ROMEO AND JULIET

by

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Edited by

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to accompany

Negotiating Shakespeare's Language in *Romeo and Juliet*: Reading Strategies from Criticism, Editing and the Theatre

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THE NAMES OF THE PARTS

A list of actors first appears in Rowe, and one is also in Douai MS 1694.

Chorus

The Chorus can be one character or several. The textual position it occupies allies the play with classical Latin tragedy which also used choruses at the start and end of acts. The actor(s) of the Chorus may also be required to be mimes, providing tableaux of the action in the two speeches.

Prince Escalus

The Latinized name of the della Scala family who were rulers of Verona. The audience never hears the character called by name, although the text names him Prince Eskales at his first entrance (1.1.78.1). Levenson points out that two prominent sources (da Porto and Bandello) set the play in the time of Bartolomeo della Scala, and Painter calls the figure ‘Bartholomew of Escales’ (81).

Paris

A Count or ‘County’ (from the French ‘Conté’, equivalent to ‘Earl’, 3.4.12 and 21, in England), Paris is a kinsman of Escalus. In classical mythology Paris, the son of the Trojan King Priam, visited Meneleus’ house in Sparta, and ran away with his wife Helen (of Troy), thus beginning the Trojan war. For an Elizabethan audience there would be an association with the Paris gardens, a district on the south bank of the Thames where bear-baiting,

puppetry, archery and other leisure activities took place. The Paris Garden was owned by Lord Hunsdon, the patron of the company at the time of the printing of Q1. The herb 'paris' was known as the 'truelove' herb, recognised for faithfulness, or possibly, persistence (see S. Greer Fein 'Verona's Summer Flower: The "Virtues" of Herb Paris in Romeo and Juliet' *American Notes & Queries*, 8:4 (1995) 5).

Mercutio

A kinsman of Escalus, Mercutio also bears a classical name, relating him mythologically to Mercury, the god of news and messengers. A minor character in the source texts, the play develops the part substantially, and there is a possible connection with the figure of playwright Marlowe (see J. Porter, *Shakespeare's Mercutio*, Chapel Hill, 1988).

Montague Father

Da Porto first named the father of the young man in love as Montecchi after the political section feuding with the Cappelletti in Dante's *Purgatorio*, 6.106-8. Montague was the name of the Earl of Southampton's mother, and Southampton was Shakespeare's patron at the time he was writing. It may be this connection that encouraged some later productions to represent the Montagues as aristocracy and the Capulets as merchants.

Montague Mother

Romeo's mother is possibly referred to as *my lady* at 5.3.14(???), but this is a common term of respect rather than an attribution of aristocratic title.

Romeo

Florio defined 'romeo' as a 'roamer, a wanderer, a palmer', often taken interchangeably with 'pilgrim' in the Italian. But Blount's *Glossographia* (1656) distinguishes the two, saying that while the pilgrim has a 'dwelling place, The Palmer none . . . The Pilgrim might go at his own charge, the Palmer must be constant, till he hath obtained the Palm; that is victory over his ghostly enemies, and life, by death' (B43910383). Hence a 'romeo' finds victory only in death.

Benvolio

The name is from the Latin meaning 'good will'. Cousin to Romeo, he is nephew to Montague Father and Mother. The character is usually read, and acted, as a 'peace-maker' (3.1.1-4, 49-52), but can be played with interest against type (Mary Worth). The name is not in the source texts.

Abraham

A servant in the Montague household, the character is not named in the dialogue. The name is biblical as are those of many of the servants.

Balthazar

Romeo's 'man' or servant; the character is only named at 5.3.12. Romeo's 'man' may not be the same person as the second Montague servant, although the both parts can be acted by the same actor; however, Friar Lawrence is quite clear that he recognizes Romeo to have a specific servant (3.3.169) and Balthazar reminds the Friar that they know each other at 5.3.129. Balthazar was one of the three wise men who journeyed to Bethlehem to witness the birth of Christ, his gift being gold.

Capulet Father

The name 'Capulet' derives from Dante's 'Cappelletti' (see above Montague Father), and plays on the Latin *caput* = head. The role of Capulet Father is certainly accorded verbal characteristics associated with the head of the household, even to his abdication of these to prepare for Juliet's marriage to Paris (4.2.43). The Q2 text refers to him in the speech prefixes as 'lord', 'father' and 'old man', and this edition fixes on 'father' to foreground his position in the text anchoring the part the family plays in social order in the late Elizabethan period.

Capulet Mother

Referred to in the speech prefixes as 'Lady', 'Old Lady' and 'Mother', possibly depending on her social action at the time (see P. Werstine, 'McKerrow's "Suggestions" and W. W. Greg', in *Speech-Headings*, 11). This edition names her 'Capulet Mother' partly to make the point that she is not a member of the aristocracy as 'Lady Capulet' would imply, and to emphasize her family position without relegating her to 'Capulet Wife', while allowing the gendered distinction of her position in the family to underline the ambiguous combination of equity and inequality that the character occupies.

Juliet

Named 'Guilietta' in da Porto's novella, and 'Iulietta' by Painter, Shakespeare follows Brooke in shortening the name to 'Juliet'. Both 'Juliet' and 'Romeo' may be two- or three-syllable words.

Tybalt

The cousin to Juliet, and nephew to the Capulets, whose name is twice made the topic of Mercutio's word-play: at 2.4.19 and 76-7, where Mercutio extends the image of 'Prince of Cats', echoing Thomas Nashe, *Have with you to Saffron-Waldron* (1596), into *King of Cats* and Tybalt's *nine lives*, and at 3.1.74 where he refers to Tybalt as a *rat-catcher*. 'Tibert' was the name of the cat in *The History of Reynard the Fox* (1481).

Cousin Capulet

'Cousin' signifies 'kinsman'. The character is possibly 'mine Uncle Capulet' from the invitation to the feast (1.2.70).

Petruchio

A follower of Tybalt, the character is only named in the SD at 3.1.33.1. Williams, following a conjecture by Greg, assigns the part to Petruchio, Evans to 'A Follower'. Either way of course, the audience would never learn his name unless told by the programme: see 1.1.0.1-2n.

Nurse

A common practice in the Elizabethan period, as today, was to name servants by their function (for example, 'Cook'). As Juliet's wetnurse, the Nurse might well have come to be on close terms with her. The language of the part has much in common with the Nutrix in John Studeley's *Hippolytus* (*Seneca*) (1581), and is possibly the basis for the character of the 'Bawd' in Thomas Overburie, *Characters* (1615) which virtually reproduces the Nurse in the 'character' of the 'Maquerela, In Plain English, a Bawd': 'The burden of her song is like that of *Fryer Bacons* Head: *Time is, Time was, and Time is past*: in repeating which, she makes a wicked brazen face, and weepes in the Cup, to alay the heat of her *Aqua-vitae*. Her teeth are falne out . . .' (42). Either the type was easily recognizable during the period, or the character constructed by the actors who played the Nurse in *Romeo and Juliet* became well-known over the 20 years between the first stagings of the play and the publication of the 1615 edition of *Characters*. At the same time the part combines elements found in the presentation of women from Chaucer's Wife of Bath to the pantomime Dame: for example, the Nurse is widowed, widows having notorious reputations for sexual activity.

Peter

The Nurse's servant, but also more generally, a servant to the Capulets. Q2 names the accompanying servant in 1.2 as the 'Clown'. In 4.5 the role of the Clown and Peter are elided because the SDs say 'Enter Will Kemp', the company's clown at the time of printing, and the speech prefixes refer to him as Peter. See *LLL* and a similar assignation of Kemp's role as the 'Clown' to the character 'Costard' who also cannot read (4.2.80ff.); see also Jowett, *Romeo and Juliet*, 291, 1.2.0.1. 'Peter' is again a Biblical name, of Christ's disciple who betrayed him three times on the night before the resurrection (John, 18.17). As such the name signifies a man who is all too human. St Peter also guards the gates to the Christian heaven; see 2.5.19. The name 'Peter' may also have been associated with a hot-tempered man; compare the story of Saint Peter a few verses earlier in John, 18.10-11, although the text characterizes Peter as anything but hot-tempered and so this may be a sly joke.

Sampson

The great and brave biblical warrior (Judges, 13-16), spelled as Samson in the Bible. A servant to the Capulets; the audience never hears his name.

Gregory

The name may refer to the warrior Pope Gregory VII (see J. Tobin, *N&Q*, 17, 1979, 154). He is named at 1.1.1 and 58, and is a servant to the Capulets.

Friar Lawrence

The Friar is called a Franciscan Friar at 5.2.1, a naming underlined by the reference to his colleague as a *barefoot brother* (5.2.5): because of their oath of poverty, Franciscans often didn't wear either shoes or sandals (*OED* a.). Franciscans were renowned for their lack of institutional structures, and in England were closely associated with the Reformation of the Roman Catholic church. All these indicators would have reassured the Elizabethan audience that this man was a 'good' man, a *holy man* (5.3.267). Lawrence is confessor to both the Montague and Capulet families: see 2.4.169.

Friar John

A Franciscan colleague of Friar Lawrence.

Three Musicians

The musicians are named after their instruments, Hugh Rebbick ('rebeck' = a three-stringed fiddle), Simon Catling ('catling' = cat-gut used for stringed instruments) and Simon Soundpost ('soundpost' = 'a small peg of wood fixed beneath the bridge of a [fiddle] serving as a support for the belly and as a connecting part between this and the back', *OED*).

Apothecary

An apothecary who has a run-down shop in Mantua. Italy was considered to be one of the most important centres for herbal knowledge, both as medicines and as poisons, in the Europe of the sixteenth century.

Chief Watchman

The Watch of a city or town were citizens hired to patrol the streets usually during the night, but also at times during the day. The text gives them additional powers as 'searchers' who were the equivalent in sixteenth-century England to modern-day police, being officials in any organization responsible for making sure that the rules of that organization were carried out, whether it be a city, a guild or parish: see 5.2.8.

Pages

A page was usually a young man between the ages of 7 and 14, who was training for later life by living in the house of someone of similar, usually high, status to his own family and learning the rules of behaviour and service; still current but to fade during the seventeenth century.

Page at Capulets' Feast

Page to Mercutio

Page to Paris

THE ACTORS' PARTS

CHORUS

VERONA'S RULING FAMILY

PRINCE ESCALUS	*of Verona*
PARIS	*a young nobleman, kinsman to the Prince*
MERCUTIO	*kinsman to the Prince and friend of Romeo*
PAGE	*to Paris*
PAGE	*to Mercutio*

THE MONTAGUES
A family at feud with the Capulets

MONTAGUE FATHER	
MONTAGUE MOTHER	
ROMEO	*their son*
BENVOLIO	*their nephew and friend of Romeo and Mercutio*
ABRAHAM	*of the Montague household*
BALTHAZAR	*Romeo's servant*

THE CAPULETS
A family at feud with the Montagues

CAPULET FATHER	
CAPULET MOTHER	
JULIET	*their daughter*
TYBALT	*their nephew*
COUSIN CAPULET	*Capulet Father's cousin*
PETRUCHIO	*a friend to Tybalt*
NURSE	*a servant to Juliet*
PETER	
SAMPSON	*of the Capulet household*
GREGORY	*of the Capulet household*
SERVINGMEN	*of the Capulet household*
PAGE	*to Tybalt*

Members of the cities of Verona and Mantua in order of appearance

CITIZENS	
OFFICERS of the Watch	
FRIAR LAWRENCE	*a Franciscan, confessor to the Montagues and Capulets*
Three MUSICIANS	
APOTHECARY	
FRIAR JOHN	*of the Franciscan Order*
CHIEF WATCHMAN	

Maskers, Torchbearers, Gentlemen, Gentlewomen, Servants

There is a **video** of this scene.

PROLOGUE The choric structure of the Prologue is taken from classical Roman drama, and its location is in the theatre itself.

0.1 **CHORUS** Opening with a prologue in Shakespearean sonnet form, the Chorus tells the story three times. The repetition (1-4, 5-8, 9-12) establishes different places of conflict: the public civic world, the family and the individuals. This combination announces the comic tragedy (rather than tragicomedy) that is a keynote for the play. All references in this edition to this chorus are signified by '1Cho.' (Act 1 Chorus).

1 **households** extended family structures, probably with civic responsibilities; the word brings allusions to Roman tragedy immediately into the domestic world.

dignity social status

2 **In fair Verona** That the action takes place in Italy allows interpretive leeway. It displaces any reference to an actual feud in England, although such feuds have been reported.

fair possibly ironic. Nashe describes Italy as, 'the Academie of man-slaughter, the sporting place of murther, the Apothecary-shop of poyson for all Nations' (1.86), these elements being precisely those that cause death and destruction in *RJ*.

3-4 The Chorus does not place blame for this feud on either family but on the unnecessary renewing of a *feud* within the civic place. The construction of a public civic world is an important process in the sixteenth century; *VA* places 'civil strife' next to suicide in seriousness (764).

3 **mutiny** a riot: see F15083830, M21672298; not primarily a revolt against a superior officer or leader (but see F15311988 for 'seduce' and 'rebel'); cf. 2.3.148.

4 **civil blood . . . hands** *civil blood* indicating both the civility, the high status of the households, and their place within the city; *civil hands* echoing these meanings but adding the irony of *civil* meaning well-mannered, and 'kind' or respectful.

5 **fatal** both fated, and 'causing death'

Romeo and Juliet

THE PROLOGUE

[Enter] CHORUS.

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

TITLE] *this edn;* THE MOST Excellent and lamentable Tragedie, of Romeo and Iuliet. Newly corrected, augmented, and amended: As it hath been sundry times publiquely acted, by the right Honourable the Lord Chamberlaine his Seruants. *Q2 (title-page);* An Excellent conceited Tragedie of Romeo and Iuliet, As it hath been often (with great applause) plaid publiquely, by the right Honourable the L. of Hunsdon his Seruants. *Q1 (title-page)* PROLOGUE] *Q2-4; not in F; see Appendix: 'Q1 version'* 0.1] *Capell;* Corus. *Q2;* Chorus *Q3-4; not in Q1* 2] *Q2-4, Q1;* In fair Verona (where we lay our scene), *Pope* 3 ancient . . . mutiny] *Q2-4;* ciull broyles broke into enmitie *Q1* 4 Where . . . blood] *Q2-4;* Whose . . . warre *Q1*

6 **star-crossed** influenced as well as thwarted by the astrological power of a *star*. Stars were linked with fate, fortune and behaviour in sixteenth-century belief. See also 1.4.105-10, 5.1.24 and 5.3.111, and *Son* 15.4: 'whereon the stars in secret influence comment'.

take their life *life* is singular as if the lovers are one person, a pair; also contains the double meaning of to kill themselves and to be born of *fatal loins* (5).

7 **misadventured piteous overthrows** direct reference unclear; as if the Chorus, remembering, tries to find words which describe the enormity of the events around the lovers' actions. In all the early quartos the spelling indicates 'misadventurd', in other words with four beats and with *piteous* and *overthrows* having three beats each rather than two. Q3 and Q4 are usually careful to drop letters where a word is to be shortened, as in 'pit'ous' or 'o'erthrows', but here they do not do so.

misadventured unlucky, unfortunate

overthrows The word either qualifies *life* in the previous line as in 'life's overthrows', or is a noun in its own right, signifying reversals.

8 **with . . . strife** figurative, since the parents agree no longer to feud after their deaths, and literal, since most of the young people are dead by the end of the play

9 **fearful** both frightening and afraid

passage the events in their story; also, passage to death and from birth; also, travel

death-marked fated or determined to die by an external power

12 **Is** The singular verb refers to the 'story' collectively described by 9-10.

two hours' traffic the conventional time, but probably not exactly 120 minutes, taken to perform a play (see *H8* Pro.13 and *TNK* Pro. 27-9); or an indication that the performance passes swiftly. See 1.1.138n.

14 **here** homophone with 'hear', concentrating the focus on 'ears' and listening. It refers both to what is heard in the description of the Prologue and on the 'stage'; see *H5* Pro.33-4 and *MND* 5.1.77.

miss left out or not been heard; or miss the target; also, to go 'amiss' or to mistake

CHORUS

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
Which but their children's end nought 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. [*Exit.*]

7 misadventured piteous overthrows] *Q2 (misaduentur'd, pittious, ouerthrowes); misadventures, Q1* 8-11] *Q2-4; (Through the continuing of their Fathers strife, / And death-markt passage of their Parents rage) Q1* 10 rage] *this edn;* rage: *Q2-3;* rage, *Q4; rage) Q1* 11 remove,] *Ard*^{2}*;* remoue: *Q2-4* 14 shall strive] *Q2-4;* we want wee'l studie *Q1* mend] *Q2-4;* amend *Q1* SD] *Capell*

[1.1] This edition adopts Rowe's convention (1709) that a scene changes when the location changes. Locations are not usually specified in the first printed editions, and the editorial convention of explicit locations misrepresents Elizabethan stagecraft. Scene 1 progresses through three different sections, each narrowing the focus – the public brawl and the Prince's judgement, the Montagues' discussion with Benvolio, and the conversation between Romeo and Benvolio – but each section reminding the audience of the public setting and the street fighting. The location is Verona, some time before nine o'clock in the morning: see 164**.** There is a history of playing the brawl toward the comic (Bogdanov, Luhrmann) but it can just as easily be played seriously. The other play by Shakespeare that starts with a brawl is *Cor*; there too it may signify an ambiance of edgy instability for the entire action.

0.1-2 Although Sampson is named in this SD, as is Abraham in Q1 (Abram.) at 1.1.31 SD (see Textual Note), the audience never hears their names. Knowing the name, the actor, and the reader, have information that may influence their structuring of character, and that an audience understands only through the performance (see 6n.). Actors today often feel undermined if their part is not named; conversely, a name can encourage an actor to develop characteristics that make even a very small part interesting. Renaissance actors may well have felt the difference even more acutely coming from the medieval dramatic tradition where the actor usually plays a type such as 'Shepherd', 'Everyman' or 'Pride'.

the house of Capulet Malone cites George Gascoigne (*Devise of a Masque*, The Rose, 1575) who has members of the house of Montague wear a token in their hats to differentiate themselves from the Capulets.

0.2 ***bucklers*** small round shields. The '*bucklers*' indicate that the play opens with men of low social status, yet their comedy is based on the same elements of sex, fighting and death that permeate the lives of the entire populace. Longer Note

1 **carry . . . coals** be demeaned or insulted; proverbial (Dent, C464), as in 'beare no coales' (Nashe, 3.53); see *H5* 3.2.47.

coals Coal rather than wood for heating and cooking was coming into domestic use, especially in the towns, at the end of the sixteenth century (Harrison, 2.68-9). Coal was delivered early in the morning for the men were finished 'by eight' (Salgado, 5).

2 **colliers** coal-carriers, dirty and with a reputation for cheating, hence men of disrepute (C28930701); 'collier' is also a dog or horse collar: see 4 and n.

3 **an** if (Abbott, 101)

choler In early modern humours theory about the body *choler* resulted in high blood pressure and angry behaviour.

we'll draw refers to both the weapons that people *draw* in anger as well as the blood that physicians *draw* from the body with leeches to reduce choler; cf. *H5* 4.7.175.

[1.1] *Enter* SAMPSON *and* GREGORY, *of the house of Capulet, with swords and bucklers.*

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.

1.1] *F (Actus Primus. Scoena Prima.)* 1 on] *Q2-4;* of *Q1;* A *F;* o' / *Capell* 2 SP] *Q2-4; 2 Q1* 3 SP] *Q2-4; 1 Q1* an] *Q2-4;* If *Q1*

4 **while . . . of collar** the process of hanging, the penalty for killing someone, during which the person, still alive, has their neck drawn out of its collar of bone by the hangman's noose (Dent, N69, C513); the guilty man is 'collared'. Also, 'slip out of a restraint'; in other words Gregory is sarcastically saying Sampson will leave the Capulets in order to live. Also, a wrestling term for the person in a hold (*OED* collar *v.* 3). There is probably bawdy play on *neck* as vagina or anus (*H5* 3.4.33), signified in French by *le col*.

5 **moved** word-play, referring both to physical movement and being emotionally and sexually moved

6 **not . . . strike** reverses the syntax of the previous line, joking that Sampson, unlike the strong man of the Bible story, may be someone who boasts rather than acts

8-9 Gregory undercuts Sampson's aggressive talk by joking and shifting the words' meaning so that 'to be moved' means to be cowardly. Also, both *stir* and *move* mean to 'copulate', and *stand* means, not only to be 'valiant', but also to 'keep an erection'.

10 **move . . . stand** Sampson may be being clever or setting up an unwitting ambiguity, but his dialogue always plays on the literal. Gregory sets up most of the puns as if to see what Sampson will make of them.

11 **take the wall** stand close to the wall of the building at the side of the street. 'Englishmen, especially being young and unexperienced, are apt to take all things in snuff. Of old, when they were fenced with bucklers, as with a rapier, nothing was more common with them, than to fight about taking the right or left hand, or the wall, or upon any unpleasing countenance' (Moryson, 128).

13 **to the wall** In a fight the weakest were driven up against the wall (Dent, W185) with a suggestion that cowards may seek the wall as a safer place (Cam[1]).

14-15 **women . . . vessels** Cf. 1 Peter, 3.7: 'Likewise ye housbands, dwell with them giving honour unto the woman, as unto the weaker vessel'. See Levenson (Oxf[1]) for comments on Sampson's imposition of logic on illogic (Dent, W655).

15 **thrust . . . wall** sexual assault

16 **push . . . wall** raises the sexual ambiguity of this dialogue: maids being thrust and men being pushed; see *VA* 41: 'Backward she pusht him, as she would be thrust'. This play on *wall* begins the convergence of sexuality and mortality; see Parker, 'Mulberries' for the association between *morus* and *murus*.

GREGORY Ay, while you live, draw your neck out of collar.
SAMPSON I strike quickly being moved.
GREGORY But thou are 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 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.

4 Ay] *Rowe;* I *Q2-4, F;* Euer *Q1* collar] *Q1, F;* choller *Q2-3;* Coller *Q4* 7 Montague] *Theobald; Mountague Q2-4, F;* the *Mountagues Q1* 8-9] *Q1; Q2-4, F line* stand: / away. / 8 stand] *Q2-4;* stand to it *Q1* 10-11] *Pope; Q2-4, F line* stand: / *Mountagues*. / *;* There's not a man of them I meete, but Ile take the wall of. *Q1*

17 **maids** girls or young women, virgins
18-19 **our . . . men** Evans suggests the line indicates that the quarrel should not involve women (Cam[1]).
20 **I . . . tyrant** Bottom in *MND* 1.2.20-7 vacillates between playing the lover and the tyrant; note also the echoes from *MND* of Pyramus and Thisbe and the 'wall'.
21 **civil . . . maids** courteous, considerate. Evans notes many editors use 'cruel' from Q4, but *civil* is retained here as possibly unintentional irony, and as strengthening the reference to civil order.
23 **heads . . . maids** decapitation, execution, possibly a play on *caput*, or head, and 'Capulet'
25 **maidenheads** virginity; to have intercourse with a virgin outside marriage was to ruin her reputation
take . . . wilt Take it in any way you want (Dent, T27).
26 **in sense** punning on 'meaning' and 'physical sensation', with a suggestion of anger or 'incensed'; also, a play on 'smell' ('incense', but here of flesh or fish) as one of the five senses
27 **stand** courage or 'taking a stand', and an erection
28 **pretty . . . flesh** in context, a well-sized penis; more generally, 'good-looking'
29 **'Tis . . . fish** plays through sound from 'flesh' to *fish*; also, draws on the phrase 'neither fish nor flesh': to make one thing like fish and the other like flesh is to make an invidious distinction, but also to show partiality (*OED* fish *sb.*[1] 4c).
30-1 **comes . . . house** Gregory uses the partitive genitive, 'rare in Shakespeare but possible' (Williams), which indicates that the Montague household is here represented by some of its members (Oxf[1]).
30 **poor-John** salted and dried hake, not much valued, hence making fun of Sampson's sexuality; also, used by Overburie to describe someone dried up and bloodless (52)
draw thy tool Sampson's weapon; also his penis: see *H8* 5.3.132-5.

GREGORY The quarrel is between our masters, and us 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.
GREGORY The heads of the maids?
SAMPSON Ay, the heads of the maids, or their maidenheads, take it in what sense thou wilt.
GREGORY They must take it in 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.
GREGORY 'Tis well known thou art not fish, if thou hadst, thou hadst been poor-John – draw thy tool, here comes of the house of Montagues.

18-19] *not in Q1* 20-1 when … maids,] *not in Q1* 21 civil] *Q2-3, F;* cruell *Q4* 22] *Q2-4;* & off with their heads 23 maids?] *Q1*, *F;* maids. *Q2-4* 26 in] *Q4*, *Q1; not in Q2*

31 SD One Servingman is referred to as 'Abram.' in the speech prefixes. The 'other' Servingman is often played by the actor also playing Balthazar, Romeo's servant (Rowe names this Servingman as such). Throughout these lines, to 56, the servants may speak openly to provoke the other side, or say some lines as an aside or privately to someone on their side, for example 39, 47.

32 **naked weapon** the drawn sword, and the penis; see 30n., on *draw thy tool*. The correspondence of 'sword' and 'penis' establishes fighting as an important language of sexuality among men. Gregory and Sampson may joke about it, but fighting and sexuality develop into a central topic that contributes to the logic of the play.

weapon If Sampson's sword is out here, it may be re-sheathed at line 36: 'Let us . . . sides'; it is drawn again by 59.

I . . . thee 'I will give you support, be right behind you'; see *1H4* 2.4.146-9.

35 **marry** indeed; mild oath derived from swearing by the Virgin Mary

fear both to be afraid and to doubt

36 **of** on

37 **frown** In humours theory to frown was a sure sign of anger; here a self-conscious gesture of contempt.

38 **list** want or like

39-40 **bite my thumb** a well-known Italian insult consisting of thrusting the thumb between two of the closed fingers, or into the mouth (Dyer, 207). *OED* (bite, *v.* 16) offers Cotgrave: 'faire la nique . . . to threaten or defie, by putting the thumbe with a naile into the mouth, and with a jerke (from the upper teeth) make it to knacke'. Also referred to as the 'fig of Spain' (*H5* 3.6.59). Possible sound-association pun on bear-baiting: the Globe theatre was nearby the Bear Garden.

44-51 The first side to give an insult becomes responsible for the fight and will be in trouble with the law. Each side avoids direct insult until 69.

50 **I . . . you** 'I am ready to fight you'; see 3.1.82.

52 punctuated here as in F as a question because Gregory then interrupts Sampson to urge him to *Say 'better'* as if in answer; but Sampson may simply dry up in the face of Abraham's laconic *No better* and Gregory takes the opportunity to push him toward aggression.

Enter two other Servingmen[, *one being* ABRAHAM].

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.
ABRAHAM Do you bite your thumb at us sir?
SAMPSON I do bite my thumb sir.
ABRAHAM Do you bite your thumb at us sir?
SAMPSON Is the law of our side if I say 'Ay'?
GREGORY No.
SAMPSON No sir, I do not bite my thumb at you sir, but I bite my thumb sir.
GREGORY Do you quarrel sir?
ABRAHAM Quarrel sir? no sir.
SAMPSON But if you do, sir, I am for you: I serve as good a man as you.
ABRAHAM No better?

31.1 *one being* ABRAHAM] *named in following SP in Q2-4* 32-3] *not in Q1* 40 disgrace] *Q2, Q1;* a disgrace *Q3-4* 41 SP] *Q2-4; I or 1;* Moun: *Q1* 43 SP] *Q2-4; 2* Moun: *Q1* 48-53] *not in Q1* 49 sir?] *F;* sir, *Q2-4* 52 better?] *F;* better. *Q2-4*

53 SD Benvolio enters here according to Q2, yet he does not immediately involve himself in the scene so what does the actor do on stage? Perhaps the slight delay is to show him as a 'peacemaker', because he does not participate in the beginning of the fight. In light of what he says later in this scene (126-7), he may come on stage as if he is simply walking around in a mood, at first not even noticing the servants.

54-5 **here . . . kinsmen** Since Gregory serves the Capulets, he must be seeing Tybalt's approach (61 SD).

57 Saviolo (353-7) argues against starting a fight with 'foolish lies'. He observes that the only reason to instigate a fight is the threat of death, for example, if the causes of the fight 'deserve to be punished with death' (394).

59 **washing blow** swashing, slashing: see Golding's Ovid: 'Astyages . . . Did with a long shape arming sworde a washing blow him give' (5.252).

60-1 **you . . . do** echoing Christ's comments to the mob that condemns him to death (Luke, 23.24, Matthew, 26.52, John, 18.11); the first of several biblical phrases used to draw the audience's sympathies in a particular direction

62 **hartless hinds** Hart is the male deer, hind the female; Tybalt suggests that Benvolio is demeaning himself by fighting with servants who are behaving as though they do not have masters.

64 **up** away

65 The two street-fighting scenes (here and at 3.1) have a number of elements in common that productions use to delineate the differences. For example the earlier fight may prepare the way for the later; or the earlier fight may be staged as a controlled game, making it very different from the later fight which is catapulted into death because Romeo does not play his allotted role; or the control of the earlier fight may show up the element of 'accident' in the later.

manage it use it, wield it; also as a phrase meaning 'sort yourself out'. See also 3.1.144: 'The unlucky manage of this fatal brawl'.

SAMPSON Well sir –

Enter BENVOLIO.

GREGORY Say 'better', here comes one of my master's kinsmen.

SAMPSON Yes, better sir.

ABRAHAM You lie.

SAMPSON Draw if you be men. – Gregory, remember thy washing blow. (*They fight*.)

BENVOLIO Part, fools, put up your swords, you know not what you do.

Enter TYBALT.

TYBALT
What, art thou drawn among these hartless 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.

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

55] *Q1 adds SD: They draw, to them enters Tybalt, they fight, to them the Prince, old Mountague, and his wife old Capulet and his wife, and other Citizens and part them.* 56-78] *not in Q1* 59 washing] *Q2-3;* swashing *Q4* 60-1] *Q2-4; Capell lines* fools / do. /

68 **Have at thee** warning of imminent attack. See 106-10 where Benvolio describes Tybalt's mode of fencing in a controlled Spanish style, requiring the fencer to stand straight. Presumably, Benvolio fights in the Italian style more dominant in England in the 1590s, which requires the fencer to crouch as he thrusts at his opponent (Oxf^{2}).

68.1 **Citizens** Moryson notes that the English 'despise them who quarrel and fight in the streets publicly, and do not rather make private trial of their differences' (129); see 3.1.50n.

68.2 **Officers . . . Watch** Q2 has only 'Citizens' arriving yet assigns the following lines to 'Offi', which in Act 4 is an SP referring to 'Officers of the Watch'. Given the importance of the Watch to restoring order in 5.3 and their relevance to the Prince's wish to maintain civic order, it is likely they also enter here. The Officers may well say the first line to follow, meaning 'beat down the weapons', although if interpreted as 'beat down the Montagues and the Capulets' it is more likely that this line and the next are both chanted by the Citizens. It is unlikely that the Watch would say the second of these lines since its chant-like quality is a provocation.

the Watch guards of a city or town, sometimes paid and sometimes raised from among the citizens as a civic duty

69 **Clubs . . . partisans** Philip Brockbank comments that the call for 'bats and clubs' refers to 'the weapons of the London apprentices, often called in to quieten an affray, and sometimes to start one' (*Cor* 1.1.54-5n.). See also Rutter, extracts 17, 18, 39 and 40 covering 1592 and 1595.

bills long-handled weapons with a concave blade, or a kind of concave axe with a spike at the back and a spear-tipped shaft (*OED* bill *sb.*^{1} 2); associated with constables; see *MA* 3.3.41.

partisans pikes with a broad head and occasionally also a side projection

72 SD ***gown*** the modern-day dressing gown. Capulet Father is still undressed and has hurriedly left his house.

73 **long sword** an old-fashioned, heavy, often two-handed sword

74 **A . . . crutch** Both wives restrain their husbands, Capulet Mother with sarcasm, pointing to her husband's old age and physical weakness, while Montague Mother shows determined resistance (78). Given the earlier sexual word-play the phrase also puns on 'crotch'.

76 **in spite of** to provoke; also, 'in a scornful manner'

TYBALT
Have at thee, coward.

Enter three or four Citizens *with clubs or partisans* [*and* Officers of the Watch].

OFFICERS Clubs, bills and partisans, strike, beat them down.

CITIZENS Down with the Capulets, down with the Montagues.

Enter CAPULET FATHER *in his gown, and* CAPULET MOTHER.

CAPULET FATHER
What noise is this? give me my long sword, ho!

CAPULET MOTHER
A crutch, a crutch! why call you for a sword?

CAPULET FATHER
My sword I say: old Montague is come
And flourishes his blade in spite of me.

68.2 *and* Officers of the Watch] *this edn;* as Officers of the Watch *Cam^{1}; Cit. / Steevens;* 1. *Cit. / Malone* 69 SP] *Cam^{1};* Offi. *Q2* 71] *assigned to Citizens Cam^{1} (Cam)* 73+ SP] *this edn; Capu. Q2-4* 74+ SP] *this edn;* Wife. *Q2-4;* crutch, a crutch] *F;* crowch, a crowch *Q2-4*

77-8 **Hold . . . foe** Clearly both Montague Father and Capulet Father have had many opportunities to stop the street fighting, but have not done so.

go . . . foe Rhyming couplets often signal the completion of an event and act as prompts for new actions or for different characters to enter.

79-86 The Prince's speech effectively introduces a serious register by using the grand style: Wilson describes this as having 'great words' which were long and strange, vehement figures or metaphors, stirring sentences and amplifications (169). The grand style was appropriate for important public occasions, for great people, and for tragic emotions and actions (Adamson, p. 35ff.).

79 **subjects** The Prince reminds the citizens that they are also 'subjects' and as such should do what he says.

80 Their swords stained with the blood of their neighbours, they profane against the tacit agreement of citizens, that they should not physically harm others in their city. See also *R2* 1.3.128: 'Of civil wounds ploughed up with neighbours' sword'.

stained *stainèd*

81 **Will . . . hear?** The Prince has tried to address the fighters three times, yet the quarrel continues. It is not until 86 that the fighting stops.

82-3 **quench . . . veins** The letting of blood was a cure for anger in sixteenth-century medicine; also, compared by Dent to 'Only blood can quench the fire' (B465.1).

83 **purple fountains issuing** dark red blood flowing; dark or 'purple' blood was 'bad blood' (in the veins) that had to be drained until the red came in (Hoeniger, 93).

84 **pain** penalty

85 **mistempered weapons** puns on weapons tempered on the anvil and their intemperate use

86 **sentence** In the Elizabethan period, a *sentence* was a complete thought or result of reasoning, similar to the judicial sentence today. For persuasive effect, the Prince uses a periodic sentence, 'Three civil . . . the peace' (87-95), delivering his 'thought' or *sentence* in the final phrase for dramatic effect.

moved *movèd*; affected by emotion, probably anger and frustration; but it recalls ambiguity; see 15n.

Enter MONTAGUE FATHER *and* MONTAGUE MOTHER.

MONTAGUE FATHER

Thou villain Capulet! – Hold me not, let me go.

MONTAGUE MOTHER

Thou shall not stir one foot to seek a foe.

Enter PRINCE Escalus, *with his train.*

PRINCE

Rebellious subjects, enemies to peace,
Profaners of this neighbour-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.

77 SP] *Spencer;* Mountague *Q2-4* 77+ SP] *this edn; Mount. Q2-4* 77 Capulet! – Hold] *Rowe;* Capulet, hold *Q2-*
78+ SP] *this edn;* M. *Wife* 2. *Q2-4;* 2. *Wife F* 78.1 Escalus] *Cam, Ard*^{2}*;* Eskales *Q2-4, F;* the Prince *Q1;* Escales *Cam*^{2}
80-3] *not in Q1* 84 torture, . . . hands] *Q1;* torture . . . hands, *Q2-3;* torture, . . . hands, *Q4* 85 mistempered] *F*
*(*mistemper'd*);* mistempered *Q2-4, Q1*

87-95 The Prince's threat of death (95) is difficult to interpret. Rossi says that unless someone dies in a civic brawl, others may not be put to death (116-17) – hence the Prince is acting firmly by threatening death. In contrast, Hosley cites Machiavelli's advice that princes may sentence either to death, or to imprisonment, or may be merciful in response to civic unrest; and that the strong prince will not hesitate to condemn to death. However, Machiavelli was read both literally and ironically during the period.

87 **civil brawls** an oxymoron, occurring when two words supposedly opposite are linked together, as with 'civil war' which in sixteenth-century terms is an oxymoron because the definition of a civil state was one within which people did not fight. The phrase picks up on the three oxymorons that introduce the speech (79-80) and looks toward *Cankered with peace* (93).

bred . . . word a real fight has been born, nurtured out of nothing but an 'airy word', a tautology which highlights the insubstantiality of *airy*; see also 175.

90 **Verona's** Neronas in Q2. The printing house of Thomas Creede that printed Q2 was also printing *The Historie of Two Valiant Knights* during 1599 in which there is a character named Neronis ($D1^{r}$). It may be that the compositor had a simple slip of attention and carried over the spelling of a similar word.

91 **Cast by** set aside

grave beseeming ornaments Literally, 'ornaments with beseeming gravity' that may be illusory, but also 'ornaments of beseeming gravity', possibly implying quality or circumstance that confers beauty, grace or honour (*OED* ornament *sb*. 2b) on the citizens, or an outward sign that signifies these qualities; see *1H6* 5.1.54: 'for clothing me in these grave ornaments' or important robes of office. Hence, Verona's citizens forget their sober, civilizing pursuits. There is also a play on age or death in 'ancient', *grave*, 'old', as a contrast to the younger fighters and the new brawls, which develops the play's concern with death. Evans glosses as 'accessories proper to the dignity of age' (Cam^{1}).

grave serious, sober; Nashe refers to citizens at the 'gates' responsible for imposing order, as 'grave' (1.182).

92 **old partisans** weapons that have not been used for a long time

parting either part separating the two parts; also, a grammatical term to part or parse a sentence, joking about the grand-style rhetoric of the Prince

93 **Cankered with peace** suggests that people who have become too used to peace begin to take it for granted and cannot deal sensibly with any disagreement or aggression. Nashe refers to 'the canker worms that breed on the rust of peace' (1.213); see also *Ham* 4.4.27-8, and A. R. Humphreys' note on the abundance of Elizabethan references in *1H4* to the unhealthiness of peace.

PRINCE

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 90
Cast by their grave beseeming ornaments
To wield old partisans, in hands as old,
Cankered with peace, to part your cankered hate.

90-3] *not in Q1* 90 Verona's] *Q3-4, F;* Neronas *Q2*

95 **forfeit . . . peace** penalty demanded for transgressing the peace; also, the loss of the peace, which their lives shall pay for; also, peace will be achieved only at the price of their lives.

96 **For this time** on this occasion; also, at this time

100 **Free-town** In Brooke it is the Capulets' castle, but here the domain of Prince Escalus.

101 **Once . . . death** Escalus tells them a second time to depart and raises the stakes from torture (84) to *pain of death*. He has difficulty establishing his authority: see 81.

102 **ancient** old

new abroach again in action; also, with the sense of 'broach' as pierce or break, for example, a cannon's broach (Ard^2).

103 **Speak nephew** establishes the blood relationship between Montague Father and Benvolio. It may also be that Benvolio, obeying the Prince's commandment, is gathering his sword to depart, choosing to ignore Montague Father's first question, so Montague Father has to call him back. Montague Father may be addressing Benvolio as the most senior Montague present at the fight before his arrival, which would give him permission to speak.

104-13 The first of the many re-narrations in the play, which underline the difference of approach and perspective the characters bring to every action by contrasting what they say with what the audience has just seen onstage.

106 **in the instant** at that moment

107 **fiery** In early modern medicine fire is associated with anger and intemperate behaviour (see 82); the word implies that Tybalt is responsible for instigating the fight; see also 3.1.125. The proximity of *fiery*, 'breathed' (108) and 'hissed' (110) constructs a semantic net that allies Tybalt to the furies, to snakes or dragons, or to a devil.

prepared already drawn

109 **cut** a fencing term for 'a slashing blow or stroke given with the edge of a weapon' (*OED sb.*^{2} 2b)

PRINCE

If ever you disturb our streets again
Your lives shall pay the forfeit of the peace.
For this time, all the rest depart away.
You Capulet shall go along with me,
And Montague, come you this afternoon
To know our further pleasure in this case,
To old Free-town, our common judgement place.
Once more on pain of death, all men depart.

Exeunt [*all but Montague Father, Montague Mother and Benvolio*].

MONTAGUE FATHER

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
The fiery Tybalt with his sword prepared,
Which as he breathed defiance to my ears
He swung about his head and cut the winds

99 case,] *Q1;* case: *Q2-4, F* 101 SD *all . . . Benvolio*] *Hudson* 102 SP] *Q2* (Montague)*;* M: wife *Q1* 106-13] *not in Q1* 109 swung] Pope*;* swoong *Q2;* swong *Q3-4, F*

110-11 Benvolio's description of Tybalt's way of fighting, mocking him with sarcasm, prepares us for Mercutio's description in 2.4.19-35. Cf. the approach of 1Player, *Ham* 2.2.469-93.

110 **Who** which (Abbott, 264)

hissed This unusual personification agrees with the neoplatonic sense of the air as a physical medium. But see *AW* (ed. G. K. Hunter) 3.2.110-11 where the air is so little affected by the passage of a bullet that it 'sings'.

112-13 'More and more people came, fighting with both Montagues and Capulets, until the Prince arrived who separated the sides'. Given Benvolio's loyalty to the Montagues, the description is remarkably neutral with its balanced phrases and exact repetitions, including the unusual identical rhyme, but he did get involved primarily to stop the fight.

114-15 A rhyming couplet that balances Benvolio's couplet by shifting the focus to Romeo, in the process moving from the civic to the domestic. These are two of three lines of dialogue Montague Mother has in the play, and near the end she is reported to have died grieving over Romeo's exile (5.3.209-10). Perhaps her near-silence while onstage may be developed as an already excessive worrying about Romeo.

115 **fray** disturbance, especially one caused by fighting; a noisy quarrel, a brawl, a fight, skirmish, conflict (*OED sb.*[1] 3)

116-20 The careful narrative blossoms into a periodic sentence in the grand style (see 79-86 and n.), a stylistic sign of respect toward Montague Mother.

116-17 **worshipped . . . east** a grand metaphor for dawn. The change in register also indicates Benvolio's change of attitude. Cynical about the fight, he is committed to Romeo. The sentence is controlled by making the pun on *sun* in the first line, explicit as *son* in the last. The metaphor also begins to elevate Romeo to godly proportions; see 132-4.

117 **Peered** 'Peer' and 'appear' blended in the sixteenth century (Oxf[2]), so the sun not only looks out of the sky but becomes visible in it.

118-28 Benvolio describes himself as someone who suffers from melancholy, specifically love-sick sadness, and a *troubled mind* that desires solitude.

118 **drove** Other editions often take 'drive' and explain that it is pronounced as 'driv', as in the past of 'wrote' as 'writ'.

abroad away from home

BENVOLIO

Who nothing hurt withal, hissed him in scorn.
While we were interchanging thrusts and blows
Came more and more, and fought on part and part,
Till the Prince came, who parted either part.

MONTAGUE MOTHER

O where is Romeo? saw you him today?
Right glad I am he was not at this fray.

BENVOLIO

Madam, an hour before the worshipped sun
Peered forth the golden window of the east
A troubled mind drove me to walk abroad,

114 SP] *this edn;* Wife. *Q2-4, Q1, F* 117 Peered forth] *Q2-4;* Peept through *Q1* 118 drove] *Q3-4* (drave)*; Q2;* drew *Q1*

119 **sycamore** In the sixteenth century the word, which puns on ‘sick-amour’ or love-sick, was associated with melancholy lovers: cf. *Oth* 4.3.39: ‘The poor soul sat sighing by a sycamore tree’; and *LLL* 5.2.80-93. See also Parker, ‘Mulberries’ for the interchangeability of the sycamore with the mulberry (16-17) and another way of tying in Ovid’s story of the young lovers Pyramus and Thisbe.
122 **ware** aware of; but also, wary
123 **covert** covering, shelter, hiding place
125 The Q1 version, ‘That most are busied when th’are most alone’, is a grammar school commonplace from Cicero, *De Officiis* 449-50.
126 ‘which wanted most not to be found by anyone’; or ‘being so tired, even my own company was too much for me’, proverbial (Dent, O62.1).
127-8 ‘followed my inclinations to be alone by not trying to find him and ask him about his own solitariness, I gladly avoided Romeo who gladly ran away from me’.
127 **humour** The Galenic system of medicine recognized four humours and allied them to behaviour; see Hunter, ‘Canker’.
128 **who** him who (Abbott, 251)
129-38 Montague Father’s description of Romeo returning home before dawn is clearly not the case on this day. The detail also indicates that Romeo is at the point of some kind of change.
129-30 Romeo is in the habit of going to the sycamore grove; Montague Father keeps track of him and may have been looking for him.
129 **morning** homophone with ‘mourning’ which fits the context of *tears* and *sighs* in the following lines

BENVOLIO
Where, underneath the grove of sycamore
That westward rooteth from this city side,
So early walking did I see your son.
Towards him I made, but he was ware of me
And stole into the covert of the wood:
Which then most sought where most might not be found,
Being one too many by my weary self,
Pursued my humour, not pursuing his,
And gladly shunned who gladly fled from me.
MONTAGUE FATHER
Many a morning has he there been seen

119 sycamore] *Q1, F;* Syramour *Q2-4* 125] *Q5;* Which . . . sought, . . . found: *Q2-4, F;* That most are busied when th’are most alone, *Q1* 126] *not in Q1* 127 Pursued] *Capell (*Persu'd*);* Pursued *Q2-4, F* humour] *Q2*, *Q4;* honour *Q3*, *Q1* 129-38] *not in Q1* 128 shunned] *F (*shunn'd*);* shunned *Q2-4*

130-1 develops the larger-than-life allegory introduced by Benvolio; here Romeo is the dawn increasing the morning *dew*, the sky adding *clouds*, and the night that disappears with dawn, but not the 'sun' or 'son' sought by Montague Father.

131 **with . . . sighs** both water vapour and melancholy, the latter being the Elizabethan equivalent of depression and associated often with a lover's condition; see *R2* 3.1.20: 'And sigh'd my English breath in foreign clouds'.

134 **Aurora** The goddess of the dawn was married to Tithonus, whose bed she was thought to leave each morning. Beds of Elizabethan gentry usually had curtains around them (Burton and Kelly, 87); see also 4.5.11n.

135-8 An actor or reader might want to work with the restricting verbs *pens*, *shuts* and *locks* that dominate this description of Romeo's isolation and self-definition as one who is part of the night.

135 **light . . . heavy** a potential oxymoron that Romeo develops in 177-8, though here *light* means illuminations and *heavy* gloomy; echoed in the pun *heavy son*

steals comes stealthily, not openly as in daylight, for Romeo usually shuns the light

heavy emotionally burdened

136 **private** alone, solitary; with a force unusual to ears today because being *private* was a relatively new concept, a particular rejection of communal society often tied to capitalist enterprise

pens himself 'puts a pen around himself'; also 'writes' himself; also suggestive of 'pensive': see 4.1.39.

137-8 develops both the idea that he encloses himself, as well as *makes* himself into an *artificial night* / knight, writing himself a script from a romance where he is the amorous knight. This *artificial night* contrasts with the naturally occurring night that dominates the play, although a sixteenth-century audience watching the play during the day would also have to construct an *artificial night*.

138 **artificial night** The late sixteenth century was using both 'natural time', when units of the day were adjusted to the hours of daylight, making a daylight 'hour' quite lengthy in the summer, and 'artificial time', when units of the day were measured by the burning of candles or by clocks. Cotgrave notes: 'The second quarter, or third hour, of the artificiall daye in summer, eight of the clock, in Winter time' (C16822941).

MONTAGUE FATHER

With tears augmenting the fresh morning's dew,
Adding to clouds more clouds with his deep sighs:
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
And private in his chamber pens himself,
Shuts up his windows, locks fair daylight out
And makes himself an artificial night.

139 **Black** *Black* was associated with bile, thought to produce melancholy.
portentous forboding, calamitous; also, monstrous, extraordinary
140 **counsel** advice, but also friendship and intimate talk; see Ferguson, 157. For a more cynical account of *counsel* as social capital, see Hutson (74).
142 **learn of him** learn it from him; also, find out about him by other means
143 **importuned** pressed, urged, impelled
by any means in every possible way
144 Montague Father has made serious efforts to find out what is wrong with Romeo, yet has asked neither Friar Lawrence nor any of Romeo's friends.
145 **his own . . . counsellor** advisor to his own feelings
affections humours, feelings
146-8 **I . . . discovery** Montague Father cannot decide if Romeo is acting reasonably, but does know that Romeo has become so isolated that he does not engage with the outside world (*sounding*) and is unlikely to find a way out (*discovery*) of his predicament.
148 **sounding** A sounding in water determines how deep the water is, and how far one is from land; also, to discuss and reason with someone.
discovery both a finding of something unknown such as a new land, as with travel narratives, and a revelation; see 3.1.143.
149 **envious worm** malicious insect, here the cankerworm; but Shakespeare uses *worm* for any insect: see *AC* 5.2.242; see also *Son* 35.4: 'loathsome canker lives in the sweetest bud'; and *Ham* 1.3.39-40: 'The canker galls the infants of the spring / Too oft before their buttons be disclosd'; cf. 'The canker soonest eats the fairest rose' (Dent, C56).
151 **same** Many editions use 'sun' after Theobald; on the other hand *same* is clear and recalls the phrase 'dedicated to the same', found in the introductions to books following effusive descriptions of patrons.

MONTAGUE FATHER
Black and portentous must this humour prove,
Unless good counsel may the cause remove.
BENVOLIO
My noble uncle, do you know the cause?
MONTAGUE FATHER
I neither know it nor can learn of him.
BENVOLIO
Have you importuned him by any means?
MONTAGUE FATHER
Both by myself and many other friends:
But he his own affections' counsellor
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,
Or dedicate his beauty to the same.

139 portentous] *F2;* portendous *Q2-3, F;* protendous *Q4;* portentious *Q1* 143-53] *not in Q1* 145 his] *Q3-4, F;* is *Q2* 151 same] *Q2-4, F, Oxf², Folg;* sun *Pope (Theobald), Cam¹, Ard²*

153-4 As with 139-40, Montague Father ends with a couplet that gives his speech an air of finality, as if he has almost given up. The couplets also anchor the elaborate metaphors that inform his emotive speech. Here he emphasizes not only his desire to know what is wrong with Romeo, but also how to help him. *Cure* aligns him with the activity of the Friar, Romeo's other 'father'.

153 **give cure** restore to health, but also, to 'pay heed' (*OED sb.*[1] 1)

155 **be much denied** with the sense of friendship or kinship tested to the limit

156-7 **I . . . shrift** 'I hope your meeting with Romeo makes you happy by giving you the true story'; or 'I hope you are lucky and that in your meeting with Romeo you get the true story'. Several editors punctuate differently: 'by thy stay. / To hear . . . shrift, come Madam'. This leaves the implied conclusion introduced by *so* unstated, but does indicate that Montague Father knows his son will not tell him the 'true story'.

157 **shrift** confession

158 **morrow** morning

There are **videos** of this scene.

159 **Ay me** a lover's sigh; see 2.2.25.

sad . . . long the beginning of the word-play with which Benvolio engages Romeo. Romeo plays the *inamorato* of *commedia dell'arte*, the lover who is conventionally self-obsessed and keen to show that his suffering is of a greater order than anyone else's.

160 Cf. 128; the duplication of the action of fleeing opens up possibilities for comedy, as does the irony of Montague Father's leaving just when he might have 'found' Romeo.

162 Literally, 'The hours are long because I do not have the love that would make time pass swiftly'. Cf. Young, 2.214: 'It is a true sayinge, that the houres consecrated to pleasure, are but short' (Dent, H747). A grammatically complex sentence developing Romeo's word-play – a not quite correct chiasmus.

163-6 a rapid stychomythic dialogue during which (usually) two people exchange volleys of words, controlled here by prepositions *in* (163), *out* (164), *of* (165). Romeo pulls all three together in the last line, underlining a love that is there (on his part) and yet not there (because not reciprocated).

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

Exeunt [*Montague Father and Montague Mother*].

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.

157 SD] *Capell* 159 struck] *Rowe;* strooke *Q2-4, F;* stroke *Q1* 163, 165 love?] *Q5;* loue. *Q2-4, Q1, F*

166 **Out . . . favour** not in her affections; not with her 'favour' or sign of approval, a favour of a lady being worn by knights in jousting; with a further meaning of 'genitalia'; see *Ham* 2.2.232-3: 'Then you live about her waist, or in the / Middle of her favours?'

167-8 Love looks desirable but the experience of it is rough; also, the loved one looks gentle but is tyrannical; see 1.4.23-30.

169-80 The highly artificial speech begins and ends with rhyming couplets and contains, midway in *hate* / *created*, two lines that self-consciously avoid rhyme and draw attention to themselves.

