beseech thee, youth,	60

68. commination: threat (This word, first adopted into an edition of Romeo and Juliet by G. W. Williams. is in the Church of England's Book of Common Prayer in "A Commination Against Sinners." Q2 has "commiration," Q1 has "conjurations," and Q3, Q4, and F1 have "commisseration." Most editions follow Capell's "conjuration," which is based on Q1.)

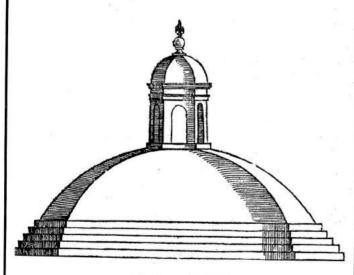
71. watch: watchmen, guards

78. should have: was to have

83. triumphant: glorious

84. lantern: a turret with many windows (See picture, below.)

86. feasting presence: chamber where a monarch would entertain



A lantern. (5.3.84) From Sebastiano Serlio, Tutte l'opere d'architettura . . . (1584).

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Put not another sin upon my head By urging me to fury. O, begone! By heaven, I love thee better than myself, For I come hither armed against myself. 65 Stay not, begone, live, and hereafter say A madman's mercy bid thee run away. PARIS I do defy thy [commination] And apprehend thee for a felon here. ROMEO Wilt thou provoke me? Then have at thee, boy! They draw and fight. 「PAGE 7 O Lord, they fight! I will go call the watch. THe exits. PARIS O, I am slain! If thou be merciful, 「He dies. ¬ Open the tomb; lay me with Juliet. ROMEO In faith, I will.—Let me peruse this face. Mercutio's kinsman, noble County Paris! 75 What said my man when my betossèd soul Did not attend him as we rode? I think He told me Paris should have married Juliet. Said he not so? Or did I dream it so? Or am I mad, hearing him talk of Juliet, To think it was so?—O, give me thy hand, One writ with me in sour misfortune's book! I'll bury thee in a triumphant grave.— THe opens the tomb. A grave? O, no. A lantern, slaughtered youth, For here lies Juliet, and her beauty makes 85 This vault a feasting presence full of light.— Death, lie thou there, by a dead man interred. Laying Paris in the tomb. How oft when men are at the point of death

94. ensign: military flag or banner

97. **sheet:** shroud 98. **more:** greater

100. his: i.e., Romeo's

106. still: always

110. set...rest: venture everything (from the

card game primero); also, rest here forever

114–15. **seal...death:** The legal language that begins with **seal** is carried through in **bargain** (contract) and **engrossing** (monopolizing, buying up in quantity).

116. conduct: guide

117. **pilot:** i.e., **pilot** of a sailing vessel (**bark**) (Romeo here addresses himself.)

119. true: truthful, honest

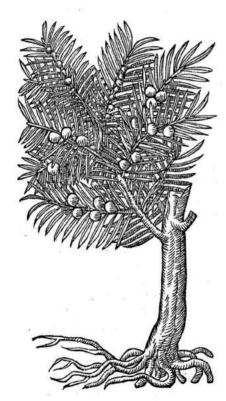
Have they been merry, which their keepers call A light'ning before death! O, how may I Call this a light'ning?—O my love, my wife,	90
Death, that hath sucked the honey of thy breath,	
Hath had no power yet upon thy beauty.	
Thou art not conquered. Beauty's ensign vet	
Is crimson in thy lips and in thy cheeks,	95
And death's pale flag is not advanced there.—	
Tybalt, liest thou there in thy bloody sheet?	
O, what more favor can I do to thee	
Than with that hand that cut thy youth in twain	
To sunder his that was thine enemy?	100
Forgive me, cousin,—Ah, dear Juliet,	
Why art thou yet so fair? Shall I believe	
That unsubstantial death is amorous.	
And that the lean abhorred monster keeps	
Thee here in dark to be his paramour?	105
For fear of that I still will stay with thee	
And never from this [palace] of dim night	
Depart again. Here, here will I remain	
With worms that are thy chambermaids. O, here	
Will I set up my everlasting rest	110
And shake the yoke of inauspicious stars	
From this world-wearied flesh! Eyes, look your last.	
Arms, take your last embrace. And, lips, O. you	
The doors of breath, seal with a righteous kiss	
A dateless bargain to engrossing death.	115
「Kissing Juliet. 7	
Come, bitter conduct, come, unsavory guide!	
Thou desperate pilot, now at once run on	
The dashing rocks thy seasick weary bark!	
Here's to my love. Drinking. O true apothecary,	
Thy drugs are quick. Thus with a kiss I die.	120
「He dies. ₹	

Enter Friar [Lawrence] with lantern, crow, and spade.