169 **love . . . still** Cupid is always, or *still,* blind, and often blindfolded; see 1.4.4 and 2.4.16, and also *CE* 3.2.8-9.

171-3 **O . . . love** Romeo, having momentarily come out of his self-absorption, notices there has been a fight, then quickly turns the attention back onto himself.

171 **dine** eat the main meal of the day, at about noon. The question may indicate that he is not truly in love because he has not lost his appetite (Oxf^{2}).

173 **to do** also, to-do, a confusion that results from not knowing what to do

174-9 a virtuoso display of rhetorical devices associated with paradox; dominated by oxymorons which align the turmoil in Romeo's life with the turmoil in the civic world through the parallel with the oxymorons of the Prince's speech: see 87n.

174 **O brawling . . . hate** Romeo is in love with Rosaline, a Capulet, so the civic brawl and his own desire are between his people and those he is supposed to hate, but loves. A 'brawl' was also a dance, to which kissing was occasionally introduced (Dyer, 399). In *LLL* 3.1.8-9 Moth asks his Master: 'Will you win your love with a French brawl?' The dance becomes closely associated with fighting as the play progresses: see 1.5.17, 2.4.20-5 and 3.1.47-8.

175-6 A parody of human limitations: only God can make something out of nothing (Genesis, 1.1-2); but also a comment that if humans attempt it nothing will come of nothing (Dent, N285). Also, a pun on *nothing* and *O*, both being commonly used at the time to refer to a woman's vagina.

BENVOLIO Of love?

ROMEO

Out of her favour 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 any thing of nothing first created:
O heavy lightness, serious vanity,

171 O me!] *Q2-4, F;* Gods me, *Q1* 175 created.] *Q2-4 (*created:*); create! Q1*

177-80 The sequence of oxymorons picks up on the heavy / light opposition used about Romeo by Montague Father (135); the list proceeds with other descriptions of him such as the chaos of his life in a body that seems well: see 4.5.75-6 and 5.1.16. The oxymoron is associated elsewhere with the paradoxes of women and love; see *Rich Cabinet*: 'A woman . . . is a pleasing wound, sweet poyson, a bittersweete, a delightful disease, a pleasant punishment, a flattering death' (162^{v}; see also 84^{v}).

177 Romeo introduces the concept of *seeming*, where appearance can signify different parallel worlds. The image implies that there is chaos in the forms God has made, which turns the previous image from Genesis on its head (175).

178 **Feather of lead** paradoxically brings together 'As light as a feather' and 'As heavy as lead' (Dent, F150, L134)

179 his recognition of the artificiality and deceptiveness of his isolation, as if he is a sleep-walker, dreaming his actions; see 1.4.50. Also, the phrase prefigures both Juliet's appearance after she has taken the sleeping drug and Romeo's bewilderment at her 'apparent' life-likeness when he looks at her 'dead' body (5.3.101-2).

180 Moving through *this*, *love*, *feel* and a central *I*, to a negation, and back through *feel*, *love*, *this*, this device (antimetabole) reverses and negates, displaying Romeo trapped in this love which is both there and not there.

181 **coz** 'cousin' or 'kinsman'

182-96 The dialogue now changes from its compression of oxymorons to the rhythm of couplets with the exception of 190. The shift is one of the devices that is used in the text to vary the formal poetics Romeo plays with in this scene which might otherwise become stifling. The change may indicate to an actor or reader that Romeo is being drawn out of his self-obsession.

183 **love's transgression** because Cupid shoots an arrow through the lover's breast; also, *transgression*, because love affects people in disturbing ways. It is both Romeo's unrequited love for Rosaline and Benvolio's love for him (185-7).

ROMEO
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 though not laugh?
BENVOLIO No coz, I rather weep.
ROMEO
Good heart at what?
BENVOLIO At thy good heart's oppression.
ROMEO
Why such is love's transgression:
Griefs of mine own lie heavy in my breast,

177 well-seeming] *Q4;* welseeing *Q2-3, F;* wel-seeing *F3;* bestseeming *Q1* 178 fire] *Q1, F;* fier *Q2-4* 179 Still-waking] *F2;* Still waking *Q2-4, Q1, F* 181 Dost] *Q5;* Doest *Q2-4, Q1, F*

185-6 **propagate . . . of thine** 'you will make my grief greater if you add (press) your griefs on me too'; literally, a pun on 'to press' or to have sexual relations, which Romeo develops from Benvolio's *oppression* (182), and which generates a surreal image of Romeo's and Benvolio's griefs 'propagating' children of grief. The idea is more straightforwardly echoed in the following line and a half. There is the additional sense of a chest being pressed with heavy weights, a form of torture (*OED* press *v.*[1] 1b). Gibbons notes a form of propagation by layering weights onto training plants to force them to put down roots and form new plants (Ard[2]).

188-92 a series of contradictory metaphors that expands on three of the oxymorons (178). They pick up on three of the humours, air, fire and water, and implicitly on the fourth, earth, which is associated with bile, black humour, madness and melancholy. Here as elsewhere Romeo's couplets surround unrhymed lines (190) that suggest an excessiveness or lack of control. Evans suggests these lines describe the stages of love from infatuation to passion to frustration to melancholy.

188 **fume** fine spray or vapour; also, a vapour rising in the body because of excess (Hoeniger, 109)

191 **discreet** careful, cautious

192 **gall** bitterness; *gall* indicated a 'bitter poison' that increased anger and derived from the spleen, the seat of malice and ill-will (Hoeniger, 177-8); see also 1.5.91.

preserving sweet With the increase in imports, the use of sugar to preserve fruit, vegetables and meat was becoming more widespread at the end of the sixteenth century.

193 **Soft** wait, stay; also, listen

194 **An' if** a strong form of 'if' (Abbott, 103)

195-6 Romeo introduces an idea repeated throughout the play of people not being who they are, and losing contact with the self/themselves; Juliet's false death is the exemplar; see 1.4.103 (Dent, L565).

195 **Tut** a common expression of interruption, often with the connotation of mildly interrupting something that should not be said; see Williams (102-3) for a sensible bibliographic conjecture about *Tut*, which is 'But' in Q2

197 **is that** an ellipsis of either 'is it that' or 'is that whom'

ROMEO
Which thou wilt propagate to have it pressed
With more of thine: this love that thou hast shown
Doth add more grief top too much of mine own.
Love is a smoke made with a 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,
A choking gall and a preserving sweet.
Farewell my coz.

BENVOLIO
Soft, I will go along:
An' if you leave me so, you do me wrong.

ROMEO
Tut I have lost my self, I am not here,
This is not Romeo, he's some other where.

BENVOLIO
Tell me in sadness, who is that you love?

185 propagate] *Q3-4, Q1, F;* propogate *Q2* 188 made] *Q2-4;* raisde *Q1* 189 purged] *Q2-4, Q1, F;* puff'd *Collier (cited Cam[1])* 190 loving] *Q2-4;* a louers *Q1;* lovers *Pope* 191 madness] *Q4, Q1;* madnesse, *Q2* 195 Tut] But *Q2 (catchword);* Tut *Q3 (catchword)* lost] *Q2-4, Q1;* left *Daniel* who is that] *Q2-4;* whome she is *Q1;* who she is *Pope;* who is't that *Daniel*

198 **Groan** The groans of unhappy lovers belong to Petrarchan tradition, as in Philip Sidney's *Astrophil and Stella*, in which Astrophil lists the conventional signs of love as 'give each speech a full point of a grone' (quoted by Duncan-Jones, *Son* 131.6n.). See *Son* 131.6 and 10, and 133.1: 'Beshrew that heart that makes my heart to groan' with the added sense of a dying man 'groaning his last'.

200 Q4 reinstates *Bid* from Q1 because it creates ambiguity: is the *sick man* sad or is the person who 'bids' sad? or is *in sadness* the phrase used to instruct the *sick man*?

sadness seriousness, but also, steadfastness, as well as melancholy. Romeo puns on Benvolio's use of *sadness* as 'seriousness', by shifting its meaning here also to 'melancholy'; see *Oth* 2.1.32 and *H8* Pro. 2-3. If you tell the melancholy man to do something in sadness you only make him more sad. Lines 201-2 carry on the word-play with the preceding *sadness* and *sadly*. Ironically, because Rosaline rejects him, *sadness* does not connote 'satisfied', a possible significance for the sixteenth century (*OED* sad *adj.* 1).

202 Romeo has shifted from describing himself to describing the one he loves; his vocabulary (206ff.) has become highly ornate, allegorical, with many classical references, as if he is defending himself with verbal armour. His 'I do love a woman' may appear redundant, but effectively raises the possibility of loving a man in the denying of it, which is central to his relationships with Benvolio and Mercutio.

204 **right . . . man** target, specifically in the game of bowls given epithets such as 'a Blocke, a Jack, and a Mistris' (*OED* mark *sb.*[1] 7f); hence also, 'vagina': see *LLL* 4.1.130-1; also, markman or marksman, continuing Benvolio's shooting image (203) and recalling Cupid's bow and arrow

206-12 Romeo here describes the pursuit of love in terms of war, personifying it in Diana, the goddess of hunting.

206 **hit** had intercourse with; see *LLL* 4.1.117-31.

207-8 Longer Note

207 **Cupid's arrow** with the added sense of 'penis'

Dian's wit In foregoing love, Diana was the goddess of chastity and the moon. *wit* signifies wisdom, both prudence and skill; also connotes 'genitalia' (Rubinstein, 306), here chaste.

208 **well armed** Traditionally Diana is portrayed with a bow and arrow.

armed 'armd' (Q2) may be a short form of 'armoured', covered with protective military clothing, as well as 'loved' from 'amours'; see *AC* 4.8.15.

ROMEO
What, shall I groan and tell thee?
BENVOLIO Groan? why no:
But sadly tell me who?
ROMEO
Bid a sick man in sadness make his will:
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 mark man, and she's fair I love.
BENVOLIO
A right fair mark, fair coz, is soonest hit.
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

198-9 Groan? why no: . . . who?] *Hanmer (*Groan why no; . . . who?*); one line Q2-4, F;* Why no, but sadly tell me who. *Q1*
198 Groan?] *F3;* Grone, *Q2-4, F* 200 Bid . . . make] *Q4*, *Q1, Ard*[2]*, Cam*[1]*;* A sicke man in sadnesse makes *Q2-3*, *F, Folg, Oxf*[2]*;* A sicke man in good sadnesse makes *F2* 201 A] *Q2-4;* Ah *Q1;* O *Malone* 204 mark man] *Q2-3;* mark-man *Q4, Q1*
206 Well] *Q2-3;* Well, *Q4;* But *Q1* 207-10] *see Appendix: 'Q1 version'*

209 **lives uncharmed** protected from charm and seduction; some editors take Q1's 'unharmed'.
212 **ope . . . gold** resists seduction with money; *lap* here can also be understood as 'vagina'.
213-16 These lines turn on the sterility of chasteness which robs men and women (*makes huge waste*) and deprives them of immortality. The theme is consistently explored in *Son* 1-17. Gibbons compares S. Daniel, *Rosamund*, 239-52 (Ard^2).
213-14 Frequently punctuated 'O she is rich in beauty, only poor / That . . . dies,' the Q2 form builds ambiguity so that *rich* not only refers back to 212 but forward to *beauty*, varying significance as it varies the rhythm to insist on a complex blending of money and beauty.
214 **store** something precious, treasure (*OED sb*. 6); also, a neoplatonic term for beauty
215 **still** always
chaste single, celibate; also, pun on 'chased'
216 paradoxically prodigal (*makes huge waste*) in acting '*sparing*'-ly; cf. *Son* 1.12.
217-18 cut off a family line; see *Son* 3.8.
219 a structure flexibly varying the final term to *wisely too fair* which indicates that she is playing with him (*wisely* as 'knowingly'), and that her aim is not to make him despair but to keep herself safe
fair beautiful; also, just
220 **a** clever conceit asking how Rosaline's chastity can bring her salvation (*bliss*) only by condemning Romeo to hell (*despair* being a deadly sin)
222 literally, to live as if dead-in-life
223-4 **Forget . . . think** Cf. *LLL* 1.1.77-83.
225 by allowing yourself freely to look; see 136. In neoplatonic love the eye is not concerned with superficial appearance but directly connected to the soul.

ROMEO
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.
BENVOLIO
Then she hath sworn that she will still live chaste?
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.
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:

209 uncharmed] *Q2-4;* vnharm'd *Q1* 211] *not in Q1;* bide] *Q2-4;* bid *F* eyes] *this edn;* eies. *Q2-4, F;* eyes, *Q5* 212 saint-seducing] *Q3, F;* sainct seducing *Q2;* Sainct-seducing *Q4;* Saint seducing *Q1* 213 rich, in beauty] *Q2, Oxf^2;* rich in beauty, *Q1, Q3-4, F, Ard^2, Cam^1, Folg* 215-29] *not in Q1* 216 makes] *Q4;* make *Q2-3, F* 219 wise, wisely too] *Q2-4;* wisewi:sely too *F;* wise, too wisely *Hanmer*

228-9 Steevens glosses as ‘the masks worn by female spectators of the play’. The masks are happy because (unlike Romeo) they get to touch (*kiss*) the beautiful (*fair*) ladies’ brows; but being black, the masks hide the ladies’ whiteness or beauty (*fair*). The lines mark an instance of the play directly acknowledging the presence of the audience. Guazzo notes that wearing masks makes people want to know all the more about the wearer (Pettie, 3.81); see also *MM* 2.4.79-81.

228 **masks** Women had adopted masks during the 1570s in England (see Howes, 34). Van Meteren notes that in 1575 ‘ladies of distinction have lately learnt to cover their faces with silken masks or vizards, and feathers’ (27).

230-1 The initial reading is contradictory: the lover, made blind by love, remembers the state before love as *precious treasure*; but following from previous lines, either he is made blind by the imagined beauty of the masked women (Hoby, 116-17), yet finds this only renews his desire for Rosaline; or he is blind to the beauty of the other women because they are masked, yet even his imaginings of how *fair* they are do not measure up to the *treasure* of Rosaline’s beauty.

treasure his eyesight; but also, that presented to his sight

232 **mistress** usually a married woman rather than someone having an affair

passing fair better than fair; also, surpassing fair, of exceptional beauty

233-4 **a note . . . read** love and sexual attraction are frequently compared to books and writing: see 1.3.83-94, 3.2.83-5 and 3.3.98.

233 **note** a marginal gloss; hence another beauty is only a gloss not the text itself.

236 ‘I’ll teach you the lesson of examining other beauties, or die in debt’; also, ‘I’ll pay off that idea (get rid of it) or die beholden to you’ (cf. Dent, D165). In Elizabethan English ‘death’ and ‘debt’ could be homophones.

BENVOLIO
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.
He that is stricken 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.
Farewell, thou canst not teach me to forget.
BENVOLIO
I’ll pay that doctrine or else die in debt. *Exeunt*.

226-7 ’Tis . . . more:] *Pope; one line Q-4, F* 230 stricken] *Q5;* strooken *Q2-4, F*

[1.2]

0.1 Capulet Father is carrying a list of names which he wants Peter to deliver. It is unclear whether he is still in his dressing gown, as he would be if he had not returned home since going off with the Prince (1.1.99). Here, as again in 3.4, Paris comes to talk to Capulet Father shortly after he has had a crisis with Paris' kinsman, the Prince. The location is a public place, later in the day.

County Count, the title is equivalent to the English 'Earl' (see 3.4.21), possibly from the Italian *Conte*.

0.2 **PETER** Q2 names the accompanying servant as the 'Clown'. In 4.5 the role of the Clown and Peter are elided because the SD reads 'Enter Will Kemp', the company's clown at the time of printing, and the SPs refer to him as Peter. See *LLL* 4.2.80ff. for a similar assignation of Kemp's role as the 'Clown' to the character Costard who also cannot read; see also Oxf [2], 1.2.0.1.

1 **bound** legally required

2 **In penalty alike** with the same penalty

4 **honourable reckoning** high status or recognized social standing; also, known to abide honourably by the law, to reckon up

5 **lived at odds** lived as enemies, but implying that the feud is now behind them

6 **my lord** Paris flatters Capulet Father by paying him respect although he is socially inferior.

7 Paris has already asked to woo Juliet.

8 **stranger . . . world** She has yet to participate in public life.

9 **change . . . years** Juliet is still thirteen: see 1.3.13. Shakespeare lowered Juliet's age from 16 (Brooke) and 19 (Painter). Fourteen was not an unusual age for girls of the gentry and aristocracy to marry; their marriages were often arranged. Women of lower status married later and had more personal choice (Crawford & Mendelson, 112). Peter Blayney reports on 'The Marriage of Mildred Redman' (unpublished private communication, 1997), deducing from records in the Corporation of London Records Office that in 1554 'the age of consent would appear to be thirteen'.

10 **pride** fullness; also, sexual desire

[1.2] *Enter* CAPULET FATHER, County PARIS *and* PETER.

CAPULET FATHER

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

CAPULET FATHER

But saying 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

1.2] *Capell* 0.2 PETER] *Oxf;* the Clowne *Q2-4* 1-3] *not in Q1*

11 **ripe** a girl who has just reached womanhood; cf. ‘a ripe sister’ (*AYL* 4.3.87).
12-13 **made . . . made** Both uses of *made* play on ‘to make’ and ‘to have sexual relations with’.
13 **marred . . . made** homophone punning on ‘married’ and ‘maid’**.** Cf. ‘Marrying is marring’ (Dent, M701).
marred scarred, physically or emotionally. Possibly a rueful comment on Capulet Mother who got married at the same age (1.3.74)
14-15 All Capulet Father’s other children are dead (see also 3.5.165) so Juliet is his heir. The lines stand out as the only non-rhyming couplet, and are metrically irregular as are many other highly emotive lines in the text.
15 **hopeful . . . earth** the one sprung from his earth who is full of hope in herself, but also a daughter who carries her father’s hopes. ‘Hope’ is also a piece of enclosed land under possession (*OED* hope *sb.*[2] 1); and *lady of my earth* means *fille de terre*, or heiress (Steevens).
16-37 In this extended passage Capulet Father speaks consistently in rhyming couplets and at the same time uses convoluted grammar and syntax; the formality of the couplets adds to the strain of the poetics which may convey Capulet Father’s struggle with Paris’ request.
16-23 The syntax can encourage a characterization that has Capulet Father improvising, as if he has not thought to invite Paris before.
17 Both his desires and his right as a father to demand that she consent are but a part of the matter.
18 **And she agreed** once she has agreed; also, ‘if she agrees’.
20 **accustomed** traditional
22 **store** group of persons (*OED sb.* 3)
24 **poor house** falsely modest, but not entirely sycophantic for Paris’ house is far richer
25 **Earth-treading stars** beautiful young women

CAPULET FATHER
Ere we may think her ripe to be a bride.
PARIS
Younger than she are happy mothers made.
CAPULET FATHER
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.

13 made] *Q2-4;* maried *Q1* 14-15] *not in Q1* 14 Earth] *Q2-3, F;* The earth *Q4;* swallowed] *Q5 (*swallow’d*);* swallowed *Q2-4*, *F* 15 She’s] *Q2-3 (*Shees*);* She is *Q4* 18-19] *not in Q1* 18 agreed] *Q2;* agree *Q3-4* 21 guest] *this edn;* guest: *Q2;* guest, *Q3-4, Q1, F*

26 **comfort** satisfaction, here sexual

27 **well-apparelled April** the coming of spring, traditionally a time for celebrations of fertility and sexuality; also, a little allegory for Paris (*April*) who follows on from Capulet Father (*limping winter*).

29 **fennel** anise. Fennel was used at weddings, supposedly to awaken passion (Cam[1]). But also, *fennel* signifies flattery and dissembling, being associated with 'to claw, to cog, to foist, to flatter, to dissemble' (F1401373); see also Jasper Yates (*The Castle of Courtesy*, 1582), who, after praising its medicinal virtues, adds: 'Yet some will say that fennel is to flatter' (fol. 47). See also 'Nor fennel a fickle bring for flattery; / Begot of his, and fained courtesie' (Dyer, quoting from *Phyla Lachrymarum*, 205). Jenkins (ed., *Ham*, 538) notes that the Count in Jonson's *The Case is Altered*, when addressed as 'my good lord', exclaims 'Your good lord! O how this smells of fennel' (1.7.9). Longer Note

30 **Inherit** possess, again reminding Paris of the Capulet wealth

31-3 **like . . . none** Capulet Father plays on the conceit that Juliet is not important or beautiful enough to be reckoned above the others; at the same time he plays with *merit* being 'reckoned', implying both that those who are experienced (therefore unchaste) can be reckoned, and that those who are virginal and innocent cannot be reckoned either because they have not done anything or are beyond reckoning because they are pure. Juliet is one of the latter, and the implication may be that while all the women have reputations, she is the only one with a chaste reputation. See also *Son* 53.

32 **mine being one** Capulet Father, having just finished saying that Juliet is 'yet a stranger to the world', on the spur of the moment decides to invite her to the feast; see 1.3.82.

33 **in reck'ning none** One is not a number (Dent, O54).

34 **sirrah** a term of address to a social inferior

trudge about get going, but language usually reserved for 'rogues and lackeys'; see Puttenham, 229

There is a **video** of this scene.

37 **On . . . stay** Capulet Father instructs Peter to hear the response of those invited before he returns; sometimes punctuated 'My house and welcome on their pleasure stay'.

38-9 **written. Here . . . written** The repetition of *written*, and that in Q2 the first sentence ends with the word, focus the speech on the humour of Peter, illiterate, being asked to read in order to deliver a message. The phrase is parodied by Peter to underline the sense that he has been given something of authority (the list) but it makes no sense. The reference also recalls that just as with the Bible, Peter needs an interpreter. Longer Note

CAPULET FATHER

Such comfort as do lusty young men feel
When well-apparelled April on the heel
Of limping winter treads, even such delight
Among fresh fennel buds shall you this night
Inherit at my house: hear all, all see,
And like her most whose merit most shall be,
Which one more view, of many, mine being one,
May stand in number, though in reck'ning none.
Come, go with me. [*to Peter*] Go, sirrah, trudge about
Through fair Verona, find those persons out
Whose names are written there, and to them say
My house and welcome. On their pleasure stay.

Exeunt [*Capulet Father and Paris*].

PETER Find them out whose names are written. Here it is

28 limping] *Q2-4;* lumping *Q1* 29 fennel] *Q2-4;* female *Q1* 30 Inherit] *Q2-4*, *Q1*, *F;* An it *some copies of Q2 (repaired badly: see Quarto Facsimile)* 32 one more view,] *Q2-3;* on more view *Q4;* Such amongst view *Q1;* on which more view *Capell* 33] *Q1 adds SD: Enter Servingman* 34 SD] *Steevens (Capell)* 37 SD] *Rowe; Exit Q2-4, F; Exeunt Q1* 38 written. Here it] *Q2-4;* written here! It *Q1*

39-41 **shoemaker . . . nets** Peter shows us he cannot read by deliberately mixing up the worker and their relevant tools. It should be shoemaker and last, tailor and yard, the fisher with his nets, and the painter with his pencil – *last*, *yard* and *pencil* each with the added meaning of 'penis'. The correct attribution of worker to tools is part of Erasmus' *Adages* (Biii^{r}) and also occurs in John Lyly, *Euphues* (1578), 1.180. When acted this would be a clear piece of clowning.

39 **meddle** to use; also, to have intercourse (Partridge, 147) and to masturbate

41-2 **But . . . writ** Peter spells out the problem that he can't deliver Father Capulet's message because he can't read.

pencil an artist's paintbrush (*OED sb*. 1)

44 **I must . . . learned** Someone must read it for him.

learned *learnèd*

– In good time He is about to leave when he sees Benvolio and Romeo who may be able to help him, so he stays onstage or returns. The comment offers an opportunity for direct play with the audience. Chris Peake, playing Peter for the University of California Shakespeare Conference (an intercampus annual conference, in this year organized by W. W. Worthen) production in 1998, went out into the scholarly audience to find someone 'learnèd', but finding 'no one' had to come back to Romeo and Benvolio.

45-50 A highly formal sestet reintroducing the ambiance of 1.1. Each of the first four lines is a version of a commonplace saying (Dent, F277, G446, P457, P456.1), yet their interpretation is ambiguous (see following notes).

44 SD Benvolio and Romeo are being observed by Peter: the clown is watching a piece of comedy.

45 **one . . . burning** one passion burns out the passion of another, or one passion burns out and another starts burning. Most editions use the comma after *out* which enforces the second meaning only; cf. *TGV* 2.4.192-5 and *Cor* 4.7.54.

46 One pain is lessened by the knowledge that someone else is in pain too; but also, one pain is lessened by causing pain to another.

47 **holp** past participle of 'help'

PETER 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. – In good time.

Enter BENVOLIO *and* ROMEO.

BENVOLIO

Tut, man, one fire burns out another's burning,
One pain is lessened by another's anguish,
Turn giddy and be holp by backward turning,

44 writ. I . . . learned. – In] *Pope;* writ (I . . . learned) in *Q2-4*, *F* In good time] *not in Q1* 46 One] *Q3-4, Q1, F;* On *Q*
47 Turn giddy . . . by] *Q2-4;* Turn backward . . . with *Q1*

48 A desperate grief is balanced by a grief that is enervated or pining; also, a desperate grief in love is cured by the knowledge that the loved one is languishing or desiring the lover.

languish pun on 'language'; hence grief can be cured by listening to others.

49 **infection** love

50 **rank** past its best, foul-smelling

51-1.3.36 This section of the Q2 text is so close to Q1 in spelling and punctuation (although not identical: Q2 changes have been retained) that editions have long suggested that it must have been set from a copy of Q1.

51 **plantain leaf** a low-lying herb, the leaf of which was used as a poultice to soothe bruises or cuts. Romeo sarcastically suggests the plantain leaf is as inappropriate for a broken shin, as is Benvolio's suggested cure for a broken heart. To put on plantain was to believe falsely that one was impregnable, hence Benvolio is offering Romeo false courage; see Nashe, 1.128. See also *LLL* 3.1.75-6 and *TK* 1.2.59-61.

52 **For . . . shin** cut skin, not broken bone: to 'break one's shins' was an expression (Dent, S342.1) meaning to 'be disappointed in love' (G. R. Hibbard, ed., *LLL* 3.1.67, Oxford).

53 A production might well have Romeo kick Benvolio in the shins at this point, to make sense of Benvolio's exclamation at 52.

54-6 **Not . . . and** Romeo re-states his father's comments at 1.1.135-40, making himself the victim, *shut up*, *kept*, *whipped and tormented*, not the perpetrator. This treatment would have been given to the medically insane at the time, at St Mary's Bethlehem hospital, or Bedlam, in London (Salgado, 198-202).

54 **bound** tied up, restricted

56 **good e'en** good evening. The greeting was used any time after noon.

good fellow An early modern English audience would probably hear an allusion to Robin Goodfellow or Puck, an anarchic and at times malicious figure; see *MND* 1.2.34.

BENVOLIO
One desperate grief cures with another's languish:
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?
ROMEO
For your broken shin.
BENVOLIO
Why Romeo, art thou mad?
ROMEO
Not mad, but bound more than a mad man is:
Shut up in prison, kept without my food,
Whipped and tormented, and – good e'en good fellow.

51-1.3.36] *Q1 (with Q2 as copy-text; see Commentary)* 52 I pray thee] *Q2-4; not in Q1* 56 and –] *Rowe;* and *Q2-4, Q1;* good e'en] *Ard*^{2}, *Oxf*^{1} *(*Good e'en*); Q2-4*, *Q1*, *F;* God-den, *Cam*^{2}

57 **God . . . e'en** 'God give you good evening'; Q2 reads 'Godgigoden' which is one of many idiosyncratic ways of spelling the phrase.

58 **mine . . . misery** His bad luck with Rosaline leaves him miserable; also, if he reads misery as his *fortune* or fate, he brings it on himself – hence a wry comment on his situation.

59 **learned it** learned to read your fortune
without book to speak from memory or by rote (Dent, B532)

62 The response is said straightforwardly or in frustration, depending on the way the actor is developing the character part; *rest you merry* is a term of farewell. Both phrases are possibly frustrated or ironic digs at Romeo the 'miserable lover' who will not give him a straight answer. Given Romeo's response *Stay*, Peter must show an intention to leave.

63-80 Peter is memorizing the list Romeo is reading out, hence his fragmented participation in the following dialogue.

64-72 The speech is in prose in Q2, and in italics except the proper names. Frequently rendered as verse because it comes so close to offering ten-syllable lines, most either 10, 11 or 12, and one in which Rosaline is mentioned (70) only 9. This latter may indicate a telling hesitation since after the list has been read Benvolio knows that Romeo's beloved is Rosaline. Neither iambic nor in pentameters, it is possibly best read as a list and is an example of the range of metrical experiment the text is exploring. There are many young single women invited. The only definite Capulets on the list are Tybalt, and *uncle Capulet* and his *daughters* or Capulet Father's nieces, confirming the sense that Tybalt is the last male heir (his parents are not there to mourn for him in 3.1 or later). The list also indicates a number of recent deaths, since so many women are not accompanied by their parents, and there is a *widow* present. The late sixteenth-century London audience would be sensitive to this implication because of the recent devastation by plague.

64 SD ***letter*** anything written (*OED sb.*[1] 3a), here a 'list'

66 **Utruvio** Printed as 'Vtruvio' in Q1-Q4 and F, with the usual sixteenth-century substitution of 'V' for 'U', the name is not common, although the classical architect Vitruvius had been rediscovered by the Italian Renaissance and is cited throughout TT's 1587 dictionary in definitions of architectural or building terms. Hosley notes that the name Utruvio is found in two plays by Davenant (1627, 1629); see Williams.

PETER
God gi' good e'en. I pray sir, can you read?
ROMEO
Ay, mine own fortune in my misery.
PETER
Perhaps you have learned it without book:
But I pray can you read anything you see?
ROMEO
Ay, if I know the letters and the language.
PETER Ye say honestly, rest you merry.
ROMEO Stay fellow, I can read.
Reads the letter.
Signior Martino and his wife and daughters,
County Anselme and his beauteous sisters,
The lady widow of Utruvio,
Signior Placentio and his lovely nieces,
Mercutio and his brother Valentine,

57 God gi' good e'en] *Dyce;* Godgigoden *Q2-4, Q1, F* 59-60] *Q2-4, F; prose Q1* 59 learned] *F (*learn'd*); learned Q2-4, Q1* 64-72] *verse Dyce (Capell); prose Q2-4, Q1, F (proper names not italic except 'Livia' in Q1, as a catch-word and as first word on the page)* 64, 67, 71 Signior] *Rowe;* Seigneur *Q2-4, Q1, F*

69 **uncle** probably colloquial for ‘kinsman’ or ‘cousin’; see 1.5.30ff. See also 1.5.64 where Tybalt, Capulet Father’s nephew, is referred to as *coz* (cousin).

74-90 Editors frequently disagree on these lines. Theobald and many following editors even attribute *to supper* to the servant: Johnson acerbically pointed out that this was unnecessary. The exchange neatly reverses the tension of the dialogue between Peter and Romeo preceding the reading of the list; here Romeo is asking the questions and not getting straight answers. Peter is probably still busy committing the guest list to memory, and so he answers Romeo curtly. With *you . . . you* (79-80) the first *you* reads ‘thee’ in Q1. Evans and others take ‘thee’ because Q1 is the copy-text here and because a servant is inferior. As Adamson points out (228-9), a change from ‘thee’ to ‘you’ is likely to be deliberate; hence this possibly indicates that Romeo is making fun of Peter.

81-2 **if . . . Montagues** Peter may have heard Romeo’s name (53).

82 **crush a cup** drink; specifically, at a feast. ‘Each man calls for a cup, drinks, and hands it to his neighbour, who empties it, and puts the cup on the cupboard’ (Harrison, 146).

87 **unattainted** unprejudiced; Gibbons says ‘uninfected’, comparing to 49 above.

89 **swan a crow** In classical mythology the swan was associated with Juno the queen of the gods, and it is a commonplace that the crow is associated with carrion and death (*OED sb.*[1] 1). The white and black contrast sustains the imagery from 1.1.229 (Dent, S1028.1). The phrase was a trite challenge to verbal contest at the time; see Ralph Lever, *The Arte of Reason* (1573), 231.

90-5 a sestet of apocalyptic images, moving from the beginning of the world to the fires of retribution

90 **devout religion** implicitly commenting on the cult elements of Petrarchan love

91 **falsehood** false belief or doctrine; also, deception and faithlessness

fire frequently made plural by editors presumably to match with *liars* (93); *fire* is retained here because its rhythmic completion is satisfying if different from the two-syllable ‘fires’. The Q2 spelling ‘fier’ here, as elsewhere, is connotative of ‘courage’ from the French *fierté*.

ROMEO Mine uncle Capulet, his wife and daughters,
My fair niece Rosaline, Livia,
Signior Valentio and his cousin Tybalt,
Lucio and the lively Helena.
A fair assembly: whither should they come?

PETER . . . up.

ROMEO Whither to supper?

PETER . . . to our house.

ROMEO Whose house?

PETER . . . my master’s.

ROMEO
Indeed I should have asked you that before.

PETER Now I’ll tell you without asking. My master is the great rich Capulet, an if you be not of the house of Montagues, I pray come and crush a cup of wine. Rest you merry. [*Exit.*]

BENVOLIO
At this same ancient feast of Capulets
Sups the fair Rosaline whom thou so loves,
With all the admired beauties of Verona:
Go thither, and with unattainted eye
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
Maintains such falsehood, then turn tears to fire,
An these who often drowned could never die:

69 Capulet,] *F3;* Capulet *Q2-4, Q1, F* 70 Livia] *Q2-4;* and Livia *Q1* 74-8] *see Appendix: ‘Textual differences’*
74 . . . up.] *this edn;* Vp. *Q2-4, Q1, F* 76 . . . to our house.] *this edn;* To our house. *Q2-4, Q1, F* 78 . . . my master’s.] *this edn;* My Maisters. *Q2* 79 you] *Q2-4;* thee *Q1* 83 SD] *F* 91 fire] *Q3-4*, *Q1*, *F;* fier *Q2;* fires *Pope*

92 Literally, ‘if these eyes, often drowned with tears, never died from them . . . let them be burnt as liars or traitors for looking elsewhere and seeing beauty in others’. The image alludes to the custom of immersing religious heretics under water: if they survived they were confirmed as in league with the devil and therefore traitors.

An if

93 **Transparent** easily seen through, manifest or obvious; also, shining forth light, as the eyes shine forth the soul in neoplatonism

97 **poised . . . eye** Because Rosaline is in both of Romeo’s eyes he has no point of perspective.

poised weighed, balanced

98 **crystal scales** eyes as *scales*. Benvolio suggests Romeo weigh Rosaline against other young women with his eyes; see *VA* 962-3.

99 **Your lady’s love** either ‘your great love for Rosaline’ or ‘Rosaline’s non-existent love for you’

100 **shining** beautiful; also, a neoplatonic reference to the soul shining through the eyes; see *Transparent* (93). The word also connects eyes to *stars*; see 25.

101 **shall . . . best** ‘shall scarcely seem at all beautiful, who now looks the most beautiful’. *Seems* reinforces the sense of appearance and doubleness throughout the play; see 1.1.177. The line becomes a crux in F because of poor work by compositor E (Reid, 57). Many editions take ‘shewes’ instead of *seemes* as do Q3 and Q4.

103 **splendour** brilliantly shining light (*OED sb.*[1])

splendour . . . own the splendour of Rosaline; also, his own splendid preoccupation with melancholy

ROMEO

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.

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 shall show you shining at this feast,
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 splendour of mine own. [*Exeunt*.]

94 love?] *Q3-4;* loue, *Q2, Q1;* loue: *F* all-seeing] *F;* all seeing *Q2-4, Q1* 99 maid] *Q1*, *F;* maide: *Q2;* maid, *Q3-4* 101 she . . . well] *Q2-4, Q1;* she shew scant shell, well *F (some copies),* she shall scant shell, well *F (some copies)* seems] *Q2, Q1;* shewes *Q3-4, F* 103 SD] *Pope*

[1.3] The scene probably takes place in Juliet's apartment. More than one space is imagined for her living quarters; see 3.2.137 where Juliet goes to her bedroom from within her own apartments. The Nurse usually lives with Juliet (see 4.3.2), and Capulet Mother rarely visits (see 3.5.67).

1-80 In Q2 the scene is printed in prose until 64, except possibly for the first line. Most editions since Capell arrange the lines as verse, and the rhythms always border on iambic pentameter. As noted by E. Honigmann in *The Texts of 'Othello' and Shakespearian Revision* (1996), earlier Shakespearean texts often experiment with stress and produce lines of irregular syllabic count. Q2, following Q1 probably as the copy-text here, sets the Nurse's speeches in italics.

2 A common, if bawdy, exclamation (Dent, M45.1) suggesting the age the Nurse lost her virginity. Nevertheless it focuses the scene's concern with marrying off the 13-year-old Juliet.

3-4 **What, lamb . . . Juliet** The Nurse's repetition of *What* is an indication of impatience with Juliet, or acting impatience for the benefit of Capulet Mother.

3 **bade** past tense; the Nurse has previously called Juliet.

lady-bird sweetheart; possibly a play on light or lewd women, but *OED*'s first example of this usage is 1700 (*OED* lady-bird 2).

4 **God forbid** either 'I hope nothing has happened to her'; or, if the Nurse realizes her double meaning (see 3n., on *ladybird*), then 'forgive me'; see 4.5.7.

8 **give leave** Let us alone.

9 **secret** alone; see also 1.1.147.

10 **remembered me** reconsidered

Thou s' Thou shalt.

11 **pretty age** of marriageable age, just becoming a woman

13 **She's not fourteen** Capulet Mother's hesitant reluctance, from line 8, to broach the topic of marriage, may be an example of her unease when talking to Juliet, or the circling around her age may indicate that she too is uneasy about Juliet marrying young.

[1.3] *Enter* CAPULET MOTHER *and* NURSE.

CAPULET MOTHER
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, lady-bird.
God forbid. Where's this girl? What, Juliet.

Enter JULIET.

JULIET How now, who calls?

NURSE Your mother.

JULIET
Madam I am here, what is your will?

CAPULET MOTHER
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.
Thou knowest my daughter's of a pretty age.

NURSE
Faith, I can tell her age unto an hour.

CAPULET MOTHER
She's not fourteen –

1.3] *Capell;* 1+ SP] *this edn;* Wife: *Q2* 2-80] *Nurse's lines italic except proper names Q2-4, Q1* 2-4] *Johnson; prose Q2-4, Q1, F* 2 maidenhead . . . old,] *Pope; maidenhead, . . . old Q2-4, F; maiden head . . . old Q1* 8-11] *Capell; prose Q2-4, Q1, F* 9 thou s'] *Riv; thou'se Q2-4, Q1, F*

14 **lay** bet

15 **teen** 'to cause grief or sorrow' (*OED v.*[1] 2); also a play on *fourteen* (see *LLL* 4.3.161). Many productions play the Nurse as either consciously comedic, or unselfconsciously foolish. She is also frequently played as old, although having had a daughter of Juliet's age she may be relatively young.

but four only four teeth left

17 **Lammas-tide** 1 August: in the early English church a harvest festival for the first ripe corn, from which loaves were made and consecrated (*OED sb*. 1). *tide* means 'time'. Hosley suggests that Shakespeare, inheriting a heroine named Juliet, gave her a birthday in July, on Lammas-eve (19, 23), 31 July; see 1.4.77n.

odd a few

18 **Even or odd** sweeping aside Capulet Mother's answer, the Nurse puns on the double meaning of *odd* as a 'few' and as an 'odd number'. Levenson notes that the phrase extends the notion of a wager, or 'odds', referring to a game of chance (Oxf[1]).

of . . . year The same idiom occurs in *Ham* 5.1.139: 'Of all the days i'th' year I came to't that day'; see 27. The repetition may indicate a commonplace, but may also indicate a particular actor's verbal habit.

20 **Susan** the Nurse's daughter, who died in infancy. Women of lower social status who had just given birth were frequently asked to wet-nurse children of their superiors, and in many cases their own children suffered as a result. Thomas Raynold (*The Birth of Man-Kinde, . . . the Woman's Book*, 1604) advised that a wet-nurse be taken on 'not too long after her labour' and if possible 'a female child must suck the breast of a nurse that had a girl the last child she had' (Cressy, 90).

22 **She . . . me** i.e. 'we should rejoice because God has taken her to him'; see 4.5.66-8 (Dent, G251).

23 repeats 19 and brings the Nurse back to the story. Such repetition is characteristic of her narration, a way of anchoring her garrulity with redundancy, such as *Eve at night* (19, 23). T. Stern (private communication) has suggested that the repetitions can function as cue-lines, prompting Capulet Mother to speak. Either she does not do so and the Nurse has to continue the dialogue, or it is a comedy turn and the Nurse overrides her intervention; see also 25 and 37.

25 **earthquake now eleven** There had been a series of earthquakes, both in England and Northern Italy in the decades before *Romeo and Juliet* was written. Arthur Golding (*Discourse*, 1580) notes earthquakes in England (1580), Naples (1566), Ferrara (1566) and Montpellier (1573).

NURSE

I'll lay fourteen of my teeth, and yet
To my teen be it spoken, I have but four,
She's not fourteen. How long is it now
To Lammas-tide?

CAPULET MOTHER A fortnight and odd days.

NURSE

Even or odd, of all the days in the year,
Come Lammas Eve at night shall she be fourteen.
Susan and she – God rest all Christian souls –
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,

14-50] *Capell; prose Q2-4, Q1 except 16-17 How . . . tide / one line Q1, verse Q2; prose F except 14-16, lined* teeth / spoken / fourteene / tide / 24 shall] *Q3-4, Q1, F; stal Q2* she,] *F4; shee Q2-4, Q1, F*

26 **weaned** stop suckling, or feeding from breast milk. Juliet was weaned at two.
28 **laid . . . dug** rubbed wormwood on my nipple

wormwood *artemsia absinthium*, reputed to have a nauseous bitter taste; but referred to in William Turner's *Herbal* (1568) as recommended for the 'Nourcing of children' (42-4). For the effect of wormwood on Juliet see 32-4.

30 It was usual in early modern England for children of the gentry to be left with their nurses. The line reinforces the relationship of surrogate motherhood that the Nurse has with Juliet. Mantua, the city closest to Verona, is where Romeo goes when banished.

31 **bear a brain** have a good memory (Dent, B596); see Marston, *Courtesan*, 3.3.25-6: ''tis I that must bear a brain for all'.

33 **pretty fool** a gentle, innocent child; see *TS* 3.2.157: 'Tut! She's a lamb, a dove, a fool to him'.

34 **tetchy** peevish, irritable, or testy
fall out quarrel, or reject

35 **'Shake' . . . dovehouse** Longer Note
'Shake' 'get going'
I trow Believe me.

36 The short line is introduced by Capell, who also renders the Nurse's prose as verse for the first time, and cannot be memorial (despite Levenson, Oxf[1], who cites Williams) because Q2 (and Q1) are in prose. This edition follows the traditional layout because it emphasizes her repetitive narration, but the previous line could end at *dovehouse*, with *'twas . . . trudge* as a fairly regular line for the Nurse's speech.

trudge walk heavily, laboriously; here more a colloquial expression or an order to 'Get out of here'; see also 1.2.34n., on *trudge.*

37 **eleven** Apparently 'a leuen' (Q2) was a frequently used spelling, possibly attributable to Shakespeare; see Wilson, 126 and 136. Here it puns on 'leven' or 'leaven', the yeast needed to mature bread before baking.

38 **high-lone** by herself (Dent, G157)
by th' rood by Christ's cross

NURSE

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 than at Mantua –
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 trow
To bid me trudge:
And since that time it is eleven years,
For then she should stand high-lone, nay by th' rood
She could have run and waddled all about:

26 weaned – . . . it –] *Capell; weand . . . it, Q2-4, Q1, F* 34 tetchy] *Malone; teachie Q2-4, Q1* 37 eleven] *Q2-4 (a leuen); a leauen Q1* 38 she could] *Q2-4; could* Iuliet *Q1* high-lone] *Q1 (high lone) (*high-lone *Cam);* hylone *Q2;* a lone *Q3;* alone *Q4*, *F* 39 run . . . about] *Q2-4; wadled up and downe Q1*

40 **broke her brow** bumped, bruised her forehead
42 **'A** he (Abbott, 402)
merry man he was a fun lover; also, he liked sexual jokes.
44 joking that when Juliet is older she will know better and fall on her back, inviting sexual intercourse; alternatively that she will have *more wit*, *wit* connoting 'penis'
wit understanding; also genitalia, hence *Dian's wit* (1.1.207) and Mercutio's *wit of cheverel* (2.4.81ff.)
45 **holidam** a corrupt form of 'halidom' or holiness, meaning a holy place or thing, possibly one's honour; perhaps with a play on Holy dame, or the Virgin Mary; see *TS* 5.2.100.
46 **left** stopped
48 **warrant** swear
50 **stinted** stopped
51 **peace** homophone with 'piece'; the actor playing the Nurse may be improvising this exceptionally long speech as a 'piece' of comedic business.
54 **it brow** The neutral *it* signifying 'its' is rare in Shakespeare's writing (Adamson, 215) and foregrounds the asexuality of Juliet in this joke. Alternatively, if this dialogue was improvised by the comic actor, it may be a feature of his idiolect.
55 **cockerel's** figuratively, a young man's; also plays on 'cock' or 'penis'
stone testicle
56 **perilous** extremely dangerous; pronounced 'parlous' (Abbott, 467), introducing an aural pun on 'dangerous' and 'arguable'
60 **And . . . Peace** Juliet makes explicit play on *Ay* (46, 50, 53, 59) and *I* in the Nurse's story, at the same time as echoing Capulet Mother (51). See also Juliet's speech at 3.2.46-51.
61 **God . . . grace** 'May God choose you one of his elect'; also, with bawdy connotations: see *mark*, 1.1.204 and n., and 205.

NURSE
For even the day before, she broke her brow
And then my husband – God be with his soul,
'A was a merry man – took up the child,
'Yea', quoth he, 'dost thou fall upon thy face?
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
I never should forget it: 'Wilt thou not Jule?' quoth he,
And the pretty fool it stinted and said 'Ay'.
CAPULET MOTHER
Enough of this, I pray thee hold thy peace.
NURSE
Yes madam, yet I cannot choose but laugh
To think it should leave crying and say 'Ay':
And yet I warrant it had upon it brow
A bump as big as a young cockerel's stone,
A perilous knock, and it cried bitterly.
'Yea', quoth my husband, 'fall'st upon thy face?
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,

40 before,] *Steevens; before Q2* 43 dost] *Q1; doest Q2-4, F* 45, 49 Jule] *Q2-4;* Iuliet *Q1* 45 holidam] *Q1 (holli- / dam); holydam Q2-3; holy dam Q4;* holy-dam *F* 46 wretch] *Q2-4; foole Q1* 47 now how] *Q2-4; how Q1* 51-9] *not in Q1* 51+ SP] *this edn;* Old La. *Q2-4, F (to 94)* 52-9] *Capell; prose Q2-4, F* 61-4] *Pope; prose Q2-4, Q1, F*

63 The Nurse says things that Capulet Mother is either avoiding or being prevented from saying but to which she alludes (8); *once* means 'one day' but foreshadows the Nurse's advice that Juliet marry twice (3.5.223).

65 **Marry, that marry** The first *marry* may be an exclamation of surprise playing on the second, which is 'wedlock'; or the repetition may indicate frustration.

67 **dispositions** inclinations, behaviour, alluding to the humours and implying a question about Juliet's readiness for marriage. Also a rhetorical term referring to the structure of an argument. A plural subject following a singular verb is common in Shakespeare (Abbot, 335).

68 **hour** a measure of time or an event; Juliet may also pun on 'our', marriage being conventionally a point when 'I' becomes 'we'. Most editions opt for 'honour' (see Textual Note) but *hour* resonates with many temporal references in the play including: 1Cho.12, 2.2.168, 2.5.1-15, 3.5.44, 3.5.177, 5.2.24 and 5.3.145.

69 **'hour'** The Nurse implies that an hour is a good long time in lovemaking.

70 **thy teat** the teat feeding Juliet; falsely modest because it is the Nurse's teat giving wisdom

72 **ladies of esteem** Capulet Mother flatters Juliet and teases her with the fact that younger women have already become *ladies*, the title they gain on marriage.

73 **by my count,** by her reckoning, but also an oblique allusion to 'Count' Paris; punctuated as here, it encourages a pun on *count* / cunt and underlines Capulet Mother's calculation of her own marriage age as 14. Several editions suggest that she is 28 years old now, but given Capulet Father's ambiguous reference at 1.2.14, Capulet Mother may well have had a number of children before and after Juliet, but with Juliet the only survivor.

74-5 **I was . . . maid** a subtle taunt that Juliet is still a maid while her mother was, at her age, already a mother

74 **much upon these years** at about the same age

76 **valiant** strong, brave; but also with the sense of financial worth (*OED* 6b). Jane Anger says: 'As men are valiant so are they virtuous: and those that are born honourably, cannot bear horrible dissembling hearts' ($C4^{r}$).

NURSE

Thou wast the prettiest babe that e'er I nursed,
An I might live to see thee married once,
I have my wish.

CAPULET MOTHER

Marry, that marry is the very theme
I came to talk of. Tell me daughter Juliet,
How stands your dispositions to be married?

JULIET

It is an hour that I dream not of.

NURSE

An 'hour'! were not I thine only nurse
I would say thou hadst sucked wisdom from thy teat.

CAPULET MOTHER

Well, think of marriage now. Younger than you
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.

65 Marry . . . very] *Q2-4;* And that same marriage Nurce, is the *Q1* 67 stands your dispositions] *Q2-4;* stand you affected *Q1* 68 hour*er*] *Q2-4, F (*houre*);* honour *Q1, Ard*^{2}*, Cam*^{1}*, Folg, Oxf*^{2} 69-70] *Pope; prose Q2-4*, *Q1*, *F* 69 'hour'] *this edn, Q2-4, F (hou); honour Q1, Ard*^{2}*, Cam*^{1}*, Folg, Oxf*^{2} 71-6] *Q2-4;* Well girle, the Noble Countie *Paris* seekes thee for his Wife. *Q1* 73 count,] *Q4;* count. *Q2-3*

78 **man of wax** implying his pliability which would make him a governable husband; but also his effeminacy, because it is usually the woman who is wax and the man 'imprints' himself onto or into her; see *MND* 1.1.49-51 (Thompson & Thompson, 187-8). Also, wax was the material used to patch mistakes when carving marble, so that 'unwaxed' meant 'whole and uncracked', hence implying here that Paris is a man patched up to look perfect, but with flaws. Ovid refers to the body as wax and hence changeable: 'And even as supple wax with ease receyveth fygures straunge, / And keepes not ay one shape, ne bydes assured ay from chaunge, / And yit continueth alwayes wax in substaunce: So I say / The soule is ay the selfsame thing it was, and yit astray / It fleeteth intoo sundry shapes' (Golding's Ovid, 15.188-92). Also, signifies 'waxing' as 'growing bigger' with a sexual undertone (Dent, D453).

79 **flower** a blossom in full bloom, at the best point of balanced behaviour (Hoby, 298); also, given the extensive use of printing metaphors in the play, an ornament (*OED* 5c); hence also rhetorically, one who is ornamented and embellished, as in the flowers of speech

81 Capulet Mother's dialogue has been formal and to the point, yet Juliet has been silent since the mention of Paris' name. The to and fro of Nurse and Capulet Mother may be played as anxiety to get her to respond. Alternatively, it may be an indication of their own enthusiastic surprise at such a good prospect.

83 **volume** word-play on 'book' and 'dimension'

83-94 Capulet Mother enters an extended metaphor on Paris as the pages of a book (see Thompson & Thompson, 169ff., on the printing images used in the passage), which moves from 89 into increasingly elaborate commonplaces or sayings, as if trying to nudge Juliet into response, or overtaken by her own eloquence. Cf. *MA* 1.1.289-308 and *LLL* 4.3.292-313. The speech may be played in tandem with the Nurse responding to each metaphorical element about sexuality, encouraging Capulet Mother to the excess of the final images. It is quite possible to play Juliet as if she does not understand the sexual double meanings at all.

85 **married lineament** harmonious, pleasing features; also, *lineament* as 'outline', extending the book metaphor; also, illustration (*OED* 1; Oxf^2). Capulet Mother is advising Juliet to look at the married couples at the feast and note how they support each other.

86 **content** aural and visual pun on 'substance' and 'satisfaction'; the word in both senses was accented on the second syllable (signifying 'satisfied') until the nineteenth century.

87 **obscured** covered over; also, difficult to read

NURSE

A man, young lady, lady, such a man
As all the world – why, he's a man of wax.

CAPULET MOTHER

Verona's summer hath not such a flower.

NURSE

Nay he's a flower, in faith a very flower.

CAPULET MOTHER

What say you, can you love the gentleman?
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,
And what obscured in this fair volume lies

77-8] *Pope; prose Q2-4, Q1, F* 78 world –] *F4; world. Q2-4, F; world, Q1* 81-97] *not in Q1* 85 married] *Q2;* seueral *Q3-4*

88 **margent . . . eyes** ‘What cannot be read plainly from the page may be found in the marginal notes’: many sixteenth-century books have clarifying comments in the margins (see for example Hoby). Capulet Mother strains the visual metaphor, but follows the neoplatonic image of eyes providing direct access to the soul.
89 **unbound** not married; also, as an unbound apprentice, one who has achieved skill but is not yet a master; also, at loose ends and unprotected like an unbound book.
90 **cover** primarily the *cover* of a book; also, a reference to ‘covert’, a woman included in the person of her husband (S. Mendelson, *The Mental World of Stuart Women*, Brighton, 1987, 20); also, when a male horse or deer has intercourse with a female, he is said to *cover* her, but here Juliet is the *cover* as if Paris needs to be protected or as if he is a passive partner in the coupling.
91-2 Just as *the fish lives in the sea*, so the *fair within* or internal pages of a book (the man) lives proudly in the *fair without* or the cover (the woman). The image is a sexual play on the man within the woman, hiding ‘proudly’ or erect, but is visually odd because a fish in the sea is completely rather than just partly surrounded by the water / woman – although *pride* is also a kind of eel or lamprey, an obvious phallic image. Q2 punctuates unsatisfactorily as ‘fair without the fair,’ shifting the interpretation to ‘it is only pride that encourages beautiful people to deny relationships with other people and hide themselves away’.
92 **fair . . . hide** the neoplatonic belief that a beautiful face or body denoted a beautiful personality
93-4 ‘The pages of the book (man) share the glory with the golden clasps of the cover (woman), as they lock in their happiness (*golden story*)’. Also, Paris is as honourable in himself as he is by family connections, an issue central to the contemporary debate about civility and behaviour; cf. Newton, Touchstone (1573, 17) and Wright, *Passions* (1601, lix).
94 **gold clasps** Hentzner describes the books in the Royal Library at Whitehall as bound in velvet with their covers secured with fasteners (*clasps*) of ‘gold and silver’ (16).

CAPULET MOTHER

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
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,

92 fair within] *Q3-4, F;* faire, within *Q2*

96 'By marrying him, you will not be made inferior'; also, 'you will not lose your sense of self'. Either way it is significant that Capulet Mother says this at all. Many marriage manuals of the early modern period explain that with marriage the woman becomes like the child to the parent, or like the subject to the king; see Joseph Hall, *Solomon's Divine Arts* (1609). Certainly her own deference to Capulet Father in 3.5 indicates that Capulet Mother has experienced just this subjugation. However, there are other manuals of advice which imply the more 'companionate' status of a wife (Crawford & Mendelson, 132-48); see Vaughan, N7^{v}. Capulet Mother's statement may be intended to raise the issue as a point in an on-going debate.

having him having sexual relations: implying that Juliet will not lose her religious purity if she loses her virginity to her husband

97 **No less** The Nurse again supports Capulet Mother's vocabulary (96), but implies that if women have sex they become big with pregnancy.

99-100 **I'll . . . more** 'I'll look in order to find out if I like him, if looking can be depended on to move the feelings to liking someone'; also, she will look but do no more.

100 **endart** pierce; her eyes are as Cupid's arrow piercing the heart.

101 SD **PETER** In Q2, at 1.2, the Clown has the speech prefix 'Seru.' or 'Ser.' Here the prefix is Serving[man] and in Q1 it is '*Clown*' (see Textual Note). This edition again assigns the role to Peter; see 1.2.0.2n. and The Actors' Parts.

102-5 The lines have a rhythm similar to 1.5.12-13, and also to Grumio's at *TS* 4.1.40-6.

104 **in extremity** at the breaking point

106-7 The actors need to find a reason to repeat Peter's urging. Capulet Mother and the Nurse may do so because Juliet is still slow to respond.

106 **stays** waits

CAPULET MOTHER
By having him, making yourself no less.
NURSE
No less, nay bigger, women grow by men.
CAPULET MOTHER
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 it fly.

Enter PETER.

PETER Madam the guests are come, supper served up,
you called, my young lay asked for, the Nurse cursed
in the pantry, and every thing in extremity. I must
hence to wait, I beseech you follow straight. [*Exit*.]
CAPULET MOTHER
We follow thee. Juliet, the County stays.
NURSE
Go girl, seek happy nights to happy days. *Exeunt*.

101 it fly] *Q4, Q1;* flie *Q2-3, F* 100 endart] *Q2-4;* engage *Q1* 101.1 PETER] *Oxf;* Seruing. *Q2-4; Clowne Q1* 105 SD] *F*

[1.4] The same evening just before suppertime, near the Capulets' house.

0.1 ***Maskers and Torchbearers*** The masque was a formal entertainment, but here it is more likely that the young people are masking, a pastime with elements in common with the masque, but more informal and taking place in domestic households. Masking, or more specifically 'Amorous masking' (Twycross & Carpenter, ch. 8), was fashionable among gentry youth slightly earlier in the sixteenth century; see 1.5.15 SDn. The presence of the Torchbearers indicates that it is night-time; they frequently accompanied maskers; see *MV* 2.4.1-7 and 39.

4 'Masques (= masquers) often offered a prepared speech, spoken by their presenter (or truckman)' (Cam[1]); Benvolio refers to that person as dressed like Cupid (4); see *LLL* 5.2.158-74.

3 **the . . . of** the time has passed; it has become unfashionable (Dent, D42.1).

prolixity tediousness, tiresome length; cf. *MV* 3.1.10-11.

4-6 A description of the elements of a masque; a similar event was held at the Gray's Inn Revels, 1594-5, with knights fighting 'Tartars' (H. R. Woodhuysen, ed., *LLL,* Ard[3], 46).

4 **no . . . scarf** literally 'no man pretending to be Cupid by wearing a blindfold'; also the sign of a brothel (see *MA* 1.1.234-5); *Tim* portrays a blindfolded Cupid as a presenter, 1.2.123-8. See also *KL* 2.6.134.

hoodwinked blindfolded or misled; specifically a falconry term for hooding the bird to stop it hunting; see 3.2.14; here used allegorically to stop Cupid provoking lovers, but literally playing blind man's buff

5 **Tartar's . . . lath** Cupid was traditionally pictured with a Tartar's bow. A powerful weapon bent in the shape of an upper lip, it is distinguished from the English bow which was bent in a regular curve. Here used as a painted theatrical prop made out of lath or cheap thin wood.

6 **crow-keeper** scarecrow; or a boy hired to scare off crows, using his bow inexpertly; see *KL* 4.6.87-8 and *MND* 3.2.100-1. Many editions add the Q1 lines following *crow-keeper*: 'Nor no without-book prologue, faintly spoke / After the prompter, for our entrance', saying that they must have been forgotten in error, but none of Q3, Q4 or F includes them, even though it is likely that Q4 at the least had access to Q1.

[1.4] *Enter* ROMEO, MERCUTIO, BENVOLIO, *with five or six other Maskers*[, *and*] *torchbearers.*

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

BENVOLIO
The date is out of such prolixity:
We'll have no Cupid hoodwinked with a scarf,
Bearing a Tartar's painted bow of lath, 5
Scaring the ladies like a crow-keeper.

1.4] *Steevens* 0.1-2] *Q2-4; Enter Maskers with* Romeo *and a Page Q1* 4 hoodwinked] *Q4 (*hood-winckt*);* hudwinckt *Q2, Q1;* hud winckt *Q3;* hood winckt *F*

7-49 These lines are particularly full of proverbs, sayings and commonplaces, embedded in word-play that was popular during the late sixteenth century (Wright, *Passions*, 172-97).

7-8 punning on the different meanings of *measure*: 'let them size us up (*measure us*) in any way they want, we'll give (*measure*) them a dance (*measure*) and be gone'. The phrase relates to commonplaces signifying just retribution and reward, or the just execution of revenge, originating in Matthew, 17.2: 'With what measure ye mete, it shall be measured to you again'; see *3H6* 2.6.55 and *Tit* 5.3.65. Another related commonplace is of moderation or temperance as a virtue: 'He that forsakes measure, measure forsakes him' (Dent, D803).

9 **ambling** slow walking; also a dancing term; see *Ham* 3.1.145.

10 Because he feels melancholic (*heavy*), he will carry a torch (*light*) and be an onlooker; see 1.1.135 and 176. The engagement with the word-play indicates that Romeo is involving himself, not remaining detached; see 13-14n.

13-14 **I . . . move** Cupid had two kinds of arrows with which to shoot his victim. One was lead, making the lover heavy and preventing him from falling in love (Golding's Ovid, 1.565-8): 'There from hys quiver full of shafts two arrows did he take / Of sundrie workes: t'one causeth Love, the tother doth it slake. / That causeth love, is all of golde with point full sharpe and bright, / That chaseth love is blunt, whose steele with leaden head is dight'.

13 **nimble . . . lead** Silver reports that 'Signor Rocko', who worked in England around 1570, had his fencing students train with lead soles in their shoes (562).

soul a quadruple pun on sole (of shoe), sole (alone), soul and, as Levenson notes, 'sowel = a stake with the end sharpened'

15 Mercutio is breaking down the story, suggesting that Cupid's wings are borrowable; cf. *TGV* 2.6.42.

16 **common bound** both the usual height of a jump; also, the familiar limits of daily life and its restrictions: a two-word oxymoron

18-19 **so bound . . . woe** draws on both meanings of *bound* at 16

18 **his light feathers** Cupid's wings

BENVOLIO
But let them measure us by what they will,
We'll measure them a measure and be gone.
ROMEO
Give me a torch, I am not for this ambling,
Being but heavy I will bear the light. 10
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.
MERCUTIO
You are a lover, borrow Cupid's wings 15
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

7] *Q1 adds* Nor no without-book prologue, faintly spoke / After the prompter, for our entrance. 15-26] *not in Q1* 18 so bound] *Craig;* so bound, *Q2-4;* to bound: *F*

19 **bound . . . woe** *pitch* comes from tar, which would stop one from bounding, and indeed one could sink in it; also, 'pitching a tent' or sticking it down (*OED v.*[1] 4). But *pitch* is also the height to which the falcon soars before sweeping down on its prey (see *JC* 1.1.73-4), making it not only an oxymoron with *bound* but also a one-word oxymoron (see 16n.); also, the quality of a musical sound that makes another oxymoron with *dull*. Also associated with being defiled; cf. *LLL* 3.1.192.

20 **burden** Q2's 'birthen' has connotations of birth (TT13088417) and sexual love in this period, as well as oppression. Romeo's comments here are allied to women's experience: he is *sore enpierced* (17) and sinking under a lover's heavy burden: the weight of a man; also a pregnancy. Florio notes the use of 'birthen' to indicate emotional burden such as grief (F17278746).

21 SP Q2 has the SP 'Horatio', presumably a slip in the manuscript copy, but raising interesting questions about the chronology of *Romeo and Juliet* with respect to *Hamlet*. Romeo is in several ways a prototype Hamlet, and Mercutio and Horatio are the close friends of each, respectively.

22 **oppression** weight; also, forcible violation of a woman, rape (*OED* 4)

23-4 **too rough . . . boisterous** predominantly a sea image: Romeo plays with Mercutio's *sink* (21).

24 **rude** turbulent, violent, boisterous, rough, often of the sea (*OED* 6); see also *2H4* 3.1.20.

boisterous full of high spirits; also, stiff, hence with sexual connotations (*OED* 2)

pricks like thorn Love looks beautiful but hurts; could be mock proverbial: 'a thorn in the flesh', 'a thorn in the side' (Dent, T232). *pricks* also plays on 'penis'. The nightingale was supposed to sing its love songs while pricking its breast against a thorn (Spencer); see also *Ham* 1.5.87.

26 'if you complain against love for hurting, you chase love away' and 'if love hurts you, hurt it back and defeat it'; also, a sexual pun on *prick*: if you respond and consummate love, then you lose the erection.

Prick . . . pricking 'If you criticize (*prick*) love for hurting you (*pricking*)'; but also 'to put on death's list'; see *JC* 4.1.1, 3; see also *2H4* 2.4.322.

27 **case** mask. Also, slang for vagina; see *MW* 4.1.52-8. See also *1H4* 2.2.52-4: 'Case ye, case ye, on with your vizards'.

visage face; near homophone with 'vizard' or mask

ROMEO
I cannot bound a pitch above dull woe:
Under love's heavy burden do I sink.
MERCUTIO
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,
Too rude, too boisterous, 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,

20 burden] *Q2 (*birthen*)* 21 SP] *Q4;* Horatio. *Q2-3;* Hora. *F* 25 love,] *F;* loue *Q2-4*

28 **A . . . visor** *visor* signifies both mask and face. The pun underlines the difficulty of determining who a person is whether or not they are wearing a mask (Dent, V92).

visor as 'mask', with at least three connotative fields: 'feared with spirits, mad, distraught' (TT10829679); 'mummerie' (C27947012), 'imagerie or antickes' (C35334331); and 'the eye(sight) of a helmet' (F21264143), 'prying hole' (F21261014), 'a spy' (Bu44924264): all of which interplay here.

29 **What . . . eye** ambiguates whether 'cotes' (see *coat* below) is what the spectator's eye does, looking at Mercutio, or what the 'eye' constructed by Mercutio's mask does, looking out

curious nosy, interested in other people's business; also, showing particular attentiveness to detail; see *AC* 3.2.34-5.

coat cover up; Q2 has 'cote', raising the possibility of 'quote' or speak for, reveal; cf. *Ham* 2.1.111-12; also, 'cote' signifies 'observe' (Folg).

30 **beetle . . . blush** Mercutio's may be a beetle mask, with overhanging brows, and reddish cheeks; Heywood observes: 'Beetill blind and bedlam mad' (*OED* 7).

blush me mask or hide emotion; also that the mask shows emotion Mercutio does not feel

32 **betake . . . legs** join in dancing

33 **A . . . me** Romeo again delays by demanding a torch; see 9.

wantons . . . heart a play on unrestrained merriment, and lasciviousness; see *R2* 3.3.164: 'Or shall we play the wantons with our woes', punning on *light* (torch) and *light* (merriment).

34 touch lightly with their heels, as in tickling a person (*OED* tickle *v.* 6)

rushes floors were strewn with green *rushes* (Hentzner, 244). The stage was also strewn with rushes. See Dekker, *Hornbook*: 'on the very rushes when the comedy is to daunce' (2.248).

35-7 The phrase or 'saying' may be: 'When Play (game, jest) is best it is time to leave' (Dent, P399), conveying the meaning: 'It's a good opportunity for pursuing women or play, yet I am too exhausted to join in'. This edition, with Q1, punctuates 37 as a separate comment by Romeo indicating he does not feel like getting involved. Some editions take 'I'll be . . . on' and 'The game . . . done' both as proverbial phrases, worrying that Romeo refers only to one phrase at 35 (Cam[1]).

35 **grandsire** traditional, based on long experience, cautionary; see 2.4.24.

MERCUTIO

A visor for a visor: what care I
What curious eye doth coat deformities?
Here are the beetle brows shall blush me.

BENVOLIO

Come knock and enter, and no sooner in
But every man betake him to his legs.

ROMEO

A torch for me: let wantons light of heart
Tickle the senseless rushes with their heels,
For I am proverbed with a grandsire phrase –

29 coat] Q2 (cote), Q1 (coate), Cam[1], Folg; quote Q3-4, F, Ard[2], Oxf[2] 30-2] not in Q1 35 grandsire] *Q1, F;* graunsire *Q2-4*

36 **candle-holder** from the phrase ‘he can’t hold a candle to them’, possibly from ‘He that worst may [be] must hold the candle’ (Dent, C40), meaning he is not as good as they are; Romeo here reverses the logic to ‘I’ll stand by while you make fools of yourselves’.

37 **game** of love, and of chance

done Q2 reads ‘dum’; Jowett argues that this is an error for ‘dun’ in the copy. He spells it as ‘done’, suggesting that it emphasizes the word-play with *dun* in the following line (Oxf, l. 38).

38 **dun’s . . . word** *mouse* was a colloquial word for a woman (see 4.4.11), often sexualized, a point elaborated by the sound ‘cunt’ in constable; also, both *dun*, to get money from creditors, and *mouse*, signifying quiet, are appropriate to a *constable’s* work as an officer or controller (TT7699880) (Dent, D644).

dun’s pun from ‘done’, and a near homophone with ‘dung’; also, brown-coloured; also, harassed, as in ‘a good dunning’ or beating

39 **dun** beaten down, depressed, or muddy

Dun . . . mire A reference to dun-in-the-mire, a game played with a log (or *dun*) that had fallen into mud. Each player tried to retrieve it while obstructing others (Burton & Kelly, 193). Also, the phrase refers to being at a standstill (Dent, D642, D643).

40-1 **wherein . . . ears** Romeo is deeply mired in love, up to his ears (Dent, H268); or more literally, playing on the homophone in ‘dung up to his arse’.

40 **save your reverence** a term of address (Dent, R93); also, a homophone with ‘surreverance’ (Q1) meaning ‘dung’; also, a pun on ‘rear-ends’ with the loss of the not quite medial ‘v’

41 **ears** a homophone pun on ‘arse’. ‘Arse’ could also refer to a woman’s vagina (see 2.1.38), as well as the buttocks (F16388398).

Come . . . daylight Metaphorically the phrase signifies, ‘we are wasting time’ (Dent, 123). Productions outside were usually played in the afternoon between 1 and 6 p.m. (Gurr, ‘Shakespearean Stage’, 7 and 170), and it is quite possible that burning torches were used as props.

42-3 **in . . . day** Mercutio spells out the meaning of the previous line. Because Q2-4 read ‘lights lights’ (probably a compositorial error: Williams) some editions punctuate as an exclamation.

ROMEO

I’ll be a candle-holder and look on:
The game was ne’er so fair, and I am done.

MERCUTIO

Tut, dun’s the mouse, the constable’s own word:
If thou art dun, we’ll draw thee from the mire,
Or, save your reverence, love, wherein thou stickest
Up to the ears. Come we burn daylight, ho.

ROMEO

Nay that’s not so.

MERCUTIO

I mean sir, in delay
We waste our lights in vain, light lights by day:

37 done] *Q1, F;* dum *Q2;* dun *Q3-4* 39 dun] *Q2-3;* Dun *Q1;* dnn *Q4 ;* mire,] *Daniel;* mire *Q2-4, Q1;* mire. *F* 40 Or . . . love] *F (punctuation F4);* Or saue you reuerence loue *Q2-4;* Of this surreuerence love *Q1;* Of this (save reverence) love *Malone;* Of this save-reverence love *Collier;* Of this (sir-reverence) love *Dyce;* Of (save your reverence) love *Craig* 42 in delay] *Q2-3;* in delay, *Q4, Q1;* I delay *F* 43] *Daniel;* burne our lights by night, like Lampes *Q1;* wast . . . lights, lights, by day *F;* waste . . . vain. Lights, lights by day *Hoppe;* waste our lights, in vaine light lights by *day / Williams*

44 **Take . . . meaning** ‘Understand the spirit of what I am saying’ or ‘Understand exactly what I am saying’. The tone changes as Mercutio now insists on *good meaning* not word-play. The change underlines the resistance to play in Romeo’s previous dialogue.

44-5 **for . . . wits** Understanding lies in accepting *good meaning* much more than in witty word-play.

45 **five wits** derived from the five senses; cf. *MA* 1.1.62-4. Hoeniger distinguishes between the three wits of phantasy, judgement and memory, and the five sensible wits, commenting that Mercutio refers to the sensible and Romeo to the psychological (157). S. Hawes in *The Pastime of Pleasure* (1517) cites five non-sensible wits ‘common wit, imagination, fantasy, estimation and memory’ (24.2); see also *Son* 141.9-10. There is a curious typographic error in Q2 where *five wits* becomes ‘fine wits’. ‘v’ was usually rendered in the sixteenth century with a ‘u’, and ‘u’ was easily mixed up with its inverse, ‘n’, in the distribution of type, so this may be simply an error. However, there could be a proverbial reference: ‘The finest wits are soonest subject to love’ (Dent, W576).

48 **I . . . tonight** Although Romeo *dreamt* this *dream* before agreeing to go to the Capulets’ feast, here he shifts ground. He never recounts his *dream*, but it presumably foreboded evil (see hints at 37, 46-7) and may be taken to underline his premonition of impending tragedy (104-9).

tonight last night

There is a **video** of this scene.

49 **lie** both ‘lying down’ and ‘telling a falsehood’ (Dent, D587)

50 **dream things true** In folk tradition, the activity of ‘dreaming things true’ could be helped by external means such as sleeping under a laurel tree or on a dead man’s tomb (Nashe, 3.60-1).

51 Following this line, Q1 has ‘Ben: Queene Mab whats she?’ It is not included here but was possibly deleted in Q2 by the compositor because of a mistake in casting off that affected the setting of the following lines.

Queen Mab *Queen* is not only ‘ruler’ or person of high status, but ‘quean’ or prostitute. The origin of the name Mab is uncertain. In ancient Irish folk tradition Mabh was chief of the fairies; in Welsh dialect the word signifies a child or infant, and in Wales there was a tradition of ‘diminutive fairies’ (H. F. Brooks, ed., *MND*, lxxii-iii). Shakespeare seems to have been the first to mention *Mab* as the fairies’ queen; but Nashe mentions ‘The sprites of the earth’, whose ‘chief[s] are Somaab and Achymeal’ (1.231). *Mab* is also a slattern, a woman of loose character (*OED sb*. 1), hence also a play on a *quean*, a jade or a hussy. In medieval towns Mab-gate was where the brothels were located. Hence Mab may be a bawd or a madam.

MERCUTIO
Take our good meaning, for our judgement sits
Five times in that, ere once in our five wits.
ROMEO
And we mean well in going to this mask,
But ’tis no wit to go.
MERCUTIO Why, may one ask?
ROMEO
I dreamt a dream tonight.
MERCUTIO And so did I.
ROMEO
Well what was yours?
MERCUTIO That dreamers often lie.
ROMEO
In bed asleep while they do dream things true.
MERCUTIO
O then I see Queen Mab has been with you:

44 judgement] *Q3, Q1, F;* indgement *Q2;* Iudgements *Q4* 45 five] *Malone;* fine *Q2-4, F;* right *‘Q1 version’* 50 asleep] *Capell;* asleep *Q2;* a sleepe *Q3-4, Q1, F* 51] *Q1 adds* Ben: Queene Mab whats she? *continuing 52-89 to Benvolio*

52-89 Longer Note

52 **fairies' midwife** A *midwife* referred to a woman who dealt with general 'women's questions' from pregnancy to sterility, rape, breast-feeding and venereal disease. The phrase may indicate that she was the fairy person whose task it was to deliver the fancies of sleeping men and women, their dreams, those 'children of an idle brain' (95) (Steevens). If Mab teaches women to bear, then she may also be a madam, bawd (see 91), who might have to deliver children from her impregnated prostitutes; see Nashe, 3.196: 'and the olde nurse (as there bee three things seldome in their right kinde till they bee old, a bawd, a witch, and a midwife)'.

53 **shape** The connotative field of *shape* in sixteenth-century dictionaries includes: feigning, fashion, likeness, metamorphosis (TT7529183, 8193172, 9612293), something changeable, not dependable.

agate stone commonly used for seal rings, carved with significant small figures; see *2H4* 1.2.16 and *MA* 3.1.65. *stone* also connotes 'testicle', punning with *finger* or 'penis' in 54.

54 **alderman** a man representing a ward in a city. Aldermen wore thumb-rings; see *1H4* 2.4.326-7; Brome says: 'A good man i' th' City is . . . one that . . . wears . . . a thumb-Ring with his Grandsirs sheep-mark' (2.1.58-9).

55 **atomi** usually glossed as 'creatures small as atoms', which reading makes 'little' as the qualifier for *atomi* redundant since they 'cannot be made lesse' (Bu38757023). Nashe claims England 'hath more sinnes then . . . the Sunne hath Atomi' (2.114). The word may be a misprint for 'artomi', 'a beast like a Hedgehog, having the shape of a Mouse or a Bear' (F15470632).

57 **waggon-spokes** Compare the detail with Ovid's story of Phaeton: 'The Axletree was massie gold, the Bucke was massie golde, / The utmost fellies of the wheeles, and where the tree was rold. / The Spokes were all of silver bright, the Chrysolites and Gemmes / That flood upon the Collars, Trace, and hounces in their hemmes' (Golding's Ovid, 2.144-7).

spinners' spiders'; see *MND* 2.2.19-20; also 'daddy-long-legs' or 'cranefly', the term is still used in Scotland (J. Cairncross, *N&Q*, April 1975, n.s. 22, 166-7).

59 **traces** harness

MERCUTIO

She is the fairies' midwife, and she comes
In shape no bigger than an agate stone
On the forefinger of an alderman,
Drawn with a team of little atomi 55
Over men's noses as they lie asleep.
Her wagon-spokes made of long spinner's legs,
The cover, of the wings of grasshoppers,
Her traces of the smallest spider web

52 fairies'] *Steevens;* Fairies *Q2-4, Q1* 54-91] *verse Pope ('Q1 version'); prose Q2-4, F* 54 alderman] *Q2-4;* a Burgomaster *Q1;* 55 atomi] *Q1;* ottamie *Q2;* atomies *Q3-4* 56 Over] *Q2-4;* A thwart *Q1* 57 legs,] *Neilson;* legs: *Q2-4, F;* webs, *Q1*

60 **moonshine** unsubstantial (Dent, M1128); see *LLL* 5.2.208 and *MND* 2.1.162.

wat'ry beams The beams of the moon 'quench' Cupid's fiery shaft; see *MND* 2.1.161-2.

lash of Philome It may be that Mab uses Philomel's tongue as her lash (or, 'tongue-lashing', nagging), or it may be a simple sound image, for *lash* was connotative with noise and sound (TT8442059), and may refer to the sound the whip of 'cricket's bone' makes when used. The poem by George Gascoigne, 'The complaynt of Philomene' (1576), interprets her song as a call to Nemesis to appear with a 'scourge' or whip in her right hand, and a horse's bit in her left. If men control themselves and are controlled by the bit, they 'May scape this scourge in my right hand'; see 5.3.292.

lash the tough, flexible strand, often of leather, at the end of a whip

Philome Q1 reads 'filmes' and a number of editions follow this choice, although Q3 and Q4 do not. The vocabulary throughout the opening lines of Mercutio's speech is close to *MND* 2.2.13 and 23 which refers to Philomel. *Philome* or Philomel was the woman raped by her sister's husband Tereus, who then had her tongue cut out so she could not speak of the violation. Later turned into a nightingale by the gods, by reputation she sings more sweetly than any other bird.

62 **waggoner** Golding's Ovid uses the word for Phaëton (2.394); see Juliet's speech at 3.2.2-3.

63-4 **worm . . . man** Worms were said to breed in lazy fingers (Harry Keil, 'Scabies and the Queen Mab passage in *R&J*', *JHI*, 18, June 1957, 394-410). Many editions follow Q1's 'maide' on the basis of Nares' note that 'when maids were idle, worms [ticks or mites] bred in their fingers' (Cam[1]). John Banister (*Compendious Chyrurgerie*, 1585) notes ambiguously: 'We commonly call them worms, which many women, sitting in the sunshine, can cunningly pick out with needles, and are most common in the hands' (465). Laziness in both sexes was associated with falling in love, or encouraging lust; see T. Elyot, *The Governour* (1533): 'If thou flee idlenesse Cupid hath no myghte' (108). Retaining *man*, as do Q3 and Q4, adds to the catalogue of perverse, violent and infected sexuality that the speech constructs, the lazy finger connoting also a penis infected by *worms*.

65-7 This edition retains the Q2 order of the lines because the section proceeds as if it were a blazon, taking parts of the body and describing them, culminating in the 'whole' object, the coach. Other blazons in the play proceed in a similar way; see 2.1.17-20 and 2.5.38-41. Many editions follow P. Daniel and place the lines before 58. They do so because the lines do not occur in Q1 and may be a marginal insertion, with the insertion unclearly marked for the Q2 compositor. They rationalize that it is more likely that a description of the coach as a whole would precede the description of its parts.

65 **chariot** one of several words for 'carriage' in the speech; Rubinstein associates the chariot with Mercutio's body, foreshadowing his death with the word *hazel-nut*; see 3.1.19-20; he develops the parts of the chariot into a sexually explicit, if bitter commentary (Rubinstein, 'squirrel', 252).

hazel-nut Cf. Nashe (3.176): 'other oaten pipers after hie in praise of the Gnat, the Flea, the Hasill nut, the Grasshopper'.

MERCUTIO

Her collars of the moonshine's wat'ry beams, 60
Her whip of cricket's bone, the lash of Philome,
Her waggoner, a small grey-coated gnat,
Not half so big as a round little worm
Pricked from the lazy finger of a man:
Her chariot is the empty hazel-nut 65

60-1] *Q2-4;* The traces are the Moone-shine watrie beames, / The colers crickets bones, the lash of filmes, *Q1* 60 collars] *F2;* collors *Q2;* collers *Q3-4, Q1;* coullers *F* 61 Philome] *Q2-4, F;* filmes *Q1;* filme *F2;* film *Ard[2], Cam[1], Folg, Oxf[2]* 64 Pricked] *Q2-4;* Pickt *Q1* 65-7] *Q2-4, F; not in Q1; after 56 / Daniel*

66 **joiner** a woodworker who makes joints in wooden furniture by chiselling or dowelling. The squirrel's sharp teeth, with which it empties the hazel-nut, are in this conceit like chisels and used to make the hazel-nut a chariot.

grub ground-worm (C2708538), associated with digging (F16776867); an insect pupa which may have emptied the hazel-nut by eating it and be therefore like a joiner

67 **Time . . . mind** for as long as people can remember (Dent, T332.2)

coachmakers Coaches, in the sense of a four-wheeled vehicle, boxed in, conveying passengers on both the inside and the outside, were fairly new to the latter part of the sixteenth century: *OED* (coach *sb*. 1) cites 1556 as the earliest example. The watermen's self-proclaimed spokesman John Taylor notes Queen Elizabeth's use of a carriage rather than a boat, as a new fashion (Burford, 159).

68-86 **And . . . again** Chaucer's *Parliament of Fowls* (99-105), which Shakespeare had already used in *LLL*, may be a possible intertext for the social catalogue (J. C. Maxwell, *N&Q*, 205, 1960, 16); see Thompson (1978) for a summary of the scholarship (78-9). Cf. also *AYL* 4.1.10-16 for Jacques' similar list of people – the courtier, soldier, lawyer, lady.

68 **state** pomp, splendour; also, condition

70 **curtseys** gestures of respect; also, 'favours'; see 2.4.49-56.

73 **with blisters plagues** In contracting the plague, the body is blistered. H. F. Brooks (ed., *MND*, 94) suggests a reference to venereal disease.

74 **sweetmeats** sweet biscuits and candies that rot teeth (*tainted*) and leave breath smelling. Contrary to conventional understanding today, rotten teeth were not approved signs of wealth. Elizabethan books abound with receipts for whitening teeth; see Hugh Plat, *The Jewell house of art and nature* (1594), 74, n. 86. Fairies were 'frequently not capricious', notes H. F. Brooks (ed., *MND*, lxxv), 'punishing sluttishness and rewarding the diligent and cleanly'. Also, sexual: Webster (*The Devil's Law Case*, 1619) describes 'whores' as 'Sweetmeats which rot the eater' (4.1.688).

75 **courtier's** Earlier editions have been anxious about the repetition of *courtiers* (70), suggesting that it indicates an undeleted draft, and sometimes replacing with 'lawyers' which only constructs another repetition (see 71). More recent editions (Cam[1], Oxf[1], Oxf[2]) retain Q2.

76 **suit** As with the political lobby system of today, a courtier might be paid to gain favour for a petition.

MERCUTIO

Made by the joiner squirrel or old grub,
Time out o'mind the fairies' coachmakers:
And in this state she gallops night by night
Through lovers' brains, and then they dream of love:
O'er courtiers' knees, that dream on curtseys 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 breath with sweetmeats tainted are.
Sometimes she gallops o'er a courtier's nose
And then dreams he of smelling out a suit:

67 o'] *Capell;* o' *Q2-4, F;* of *F3* 70 O'er] *Q1 (*O're*);* On *Q2-4, F* courtiers'] *Warburton;* Courtiers *Q2-4, Q1, F* curtseys] *Q2-4*, *Q1 (*Cursies*)* 71] *not in Q1* 72 on] *Q3-4, Q1, F;* one *Q2* 75 courtier's nose] *Q2-4;* Lawyers lap *Q1;* lawyer's nose *Pope*

77 **tithe-pig's tail** The parson was entitled to one-tenth of the income of his parishioners, hence the 'tithe-pig' is a synecdoche for indexed income of any kind. For example, Lammas-tide (1.3.16-19) was popularly thought to derive from the day when the parson could collect those lambs due to him as his 'tenth' (Bu43231039). There is a further pun on the parson's sexual claims in *tail* which connoted 'vagina' (C5393387), 'arse' (F1403664) and 'penis' (M1134677).

78 **Tickling . . . nose** The pope's nose on a chicken is its tail, just above its rear-end: hence parson becomes arse-(on), suggesting another sexual *benefice* (79) he dreams about.

'a he (Abbott, 402)

79 **benefice** property held by a parson who is allocated a parish and an income; hence he becomes wealthier. The association is a commonplace; see *Rich Cabinet*, 21^{v}. Many of the allusions in this section are to both sex and money; see 77n.

82 **breaches** the breakdown of defensive walls, in this context presumably also sexual

ambuscadoes ambushes

Spanish blades Spain, especially Toledo, was famed for its excellent swords. 'There may be a play on blade = young gallant, possibly repeated at 2.4.30 (*OED* 11)' (Ard^{2}).

83 **healths . . . deep** deaths by drowning; see *WT* 4.4.492; also, 'one that will drink deep, though it be a mile to the bottom' is cited as a tavern phrase in *Eighth Liberal Science: or a new-found Art and Order of Drinking*, 1650 (E. Partridge, *Dictionary of Slang*, 1941).

84 **Drums . . . ears** Nashe says that a dream is an echo of something that happens during the day, but borrows from sounds we hear while asleep, so 'if in the dead of night there be anie rumbling, knocking, or disturbance neere us, wee straight dreame of warres, or of thunder' (1:356).

starts startles

87 **plaits** braids

MERCUTIO

And sometimes comes she with a tithe-pig's tail
Tickling a parson's nose as 'a lies asleep,
Then he dreams of another benefice.
Sometimes 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
Drums in his ears, at which he starts and wakes,
And being thus frighted swears a prayer or two
And sleeps again: this is that very Mab
That plaits the manes of horses in the night

78 parson's] *Q3-4*, *Q1, F;* Persons *Q2* 79 he dreams] *Q2-4;* dreames he *Q1* 82 Spanish blades] *Q2-4;* countermines *Q1*

88 **bakes . . . hairs** Fairies were suspected of matting hair (*KL* 2.2.184); here they *bake* or 'solidify' knots of *sluttish hairs*, punishing those who do not look after their hair. Evans suggests F3's 'entangled' makes easier sense, but it is not corrrected in Q1, Q3, Q4, F (Cam[1]). Florio's reference to 'Pigmé', as 'elfe' which is 'ingendred of the corruption of the earth, even as the Scarab's bread of horses doung' (F18937344), is relevant here for *once untangled* (89) the hair would release the mischievous elves which had been breeding in its knots.

88 **elflocks** 'elklocks' (Q2) is possible, but 'Elf-shot' referred in Anglo-Saxon terms to 'a malignant disease of spiritual origin', and 'elf-disease' was a term applied to sick animals until recently (K. Thomas, *Religion and the Decline of Magic*, 1971, 607 and n. 1). 'The elf' is a 'disease commonly called . . . Night-Mare' (Bu42548185).

90 **hag** nightmare; also, old woman. The description (86-93) recalls R. Scot, *The Discoverie of Witchcraft* (1584, 4.7, 13), which he compiled to undermine superstition not to record the occult.

91 **presses** imprints or bears down on. In nightmares Mab becomes the incubus who sexually assaults the maids; see1.1.182-6.

learns teaches

bear tolerate; bear children, bear the weight of a man

92 **good carriage** punning on a woman's deportment and behaviour, and how she carries children. *carriage* also extends the focus on vehicles for conveyance in this passage: chariot, waggon, coach. Dent cites 'To be a woman of good carriage' as 'bawdy' (W637.3).

94-101 a foreshadowing of Romeo's shift from the *frozen bosom* of Rosaline to the *dew-dropping south* of Juliet. Rosaline is the chaste, pure love associated with the north, with coldness and whiteness. Juliet is the 'jewel in an Ethiop's ear' (1.5.45), the Ethiop being the *south*, associated with warmth, sexual responsiveness, boldness (Parker, 'Mulberries').

94 **nothing** pun on *nothing* as 'vagina'; see 1.1.175 and n..

True . . . dreams Cf. 50.

95 **children . . . brain** Dreams are inconsequential; the comment answers Romeo's statement at 49.

idle lazy; the phrase 'idle dreams' embedded in this line is a cliché in *The Faerie Queene*, 1.1.146 and 2.6.27; see E. Honigmann, ed., *KJ* 4.2.144-5n.; see also 63-4n..

MERCUTIO
And bakes the elflocks in foul sluttish hairs,
Which once untangled much misfortune bodes:
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 –
ROMEO Peace, peace Mercutio peace,
Thou talk'st of nothing.
MERCUTIO True, I talk of dreams,
Which are the children of an idle brain,

88 bakes] *Q2-4;* plats *Q1;* cakes *Pope* elf-locks] *Q4, Q1;* Elklocks *Q2-3, F* 90-3 This . . . she] *not in Q1* 93 she –] *F2;* she. *Q2-4, F* 94 dreams,] *Q1;* dreames: *Q2-4, F*

96 **vain fantasy** self-delusion; also, *Begot of nothing* and *vain fantasy* reiterate Mercutio's misogynist attitude toward women. *fantasy* is as insubstantial as air, allying it to the 'airy words' that breed violence (1.1.87).
97 **thin . . . air** insubstantial as air (Dent, A92)
98 **inconstant . . . wind** The wind's inconstancy was often compared to a woman (Dent, W412).
99 **frozen … north** the north wind; also, perhaps, Rosaline; see 94-101n.
100 **angered** fickle; also, having been rebuffed, he angrily changes his affections.
101 **his side** away
dew-dropping south the south wind; possibly Juliet; see 94-101n.; perhaps also Romeo; see 1.1.130-1.
102 **blows . . . ourselves** a common belief that the wind makes people mad, which Mercutio transferred to dreams diverting them from their selves, developing lines 1.1.126-7; and which Benvolio now uses to claim that Mercutio's dream is diverting them from going to the Capulets' house.
104-9 This may be Romeo's dream; the fateful imagery recalls 1Cho.
104-7 **I . . . revels** The punctuation here preserves the ambiguity of Romeo's own mind warning him that something that will start *this night*, and that the stars predict that something will happen. Often punctuated to clarify one or the other, the punctuation in this edition follows Q2, which unusually places commas after many of the phrases in the sentence until *revels*, suggesting a stumbling reaching out toward the elusive significance of his dream. Recent editions (Cam^{1}, Ard^{2}, Oxf^{1}) cut all punctuation from *early* to *revel*, which maintains ambiguity but erases the stumbling hesitancy.
104-5 **misgives, / Some consequence** warns of something that will happen, of succeeding events: cf. *KL* 2.3.58.
105 **yet . . . stars** He fears his dream will be realized; according to astrology, the stars have a direct bearing on a person's fate.
106 **fearful date** dangerous time, possibly referring to his own death; but also to his meeting with Juliet which will occur on this night

MERCUTIO
Begot of nothing but vain fantasy,
Which is as thin of substance as the air
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.
BENVOLIO
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,

96 fantasy,] *Q1;* phantasie: *Q2-4, F* 98 wind, who woos] *Q3-4, F;* wind who wooes, *Q2;* winde, / Which wooes *Q1* 101 side] *Q2-4;* face *Q1;* tide *Collier (cited Cam^{1})* dew-dropping] *Q1;* dewe dropping *Q2-4, F*

107-9 **expire . . . death** 'end the debt (*term*) that will start *this night*, by bringing to an end this hated life kept going by the heart (or breath: *closed in my breast)*, with the terrible (*vile*) payment (*forfeit*) of an early death'; also, 'bring to an end this hated life, shut down (*closed*) with the terrible payment of an early death'. The lines also foretell Romeo's death by poison (*vile* [vial] *forfeit*).

107 **expire the term** breathe one's last'; Evans (Cam[1]) cites Hudson's reference to S. Daniel, 'Rosamund' (1592), 239-42.

110 **he** The reference is ambiguous: is could refer to fate, God, Cupid or Benvolio.

steerage boat image common in the sixteenth century to describe life's journey; see George Wither, *Emblems* (1634-5): 'He, that his course directly steeres, / Nor stormes, nor Windy-Censures feares' (37); also, pun on 'stirrage', meaning to stir, or movement and commotion.

111 **suit** what follows; also, 'legal proceedings'; but also his wooing of Rosaline. Gibbons (Ard[2]) notes the overlay of legal and financial terms throughout this section. Q1 has 'saile'.

112 **Strike drum** Maskers were often accompanied by a drummer attracting attention to the revellers; see *MV* 2.6.28-36.

SD The SD is not in Q1 which has far more SDs than any other early version of the text. Here it introduces the first lines of 1.5, also not in Q1. By having Romeo and his friends stay on stage the pace of the play is increased because the anticipation of what will happen at the feast is maintained, and intensifies the surprise of Capulet Father when he suddenly finds the Maskers present. Some editions blend 1.4 with 1.5 because the actors stay on stage (Oxf[t]). See Textual Note.

ROMEO

With this night's revels, and expire the term
Of a despised life closed in my breast
By some vile forfeit of untimely death.
But he that hath the steerage of my course
Direct my suit. On, lusty gentlemen.

BENVOLIO

Strike drum.

They march about the stage and Servingmen *come forth with napkins*.

108 breast,] *Q1;* brest: *Q2-4, F* 109 vile . . . death] *Q2-4;* vntimelie forfet of vile death *Q1* forfeit] *Q3-4, Q1, F;* fofreit *Q2* 110 steerage] *Q1;* stirrage *Q2-4, F* 112.1-2] *Q2-4, Q1, F do not indicate a scene division; Oxf[t] continues in the same scene. Most editions indicate Exeunt, followed by a new scene. This edition suggests the actors remain on stage, but with a new location and hence a new scene.*

[1.5] The location is a space beside the great chamber of the Capulets' house. The scene is both a transition between Romeo and his friends and the Capulets' feast, and a spatial transition between 'outside' and 'inside', possibly even literally downstairs and upstairs.

0.1 Q2 includes the SD '*Enter* Romeo' despite the SD ending 1.4 which has the young men remaining onstage. It is included here to show that Q2 appears to highlight Romeo's observation of the servants' activities which makes his presence on the stage different from that of the other young men, who are presumably still marching 'about' the stage, or at the least, separated form Romeo. Levenson runs 1.4 into 1.5 because the young men do not leave the stage (Oxf[1]). Evans splits the SD, starting 1.5 with 'Servingmen', to indicate the transition from the street to the Capulets' house, but does not retain '*Enter* Romeo' (Cam[1]). The scene is a series of 'overlookings' (see following notes) which raise a number of staging possibilities. The opening 11 lines are paralleled by those in 4.4 where Capulet Father and the servants prepare for Juliet's marriage. The repetition increases the reader's and audience's anticipation, and the let-down in 4.5.

***Enter* PETER** This edition assigns the role to Peter; see 1.2.0.2n.

2 **trencher** plate, usually of wood, but could also be made of earthenware or metal (*OED* trencher[1] 2)

3-5 **When . . . thing** This may be a reference to Potpan and Anthony pretending to have good manners by passing themselves off as guests at the feast, even though they are just servants. But see 4.2.6-8 and the reference to a good cook as one who can lick his own fingers. 'Unwashed hands' also signifies 'at once' (Dent, H125).

6-7 **court cupboard** a movable sideboard which displayed the food and supper service (*OED*)

6 **joint-stools** stools fitted together by a joiner; see also *TS* 2.1.196-9.

7 **look . . . plate** 'Remove the supper utensils'; also, since they were expensive, with the sense of 'make sure it is all there'.

8 **marchpane** marzipan, almond paste, one of the most highly prized sweetmeats, made specially for banquets in the late sixteenth century. It was served at the end of a meal, usually as a large decorated circular ornament, indicating that the feast was over (Hunter, 'Sweet', 37).

[1.5] *Enter* [PETER *watched by*] ROMEO.

PETER
Where's Potpan that he helps not take away?
He shift a trencher? he scrape a trencher?

1 SERVINGMAN When good manners shall lie all in one or two men's hands, and they unwashed too, 'tis a foul thing. 5

PETER 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

1.5] *Steevens; see previous note* 0.1] *this edn, Q2-4 (Enter* Romeo*); not in Q1* 1-15] *not in Q1* 1-2] *Q2-4; prose Pope* 1, 6, 12 SP] *Oxf;* Ser. *Q2-4*, *F* 3-5] *Q3-4, F; Q2 lines* hands, / thing. / 3 SP] *Q2-4 (*1.*)*

9-10 **Grindstone . . . Potpan** The name *Grindstone* suggests sexual play, as does the *longer liver* (15n.). *Anthony* and *Potpan* may well be Servingmen 2 and 3. Q2 has no SD, but to make sense of 8, which is a response to something said offstage, it was recognized early (Theobald) that part of this line needed to address the other servants. There being two servants (2 and 3) onstage who immediately answer, the line is split after *Nell*, indicating that a servant (1) is probably sent to get Susan Grindstone and Nell who will presumably join the men in their own party after they have been *brisk awhile* (15).

11 **boy** To address Peter, who is the main servant, as *boy* deflates his authority.

12-13 **You . . . chamber** For a similar rhythm, see 1.3.102-5 where Peter is also trying to get people moving. Here the servants are needed in the great chamber to rearrange the furniture for the Maskers' dance (26).

13 **great chamber** Either the upper chamber or the hall of a great house, used for social occasions; in the early Renaissance period, it functioned as the central space connecting all parts of the house (see 1.5n.).

14 **Cheerly** look alive

15 **the longer . . . all** The *longer liver* is death, and therefore the last one to die would take everything, but here with the proverbial sense to make merry while you can (Dent, L395). Also, punning on the *liver* as the seat of the passions; see 2.4.7n. and *TN* 2.5.95.

SD Longer Note

16-17 Q2 punctuates and capitalizes as 'Welcome gentlemen, Ladies' as if to indicate that the *gentlemen* are the Maskers and not guests. This edition's *Welcome. Gentlemen, ladies* allows for the possibility that the *Gentlemen* are guests as well as Maskers.

17 **corns** People with corns would find dancing uncomfortable; but also few people admit to having corns even now. In early modern England any blemish, any spot or mole or corn, was supposedly the sign of a spiritual or emotional blemish (Pettie, 3.13). Capulet Father may be teasing the ladies about their reputation.

walk a bout dance a round, or a session; promenade; possibly a term for a division in a dance; see *MA* 2.1.79.

19 **dainty** coy, standing back; also connotes 'delicate, wanton effeminate' (F16449646), with the sense of 'effeminacy' as 'false femininity'; here false or hypocritical modesty

PETER
in Susan Grindstone, and Nell –
[*Exit First Servingman*.]
Anthony and Potpan!
2 SERVINGMAN Ay boy, ready.
PETER You are looked for and called for, asked for and
sought for in the great chamber.
3 SERVINGMAN
We cannot be here and there too. Cheerly boys,
Be brisk awhile, and the longer liver take all.
Exeunt [*Servingmen*].

Enter [CAPULET FATHER, CAPULET MOTHER, COUSIN CAPULET, JULIET, NURSE, PAGE, Servingman *and*] *all the guests and gentlewomen to the Maskers.*

CAPULET FATHER
Welcome. Gentlemen, ladies that have their toes
Unplagued with corns will walk a bout with you.
Ah my mistress, which of you all
Will now deny to dance? She that makes dainty,

9 Nell –] *Ard²; Nell, Q2-4, F* SD] *Cam²* 11 SP] *Q2-4 (2.)* 14-15] *Q2-4; prose Pope* 14 SP] *Q2-4 (3.)* 15 SD] *Ard²; Exeunt Q2-4; They retire behind. / Malone* 15.1-3] *this edn; Enter all the guests and gentlewomen to the Maskers. Q2-4; Enter old* Capulet *with the Ladies. Q1* 16, 34, 39 SP] *this edn;* 1. *Capu. Q2-4, F* 17 Unplagued] *F (*Vnplagu'd*), Q1;* Vnplagued *Q2-4* walk a bout] *Pope (*have a bout *Q1);* walke about *Q2-4, F* mistresses] *Q3-4, Q1, F;* mistesses *Q2*

20 **am I . . . now?** ‘Am I getting a little too close for comfort?’, too ‘close to the bone’ (Dent, N56.1).

21 **Welcome gentlemen** Capulet Father once more addresses the visiting Maskers; see ‘visor’ in the following line.

23 **whispering . . . ear** Partridge (tale, 196) and Rubinstein (ear, 85) suggest a sexual interpretation based on *tale* as ‘penis’ and *ear* as ‘vagina’. Maskers were allowed to behave licentiously: Hoby, speaking of appropriate kinds of dancing for gentlemen, makes an exception for those wearing masks ‘Because to be in a maske brings with it a certaine libertie and licence . . . and a certaine Recklesness’ (116).

whispering tale a seductive story; see also 2.4.67-70. Nashe equates dancing and tale-telling, saying, ‘the loftie treading of a Galliard, or fine grace in telling a love tale amongst ladies, can make a man reverenst of the multitude’ (1.210).

25 **welcome gentlemen** The third time Capulet Father says this phrase; the effusive welcome is part of the formal requirement of the host toward those engaged in ‘amorous masking’.

Musicians play Possibly onstage as part of the Capulets’ feast, but since the theatres probably did not have musicians onstage until after 1607 (Gurr, ‘Shakespearean Stage’, 135-7) it is more likely that these musicians come with the Maskers.

26 **A hall, a hall** A command to the servants to hurry up and rearrange the great chamber into a dance hall. The phrase was generally used to make a clear space in a crowd (Dyer, 497).

foot it dance energetically

SD Renaissance dancing offered a structure with analogies to religion, life, death and sexuality; see A. Brissenden, *Shakespeare and the Dance* (Humanities Press, 1981), 63-6, and P. McGuire, ‘On the dancing in *Romeo and Juliet*’, *Renaissance and Reformation*, n.s. 5 (1981), 867-97; for comments on appropriate music, see J. H. Long, *Shakespeare’s Use of Music: The Histories and Tragedies* (Gainesville, Fla., 1971), 39-41.

27 **knaves** young men or boys employed as servants

turn . . . up Capulet Father asks for the tables to be dismantled and stacked. Sixteenth-century tables were often flat leaves (boards) joined by hinges and placed on tressels. When they were to be removed, they were therefore turned up (Steevens). Lines 27-8 offer an example of verbal scene-setting that locates this scene firmly for the audience.

29 **Ah sirrah** a casual phrase, often used to address inferiors, particularly servants; it is possible Capulet Father is addressing himself; cf. *2H4* 5.3.16 and *AYL* 4.3.166.

unlooked-for sport indicates that Capulet Father has been surprised by the arrival of the Maskers

30 **cousin** See 1.2.62-70.

CAPULET FATHER

She I’ll swear hath corns: am I come near ye now? 20
Welcome gentlemen, I have seen the day
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.
You are welcome gentlemen. Come. Musicians play. 25
A hall, a hall, give room, and foot it girls.
Music plays and they dance.
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, 30

25 welcome gentlemen. Come] *Q3-4*, *F (*welcome gentlemen, come*);* welcome, gentlemen come, *Q2* 21-6 I . . . girls] *not in Q1* 29 unlooked-for] *Pope;* vnlookt for *Q2-4, Q1*

31 **dancing days** days of youthful exhuberance (Dent, D118)

33 **By'r Lady '**By our Lady', the Virgin Mary

thirty years It has been thirty years since Capulet Father told a whispering tale in a fair lady's ear, and probably since he's been married. It suggests his age is at least 50.

35 **nuptial** wedding

36 **Pentecost** in Christianity the seventh Sunday after Easter, commemorating the Holy Spirit's visit to the disciples

40 **ward** a young man under the responsibility of adults; often one 'that hath no father alive' (TT6491422), but also one 'not under his father's charge' (F4244031), so possibly, as with courtly romance convention, living in the house of his father's brother. This may also be Tybalt's position.

41 To Renaissance audiences, Paris would have been identifiable by the clothes distinctive to the position of 'knight'. That he is so distinguished implies that the rest of the guests are merely gentry.

42 **knight** The title could be simply a romance convention; or refer to Paris as the only knight we know to be present.

I know not sir a strange answer for a Capulet servant who should know Juliet. Various explanations have been put forward: he might be attending on one of the guests and not look up to see to whom Romeo gestures, or he is being protective of Juliet.

44 **night** puns with *knight*; see 42.

45 **jewel** homophone with Jule, the Nurse's husband's name for Juliet (1.3.49). Levenson notes the Elizabethan belief that precious stones had the power to emit light (Oxf[1]). Whittier suggests that the image indicates Romeo's departure from Petrarchan conventions (30). See Dent, B435, D573.2, C844; see also *TGV* 2.6.26.