121. be my speed: i.e., help me

137. fearfully: in a way that caused fear

140. ill unthrifty: evil and unlucky



A yew tree. (5.3.3, 141) From John Gerard, *The herball* . . . (1597).

FRIAR LAWRENCE Saint Francis be my speed! How oft tonight Have my old feet stumbled at graves!—Who's there? | BALTHASAR Here's one, a friend, and one that knows you well. FRIAR LAWRENCE Bliss be upon you. Tell me, good my friend, What torch is vond that vainly lends his light 125 To grubs and eyeless skulls? As I discern, It burneth in the Capels' monument. 「BALTHASAR ⁷ It doth so, holy sir, and there's my master. One that you love. FRIAR LAWRENCE Who is it? 130 [BALTHASAR] Romeo. FRIAR LAWRENCE How long hath he been there? 「BALTHASAR 7 Full half an hour. FRIAR LAWRENCE Go with me to the vault. 「BALTHASAR [↑] I dare not, sir. 135 My master knows not but I am gone hence. And fearfully did menace me with death If I did stay to look on his intents. FRIAR LAWRENCE Stay, then. I'll go alone. Fear comes upon me. O, much I fear some ill unthrifty thing. 140 「BALTHASAR [↑] As I did sleep under this \(\sqrt{yew} \) tree here. I dreamt my master and another fought, And that my master slew him. FRIAR LAWRENCE, moving toward the tomb? Romeo!-Alack, alack, what blood is this which stains 145 The stony entrance of this sepulcher? What mean these masterless and gory swords

150. unkind: (1) unnatural; (2) cr	ue	cru
------------------------------------	----	-----

- 151. lamentable: accented on the first and third syllables
 - 153. comfortable: comfort-bringing
 - 167. timeless: (1) untimely, premature; (2) eternal
 - 168. **churl:** selfish one, miser
- 171. with a restorative: i.e., with Romeo's kiss, which should be for her like a restorative medicine
- 174. happy dagger: i.e., dagger I am fortunate to find

	To lie discolored by this place of peace? Romeo! O, pale! Who else? What, Paris too? And steeped in blood? Ah, what an unkind hour Is guilty of this lamentable chance! The lady stirs.	150
IL	LIET	
	O comfortable friar, where is my lord?	
	I do remember well where I should be,	
	And there I am. Where is my Romeo?	155
FF	RIAR LAWRENCE	
	I hear some noise.—Lady, come from that nest	
	Of death, contagion, and unnatural sleep.	
	A greater power than we can contradict Hath thwarted our intents. Come, come away.	
	Thy husband in thy bosom there lies dead,	160
	And Paris, too. Come, I'll dispose of thee	100
	Among a sisterhood of holy nuns.	
	Stay not to question, for the watch is coming.	
	Come, go, good Juliet. I dare no longer stay.	
IL	ILIET	
	Go, get thee hence, for I will not away.	165
	He exits.	
	What's here? A cup closed in my true love's hand?	
	Poison, I see, hath been his timeless end.—	
	O churl, drunk all, and left no friendly drop	
	To help me after! I will kiss thy lips.	
	Haply some poison yet doth hang on them,	170
	To make me die with a restorative. \(\subseteq She kisses \text{him.} \) \(\subseteq \text{Thy line are viewed} \)	
	Thy lips are warm!	
	Enter [Paris's Page] and Watch.	
F	TRST WATCH Lead, boy. Which way?	
	LIET	
	Yea, noise? Then I'll be brief. O, happy dagger.	

This is thy sheath. There rust, and let me die.

She takes Romeo's dagger, stabs herself, and dies. 175

arrest

185. ground: earth; woes: i.e., the corpses

186. ground: cause; woes: sorrows

187. circumstance: details; descry: discover

190. in safety: i.e., securely

194. great: i.e., cause for great196. our person: The Prince uses the royal "we."