Ethiop's ear *Ethiop* was a term for any dark-skinned person, described in Golding's Ovid as 'black and swarte' (2.299-301); see also the description of Hermia in *MND* 3.2.257. Patricia Parker notes the sexual connotations around dark-skinned women ('Fantasies of "Race" and "Gender": Africa, *Othello* and bringing to light', in M. Hendricks and P. Parker, eds, *Women, 'Race', and Writing in the Early Modern Period*, 1994, 42). Levenson notes the Elizabethan belief that precious stones had the power to emit light (Oxf[1]). Whittier suggests that the image indicates Romeo's departure from Petrarchan conventions (30). See Dent, B435, D573.2, C844; see also *TGV* 2.6.26.

CAPULET FATHER
For you and I are past our dancing days:
How long is't now since last yourself and I
Were in a mask?

COUSIN CAPULET
By'r Lady thirty years.

CAPULET FATHER
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.

COUSIN CAPULET
'Tis more, 'tis more, his son is older sir:
His son is thirty.

CAPULET FATHER Will you tell me that?
His son was but a ward two years ago.

ROMEO
What lady's that which doth enrich the hand
Of yonder knight?

SERVINGMAN I know not sir.

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,

33, 38 SP] *Williams;* 2. *Capu*. *Q2-4*, *F; Cos*: *Q1* 35 Lucentio,] *Q1*, *F;* Lucentio: *Q2;* Lucentio, *Q3-4* 40 two] *Q3-4*, *F;* 2. *Q2;* three *Q1; Q1 adds* Good youths I faith. Oh youth's a jolly thing. 41 lady's] *Pope;* Ladies *Q2;* Ladie is *Q3-4, Q1* 42] *not in Q1* 44 night] *Capell;* night: *Q2;* night, *Q3-4, Q1*

46 Romeo inverts his comments on Rosaline (1.1.213-14).

rich precious; also, blessed, holy (WT7398022), beginning to set up the religious imagery of their first meeting, and drawing on neoplatonic imagery

for . . . dear too rare and costly for day-to-day life; *dear* could signify 'well-beloved' (TT7769366); also a foretelling of what will happen to Juliet.

47 Cf. Benvolio: 'I will make thee think thy swan a crow' (1.2.89); it foreshadows Juliet's prothalamium speech (3.2.18-19).

trooping associating, displaying yourself; cf. *KL* 1.1.132-3.

49-50 **I'll . . . hand** Romeo already imagines her as the statue of a saint; see 93ff.

50 **blessed** *blessèd*; introduces the religious imagery of the ensuing scene

rude rough, coarse; see 1.4.23-4. The near homophone with 'rood' or Christ's cross, contributes to the net of Christian imagery around Romeo.

51 **forswear it sight** literally, 'let my eyes take back that judgement'; also, the homophone 'forswear its sight', recalling blind Cupid, and signifying: 'take back the sight of Rosaline as beautiful'.

53 **voice** Tybalt recognizes Romeo's voice (and again at 60).

54 **rapier** a long, two-edged sword designed for cutting or thrusting

What a form indicating impatience (Abbott, 73a); Q2-4 and F have no comma following, so Evans suggests 'How' (Cam[1]).

55 **antic** distorted, grotesque. Tybalt interprets Romeo's masked actions as a challenge to convention; cf. Hamlet's 'antic disposition' (*Ham* 1.5.180). *Rich Cabinet* associates the antic and the fantastic courtier with effeminacy (19). The connotative field includes: disguised (Coote11256), ancient (F15364972), grotesque (F17298464), puppet (C7075973), foolish jests while 'daunsing the anticke' (M22466367) and gargoyle (M32481577).

56 **fleer** show contemptuous disdain; Nashe cites the 'Neopolitan shrug . . . when one intends to play the villaine and make no boast of it' that signifies 'the bloodiest mind and is the most secret fleering murderer' (2.298); but also one who runs away, a 'flee-er', as from Tybalt's challenge (cf. *JC* 1.3.116-17).

solemnity festive celebration

ROMEO

Beauty too rich for use, for earth too dear.
So shows a snowy dove trooping with crows
As yonder lady o'er her fellows shows.
The measure done, I'll watch her place of stand
And, touching hers, make blessed my rude hand.
Did my heart love till now? forswear it sight,
For I ne'er saw true beauty till this night.

TYBALT

This by his voice should be a Montague.
Fetch me my rapier, boy. [*Exit Page*.]
What, dares the slave
Come hither, covered with an antic face,
To fleer and scorn at our solemnity?

47 shows] *Q2-4;* shines *Q1* 50 blessed] *Q2-4;* happie *Q1* 51 now?] *Q1;* now, *Q2-4* 54 SD] *Collier* 55 antic] *Q1 (*Anticke*);* anticque *Q2;* antique *Q3-4, F*

57 **stock and honour** lineage and family reputation; no matter how 'fashionable' (see Mercutio's description, 2.4.6ff.), Tybalt's actions may be representative of an older, feudal, way of life, in which all disputes are solved by fighting.

59 Capulet Father must have overheard Romeo (cf. 63), or have seen Tybalt's reaction, for him to intervene here.

61 **spite** in spite of, deliberate provocation; possibly also, malice, enmity

62 echoes 56, suggesting that Tybalt, enraged and lost for words, repeats himself

64 **let him alone** Capulet Father has promised the Prince to keep the peace (1.2.1-3), so discretion, allowing Romeo to stay, is the better part of valour – especially since Paris, the Prince's kinsman, is presumably present.

portly of good deportment and behaviour

69 **do him disparagement** treat with little respect; also, specifically signifying to an early modern audience, to marry below one's status (*OED* 1), hence full of dramatic irony

72 **presence** demeanour

73 **ill-beseeming** inappropriate; echoes the concern with appearance and social decorum at 1.1.177, and the Friar at 3.3.112-13

semblance facial expression, body language

74 **It fits** Tybalt claims that the look on his face does fit the occasion.

when . . . guest Tybalt realizes that Capulet Father is treating Romeo as a guest.

TYBALT
Now by the stock and honour of my kin,
To strike him dead I hold it not a sin.
CAPULET FATHER
Why, how now kinsman, wherefore storm you so?
TYBALT
Uncle, this is a Montague, our foe:
A villain that is hither come in spite
To scorn at our solemnity this night.
CAPULET FATHER
Young Romeo is it?
TYBALT 'Tis he, that villain Romeo.
CAPULET FATHER
Content thee gentle coz, let him alone,
'A bears him like a portly gentleman:
And to say truth, Verona brags of him
To be a virtuous and well-governed youth:
I would not for the wealth of all this town
Here in my house do him disparagement.
Therefore be patient, take no note of him:
It is my will, the which if thou respect,
Show a fair presence and put 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.
CAPULET FATHER He shall be endured.

59+ SP] *this edn, Q2-4 (Capu.);* Ca: *Q1* 62 scorn] *Q2-4;* mocke *Q1* 63 it?] *F;* it. *Q2-4;* it not? *Q1* 73 ill-beseeming] *Pope;* illbeseeming *Q2;* ill beseeming *Q3-4, Q1, F* 75 endured] *F (*endu'rd*);* endured *Q2-4, Q1*

76 **goodman boy ‘**a double insult: a yeoman therefore not a gentleman, and a youngster’ (Spencer), *goodman* being a familiar term of address for men who are not to be ‘called masters’ or ‘gentlemen’ (Smith, 6); cf. *KL* 2.2.44-5.

78 **God shall mend my soul** ‘May God amend my soul’, a form of polite oath.

79 **mutiny** violence in a situation where people by convention are not violent, here while hospitality is being given; cf. 1Cho. 3.

80 **set cock-a-hoop** ‘cast off all restraint, become reckless’ (*OED sb.*). Cotgrave sets the phrase in a connotative field with ‘To brave it in show, to put the better leg before; to set cock a hoop, or himself out to the utmost’ (C1945721). M. Andrews argues that the phrase derives from inn-signs: *The Upstart Crow*, 12 (1992), 91-5 (Levenson, Oxf[1]).

you’ll . . . man ‘you’ll play at being master’, disparaging because Capulet Father has just finished calling Tybalt a boy (76).

82 **saucy** impudent, precocious; see also 85 and 2.4.79.

83-7 **I . . . hearts** Capulet Father’s shift of focus from guests to Tybalt to servants to Tybalt to guests is either because he is responding to the needs of his guests while finishing up with Tybalt, or a deliberate ploy to draw public attention to Tybalt and curtail his aggressive plan.

83 **This . . . you** either Tybalt’s behaviour will injure (*scathe*) his reputation, or Capulet Father’s following actions will restrain Tybalt (*OED* scathe 1b), possibly financially, ‘loss for which legal compensation is claimed’ (*OED* scathe 4).

trick either his defiance of his uncle, or his threat to fight Romeo

85 **princox** conceited boy, with a play on rooster; also, precocious. Nashe refers to a ‘Cavalier of the first feather, a princockes that was but a Page the other day in the Court, and now is all to be frenchified in his Souldiers sute’ (1.204).

CAPULET FATHER
What, goodman boy, I say he shall. Go to,
Am I the master here or you? go to,
You’ll not endure him? God shall mend my soul,
You’ll make a mutiny among my guests:
You will set cock-a-hoop, you’ll be the man. 80

TYBALT
Why uncle, ’tis a shame.

CAPULET FATHER 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, 85
Be quiet, or – More light, more light – for shame,
I’ll make you quiet – What? – Cheerly, my hearts.

78 him?] *Q1;* him, *Q2-4, F* 83 you:] *F;* you *Q2-4;* you one day *Q1* 84-7] *see Appendix: ‘Textual differences’* 87 quiet – What? – Cheerly,] *this edn, Q2 (*quiet (what) chearely*)*

88-91 can either be addressed to the audience, or more conventionally, to the self. Tybalt continues the connection with the vice figure who traditionally tells the audience of his next actions.

88-9 Bodily humours created emotions, here patience and anger, and were directly related to physical symptoms; the time of day is probably one of humoural transition, here between patience and anger (*different greeting*); see 1.1.138n.

88 **Patience, perforce** I must force myself to dampen my anger with patience (Dent, P111).

91 **sweet . . . gall** Cf. Romeo's 'A choking gall and a preserving sweet' at 1.1.192 (Dent, S1040.1, H551.1).

92-105 These fourteen lines make up a regular Shakespearean sonnet, but one that ends unusually in an action, the kiss. It also demonstrates Juliet's sophisticated use of rhetoric which would have been thought unfeminine at the time.

92 Romeo carries out his intention at 50, and takes Juliet's hand.

profane be sacrilegious, carnal; also, human, as in 'sacred and profane'. The word delineates the religious content and the sexual intent of the exchange.

unworthiest hand echoes the earlier *rude hand* (50); also, left (Lat. *sinister*) hand, possibly echoing the *unwashed* hands of 4. The phrase recalls the *civil hands* related to good behaviour and propriety in 1Cho. 4, and looks toward 97.

93 **holy shrine** Juliet's hand; Romeo carries forward his allusions of lines 44-7.

gentle sin Love is presented as both gentle and rough at 1.1.167-8 and 1.4.23-5; see also 2.3.18. The phrase, which suggests 'well-intentioned if not entirely proper action', seems to have caused many editions a problem: for example Evans's explanation that with the *rough touch* (95) of his hand, 'this sin (= kiss proposed in 95-6) is a gentle amends' (Cam^{1}). An argument continued throughout the nineteenth century about whether Juliet was a 'good girl' or had brought the entire tragedy about by allowing Romeo to kiss her (105) and then soliciting a further kiss (109). See M. F. Günther, *A Defence of Shakespeare's 'Romeo and Juliet' against Modern Criticism* (1876), for a defence of Juliet's behaviour as culturally acceptable in the Italian Renaissance (6).

gentle well-behaved, well-intentioned. The word was inextricable from concepts of civility as it passed from the aristocracy (see John Rastell, *Of Gentleness and Nobility*, 1535, C4^{v}) to the idea of a 'gentleman' 'measured in his words, liberall in giving, sober in diet, honest in living, tender in pardoning, a valiant in fighting' (*Rich Cabinet*, 51^{v}). Also, well-trained: Tuberville describes the 'Falcon Gentle' as 'In heart and courage shee is valiant, ventrous, strong, and goes to brooke both heate and cold' (26).

TYBALT

Patience, perforce with wilful choler meeting,
Makes my flesh tremble in their different greeting.
I will withdraw, but this intrusion shall
Now seeming sweet, convert to bitt'rest gall. *Exit.*

ROMEO

If I profane with my unworthiest hand
This holy shrine, the gentle sin is this,

90-1 shall / Now seeming sweet] *Q2-4;* shall / Now-seeming sweet *Hudson;* shall, / Now seeming sweet, *Rowe, Cam^{1}* 91 bitt'rest] *Q2;* bitter *Q3-4, Q1, F* 92 unworthiest] *Q2-4;* vnworthie *Q1* 93 sin] *Q2-4;* fine *Theobald;* pain *Wilson-Duthie*

94 **blushing** redness of the skin, a sign of emotional and sexual arousal. Pettie describes blushing as a sign of goodness (170), but Florio is more usual in demonstrating ambiguity by calling it a sign of the shameless, impudent and brazen (F17056898) as well as of modesty (F21179135); see also 2.2.86.

pilgrims people journeying to a holy shrine. Jenkins notes that 'A favourite convention pictured the lover as going on a pilgrimage to the shrine of his saint' (*Ham* 4.5.23-6n.); Ophelia's lines indicate that this meant wearing a cockle hat and sandals and carrying a staff; see also *MV* 1.1.119-20 and 2.7.39-40. Some productions and editions have proposed that Romeo be dressed as a pilgrim for the masking, assuming that the young men would have been wearing costumes (Twycross & Carpenter, 169).

94-5 **ready . . . smooth** 'stand at the ready to smooth'; cf. 1.1.10.

95 **rough touch** of his hands; cf. 50n.

97 **mannerly devotion** a play on 'good manners', 'man' and 'hands' (from French *les mains*). Juliet is playful yet modest by seemingly arguing against a kiss.

98 The hands of statues of saints were often touched by pilgrims, but since pilgrims as frequently kissed them, the analogy also allows Juliet to leave open the possibility of a kiss.

99 **palm to palm** punning on the palm of a hand and the leaves held by pilgrims. Associated with an early form of handshaking, palm to palm, popularized by the Quakers as a salutation or recognition among members a religious group, rather than the then more usual indication of supplication or clinching of a deal (H. Roodenberg, 'The "hand of friendship"', in T. Bremner and H. Roodenberg, eds, *A Cultural History of Gesture*, 1991, introd. K. Thomas, 159ff.). Cotgrave notes 'to take by the hand in signe of friendship' (C33908328).

99 **palmer's** Florio glossed 'palmer' under the Italian 'maneo', as a 'solitary wanderer' (F19664194) (see also 'wayfarer' C3503578), often on a pilgrimage, because pilgrims celebrating the end of a journey to Jerusalem might wave palms. The primary meaning of *palmer* was a larva grub or worm called a 'canker'; see 1.1.34 and 2.3.26 for sexual connotations. A further connotation prepares for the topical shift from religion to birds in 2.2: a palmer is not only a 'fantasticall, giddie, harebraind . . . fellow' but also a 'long-winged, small-trained, and great-headed Faulcon . . . termed a Passenger' (C35251638). See also 'The Names of the Parts, Romeo'.

100 **too** a play on *two* at 94

ROMEO

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
And palm to palm is holy palmers' kiss.

ROMEO

Have not saints lips, and holy palmers too?

94 ready] *Q1;* did readie *Q2-4*, *F* 96 much,] *Q1;* much *Q2-4;* much. *F* 98 hands that] *Q5;* hands, that *Q2-4, F;* hands which *Q1* pilgrims'] *Theobald;* Pilgrims *Q2-4, F* holy Palmers *Q1* 99 palmers'] *Theobald;* Palmers *Q2-4, Q1, F*

103 **grant thou** a grammatical oxymoron: it both commands (in its grammar) and asks (in its meaning).

despair total absence of hope

104 **Saints . . . grant** *Saints* may refer to the statues of saints (98n.), and hence she does not move and yet takes the action of granting; the oxymoron makes religious sense, indicating Juliet's innocence or youthfulness and yet somewhat undercut by her comment at 109.

prayers' both the people praying, and the prayers they say

105 SD This editorial SD brings the sonnet to a close.

106-9 a quatrain, possibly the beginning of a new sonnet between them. The language is more informal, the kiss (at 105) clearly breaking the ice. It is interrupted by the Nurse.

106 **purged** cleansed

107 'since my lips took your sin, I am now a sinner'; meant playfully.

108 **trespass** The trespass Romeo has committed at her urging (or granting), and the trespass she now urges by implication so that he will kiss her again.

109 SD editorial SD derived from the text

109 **You . . . th' book** 'You kiss as if you had learned from a book of etiquette'; and 'by means of sonnet rhymes and conceits' or 'bookish' (cf. 1.3.83-90 and 3.1.103). The phrase could also mean 'expertly' in the sense of 'by the rules', or 'as she had expected' from her books of romance.

110 The Nurse interrupts. Perhaps like Capulet Father and Tybalt, she too has been watching; see Hunter and Lichtenfels, 'Negotiations'. Although she says Capulet Mother wants to speak to Juliet, this may be a ruse. Some editions find the Nurse's entrance and action problematic, but none of the parts is given an entrance line in this scene, and she presumably enters with the others. It is entirely in tune with her actions elsewhere (see 1.3.1) for her to fetch Juliet to her mother.

111 **What** who (Abbott, 224); see also 127 and 129.

JULIET
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.
JULIET
Saints do not move, though grant for prayers' sake.
ROMEO
Then move not while my prayer's effect I take. [*He 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,
Give me my sin again. [*They kiss.*]
JULIET
You kiss by th' book.
NURSE
Madam, your mother craves a word with you.
ROMEO
What is her mother?
NURSE
Marry bachelor,

103 pray, grant thou,] *Johnson;* pray (grant thou) *Q2-3*, *F;* pray, (grant thou) *Q4;* pray, yeeld thou, *Q1* 104 prayers'] *Warburton, Cam*^{1}*, Folg;* praiers *Q2-4, Q1, F;* prayer's *Ard*^{2}*, Oxf*^{2} 105 prayer's] *Capell, Cam*^{1}*, Folg;* praiers *Q2-4, Q1, F;* prayers' *Ard*^{2}*, Oxf*^{2}; SD] *Ard*^{2} *(Rowe)* 109 SD] *Ard*^{2} *(Capell)* by th'] *F* (by'th')*;* bith *Q2-4;* by the *Q1* 110-44] *Nurse's lines italic; prose Q1*

114 The abrupt change of topic to Juliet indicates the Nurse's curiosity. She moves on to underline her own involvement in Juliet's life, implying that Romeo will have to deal with her as well as Capulet Mother.

115 **Is . . . Capulet?** Since there is no reply to this question, Romeo may say it to himself having turned away from or left the Nurse.

116 **Shall . . . chinks** shall inherit the Capulets' fortune; also, a play on vagina (cf. *MND* 5.1.157 and 174). Echoes the story of Pyramus and Thisbe, who met by seeing each other through a hole or chink in the wall. Golding's Ovid uses 'chinke' to describe an earthquake, 'Ech ground the higher that it was and nearer to the Skie, . . . / That every where it gan to chinke' (2.267-9). Holland's Pliny (*OED* chink sb^{2} 1), 2.80, allies the 'Gaping chinks of the Earth' or earthquakes, with an eclipse, suggesting not only sexual connotations but also foreboding of disaster; see also 1.3.25.

117 **dear account** costly fate: Juliet being a Capulet will cost him a lot in emotion, reputation, honour; also, precious fate; also, severe reckoning (*OED a.*^{2} 2).

account fated happenings, or 'determined by God', hence in God's account book

my life . . . debt 'my life is in the hands of my foe'. In late sixteenth-century London *debt* could easily have been a homophone of 'death', reversing that at 1.4.110.

118 **Away, be gone** Here as at 3.1.133 Benvolio is looking out for Romeo. In both cases Romeo is apparently transfixed and unable to move.

sport . . . best celebration is at its height (Dent, P399); cf. 1.4.37. This may be the moment after 'measuring them a measure' to be gone (see 1.4.8); but Benvolio and Mercutio may also have noticed Romeo has been attracting attention to himself and be persuading him to leave. Also, see 29 and 118.

119 **Ay so I fear** Romeo keeps his feelings for Juliet secret from Benvolio; see 1.4.104-9.

the more . . . unrest The possible pun of 'resting on Juliet' foreshadows 4.5.6-7 (sex) and 5.3.110 (death and sex).

120 **prepare . . . gone** Capulet Father asks the Maskers to stay.

NURSE

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.

ROMEO Is she a Capulet?
O dear account! my life is my foe's debt.

BENVOLIO

Away, be gone, the sport is at the best.

ROMEO

Ay so I fear, the more is my unrest.

CAPULET FATHER

Nay gentlemen, prepare not to be gone,

116 Capulet] Q2-4; *Mountague Q1* 117 debt] *Q2-4;* thrall *Q1* 118-19] *not in Q1* 118 Away,] *Q3-4, F;* Away *Q2*

121 The case for the dance being improvised is strengthened by this line. Since we know that the servants have removed the *marchpane*, a central element in a banquet, this idea is likely an improvisation on Capulet Father's part. Once the Maskers presumably tell him that they cannot stay (see 120n.), he again quickly changes his mind and calls a halt to the evening.

banquet a meal of sweetmeats, often elaborate sugar confections, with spiced wine; see Hunter, 'Sweet'. Conventionally part of a backdrop for private leisure with no servants present, its function was not to feed but to entertain, and would have been kept available for impromptu visitors.

towards short form of 'we can move towards'.

SD Q1's SD is used here because it gives sense to the following line, though not specifying what is whispered. To accept Capulet Father's invitation and eat could necessitate removing their masks and openly revealing their identity. *They*, probably Benvolio, Romeo and Mercutio, or any two of them, may be whispering in Capulet Father's ear as a prelude to leaving.

125 **by my fay** gentle exclamation; 'by my faith'

waxes comes to the full, to completion

126 SD A production has to decide how to stage the exit of the guests as the following conversation between Juliet and the Nurse indicates that they can still see most of them as they depart.

127-33 **Come . . . his name** Juliet feigns interest in other men as a cover for her interest in Romeo, 'the person who would not dance'.

128 could refer to either Signior Placentio or Valentio (1.2.67, 71)

129 **that** who, a common form at the time, on the point of grammatical change. Q1 reads 'who' and on the whole is more alert to the new form of pronoun elsewhere; see 2.2.80 and 2.3.62.

130 Not named in the invitation list, Petruchio arrives with Tybalt at 3.1.35.0.

131 Romeo did not participate in the Maskers' dance, and so stood out.

132 **I know not** The short line breaks the established rhythm of the dialogue. Either the Nurse does not know who Romeo is; or does know and clams up because Juliet should not be thinking of a relationship with a Montague, but should be focusing on Paris.

CAPULET FATHER
We have a trifling foolish banquet towards.
[*They whisper in his ear.*]
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,
I'll to my rest. *Exeunt* [*all but Juliet and Nurse*].

JULIET
Come hither Nurse, what is yond 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.

JULIET
What's he that follows here that would not dance?

NURSE I know not

121 SD] *Q1; not in Q2-4, F* Light to my chamber hoe. *Q1 Q2-4; That as I thinke is Q1* 124-6] *Q2-4;* I promise you but for your company. / I would haue bin a bed an houre agoe: / 126 SD *Exeunt*] *Q1; not in Q2-4, F* *all but Juliet and Nurse*] *Malone* 130 Marry . . . be]

134 One of an increasing number of foretellings. Cf. 3.2.137-8; also 4.5.35-9 and 5.3.102-5; the image introduces the figure of death as Juliet's bridegroom, parallel to Romeo's premonitions of death (Dent, G426).

135 **His . . . Romeo** Either the Nurse catches Romeo, asks his name and returns without slowing the dramatic flow; or she does know, and after a brief hesitation returns to tell Juliet.

137-40 The neat couplets add tension to the virtuoso play with different figures of paradox: a contradictory chiasmus setting up *early* and *unknown*, against *known* and *late* (138); monstrous yet to do with love, a catachresis using the word *prodigious* in an otherwise inappropriate and unexpected manner (139); and alliteration connecting *love* to *loathed*, and the sound association between *me* and *enemy*, both associations being oxymorons (140).

137 Cf. Romeo at 117.

139 See 1Cho. 5 for a resonance of *Prodigious birth* with *fatal loins*.

140 **loathed** *loathèd*

141 **What's . . . tis?** The Nurse could be infantilizing Juliet with children's coaxing, or be confused or angry, or giving a warning. Williams (*MLR*, January 1960, 79) argues that *tis* is not a misprint but a common dialect or subliterary pronounciation of 'this'. The form is similar to southern Irish today, as are many other potentially dialect spellings in the play.

rhyme The rhyme may be the previous two rhyming couplets which she has 'taught' herself; it may also be a deflection, so the Nurse thinks of the sound rather than the substance of Juliet's words (Levenson, Oxf[1]).

142 **danced** She danced with Romeo in the sense of 'rhetorical daunsing' a Renaissance term for word-play (see 16n.); also, possibly, actually danced with him while they spoke. Here she says something that makes one sense to her and another to the Nurse.

143 SD ***One . . . 'Juliet'*** an unspecified call. Other editions assume it comes from Capulet Mother, but this is not necessarily the case.

143 **Anon** in a minute, or, at once

144 **strangers** Maskers; see 2.1.25n.

JULIET
Go ask his name: if he be married,
My grave is like to be my wedding bed.
NURSE
His name is Romeo, and a Montague
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 loathed enemy.
NURSE
What's tis? what's tis?
JULIET A rhyme I learnt even now

Of one I danced withal.
One calls within – 'Juliet'.
NURSE Anon, anon.
Come let's away, the strangers all are gone. *Exeunt.*

138 seen] *Q1;* seene, *Q2-4*, *F* 141 tis? what's tis?] tis? whats tis *Q2 (*tis? What's tis?*);* tis? what tis? *Q4;* this? whats this *F;* this? whats that *Q1* 142-3 Anon . . . gone.] *Q2-4; Come your mother staies for you, Ile goe a long with you. Q1*

[**2 CHORUS**] Longer Note

0.1 The sonnet is usually placed, as here, at the start of Act 2. Evans conjectures that it should be placed at the end of Act 1, as in classical and neoclassical practice (Cam[1], 1.5.144-57n.). All references in this edition to the Act 2 chorus are signified by '2Cho'.

1-15 The speech is structured by the use of narrative conjunctions, along with *But* and *And*, that keep the story-telling in the moment. It is often cut in production, but its frequent double meanings construct a sense of certainty poised precipitously on the edge of instability for the rest of the play. The Chorus does not appear again.

1-5 **Now . . . Now** The repetition of *Now* creates a temporal stasis as the Chorus looks backward and forward at the same time.

1 **old desire** Romeo's passing desire for Rosaline. Here personified as a man, in the Renaissance, desire was usually portrayed as a woman, so 'desire' is to 'de-sire', to make more feminine, one meaning of 'effeminate'; Minsheu glosses the word 'effeminate' as 'to use the company of women, to grow effeminate' (Min21642056).

2 **gapes** desires eagerly (*OED* gape *v.* 4b); with mouth wide open, having connotations of greediness ('greedy heir'), even voraciousness, conflating love (*young affection*), romance and property, as in Act 1. In terms of death it evokes an open-mouthed corpse; see 5.3.45-8. Evans notes the reductive quality of the chorus (Cam[1]); here it is almost cynical.

heir The pun on 'air' opens up a number of significations ranging from *young affection* wanting to flourish in the *old desire*'s air, to an alliance between the new love as heir to the death of the old.

3 **That fair** Rosaline

for . . . for Duplication of pronouns in Elizabethan English was common; see *AYL* 2.7.138-9. Here *for* means 'because of' and 'in order to have' (Oxf[1]).

would die wants to die, but also including both the conventional metaphorical meaning of having sexual intercourse and an ambivalent echo of desire's deathbed in 1

4 **tender** young, only just mature; also, tendered, offered as part of Capulet Father's negotiation with Paris; see 3.4.12.

5 Romeo is loved by Juliet and he loves her in the same way he loved Rosaline, through the Petrarchan convention; but also, he is in love (*beloved*) and loves again after Rosaline.

[2 CHORUS] [*Enter*] CHORUS.

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, 5

2 CHORUS] *Ard*[2]*, Rowe, Cam*[1]*; see commentary* 0.1] *Theobald* 1 SP] *Cam; not in Q2-4, Q1* 1-15] *not in Q1*
4 matched] *Q3-4 (*matcht*);* match *Q2* 5 beloved] beloued *Q2-4; possibly* belov'd *Rowe*

6 **Alike** both that Romeo is enchanted by appearance and hence possibly superficially, as he was with Rosaline; and that Juliet and Romeo enchant each other through their looks, or glances

bewitched . . . looks the magic in the neoplatonic power, both of appearance (a good-looking person has a good soul) and of the way the soul pours forth from the eyes and the eyes act as a gateway to the soul

bewitched bewitchèd

7 **foe supposed** Juliet, as a Capulet, is supposed to be Romeo's enemy; the line reminds us that he has just been in love with another Capulet, Rosaline; see 1.1.166. The phrase may refer to the convention of the 'dear enemy' of amatory verse (Oxf[1]).

complain as in 'a lover's complaint', or pleading

8 Juliet is presented as a fish in the sea but in an entirely different context to that imagined by her mother; see 1.3.91-2 and also *AC* 2.5.15-18.

bait lure for a fish or a hawk; Rothschild notes an association by way of the Italian word *amo*, which signifies both love and 'fishing hook'; also a meal (F187261683), still used in northern England today. The word also connoted 'lodging' (TT8952666) or 'resting place' (F19064769). Hence love is not only seductive but also promises completion or homecoming; see 3.2.26 and 3.3.106-7.

9 **access** the physical opportunity for meeting and the appropriate conditions for swearing love; also, a legally approved approach

10 **use** employ; also, are accustomed

11 'While she is as much in love, her means are much less'.

means both opportunity and the power to choose an action

12 both that she has fewer chances to meet Romeo but may do so somewhere; and that she has no choice about where to meet him

beloved belovèd

CHORUS

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,
And she as much in love, her means much less
To meet her new-beloved anywhere:

12 new-beloved] *Q2-4 (*new beloued*)*

13 **passion** intense feeling, torment (WT5495423), suffering (Coote14979809), especially as a result of extreme concentration of a particular ‘humour’ such as the choleric or melancholic (TT6806056, 7787750); sexual desire; also resonates with the spiritual passion of Christ

lends passion grants power temporarily; also, a reminder of lending at interest, that power will cost them.

14 Both ‘Tempering the extremities of the outside world (the feud) with their intense love’ and ‘Tempering the extremities (of love) with extreme sweetness’, a homeopathic treatment of same with same; see 2.3.24n. The image is echoed at 2.6.11-13, becoming a warning about excess.

Temp’ring making more ‘temperate’, less extreme; also, curing (*OED* temper *v.* 5), harmonizing (*OED* temper *v.* 16); from ‘the temper of their bodies’ or their humours, which is related to ‘tempering’ food or drink to cause an effect on the body (see 3.5.97); and tempering metal, strengthening it by plunging it into fire and then water

CHORUS

But passion lends them power, time means, to meet,
Temp’ring extremities with extreme sweet. [*Exit.*]

13 means,] *Theobald;* meanes *Q2-4* 14 SD] *Theobald*

[2.1] The scene takes place alongside the Capulets' orchard wall (5) immediately following the feast.

0.1 Whether Romeo leaves the stage or remains, unseen by Benvolio and Mercutio, he overhears them (2.2.4-9).

2 Romeo is *dull earth*, passionless, and Juliet, his *centre*: the planetary metaphor is extended in 2.2. Cf. *Son* 146.1.

2.1 Benvolio and Mercutio have followed Romeo. The illusion of darkness allows them to share the stage, but be unaware of his presence; cf. *Ham* 1.2.112 SD.

3-4 The arrangement of these lines varies. Q2 treats Mercutio's words as one line, with a comma after *wise* (followed by Levenson in Oxf^{1}). This edition, with Cam^{1} and others, recognizes the implicit phrasing of the comma and begins a new regular iambic line *And . . . bed*. Some editions delete the final *Romeo* in 3, as does Q1, to regularize the line. *Romeo* may be two syllables or three. An actor may choose to treat the first two occurrences as two-syllable and the final one a drawn-out three-syllable call, making the line ten syllables altogether which could argue for Mercutio's line to be independent. However, Mercutio's diction is highly unstable, he frequently picks up other people's lines and moves between verse and prose: see 2.4. The layout here intends to capture that instability.

There is a **video** of this scene.

4 **stol'n** departed without telling anyone, stealthily

5 **orchard** an enclosed area for herbs and trees cultivated for food such as nuts, olives, fruit

6 **Nay I'll . . . too** This edition follows Q1 and Q4, since Mercutio's following speech is a 'conjuration', which his *Queen Mab* speech might also be regarded as.

conjure That Mercutio will *conjure* rather than *call,* emphasizes that he is raising up a spirit by invoking its proper name. The word suggests death and life, dreams and reality. Also, although Mercutio is here burlesquing, Harrison cites 'conjuration' as a felony punishable by death (224). Longer Note

7 variably punctuated because the individual words seem to have no analogous status: but although this edition follows Q4, *humours, madman* is balanced by *passion-lover*. The humours and the passions are most densely elaborated in contemporary commentary in terms of madness and love; see 1.1.129ff. Newton, *Touchstone* (1573) refers to the 'passion liver' (8), hence Q1 may be feasible. Cf. *LLL* 4.3.71 and *MND* 5.1.7ff.

[2.1] *Enter* ROMEO *alone.*

ROMEO
Can I go forward when my heart is here?
Turn back, dull earth, and find thy centre out. [*Withdraws.*]

Enter BENVOLIO *with* MERCUTIO.

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 Nay, I'll conjure too:
Romeo, humours, madman, passion-lover,
Appear though in the likeness of a sigh,

2.1] *Hanmer;* 1 here?] *Q1;* here, *Q2-4* 2 SD] *Riv (Hosley); Exit. / Rowe; leaps the Wall. / Capell; He climbs the wall and leaps down within it. Cam*^{1} 3-4 He . . . bed] *F; prose Q2-4;* Doest thou heare he is wise, / Vpon my life he hath stolne him hoome to bed. *Q1* 6 SP] *Q4, Q1; line continued to Benvolio Q2-3, F* 7-21, 23-9] *Q2-4, F; prose Q1* 7 madman] *Q2-3, Q1, F;* madam *Q4* passion-lover] *this edn;* passion louer *Q2-3;* passion, louer, *Q4;* here's a passion, liuer *Q1*

9-14 The first conjuration to *Appear* fails; Mercutio now commands Romeo to *Speak* (9), to engage in the word-play that typifies their relationship (cf. 1.4).

9 **one rhyme** If Romeo replies with even *one rhyme*, Mercutio will have caught him back into the young men's world; here the rhyme may be triple: *Cry*, *Ay* and *die*, but see 10n. Often rendered as 'on', both 'one' and 'on' were pronounced 'awn' (Lass, 1).

10 **'love', and die** Concepts of love and death were ubiquitous in Renaissance poetry, usually indicating both 'time is passing' and a sexual metaphor. Q4 offers 'die' in contrast to Q2, Q3 and F, which suggest 'day'. Because 'love and day' seems unsatisfactory, neither rhyming nor offering an interesting interpretation, many editors take Q1's 'dove' to complete the clichéd rhyme 'love and dove'. But it is significant that Q4, which does follow Q1 in the attribution of 6 to Mercutio, amends with a completely different word. There is some evidence from historical linguistics to suggest that 'day' and 'die' may have been pronounced in a similar way at this time, which may explain the different printed renditions; see Hunter, 'Q4', and also Cercignani.

11 **gossip Venus** Venus was the goddess of love. Van Meteren describes women 'conversing with their equals (whom they term gossips)' (27). With this phrase Mercutio feminizes both himself and Romeo.

12 **purblind . . . heir** Cupid was the son of Venus by Mercury, not by her husband Vulcan; cf. *AYL* 4.1.203-4 and *LLL* 3.1.174.

purblind shortsighted (F2793060; *OED sb.* 2b), highlighting the comedy; also, sometimes, 'totally blind'

13 **Young Abraham** A potential oxymoron because Abraham was said to have lived for an exceptionally long time and Cupid is eternal, therefore very old; but Cupid is eternally young, hence *Young Abraham*; see *LLL* 3.1.175.

trim competently, soundly (*OED a.* (*adv.*) 1). Evans says: 'Q1 "trim" (for Q2 "true") is accepted on the authority of the ballad of King Cophetua and the Beggar-Maid' (Cam[1]); see 14n. The word is rather more cynical than 'true'; see also *MND* 3.2.157.

MERCUTIO

Speak but one rhyme and I am satisfied:
Cry but 'Ay me', pronounce but 'love', and die,
Speak to my gossip Venus one fair word,
One nickname for her purblind son and heir,
Young Abraham, Cupid, he that shot so trim

9 one] *Q2 (*on*), Q3-4, Q1* 10 Cry] *Q2-4, Q1;* Cry me *F* pronounce] *Q4, Q1;* prouaunt, *Q2-3;* Prouant, *F;* die] *Q4;* day *Q2-3, F;* dove *Q1* 11 gossip] *Q4, Q1;* goship *Q2-3, F* 12 heir] *Q4, Q1;* her *Q2-3, F* 13 Abraham, Cupid] *Q2-3, Q1 (*Abraham: *Cupid);* Abraham Cupid *Q4, F;* auborn Cupid *Theobald;* Adam Cupid *Steevens (Upton);* abram Cupid *Dyce (conj.) ;* Abram Cupid *Hosley* trim] *Q1;* true *Q2-4, F*

14 **King Cophetua** A fictional character from Africa who fell in love with a beggar maid 'all in grey' named Penelophon (Zenelophon in *LLL* 4.1.5-67) and married her. The story is best known from the ballad of 'A Beggar and a King' (printed in Richard Johnson's *Crowne garland of Goulden Roses*, 1612, Percy Reprints, 1.144-8). Relevant in three ways, the ballad resonates first with Mercutio's feelings for Romeo: the lover is described by the speaker as 'From nature lawes he did decline, / For sure he was not of my mind, / He cared not for woman-kinde, / But did them all disdaine' (5-8); second, with the central plot device of a marriage of social inequity which the two fear will be disapproved of; and third, with the deaths of the young people buried together in a tomb (111) after which, like Juliet and Romeo, 'Their fame did sound so passingly / That it did pierce the starry sky' (117-18). Shakespeare also refers to the story in *2H4* 5.3.101-2 and *R2* 5.3.78. See also *LLL* 1.2.104 and 4.1.65-79.

16 **ape** The ape tries to be like man but is without understanding (see the example of an ape cradling a baby to death in Whitney). The *ape* image is explicit in many figures of mimicry, vanity and ignorance. Erasmus calls the ape a 'counterfayter' in his popular *Adages* (civ), and J. W. Lever (ed., *MM* 2.2.121-4n.) cites *Seven Deadly Sins of London*: 'Man is God's Ape, and an Ape is Zani to a man, doing over those trickes . . . which he sees done before him' (Percy Reprints, 4.43).

17-21 Mercutio's second blazon takes apart the body of Rosaline, apparently unaware of Romeo's new affection. The detailed itemization indicates that the actor can do this through stage action, which could be by taking off and using his own clothes. This would be particularly effective if he is dressed as a woman for the masking as in Luhrmann.

18 **high forehead** possibly intellectual prowess, implying that Rosaline is not interested in the body; cf. *TGV* 4.4.190

scarlet lip a sign of beauty; Mercutio may be implying that she paints her face and is therefore untrustworthy.

19 **quivering thigh** an indication of sexual arousal; but Rosaline has not been responsive, so Mercutio is conjuring up a vision of what he thinks Romeo desires.

20 Here and at 6 and 32 Benvolio sets up a line for Mercutio to expand upon: perhaps a dramatic device to vary the excessive qualities of Mercutio's speeches, but also quite possibly translated into dramatic action either as Benvolio trying to 'get in on the scene' by interrupting, or more interesting, trying to encourage Mercutio who toward the end of each of these 'speeches', 6-21, 23-9, 33-41, loses impetus as if he is in the habit of delivering set pieces and Benvolio's role is to get him going again.

demesnes a district, region, territory; here sexual, and probably the whole genital area given that Mercutio is travelling up the body from foot, to leg, to thigh; it reinforces the imagery of possession.

MERCUTIO

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,
By her high forehead and her scarlet lip,
By her fine foot, straight leg, and quivering thigh,
And the demesnes that there adjacent lie,

15 stirreth] *Q2, 4, F;* striueth *Q3; not in Q1*

21 **likeness** not the person themself but an apparition, a double (Dent, L293.1). The word is appropriate to Romeo's sense that he is 'not himself' (1.1.195-6).

22 **An if** a phrase intensifying *if*

24 **raise . . . circle** sexual joking: to raise is to summon up or conjure, but also to have an erection (*raise up him*, 29); *circle* is the conjurer's circle (see 6n.), but also Rosaline's vagina. His playfulness carries on over the next few lines in *spirit*, *strange nature*, *stand*, *laid it* and *conjured it down*.

25 **some strange nature** Although the primary significance may be 'different', *strange* had a wide connotative field, including sexuality, the foreign, the marvellous, the absurd and the grotesque. Earlier in the century it is glossed by Palsgrave with 'coy' (P944485) and 'nice' (P1035505), and later by Cotgrave with 'daintie' or 'Squamish' (C8673089). T. Thomas glosses as 'not of our kin' (TT6876560) and 'enemy' (TT10065788); Thomas also gives 'marvelous' (TT10052781), Florio 'far-fetche' and Cotgrave 'prodigious'; Thomas also cites 'monstrous' (TT12598069), Florio 'contrarie to nature' (F19176772), Cawdrey 'absurd' (Caw5323), Cotgrave 'cipher' (C2179301). All three connotative fields of behaviour, foreignness and the unnatural are relevant here; see also 'strangers are all gone' (1.5.143), 'coying to be strange' (2.2.101) and 'strange love' (3.2.15).

27 **spite** maliciousness, also envy (TT6931404)

27-8 **My . . . honest** On the one hand, Mercutio's *invocation* here is of the *fair and honest* Rosaline which he is using to conjure Romeo to come to him; and on the other, Mercutio is claiming, grammatically and logically, that the obscene reference to Rosaline in the invocation of 23-6 is not his, or 'This' (his words 17-21), but a spiteful *That*. Of course both implications may be his in intention. The invocation is also *fair and honest* because Mercutio has invoked Rosaline by naming her body parts up to her *circle* or vagina, and no further; he has not raised a strange spirit in her circle because that would anger Romeo.

28-9 **in . . . him** both a statement (albeit manipulative) of Mercutio's hope to find Romeo, and a reference to arousing Romeo sexually (23-6), to *raise up him* so that he becomes the spirit in her 'circle', with the emphasis on *him*. The double meanings of this and the preceding line make fun of Romeo.

31 **consorted** be friends with; have sexual relations with; also 'make a husband' of someone (F16242562), which renders Romeo a woman. The word becomes the trigger for the fight in 3.1.

humourous to do with the humours. At night the humours are the source for fantasies, dreams, nightmares, visions: the product of a 'distempered' brain (Newton, *Touchstone*, 1573, 143ff.) which cannot sleep. Dreams also indicate an 'unbalanced' man (ibid., 95).

MERCUTIO
That in thy likeness thou appear to us.
BENVOLIO
An if he hear thee thou wilt anger him.
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
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
To be consorted with the humourous night:

26 conjured] *Q1 (*coniurde*);* coniured *Q2-4* 27-8] *Capell; Q2-4, F line* spight / name / *; prose Q1*

33 Cupid is both blind and he always hits his target, so this is an inversion that is both sexual and about hitting a target (see 1.1.204-6); but also, if love is not returned there can be no sexual satisfaction. The same phrase is used by Juliet at 3.2.9 to mean the opposite, and its use here inverts Romeo's image at 1.1.169-70.

34 **medlar** a small apple having a short life between ripeness and decay, with a large cup-shaped eye thought to resemble the vagina; there is additional punning on 'meddle' meaning 'to have sexual intercourse with' (*OED v.* 5) (cf. 1.2.39); also, a possible pun on 'meddler' (one who meddles or interferes). Cf. *Tim* 4.3.306-12, *AYL* 3.2.115-17 and *MM* 4.3.171. The *medlar* was slang for a prostitute; see Middleton's *Women Beware Women* (1657): 'he that marries a whore looks like a fellow bound all his lifetime to a medlar tree' (4.2.97-9).

36 **when . . . alone** indicates that women are just as prone to be bawdy, if not in public (Hoby, 178)

37 **O . . . O** pre-orgasmic rhythm; also a reference to his mistress' 'circle'

38 **open-arse** Another name for medlar is *open-arse*, a reading that treats Q2's 'or' as a misreading of 'ers'. Most recent editors spell out this word; Q2, Q3 and F have 'open, or', and Q4 has '& cetera' following Q1's 'et cetera', a euphemism for *arse*. See Goldberg ('Open Rs', 218-35) for the argument that Mercutio says 'open arse, or – thy' which also leaves the possibility of a homosexual intercourse. *Arse* referred to both vagina and anus (see Chaucer's *The Miller's Tale*, 3731-9), and hence maintains the sexual ambiguity of the scene; cf. *2H4* 2.4.182-3. In addition, as noted by Rothschild, '&' was also used to signify a woman's vagina (C1161845).

pop'rin pear a pear named from Poperinghe in Belgium; here used for the resemblance between a pear's shape and that of male genitalia, as well as to pun on 'pop her in'

39 **truckle bed** joking on a small bed on wheels or 'truckles', which could be pushed under another bed. The suggestion is that Mercutio will sleep in the subservient or female position. Because truckle beds were used by children or servants, the phrase may also indicate that Mercutio simply wants to go home, preferring a humble truckle bed to the street (Oxf[1]).

40 **field-bed** literally, a bed outside, here the orchard; also a pun on a military camp bed. The term is from Brooke (897-8), 'though there used in reference to Romeus and Juliet by the Nurse, who pictures their love-making as a kind of military conflict' (Cam[1], 1.1.195n.).

41 **Come . . . go?** Mercutio and Benvolio are also caught into this figure of double awareness that renders them almost static.

BENVOLIO
Blind is his love and best befits the dark.
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 open-arse and thou a pop'rin pear.
Romeo goodnight, I'll to my truckle bed,
This field-bed is too cold for me to sleep.
Come, shall we go?
BENVOLIO Go then, for 'tis in vain
To seek him here that means not to be found.
Exeunt [*Benvolio and Mercutio*].

33 SP] *Q3-4, Q1, F;* Mar. *Q2* 38 open-arse and] *Riv;* open, or *Q2-3, F;* open & catera, and *Q4;* open Et Caetera *Q1;* open-arse or *Hosley* 41-2 Go . . . found.] *Pope (Q1); Q2-4 line* here / found / *; lines continued to Mercutio Q1* 42 SD] *Q4, F (Exeunt.); not in Q2-3, Q1; Exeunt Benvolio and Mercutio. Ard[2], Oxf[4]*

[2.2] Inside the Capulets' grounds, the action continues from the previous scene and Romeo completes Benvolio's line to form a rhyming couplet. Some editions have begun to treat 2.1 and 2.2 as a continuous scene (Oxf, Oxf[1]); however, this edition maintains the separation because there is a change of location here from outside to inside the Capulets' grounds. Nevertheless, the action is continuous. Romeo has presumably heard everything, and now completes Benvolio's line as a rhyming couplet, not necessarily indicating agreement but anger or resistance to their taunts. There is no SD in Q1 to F for Juliet's entrance; the text simply suggests that Romeo cannot see her clearly. He notices something, perhaps a light or a movement behind the window, that indicates that someone is there. *Arise fair sun* (4) is a command in anticipation of her presence. Line 10 is the first recognition of Juliet, suggesting her presence even though Romeo cannot hear her.

1 Love is frequently compared to a military campaign; see 1.1.206-12, 2.3.49-54. Romeo implies that Mercutio has never been in love with a woman. The vocabulary is also a premonition of Mercutio's dying, when he jests despite his wound (3.1.98).

2-25 The highly ornate opening of Romeo's speech is almost a parody of Petrarchan love sonnets. Evans notes that in Sonnet 21, lovers are burlesqued for just this kind of high-flown language (Cam[1]). But the register of Romeo's language changes from 10 into a more immediate 'do I, don't I?' self-questioning in which the Petrarchan ornaments are interrupted, and made fragile and tenuous.

2-6 Just as Romeo has earlier made himself an *artificial night* (1.1.138), here he makes an artificial day with Juliet as the sun. Yet Juliet begins as the moon's (Rosaline's) maid, and Romeo's imprecise use of mythology contributes to the feeling that this opening verges on parody – being aware of this adds humour.

4-9 Romeo is conjuring Juliet with *Be not* (7) and *cast it off* (9) and yet, unlike Mercutio's conjuring (2.1.7-16), Juliet appears.

4 **Arise** Romeo conjures Juliet away from the *moon*, chastity, virginity and 'coldness' (Newton, *Touchstone*, 1573, 65ff.) toward the *sun*, implicitly asking her to recognize her sexuality and become a woman; cf. Capulet Mother at 1.3.81.

envious moon malicious moon, influencing women to chastity

5 **sick and pale** i.e. a waning moon (cf. *sick and green*, 8) and *th'inconstant moon* of 109

6 **her maid** Juliet is here cast as a follower of Diana.

[2.2] [ROMEO *comes forward*.]

ROMEO

He jests at scars that never felt a wound –
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
That thou her maid art far more fair than she:

2.2] *Hanmer;* 0.1] *Spencer*

8 **vestal livery** clothes worn by servants or worshippers, here by virgins dedicated to Diana. Romeo implies that most people live their lives under the influence of the planets, or of fate, and by analogy, of social convention, which he asks Juliet to cast off; cf. the contrasting sentiments in 1.4.104-11.

sick and green moonlight; also anticipates green-sickness, a form of amenorrhea, or the stopping of menstruation; see 3.5.156 Longer Note

9 **fools** only a fool remains a virgin, a favourite argument among male poets of Shakespeare's time; see *Son* 1 and 2.

9 SD Romeo now sees Juliet. Famously known as 'the Balcony scene', it contains no mention of a balcony. Juliet and Romeo appear '*aloft*' at 3.5.0, and *window* is referred to at 2; any production must deal with Romeo's reference to Juliet being over his head at 27. Longer Note

10-14 The actor playing Romeo has the opportunity to engage directly with the audience while dealing with his situation.

10-11 One line in Q2. Romeo must have the opportunity to try to hear Juliet (see 12). The short line implies this break.

12 **yet . . . nothing** 'I cannot hear her'; or perhaps 'no sound is coming out of her mouth'.

what of that? 'What does it matter?', because he can understand her from her look (13).

13-14 **eye . . . I . . . I** the sound pun on these words conflates the physical *eye* with the individual *I*, so that Juliet is seen to be questioning or debating with herself; cf. 3.2.45-50. The sound also recalls 'Ay', the first part of the lover's sigh *Ay me* (25).

13 **Her eye discourses** Newton, *Touchstone* (1573) calls the eyes the 'bewrayers and tokentellers of the inward conceiptes' (36), and Hoby says that lovers have each a 'pair of eyes that talke' (262ff.). You could read someone's heart by looking in their eyes; see 1.2.90-5. While we may read this as a metaphor, the phrase could still be literal for the early modern period, given the popularity of neoplatonic beliefs.

eye a possible synecdoche for the whole body: I or the self; Romeo implies he can read her soul by the way she carries her body.

15 **stars** probably planets because they are presented here as moving (17); see also *TS* 4.5.31.2.

ROMEO

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.

[*Enter* JULIET.]

It is my lady, O it is my love,
O that she knew she were.
She speaks yet she says nothing, what of that?
Her eye discourses, I will answer it –
I am too bold, 'tis not to me she speaks.
Two of the fairest stars in all the heaven,

9.1] *placed as in Hosley; after 3 Rowe, Ard*^{2}*; after 1 Capell; at 1 Oxf*^{1} 10-11] *Johnson; one line Q2-4, F*

17 **spheres** In Ptolemaic astronomy the planets orbited the earth in crystalline spheres.
18 **there** in the spherical area in the heavens left by the two stars when they are replaced by her eyes
they the stars
19-20 **The . . . lamp** In an extension of 1.5.43-44, Juliet outshines not only torches but the stars: in this logic, her brightness is not natural but artificial. The metaphor, like the shift from moon to sun in 4-9, shifts Juliet from night to day: the stars of Juliet's *artificial night* outshine the sun or put it to shame. Juliet builds the image around Romeo at 3.2.24-5. There is an added connotation that, as at 1.4.43, the image of lights in daylight is one of waste, while here it is one of putting to shame.
19 **brightness . . . cheek** In humours theory, young innocence is signified by a clear complexion and a 'lively natural colour' (Pettie, 13).
20-2 **her eye . . . night** Juliet's *eye* would cast so much light that the birds would think it was daytime. Q1's 'eyes' is possible, but McKerrow notes that the *eye* is that of the sun. *Eye* is also a collective noun (*OED* eye 3a). Romeo confidently establishes the individual's ability to affect the natural world through their humours. By 3.5.19 the *morning's eye* recognizes they cannot do so.
20-1 **her . . . stream** Cf. the 'exhalation' of the sun seen at night, 3.5.12-16.
21 **stream** continuous emission of light
23-5 a further clear opportunity for the actor playing Romeo to address the audience directly; *She speaks* at the end of 25 may also be direct address.
25 **She speaks** The bathetic humour continues because Romeo is trapped in Petrarchan convention. Yet an actor may choose to play, or reader to construct, a Romeo with more or less self-awareness of this predicament. The degree of self-awareness alters the kind of humour that results.
26-32 Juliet is both a biblical angel and a classical reference, for *angel* comes from the Greek for 'messenger', though a reference to Mercury would probably still be heard by classicists; in either tradition she is masculine (also as 'Mercury', Juliet assumes Mercutio's position). Romeo 'fall[s] back' as did Juliet (1.3.58) and gazes with the *wondering eyes* of a child, children being associated with the feminine; cf. the Friar's speech, 2.6.16-20.
26 **bright angel** Juliet's eyes in the planets' spheres now transform into the brightness of an angel, compared to the 'wondering eyes / Of mortals' (29-30).

ROMEO
Having some business, do entreat the 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
As daylight doth a lamp: her eye in heaven
Would through the airy regions 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
That I might touch that cheek.
JULIET Ay me.
ROMEO She speaks.
O speak again bright angel, for thou art

16 do] *Q3-4, Q1, F;* to *Q2* 18 head?] *Pope;* head, *Q2-4, Q1, F* 20 eye] *Q2-4;* eyes *Q1* 23 how] *Q2-4;* now *Q1*

28 **winged** *wingèd*

29 **white . . . eyes** Literally, the eyes look up and expose more of the white. The *white* eyes of a lover reflect back the image of the beloved. But the 'eye spirit' can be dominated by someone else's eyes as in love or in dotage or in the 'evil eye' (Hoeniger, 97), and wantonness was indicated by rolling the eyes, known as 'sheep's eye' because sheep do just this (John Bulwer, *Pathomyotamia or a Dissection of the signicative Muscles of the Affections of the Mind*, 1649, 173).

upturned *upturnèd*

wondering both 'in wonder' and also the homophone 'wandering' or direct and possibly inconstant, the 'wanderer' being the figure of paradox that dominates this play. Paradoxical movement is motion that is not circular or straight, but 'winding' (J. Davis, *Works*, Haklyut Society, 1880/1594, 315; cited by *OED* paradoxal, a).

30 **gaze** looking at something with which one could not, or did not, interact. *Rich Cabinet* describes the 'citizen's wife' as one who 'is decked, adorned, neatly apparrelled, sits for the gaze, goes at her pleasure' (28).

him the angel, Juliet

31 **lazy** laid back or relaxed; also associated with sex (see 1.4.64)

puffing amorous, passionate (see Hoby and the 'puffing of desire', 278).

33 extrasyllabic line with 11 beats at the least and potentially 14; see 2.1.3 and n.

wherefore why

34 **Deny thy father** sets up an echo for Romeo's line at 5.1.24

37 an example of where Romeo might speak with himself, as well as directly with the audience (see 10-14). The first *shall* could easily carry a sense of promise to himself, but the second seems to require promise to his listeners and hence an audience.

38 **but** 'only', implying that to say his name, Montague, is easy; however, the following lines complicate the action.

39 extends the continuing topic of social and individual doubleness (see 1.1.195-6 and 2.1.21); here being oneself but not being the name given to one by society

though even if

ROMEO

As glorious to this night, being o'er my head,
As is a winged messenger of heaven
Unto the white-upturned wondering 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.

JULIET

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

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:

27 this night] *Q2-4, Q1;* this sight *Theobald;* my sight *Hudson (conj.)* 29 white-upturned] *Q2 (*white vpturned*)* 31 lazy puffing] *Q2-4;* lasie pacing *Q1;* lazy passing *Ulrici (Collier)* 39] *not in Q1*

40-2 **it . . . man** Juliet's listing of 'parts' of the body is in the negative, an anti-blazon. The arrangement here follows Q2 not because this edition seeks an 'authentic' text but because the words allow actors and readers to think about the dynamics of these lines. Most editions use the Malone arrangement (see Textual Note) which is a 'desired text' in the sense of J. Goldberg, 'What?'.

43 **rose** The play on 'Romeo' and *rose* is part of the troping on Romeo's name: Mercutio calling Romeo a *roe* (2.4.37), the Nurse associating him with *rosemary* (2.4.196), and of course the shadow of *Rosaline* invoked by the Friar (2.3.66ff.); (Dent, R178). Longer Note

44 **word** From 33 to 60 the dialogue turns around the significance of 'name' and *word*. Here the text implies that 'name' is the socially conventional *word* to identify a thing or person, and reminds of the social construction of agreements about names (Ralph Lever, *The Arte of Reason*, 1573, 65); cf. *TN* 3.1.16-25. Q1's 'name' was often favoured in earlier editions, and so became proverbial; but Q2's 'word' by contrasting with 'name' resonates strongly with the issues of identity raised in 43.

45 **called** Although *called* refers to Romeo still having all his virtues even if he had another name, countering 'named', it signifies a concept of 'calling into being' or 'being conjured' (2.1.6). If 'naming' is something done to one by society, 'calling' asks one actively to take up a name.

46 **dear** precious; also, costly (see 1.5.102)

owes owns

47-9 **Romeo . . . myself** subtly feminizes Romeo; Juliet at 35-6 speaks of losing her name if she marries (*sworn my love*) Romeo, but here she suggests he lose his as she does at 34.

47 **doff** throw off, lay aside

48 **for** in return for

49 **Take all** the cry of a gambler, staking all on a last throw; cf. *KL* 3.1.15 and *AC* 4.2.8.

at thy word 'trusting that you mean what you say'; but also inviting her to provide the appropriate *other word* (44) that will displace 'Montague'. Given the association with a gambler's cry in *Take all*, the phrase also signifies that Romeo will take her word and not her money or dowry.

49-50 **I . . . love** The dialogue picks up on the vocabulary of Juliet's speech, *Call*, *but*, *word*; the suggesting that Romeo has been attending closely to her previous speeches.

JULIET

What's Montague? it is nor hand nor foot
Nor arm nor face –
O be some other name belonging to a man.
What's in a name? That which we call a rose
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
And for thy name which is no part of thee
Take all myself.

ROMEO I take thee at thy word:

40-2] *Q2-4;* Whats Montague? It is not hand nor foote, / Nor arme, nor any other part. *Q1;* What's Montague? It is nor hand nor foot, / Nor arm nor face, nor any other part / Belonging to a man. O be some other name! *Malone;* O be some other name! What's Montague? / It is nor hand, nor foot, nor arm, nor face, / Nor any part belonging to a man. *Wilson-Duthie (A. Walker in McKerrow)* 43 What's in a name?] *Q4, Q1;* Whats in a name *Q2-3;* What? in a names *F* 44 word] *Q2-4;* name *Q1* 45 were] *Q3-4, Q1;* wene *Q2* 47 title: Romeo] *Q5;* tytle, *Romeo Q2-4;* title Romeo, *F;* title Romeo *Q1* doff] *Q2-4;* part *Q1;* quit *Pope* 48 thy] *Q2-4;* that Q1

51 Decisively rejecting his ‘name’, Romeo claims his *I*.

52 **bescreened** hidden. Since many early modern performances were played during daylight the actors playing Juliet and Romeo would probably have seen each other. But the theatrical convention, established by the text, is that Romeo can see Juliet framed by the light in the window, but that Juliet, looking out into the darkness of the orchard, cannot see him.

53 **stumblest** fall over something when it takes one by surprise. A word associated with the Friar (2.3.94 and 5.3.122), here it suggests that the listener or reader has overheard something not intended for an audience. Given the double strand of sexuality, and romance or sentiment, the word also connotes sexual ‘falling’ (1.3.43; Partridge, 194); see *TGV* 1.2.2-3.

53-4 **By . . . am** Having rejected his *name*, and not yet having her *other word* (44), Romeo has no way of describing himself.

55 **dear saint** Romeo tells her who he is by referring to their earlier meeting (1.5.102).

62-84 Juliet’s direct and practical questions contrast with Romeo’s ornate response.

62 **camest** The extra syllable in Q2-3 can indicate Juliet’s alarm; many editions adopt Q1’s and F’s ‘camst’, to regularize metre.

63-9 Several commentators have noted (Partridge) the sexually charged imagery throughout the passage; it cuts through any sentimentality by playing on the comic disjunction between innocence and experience.

63 **orchard** See 2.1.5; also, female pelvic region (Partridge, 156).

walls The word often has sexual connotations in Shakespeare’s texts; cf. *MND* 5.1.186-9 and 198-9.

64 **place death** Literally, the garden will bring death to Romeo if he is found; but also, continuing the sexual figure, the *place death* is the womb (2.3.9-10); see also 5.3.45.

66 **o’erperch** fly over; with a possible sense that Romeo has perched on the wall during the previous scene

67 **stony limits** the orchard walls, anticipating the tomb (5.3.45); sexually connotative of ‘testes’ (see 1.3.55), hence ambiguating the gender (63)

ROMEO
Call me but love, and I’ll be new baptized:
Henceforth I never will be Romeo.

JULIET
What man art thou that thus bescreened in night
So stumblest on my counsel?

ROMEO
By a name
I know not how to tell thee who I am:
My name, dear saint, is hateful to myself
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?

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.

ROMEO
With love’s light wings did I o’erperch these walls,
For stony limits cannot hold love out,

52 bescreened] *Q3-4, F;* beschreend *Q2;* beskrind *Q1* 53-4 By . . . am] *F; one line Q2-4, Q1 (om.* who I am) 58 yet not] *Q2-4;* not yet *Q1* 59 thy tongue’s uttering] *Q2-4;* that tongues utterance *Q1;* that tongue’s uttering *Pope* 61 maid . . . dislike] *Q2-4;* Saint . . . displease *Q1;* saint . . . dislike *Theobald;* maid . . . displease *White* 65 kinsmen] *Q3-4, Q1, F;* kismen *Q2*

69 **stop** obstruction, also death; see 2.4.91 for sexual connotations.
71 **peril** life-threatening danger
eye eyes, but also 'I' or Juliet's person
73 **proof** invulnerable
75 **night's cloak** the darkness of night; cf. 3.2.10-16.
76 **but** unless (Abbott, 120)
78 **prorogued** *prorogùèd*; deferred
wanting lacking
80-1 Romeo and Cupid are reciprocating each other's help, but Cupid does not usually give counsel. The reference to *Love* is more appropriate to the Friar, who counsels Romeo; see also 66 and 1.4.15n.
82-4 Longer Note
83 **vast . . . sea** the most distant place, metaphorically death
85 **mask of night** echoes Romeo's *night's cloak* (75), Juliet's own reference to Night's *black mantle* (3.2.15) as well as Romeo's black *happy masks* (1.1.228), and Mercutio's masks that *coat deformities* (1.4.29).
86 **maiden blush** signifies innocence and naivety (Dent, B479.1). Mercutio associates blushing with sexual activity (1.4.30 and 96). Longer Note
bepaint colours

ROMEO
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.
ROMEO
Alack there lies more peril in thine eye
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?
ROMEO
By Love, that first did prompt me to enquire:
He lent me counsel, and I lent him eyes.
I am no pilot, yet wert thou as far
As that vast shore washed with the farthest sea,
I should adventure for such merchandise.
JULIET
Thou knowest the mask of night is on my face,
Else would a maiden blush bepaint my cheek

69 stop] *Q2-4;* let *Q1* 72 Than] *F2;* Then *Q2-4, Q1, F* swords:] *this edn (*swords. *Rowe);* swords, *Q2* 75 eyes] *Q2-4;* sight *Q1* 80 that] *Q2-4;* who *Q1* 82 pilot] *Q3-4, Q1;* Pylat *Q2* 83 vast shore washed] *Q4 (*washt*);* vast shore washeth *Q2;* vast shore washet *Q3;* vast-shore-washet *F;* vast shore, washt *Q1;* last shore wash'd *Collier (conj.)* 84 should] *Q2-4;* would Q1

87 **heard** overheard, before she knew he was there
88 **Fain** gladly, with desire
dwell on form observe decorum, in other words the rituals of wooing, courtesy and etiquette
89 **compliment** observance of ceremony, formal civility, politeness or courtesy
90-1 **I . . . 'Ay' . . . I** The pun on the sound temporarily transforms *Ay* into *I,* literalizing the narcissism of which she suspects Romeo; however, see 13-14 and 3.2.46-51. Here and at 94 and 97 the speech pauses as if expecting an answer to the question. That the speech proceeds may indicate that Juliet is not giving Romeo a chance to answer, or that he does not reply.
91 **if thou swear'st** Juliet has previously invoked Romeo to 'be but sworn my love' (35); here, faced with him, she reverses that invocation, recognizing it as a potentially misleading sentimental decoy; cf. *LLL* 5.2.788 and 820.
92-3 **at . . . laughs '**Jove (Zeus), after so many lies to his wife (Hera) about his philandering, pardoned all false oaths made by mortals in the name of love' (see the Hesiodic fragment, *Catalogue of Women*, in Jenny March, ed., *Cassell's Dictionary of Classical Mythology*, 1999, fr. 124), hence he laughs at or mocks lovers' promises. Bate quotes from Ovid's *Ars Amatoria*, 1.631-7: 'Jupiter from on high laughs at the perjuries of lovers, and bids the winds of Aeolus carry them unfulfilled away' (179); the text changes the name to Jove (Dent, J82).
95-6 The task of a courted woman was to scorn and jeer at the advances of the suitor (Crawford & Mendelson, 117); here Juliet asks if she should adopt this role.
97 **So . . . woo '**so that you will have to win me'; *So* signifies 'provided that' (Abbott, 133).
but else . . . world See 74.
98 **fond** foolishly affectionate, doting
99 **behaviour** makes the line extrasyllabic; other editions use Q1's 'haviour', since, as McKerrow notes, 'haviour' was 'well recognised [as] an independent word'. Q3 and F usually try to correct too many syllables in a verse line, and Q4 could have followed Q1, but does not; cf. 62 and n.

JULIET

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' 90
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 95
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 behaviour light,

89 compliment] *Pope;* complement *Q2-4, F;* complements *Q1* 90 Dost] *F3;* Doest *Q2-4, Q1, F* love me? I] *Q2-4;* Loue? I *F;* loue me? Nay I *Q1* 92 mayst] *Q5;* maiest *Q2-4, Q1, F* false, . . . perjuries] *Q3-4;* false . . . periuries. *Q2;* false: . . . perjuries *Q1, F* 93 laughs.] *Rowe;* laughes, *Q2-4;* smiles, *Q1;* laught *F* 95 thou thinkest] *Q2-4, F;* thou thinke *Q1;* thou think'st *Q5;* you think *Theobald* 98 fond,] *Q1;* fond: *Q2-4, F* 99 mayst] *Q5;* maiest *Q2-4, Q1, F* behaviour] *Q2-4, F;* haviour *Q1*

101 **those . . . strange** Those who coyly pretend not to be interested when they really are. *Coying* is from falconry (*OED* coy *v.*[1] 2); cf. *MND* 4.1.2. Most editions change to 'more cunning', and some to 'the coining' (Williams). This edition adopts *more* from Q4 because of its resonance with 'more strange' at 102, binding the antithesis between *coying* (pretence of shyness) and *strange* (genuinely reserved).

102-4 **confess . . . truelove passion . . . pardon** The lines reverse the religious imagery (1.5.92-109) to convince him of her love. Here Juliet confesses and asks for pardon, as if Romeo is a priest; but since he is her *truelove passion*, Romeo may also be the passion of Christ, her torment, and an unwitting foreboding of their deaths; cf. *LLL* 2.1.106.

103 **ware** aware; also, wary

104 **truelove** many editions amend to 'true-love's', but see *R2* 5.1.10 and *TG* 2.7.46.

105 **light love** love easily given, associated with promiscuity

106 **Which** a relative pronoun referring either to *light love* or to *me*; if the former, it focuses on dark night revealing *light love* or promiscuity – which is not the case; hence, this edition is punctuated after *love* to refocus *which* on 'me' or Juliet, who despite being 'masked' visually by the night has been 'discovered' aurally by what she said because the night also masked Romeo's presence.

107-8 Despite Romeo having urged Juliet to 'cast off' the moon (4-9), here he swears by it, while dropping back into the highly ornate language he used for Rosaline.

107 **Lady** with the implication that she is a woman, and therefore sexually mature

blessed *blessèd*

108-9 **tops – / O swear** Juliet interrupts Romeo, controlling the pace of the exchange, as she does at 115-16, and in her completion of 112.

JULIET

But trust me gentleman, I'll prove more true
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 truelove passion: therefore pardon me,
And not impute this yielding to light love
Which the dark night has so discovered.

ROMEO

Lady, by yonder blessed moon I vow,
That tips with silver all these fruit-tree tops –

101 more] *Q4, Q1; not in Q2-3, F* coying] *Q2-4;* cunning *Q1;* coyning *F2* 104 truelove] *Q3;* truloue *Q2;* trueloue *Q3;* true loue *Q4;* true Loues *Q1, F;* true-love *Kittredge* 107 blessed] *Q2-4, Q1 (*blessed*);* vow] *Q2-4;* sweare *Q1* 108 tops –] *Rowe;* tops. *Q2-4, Q1, F*

109-16 There is resonance with Matthew, 5.34-7 on not swearing but speaking plainly. The New Testament verses are immediately followed by the injunction to avoid revenge and 'love your enemies' (5.44), which links to the subtext of the Capulets and Montagues.

109-11 **th'inconstant . . . variable** The monthly cycle of the moon was commonly connected to that of women (Wright, *Passions*, 1601, 41); both were considered changeable and unpredictable. Here Juliet feminizes Romeo, appearing oblivious to any connection between the moon and herself as a woman.

109 **th'inconstant moon** Inconstancy was one of the most condemned personal traits in books of humours; associated with the effeminateness which affected both men and women, it was a sign of duplicitous pleasantness and coyness; see 2.3.79-80n. Juliet is not admonishing Romeo to be more 'manly' but to be more direct (Dent, M1111).

114 **god . . . idolatry** Juliet temporarily ends her warning to Romeo not to swear, by playfully admitting that if he swears by his *gracious self* it will literalize her earlier imagery (33-49) circling around Romeo as the centre of her world (74, 97). Cf. Hebrews, 6.13: 'For when God made the promes to Abraham, because hee had no greater to sweare by, he swore by him selfe' (Shaheen).

115-16 **If . . . swear** Juliet interrupts him again (see 109). Although Romeo's swearing is still artificial, Juliet's interruption indicates an accumulating sense of cross-purpose that ends with 'no joy of this contract tonight' (117); cf. *TN* 5.1.167.

117 **contract** exchange of vows; reinforces the overlaid topics of love and money or business

118-20 **It is . . . lightens** The character can be read as wanting to delay so that the sense of being at odds with Romeo can be resolved; also Juliet does not want to put herself in an 'improper' position. The words also foretell the ending; see following notes.

118 echoes Capulet Father (1.2.13) and is reiterated by the Friar (2.6.9-15)

119-20 **Too . . . lightens** prefiguring the *lightning* before death at 5.3.90. Lightning, like other acts of nature such as the earthquake (1.3.35), was full of warning for the Elizabethans (Dent, L279).

121-2 reverses the 'canker' worm image of 1.1.149-50

JULIET
O swear not by the moon, th'inconstant moon
That monthly changes in her circled orb,
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,
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,
Too like the lightning which doth cease to be
Ere one can say 'it lightens'. Sweet goodnight:
This bud of love by summer's ripening breath,
May prove a beauteous flower when next we meet.

110 circled] *Q3-4, F; Q1 (*circld*);* circle *Q2* 112 What . . . by?] *Q2-4;* Now by *Q* 113 gracious] *Q2-4;* glorious *Q1* 114 is] *Q2-4;* art *Q1* 115 heart's dear] *Q2-4;* true harts *Q1* love –] *F2;* loue. *Q2-4, F;* loue *Q1* 116 swear: . . . thee,] *Rowe;* swear . . . thee: *Q2-4;* Sweare not at al, though I doo joy in / (thee, *Q1* 120-35 Sweet . . . infinite] *not in Q1*

123-4 The rhyming couplet signifies Juliet is ending the conversation.

125 **unsatisfied** frustrated as a result of the failure to find release from suspense or uncertainty (*OED* satisfy *v.* 6); also clearly sexual. 'Satisfaction' has other significances that bring together a cluster of figures in the play: the payment of debt in full (*OED* satisfy *v.* 1), performance by a penitent (*v.* 2) and Christ's atonement for sins (*v.* 3); the settling of honour in a duel (*v.* 4) and the fulfilling of all desire (*v.* 5).

127 For the first time Romeo speaks directly. *faithful* signifies sincerity, in other words, conventional in neither the classical nor Petrarchan sense (94)

128-9 She gave her vows when Romeo overheard her (48-9).

130 Romeo reverts to the direct word-play of their sonnet (1.5). For the first time he uses the word *love*, albeit ambiguously, being either part of his question, that the *purpose* is *love*, or a direct address to Juliet. Both the word-play and the word *love* appear to change Juliet's mind, for the text moves into a frank confession of her love.

131 **frank** outspoken; also, bounteous

132-5 In neoplatonic love two people become one person; hence all Juliet gives to Romeo, she gives to herself; see 1.3.68. The concept is elaborated in a study of 'The Phoenix and the Turtle' by S. Medcalf ('Shakespeare on beauty, truth and transcendence', in Henry & Hutton), who says that for the two lovers 'the distinction between two and one is lost because either lives and sees with the sight of the other' (120).

133-5 The lines teach Romeo how to swear without using conventions of Petrarchan love (Dent, S169.1). The images are simple if paradoxical, the Elizabethan *sea* had no known 'bounds', and Juliet draws on reciprocal love to emphasize that it is not about personal desire but love for the other person. The figure replies to Romeo's words at 82-4 by suggesting that love is not at a 'vast shore' but immediately in front of him.

135 SD suggested by 137 and adopted by many editions from F onward

139 **afeard** Often modernized as 'afraid', *afeard* conveys the sense of personification as in 'beset by Fear'.

141 **flattering** flatteringly, pleasingly, with the sense of 'too good to be true'; cf. *Son* 87.13-14.

substantial of the material rather than a dream world. May be pronounced with four syllables.

JULIET

Goodnight, goodnight, as sweet repose and rest
Come to thy heart as that within my breast.

ROMEO

O wilt thou leave me so unsatisfied?

JULIET

What satisfaction canst thou have tonight?

ROMEO

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

JULIET

I gave thee mine before thou didst request it,
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,
My love as deep, the more I give to thee
The more I have, for both are infinite.
[*Nurse calls within.*]
I hear some noise within, dear love adieu –
Anon good Nurse. – Sweet Montague be true:
Stay but a little, I will come again. [*Exit.*]

ROMEO

O blessed, blessed night: I am afeard
Being in night, all this is but a dream,
Too flattering sweet to be substantial.

135 SD] *Rowe (F Cals within at 136)* 138 SD] *Rowe*

142 **Three words** ‘Be brief’; also literal, and presumably, ‘I love you’.

good night both simply ‘good night’ and ‘it will be a good night’ if she gets her *three words*

143-52 Longer Note

143 **bent of love** inclination to love, or trajectory of love; *bent* was a military term for taking aim; cf. *KJ* 2.1.37.

145 **procure** persuade, arrange, but with an underlying sense of a ‘bawd’ procuring women for lust; cf. *MM* 3.2.52-3: ‘How doth my deere Marsell, thy Mistris? Procures she still?’

146 **perform the rite** take part in the marriage ceremony

147-8 **my fortunes . . . world** probably not referring to her inheritance (1.2.14 and 30); instead she places her fate in Romeo’s hands. Also, she both gives herself to him as a ‘gift’ and, continuing the religious imagery, offers items at his feet as if she were a votary; *my lord* implies both kinds of gift or offering.

149, 151 **Madam** The repeated interruptions by the Nurse are parallel to the pattern in 3.3 where she knocks repeatedly for entry, and in 3.5 where she warns that Capulet Mother approaches, and 4.5 where she enters to try to wake the seemingly dead Juliet. Repetition is also parallel to the structure of her narrative in 1.3 and 2.4. The interruptions construct tension and allow the young people time for planning their deception.

151 **Madam** an extrasyllabic interjection, added to the margin of Q2, Q3 and Q4 after ‘I come’, but after ‘the’ in F. There may well have been a third interjection at the end of 152, but one is certainly needed after *thee* to make sense of ‘By and by I come. –’.

By and by immediately; like ‘anon’, the phrase signifies different lengths of time dependent on context and intonation.

152 **To . . . strife** continues from 150-1, with *strife* recalling Romeo’s ‘striving’ or pleading, and refers to the fact that if it is a dishonourable seduction, it is the same kind of aggressive action as that between the two households fighting in the street

strife Q4 changes to ‘sute’, which McKerrow suggests (40) may have been influenced by Brooke’s ‘To cease your suit’ ($B8^{r}$), implying an exceptional editorial strategy for the period.

153 **So . . . soul** both Romeo’s soul, and Juliet’s in the sense of ‘my soul’ as an endearment (see 164); also, *my soul* as an indication of Romeo’s commitment to and possession of Juliet. Several editions follow Theobald’s invention of a comma and a dash, to indicate that Romeo is interrupted in another attempt to swear his love. Q2 simply ends with a full stop.

[*Enter* JULIET.]

JULIET

Three words dear Romeo and good night indeed.
If that thy bent of love be honourable,
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 lord throughout the world.

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. –
To cease thy strife, and leave me to my grief:
Tomorrow will I send.

ROMEO So thrive my soul.

141.1] *Rowe (F2 Enter.)* 146 rite] *F3;* right *Q2-3*, *Q1*, *F;* rights *Q4* 148 lord] *Q1*, *F;* L. *Q2-3;* Loue *Q4* 149-55] *not in Q1* 149 SD, 151 SD] *Capell (*Within: *F)* 149 Madam] *at right margin, after* world *148, Q2-4; to right of and below 148,* 151 Madam] *at right margin, after* I come) *Q2-4; to right of and following* thee – *F* 152 strife] *Q2-3;* sute *Q4*

JULIET

A thousand times goodnight. [*Exit*.]

ROMEO

A thousand times the worse to want thy light.
Love goes toward love as schoolboys from their books,
But love from love, toward school with heavy looks.

Enter JULIET *again.*

JULIET

Hist! Romeo! hist! O for a falc'ner's voice
To lure this tassel gentle back again:
Bondage is hoarse and may not speak aloud,
Else would I tear the cave where Echo lies

154 SD] *F* 155 light] *Q2-3;* sight *Q4* 159 again:] *Q1;* againe, *Q2-4, F* 160 not] *Q2-3, Q1; not in Q4*

155 **thousand . . . light** Night, far from being 'good' (142, 154), is a thousand times blacker (*worse*) lacking Juliet's radiance. The phrase picks up and refocuses the light imagery associated with Juliet at 1-32 (Cam[1]).

156-7 'Lovers want to be together as much as schoolboys want to be parted from their books, and lovers part from each other as reluctantly as schoolboys go to school'. The proverb is spoken as a couplet, often found when a scene or action draws to a close; the audience is being primed for surprise at or desire for Juliet's re-entrance, which lengthens our sense of time while also enhancing the compactness of the experience.

158-9 **Hist . . . lure** Juliet's soft call, 'ssst'; a falconer called a hawk to the lure by taking 'the lewre at length of the string, and cast[ing] it about your heade, crying and lewring alowde' (Tuberville, 147); cf. *TS* 4.1.180-1.

157 SD Romeo begins to leave, because he and the audience must feel the scene is over; yet he must also be within hearing distance to make sense of Juliet's following lines.

159 **lure** in falconry, a bait of raw flesh in amongst a bunch of feathers attached to a leash, used as a device in training hawks to reward their return to the falconer (*OED sb.*[2] 1). See *TS* 4.1.161n., where Thompson comments that the purpose of training a falcon was not to break its spirit.

tassel gentle tercel gentle, a male hawk so named because it is a third less large than the female, and because of its tractable disposition which allows it to be tamed. This species of hawk was also commonly called a 'falcon-gentle' on account of 'his familiar courteous, disposition' (Tuberville, 26). A bird said to be appropriate for a prince (Barnes, diii[v]); hence Juliet is romanticizing Romeo.

160 **Bondage is hoarse** Juliet, still under her father's rule, must call softly or in a whisper, as if her voice is hoarse.

161 **Echo** Shunned by Narcissus her lover, Echo became reduced by grief to a voice dwelling in lonely caves, and condemned to repeat what others spoke.

162-3 **than . . . Romeo's** Q2's omission of *mine* signifies not only Juliet's calling of Romeo's name, but her plea to Echo to make even her *airy* tongue hoarse with calling the name. Q1's inclusion of 'name' (see Appendix: 'Q1 version') also makes sense but curtails theatrical play. Without 'name', the word *Romeo* may be played as a cry; also without 'name' it can be spoken as a full three-syllable word focusing on its sound. Jowett argues that *name* in 164 suggests the Q1 reading to be correct; however, its presence may just as easily indicate eye-skip and compositorial error (Oxf).

162 **airy tongue** Echo has no real tongue of her own, but reverberates the air of others. Cf. Philome (1.4.61). The word also recalls that the feud between the families was started with an *airy* word (1.1.87). 'Airie' is also a spelling for 'eyrie' (C34663732) and connotative of 'nestful, covie, beavie, brood' (F18436009), becoming a sound full of voices. With more foreboding, 'airy beings' were one of the four recognized types of spirit (Hoeniger, 91), associated not only with Puck, and all his ambivalent energy, but also with ghosts.

164-6 a further opportunity for Romeo to have direct contact with the audience

165 **sound** make a sound; here both their noise and how they hear noise (Dent, M1319.1)

167 **nyas** a young unfledged hawk taken from its nest (Tuberville, 31). Longer Note

168 **By . . . nine** Compare time and the way it folds back into itself at 1.1.159, with this reference to 9 o'clock; it is noon when the Nurse meets Romeo at 2.4.107-8.

170-5 As Juliet forgets, Romeo remembers; then Juliet remembers and forgets, but the sequence concludes with a definitive repetition of 'forgetting'. The word-play is a procrastination; it makes a nest in time and space that they inhabit.

172, 174 **still** both 'on-going', hence moving, and 'without movement'. The word carries the sense of compressed time, yet of time passing outside the two lovers.

172 **to** in order to

176 **'Tis almost morning** The dawn has risen since 165; sight was considered a powerful element in falling in love, hence their visibility to each other for the first time may explain the confusion of their dialogue in remembering and forgetting at this point.

JULIET
And make her airy tongue more hoarse than
With repetition of my Romeo.
ROMEO
It is my soul that calls upon my name.
How silver sweet sound lovers' tongues by night,
Like softest music to attending ears.
JULIET
Romeo.
ROMEO My nyas.
JULIET What o'clock tomorrow
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.
JULIET
I shall forget to have thee still stand there,
Rememb'ring how I love thy company.
ROMEO
And I'll still stay, to have thee still forget,
Forgetting any other home but this.
JULIET
'Tis almost morning: I would have thee gone,

162 tongue] *Q2-4;* voice *Q1* 162-3 than / With] *Q2-3, F;* than mine / With *Q4;* as mine, / With *Q1;* then with / The *F2;* then Fame, / With *Daniel* 163 Romeo.] *Q2-4;* Romeo's name. *Steevens (*Romeos name. / Romeo? *Q1);* 'Romeo!' *Wilson-Duthie (Hoppe)* 167 My nyas.] *Wilson-Duthie (*My niess!*);* My Neece. *Q2-3, F;* My Deere. *Q4;* Madame. *Q1;* My sweete. *F2* What] *Q2-4;* At what *Q1*

177-81 The pronouns here, indicate both Juliet and Romeo as masculine, although for Romeo, as the bird, his pronoun may simply be equivalent to the modern day 'its' (Adamson, 214ff.). Note the confidence with which Juliet establishes herself as the falconer, the one in control, reversing her metaphorization as the hawk (167).

177 **wanton's** high-spirited person's, promiscuous person's; often attributed to women but also to men, for example to a schoolboy (*OED sb.*[1] 2a) (Williams).

179 **prisoner** ambiguously both the bird, and less likely but possible, the falconer
twisted gyves tangled fetters or leg chains

181 **jealous** holds dear or close
his possibly its (Abbott, 228), regular older form of neuter genitive; see also 179.
liberty 'Liberties' were the limits outside a prison within which prisoners were occasionally allowed to live (*OED* liberty 6e); but the word underlines a contradiction that while both are caught in love, Romeo may leave the house and go into the town, while Juliet remains in her suddenly prison-like life in her father's house, which as a woman in the early modern period she would find it difficult to leave on her own.

183 **kill . . . cherishing** Apparently contradictory, the image looms over the narrative as their love destroys them.

184-93 a series of couplets, unusual in Shakespeare's dramatic verse, yet forming the rhyming basis of the next scene. Even without the contentious lines 188-91, there are three rhyming couplets, one with the rhyme *rest* / *breast*, shared with 123-4.

184-7 For the lineation of the early quartos see Appendix: 'Textual differences'.

184-6 Although not the only solution, assigning these lines to Juliet makes good theatrical sense since it allows her to play with the last *good night* and draw out their parting. Assigning Juliet the next line allows Romeo to share the couplet as at their *Pilgrim's* sonnet (1.5.101-2), completing the substance of her earlier couplet (123-4) but now confident in his own voice.

185 **morrow** morning

186 SD Editions attributing 186 to Romeo (Cam[1], Ard[2], Oxf[1]) usually have Juliet exit at 185.

JULIET
And yet no farther than a wanton's bird
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.

JULIET
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.
Sleep dwell upon thine eyes, peace in thy breast. [*Exit.*]

178 his] *Q2-4;* Her *Q1* 180 silken thread] *Q2 (*silken threed*), Q3-4, F;* silke thred *Q1* plucks] *Q2-4;* puls *Q1* 181 loving-jealous] *Theobald;* louing Iealous *Q2-4, Q1, F* 184-7] *Q2; see Appendix: 'Textual differences' for various versions of these lines in Q1-4* 186 SD] *F2*

188-91 a version of the Friar's lines at 2.3.1-4 spoken here by Romeo in Q2-3 and F; Longer Note

There is a **video** of the end of this scene and the beginning of the next.

192 **ghostly Friar's** frequently rendered 'ghostly sire's' by other editions, *ghostly Friar's* being considered redundant despite occurring as 'gostly syre' twice in Brooke (559, 595). Yet from the late 1580s the figure of the Friar was often the object of ridicule or suspicion (see Robert Greene, *Friar Bacon and Friar Bungay*, 1589) and a point may be being made that this Friar is to be taken seriously as a holy man. *ghostly* connotes spiritual (F20457241); and is collated 'to beget spiritually, or be his ghostly Father, or rather his godfather' (Min21578634), establishing the intimacy of Romeo's relationship with Friar Lawrence.

close small, but possibly 'nearby'

193 **dear hap** good fortune

ROMEO

Would I were sleep and peace so sweet to rest.
The grey-eyed morn smiles on the frowning night,
Check'ring the eastern clouds with streaks of light,
and darkness fleckled like a drunkard reels
From forth day's pathway, made by Titan's wheels.
Hence will I to my ghostly Friar's close cell,
His help to crave and my dear hap to tell. *Exit.*

187 rest.] *Q1;* rest *Q2-4;* rest, *F* 188-91] *not in Q4, Q1* 192 ghostly Friar's close] *Q2-4, F (*ghostly Fries close*);* Ghostly fathers *Q1;* ghostly sire's close *Cam*[1]

[2.3] A field or garden near Friar Lawrence's cell. Throughout this opening speech the Friar is not only filling his basket with flowers and herbs but also presenting the audience with carefully selected 'flowers' of rhetoric (Puttenham, 115), the sententious or proverbial sayings that make up his balanced rhyming couplets. The Friar's complete control over his environment and his language presents him as an early Prospero figure (Ard^2), and establishes his knowledge of herbs, drugs and chemical mixtures. Of course the setting does not have to be rendered literally, but its implications for movement and action underscore the rhythm of this scene which moves from the meditative to one of anxiously constrained exuberance. The scene is often set in the Friar's cell, but a garden setting makes sense of Romeo's unseen entrance (23), and means they can head off to the cell at the scene's end (93-4).

Friar Lawrence is traditionally played as old, stumbling and unworldly, and textual support can be found for such a characterization. Nevertheless, the text is not specific about his age. It is just as possible to play him as old enough to know his craft, yet youthful. Clearly, he is the one older character with whom the young feel free, and is presumably young at heart even when played older in years.

1-4 See 2.2.88-91.

1 **grey-eyed** *grey* was used for 'blue', see George Peele, *Old Wives Tale*: 'The day is clear, the welkin [sky] bright and grey' (532); see also *TA* 2.1.1; Nashe, 3.247: 'rising early from the grey ei'de morne'; and Chaucer, *The Knight's Tale*, 1491-4.

3 **fleckled** dappled, with small streaks of light; cf. *MA* 5.3.26-7 (Cam^1).

drunkard reels Shaheen compares Isaiah, 24.20: 'The earth shall reel to and fro like a drunken man'.

drunkard Rothschild notes the possible connections with Boethius' 'stumbling drunk': if God is eternally present there can be no predestination, hence human knowledge is completely different from divine knowledge and human beings stumble through life (143). See also 2.3.90 and 5.3.122.

4 **Titan's burning wheels** The Titan Helios is the sun god, and his chariot is the sun; see Golding's Ovid 2.171-5, and cf. 3.2.1-4.

5-6 **sun . . . cheer** The pun of *sun* as 'son' plays on Romeo's change of mood and indicates that time is passing, picking up the image from where Romeo left off at dawn (2.2.188ff.) and moving firmly into the day.

5 **sun . . . eye** The shift from eyes as stars that 'stream' (2.2.21) to a *burning sun* is a shift from the world of Juliet and Romeo to that of the Friar, as well as from artificial day to natural day.

advance raise; also, ascend

[2.3] *Enter* FRIAR LAWRENCE *alone, with a basket*.

FRIAR LAWRENCE

The grey-eyed morn smiles on the frowning night,
Checking the eastern clouds with streaks of light,
And fleckled darkness like a drunkard reels
From forth day's path and Titan's burning wheels.
Now ere the sun advance his burning eye 5

2.3] *Hanmer* 0.1] *Q2-4; Enter Frier Francis. Q1* 1+ SP] *Dyce; Fru., Fruer., Fr. Q2-4, Q1, F (except in 5.2)* 4 path and Titan's burning] *Q2-4;* path, and *Titans* fierie *Q1*

6 **dank** moist, wet; the sense of ‘fusty’ or ‘unsavoury’ was acquired slightly later in the early seventeenth century (C36460482).
7 **osier cage** basket made of willow twigs
8 **baleful** threatening; noxious, deadly
precious-juiced flowers *flowers* which carry healing agents, herbs. *flowers* may be one syllable.
juiced possibly *juicèd*
9-10 The couplet is made up of two complete clauses, each constituting a particular idea or concept. The presentation of a complete idea in a grammatical unit best fits the Elizabethan sense of a ‘sentence’: hence the word ‘sententious’. The Friar speaks in complete units, working through a problem as he gardens. If the two lines are taken as one unit, it is chiastic and potentially paradoxical, moving from *mother* : *tomb* to *grave* : *womb*. The highly laboured syntax also offers a clue to the sententious register (Dent, E28.1, E30); cf. *Son* 86.4.
10 **What** ‘the thing that ’
13-14 ‘A single herb may suit some people, yet all in different ways and to different extents’. Also, there is no herb that doesn’t have a use among many people; and, there are some herbs that only suit a few people.
13 **Many for many** many herbs for many people
15 **mickle** much, big, great (F17314805)
grace the capacity to heal (Folg)
16 **plants, herbs, stones** These items made up the core materials in the many books of ‘secrets’ published in the latter part of the sixteenth century (for an early example see Alexis of Piedmont [Girolamo Ruscelli], *The Secrets of the Reverend Maister Alexis of Piedmont*, 1558). Their secrets were the secrets of nature and therefore of God, hence their *powerful grace* (15). Longer Note
qualities both the nature of the object and its attributes
19 **aught** anything
strained perverted, unnaturally forced

FRIAR LAWRENCE
The day to cheer and night’s dank dew to dry,
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:
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
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,

7 I] *Q2-4;* We *Q1* 8 precious-juiced] *Q2-4, Q1, F (*precious iuyced*)* 9-14] *not in Q1* 9 is] *Q2-3;* in *Q4* 19 aught] *Q2-4;* nought *Q1*

20 **Revolts . . . birth** denies the power for which it was created (Spencer)

stumbling on abuse both 'if it is diverted into abuse' and 'if it happens to be abused' by accident (Spencer). *stumbling* is one of the Friar's favourite words (see 94, and Juliet's use of it at 2.2.53); see also his own stumbling at 5.3.122 (Dent, N317).

22 Unworthy behaviour is sometimes justified if it is used to, or results in, a good purpose.

22 SD Q2 indicates the entry of Romeo here, allowing him to overhear the Friar's meditation on poison, medicine, grace and *rude will*.

23 **rind** body or shape

24 a homeopathic image from Paracelsan science

25 **smelt** smelled; also 'melded together' as in the smelting of iron ore: the idea of medicine affecting all parts of the body also occurs when the Friar speaks to Juliet at 4.1.102-3.

that part its scent; cf. 1.1.106.

each part each of the senses, hence the whole body

26 **stays** stops

opposed kings poison and medicine; but also suggesting the Montagues and the Capulets who have both vice and virtue, poison and medicine, rude will and grace, in their actions.

encamp them take up residence with each other

opposed *opposèd*

28 **grace . . . will** *grace* being the grace of God and man's medicine; and *rude will*, or the tendency to act with no respect for other people or God, being poison

30 **canker death** The canker worm eats the plant up from within the stem, as death might be thought to eat up the body from within; cf. 1.1.149n., and Juliet's inversion, 2.2.121-2 (Dent, C56); see also *Son* 98.12. Canker would also resonate with 'chancre', the lesions caused by syphilis; and also signified a septic wound, usually from fighting, over which the flesh has closed (Hoeniger, 224); cf. *KJ* 5.2.12-15.

FRIAR LAWRENCE

Revolts from true birth, stumbling on abuse.
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 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
Full soon the canker death eats up that plant.

20 from . . . stumbling] *Q2-4;* to vice and stumbles *Q1* 22 SD] *Q2-4; not in Q1; after 26 Pope*

31 **Good morrow father** Romeo has been on stage for the past eight lines. The task facing the actor playing Romeo is how he plays that eight-line silence; for example he may surprise the Friar. Here, as at the start of 1.5, 2.1 and 2.2, Romeo begins by overhearing what other characters say. But unlike the overhearing in 1.5 or 2.2, which like the 'gaze' constrains and determines what is seen or overheard, Romeo is not interested in manipulating the overheard, possibly because he is too much caught up in his own private world.

Benedicite 'Bless you'. Probably an exclamation rather than a formal blessing or greeting; the Friar may have been startled. Possibly in five syllables as *Benedictié*.

33-42 The Friar asks Romeo why someone so young, who should sleep soundly in comparison with an older person beset by worries (see *JC* 2.1.231-3), is up so early. Many editions, critics and productions use these lines to cast the Friar as an old man, but they may also simply be part of his stock of commonplaces. The formal progression from youth to age to youth, and carefully complete couplets, can be treated as a joke to tease Romeo as they string out the lightly mocking tone.

33 **distempered** out of sorts. The term refers to the humours theory that all parts of the body were tempered or balanced and evenly mixed (2-21) (*OED sb.*[1] 3; *v.*[1] 1, 3, 4).

34 probably ironic: Romeo is presumably still dressed in his masking clothes.

35 **Care** worry, concern

keeps his watch stays awake, as night watchmen do

37 **unbruised** *unbruisèd*; inexperienced, uninjured; also, a perfectly picked fruit, and something not yet lived in (*lodges*, 36)

unstuffed carefree; empty

39 **earliness** The Friar jokes by pretending to believe that Romeo has risen early rather than having not yet been to bed; see also 5.3.208.

41 **hit it right** figured it out. The Friar's use of *hit* resonates with and allies him to the world of the young people; cf. 1.1.205-7.

43 **sweeter rest** Romeo would rather be awake with Juliet, than asleep by himself. The Friar has presumably seen Romeo awake early many times, as he was at 1.1.129, but always because he has been melancholic. Here Romeo's good mood, although innocent, is taken by the Friar (see 44) to mean that Romeo may have slept with Rosaline.

ROMEO
Good morrow father.
FRIAR LAWRENCE *Benedicite.*
What early tongue so sweet saluteth me?
Young son, it argues a distempered head
So soon to bid good morrow to thy bed.
Care keeps his watch in every old man's eye,
And where care lodges, sleep will never lie:
But where unbruised youth with unstuffed brain
Doth couch thy limbs, there golden sleep doth reign.
Therefore thy earliness doth me assure
Thou art uproused with some distemperature:
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.

31 father] *Q2-4;* to my Ghostly Confessor *Q1* *Benedicite*] *Q3-4, Q1;* Benedicitie *Q2;* Benedecite *F* 32 sweet] *Q2-4;* soone *Q1* 33 distempered] *F4 (*distemper'd*);* distempered *Q2*

44, 45, 66, 70, 78, 81 **Rosaline** The audience and reader are not allowed to forget Rosaline, though Romeo has 'forgot that name' (46) as Benvolio had foretold in 1.1.225-36; see also 2.4.4 (Spencer).

49-54 Romeo has been holding in his good news; it now bursts forth. Embedded in these lines is an unintentional retelling of 1.5 in which he angers Tybalt, and a foretelling of 3.1 in which he tries to placate Tybalt.

50, 51 **wounded** Juliet and Romeo have played Cupid and wounded each other with both the metaphorical wounds of love and the social wounds of their feuding families. The word is shadowed by association with *canker* (see 30n.).

51 **remedies** not cures, which would get rid of love, but a solution to their dilemma

52 **holy physic** both the healing properties that result from the Friar being able to marry them, and the fact that his medicinal practice is respected

54 **intercession** legal petition, with a religious suggestion; cf. the religious imagery in 1.5.102-9.

steads benefits

55 **homely** unadorned (*OED a.* 4) and 'kind' (*OED a.* 3); possibly a play on 'homily', or religious advice used in sermons and typical of the Friar's speech. Books of homilies were common in this period (Watt, 259ff.; see also 217ff.).

63 **as we pass** 'as we go to prepare'; Romeo assumes that the Friar will agree.

64 **consent . . . today** In normal practice the 'banns of marriage' were a precursor to an English wedding of the time, although a betrothal before witnesses was often considered more binding, with marriage a 'tying up of loose ends' (Crawford & Mendelson, 119). In practice licences to avoid banns were also obtainable, and clandestine marriages once performed were difficult to reverse (Cressy, 309, 312, 327).

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 blessed 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.

45 Rosaline?] *this edn; Rosaline, Q2;* Rosaline! *Ard*^{2} 50-1 me . . . wounded, both] *Q1;* me: . . . wounded both, *Q2;* me . . . wounded; both *F;* me: . . . wounded, both *Q3-4* 55 and] *Q2-4, Q1;* rest *F* 61 marriage.] *Q1, F;* marriage, *Q2;* marriage: *Q3-4* 62 wooed] *Q1 (*woo'd*), Q5;* wooed *Q2-4, F* vow,] *Q1 (*vowes*,);* vow: *Q2-4, F*

65-80 The entire speech emphasizes to a reader or audience the Friar's close familiarity with Romeo. A reader or actor may want to work with the rhetorical structure of the sequence which focuses entirely on Rosaline, reminding the audience, as did Mercutio at 2.1.17, of this other 'love' in Romeo's life. The progression of homilies moves from the general (67-8) to Romeo (71-2) to focus on the Friar himself (73-4). Lines 71-4 are more intimate and direct, in other words he takes his own advice and becomes plain.

65 **Holy Saint Francis** Usually taken as an early indication that Friar Lawrence is a Fransciscan (see 5.2.1). This order had a reputation for helping the poor and being among the least abusive of the system of privileges within the Roman Catholic church prior to the Reformation. Being a Franciscan would signify honesty and trustworthiness to an early modern English audience only three decades into Protestantism.

67-8 **Young . . . eyes '**young men are besotted by looks and do not found their love on respectful feelings'. Because the eye was the main route for interactive emotions, to love with one's eyes only denies a reciprocal relationship; see also *MND* 1.1.234-5.

69 **Jesu Maria** '[By] Jesus [and] Mary', a mild exclamation suitable to a priest. 'Shakespeare refers to the Virgin Mary as "Maria" nowhere else' (Cam[1]).

deal of brine large amount of tears

70 **sallow** sickly yellow, consistent with unrequited love in the humours

Rosaline The Friar may be playing here with the world of salt: with 'brine' (69), and 'Ros*aline*' (70), 'salt' (71) and the tears of Romeo's grief (see 46); or possibly with the *ros* (dew) -*saline* of this early morning.

72 **season** to flavour; also to preserve, here with salt, the most common technique for preserving during the period (C. A. Wilson, 'Preserving food to preserve life', in C. A. Wilson, ed., *Waste Not, Want Not*, Edinburgh, 1991, pp. 5-31). For punning on *season* and 'brine' see also *LC* 17-18, *AWW* 1.1.47-8 and *TN* 1.1.29-31.

73 **sighs** *sighs* were associated with the humour of melancholy; Romeo's earlier melancholy is here compared to the dank dew of 6; see also 1.1.130-1.

74 **ringing in** as Q2; Q4 and Q1 change to 'ring in', but this slightly extrametrical line conveys the sound onomatopoeically. *Ringing in* is a homophone with 'wringing in', to 'wring' being to distress (*OED v.* 5a), oppress (*OED v.* 5c), to bring words out with effort (*OED v.* 66), or to suffer (*OED* 19c); see 3.2.36.

FRIAR LAWRENCE

Holy Saint Francis what a change is here? 65
Is Rosaline that thou didst love so dear
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? 70
How much salt water thrown away in waste
To season love, that of it does not taste.
The sun not yet thy sighs from heaven clears,
Thy old groans yet ringing in mine ancient ears:

72 it] *Q2-4;* loue *Q1* 73 sighs . . . clears,] *Q1;* sighes, . . . cleares *Q2-4;* sighes, . . . cleares, *F* 74 yet ringing] *Q2-3, F;* yet ring *Q4;* ring yet *Q1* mine] *Q2;* my *Q3-4, Q1, F*

75-6 **sit . . . yet** *sit* and *yet* were probably near if not true rhymes in the late sixteenth century. The Friar's potential for slips into near rhyme here and at 83-4 (*grave* / *have*) and 91-2 (*prove* / *love*) could be played to stand out from his usual practice and indicate his growing anxiety.

77 **wast thyself** was behaving in a way consistent with the Friar's experience of Romeo

79-80 Changeability and inconstancy were signs of effeminacy or superficial behaviour (Newton, *Touchstone*, 1573, 148^{r}-148^{v}, and Wright, *Passions*, 137); see 2.2.109.

79 **pronounce** advocate, hold forth; also, give judgement or *pronounce* a sentence or a clear opinion (F19197877)

sentence maxim; sententious, stronger than a proverb or a guideline (*OED sb.* 4); a sentence is for 'weightie causes and great purposes . . . advice or counsel' (Puttenham, 197); a 'perfect sentence' gives one a 'sure ground' for proof (F4173547); see also 9-10n.

80 'Women may be seduced when men cease to be strong in honour and respect'; also, women may lose their reputation when men change their affections lightly to someone else. The maxim reverses the usual position of women, in the form of Eve, causing the fall of man (see 1.3.44), by saying that such men have no 'moral' strength.

81 **chid'st** can be pronounced either with a long or short 'i'. The short 'i' would indicate the past tense. See 83 and 'bad'st', where the long 'a' would indicate the past tense.

82 **doting** loving by idolizing; see Lyly, *Endimion* (1591), 3.4.76: 'You doted then, not loved'.

83-4 **Not . . . have** with the sense of putting one lover away and taking another; but literally, a morbid vision of laying a past lover in a grave, from which one takes another: a partial foretelling of 5.3

85 **I . . . not** Romeo's first reaction after the Friar chides him is to argue back (81, 83; see also 3.3); here he changes tack and rhythm, to politeness and explanation.

86 **grace . . . love** The device of repeating the same word emphasizes the sense of wholeness, harmony and almost inevitability that Romeo is experiencing. The reciprocity of Romeo's new love may be the element that changes the Friar's mind (89-93). Cf. John, 1.16: 'Of his fulnes have we all received, and grace for grace' (Shaheen).

grace both spiritual and from God, and a lover's favour; cf. 1.5.82-109. The line adopts the balanced structure of the Friar's speech, echoing his vocabulary at 28.

FRIAR LAWRENCE
Lo here upon thy cheek the stain doth sit
Of an old tear that is not washed off yet.
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.
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.
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.