PAGE	
This is the place, there where the torch doth burn.	
FIRST WATCH	
The ground is bloody.—Search about the churchyard.	
Go, some of you; whoe'er you find, attach. Some watchmen exit.	
Pitiful sight! Here lies the County slain,	180
And Juliet bleeding, warm, and newly dead,	100
Who here hath lain this two days burièd.—	
Go, tell the Prince. Run to the Capulets.	
Raise up the Montagues. Some others search.	
「Others exit. 7	
We see the ground whereon these woes do lie, But the true ground of all these piteous woes	185
We cannot without circumstance descry.	
Enter [Watchmen with] Romeo's man [Balthasar.]	
SECOND WATCH	
Here's Romeo's man. We found him in the churchyard.	
FIRST WATCH	
Hold him in safety till the Prince come hither.	190
Enter Friar [Lawrence] and another Watchman.	
HIRD WATCH	
Here is a friar that trembles, sighs, and weeps. We took this mattock and this spade from him As he was coming from this churchyard's side.	
FIRST WATCH	
A great suspicion. Stay the Friar too.	

232

Enter the Prince \(\text{with Attendants.} \) \(\text{\cappa} \)

PRINCE

What misadventure is so early up That calls our person from our morning rest?

195

Enter Capulet and Lady Capulet.

205. know: learn

211. mista'en: mistaken (its proper place); his

house: its sheath

215. warns: summons

CAPULET What should it be that is so \(\shrinked \) abroad? LADY CAPULET O, the people in the street cry "Romeo," Some "Juliet," and some "Paris," and all run With open outcry toward our monument. 200 PRINCE What fear is this which startles in Four ears? FIRST WATCH Sovereign, here lies the County Paris slain, And Romeo dead, and Juliet, dead before, Warm and new killed. PRINCE Search, seek, and know how this foul murder 205 comes. FIRST WATCH Here is a friar, and \(\slaughtered \) Romeo's man, With instruments upon them fit to open These dead men's tombs. CAPULET O heavens! O wife, look how our daughter bleeds! 210 This dagger hath mista'en, for, lo, his house Is empty on the back of Montague, And it mis-sheathèd in my daughter's bosom. LADY CAPULET O me, this sight of death is as a bell That warns my old age to a sepulcher. 215

Enter Montague.

PRINCE

Come, Montague, for thou art early up
To see thy son and heir now [early] down.
MONTAGUE

Alas, my liege, my wife is dead tonight.

222	*****	h	th		c
423.	press.	nurry,	unust	yourself	iorward

224. outrage: outcry

226. spring: source; head: fountainhead, source

230. let...patience: i.e., let calmness master your misfortunes

231. parties of suspicion: i.e., suspicious parties

232. greatest: i.e., most suspicious

234. make: i.e., provide evidence

235–36. **impeach...excused:** i.e., accuse **myself** of that for which I should be condemned and clear **myself** of that of which I should be found innocent

238. date of breath: lifetime

242. stol'n: secret

247. perforce: under compulsion

249. mean: means

Grief of my son's exile hath stopped her breath.	
What further woe conspires against mine age?	220
PRINCE Look, and thou shalt see.	
MONTAGUE, [seeing Romeo dead]	
O thou untaught! What manners is in this,	
To press before thy father to a grave?	
PRINCE	
Seal up the mouth of outrage for awhile,	
Till we can clear these ambiguities	225
And know their spring, their head, their true	
descent,	
And then will I be general of your woes	
And lead you even to death. Meantime forbear,	
And let mischance be slave to patience.—	230
Bring forth the parties of suspicion.	
FRIAR LAWRENCE	
I am the greatest, able to do least,	
Yet most suspected, as the time and place	
Doth make against me, of this direful murder.	
And here I stand, both to impeach and purge	235
Myself condemnèd and myself excused.	
PRINCE	
Then say at once what thou dost know in this.	
FRIAR LAWRENCE	
I will be brief, for my short date of breath	
Is not so long as is a tedious tale.	
Romeo, there dead, was husband to that Juliet,	240
And she, there dead, That Romeo's faithful wife.	
I married them, and their stol'n marriage day	
Was Tybalt's doomsday, whose untimely death	
Banished the new-made bridegroom from this city,	
For whom, and not for Tybalt, Juliet pined.	245
You, to remove that siege of grief from her,	
Betrothed and would have married her perforce	
To County Paris. Then comes she to me,	
And with wild looks bid me devise some mean	