79 changed] *Q3-4 (*chang'd*); chang'd, Q2;* changde, *Q1* 85 now] *Q3-4, Q1, F;* now. *Q2*

88 'You expressed your love to Rosaline as if it were a memory exercise (*rote* learning), without an ability to read (*could not spell*)'. Cf. Sidney, *Astrophil and Stella*, Second Song, 24: 'Who will read must first learne spelling' (Cam[1]); see also 1.2.60-1 (Dent, R38).
89 **come go** The Friar drops into the *come* / *go* register of the play, the movement in two directions at once, the balance that threatens to become static. It ambivalently mimics the 'wavering' not only of Romeo but of the Friar's recent change of mind.
90 **in one respect** in this instance
92 **to** into; also, toward
93 **stand on** insist on
94 **Wisely and slow** an idea the Friar repeats in different guises (Dent, H198); see 2.6.14-15 and 3.3.132-3.

FRIAR LAWRENCE O she knew well
Thy love did read by rote that could not spell.
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' rancour to pure love.
ROMEO
O let us hence, I stand on sudden haste.
FRIAR LAWRENCE
Wisely and slow, they stumble that run fast. *Exeunt.*

88 that] *Q2-4;* and *Q1* not] *Q2-3, Q1;* no *Q4* 89 go] *Q2-3, Q1;* and goe *Q4* 92 households'] *Capell;* housholds *Q2-4, Q1;* houshould *F* 93-4] *not in Q1*

[2.4] The text elaborates on the source material in Brooke which only portrays the Nurse's errand. The location is a Verona street; the time, late morning.

1 **should** can

2 **tonight** last night; cf. 1.4.48.

3 **Not . . . father's** a suggestive reply since Romeo's home is presumably at his father's rather than at someone else's

4 **pale** without emotion, cold and passionless (Wright, 65)

Rosaline a reminder that Romeo's friends are not aware of his changed affections

8 **on my life** Both a mild oath and a foreshadowing: Tybalt's challenge does become 'a challenge on Mercutio's life'.

9-10 **answer** respond by fighting. In the next line Mercutio twists *answer* to mean 'write back'. Mercutio and Benvolio never tell Romeo of Tybalt's letter.

11-12 **how he dares** to what extent he answers the challenge

13-17 **he is . . . Tybalt?** Mercutio overlays love imagery with that of fighting and violence, in contrast with 2.3 where the Friar overlays it with medicine. An example of Mercutio's tendency to anatomize, the blazon portrays Romeo as dead through the eye, ear and heart; cf. 1.4.58-68 and 2.1.17-20.

13 **Alas . . . dead** Cf. *Ham* 5.1.182.

14 **white . . . eye** Black eyes were considered beautiful in women from the south (Italy) with a darker complexion (Pettie, 4.184). For a *white* wench to have black eyes is a sign of unbalanced humours. Also, a woman's 'third eye' is her vagina (H. Woudhoysen, ed., *LLL*, Ard^3, 193n.); for a strikingly similar passage see *LLL* 3.1.197-8 where it is made clear.

wench's in this context a wanton woman's or mistress's (*OED sb.* 2), a derogatory term

black eye play on 'black I', or worser self, associating Rosaline with the devil

[2.4] *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.

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 through the ear

2.4] *Hanmer;* 0.1] *Q3-4, Q1, F;* Bnter *Q2* 1-2] *Capell, Q1; prose Q2-4, F* 1] *Q2-4;* Why what's become of Romeo? *Q1* devil] *F2 (*devile*);* deule *Q2;* deu'le *Q3-4;* deu le *F;* dev'l *Cam*^{1} 4-5] *Q2-4, Q1; prose F* 6-7] *Q1; prose Q2-4, F* 6 kinsman] *Q3-4, Q1, F;* kisman *Q2* 11 master how] *Q2-3, F;* master, how *Q4;* master if *Q1* 14 through] *Q2-4;* shot through *Q1*

15 **pin** centre of an archery board

cleft split, broken; see also Costard's sexual pun on 'cleaving the pin', *LLL* 4.1.135 (Oxf[1]).

16 **blind bow-boy's** Cupid's; Mercutio demotes the god into a *blind bow-boy*; cf. his *my gossip Venus*, 2.1.11.

butt-shaft a blunt-headed arrow used in butt shooting; see Ard[2].

19 **Prince of Cats** Cf. 'not Tibault or Isegrim, Prince of Cattes' in Nashe (3.51). 'Tybert' is the name of the prince of cats in Caxton's *The History of Reynard the Fox* (1481; cited by Warburton).

20 **captain of compliments** master of flattery; cf. *LLL* 1.1.163-8.

he fights Q1 reads 'Catso, he fights': 'catso' is from the Italian *cazzo* or 'penis' (Cam[1]).

21 **prick-song** music that was written down, hence 'by the book'; also, *prick* is both 'penis' and the 'bull's eye' on a target.

21-3 **keeps . . . bosom** 'The duellist takes very brief pauses between feints and before striking just as the singer of prick-song takes pauses between notes' (Oxf[1]). The rhythm of the verse mimics these actions.

21 **time . . . proportion** in duelling, the minimum proper foot and body work, due *distance* from the opponent and rhythm (Silver, 582; and Saviolo, 202); in music, tempo, properly observed intervals, and correct relations between parts (Cam[1]).

22 **minim rests** carefully timed rests; *minim* is the shortest measure of duration in early musical notation.

23-4 **a duellist, a duellist** one who fights in a formal duel, an unusual term at the time, although not the first occurrence (Cam[1], 106). Mercutio has a further dig at Tybalt with *these fashion-mongers* (32-3), since duelling is perhaps what fashionable young men do instead of traditional street fighting. Also, a pun on 'dualist', hence the repetition; see the Shakespeare Association of America (Victoria, British Columbia, 2003) contribution on 1Cho., by Stephen Booth; also refers to the heresy of separating mind and body. Holmer (1994) and Levenson (1995) develop the background to the different fighting styles.

23 **butcher . . . button** It was a duelling trick to show your mastery by 'pinking' your opponent's buttons; see Silver: 'Signior Rocco . . . thou that takst upon thee to hit anie Englishman with a thrust upon anie button' (562). Mercutio may also be making a dig at Tybalt's supposed effeteness.

MERCUTIO
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 the Prince of Cats. O he's the courageous captain of compliments: he fights as you sing prick-song – keeps time, distance and proportion: he rests his minim rests, one two, and the third in your bosom – the very butcher of a silk button, a duellist, a

18 SP] *Q1, F;* Ro. *Q2;* Rom. *Q3-4* 19 More . . . Cats] *Q2-4;* More than the prince of cattes I can tell you *Q1, Capell (om.* the*);* Why . . . Cats? – Oh *Theobald* 20 compliments] *Rowe;* Complements *Q2-4, Q1, F* he] *Q2-4;* Catso, he *Q1* 22 he rests . . . rests] *Q3-4 (*minum*;* minim *Steevens);* he rests, his minum rests *Q2;* he rests his minum *F;* rests me his minum rest *Q1*

24-5 **first cause** Longer Note

24 **of . . . house** of a most important family; Mercutio continues to deride Tybalt by calling his fencing college a house; see Silver, 562.

25-6 ***punto reverso*** back-handed thrust, from the Italian, meaning 'point reversed'; see Saviolo, 241.

25 **immortal *passado*** a step accompanied by a thrust; in the Spanish style of fighting, it was the main principle of the attack (Ard^{2}, 2.4.25-6n.). With punning on immortal as both famous and deadly see *LLL* 1.2.178-9.

26 **the hay** from Italian *hai* (thou hast hit it), used when a thrust reaches home. Also, *the hay* was a dance apparently borrowed from the French (*OED sb.*^{4}), and is classed among the dancing 'brawls' in Thoinot Arbeau's *Orchesographie* (1588) (Dyer, 401); see *LLL* 5.1.148-9. Benvolio's confusion may result from the figure of fighting being overlaid onto that of dance, something Mercutio also does at 3.1.47-8; but the term may also be new for the time (Cam^{1}).

28 **pox** *pox* or 'pocks' referred to any disfiguring disease such as measles, more specifically syphilis, or the French pox, and smallpox: the latter disease had entered England during the late fifteenth century and by the end of the sixteenth had become a source of several epidemics. The word is used here as a mixture of curse and swearing.

antic grotesque, hideous; see also 1.5.68 where Tybalt uses the word of Romeo; see *MA* 5.1.97. Cf. the analogy of the court fool with '*antic* Death', *R2* 3.2.162ff.

lisping pretentious, coaxing mode of address; cf. Beaumont and Fletcher, *Mad Lover*, ed. G. Baker (1911), 1.1.386.

affecting affected, also to do with manipulating the humours and their effects on behaviour

fantasies self-indulgent behaviour (Puttenham, 15). Some editions use 'fantasimes' (found in *LLL* 4.1.98 and 5.1.18), arguing a misreading of a word with a tilde (John Crowe, 'Editing and emending', *E&S,* n.s. 8, 1955, 13-14); others adopt Q1's 'fantasticoes', noting Nashe's use of the word (3.31).

29 **new . . . accent** those who self-consciously use English with new foreign words and affected pronunciations

29-30 **good blade . . . tall man . . . whore** Mercutio parodies Tybalt's language with the repetition of the weak adverb 'very'. He plays on the meanings *blade* as 'gallant', *tall man* as 'brave' and as a Spanish style of fighting , and *whore* as 'prostitute', presumably because Tybalt is using a foreign fencing style, hence 'prostituting' himself to fashion; see 1.1.55n. Compare Henry Porter, *Two Angry Women of Abington* (c. 1598): 'I shall never see goode manhood againe, . . . then a tall man and a good sword and buckler man will be spitted like a cat or a conney' (Malone Society, 1912, 2.1339-44).

MERCUTIO
duellist, 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?

MERCUTIO The pox of such antic lisping affecting fantasies, these new tuners of accent: by Jesu, a very good blade, a very tall man, a very good whore. Why, is

24 house,] *Q5;* house *Q2-4, Q1, F* 28 antic] *Pope;* antique *Q2-4, F;* limping antique *Q1* fantasies] phantacies *Q2-4;* fantasticoes *Q1;* phantastickes *Collier (cited Cam*^{1}*);* phantasimes *Williams* 29 tuners] *Q2-4, Q1;* turners *Rowe*

31 **grandsire** echoes *grandsire phrase* (1.4.35), counselling moderate behaviour. Mercutio mocks Benvolio possibly because Benvolio does not like fighting; see his taunting at 3.1.5-29.

32 **strange** foreign; see 2.1.25.

flies a technical falconry term referring to attacking with a hawk (*OED* fly *v.*[1] 3b); also a type of something insignificant (*OED sb.*[1] 1d); see 3.3.35ff.

32-3 **fashion-mongers** makers of fashion, with the sense of 'trading in fashion'. Cf. the association of 'fashion-monging boys' with deceitfulness, depravity and 'antic' appearance in *MA* 5.1.94-7.

33-5 **who . . . bench** who depend so much on fashion that they dislike fashionable behaviour. Puns on *form* and *bench, stand* and *sit* are brought together simultaneously to make fun of Tybalt's superficial attempt at dignity, with a further pun on his Spanish style of fighting – the new form; see 1.1.68n.

33 **pardon-me's** polite phrases, affected and not genuinely intended; the word has been rendered in many ways such as Q4's 'pardona-mes', usually to indicate its foreign and therefore supposedly untrustworthy status.

stand . . . on insist on, carry out to the last detail

34 **form** etiquette, behaviour; also a hard bench with no cushion or padding, Sir John Harington (*A Treatise on Playe*, 1597) complained that 'since great breeches were layd asyde, men can skant indewr to sit on [the . . .] great plank forms' in the Queen's presence chamber (Cam[1], 200).

35 **bench** a legal term for the judges hearing a case (TT14128933)

O . . . bones Perhaps a play on words from the French *bon*, good, found in fashionable courtiers' affected exclamations; also, their bones aching from the hard benches, and venereal disease or 'the Neapolitan bone-ache'; see *TC* 2.3.18. The *O* may refer to the vagina from which the courtiers pick up their bone-ache, and therefore the reason why it hurts to sit; cf. *LLL* 5.1.27-8.

35.1 Some editions delay the entrance until 42.

37 **Without . . . herring** Rendered impotent by thwarted desire. In the process of curing or drying herring, the roe may be removed (Ard[2]). Cf. 'shotten herring', a fish that has spawned, and *1H4* 2.4.127-8 and *TC* 5.1.61 (Dent, H447). *roe* is not only the eggs of the female but also the sperm or milt of a male fish; cf. 1.1.29-30.

roe Mercutio plays with the first syllable of Romeo's name; 'Ro' is also the first part of Rosaline's name and a female deer / dear; see 1.1.62. *roe*, as the sperm of a fish, suggests that Romeo has spent his: also, that only half of him is left: 'meo'. 'Meo' being Latin for 'I' may be a comment that Romeo is self-obsessed, but E. H. Seymour suggests the 'meo' is inverted to 'O me' in a lover's sigh (Cam[1]).

MERCUTIO
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. 35

Enter ROMEO.

BENVOLIO Here comes Romeo, here comes Romeo.
MERCUTIO Without his roe, like a dried herring: O flesh,

33 pardon-me's] *F;* pardons mees *Q2;* pardon mees *Q3;* pardona-mees *Q4;* pardonmees *Q1;* pardonnez-moy's *Theobald;* perdona-mi's *Globe* 35 bones, their bones] *Q2-4, Q1, F;* bon's their bon's *Theobald*

38 **fishified** continues the pun: on being turned into a herring, on a smell of 'fish' after sexual intercourse and on looking pale and cold, the humours appropriate to melancholy; see 1.1.29.

numbers the metre of verse

39-42 **Laura . . . Thisbe** Mercutio sarcastically suggests that to Romeo these famous female lovers are lowly, or as he says 'equivalent to prostitutes', when compared to Rosaline. Cf. Nashe (1.217): 'Lais, Cleopatra, Helen, if our Clyme hath any such, . . . I can commend them with the rest of our unclean sisters in Shorditch, the Spittle, Southwarke, Westminster and Turnbull streete'. They all, apart from Laura, commit suicide.

39 **Petrarch** Italian poet (1304-74), famed for his love sonnets; by the 1590s Petrarch, and courtly love conventions generally, were becoming outmoded and considered self-indulgent and sentimental (Whittier, 27, n. 2).

Laura the person to whom Petrarch addressed all his love poems

41 **Dido** Queen of Carthage, Aneas' lover; perhaps a reference to the sexual voraciousness of widows. See jests about 'widow Dido' in *Tem* 2.1.78-103. Spencer points out the use of alliteration here and in what follows, as a way of satirizing the sonnet mode by reducing it almost to doggerel.

dowdy slatternly

Cleopatra a gypsy Queen of Egypt; see *AC* 1.1.10. Gypsies were thought by the Elizabethans to come from Egypt, and Cleopatra to be dark-complexioned. Dark skin was held to signify sexual appetite; see 1.5.45.

Helen of Troy: abducted from Sparta, lover of Paris and, by convention, cause of the Trojan war. In *MND* Helen is characterized as the opposite of Cleopatra (5.1.11); here Mercutio disparages both.

42 **Hero** of Sestos, lover of Leander who swam the Hellespont to visit her and drowned

hildings good-for-nothings; in late sixteenth-century usage, prostitutes

harlots sexually promiscuous women; also, prostitutes

Thisbe teenage lover of Pyramus, two people who like Juliet and Romeo, died to be together; see *MND* 5.1.

grey eye either grey- or blue-coloured; see 2.2.188. To have grey eyes was thought to be beautiful (*TGV* 4.4.190); the phrase 'blue-eyed' was used of a person with dark shadows around the eyes due to weeping or sickness (Spencer).

43 **Signior** Italian for 'Sir'

bonjour further mocking Romeo with the French word for 'hello', as if he, like Tybalt, is merely concerned with recent fashionable imports

MERCUTIO

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 gipsy, Helen
and Hero but hildings and harlots, Thisbe a grey eye or so,
but not to the purpose. Signior Romeo, *bonjour*, there's

39 Petrarch] *Q3-4, Q1, F;* Petrach *Q2* was] *Q2-4;* was but *Q1* 43 *bonjour*] *Q2, Q4 (*Bonieur*);* Bon ieur *Q3;* Bon jour *Q1*

44 **slop** wide loose-fitting breeches (*OED* slop *sb.*[1] 4). A probable reference to Romeo's masking clothes (trousers and pumps) which he is presumably still wearing (2-3; see also 2.3.37-8) and which the text here associates with France; see *MV* 1.2.71-4.

44-5 **gave . . . counterfeit** deceived; *counterfeit* is specifically showing one thing while doing or being another. The word is intensely ironic given that Romeo is now in love with Juliet, while Mercutio and Benvolio think he is in love with Rosaline.

46 There is a **video** of this scene.

48 **slip** pun on a counterfeit coin and Romeo's successful running away after the Capulets' feast

conceive understand, but 'can you not conceive' may also be a pun on the use of a prophylactic so that a woman does not *conceive*.

49-50 **my . . . courtesy** pun on the legal and sexual meaning of *case*: both that, because he is in the *great business* of love, Romeo is straining his friendship; and that, with respect to Juliet's *case* or vagina, he has to restrain himself. McKerrow suggests that to *strain courtesy* is to be simultaneously both 'too ceremonious and to be unceremonious' (Nashe, 1.163n.), hence polite and rude at the same time.

49 **Pardon** Romeo may pick up on 'bonjour' (43), already playing with the dialogue.

50 **case** circumstances; also, vagina; see *MW* 4.1.52-8.

51-2 **a case . . . hams** Because of sexual tiredness, or the effects of venereal disease, Romeo cannot stand up straight. The wit is informed by puns on *case* as both Romeo's situation and male and female genitalia; a *bow in the hams* is both a deep bow showing eloquence or good manners and a physical gesture potentially offering anal sex.

51 **That's . . . say** a colloquial phrase still in use today to indicate that someone has said one thing while implying another; but also a literal comment on Romeo's playing with words: hence playing with words while speaking of playing with words

52 **constrains** forces

53 **curtsy** to make acts of 'courtesy', or politeness; also, the physical movement of obeisance (obeying and honouring) a woman makes before someone of higher social status, and the gendered opposite of *bow*. Romeo may be shifting the sexual play to female sexuality in response to Mercutio's teasing. The exchange begins to refer overtly to sexual intercourse between men.

MERCUTIO
a French salutation to your French slop. You gave us the counterfeit fairly last night.

ROMEO Good morrow to you both, what counterfeit did I give you?

MERCUTIO The slip sir, the slip, can you not conceive?

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.

51 Pardon, good Mercutio] *Q2-4;* Pardon Mercutio *F;* I cry you mercy *Q1* 53-4] *not in Q1*

54 **kindly hit it** Sexual word-play continues with a pun: on ‘graciously taken the point’ and on ‘attained the sexual target’; see 2.1.33 and *LLL* 4.1.118-38.

kindly naturally, or ‘natural to humankind’; also, graciously

hit shifts the classical nicety of Cupid’s bow ‘hitting’ the beloved at 1.1.206-7 to the explicitly sexual

55 **courteous** developing the pun on curtsy into sexual manners, and ‘coitus’

56 **pink** literally signifying embarrassment, or the pink cheeks of shyness and arousal in this complex response; colloquially, both signifying ‘the height of well-being’, and ‘decoration’; see 57n.; also, the word for a kind of flower, laying the ground for another conceit about rhetorical flowers; and metaphorically, the word for both a penis (pinco) and a vulva (pinca) (Rubinstein, 195), hence continuing the ambivalent sexuality introduced in the preceding lines.

57 elaborates on *pink* as a flower and builds up the play on pumps, or shoes, and the decorative holes in them (see 59n.)

flower a rhetorical flourish or courtesy; see 2.5.42; but also, colloquial for virginity, both of men and women, adding to Mercutio’s sexual ambiguity. Juliet, Paris and Romeo are all also referred to as ‘flowers’ in the play; see 1.3.79 and 4.5.29.

58 **Right** Whether spoken assertively or as a question, the word indicates that Mercutio recognizes that both he and Romeo are speaking in a coded language, here about sexuality and the present state of Romeo’s affections, at the same time as they engage in crude sexual banter. Mercutio is asking Romeo whether he is still interested in being with the boys, and Romeo is keen to let Mercutio gently know that he now loves a woman. However, Mercutio does not understand what Romeo is trying to tell him and the two worlds of their understanding never meet; see 86-7n.

59 **pump** a light dancing shoe; also, a penis, and a voice-box. Florio cites the English phrase ‘a pumping of a common whore’ to signify many men having intercourse with one prostitute; his definition of what he describes as an Italian custom indicates violent overtones close to multiple rape (F21009006).

well flowered ornaments on the shoe; also possibly bragging that he has taken someone’s virginity: a woman’s ‘flowers’ are her menstrual blood, so to give one’s flowers recalls the bleeding that occurs at first sexual intercourse; cf. *LC*, 146-7: ‘I throw my affections in his charmed power, / Reserved the stalke, and gave him all my flowers’.

MERCUTIO Thou hast most kindly hit it.
ROMEO A most courteous exposition. 55
MERCUTIO Nay, I am the very pink of courtesy.
ROMEO Pink for flower.
MERCUTIO Right.
ROMEO Why then is my pump well flowered.

55 courteous] *Q3-4, Q1, F;* curtuous *Q2*

60-3 **follow . . . singular** ‘may this jesting keep up with me till you have exhausted it, which will not take long since it is not very clever (sturdy), and will remain funny only to you’. Also picking up on the sexual connotations: that when the penis or pump has ‘worn itself out’ in one love-making, it will remain Romeo’s and ready for more, and that when Romeo has worn himself out with Rosaline, he will come back to himself.

60 **Sure** accurate, confident, on target

wit cleverness or spirited word-play, but also the person who is clever, ‘a wit’; sixteenth-century meanings also included ‘logic’ and both male and female genitals (Rubenstein, 306); see 1.1.207.

me with me (Abbott, 220)

jest joke around; also to scoff or mock, to trifle or play with, to dally or play the wanton (F1834490)

61 **single sole** a shoe with a thin and not very sturdy sole; see Nashe’s ‘single-soaled pumps’ (3.38); also, a pun on *sole* as ‘alone’; also, a homophone with ‘soul’. In an interesting connection with the play on ‘goose’ to come, a ‘soule’ is the ‘tender inner part’ of a goose (Richard Perceval, *A Dictionary in Spanish & English*, 1599, transcribed in LEME).

64-5 ‘O thin-soled (poor) jest, only interesting for its thinness’; Romeo turns the punning back onto Mercutio’s sexual interests, implying that Mercutio is both obsessed with only one person (Romeo) and obsessed with himself (‘single souled’).

64 **soled** reminding the reader of the pun on ‘sold’ and the insistent theme of possession, property and sexuality that runs through the play; cf. 3.2.27-8.

66 **Come between us** as a ‘second’ or supporter would in a duel, as Romeo will between Mercutio and Tybalt (see 3.1.89 SD).

66-7 **my wits faints** ‘my ability to counter the puns is fading’; also, mockingly, ‘I am overcome (by the skill of my opponent)’. For the plural *faints* see Abbott, 333.

68 **Swits and spurs** ‘hurry, hurry’; to urge your horse (your wit) faster with switch and spurs; to keep the game going at full pace. Also, a punishment: ‘They are switcht, and spurred, / If on their way they have a whit demurrd’ (*Solace*, 1626, D2^{v}).

68-9 **cry a match** declare victory; but also marriage; see 3.2.12.

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 solely singular. 60

ROMEO O single soled jest, solely singular for the singleness. 65

MERCUTIO Come between us good Benvolio, my wits faints.

ROMEO Swits and spurs, swits and spurs, or I’ll cry a match.

60 Sure wit,] *Q3-4, F;* Sure wit *Q2;* Well said, *Q1;* Sheer wit! *Malone* this jest now] *this edn (*nowe that iest *Q1);* this ieast, now *Q2-4, F* 62-3 solely singular] *Theobald;* soly singular *Q2-4, Q1;* sole- / singular *F* 64 single soled] *this edn;* single solde *Q2-4, F;* single soald *Q1;* single-soled *F4* solely] *F4;* solie *Q2-4, Q1, F* 66-7 wits faints] *Q2-4;* wits faile *Q1;* wit faints *F2;* wits faint *Q5* 68 Swits . . . swits] *Q2-4, Q1, F;* Switch . . . switch *Pope*

70 **run . . . chase** a two-horse race in which the rider in the lead at any point dictates the course and the other is obliged to follow: the phrase acquired the meaning of chasing after something you never find.

71 **done** finished, beaten; see also 1.4.37.

wild goose a street prostitute, here used in a bantering manner; see Rubenstein (219) for comments on Winchester geese; see also 77n. Capell comments on *goose* in his note to *KL* 2.2.84 that it may refer to the syphilitic swelling resulting from 'Winchester geese' or prostitutes. References at *1H6* 1.3.53 and *TC* 5.10.55 indicate that 'Winchester Goose' signified both venereal disease and prostitute, but contemporary dictionaries consistently use 'Winchester Goose' to signify specifically the canker or sore that develops with the disease (TT12976266, F18657270).

goose a fool, a show-off (F17110036, C29248626)

72-3 **Was . . . goose** 'Did I keep up with you on our wild-goose chase?'; but also word-play: 'Did I act as the fool for you in your chase?', 'Did we go whoring together?' and 'Did you goose me?'

72 **wits . . . whole five** The word-play draws on the close connection between the senses (hearing, touching, seeing, etc.) and wit, and the text distinguishes between the 'five wits' and the 'five senses' at 1.4.45; see also K. Muir, ed., *KL* 3.4.57n.

74-5 Romeo jokes that all Mercutio ever wants from him is a sexual relationship; Mercutio is here, as earlier at 53, gendered 'female', being a *goose* not a gander. A secondary meaning can be 'You don't want to do anything but go whoring', or 'play the fool'.

76 **bite . . . ear** an affectionate gesture (*OED v.* 16a); also, given the context of sexual word-play, it is likely that Mercutio is again punning on ears / arse; see 1.4.40-1n.

77 **bite not** an ironic cry for mercy from an inferior opponent (Kittridge); see Nashe (1.307 and 3.125): 'good Beare, bite not'; (Dent, G349). Also, *bite* in this context connotes venereal disease: in 1553 'the Dean of Westminster's sexual life was an open scandal, so much so that he was stated to have many times been bitten by the Winchester Geese of the Bankside Stewes' (John Bale quoted in Burford, 126-7).

78 **bitter sweeting** a tart apple. Mercutio implies that tart apple sauce is eaten with goose. The term also evokes 'bitter sweet' or unrequited love, here leaving a lover behind; cf. J. Gower,*Confessio Amantis* (1544): 'For all such time of love is love / And like unto the bitter swete, / For though it thinke a man first swete, / He shall well felen atte laste, / That it is sower, and maie not laste' (Dyer, 193-4).

sweeting was a term of endearment (TT11249157); also a kind of apple. 'Apple' was highly suggestive of sexual activity, an 'apple-squire' being a 'hee-baud' (F18393616), and 'apple' being connotative of breasts (F19024123) and a woman's buttocks (F18192554).

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 five. Was I with you there for the goose? 70

ROMEO Thou wast never with me for anything when thou wast not there for the goose. 75

MERCUTIO I will bite thee by the ear for that jest.

ROMEO Nay good goose, bite not.

MERCUTIO Thy wit is very bitter sweeting, it is a most

70 our] *Q2-4;* thy *Q1* am] *Q2-4;* have *Q1*

79 **sharp sauce** literally a sharp sauce made with vinegar, but here an impertinent comment, a biting riposte. Sharpness was associated with a choleric humour (F3516863), brought about by sorrow and anger (F4190151).

80 **served in to** both 'served with' and 'had sex with'

81 **wit** homophone with 'width', hence the joking that follows

cheverell soft kid leather, unusually stretchable; see *TN* 3.1.11-12; see also Lyly, *Pappe with a Hatchet* (1589), 35-6: 'Nay, if they make their consciences stretch like chiverell in the raine, / Ile make them crumple like parchment in the fire' (Dent, C608). *cheverell* may well have been used as a prophylactic; the word also tropes to 'goat' and to the 'lecherous' (F15912181).

82 **ell** 45 inches, here of a ludicrously erect penis; the word has just occurred in '*chever*ell'; see T. Dekker, *Westward Ho!* (1604), 2.1: 'now her Husband has given her an inch, sheele take an ell, or a yard [penis] at least' (*OED* yard *sb.*[2] 11).

83 **broad** a pun meaning large, obvious, indecent, and on 'a woman'; also, anyone with whom one has sexual intercourse. North (*Plutarch*, 1580) cites 'broad speeches for uncomly jests' (*OED sb.* 6c), and Cotgrave connects *broad* with 'bawdie' (C5792933).

84 **a broad** punning on 'abroad' or outside; also, publicly (TT7126144)

a broad goose Women who had venereal disease were expelled from brothels and had to work on the street or 'abroad'.

86-7 **Now . . . nature** develops the topic of identity that infiltrates the entire text, implying that one makes oneself into a 'self' as much as one is born a 'self'. The comment is unintentionally ironic since Romeo has been playing with words, but also deceptively allowing Mercutio to think that his beloved is still Rosaline.

86 **sociable** participation in verbal word-play was considered one of the most valuable social skills by the books on behaviour published at the time; see Young, Book 4; see also Wright, *Passions*, 1601, which discusses the development of verbal skills in terms of the central necessities for social interaction.

88 **drivelling** idiotic, drooling

natural idiot, fool; punning on *nature* as 'innocent' in 87

89 **lolling** with his tongue, or bauble, sticking out, hence 'drivelling'

hide . . . hole sexual reference to hiding his penis inside a vagina (*hole*); cf. *AW* 4.5.29-30: 'And I would give his wife my bauble, sire, to do her service'.

bauble a toy; a fool's short stick decorated with the fool's head, and sometimes with a bladder for hitting offenders: hence, because it becomes erect (with blowing up), like a penis

MERCUTIO
sharp sauce.

ROMEO And is it not then well served in to a sweet goose? 80

MERCUTIO O here's a wit of cheverel, that stretches from an inch narrow to an ell broad.

ROMEO I stretch it our 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 for 85
love? Now art thou sociable, now art thou Romeo: now art thou what thou art, by art as well as by nature, for this drivelling love is like a great natural that runs lolling up and down to hide his bauble in a hole.

89 bauble] *F4;* bable *Q2-4, Q1, F*

91-2 **stop . . . hair** have sexual intercourse; but also, stop having intercourse just before orgasm. Mercutio teases Benvolio by suggesting that he wants Mercutio to stop speaking just before he gets to the 'good bit' of the tale or story. Also the phrase to be 'against the haire' (R. Scot, *The Discoverie of Witchcraft*, 1584, 9) meant to be against common opinion, against the grain (F169043); so 'stop in the haire' may denote stopping before the expected ending.

91 **tale** punning on 'tail' which signifies penis (TT7663224), vagina (C5393387) and anus (F1403664); see also Partridge, 196-8.

92 **hair** genital hair; also a homophone with 'hare', a conventional figure for highly sexed animals and a partial homophone with *whore* from the preceding dialogue, to be repeated in the following; see 129-32. Cf. *TC* 1.2.26-7 (Dent, H18).

95 **come . . . tale** finished my story; also, achieved orgasm (*come*); see 91n.

96 **occupy** an indecent word, in colloquial English of the late sixteenth century connoting sexual intercourse; cf. Doll Tearsheet (*2H4* 2.4.144-7): 'A captain! God's light, these villains will make the word as odious as the word "occupy", which was an excellent good word before it was ill sorted'.

97 **goodly gear** Romeo's line can refer back to the argument just finishing; or forward to the Nurse and Peter's approach.

A sail . . . sail A variant on the expression 'Sail ho!' used when a ship is first seen; here possibly referring to the Nurse's and Peter's billowing clothes; see 2.2.82-4 and 2.2.133. But *a sail* also sounds like 'assail', meaning attack; also with sexual overtones; see 1.1.211.

98 SP attributed to Benvolio in Q1, just as 97 is attributed to Mercutio. Q2 changes the attribution of Benvolio's lines to Mercutio in three places, and deletes the reference to his death in Act 5, almost as if it is downplaying Benvolio's involvement. This may result from a change in the actor playing the part.

a shirt . . . smock A shirt was a man's undergarment, a smock a woman's.

100 **Anon** 'In a moment': the comment is open to a variety of stage interpretations, including that Peter is embarrassed by the young men, that he is embarrassed at being with the Nurse, that he is a laggard, or that he is studiously ignoring the Nurse and pretending not to be her servant.

101 Furness cites *The Servingman's Comfort* (1598): 'The mistress must have one to carry her cloak and hood, another her fanne' (130), but here the servant has a servant: cf. *LLL* 4.1.144.

fan Longer Note

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.

ROMEO Here's goodly gear.

Enter NURSE *and* PETER.

A sail, a sail.

MERCUTIO Two, two: a shirt and a smock.

NURSE Peter –

PETER Anon.

NURSE My fan, Peter.

91 stop in] *Q2-4;* stopp *Q1* 93 tale large.] *Q2-4;* tale too long? *Q1;* 97 A sail, a sail] *Q2-4;* Mer: A saile, a saile, a saile *Q1* 98 SP] *Q2-3;* Ben: *Q1* 99-101 Peter – . . . Peter,] *this edn;* Peter! . . . Peter, *Q2-4;* Peter, pree thee give me my fan. / Mer: Pree thee doo good Peter, *Q1;* Peter. . . . Peter, *Ard*^{2}

102-3 **her fan's . . . face** Her fan is more beautiful than her face. John Weaver, *Epigrammes* (1599) asks: 'Tell me Bollana if thou can / What meanes thy Mistris weare a fan? / So faire a fan, so fowle a face, / Fusca, or fan, must needes disgrace' (Epig. 2, 'In Fuscam'). The pun on disgrace / bongrace (see 101 Longer Note) may indicate that this fan is more like a broad-brimmed hat that would hide the face.

105 **good e'en** good evening: any time after noon. The Nurse is three hours late; see 2.2.168-9. Presumably Romeo's high spirits are connected to his anticipation of her arrival, and he cannot show that he is also worried about her lateness because he is with his friends.

108 **dial** on the sundial or clock; also vagina (Partridge, 93); see *1H4* 1.2.8-9.

prick a technical word for a mark on a sundial; see *Luc* 1.781 and *3H6* 1.4.34; also, an indication of the highest point or apex (H. Plat, *Jewell House of Arte and Nature*, 1594, 1.30: 'pricke of proportion'), as here with the highest point of the sun at noon; also, 'penis' (see 17 and 1.4.26). See also the association with the triumph of death in J. Astington, 'Three Shakespearean prints', *SQ*, 47 (1996), 182-5.

110-11 **made . . . mar** 'made, to ruin his life'; see 1.2.12-13 (Dent, M163, M48).

110 **himself** either Mercutio or God. The Nurse quotes Romeo back: *for himself* (111), and Q1 has Romeo say 'for himself'. Jowett suggests that 'for' was lost deliberately because the line was tightly justified.

112 **troth** faith

113 **quoth 'a** says he

113-14 **Gentlemen . . . Romeo** The Nurse knows what Romeo looks like because she pointed him out to Juliet at 1.5. The question may be an oversight (Spencer), or she may be protecting Juliet by pretending not to know Romeo. The Nurse may also be holding the fan in front of her face because she does not want to be recognized, hence she would not be able to see them. But presumably the advantage of a fan would be that the wearer could see others, but not herself be clearly seen (102-3n.).

115-17 a weak joke. Romeo is compromised by his need to speak with the Nurse, while appearing to play with Mercutio and Benvolio.

MERCUTIO Good Peter, to hide her face, for her fan's the fairer face.

NURSE God ye good morrow gentlemen.

MERCUTIO God ye good e'en fair gentlewoman.

NURSE Is it good e'en?

MERCUTIO 'Tis no less I tell ye, for the bawdy hand of the dial is now upon the prick of noon.

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 'a? Gentlemen, can any of you tell me 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

103 fairer face.] *Q2-3;* fairer face, *Q4;* fairer face? *F;* fairer of the two. *Q1* 110 One, gentlewoman] *F4;* One gentlewoman *Q2-4, F;* A Gentleman Nurse *Q1* himself] *Q2-4;* for himselfe *Q1* 114 the young] *Q2-4;* yong *Q1*

117-18 **for . . . worse** for default of a worse name or worse bearer of a name (Montague); the usual phrase is 'for fault of a better' (Dent, F106).

117 **youngest** Romeo claims that, as the youngest, he is not responsible for the feud. At the same time the phrase refers back to his denial of his own name; see 1.1.196 and 2.2.51.

119 The Nurse acknowledges Romeo's distancing himself from the young men, and his politeness. Some editions take the Nurse's praise for Romeo's weak joke as implying ignorance or that she is easily impressed.

120 **Yea . . . well** ironic: 'is it well to be the worst of all those named Romeo?' This might be direct address to the Nurse, or Benvolio and Mercutio may be at a distance, commenting and looking on.

122 **confidence** confidential conversation

124 **endite** invite. Some editions have suggested that the word is a self-consciously employed malapropism making fun of the Nurse, and claim that 'confidence' in her preceding line is misused for 'conference'. However, both are good Elizabethan words and need no apology.

supper a late evening meal usually much lighter than dinner; but one that can also be the focus for a festive occasion, as in 1.5

125 **bawd** someone who procures prostitutes for clients, usually a 'madam'. *bawd* can also signify 'hare' (*OED sb.* 2; Oxf[1]); see following note.

So ho! a huntsman's cry when the game (such as a hare) is sighted

127-8 light-footed if distasteful playing with the near homophones *hair*, *hare*, *hoar* and *whore*: she is not a whore but may have no hair, with the implication that she might be syphilitic; or if she is a whore, she is as mouldy (*hoar*) and *stale* as an old hare (*whore*) in a lenten pie. Newton, *Touchstone* (1573) suggests that hare's flesh 'merily disposeth' (154).

127 **lenten pie** should contain no meat; Lent is the 40 days before Palm Sunday in the Christian calendar when meat is not supposed to be eaten: 'Compare 98, when "meat" means a whore's body, with the meaning that even an old mouldy whore (*hare*) is better than none in a time of prohibition' (Cam[1]). Mercutio may describe a leftover dish going mouldy during Lent, or one made up 'surreptitiously' during Lent from less-than-fresh meat (Oxf[1]). 'Hare Pye' is the figurative equivalent for a bawd (William Rowley, *A Match at Midnight*, 1623, 5.2.143). In contemporary use in the United States, 'hair pie' is slang for vagina.

ROMEO
him: I am the youngest of that name, for fault of a worse.

NURSE You say well.

MERCUTIO Yea is the worst well? Very well took, i'faith, wisely, wisely.

NURSE If you be he sir, I desire some confidence with you.

BENVOLIO She will endite 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,

120 well?] *Q5, Q1;* wel, *Q2-4, F* 124 endite] *Q2-4;* invite *Q1;* indite *Theobald* some supper] *Q2-4;* supper *Q1* 126 What] *Q2-4;* Why what *Q1*

128 **stale** old (F5364987), tainted and unpalatable (F19359069), and as a noun, 'whore' (F15228810). The word also signifies 'laughing-stock' (see *TS* 1.1.57-8n.), as well as 'decoy' or 'lure' (A. Thompson, ed., *TS,* Cam[2]*,* 3.1.87n.) specifically a living bird used to lure others.

hoar mouldy; touched with frost or marked with white, hence old like the 'hoare that is seen in stalebread' (WT5428406)

spent used up

129-32 The lines move into ballad metre, and the Q1 SD above 129 notes that they are sung. They are set here as Q1; Q2 prints as two justified lines of verse taking up four lines of space.

131 **a score** twenty, but also 'many'; also, 'hitting the mark' or having sexual intercourse. Other editions have commented on the monetary metaphor: 'too much to be worth paying for' (Daniel) or 'not worth marking upon the reckoning' (Cam[1]).

136 **ancient** old, decrepit; either a comment or an insult

lady, lady, lady may be an ironic refrain from the ballad 'The Constancy of Susanna' (*Roxburghe Ballads*, 1, 190): 'A woman faire and vertuous: / Lady, Lady,', with the echo of the name of the Nurse's child, Susan. Long suggests an older popular ballad 'The Pange of Love and Lover's Fires' (1599, cited in Oxf[4]).

137 **saucy merchant** someone who is 'full of himself', 'in your face', able to sell anything

There is a **video** of this scene.

138 **ropery** lewd foolery. Cf. Q1 'roperipe', meaning 'ready for the hangman'. 'Rope' may also mean 'penis', see *1H6* 1.3.53 and *CE* 4.4.43-5; and may also refer to rope-rhetoric or 'roperipe', rhetoric that tries too hard and becomes ridiculous (Wilson, 164); see Nashe, 3.15.

140-1 **stand to** make good, carry out; also recalling the bawdy connotations of 1.1.27 and implying that Mercutio is more mouth than action

142-4 **I'll . . . jacks** The words signify: to have sexual intercourse (*take him down*) with him, even if he were stronger than he is, and she could do so to 20 men like him. The Nurse's language is often just as sexual as that of the young men; an actor could develop the double meanings openly, covertly or ironically.

142-3 **I'll . . . down** I'll take him down a peg or two, humble him; also, puns on 'detumescence'. 'Let him but live in London half a yeare, and there be them that will take him downe and coole him, were he twice as hot' (Nashe, 3.48).

143 **lustier** more vigorous, arrogant, with the connotation of 'lust'

MERCUTIO
that is something stale and hoar ere it be spent.
An old hare hoar, and an old hare hoar,
Is very good meat in Lent.
But a hare that is whore is too much for a score
When it whores 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, lady.
Exeunt [*Mercutio and Benvolio*].

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 stand to in a month.

NURSE An 'a speak anything against me I'll take him down, an 'a were lustier than he is, and twenty such

128] *Q1 adds SD (centred above 129): He walks by them, and sings.* 129-32] *Capell; Q2-4, F line* lent / spent */; Q1 lines* hore / Lent: / score, / spent. / 132 spent] *Q2-4;* eaten *Q1* 136 SD] *F (Exit. Mercutio, Benvolio.); Q1 (Exeunt, Benuolio, Mercutio); Exeunt Q2-4* 137 I pray] *Q2-4;* Marry farewell. Pray *Q1;* Marry, farewell! – I pray *Malone* 138 ropery] *Q2-4;* roperipe *Q1;* Roguery *F4* 142 An 'a speak] *Q2-4;* If hee stand to *Q1*

144-5 **Scurvy knave** diseased rascal; literally, covered in purple spots through lack of vitamin C

144 **jacks** young, energetic and rude men; similar to 'knaves'

if . . . shall If she cannot take him down a peg or two, she will find people (other women) to help her. The Nurse here as elsewhere equates sex with fighting.

145 **flirt-gills** available women. *Gill* (*OED* suggests a soft 'g', gill *sb.*[4]; but the hard 'g' is possible) is a variant of 'Jill', a generic name for 'girl' or 'young woman'.

146 **skains** people who get together to fight with knives. *skains* were grouped in the sumptuary laws of 1597 with 'spurres, swordes, Rapiers, Daggers, Skaines, Woodknives' as not to be worn by anyone under the degree of Baron's son except those attending the Queen (cited by Rutter, 233-4): although a sign of status, the 'skain' is a kind of woodknife and the Nurse may be making fun of their rapiers; or, she may be making a point about the difference in social degree between herself and Mercutio. 'Skein' is a northern word for 'knife' in general (*OED* skene 1); see also 'skaine' for a sharp-hooked weapon (Golding's Ovid, 5.220). 'Skain' is also a homophone with 'skein' as in yarn (TT9687587) or thread (F15605694), hence the Nurse may be joking that the young men are like girls and not to be taken seriously.

skains-mates puts Mercutio down as someone who associates with people who get together to fight with knives

147, 148 **use . . . pleasure** 'mistreat me at his whim'; also, 'to have sex with'; see *TA* 4.2.40.

148 SP The name may have been a current gibe at a hot-tempered man (John, 18.10-11); but is more likely to be related to Peter the 'betrayer' of Christ (John, 18.17). Here Peter is anything but hot-tempered.

149 **weapon** sword; but also playing on 'penis'; see 1.1.32.

I warrant you I assure you, I'm telling the truth.

151 **law . . . side** the phrase may be an excuse, because Peter has let the Nurse be badly treated; or it may be sincere: just as Sampson at 1.1.44 is concerned to have the law *of our side*, Peter realizes that he could not fight Mercutio, the Prince's kinsman, without the law being clearly on his side.

151-60 Throughout, the Nurse is so upset that she continually repeats herself: *scurvy knave*, *pray you sir*, *as they say*, *bid me* and *gentlewoman*. This edition punctuates using many colons because the Nurse's speech is jerky and elliptical, implying logical connections between clauses, but connections that are not necessarily immediately clear. Q2 punctuation heightens the impression by using commas where this edition uses colons, and colons where this edition uses full stops.

NURSE
jacks: an if I cannot, I'll find those that shall. Scurvy knave! I am none of his flirt-gills, I am none of his skains-mates. And thou must stand by too and suffer every knave to use me at his pleasure.

PETER I saw no man use you at his pleasure – if I had, my weapon should quickly have been out. I warrant you, I dare draw as soon as another man, if I see occasion in a good quarrel, and the law on my side.

145 flirt-gills] *Q1, F;* flurt gills *Q2-3;* Gil-flurts *Q4* 146 skains-mates] *F4;* skaines mates *Q2-4, Q1, F* 151] *Q1 adds SD (centred above line beginning* And thou*)* at 146*: She turns to Peter her man.* 151 my . . . side.] *Q2-4;* I would soone have drawen: you know my toole is as soone out as anothers if I see time and place. *Q1*

153 **quivers** shakes; for sexual doubleness see 2.1.19.
156 **fool's paradise** seduce her. See J. Marston, *The Malcontent* (1604): 'promise of matrimony by a yong gallant, to bring a virgin Lady / into a fooles paradise: make her a great woman, and then / cast her off' (5.4.103-5) (Dent, F523).
160 **weak dealing** contemptible treatment; *weak* can signify 'easily tempted'. Cowden-Clarke defends *weak*: 'the Nurse intends to use a most forcible expression and blunders upon a much feebler one'. She is still deeply upset.
161-97 This edition follows Capell, as do Oxf / Oxf[t], and renders the Nurse's lines 182-97 in verse, as are her lines in 1.3. The entire exchange hovers between prose and verse; Romeo tries to take control by turning the dialogue into verse, which he achieves at 170-1. But the Nurse returns to prose, and it is not until she agrees to go back with the message (174) that the text retains verse. Although somewhat irregular, the dialogue experiments with the ten-beat line in a way quite different from the prosody of 137-60. Following 197 the dialogue returns to prose because it is difficult to maintain a sense of the ten-beat line from this point to the end of the scene.
161 **commend me** speak favourably
161-2 **I . . . thee** 'I am swearing my love to Juliet before you (Nurse) so that you can convey it to her'; also, 'I declare my love for Juliet to you'; also, 'I vow to you that I love Juliet'. The differences are subtle, but have an impact on how the reader or actor constructs Romeo's character. Many editions punctuate as if the phrase were interrupted, calling on the transitive sense of the verb *protest*.
163-4 The actor playing the Nurse may well speak 164 sarcastically since the words of Romeo's reply (165-6) indicate some alarm that she has not taken his meaning as sincere.
161-2, 167 **I protest** Romeo may simply be 'declaring' his love, or solemnly vowing, or asking the Nurse to witness his declaration. The Nurse takes it in the last sense, 'I declare my love'.
166 **mark me** Listen to what I am saying.
169 as prose, following Q2, to emphasize the control imposed by Romeo at 170-1; see 161-97n. Some other editions render the words as a split line after *devise*, which makes a similar point.
shrift Since the Nurse knows where Juliet should go for confession, it is apparent that Friar Lawrence is the confessor for both the Montagues and the Capulets.

NURSE Now afore God I am so vexed that every part
about me quivers, scurvy knave. Pray you sir, a word: and
as I told you, my young lady bid me enquire you out:
what she bid me say I will keep to myself. But first let me
tell ye, if ye should lead her in a fool's paradise, as they
say, it were a gross kind of behaviour, as they say: for
the gentlewoman is young: and therefore, if you should
deal double with her, truly it were an ill thing to be
offered to any gentlewoman, and very weak dealing.
ROMEO Nurse, commend me to thy lady and mistress: I
protest unto thee.
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.
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,

153 quivers,] *Q2-4, F;* quivers: *Q1* 154 -5 bid . . . bid] *Q2-4;* bad . . . bad *Q1* 160 weak] *Q2;* wicked *Collier (cited Cam[1])* 161-97] *prose Q2* 161-2 I protest unto thee.] *Q2-4;* tell her I protest. *Q1* 165 dost] *F3;* dooest *Q2;* doest *Q2-3; not in Q1 (om.* Nurse . . . me*)* 166 me.] *Q5;* me? *Q2-4, Q1* 169] *Q4; one line Q2, F; verse line Q3;* Bid her get leave to morrow morning / To come to shrift to Frier Laurence cell: *Q1; Capell lines* shrift / afternoon

171 **Here is for thy pains** Many editions assume the Nurse protests but takes the money anyway (171-3), yet nothing in the lines indicates this. Mercutio has just finished berating her as a whore and a bawd, so taking money might be a sensitive issue. At 180 Romeo promises to reward her, as if he has not given her money.

shrived absolution, after confession; cf. 1.1.157. People took confession before marrying.

174 The line could be either verse as here, or prose. The verb *shall* indicates that the Nurse feels that Romeo has to some extent commanded her. She is giving way to Romeo, although not with good grace.

177 **tackled stair** rope ladder. Brooke calls it 'a corden ladder' (813); Johnson explains: 'like stairs of rope in the tackle of a ship' (Ard^2); cf. *TGV* 2.4.179-83.

178 **high topgallant** the head of the top mast of a ship; therefore the highest point to which sailors would go

179 **convoy** vehicle. As an 'escort', the word is also linked with 'marriage and burial' (Min29564036). The *OED* cites several instances from the period where it is connotative with death.

secret night the night that cloaks or hides activity

180, 181 **Farewell** Either Romeo is about to leave or he is urging the Nurse to do so.

180 **quit** reward, pay; from 'requite'

181 **commend . . . mistress** When Romeo first used these words at 161 the Nurse refused to go along; the repetition here underlines the fact that she has been brought around.

mistress commonly spelled with three syllables, 'misteress', indicating a probable regularity in the rhythm

184 **secret** trustworthy, close to you

185 Cf. *TA* 4.2.146: 'Two may keep counsel if the third be away' (Dent, T642.1).

186 **as . . . steel** proverbial (Dent, S840); meaning strong, impervious to pressure

ROMEO
And there she shall at Friar Lawrence' cell
Be shrived and married. Here is for thy pains.
NURSE No truly, sir, not a penny.
ROMEO Go too, I say you shall.
NURSE
This afternoon sir? well, she shall be there.
ROMEO
And stay, good Nurse, behind the abbey wall,
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 to the secret night.
Farewell, be trusty, and I'll quit thy pains:
Farewell, commend me to thy mistress.
NURSE
Now God in heaven bless thee. Hark you sir.
ROMEO What say'st thou, my dear Nurse?
NURSE
Is your man secret? Did you ne'er hear say,
Two may keep counsel putting one away?
ROMEO
'Warrant thee, my man's as true as steel.

171 shrived] *F (*shriv'd*);* shrieued *Q2-4, Q1, F* 174 This . . . there.] *Q2-4;* Well, to morrow morning she shall not faile. *Q1* 175 stay] *Q2-4;* stay thou *Q1, F* Nurse,] *F4;* Nurse *Q2-4, Q1, F* 179 convoy] *Q2-4;* conduct *Q1* 181-205] *Nur:* No, not a penie truly. / *Rom:* I say you shall not chuse. / *Nur:* Well, to morrow morning she shall noe faile. / *Rom:* Farewell, be trustie, and Ile quite thy paine. *Exit / Nur: Peter,* take my fanne, and goe before. *Ex.omnes. Q1* 180 quit] *Q2;* quite *Q3-4, Q1* 184-5] *Rowe; prose Q2* 184 hear] *F;* here *Q2-4* 186 'Warrant] *Riv;* Warrant *Q2-4, F*

189 **noble man** half-teasing and half-warning Romeo that Paris is allied to the Prince
190 **fain** want to
lay knife aboard establish his claim, here frankly sexual; see Lording Barry, *Ram-Alley* (1611): 'The truth is, I have laide my knife abord, The widow sir is wedded' (5.1.384). Also, an Elizabethan guest brought his own knife to dinner, using it to mark his place at the table and secure his helping; see Nashe, 3.189.
191 **Had as lief** would as willingly
toad held to be a repellent animal; see 3.5.31 (Dent, T361).
192 **sometimes** implies the Nurse has had several conversations with Juliet about the relative merits of Romeo and Paris, which some editions attribute to the sense of a double time scheme running through the play (see Cowden-Clarke), and others to an inadvertent mistake (Cam[1]). But it is part of her character to turn all events into predictable clichés.
193 **properer** better brought-up, of higher status; also, 'more appropriate'
195 **clout** cloth, rag (Dent, C446); a *clout* also being a square of canvas with a small white circle on it, acting as an archery target; see *2H4* 3.2.47.
versal universal, turning
196-201 probably a joke. Longer Note
196 **rosemary . . . Romeo** The words beginning 'ro' resonate with Mercutio's earlier play (37).
rosemary a herb signifying remembrance or memory, used at weddings and funerals; see 4.5.95 SDn.
a the same
200 **prettiest sententious** prettiest saying; probably not a malapropism as some editions suggest (Mowat & Werstine). The word could easily have been understood as a noun: *OED* cites 'sententioner' as a noun signifying someone who was being sententious (1545 and 1581); see 2.3.13-14.
200-1 **you and rosemary** a pun on 'yew and rosemary', yew trees being associated with churchyards; see 5.3.3. There is also possible play on 'Romeo and rosemary'; the Nurse may literally recall Juliet saying 'Romeo' and 'rose' (2.2.43-5).
205 **Before and apace** Get going.
205 SD Q2 reads '*Exit*'; many editions have Romeo leave at 205, but he may leave before, after, or at the same time as the Nurse and Peter.