252.	art: i.e., skill in medicine	
	as this: i.e., this	
	prefixèd: predetermined	
264.	closely: secretly	
272.	desperate: in despair	
275.	is privy: knows the secret	
277.	some time: i.e., an hour or se	o before its
time (to end)	
279.	still: always	
282.	in post: in haste	

To rid her from this second marriage, 250 Or in my cell there would she kill herself. Then gave I her (so tutored by my art) A sleeping potion, which so took effect As I intended, for it wrought on her The form of death. Meantime I writ to Romeo 255 That he should hither come as this dire night To help to take her from her borrowed grave, Being the time the potion's force should cease. But he which bore my letter, Friar John. Was stayed by accident, and vesternight 260 Returned my letter back. Then all alone At the prefixed hour of her waking Came I to take her from her kindred's vault. Meaning to keep her closely at my cell Till I conveniently could send to Romeo. 265 But when I came, some minute ere the time Of her awakening, here untimely lay The noble Paris and true Romeo dead. She wakes, and I entreated her come forth And bear this work of heaven with patience. 270 But then a noise did scare me from the tomb, And she, too desperate, would not go with me But, as it seems, did violence on herself. All this I know, and to the marriage Her nurse is privy. And if aught in this 275 Miscarried by my fault, let my old life Be sacrificed some hour before his time Unto the rigor of severest law. PRINCE We still have known thee for a holy man.-Where's Romeo's man? What can he say to this? 280 BALTHASAR I brought my master news of Juliet's death, And then in post he came from Mantua To this same place, to this same monument.

Romeo and Juliet

238

284. he...father: i.e., he instructed me to give his father early this morning

285. **going:** i.e., as he was **going** 288. **that raised:** i.e., who alerted

290. what made your master: i.e., what was your master doing

299. therewithal: i.e., with the poison

303. your joys: i.e., your children

304. winking at: closing my eyes to

307. **jointure:** the present given the bride by the groom's family

310. ray: i.e., array, dress (Ray is the reading of the Second Quarto; the alternative and more familiar reading, "raise," is found in the Fourth Quarto and the Folio. But Montague is evidently promising to gold-plate the figure of Juliet that would customarily lie on top of her tomb or sarcophagus. Compare the "gilded monuments" of Shakespeare's Sonnet 55.)

311. whiles: as long as

312. figure: statue; at ... set: be valued as greatly



Handshake of reconciliation. (5.3.306) From John Bulwer, *Chirologia* . . . (1644).

This letter he early bid me give his father And threatened me with death, going in the vault. 285 If I departed not and left him there. PRINCE Give me the letter. I will look on it.-THe takes Romeo's letter Where is the County's page, that raised the watch?-Sirrah, what made your master in this place? 290 He came with flowers to strew his lady's grave And bid me stand aloof, and so I did. Anon comes one with light to ope the tomb. And by and by my master drew on him. And then I ran away to call the watch. 295 PRINCE This letter doth make good the Friar's words, Their course of love, the tidings of her death: And here he writes that he did buy a poison Of a poor 'pothecary, and therewithal Came to this vault to die and lie with Juliet. 300 Where be these enemies?—Capulet, Montague. See what a scourge is laid upon your hate, That heaven finds means to kill your joys with love, And I, for winking at your discords too, Have lost a brace of kinsmen. All are punished. 305 CAPULET O brother Montague, give me thy hand. This is my daughter's jointure, for no more Can I demand. MONTAGUE But I can give thee more, For I will ray her statue in pure gold, 310 That whiles Verona by that name is known. There shall no figure at such rate be set As that of true and faithful Juliet.

CAPULET

As rich shall Romeo's by his lady's lie, Poor sacrifices of our enmity.

315

PRINCE

A glooming peace this morning with it brings. The sun for sorrow will not show his head. Go hence to have more talk of these sad things. Some shall be pardoned, and some punished. For never was a story of more woe

320

Than this of Juliet and her Romeo.

「All exit. ¬