NURSE
Well sir, my mistress is the sweetest lady –
Lord, lord, when 'twas a little prating thing –
O there is a noble man in town, one Paris,
That would fain lay knife aboard: but she, good soul,
Had as lief see a 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 with a letter?
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.
ROMEO Commend me to thy lady.
NURSE Ay a thousand times. Peter!
PETER Anon.
NURSE Before and apace. *Exeunt.*

187-95] *Capell; prose Q2-4, F* 187 lady –] *Capell;* Lady, *Q2-4, F* 188 thing –] *Rowe;* thing. *Q2-4, F* 189 noble man] *Q2-3, F;* nobleman *Q4* 198 Ah] *Rowe;* A *Q2-4, F;* dog's name.] *Q3 (*dogsname*.), F;* dog, name *Q2;* Dogges name. *Q4;* dogs letter; *Daniel;* dog-name. *Hoppe* 198-9 R is . . . no,] *Delius;* R. is for the no, *Q2-4, F;* R. is for Thee? No; *Theobald;* R. is not for thee, *Hanmer;* R is for the nonce; *Steevens;* R for thee? no; *Capell;* R is for the dog. No; *Steevens (Cam[1])* 203 times. Peter!] *Q3 (*Peter?*), F;* times Peter. *Q2;* times Peter? *Q4* 205 Before and apace.] *this edn;* Before, and apace. *Q2-4, F;* Peter, take my fanne, and goe before. *Q1;* Take my fan, and go before. *Pope;* Before; / And walk apace. *Capell;* Peter, take my fan, and go before, and apace. *Globe* SD] *Q1 (Ex.omnes.); Exit Q2-4, F; Exit (after Peter).Cam[1]*

[2.5] The scene takes place in the orchard of the Capulet house; see 19.

1 If Juliet sent the Nurse at nine o'clock (2.2.168), she has taken three hours to find Romeo. This speech overlaps in time with the previous scene.

4 **lame** physically slow, infirm; also not enthusiastic and energetic enough for Juliet; see John Studley, *Hippolytus* (1581) in which the Nutrix is described with 'limping limmes and leaden lookes' (63); see also 15.

heralds people with responsibility for announcing arrivals, bearing messages, proclaiming news, and arranging ceremonies such as weddings and funerals. The Nurse's slowness is contrasted with the speed of a messenger.

5 **glides** northern third person plural (Abbott, 333), relating to *heralds*

6 **low'ring** louring, dark and foreboding; see 4.5.94 (lour); also, lowering, making the line signify that as the sun rises the hills in life do not seem so large

7-8 Both the *doves* and the winged *Cupid* are compared to the *heralds* at 4; see also *Ham* 1.5.29-31.

7 **nimble-pinioned . . . Love** According to mythology Venus first emerged from the Mediterranean Sea near Paphos riding in her chariot drawn by doves; see also *MND* 1.1.171.

nimble-pinioned swift-winged

11 **hours** probably two syllables

12 The affections and the blood were held to work differently in youth from middle or old age; see Hoeniger, 109.

13 **swift . . . ball** Many productions have Juliet playing with a ball during this speech. The image of a ball, a toy for children, reminds us of Juliet's youth.

14 **bandy** catch again, 're-begin' (F19580217); also, 'company togither' (F15604217); from tennis: strike a ball (here words) back and forth; see 3.1.88.

[2.5] *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
Driving back shadows over low'ring 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,

2.5] *Hanmer* 1 struck] *Rowe;* strooke *Q2-4, F;* stroke *Q1* 2 promised] *Q1 (*promist*);* promised *Q2-4, F* 4 Love's] *F (*Loues*), Q1;* loues *Q2-4* heralds] *Q2-3, Q1;* Herauld *Q4, F* 5-7] *Q2-4;* And runne more swift, than hastie power fierd, / doth hurried from the fearfull Cannons mouth. *Q1* 7 nimble-pinioned] *Pope;* nimble piniond *Q2-4, F* Love] *F;* loue *Q2-4* 8 wind-swift] *Q3, F;* wind swift *Q2, Q4* 11 Is three] *Q3-4;* Is there *Q2;* I three *F;* Ay three *Rowe*

15-16 This edition adds a comma after 14 to maintain the sense that Juliet is dwelling on the absence of the Nurse. Line 15 elides part of the phrase and could be understood as, 'And his (words should bandy her [the Nurse] back) to me'.

15 **feign** feign or disguise (*OED v.* obs.); also, desire

16 **pale as lead** Newton, *Touchstone* (1573) describes those who have lost their passions as looking 'wane as lead' (90); also proverbial (Dent, L135).

17 **honey** a common adjective for endearment, associated as 'honie one' with 'dearling' (TT11249170)

19 **gate** out of earshot; also a joke, St Peter being heaven's gatekeeper

19 SD It is conventional to have Peter exit at this line. However, there is no dramatic reason for him to leave. He may well continue the device of 'overhearing', and remain 'at the gate' but able to listen.

21-3 The lines develop the opposition between *sad* and *merry*, through music as *sweet* and *sour*. The topic carries through to 2.6 and the harmony of the wedding, for music was understood by the neoplatonists to be a contrary to sorrow, and potentially healing of melancholy (Hoeniger, 267, cites John Case, *The Praise of Musicke*, 1586).

21 **them** singular or plural (Cam[1])

23 **playing** playing a musical instrument and a part on the stage

24-63 There are many acting and reading possibilities in this scene, in which the Nurse's part shifts from one that supports Juliet to one that places an emphasis on her own position in the Capulet household and family.

25 **how . . . ache** In addition to the usual meaning of feeling tired, there is a sexual overtone referring to the 'Neapolitan bone-ache' or syphilis.

jaunce a 'prance', an exhausting, jolting journey. Palsgrave cites the French *jaunce* meaning 'gestyll' or jostle (P22224743), which is precisely appropriate here. *jaunce* may be an elision of the words 'jaunt' and 'jaundice', for the Nurse has just been treated with a prejudiced, 'jaundiced' or cynical perspective. Some editions consider the words (here and at 51) misreadings of 'jaunt' (Q4, F, Q1) and 'jaunting' (Q4, F). Lower-case 'c' and 't' are easily misread in secretary hand (Cam[1]).

have I have I had

JULIET

And his to me. But old folks, many feign as they were dead,
Unwieldy, slow, heavy and pale as lead.

Enter NURSE [*with* PETER].

O God she comes. O honey Nurse, what news?
Hast thou met with him? Send thy man away.

NURSE Peter stay at the gate. [*Exit Peter.*]

JULIET

Now good sweet Nurse – O Lord why look'st thou sad?
Though news be sad, yet tell them merrily:
If good, thou sham'st the music of sweet news

NURSE

I am aweary, give me leave awhile.
Fie, how my bones ache: what a jaunce have I!

15-19] *continued to Juliet, Q4, F; assigned to M.? Q2-3 (with full-stop after* loue *in 14)* 15-16] *Rowe; one line Q2-4, F* 15 folks, many feign] *Q2-4;* folks, marry, feign; *Johnson;* folks, marry seem *Keightley;* folks, marry, fare *White;* folks move, i'faith *Hudson* 16 SD *with Peter*] *Theobald* 19-24] not in Q1 19 SD] *Theobald* 20 Nurse –] *Rowe;* Nurse, *Q2-4;* Nurse: *F* look'st] *Q4;* lookest *Q2-3, F* 22 shamest] *Q2-3;* sham'st *Q4, F* 24-53] *Q2-4; see Appendix: 'Q1 version'* 24 aweary] *Capell;* a wearie *Q2-4, F;* wearie *Q1* give me leave] *Q2-4;* let mee rest *Q1*

28 **stay a while** wait a moment

30-6 Juliet uses word-play to fill in the time that it takes the Nurse to pull herself together. Although some editions consider the lines rhetorical argument, the structure of the units is self-enclosed, beginning and ending with repetitions that are not persuasive. Juliet's repetition of *art out of breath* simply moves the phrase from a question to a statement; the repetition of *excuse* moves the word from a noun to a verb, and the repetition of *is . . . good or bad* is simply re-stated as if Juliet can think of nothing else.

35 **stay the circumstance** wait for the explanation, particulars

37-44 The dialogue shifts quickly from one statement or question to another, often contradictory. The Nurse may be concerned about Juliet marrying Romeo, or she is testing or teasing her. The actor may choose to develop the Nurse's characterization by directing at Juliet her response to her treatment by the young men.

37 **simple** Either Romeo is foolish or Juliet's choice is an obvious one.

38-41 **though . . . on** punning on 'bawdy', a blazoning of Romeo's *body* (40); see 2.1.17-20.

39-40 **leg . . . men's** It was conventional in the early modern period in England to describe men's sexual attractiveness by the look of their legs, which may be linked to the fashion for close-fitting stockings; cf. *2H4* 2.4.248-9 and *TN* 2.3.20-1. Also a sexual joke: *leg* is in the singular.

40 **for** as regards (Abbott, 149)

41 **on** about

42 **not . . . courtesy** not insincere; Nashe notes: 'It is a common scoffe amongst us, to call anie foolish prodigal young gallant, the gentleman or floure of courtesie' (3.49). So, although the immediate meaning is 'not very courteous' (cf. 1.3.80), the phrase had this alternative meaning that the Nurse would have conveyed to a contemporary audience, and could be played as sexual either purposively or inadvertently.

43 **wench** connoting both 'girl' and 'sexually active woman', here probably used to indicate naughty or precocious girl

JULIET

I would thou hadst my bones and I thy news.
Nay come, I pray thee speak, good, good Nurse, speak.

NURSE

Jesu what haste: can you not stay a while?
Do you not see that I am out of breath?

JULIET

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
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
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, but I'll warrant him,
as gentle as a lamb: go thy ways wench, serve God.
What, have you dined at home?

25 jaunce] *Q2-3;* iaunt *Q4, F, Q1* I!] *Hoppe;* I? *Q2;* I had? *Q3-4, F;* I had: *Q1* 27 come,] *Q4;* come *Q2-3, F;* 32-3 dost . . . dost] *Q3-4, F;* doest . . . doest *Q2* 37-44] *Q2-4, F; verse, Capell* 38 he,] *Q4;* he *Q2-3, F* 40 a body] *Q2-3;* body *Q4;* a baudie *Q1;* a dawdy *F2;* a Baw-dy *Rowe;* a bo-dy *Pope*

46 **marriage** The text's insistence that Juliet is so concerned with marriage can be an effective way of telling the audience that despite her actions against her family she is a 'good girl'.
49 often acted with Juliet massaging the Nurse's back
50 **Beshrew** confound, curse
51 **jauncing** running about, wearing oneself out; see 25n.
53 **Sweet . . . Nurse** Juliet increases her terms of endearment from *honey* (once at 17), to *good sweet* (at 20), to *good good* (at 27), here with *sweet* repeated three times, as she becomes more frustrated with the Nurse's refusal to give her the desired information.
54 **honest** truthful, honourable, respectable
56 **where . . . mother** Her question could simply tease Juliet, or it could be malicious, or it could mean that the Nurse is becoming scared of what she is setting up. If the last, which implies that the Nurse wants Capulet Mother to enter, the line becomes potentially alarming for Juliet.
57-60 Although Juliet is mainly concerned to get the information she is waiting for, her range of response – anger, frustration, chivvying, bewilderment – parallels that of the Nurse's delaying tactics. The range is important to a reader and vital to sustain in production; otherwise the scene becomes repetitive and strident.
57-8 The Q2 layout (see Textual Note) extends the logic of extrasyllabic lines occurring at moments of emotional stress.
60-3 **O . . . yourself** Depending on the construction of character this may be serious, teasing or malicious. It marks the Nurse's continued delay in giving Juliet the information.
60 **God's lady** i.e. the Virgin Mary; here used as an oath
61 **Are . . . hot** 'are you so angry'; also, 'are you so sexually keen'.
marry come up an expression of annoyance, a reprimand such as 'Behave'; see 1.2.74.
I trow with the force of the phrase 'believe me'

JULIET
No, no. But all this did I know before.
What says he of our marriage, what of that?
NURSE
Lord, how my head aches: what a head have I!
It beats as it would fall in twenty pieces.
My back, ah t'other side, ah my back, my back:
Beshrew your heart for sending me about
To catch my death with jauncing up and down.
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 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?"'
NURSE O God's lady dear,
Are you so hot? marry come up, I trow,

49 ah] *Q5;* a *Q2-4;* O *F* 51 jauncing] *Q2-3 (*iaunsing*);* iaunting *Q4, F* 52 not well] *Q2-4;* so well *F;* so ill *F2* 54-6] *Q2-4, F; prose Q1, Globe* 55 And] *Q3-4, F;* An *Q2;* and *Q1* 57-8] *Rowe; Q2-4 line* be / repliest / *; F lines* Mother / be / repli'st / *; prose Q1*

62 **poultice** a dressing for relieving an injury or wound; often the dressings for aching bones were made from mustard, and were 'hot'.
64 **such a coil** turmoil, stir; cf. *MA* 3.3.90-1, and also *Ham* 3.1.67 and Jenkins' (Ard^2) note from Cotgrave that *coil* is 'something wound round us like a rope'.
65 There is something in what and how Juliet says her previous line that makes the Nurse give up delaying her news any longer.
67 **hie** go quickly
68 **stays** increases the dramatic tension because it implies that Romeo is already waiting for Juliet
69 **wanton blood** blush; *wanton* signifies both unrestrained emotion and sexual arousal; see 2.2.85-7.
70 **scarlet . . . news** 'Your cheeks will blush instantly', in other words easily impassioned, youthful and therefore quick to blush.
72-3 The description is grammatically complex possibly because the Nurse is trying to recall Romeo's words at 2.4.173 and 190. The elision from Romeo's nautical imagery to birds and nesting recalls 2.2, hinting again that the Nurse may have overheard the exchange between Juliet and Romeo; see also 38-41 and 2.4.155 (Dent, N124.1).
73-5 The lines are suddenly filled with sexual innuendo, yet the reader and audience know that Juliet is quite inexperienced, so on one level the Nurse must be addressing the audience rather than Juliet.
73 **bird's nest** Juliet's bedroom, but also continuing the Nurse's possibly intentional double meanings: here a colloquial reference to the area around the vagina (Partridge, 66)
74 **drudge** person employed in servile or distasteful work, slave; also evoking a willing lover (Partridge, 97)
75 **bear the burden** both 'bear the responsibility' and 'bear the weight of your lover' (Spencer); cf. 1.4.20.
soon at night tonight (Dent, S639.1)
76 **Go** The Nurse tells Juliet to go to Friar Lawrence three times. Juliet may simply be startled and overwhelmed by developments, but may also suddenly be recognizing the further implications.
77 **Hie . . . fortune** hasten to embrace the height of fortune. One is at the topmost point on the wheel of fortune, an unwitting statement that fortune after this moment of marriage will turn downward.

NURSE
Is this the poultice for my aching bones?
Henceforward do your messages yourself.
JULIET
Here's such a coil! Come, what says Romeo?
NURSE
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,
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:
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. *Exeunt.*

63] *Q2-4, F;* next arrant youl have done, even doot your selfe. *Q1* 67 hie] *Q1 (*hye*);* high *Q2-4, F* 68] *Q2-4;* And frame a scuse that you must goe to shrift: / There stayes a Bridegroome to make you a Bride. *Q1* 70-1 They'll . . . church,] *not in Q1* 70 They'll . . . any] *Q2-4;* They'll be in scarlet straightway at my *Hanmer* 73 climb] *Q2, Q4, Q1;* climde *Q3, F* 76-7] *Q2-4, F; see Appendix: 'Q1 version'*

[2.6] The scene puts into words the elements of an Elizabethan wedding, effectively dramatizing the ceremony without showing it to us. The wedding is portrayed as entirely traditional, a reconciliation of the families, as if this personal action has social if not familial sanction. It takes place outside Friar Lawrence's cell.

The dialogue of this scene in Q1 is radically different, although roughly the same length. Jowett has argued that the Q1 version may have been written by Henry Chettle.

1-15 The dramatic action is 'waiting for Juliet'. Except for 14-15 (preparing for Juliet's entrance), the scene does not have the regularity of the exchange between Romeo and the Friar in 2.3.

1-2 The lines as punctuated are a confident statement, but the use of *chide*, an echo of 2.3.81 where Romeo is criticized by the Friar, emphasizes that the Friar is aware of the questionable action he is about to take.

1 **So . . . heavens** May the heavens so smile.

2 **after hours** the future; but also literally 'in only a few hours', hence a premonition

3-4 **come . . . joy** 'sorrow will not outweigh the joy for which it must be taken in exchange' (Spencer).

4 **countervail** counterbalance or prevail against; the latter connotation allies it with monetary figures; see following note.

exchange both to give one thing for another and a reference to financial exchange through which profits are made

4-5 **exchange . . . sight** In neoplatonism, the exchange of joy occurs through the eyes.

7 **love-devouring . . . dare** a foretelling; also, a premonition of Death as Juliet's 'paramour' (5.3.105) and of the tomb as gorging itself on death (5.3.45-6)

8 **call her mine** Marriage is consistently presented as 'possession by one person of another', although this may be in terms of ownership (4.1.35) or reciprocity (3.2.26-8).

11-13 **The . . . appetite** Drawing on humours theory, the Friar warns that extreme sensual experience destroys desire (Dent, H560). See also Proverbs, 25.16: 'If thou findest honie, eate so muche as is sufficient for thee, lest thou be over full, and parbreake it out agayne'; cf. *MND* 2.2.136-7.

13 **confounds** destroys, stuns, confuses

[2.6] *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
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.

2.6] *Hanmer* 0.1] *Q2 (Enter Friar and* Romeo.*); Enter Romeo, Frier. Q1* 1-37] *Q2-4, F; see Appendix: 'Q1 version'*
10 powder,] *F4;* powder: *Q2;* powder; *Q3-4, F* 12 loathsome] *Q2-3, F;* lothsomenesse *Q4*

16-20 **O . . . vanity** The complete change in diction, syntax and register, as Friar Lawrence is carried away by the image, indicates his own response to Juliet. The modulation is theatrically effective but difficult to pin down stylistically; however, it hints that one reason he agrees to marry the two is that he understands what Romeo sees in Juliet; see following note.

16.1 Q2 has Juliet enter at 'Here comes the lady', Q1 adds 'somewhat fast'. Given Juliet's line at 21, the Friar's ensuing lines here indicate that she is not immediately present. Either he says 16-20 while she is offstage but he can see her, or while she is coming onstage but cannot see him. For notes on how early promptbooks have handled the entrance see Oxf[1].

18-20 The comment conveys a sense of the gravity-defying energy of love and recalls the fantasy of the *Queen Mab* speech but is set, less forebodingly, in daylight. At the same time the Friar is not shy of describing sexuality; an actor playing the part could develop this in a number of ways, including the sense that perhaps the Friar cannot control this response.

18-19 Cf. Romeo at 2.2.31-2; the close parallels in vocabulary encourage a reader or audience to recognize that the Friar has cast aside his doubts and is as committed to the marriage as Romeo has become; see 22.

18 **gossamers** fine filmy threads, sometimes spelled 'gossamour'; also, 'God's summer' (*OED* 14a)

19 **idles** drifts slowly, connotative with laziness, also with sexuality; see 2.2.31.

wanton carefree, with wandering affections; also, sexually promiscuous; see 2.5.69.

22 SD A kiss was a customary greeting in the period, and the Friar gives permission to Romeo to greet Juliet; see Cam[1].

23 SD The reciprocal kiss is a sign of the balance of their affections. At 1.5.105-9 Romeo 'gives' and then 'takes back' his kiss; here he 'gives' and she 'gives [it] back'. Although the scene may be staged without the kisses, if they are part of the action, they convey the end of the marriage ceremony despite the fact that it takes place offstage; see 25-9n.

24-34 **if . . . wealth** The metaphors of money and wealth, signposted by the words *measure*, *heaped*, *rich* (twice), *substance*, *ornament*, *beggars*, *worth* and *wealth*, allow Juliet to debunk possession and reinforce sexuality.

24-5 **if . . . mine** an image about the quantity of love and of sexual arousal

24 **measure** amount; also, a musical term

FRIAR LAWRENCE
Therefore love moderately, long love doth so:
Too swift arrives as tardy as too slow.
Here comes the lady:

Enter JULIET.

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.

JULIET
Good even to my ghostly confessor.

FRIAR LAWRENCE
Romeo shall thank thee daughter, for us both.
[*Romeo kisses Juliet.*]

JULIET
As much to him, else is his thanks too much.
[*Juliet returns his kiss.*]

ROMEO
Ah Juliet, if the measure of thy joy

16 SD] *Q2-4;* Enter Iuliet somewhat fast, and embraceth Romeo *Q1* 17 ne'er] *F4;* nere *Q2-4, Q1* 18-19 gossamers . . . idles] *Q2-4;* Gossamour . . . idles *F4; gossamours . . . idle / Malone* 22 SD] *Cam[1]* 23 is] *Q2-3;* in *Q4* SD] *Cam[1]* 24 SP] *Q2-4;* Fri. *F*

25-9 **and . . . encounter** Romeo's description of a marriage that is *blazoned* or *proclaimed* and heralded with *rich music* is a verbal realization of marriage customs that cannot take place around their wedding. They are, however, specific elements in the preparation for Juliet's marriage to Paris; see 23.

25-6 **and . . . it** Juliet's skill will blazon the 'measure of joy' by talking of all its components. Romeo's return to the *blazon* indicates that he is still working partly with the world of Petrarchan love conventions; this may be the reason for Juliet's criticism at 30-1.

25 **and . . . that** 'and if', implying that she does indeed have more skill

26 **blazon** celebrate, proclaim; also, a poetic device that quantifies parts of the body and is therefore appropriate to Romeo's use of *measure* and *heaped*.

27-9 **let . . . encounter** Music was understood to be the most satisfying medium for conveying emotions. Because music vibrates the air in all directions, its effects move toward both Juliet and Romeo (*Receive in either)* at the same time; see Allen, 1984, 25-6; see also Wright, 1601 on the ability of music to translate by way of motion through the ear into the heart (170).

27 **rich** full, satisfying: recalling 11; also, to do with measure and money (see 30-4)

music's tongue Cf. *Ham* 3.1.157: 'music vows'.

29 **either** one another

dear tender; also, expensive

30-1 One can play with words but for important experience they will never measure up to the reality. This implies that far more skill with words is needed.

30 Conceits that are about substantial and important experience are richer in significance (matter) than the mere words that convey them.

Conceit pun, word-play; also, idea, understanding, imagination

32 a direct response and reprimand to Romeo's request that she blazon their love, itemizing it and quantifying it. The words imply that only those with little love can speak of it this way.

ROMEO

Be heaped like mine, and that thy skill be more
To blazon it, then sweeten with thy breath
This neighbour air, and let rich music's tongue
Unfold the imagined happiness that both
Receive in either by this dear encounter.

JULIET

Conceit more rich in matter than in words
Brags of his substance, not of ornament:
They are but beggars that can count their worth,

27 music's] *Q4 (*Musickes*), F;* musicke *Q2*-3

33 **my . . . excess** a combination of financial and sexual imagery; Juliet is aware that Romeo is sexually aroused. Juliet and Romeo must be increasingly demonstrating their physical attraction because at 35 the Friar is keen to keep them apart until they are married.

my true love both Romeo and her love for him

34 **sum up sum** total the whole amount; an aural pun, both 'cannot add up even half the calculation (sum) of my wealth, because it is so great', and 'cannot add up a part (some) of half my wealth, because it is so great'

36-7 **you . . . one** with your joint approval; *leaves* is unusual for the plural *you*, which takes the singular: although an acceptable form found elsewhere, the text could be making a point about marriage making two into one.

37 **Till . . . one** until your marriage is legal

JULIET

But my true love is grown to such excess
I cannot sum up sum of half my wealth.

FRIAR LAWRENCE

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. [*Exeunt*.]

34 sum up . . . my] *Q2-3;* summe up some of halfe my *Q4, F;* sum up one half of my *Pope;* sum up sums of half my *Johnson;* sum up half my sum of *Capell* 37 SD] *F2; Exeunt omnes*. *Q1*

[3.1] The action takes place in the streets of Verona, later in the afternoon of the second day.

1-4 Lines 1-2 are given in verse in all the early quartos, but 3-4 are not present in Q1 and are in prose in Q2, Q3, Q4 and F. The scene struggles toward the flowing iambic pentameter verse beginning at 106. There are several short stretches within Mercutio's speeches that approach a regular verse line, but they are resisted by the prosody of the surrounding text. In a scene that parallels the structure of 1.1, the opening prose rhythms recall the joking of Gregory and Sampson as if to lull the audience or reader so that the deaths of Mercutio and Tybalt are all the more shocking for contradicting our expectation.

1 **let's retire** Many productions stage the beginning of this scene as sword practice between Mercutio, Benvolio and the rest.

2 **Capels** Q1 reads 'Capels are' and Q4 reads 'Capulets' in an attempt to regularize the line. However, given the irregularity of the rhythm of the scene, this edition retains Q2. *Capels* occurs at 5.1.18 and 5.3.127.

4 **these . . . stirring** It is mid-July, one of the hottest periods of the year in both England and Italy, referred to as 'the dog days' and connected to the rising of the Dog-star from early July to mid-August (Thomas Elyot, *Dictionary*, 1538, 'Canicula'). Galenic medicine predicts that when the body becomes overheated anger is likely to result; see Newton, *Touchstone* (1573), 59^{v}.

5-9 Mercutio attacks Benvolio for being quarrelsome, perhaps teasing him because most productions play Benvolio as a good-natured peacemaker; but one production (Mary Worth), which doubled Benvolio and Juliet, played the young man not as aggressive but as quick to action, full of physical movement looking for a resolution.

6 **confines** premises

claps me slaps down or places in front of me (a dative form; see *him* in 8). Slapping a sword loudly on the table draws attention to oneself and may be provocative.

7 **God . . . thee** either a conventional phrase or provocative

8 **operation** alcohol's influence

draws him draws his sword

9 **drawer** person pouring the drink, 'bartender'

[3.1] *Enter* MERCUTIO, BENVOLIO, [*Page*] *and men.*

BENVOLIO
I pray thee, good Mercutio, let's retire:
The day is hot, the Capels 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
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?

3.1] *Rowe (*Act Three Scene One*)* 0.1] *Evans (Capell); Enter Benvolio, Mercutio. Q1* 2 Capels] *Q2-3;* Capulets *Q4;* Capels are *Q1* 3-4] *Rowe; prose Q2-4; not in Q1; prose (including 1-2) Hosley* 8 him] *Q2-4;* it *Q1*

11 **jack** colloquial for young man; see 2.4.144.
12-13 **as soon . . . moved** as soon provoked to anger, as soon angered to be provoked; Mercutio continues to tease Benvolio.
14 **what to** to what effect or intent
15-16 **An . . . other** a foretelling of the action of the scene, but significantly incorrect in detail
15 **Nay . . . such** 'if there were two such people as quick to anger as you'
19-20 **cracking . . . hazel eyes** possibly a joke with the audience. Hazel-nuts were compacted into the floor the groundlings stood on; see John Orrell, 'Nutshells at the Rose', *Theatre Research International*, 17:1 (Spring 1992), 8-14.
22 **meat** An egg full of meat is fertilized; also, food, the egg yolk and white (Dent, K149).
23 **addle** confused, simple-minded; also, stinking, rotten; cf. *TC* 1.2.131-4.
27 **wearing . . . Easter** wearing his new clothes during Lent, or early; people traditionally wore new clothes at Easter or Whitsun.
28 **tying . . . ribbon** lacing new shoes with old ribbon, making the shoes look tawdry. It is unclear whether the person referred to is the shoemaker or Benvolio.
29 **tutor me from** teach me to avoid
30-2 'It would be a bargain for me if anyone bought the right to my life for an hour and a quarter, for if I were as quarrelsome as you, I would be dead before the time had passed': Benvolio is not as skilled at fighting as Mercutio; cf. *TN* 1.3.29-33.
31 **fee-simple** absolute possession; see *AW* 4.3.272-5.
33 **O simple** stupid, feeble: a reference not only to Benvolio's attempt at a joke, but also to his lack of skill in fighting; cf. 2.4.20-1. In productions that stage the two at sword practice, this line is usually the point at which Mercutio gets the better of Benvolio.
33.1 **PETRUCHIO** Presumably the *young Petruchio* mentioned at 1.5.130. As the only named follower of Tybalt, he is assigned line 90.

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.
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 quarrel with a man that hath a hair more or a hair less in his beard than thou hast: thou wilt quarrel with a man for cracking 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 full of quarrels as an egg is full of meat, and yet thy head hath been beaten as addle as an egg, for quarrelling. Thou hast quarrelled 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 for wearing his new doublet before Easter? with another for tying his new shoes with old ribbon? and yet thou wilt tutor me from quarrelling!
BENVOLIO An I were so apt to quarrel as thou art, any man should buy the fee-simple of my life for an hour and a quarter.

14 to] *Pope;* too *Q2-4, Q1, F* 16-18 for . . . hast] *not in Q1* 22-3 thy . . . quarrelling] *not in Q1* 29 from] *Q2-4;* of *Q1;* for *Q5* 30-3] *not in Q1*

34 **By my head** a colloquial expression or mild oath, 'on my life', perhaps deriving from the punishment of having one's head cut off; also deriving from the use of the stocks and signifying that he does not care if he is punished; see also 1.1.23.

comes a singular verb for a collective noun

35 **By my heels** Either signifying that he does not care if he is punished by being locked in the stocks by his heels (see 34), or a contemptuous expression indicating that he will not run away. Could be simply 'I'm not afraid'. Perhaps because he is of the Prince's family (110), Mercutio feels exempt from the command not to fight.

37 **Gentlemen . . . you** Tybalt's general address to the group of young men rather than specifically to Mercutio, could be read as an insult to Mercutio's leadership and as a provocation.

good e'en anytime after midday

38-41 **couple it . . . occasion** Each youth is boasting that he would be quick to fight if provoked.

39 **make . . . blow** Mercutio provokes Tybalt, with the behaviour of which he has just accused Benvolio (15-29); the phrase is a commonplace (Dent, W763). See also Nashe, 2.286: 'So it fel out that it being a vehement hot summer when I was a soiourner there, there entered such a hotspurd plague as hath not been heard of: why, it was but a word and a blowe, Lord have mercie upon us, and he was gone'.

42-3 See 1.1.44-51n.

42 **occasion** reason, opportunity; but also, with indecent connotations; see 2.4.150.

44 **thou consortest** With *consortest* Tybalt has 'coupled' (38) Mercutio with Romeo, accusing Mercutio, supposedly neutral because one of the Prince's family, of being bipartisan by making friends with the Montagues, and of being sexually involved with Romeo.

consortest a verb referring to both close friendship and marriage

MERCUTIO The fee-simple? O simple!

Enter TYBALT, PETRUCHIO *and others.*

BENVOLIO By my head, here comes the Capulets.
MERCUTIO By my heels, I care not.
TYBALT
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 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 giving?
TYBALT
Mercutio, thou consortest with Romeo.

33 fee-simple?] *F;* fee-simple, *Q2-4* 34 comes the Capulets] *Q2-4;* comes a Capolet *Q1;* come the Capulets *F2* 38 us?] *Q3-4, Q1, F;* vs, *Q2* 44 consortest] *Q2-4;* consorts *Q1;* consort'st *F* Romeo.] *Q2-4;* Romeo? *Q1;* Romeo – *Rowe*

45 **Consort** a musical ensemble; also, to be friends with, or to be sexually familiar with

Consort? Mercutio provokes by constructing this word as an insult to himself; see also 44 and n. He intentionally misinterprets Tybalt's *consortest with* which signifies 'keep company with', to mean 'play music with'. Here Mercutio deliberately links the musicians in a consort with minstrels. In 1598 in England, minstrels were by statute (39 Elizabeth, c. 4) classed with rogues, beggars and vagabonds (Rutter, 132). Cf. Peter at 4.5.112.

47 **discords** dissonances, as opposed to harmony: both disagreement and the cacophonous sound of brawling

fiddlestick i.e. rapier; a pun on the minstrel's fiddlestick or violin bow, often colloquial for 'penis'. See Mercutio's earlier comparison of Tybalt with music and fighting (2.4.20-3). Here as there Mercutio brings together sexual innuendo and fighting.

48 **Zounds, consort** punning on the running topic of music and 'sounds'

Zounds 'God's wounds'; one of the strongest swear words of the period, so strong that after 1606 printers often refused to print it

49 **haunt** thoroughfare

50 **withdraw . . . place** Fighting in public was discouraged in England because it was a sign of disruption to the new civic order of the nation; see also 1.1.68.1n.

51 **reason coldly** argue coolly, rationally

52 **gaze** stare at someone in public as if they were an event, with connotations of voyeurism; see 2.2.30n.

54 **budge** move; also, possibly, in the context of the word *pleasure* (see 2.4.148), continuing the sexual innuendo: from *budge* signifying 'to have anal intercourse', a denial that he 'consorts with' Romeo; see Rubenstein, 37.

55 **my man** the person I am looking for; also, 'my servant', see 3.2.88.

56 **wear your livery** be patient with your behaviour, or with your delivery of blows

livery clothes designating the house a servant belongs to, punning on Tybalt's *my man* (55) meaning 'my servant'; see 2.2.8n., on *vestal livery*. Also related to the legal delivery of property into a person's possession, especially from the court of wards (*OED* 5a), hence a subtle reminder to Tybalt of his status in Capulet's household that conveniently ignores the fact that Romeo is also a ward.

MERCUTIO Consort? what, dost thou make us minstrels? 45
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, 50
Or reason coldly of your grievances
Or else depart: here all eyes gaze on us.

MERCUTIO
Men's eyes were made to look, and let them gaze.
I will not budge for no man's pleasure, I.

Enter ROMEO.

TYBALT
Well, peace be with you sir, here comes my man. 55

MERCUTIO
But I'll be hanged sir, if he wear your livery.

45 Consort?] *F;* Consort, *Q2-4;* Consort Zwounes consort? *Q1* dost] *Q3;* doest *Q2* 46 an . . . us,] *Q2-4;* this slave will make fiddlers of us. *Q1* 48 Zounds] *Q2-4 (*zounds*);* Come *F; not in Q1* 49-54] *not in Q1*

57 **to field** to Smithfield where fights occurred during the 1590s (see 1.1.0n.); or 'onto the field' as in 'taking up arms'. Verona is imagined to have similar laws against street fighting as the London of the 1590s.

follower someone who follows, as in: Romeo will follow Tybalt into the fight; but also *follower* as in 'one of your party' or 'servant'.

59 **Romeo** Despite Mercutio's goading, Tybalt focuses on Romeo.

love . . . thee ironic, which some editions find surprising (Cam[1]); several other editions have used Q1's 'hate', but Q2 changes 'hate' on three occasions in the text: here from 'hate' to 'love', and at 3.1.89 and 3.2.73 from 'hate' to 'heart[s]'.

60 **term** phrase (refers to 'villain'); also, a legal offer, or the terms of engagement

villain a particularly vile term suggesting menial or cowardly behaviour; it puts Romeo in an exceptionally difficult position. He has presumably been home to change (2.4) yet may not have got Tyablt's letter. In Tybalt's eyes, because Romeo has not replied, he has broken the etiquette of duelling and is a *villain*. Alternatively, he may have got the letter and be coming in prepared to make peace with Tybalt.

61 **the . . . thee** Romeo has become allied with the Capulets through marriage.

62 **appertaining rage** rage that is caused by *such a greeting* (63); also, rage that goes along with such a greeting

64 **Therefore farewell** Romeo tires to defuse the situation and indicates his intention to leave.

I . . . not In contrast to his earlier questioning of identity, Romeo now knows who he is. It is ironic since other people, not knowing about his marriage, have ceased to understand who he is.

65 **Boy** an insult, possibly an echo of Capulet Father's reprimand to Tybalt (1.5.76); presumably it is used to stop Romeo from leaving (64) since his back is toward Tybalt, indicated by 'turn and draw' (66).

this Romeo's apparently friendly greeting to Tybalt, 61-4

66 **turn and draw** In *William Shakespeare's Romeo and Juliet* (Luhrmann), as well as other productions, Tybalt here beats up a passive Romeo.

67 **protest** avow, to state with sincerity and depth of emotion; see 2.4.161-2.

68 **devise** understand

MERCUTIO
Marry, go before to field, he'll be your follower,
Your worship in that sense may call him 'man'.
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.
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
Till thou shalt know the reason of my love:

59 love] *Q2-4;* hate *Q1* 64 knowest] *possibly* know'st *Q4, Q1, F;* knowest *Q2-3* 67 injured] *Q3-4, Q1 (*iniured*);* injuried *Q2;* iniur'd *F* 68 thou] *Q3-4, Q1;* thon *Q2* devise] *Ard*^{2}*;* deuise: *Q2-3, F;* deuise. *Q4;* devise, *Q1*

70-1 Just as Romeo now knows who he is (64) he now also has the confidence to value both his own *name* (see 2.2.53-7) and that of *Capulet*; also, that the *Capulet* name is as precious as the Montague.

70 **tender** make a negotiable offer; also, to take care of, to cherish

71 **dearly** with value, costly; also, affectionately

73 ***Alla stoccata*** literally, 'at the thrust', an Italian fencing term that mocks Tybalt's Spanish style

carries it away has the better of it; also, get away with it (Spencer); cf. *Ham* 2.2.359-61 (Dent, C100.1). Mercutio is taunting Tybalt.

74 **rat-catcher** See 76-7, where Mercutio extends the image of *Prince of Cats* (2.4.19) into *king of cats* and Tybalt's *nine lives*.

will you walk either a formal invitation to fight, or a question about whether Tybalt intends to leave without fighting. Q1 reads 'Come back, come back'. Jowett adopts 'Come, will you walk' to establish meaning and regularize metre.

will you walk? are you going away? Q1's 'come backe, come backe.' explicitly places the blame for the fight on Mercutio.

75 open to a variety of stagings: Spencer suggests that Tybalt is surprisingly calm possibly because he is bewildered by Romeo's response; or Tybalt may now be looking for a fight elsewhere – and Mercutio obliges; or Tybalt may be leaving, which makes this line a genuine question.

76-82 In recent years it has been quite common to act Tybalt and Mercutio as gay or bi-sexual or playing as such. Therefore, the action accompanying this dialogue has equated *sword* with penis, *ears* with arse, and often at line 68, they kiss each other (Beier; Bartlett). There is good evidence that early modern London did not think of same-sex activity in the way that twenty-first century Anglo-American culture thinks of homosexuality, so while it may be played to explore gay sexuality it is also open to a number of other possibilities, one being that the sexual vocabulary may be aggressively masculinist.

76-8 **nothing . . . eight** 'I'll take one of your nine lives with my sword, and if you don't behave better after, I will kill you by taking the other eight'; see Dent, C154. Mercutio does not intend to kill Tybalt.

77 **withal** with

78 **dry-beat** beat without drawing blood, with a cudgel or with bare hands, in any event not with a sword (see 4.5.120-1) and therefore not treating Tybalt as a gentleman. The phrase is an insult.

ROMEO
And so good Capulet, which name I tender
As dearly as mine own, be satisfied.
MERCUTIO
O calm, dishonourable, vile submission:
Alla stoccata carries it away!
Tybalt, you rat-catcher, 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 eight.

70-1] *not in Q1;* 73 *Alla stoccata*] *Ard*^{2}*; Alla stucatho Q2-4, F; Allastockado Q1; Theobald; Ha! la staccato / Hanmer; Ah! la Stoccata / Capell; Allo staccato / Hoppe; Alla stoccatho / Hosley; Alla staccato / Riv* 76-91] *see Appendix: 'Q1 version'*
78 me hereafter,] *Q2-4 (*mee hereafter*);* me, hereafter *Rowe* dry-beat] *Q2-4 (*drie beate*);* dry-beat *Rowe*

79 **pilcher** a leather garment, here a scabbard. Evans suggests an insult because Mercutio refers to it as only leather, and hence of inferior quality (Cam[1]).

80 **ears** the hilt of Tybalt's sword; also, arse

80-1 **lest . . . out** Both 'lest my sword be about your ears (or arse) before you have drawn yours' and 'lest my penis be about your arse before you have taken yours out'. The metaphor explicitly ties constructions of male sexuality and military skill to concepts of masculinity and bravery.

82 **I am for you** 'I accept the challenge'.

SD A sixteenth-century audience would have 'shared familiarity with the techniques and idiom of fencing. Most of them, like the actors, carried rapiers' (Levenson, 'Violence', 88).

84 ***passado*** a step accompanied by a thrust. Mercutio taunts Tybalt about his Spanish style of fencing; cf. 2.4.25.

85 In asking Benvolio to *draw* and then *beat down*, Romeo is interfering in a manner considered by many contemporary fencing manuals to be dangerous to oneself and to the combatants; see Saviolo: 'hee that will parte two that are fighting, must go betwixt them both having great regarde that he nether hindreth one more then the other, nor suffreth the one more danger to his enemie than the other' (337).

Draw Romeo's command may suggest he has drawn his rapier; equally, he may be asking Benvolio to draw either because he (Romeo) has no rapier, or because he does not want to use it.

88 **bandying** fighting; 'literally, tossing back and forth in play'; Florio says 'to company togither' (F15604217); see 2.5.14.

89 SD a Q1 SD retained here since it makes the point that Romeo's interference is partly responsible for Mercutio's death; see 168-70. A duel with a similar outcome was fought on 18 September 1589, between Christopher Marlowe and William Bradley, in which Thomas Watson, intervening to separate them, caused Marlowe to kill Bradley (M. Eccles, *Christopher in London*, Harvard Studies in English, 10, 1934, 9).

90 **Away, Tybalt** Q2, Q3 and Q4 have these words centred as if they are an SD; however, Q2 centres in italics a number of other interjected phrases such as at 1.5.143, '*One calls within* – Juliet', or 5.3.17, *'Page whistles*'. F rewrites to '*Exit Tybalt*'. Williams, following a conjecture by Greg, assigns to Petruchio, Evans to 'A Follower' (Cam[1]). This edition assigns to Petruchio since he is named at 33.1, but of course the audience would never learn his name unless told by the programme: cf. 1.1.0n.

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 eight.
Will you pluck your sword out of his pilcher by the
ears? make haste, lest mine be about your ears ere it be 80
out.

TYBALT I am for you. [*They fight.*]

ROMEO
Gentle Mercutio, put thy rapier up.

MERCUTIO Come sir, your *passado.*

ROMEO
Draw Benvolio, beat down their weapons. 85
Gentlemen, for shame forbear this outrage.
Tybalt, Mercutio, the Prince expressly hath
Forbid this bandying in Verona streets.
Hold, Tybalt! Good Mercutio! 89
[*Tybalt under Romeo's arm thrusts Mercutio in.*]

PETRUCHIO Away, Tybalt. [*Exit Tybalt with his followers.*]

79 pilcher] *Q2-4;* scabbard *Q1;* pilche *Warburton* 82 SD] *Rowe (subst.), Capell* 88 Forbid this] *Q2;* Forbid *Q3-4;* Forbidden *F* 89 SD] *Q1 (Tibalt under Romeos arme thrusts Mercutio, in and flyes.); not in Q2-4, F; Romeo steps between them. Cam; striving to part them, / Capell (after 86)* 90 SP] *Williams (Greg), Oxf*[1] *(*Petruccio*);* A follower *Spencer* Away, Tybalt] *centred Q2-4; prose Ard*[2]*, Oxf*[1]*; Exit Tybalt. F; Away Tybalt [with his followers] (as SD) Cam*[1] SD] *Globe (Malone)*

91-109 As this part of the scene progresses to 109, Mercutio becomes less and less coherent. Unable to sustain his word-play, his language becoming increasingly dispersed; the disintegrating refrain 'A plague o'both [your] houses' focuses his impending death. Q1 is significantly different, with material added by Henry Chettle (Jowett, 'Chettle').

91-2 91 is a short line in Q2, unusual in Mercutio's speech which is often rendered as prose. The irregularity alerts the reader to the seriousness of the situation, and allows an actor to register the severity of the character's wounds. At 92 Q1 reads 'on your' instead of 'a both' (modernized here to *o'both*) in Q2. Some editors change to 'on both your' to regularize metre, and presumably with 101 in mind. However, neither Mercutio's prose nor his verse is regular here, which allows some flexibility to the actor faced with the work of playing the character's death.

92 **plague** an oath, with added force because London had experienced several virulent plagues, which closed the theatres in 1593-4; see 5.2.11 and Friar John's detention because of the plague. Q1 reads 'pox' but *plague* is used by all later editions, and suggests the biblical plague, opening out the implications of the plays' actions to a larger social and political perspective.

houses families, households; Mercutio underlines that he is neither Montague nor Capulet.

I am sped literally, 'I am speedily sent out (of this world)', dispatched.

93 **art thou hurt?** The question implies that Mercutio's wounds are not apparent.

94 **scratch** a superficial wound; also, one inflicted by Tybalt, *Prince of Cats* (2.4.19)

95 **page** a boy of the gentry or aristocracy being trained in 'service', between the ages of 7 and 14

villain here with the connotation of serf or servant (villein); with an echo of Tybalt's address to Romeo (60)

96 Either Mercutio hides the severity of his wound; or Romeo does not think Mercutio is severely wounded; or Romeo does know but is trying to encourage him.

97-8 **not so . . . door** Mercutio makes riddles about his grave and his coffin.

99 **you . . . man** answers the riddle (97-8), with a pun on 'serious' and his grave; Shaheen notes an echo with Job, 7.21: 'Nowe must I sleepe in the dust, and if thou sekest me to morowe in the mornyng, I shal not be'; cf. *R3* 3.7.226.

100 **peppered** 'beat severely', 'give one his death-blow' (*OED* pepper *v.* 5); also, infected with venereal disease (*OED v.* 7)

MERCUTIO I am hurt.
A plague o'both your houses, I am sped.
Is he gone and hath nothing?
BENVOLIO What, art thou hurt?
MERCUTIO
Ay, ay, a scratch, a scratch, marry 'tis enough.
Where is my page? Go, villain, fetch a surgeon. [*Exit Page.*] 95
ROMEO
Courage man, the hurt cannot be much.
MERCUTIO No, 'tis not so deep as a well, nor so wide as 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 100

92, 100, 107 plague] *Q2-4;* poxe *Q1* 92 o'both] *Q2-4 (*a'both*);* on your *Q1;* a both the *F;* of both the *F2;* on both the *Johnson;* o'both the *Capell;* o'both your *Dyce* 93-107] *see Appendix: 'Q1 version'* 94 Ay, ay] *Rowe;* I, I *Q2-4* 95 SD] *Capell*

101 **Zounds** God's wounds; see 48.

a dog . . . cat Although increasingly unable to sustain sophisticated word-play, Mercutio does produce this simple rhyming list before it collapses into the repetition of 'to scratch . . . death'; cf. Romeo at 3.3.30-1; see also *KL* 5.3.305.

102-3 **A braggart . . . arithmetic** Again Mercutio begins a list, but it quickly collapses into the phrase 'fights . . . arithmetic'; see 2.4.20-3.

102 **a rogue . . . villain** Both are outlaws, emphasizing the illegality of Tybalt's action within civic law.

103 **by . . . arithmetic** by numbers, technically correctly

106 **Benvolio** Mercutio turns to Benvolio, not Romeo, for help; the rejection begins Romeo's isolation.

108 **worm's meat** fit for worms, dead flesh (Dent, M253); see *Ham* 4.3.16-20.

109 Q2 punctuates 'I have it, and soundly, to your houses', which editors have perceived as problematic since Q3. This edition follows the sense of F3 (*soundly too*) because it isolates the phrase *your houses*, as a complete breakdown of Mercutio's language. This has been adopted by several other editions, although Evans rearranges the lineation to include 'I have it' with 108 (Cam[1]). Levenson argues that 'to your houses' is a conflation of 'into some house' and 'a both your houses', hence retaining Q2 (Oxf[1]).

I have it 'I have had it'; 'I have been mortally struck'; see *KJ* 1.1.245.

soundly severely; pun on *zounds*, 'sounds', and 'wounds'

your houses the fourth and truncated version of 'A plague o'both your houses' (92, 101-1, 107) can indicate a character that doesn't have the energy to sustain the whole phrase.

SD Q2 simply says 'Exit'. The Montagues and their men have to clear by 138 or face arrest with Benvolio; this is a likely point for them to depart.

110 **Prince's near ally** This is the first time it is made clear that Mercutio is related to the Prince.

ally primarily a relative or kinsman; also, close or loyal friend; see 149, 190.

111 **very** best; also, true

MERCUTIO

your houses. Zounds, a dog, a rat, a mouse, a cat, to
scratch a man to death. A braggart, a rogue, a villain
that fights by the book of arithmetic – why the devil
came you between us? I was hurt under your arm.

ROMEO I thought all for the best.

MERCUTIO

Help me into some house Benvolio,
Or I shall faint. A plague o'both your houses,
They have made worm's meat of me.
I have it, and soundly too – your houses! *Exeunt* [*all but Romeo*].

ROMEO

This gentleman, the Prince's near ally,
My very friend, hath got this mortal hurt
In my behalf: my reputation stained

101 Zounds] *Q2-4 (*sounds*);* What *F; 'Zounds Q5* 108-9] *not in Q1* 109 soundly too –] *this edn, F3 (*soundly too.*);* soundly, to *Q2;* soundly to *Q3-4;* soundly too *F2* 109 SD *Exeunt*] *Q1;* Exit *Q2-4* *all but Romeo*] *this edn;* Mer. Ben. *Rowe; with Benvolio Cam[1]* 111 got this] *Q2;* gott his *Q3;* got his *Q4;* tane this *Q1*

113 **Tybalt's slander** Romeo has been called *villain* and shown to be a coward; also, Tybalt accused Mercutio and Romeo of 'consorting' together (44).

an hour i.e. only recently, referring to Tybalt's being his cousin for the hour that Romeo has been married to Juliet; also, time in general (as *l'heure* in French), being 'a long time' as Romeo recognizes the difficulty of realizing the Friar's hope of bringing the two families together, and 'only one hour', too short a time to make this practicable – and with Mercutio's death, completely jeopardized.

115 **effeminate** irresolute and inconstant, a word addressed to both men and women in the early modern period; see 2.2.109 and n.

118 **aspired** rose up to; note the sound resonance with 'expire' and 'inspire' and the focus on breath, subtly reminding us that Mercutio has just breathed his last.

119 **untimely** prematurely; also, by accident

120-1 An exceptionally balanced rhyming couplet: identical opening words, internal rhyme both on the sixth beat with *moe* and *woe*, alliteration chaining from 'b' to 'd' at the only point of disyllabic words, and of course final rhymes with the second a strong monosyllable give the verse added finality and sombreness.

120 **moe** more; also, puns on the Latin *mors* or 'death'

122 **furious** angry; also, possessed

122.1 A production is faced with deciding why Tybalt returns after killing Mercutio, and why he returns by himself. It is unlikely that the character would know he has mortally wounded Mercutio, so he may return to retrieve his sword, or to find out how badly Mercutio is wounded. If Romeo's perception of Tybalt 'going in triumph' is correct, he may return to pursue his fight with Romeo. There are a number of dramatic possibilities that ensue. As with many entrances in the play (see Juliet at 2.6.16.1) the actor enters and is seen well before participating in the action.

123 Punctuated by many editions as a question, the line may be delivered in a number of different ways: fatefully, irascibly, sarcastically, despairingly.

He gone Q2 reads 'A gan' which various editors have rendered as 'He gone' from Q3 and Q4 'He gon', supposing the use of 'A' for 'He'. However, 'A gan' puns on Benvolio's 'again' (122) suggesting good reason to retain it. Modernizing completely loses this connection, but we cannot offer a way to combine both elements of significance.

ROMEO

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 valour's steel.

Enter BENVOLIO.

BENVOLIO

O Romeo, Romeo, brave Mercutio is dead,
That gallant spirit has aspired the clouds,
Which too untimely here did scorn the earth.

ROMEO

This day's black fate on moe days doth depend:
This but begins the woe others must end.

BENVOLIO

Here comes the furious Tybalt back again.

[*Enter* TYBALT.]

ROMEO

He gone in triumph, and Mercutio slain.

114 cousin] *Q2-4;* kinsman *Q1* 118 gallant] *Q3-4, Q1;* gallanr *Q2* 120 moe] *Q2-4 (*mo*);* more *Q1;* mo *Ard* 122.1] *Q1, F; not in Q2-4* 123 He gone] He gon *Q3-4;* He gan *Q2;* A liue *Q1;* Alive? *Pope;* Again, *Capell (*Again?*);* He gay *Hoppe;* He yare *Williams;* 'A live *Cam*[1] *(conj.)* slain.] *Q2-4;* slain? *Q1*

124 **Away** banish, send away; figurative in its use here with *to heaven*, but also literal with respect to Romeo's life and impending death

respective lenity social convention of mildness that Romeo has shown to Tybalt, and the civil lenity advised by the Prince

125 **fire-eyed fury** This edition follows Q1's 'fier eid', which also occurs in *1H4* 4.1.114, since Q2's 'fier end fury' strains after sense. The adjective conveys an urgency not found in the linked nouns 'fire and fury' in Q3/4. This rare deviation from Q4's changes is made here also because of the overwhelming focus on *eye* / *I* in the text, which is appropriately in play during this scene (20-1).

conduct behaviour or 'guide', if considered as part of an invocation to 'fire-eyed fury'

127-9 **Mercutio's . . . company** The souls of dead men could not rest until their death was revenged; see *Ham* 1.5.10-25.

131-2 **Thou . . . hence** Either a simple response to Romeo's challenge, or given the direct repetition of Tybalt's earlier provocation of Mercutio (44), perhaps a deliberate, renewed provocation of Romeo

131 **consort** See 45n.

132 SD The fight is likely to be short; see 173-4.

134 **up** roused up

135 **amazed** carries connotations of confusion and labyrinthine dizziness (*OED sb.*[1] 2), as well as of 'lustre' and 'an altered state'; see *MND* 1.145-6.

136-98 **If . . . kill** Productions frequently cut much of the rest of the scene, probably because it is a re-telling. But the repetition is an important choral function that reminds us of the social and political setting of the personal drama; see 1.1.104-13n. and 143-76n. below.

137 **fool** dupe; cf. 'time's fool' (*1H4* 5.4.80), the 'fools of nature' (*Ham* 1.4.54) and the 'natural fool of Fortune' (*KL* 4.6.186-7). Only the audience and reader, not Benvolio, understand Romeo's agonized (Steevens) dilemma here (Dent, F617.1).

ROMEO
Away to heaven respective lenity
And fire-eyed fury be my conduct now.
Now Tybalt, take the 'villain' back again
That late thou gavest me, for Mercutio's soul
Is but a little ways above our heads,
Staying for thine to keep him company:
Either thou or I, or both, must go with him.
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, be gone!
The citizens are up and Tybalt slain.
Stand not amazed. The Prince will doom thee death
If thou art taken. Hence, be gone, away!
ROMEO
O I am fortune's fool.
BENVOLIO Why dost thou stay? *Exit Romeo.*

Enter CITIZENS.

CITIZENS
Which way ran he that killed Mercutio?
Tybalt, that murderer, which way ran he?

125 fire-eyed] *Pope (*fire-ey'd*) (*fier eyed *Q1);* fier end *Q2;* fier and *Q3-4, F* 127 gavest] *Q2-4;* gau'st *Q1* 130 Either] *Q2-4;* Or *Q1* 131-7] *see Appendix: 'Q1 version'* 133 away,] *Q4, Q1;* away *Q2-3, F* 135 amazed] *Q2-4* amazed*;* amaz'd *F* 136 be gone,] *Q4, F;* be gone *Q2;* begone *Q3, Q1* 137 Why . . . stay?] *not in Q1* 137 SD] *Q2-4; Exeunt Q1d* 138, 140 CITIZENS] *this edn; Citti. at 138, Citi. at 140 Q2;* Citi. *Q3-4;* Watch *Q1* 139 murderer] *Q3 (*murtherer*);* mutherer *Q2;* villaine *Q1*

140-1 **Up sir . . . obey** could be said by one citizen or by two, similarly for 138-9, which may explain why the lines state the same thing in different ways. If there is one speaker only, the implication is that Benvolio, like Romeo, finds it difficult to gather his senses and move, and that the citizen has to repeat what he says. If there are two speakers the implication for Benvolio's response is different. At 140 Benvolio may be kneeling beside Tybalt's body, referring to it as *There* rather than 'here' because Tybalt has become a dead object. Alternatively he may be standing at some distance from the body, and *Up sir* is a common phrase signifying 'get going'. 'Come up' and 'get going' are a version of the come / go paradox.

141.1-2 In this second assembly of the Prince, the two families and the Citizens, no mention is made of the Nurse's or Friar's presence; both imply they have been there (see 3.2.53 and 3.3.10). Here they do not speak, and the actors may have been used for doubling purposes.

143-76 Benvolio replies to the Prince with an exceptionally lengthy re-narration. There is little narrative reason for repeating at such length the actions that have just been played. However, there are a number of dramatic reasons: the length of the speech buys time for Romeo to get away, it also gives the audience insight into how other characters are reacting to the events and to the deaths; see also 136-98n. His version indicates a skilful rhetorical bias in the Prince's favour by placing Mercutio in a positive light. Mercutio's death not only robs the play of a great comic character but also removes the balance of rhythm and energy in the young men's scenes which have dominated the first half of the play. But Tybalt's death is arguably more important since his loss is central to the Capulet household which dominates the second part of the play.

143 **discover** reveal

144 **manage** handling, hence conduct; also, happenings; cf. *R2* 3.3.178-9.

147-51 In many productions Capulet Mother cradles the dead Tybalt in her arms. She shows an outpouring of grief far in excess of any other character. The speech is potentially melodramatic, the five *O*'s slipping easily into bathos; but *O* indicates profound emotion; cf. the Nurse at 4.5.49-54. Her relationship with Tybalt may have been intimate, a possibility hinted at in the slippage from *cousin* to *husband* at 148.

147-8 **child . . . spilled** a possible full rhyme in Elizabethan English

148 Although most critics argue that early Shakespearean texts are metrically very regular, and many editions cut *cousin*, there are several instances in the text, usually at points of extreme emotional crisis, where the rhythm is extrasyllabic, as it is here.

BENVOLIO
There lies that Tybalt.
CITIZENS Up sir, go with me: 140
I charge thee in the Prince's name obey.

Enter PRINCE, MONTAGUE FATHER, CAPULET FATHER, MONTAGUE MOTHER, CAPULET MOTHER *and all.*

PRINCE
Where are the vile beginners of this fray?
BENVOLIO
O noble Prince, I can discover all
The unlucky manage of this fatal brawl:
There lies the man slain by young Romeo, 145
That slew thy kinsman, brave Mercutio.
CAPULET MOTHER
Tybalt, my cousin. O my brother's child!
O Prince, O cousin, husband, O the blood spilled

141] *not in Q1* 144 brawl] *Q1;* brall *Q2-4, F* 146, 149, 177 kinsman] *Q3-4, Q1, F;* kisman *Q2* 147, 177 SP] *this edn; Capu. Wi. at 147, Ca. Wi. at 177, Q2; Cap. Wi. at 147, Q3-4, F; Ca. Wi. At 177, Q3-4; M: Q1* 148 O Prince, . . . husband, O] *Q2-4, Oxf*[1]*;* Vnhappie sight? Ah *Q1;* Unhappy sight! alas *Pope;* Prince – cousin – husband – O – *Johnson;* Unhappy sight! ah me, *Malone (conj.);* O Prince! O husband! O, *Dyce, Cam*[1]*, Ard*[2]

149 **as . . . true** as you are true to your word (see 1.1.94-5); as you are just. It is on this emotional basis that she asks for the *blood of Montague*, which is illogical since Tybalt has just killed Mercutio. This faulty logic, often motivating the revenge tragedy of the period, prompts the Prince to handle this fight differently to the brawl in 1.1. There he did not listen, now he does; see 152.

152 **who . . . fray?** The Prince requests evidence for the first time, a pivotal point for his characterization. In its detail Benvolio's long speech amounts to legal evidence.

153-76 **Tybalt . . . die** The excited syntax of this speech, predominantly monosyllabic, is carried by the punctuation of this edition, rendering it as two sentences. Q2 renders the speech as one sentence, and Q4 renders 157-76 as one.

153 **Tybalt** Benvolio says that Tybalt began the fighting, but in fact he responded to Mercutio's provocation; see 38-9.

155 **nice** trivial but calculated; see 5.2.18.

withal throughout; also, with everybody

156-7 **all . . . bowed** Benvolio's descriptions may be aligned in production with actions that have occurred onstage, or placed in contradiction to them. If aligned, Benvolio's trustworthiness is affirmed as is the status of evidence in law. If contradictory, questions are raised about Benvolio's character, and about the reliability of the legal process. In contrast to 1.1, his narration here portrays the fights as duels rather than a street brawl.

156 **uttered** *utterèd*

158 **take truce** come to terms with

spleen source of anger and violence in humours theory

159 **tilts** strikes, thrusts at; a jousting term for charging at one's opponent with a lance

161 **Who** Mercutio

point to point in every detail; punning on swords

162-4 **with . . . back** They are each fighting with two weapons, probably the sword in the right hand and a dagger in the left.

164 **dexterity** skill; the Latin *dexter* suggests the weapon is in his right hand

CAPULET MOTHER

Of my dear kinsman. Prince, as thou art true,
For blood of ours shed blood of Montague.
O cousin, cousin.

PRINCE

Benvolio, who began this bloody fray?

BENVOLIO

Tybalt here slain, whom Romeo's hand did slay:
Romeo that spoke him fair, bid him bethink
How nice the quarrel was, and urged withal
Your high displeasure: all this uttered
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
And, with a martial scorn, with one hand beats
Cold death aside, and with the other sends
It back to Tybalt, whose dexterity

151] *not in Q1* 152 bloody] *not in Q1* 152-171] *Q2-4; see Appendix: 'Q1 version'* 156 displeasure:] *this edn;* displeasure *Q2-4;* displeasure; *F;* this uttered] *this edn;* this vttered, *Q2, F;* this vttered. *Q3-4* 157 bowed] *F (*bow'd*);* bowed *Q2* 158 take] *Q2-4;* make *Capell (conj.)*

165 **Retorts** turns it back

166 **'Hold . . . part!'** This is not what Romeo said (see 85-9); Benvolio is embellishing, or lying, or in fact remaining closer to the truth by incorporating Romeo's ameliorative words to Tybalt in the word *friends*, which here applies to both Mercutio and Tybalt. Dyer notes: 'To cry "hold" when persons were fighting, was an authoritative way of separating them according to the old military law'; see *Mac* 5.8.34 and 1.5.52-3. Cf. the modern phrase 'Hold your fire'.

167-9 **His . . . thrust** *Arm* may literally mean his 'arm' since rapiers are not sharpened along the edge like swords; or it may be metonymic for Romeo holding his rapier drawn, so he is 'armed'. Romeo at 85 commands Benvolio to *Draw*, but there is no textual indication that he does so.

167 **agile** Q2 and Q3 read 'aged', which is changed by Q4 to *agile*. 'Aged' could mean 'experienced' but could easily be a misreading of *agile*, which signifies the skill and nimbleness with which well-trained courtiers were expected to move; see Hoby, 52.

170 **stout** courageous, brave; see also 174. Benvolio's even-handedness may be seen as a device to persuade his audience of his impartiality.

then Tybalt fled Benvolio does not point out that Tybalt may not have known that Mercutio was dying. A production decision on this question will have substantial impact on the audience's response; see 122.1n.

173 **like lightning** with great speed; see 2.2.119.

175 **turn and fly** clearly misreporting, possibly to imply that Romeo did not know that Tybalt was dying before he fled

176 Potentially ironic, this is Benvolio's last line in the play. By the end of this scene, Mercutio and Tybalt are dead, Benvolio has disappeared and Romeo been banished.

178 **Affection** love; also, in humours theory, bound by blood to Romeo

180 **but . . . life** Capulet Mother continues to forget that Mercutio has also been killed, and that Tybalt is responsible.

BENVOLIO

Retorts it. Romeo, he cries aloud
'Hold friends! friends part!' and swifter than his 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,
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.

CAPULET MOTHER

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.

167 agile] *Q1, Q4;* aged *Q2-3, F;* able *F2;* 172 entertained] *Q2, Q4 (*entertaind*), Q1;* entertained *Q3* 173-6] *see Appendix: 'Q1 version'* 173 to't] *Q4 (*too't*);* toote *Q2-3* 182-7 Romeo slew . . . Tybalt.] *not in Q1*

183-7 **Romeo . . . Tybalt** a piece of legal syllogistic logic that unusually does not lead to a neat conclusion, partly because each interested party slightly adjusts the logic in their own favour, but also because *should* means 'would have' to Montague Father and 'ought to' to the Prince (Oxf[1]).

184 **his** Although the repetition of *him* and *he* in 183 associates *his* with Tybalt, in effect the pronoun may refer to any of the three men, which indicates that the Prince is also thinking through the implications of executing Romeo.

dear tender; also, costly. The line foregrounds the Prince's intention to fine the families.

185-7 **Not . . . Tybalt** Q2 assigns to Capulet Father, a clear mistake rectified only by Q4; see Appendix: 'Textual differences'.

188 Escalus, the Prince, has usually been interpreted as a weak prince, who delays applying the law. Seen in the perspective of his time, however, he behaves as many princes would have behaved in analogous situations, sending the surviving duellists into exile. S. Rossi observes both that punishment is consonant with the rank of the defeated (116) and that Saviolo considers banishment an appropriate punishment for duelling (122, n. 16).

189-98 The rhetoric of the Prince moves into a series of strategies that place him on a par with an Old Testament Jehovah or the Pope. This is a development from his tyrannical persona in 1.1.

189 **hearts' proceeding** emotional, spiritual and here familial, trauma. Also their *hearts* are speaking through their mouths and biasing their judgement, the 'proceedings' of the court.

190 **My blood** kinsman

your rude brawls The Prince ignores Benvolio's portrayal of the deaths as resulting from duels, and thus implicitly exonerates Mercutio and places responsibility onto the two feuding families.

rude out of control, barbaric, feudal; near-homophone of 'rood' or Christ's cross

191 **amerce** punish, levy a fine A fine for duelling was common in Elizabethan England (Rossi, 122, n. 16).

193 **I** Q2 reads 'It', possibly referring to *My blood* (190); this edition as many others follows Q1, and Q4's adoption.

PRINCE

Romeo slew him, he slew Mercutio:
Who now the price of his dear blood doth owe?

MONTAGUE FATHER

Not Romeo, Prince, he was Mercutio's friend:
His fault concludes but what the law should end,
The life of Tybalt.

PRINCE

And for that offence
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
That you shall all repent the loss of mine.
I will be deaf to pleading and excuses,

184 owe?] *Theobald;* owe. *Q2* 185 SP] *Q4; Capu. Q2; Cap. Q3, F; La. Cap. Rowe; La. Mont. Theobald Johnson;* hearts *Q2-4, F;* hates *Q1;* heats' *Hanmer;* hates' *Capell;* hate's *Knight* 193 I] *Q4, Q1;* It *Q2-3, F* 189 hearts'] hearts *Q2-4, F;* hates *Q1;* heats' *Hanmer;* hates' *Capell;* hate's *Knight*

194 **purchase out abuses** to pay money for pardons for one's sins
197 **attend our will** The Prince may be commanding the Montagues and the Capulets to come and hear his further judgement; presumably the fine he threatens to impose at 191. Alternatively, he may simply be saying 'pay attention to what I have said' or 'make sure you do what I have ordered'.
198 **Mercy but murders** Mercy to criminals allows them to continue their crimes, here murders. Longer Note

PRINCE

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.
Bear hence his body, and attend our will:
Mercy but murders, pardoning those that kill. *Exeunt.*

194-5 abuses, . . . none.] *this edn;* abuses. . . . none, *Q2-4, F;* abuses *Q1;* abuses: . . . none. *Theobald* 194 out] *Q2-4;* for *Q1* 195-8] *Q2-4;* Pittie shall dwell and gouerne with us still: / Mercie to all but murdrers, pardoning none that kill. / *Q1* 198 SD] *F; Exit. Q2-4; Exeunt omnes. Q1*

[3.2] The opening speech may be considered an epithalamium, or more properly since Puttenham tells us that the epithalamium was sung at the 'bedding of the bride' (41), a prothalamium, before and in praise of a wedding. *Epi* and *thalamium* in Greek signify 'the bridal chamber' which is here the location since Juliet is in her chambers. Although Juliet speaks to herself, she does so before the audience whose witnessing makes public her marriage. It is late afternoon on her wedding day; see 100.

1-2 **Gallop . . . lodging** Longer Note

1 **fiery-footed steeds** horses of the sun god, Phoebus

2 **lodging** nightfall; also, 'the west'

waggoner carriage driver, charioteer; see 1.4.63.

3 **Phaëton** spoken possibly in three beats with drawn-out phrasing; see 1-2 Longer Note

5 **close** secret, intimate; also, surrounding

curtain of night, darkness

love-performing night Literally, night makes love possible; also, sexual pun on night / knight.

6 **runaways' eyes** *runaways'* refers either to Phaëton's horses or to outlaws. With the former, Juliet re-writes the story so they come home safely, with the additional sense that Romeo is the rider or waggoner. With the latter, *runaways* are outlaws performing acts of civil disobedience, normally banished outside the city walls (Robinson, 82); their eyes peer into business that is not theirs, and must be closed by night or sleep if Romeo is to visit her safely. The phrase connects the anxiety generated by the subversion in the Phaëton story with the banishment of Romeo.

wink be asleep, or remain closed to their activities. For a combination of *unseen* (7) in *winking* with 'untalked of', see *Ham* 2.2.137, where Polonius' winking of heart will allow it to be 'mute and dumb'.

8-9 **Lovers . . . beauties** In neoplatonic thought, beauty was held to stream forth from the eyes of a lover and illuminate everything in its path.

[3.2] *Enter* JULIET *alone.*

JULIET

Gallop apace you fiery-footed steeds,
Towards Phoebus' lodging: such a waggoner
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

3.2] *Rowe (*Scene 2*)* 0.1 *alone*] *Q2-4; not in Q1* 1 SP] *Q1, F; not in Q2-4* fiery-footed] *Rowe;* fierie footed *Q2-4, F, Q1* 2 Towards] *Q2-4;* To *Q1* lodging] *Q2-4;* mansion *Q1* 3 Phaëton] *Q3-4, F, Q1;* Phaetan *Q2* whip] *Q2-4;* bring *Q1* 5-33] *not in Q1* 6 runaways'] *Delius;* runnawayes *Q2-4;* run-awayes *F;* th' Run-away's *Theobald (Warburton);* Rumour's *Hudson;* unawares *Knight;* enemies' *Collier (cited Cam[1]);* rude day's *Dyce;* cunningest *Wilson-Duthie (conj.)* 7 unseen:] *Q5;* vnseene, *Q2-4, F*

JULIET

And by their own beauties, or if love be blind,
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.

9 And by] *Q2-3, F;* By *Q4* if love be] *Q2-3, F;* of love to *Q4* 11 sober-suited] *F4;* sober suted *Q2-4, F* 13 maidenhoods] *Q2-3, F;* maiden-heads *Q4*

9 **And by** This edition follows Q2, although Q4 and most subsequent editions cut *And* to regularize metre. *And by* emphasizes Juliet's point that lovers do not need the sun, for they see *and* they do so *by* their own beauty (see 8-9n.). *And* also contributes to the sense that Juliet is thinking through and elaborating a set rhetorical piece. Sisson remarks that *And* balances the lovers' 'light' against the lovers' 'blindness' (Levenson, Oxf[1]).

9-10 **if love . . . with night** Recalling the repeated image of blind Cupid (1.1.169, 1.1.207, 1.4.2ff., 2.1.32, 2.4.16), the register here shifts from lovers acting despite the darkness of night, to lovers acting in agreement with night, or using the darkness to aid their meeting. The shift personifies Night and introduces the structure of the following five lines in which Juliet anxiously negotiates with Night, partly commanding and partly pleading. Longer Note

10 **Come** a verb form that combines command with appeal; its continual reiteration in this speech acts as a rhythmic anchor and an insistent reminder of the sexuality of the content.

civil friendly; also, 'on my side', from my city, as opposed to *runaways*.

11 **sober-suited . . . black** an invocation to a mature female figure constituted by Juliet almost as a kind of deity, who would facilitate the consummation of her marriage. Hints of her godlike status also lie in the *rites* (8) she makes possible.

sober-suited soberly dressed; an outward sign of calm and reasonable behaviour and understanding

matron wise, experienced woman

12 **learn** teach, not a colloquialism

lose . . . match the paradox of losing virginity as one gains sexual maturity

lose Q2 spells 'loose', as in 'letting loose', a possible signification common in northern England today

match marriage; but also, the game of sex

13 **maidenhoods** virginity, both male and female

14-16 Literally, control my sexual anticipation: we are taught that true love is simple modesty until (1) we feel this new love or passion that makes us bold; or (2) we accept that acting sexually upon true love after marriage is entirely proper.

14 **Hood** a falconry term: 'the dress of a hawk consisted of a close-fitting hood' (Dyer, 118). Also, the hood or scarf was the distinctive dress of a married woman in this period (Crawford & Mendelson, 131).

unmanned a falconry term applied to a hawk not yet tamed, hence uncontrolled; also, with as yet no sexual experience of men

blood . . . cheeks literally, blushing, as a sign of corruption and innocence at the same time; as full of ambiguity for women in the Renaissance as today: the person who blushes knows just enough to recognize and anticipate a point of potential transgression (here sexual transgression), but not enough to have become inured to its risk; see 1.5.94 and 2.2.86.

baiting a falconry term meaning the fluttering of the wings as the bird is preparing for flight, particularly at the sight of prey (Dyer, 118); also, blushing or indicating sexual arousal. See 2Cho. 8.

cheeks of the face; also perhaps of the buttocks and genital area

15 **mantle** a loose cloak; the verb 'to mantle' is to spread one's wings.

strange foreign or new to her; also full of wonder and alien, exciting and fearful at the same time; see 1.1.25n.

17-19 Unlike the previous sentences, these three lines resist straightforward interpretation. The repetition of *come* associates *night* and *Romeo*; there are references to the story of Phaëton in *day in night*, to Night's *wings* or 'curtain', also to *baiting* or 'fluttering wings' which may recall Plato's erotic description of true love in the *Phaedrus*, and to white on black as the paradox of purity and knowledge. However, it is difficult to decide whether Juliet is Night's wings and Romeo is lying upon her, or if Night brings Romeo to her on her own wings; or whether Juliet is the raven and Romeo the white snow upon her; or whether Romeo is both the raven and the snow; cf. 1.2.89 and see also 1.5.47.

17 While this is an invocation to Night, at the same time the argument of the personification aligns Juliet with Night, so 'come thou day in night' not only refers to Juliet sharing Romeo with Night, but to Romeo bringing *light* or 'day' into her darkness. The allegory also conveys sexual signification.

20 **gentle night** homophonic with 'gentle knight'; see also 2.2.93.

black-browed or 'black-skinned', points up an analogy to the Ethiopian woman and her supposed sexuality; see 1.5.45. Cf. *MND* 3.2.387.

JULIET

Hood my unmanned blood baiting in my cheeks
With thy black mantle, till strange love grow bold
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.
Come gentle night, come loving black-browed night,

19 new snow upon] *Q2-3, F;* snow upon *Q4;* new snow on *F2* 20 black-browed] *Q4 (*black-browd*);* black browd *Q2;* blackbrowd *Q3, F*

21 **I** stresses the contract Juliet is making with Night: that if Night brings Romeo to her, Night can have Romeo for herself after Juliet's death. Q4 reads 'hee', followed by many editions.

die expire and reach orgasm (see 2.6.9-11), although Juliet, in her inexperience, thinks only she will die. See also 2.6.5; in common with Romeo she thinks that she will be satisfied with one brief experience.

22 a peculiarly neoplatonic blazon implying that if you dismember someone, the light of their soul pours out of every point of dismemberment. More conventionally the lines mean that Juliet will allow Romeo to be cut up into many stars, which will shine so brightly that no one will pay attention to the sun. Both readings describe a violence that gets lost in the imagery of light. See 5.3.85-6 where Juliet in death is the source of light for Romeo; also, cf. 2.2.15-22, and Romeo as a star in the night with Juliet, 1.5.44-5.

23-5 **he . . . sun** If Night grants Juliet's wish, Romeo will belong to Night and his brilliance will make people worship Night rather than the sun.

25 **garish** tastelessly showy, crude

26-8 **O . . . enjoyed** *bought*, *mansion*, *possessed* and *sold* underline the swift return to the pragmatic issues emphasized by conventional attitudes to marriage and Juliet's position in her family; financial and sexual significance overlap here, which elsewhere in the text is either positive (2.6.33-4) or limiting (4.1.35).

26 **O** Fourteen of Q2's 150 'O's are in this scene, which is an unexpectedly large proportion.

Mansion . . . love Romeo's body; Juliet sees it as a domestic image.

27 **sold** married

28 **enjoyed** experienced the consummation of marriage

31.1 This is Q2's specific production decision; it indicates the tightness of the time scheme and works as a metonymy or sign for Romeo throughout the scene. What the Nurse does with the cords is debatable. The Q1 SD says '*Enter Nurse wringing her hands, with the ladder of cordes in her lap*' (*OED sb.*[1] 1). By the end of the scene she must have put them down because Juliet tells her to pick them up (132). A production that uses the cords as a stage prop has to decide when she is to remove them from her lap or apron so as to be able to pick them up again; or it can disregard Q1 and have the Nurse enter carrying them, in which case she must put them down before line 36 when she is wringing her hands. Given that 35 is a short line, this may be the moment to do it.

JULIET

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
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
As is the night before some festival
To an impatient child that hath new robes
And may not wear them. O here comes my Nurse:

Enter NURSE *with cords.*

And she brings news, and every tongue that speaks

21 I] *Q2-3, F;* hee *Q4* 28 enjoyed.] *Rowe (subst.);* enioyd, *Q2-4, F*

33 **But** only

34-6 The lineation follows Q2-4 and F; Ard^{2} and Oxf^{1} suggest that 35 and 36 are a shared line. However, a shared line implies a degree of responsiveness and interaction which may well not be the case here. The Nurse is reluctant to speak: Juliet has to ask her three times before she replies. She is wringing her hands and presumably in distress, possibly not paying much attention to Juliet. On the other hand, the Nurse's reluctance to speak may be played as a comic replay of 2.5, making more sense of a shared line at 35-6. Cam^{1} follows Hanmer in regularizing 34-6 into two lines, 'Now . . . cords / That Romeo . . . cords'.

35 **cords** rope-ladder

Ay, ay either a stuttering speechlessness or the beginning of keening, grieving for Tybalt; also introduces the extended word-play on *Ay*, *I* and *eye* in the following lines to 56.

36 **wring thy hands** a traditional stage gesture to indicate distress

37-9 Much of the dramatic potential in these lines comes from the fact that the Nurse does not divulge Tybalt's name. She withholds it, consciously or unconsciously, until 61 and does not say who has died until 69.

37 **weraday** alas, a variant of 'well-a-day'

38 a reference to Juliet and Romeo being married, and her anxiety over her complicity now that Romeo has killed Tybalt

lady The Nurse recognizes Juliet's status as a married woman and uses *lady* for Juliet from this point on in the text.

40 **Can . . . envious** 'Can God be so envious of my marriage that he allows Romeo to die and join him in heaven.'

40-2 **Romeo . . . Romeo?** In picking up on and reinforcing Juliet's opening *Can* (40), along with the three repetitions of *Romeo* in 41-2, echoing three repetitions of *he's dead* (37-9), the Nurse's speech subtly reinforces Juliet's fear that it is Romeo who has died. The lines are hyperbolic and possibly unintentionally comic, as is much of the grieving in 4.5. The scene, through to 71, could be played with the Nurse, beside herself, at bathetic cross-purposes with Juliet; or with her manipulatively trying to control Juliet. The former is the more common production decision, the latter altogether darker and more foreboding. Juliet asks for information twice at 34-5, twice at 36, at 40, and again at 43 and 45.

JULIET

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.

JULIET

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

NURSE

Ah weraday, he's dead, 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?

NURSE

Romeo can
Though heaven cannot. O Romeo, Romeo,
Who ever would have thought it Romeo?

JULIET

What devil art thou that dost torment me thus?
This torture should be roared in dismal hell.

34 there,] *Q2-4;* there? *F* 35-134] *see Appendix: 'Q1 version'* 37 Ah] *Pope;* A *Q2-4, F* weraday] *Q2;* weladay *Q3-4;* welady *F;* Alack the day *Q1* 42 it Romeo?] *Q2;* it Romeo. *Q3-4;* it? Romeo! *Capell*

45-50 **Ay, I, eye** Juliet's frantic word-play with *I* focuses the play's concern with self and identity, and constitutes the sound of keening.

45 **Hath . . . himself** If Romeo has killed himself he is therefore in hell because suicide is a sin in Roman Catholic teaching.

46 **poison** The most immediate sense is that if the Nurse's answer is 'yes' it will destroy her hopes. But also, in a foreboding of the final scene, Juliet seems to be saying she will *poison* herself if Romeo has killed himself.

47 **death-darting . . . cockatrice** a mythological creature, half-cock and half-serpent; see Edmund Spenser's Sonnet 49, 'Kill with looks as cockatrices doo'. *Cockatrice* signified 'traitor' (*OED* 2), as well as being a 'reproach for women' for example for 'prostitutes' (*OED* 3 cites Benjamin Jonson, *Cynthia's Revels*, 1599); see also 5.3.105.

49 **those eyes shut** Romeo's eyes shut in death

51 **Brief, zounds!** Be quick, dammit! There are grammatical, bibliographic and social reasons for Q2's 'Brief, sounds' being *Brief, zounds!* but 'zounds' is one of the worst swear words used in this period. Longer Note

weal wealth or welfare, as in 'commonweal', 'commonwealth'

52 The Nurse also picks up on *I*, *Ay* and *eyes* (Dent, E266.1).

I . . . wound The Nurse appears to hear 'zounds' or 'God's wounds', in Juliet's preceding line.

53 **God . . . mark** proverbial phrase or exclamation following a disgusting event or sight (Dent, G179.1)

54 **corse** corpse

55 **bedaubed** smeared, painted

56 **gore-blood** partially congealed blood

sounded fainted, variant of 'swounded'; see 51n. Longer Note

JULIET

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 shut that makes thee answer 'Ay'.
If he be slain say 'Ay', or if not 'No'.
Brief, zounds! 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 sounded at the sight.

JULIET

O break, my heart, poor bankrupt break at once:

45-51] *not in Q1* 45 'Ay'] *Rowe;* I *Q2-4, F* 47 death-darting] *Q3-4, F;* death arting *Q2* 48 'I',] *Q5 (quotation marks Ard²);* I. *Q2-4, F* 49 eyes shut] *this edn;* eyes shot, *Q2-4, F (obs.);* short *Rowe;* eyes shut, *Steevens (Johnson);* eyes' shot *Hoppe*49, 50 'Ay'] *Rowe;* I *Q2-4, F* 51 Brief, zounds!] *this edn; Q2-4, F (*Briefe, sounds*);* Brief sounds *Q1* 53 mark, here on] *Q2-4;* sample, on *Q1* breast.] *Q1 (*breast*);* brest, *Q2-4, F* 56 sounded] sounded *Q2-4;* swounded *Q1*

57 **O break . . . heart** indicates the moment of Juliet's extremity and breakdown; 57-60 convey her wish to die. The resonance with Psalm 34.18 (Spencer) would indicate to a contemporary audience a moment of profound religious despair.

bankrupt an image from commerce; see 26-8; bankrupts were frequently imprisoned for not paying debts (*OED sb.* 1); also, in neoplatonic terms, the opposite of bountiful, the beauty that connects heart to eyes (S. Medcalf, 'Shakespeare on beauty, truth and transcendence', in Henry & Hutton, 67); also, associative with 'ruptured', as silent griefs were said to make the heart break; see *Ham*1.2.159.

at once not only 'immediately' but also 'once for all' (C. Maxwell, *MLR*, 49, 1954, 464-5)

58 Cf. 1.1.225-6 and 2.2.181.

59 **Vile . . . resign** 'Let my body resign itself to the earth'; echoes Job, 30.7: 'more vile than the earth'; also proverbial (Dent, E3).

resign surrender

end motion here refers to both her body ending its life and the earth its motion; the concept of a turning earth was new to the period; see 2.1.2 and also *MM* 3.1.119-20.

60 **And thou** Juliet's body; a curious dissociation from herself ; cf. Romeo at 1.1.195.

press press down on

bier funeral platform

61-3 The Nurse aligns herself with Capulet Mother by echoing her (3.1.147-51), but with different terms of endearment.

65-6 The superlative *dearest* Tybalt is ungrammatically superseded by *dearer Romeo*; Romeo is even more 'dear' than *dearest.*

67 **dreadful trumpet** herald of apocalypse, see 1 Corinthians, 15.52 and Revelations, 8.11.

general doom end of the world

73 The face was supposed to be the primary indicator of trustworthiness, yet Hoby describes an 'ungrate woman' as one 'with the eies of an angel, and hearte of a serpent'; cf. *Mac* 1.5.64-5.

74 This romance image positions Juliet as the adventurer or prince who seeks the treasure; cf. 1.3.83ff.

75-9 Juliet's lines focus on the snake, the temptation and the fall from paradise; see 3.3.29-33n.

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JULIET

O break, my heart, poor bankrupt break at once:
To prison, eyes, ne'er look on liberty.
Vile earth to earth resign, end motion here,
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.

JULIET

What storm is this that blows so contrary?
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 banished:
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 flowering face.
Did ever dragon keep so fair a cave?
Beautiful tyrant, fiend angelical,

59 to] *Q3-4, F;* too *Q2* 60 one] *Q4, F;* on *Q2-3* 66 dearest] *Q2-4;* deare loude *Q1* dearer] *Q2-4;* dearest *Q1* 67 dreadful trumpet] *Q2-4;* let the trumpet *Q1* 68 gone] *Q2-4;* dead *Q1* 70 killed] *Q2-4 (*kild*);* murdred *Q1* 72 SP] *Q1;* line continued to Juliet, *Q2-4, F* 73-81] *Q2-4;* O painted sepulcher, including filth *Q1* 73 SP] *Q1; Nur. Q2-4, F (assigning 75-85 to Juliet)* heart] *Q2-4;* hate *Q1*

77-9 The opposites and contradictions of 74-5 collapse here into oxymorons adding complexity and tension; lines 76 and 80 place their contradictions in the even greater stress of a chiasmus.

76 Longer Note

wolvish-ravening lamb an inversion of 'the wolf in sheep's clothing'; see Matthew, 7.15 (Shaheen).

77 possibly impious (Oxf[1])

Despised substance despised: despised reality of Romeo's person; Juliet uses *substance* to speak of Romeo's behaviour or soul, conventionally incorrect for the early modern period.

divinest show body that appears to be without fault

78 **Just** precisely

justly honestly; also, clearly

79 The two oxymorons continue the paradoxical figures Juliet is using, as well as chiasmus: bad : good / good : bad. The line offers a choice of *damnèd* as 'damned' and *honourable* as a three- or four-beat word.

damned Q2's 'dimme' is an obsolete spelling of *dim*, but given the oxymoron being set up here between *damned* saint and 'honourable villain' the word is possibly a misreading of secretary hand 'mnd' as 'mme', and most editions use 'damned'; the change from 'a' to 'i' is more difficult to explain (Cam[1], 202). 'Dim' connotes making dark (TT7559630), hence 'darkening or darkened saint'; also, obscure (*OED s.* 2a) or faint (*OED s.* 1a), and offers an evocative alternative.

81 **bower** nurture

82 in Romeo's body

83-4 **Was . . . bound?** Cf. 1.3.87-90.

85-7 **There's no . . . dissemblers** Q2 has two lines ending 'men' and 'dissemblers'; arranged here as Capell; some editions exchange the positions of *perjured* and *naught* to produce metrically exact lines. The arrangement here is well within the range of the Nurse's speech. These lines succinctly reinforce Juliet's previous speech and anchor the Nurse's apparent condemnation of Romeo. They are quite unlike her earlier ambiguity, and indicate her anxiety that Juliet may side with Romeo.

87 **naught** good for nothing; *naught* also signified 'wicked', 'uninterpretable', 'reliable'; refers back to Juliet's *O*'s.

JULIET

Ravenous dove-feathered raven, wolvish-ravening lamb:
Despised substance of divinest show,
Just opposite to what thou justly seem'st,
A damned saint, an honourable villain.
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
In such a gorgeous palace.

NURSE

There's no trust,
No faith, no honesty in men: all perjured,
All forsworn, all naught, all dissemblers.

76 dove-feathered] *F (*Dove-feather'd*); douefeatherd Q2-3;* dove, feathred *Q41* wolvish-ravening] *Q3, F;* woluishrauening *Q2;* woluish rauening *Q41* 77-8 show, . . . seem'st,] *Sisson;* showe: . . . seemst, *Q2-4, F;* show! . . . seem'st, *Theobald;* show, . . . seemst – *Hoppe* 79 damned] *Q4;* dimme *Q2-3;* dimne *F* 81 bower] *Q2-3, F;* power *Q4;* poure *Q1* 84-5 O . . . palace.] *not in Q1* 85-7 There's . . . dissemblers.] *Capell (Pope); Q2-4 line* men, / dissemblers / *;* There is no truth, no faith, no honestie in men: / All false, all faithless, periurde, all forsworne. *Q1;* Theres no trust, / No faith, no honestie in men*;* all naught, / All periurde, all dissemblers, all forsworne. *Daniel; two lines Hosley (omitting* all naught*);* There's no trust, / No faith, no honestie in men, all naught, / All perjured, all forsworne, all dissemblers. *Williams*

88 After calling for her *man* Peter, and for aqua vitae, either he enters, gives her the aqua vitae and leaves, or Juliet administers aqua vitae or the Nurse gives herself some, or she never gets any. The entrances and exits of non-speaking parts which are nevertheless involved in the action, are frequently unrecorded in the early editions; for a similar occurrence, see 1.5.51: the Page is not included in the original cast.

aqua vitae strong spirits; a 'hot infusion' (see *WT* 4.4.9-90), and a favoured drink of midwives (*TN* 2.5.190) and bawds (Overbury, 42)

90 **Blistered** Those who perjure themselves were said to get blisters on their tongue (Dent, R84); the word would remind an early modern audience of the plague.

91 **not . . . shame** both 'not born so that people could shame him' and 'not born to act shamefully'

94 **universal** whole earth

95 **beast** lower than human; cf. 3.3.111.

96-7 The Friar's lines at 2.3.23ff. present health, both *well* and *ill*, as interdependent and restorative; *well* / *ill* here are separated and hence damaging. At 4.5.75-6 the Friar uses these words to speak of Juliet's death, a sense reiterated at 5.1.16-17.

98 **poor my lord** my poor lord (Abbott, 13); cf. 5.3.124.

99 **mangled** mutilated; see 4.3.52.

100-1 The logic summarizes the arguments of the rest of this speech. From here on Juliet begins to acquire a mature control over her narrative, which in effect drives the rest of the developments in the story as she constructs a world in which she has power to order events.

102 **native spring** source

103 **tributary** paying tribute; also, the tributary of a river

105 **that** whom

There is a **video** of this scene.

107 **wherefore . . . then** The actor has to find the crying in the rhythm of the words, not in actual tears.

NURSE

Ah, where's my man? give me some aqua vitae:
These griefs, these woes, these sorrows make me old.
Shame come to Romeo.

JULIET

Blistered be thy tongue 90
For such a wish. He was not born to shame:
Upon his brow shame is ashamed to sit,
For 'tis a throne where honour may be crowned
Sole monarch of the universal earth.
O what a beast was I to chide at him. 95

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? 100
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, 105
And Tybalt's dead that would have slain my husband:
All this is comfort, wherefore weep I then?

92-100] *not in Q1* 95 at him] *Q2-4;* him *F;* him so *F2* 99 three-hours] *Theobald;* three houres *Q2-4, F* 102-6] *not in Q1* 107-26] *see Appendix: 'Q1 version'*

108 **word** The word is *banished* which supplants *death* as the focus of this speech.
109 **murdered me** metaphorical here, but literalized by the end of the play
fain gladly, willingly; also, in vain
110-11 **it . . . minds** Shaheen cites Morning and Evening Prayer: 'I doe knowe mine owne wickednesse, and my sinne is always against mee'; and Psalm 51.3: 'For I do aknowledge my wickednesse: and my sinne is ever before me'.
112 **banished** Because 'Romeo' may be two or three syllables, *banished* may convey two or three syllables in response. We would suggest sounding as 'banishèd' because of the internal rhyme with *dead*, partly because there is a disproportionately high number of stressed -èd endings in this scene (possibly also recalling 'dead'), and partly also because the -èd stress strengthens the rhythm of the line by calling attention to itself. See 113, 122, 124 for four repetitions of *banished*. The ending may of course be elided if a modernized English is wanted.
113-14 'The pain caused by Romeo's banishment, would be equal to the pain caused by the deaths of ten thousand Tybalts'.
116 **sour woe** *woe* that needs everyone to be miserable and wants other deaths to keep it company
117 **needly** of necessity
118 **she** the Nurse; oddly Juliet speaks as if she is not there: see 128n.
120 **modern lamentation** which might have given rise to an ordinary grief, such as that for the death of one's parents
modern ordinary; cf. *Mac* 4.3.168-70.
121 **rearward** rearguard of an army, to which Juliet compares the Nurse's mention of Romeo's banishment, having placed Tybalt's death 'in the ranks' or to the front (Folg, 136); also, a surprise attack from behind; also, homophonic with 'rear-word' or afterthought, as if of secondary importance.
122-6 The insistent repetition of *banished* which specifically means 'a man without a citie' (TT7096349), hammers home the reality of her situation: that if she wants to remain with Romeo she will have to abandon her family, her home and the world as she has known it.

JULIET

Some word there was, worser than Tybalt's death,
That murdered me: I would forget it fain,
But O, it presses to my memory
Like damned guilty deeds to sinners' minds.
Tybalt is dead, and Romeo – banished:
That 'banished', that one word 'banished',
Hath slain ten thousand Tybalts. Tybalt's death
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,
Which modern lamentation might have moved?
But with a rearward, following Tybalt's death,
Romeo is 'banished': to speak that word

108 word there was] *Q2;* words there was *Q3-4, F;* words there were *Q5* 109 murdered] murd'red *Q2-3;* murdered *Q4, F;* murder'd *Johnson* 118 followed] *Pope (*follow'd*);* followed *Q2-4* 120 moved] *F (*mou'd*);* moued *Q2-4* 121 with] *Q2-4;* which *F* rearward] *Q2-4 (*reareward*);* rear-word *Hudson (Collier)* 122 'banished': to] *Q2 (*banished: to*);* banished to *Q3-4*

125 **bound** boundary
126 **word's** either 'word is' or 'word's' as a possessive
sound both express and 'plumb the depths'
128 The Nurse is here presumably generalizing from seeing Capulet Mother's ostentatious grief at 3.1.147-51. She may include Capulet Father in order to manipulate Juliet. The text does not display him as distraught.
130-1 **mine . . . banishment** Juliet is learning how to control her double worlds; *spent* signifies 'finished', but can also retain both meanings of 'given' or 'paid' that are only defined by the delayed preposition *for*. From here through the rest of the play she speaks to other people increasingly skilfully through double meanings; see 3.5.68ff. and 4.1.18-36.
130 **Wash . . . tears** Cf. Luke, 7.38: 'she, the sinner, began to washe his feete with teares'.
132-6 **Poor . . . Nurse** The intimacy of these lines raises a staging issue: the Nurse may well give the cords to Juliet, or Juliet may be directly addressing the cords, as a metonymy for Romeo's desertion. See 31.1n.
132 **Take . . . cords** The mode of command suggests that Juliet has taken full control of her relationship with the Nurse.
beguiled i.e. left purposeless
135 **maiden-widowed** widowed: married and made a widow, but without consummation
137 **death . . . maidenhead** Cf. 1.5.133-4, 3.5.140, 4.5.36-7 and 5.3.104-5.
138-41 The Nurse clearly understands Juliet's speech as a real threat to kill herself and confesses she has known Romeo's whereabouts all along; cf. *Hie* at 2.5.67.
139 **wot** know

JULIET
Is father, mother, Tybalt, Romeo, Juliet,
All slain, all dead: Romeo is 'banished',
There is no end, no limit, measure, bound,
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.
JULIET
Wash they his wounds with tears? mine shall be spent
When theirs are dry, for Romeo's banishment.
Take up those cords. Poor ropes, you are beguiled
Both you and I, for Romeo is exiled:
He made you for a highway to my bed,
But I, a maid, die maiden-widowed.
Come cords, come Nurse, I'll to my wedding bed,
And death, not Romeo, take my maidenhead.
NURSE
Hie to your chamber. I'll find Romeo
To comfort you, I wot well where he is.
Hark ye, your Romeo will be here at night:
I'll to him, he is hid at Lawrence' cell.

128 corse] *Q2-3 (*course*), Q4;* coarse *Q1* 130 tears?] *Q2;* teares: *Q3-4* 131-9] *not in Q1* 133 I,] *Q5;* I *Q2-4, F*
135 maiden-widowed] maiden widowed *Q2-4* 136 cords] *Q2 (*cordes*);* Cord *Q3-4*

142-3 **Give . . . farewell** The proximity of *this ring* and *come*, with the echo of Juliet's prothalamion, emphasize the sexual import of these lines, althought the first cited *OED* reference to 'come' with a sexual connotation is 1650; see *MV* 5.1.306-7.
142 **Give . . . knight** a stock image from romance literature; the ring is symbolic of the woman's sexuality.
143 **take . . . farewell** literally correct; the line takes us back to the pact Juliet made with Night in the opening speech, that she could take Romeo once Juliet had 'died' (21-2), both sexually and literally.

JULIET

O find him. Give this ring to my true knight
And bid him come, to take his last farewell. *Exeunt.*

143 SD] *Q1; Exit. Q2-4, F*

[3.3] This scene is usually cut in production because it lacks narrative drive. However, it is an engaged piece of rhetorically argumentative action, comparable for an early modern audience to the young men's word-play in 1.1, 1.4, 2.4 and 3.1. The action takes place in Friar Lawrence's cell, late afternoon, and the first part of this scene overlaps in time with 3.2.

0.1 The audience knows from the Nurse that Romeo is hiding at the Friar's cell (3.2.1401). In addition line 4 tells us that Romeo and the Friar have met after the killing of Tybalt, and that the Friar has gone, possibly into the town, to find out what the Prince would say. Here he returns, finds Romeo hiding, and asks him to *come forth*. The wording of the SD, from Q2, is a convention that indicates which actors speak on stage in the first half of this scene, but it masks staging issues that arise because the character Romeo is not 'entering' but is already in the cell; depending on the set the actor may instead enter the acting area.

1 **fearful** causing fear (Spencer); in fear of or for his life

2 **parts** qualities, character, psychology; the interplay of physical, psychological and mental characteristics from Galenic medicine

3 **wedded to calamity** a metaphor with literal significance, equating Juliet with calamity

4 **doom** judgement; see 3.2.68.

5 **at my hand** both sorrow that comes to him, and sorrow he brings upon himself; also, possibly 'shakes hands with', or sorrow becomes acquainted with him. Continues the wedding metaphor by referring to the joining of hands in matrimony; hence Juliet is *sorrow*.

8 **tidings** news

10 **vanished** disappeared into the air: the judgement became insubstantial despite being dreadful; also, 'departed' from the Prince, in the sense that the easier (gentler) judgement would have been to condemn Romeo to death. This second, perhaps unintended, meaning leads directly to Romeo's response (12). Cf. *TGV* 3.1.216; R. W. Bond suggests that Launce's mistake may have been the origin of the phrase here (Cam[1]).

12 Locked into his own world, Romeo perversely casts banishment as worse than death; see Juliet's speech at 3.2.122-7. There is a strong resemblance between this passage (12-70) and *TGV* 3.1.170-87, with the same emphasis on the absence of the loved one making death more merciful than banishment; see also *R2* 1.3.246-309.

[3.3] *Enter* FRIAR LAWRENCE *and* ROMEO.

FRIAR LAWRENCE
Romeo come forth, come forth thou fearful man:
Affliction is enamoured of thy parts
And thou art wedded to calamity.

ROMEO
Father, what news? what is the Prince's doom?
What sorrow craves acquaintance at my hand
That I yet know not?

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?

FRIAR LAWRENCE
A gentler judgement 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.

3.3] *Rowe (*Scene 3*)* 0.1] *Q2-4, F (Frier); Enter Friar Q1 (Q1 has* 'Romeo' *at 3)* 10 vanished] *Q2-4 (*vanisht*), Q1;* even'd *Warburton;* vantaged *Wilson-Duthie (conj.)* 14 Much . . . death] *Q2-4;* Than death it selfe *Q1*

15 **Here** Both ‘in this moment’ and a homophone for ‘Hear’. Most editions take Q1’s ‘hence’, and Williams argues cogently that *Here* could be a misreading of ‘He če.

banished can be *banishèd*; see also 19 (twice), 20, 21, 40, 42, 46 (twice), 51, 56, 57 and 67.

from Verona beyond Verona’s city limits

17-18 Romeo establishes Verona as heaven (paradise), encircled by purgatory and hell.

17 **without** outside

Verona walls Verona, like many medieval Italian towns, is a ‘walled city’ ringed for defence.

18 **purgatory** In Roman Catholicism purgatory is the state of waiting or limbo, from which souls may be saved by the prayers of the living and go to heaven, or be sent to hell.

19-20 **Hence . . . death** strategically drawing back from the divine in 13-14 and focusing on the body. Verona here is made parallel to the *world*, that is a ‘mortal paradise’ (3.2.82) of the body, but the body is precisely what is banished (11). Paradoxically the *world’s exile* is both exile from the world (body) and exile of the world itself (and of the body).

19 **Hence** from here; also, therefore

20-1 **Then . . . mistermed** Since the Friar will not allow that banishment is worse than death, Romeo makes them equivalent.

22 **with . . . axe** with an instrument reserved for royalty

24 **O deadly sin** the rejection of God in Romeo’s desire to die; also, ingratitude

25 **fault** Romeo’s murder of Tybalt

calls condemns to

26 **rushed aside** hurriedly put aside

28 **dear** precious, rare, affectionate or caring

FRIAR LAWRENCE

Here from Verona art thou banished:
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,
And world’s exile is death. Then banished
Is death mistermed. Calling death banished
Thou cut’st my head off with a golden axe
And smilest upon the stroke that murders me.

FRIAR LAWRENCE

O deadly sin, O rude unthankfulness.
Thy fault our law calls death, but the kind Prince,
Taking thy part, has rushed aside the law
And turned that black word ‘death’ to banishment.
This is dear mercy, and thou seest it not.

15 Here] *Q2-4;* Hence *Q1* 19 banished] *Q3-4, F, Q1;* blanisht *Q2* 20-1] *Q1 conflates:* And world exiled is death. Calling death banishment, 20 world’s exile] *Q2-4;* world exiled *Q1* 21 death mistermed. Calling] *Q5, Theobald;* death, mistermd, calling *Q2-3, F;* death mistearm’d, calling *Q4* 26 rushed] *Q2-4;* rushd *Q1;* push’d *Capell (conj.);* brush’d *Collier (cited Cam[1]);* thrust *Wilson-Duthie (conj.)* 28 dear] *Q2-4;* meere *Q1*

29-33 **Heaven . . . not** Parallel to 3.2.73-85, these opening lines offer an inversion of Genesis, 1.24-31 in which God makes man to 'have dominion' over every 'creeping thing' (1.26), because Romeo or 'man' is here cast out of Paradise leaving woman and the animals behind.

30-1 **every . . . mouse** echoes Mercutio's dying speech (3.1.101-2)

33-43 **More . . . death** Romeo develops a well-known early modern genre of the 'mock eulogy' of animals, specifically that of the 'flea encomium' (Tomarken, 137). Romeo uses the genre with increasing hysteria, breaking the rules of the poetic form.

33-5 **More . . . Romeo** The conceit that the fly is physically closer to the beloved's body than the lover himself is developed by a number of writers during this period; see C. Yandell, 'Of lice and women: rhetoric and gender in La Puce de Madame des Roches', *Journal of Medieval and Renaissance Studies*, 20 (1990), 123-35. Paradoxically, Romeo inverts the structure to demean valour, honour and courtship, by allying them with carrion. The process has added significance because Romeo has obeyed the rules of the Church by entering a valid marriage, yet still 'carrion flies' remain closer to Juliet.

33 **validity** recognition

34 **state** status

courtship courtesy; also, wooing

35-9 **they . . . sin** extends the use of the 'fly' image toward this image's more conventional blazon structure, also extends imagery of contemporary romance novellas through the vocabulary of *seize* and *steal*; but more emphatically recalls 1.5.92-109 in its reference to *hands*, *lips, saints* and *sin* (overlapping sexuality and religion). The extension of the conceit generates a sense that Romeo is being taken over by his own word-play.

35 **carrion** decaying flesh

37-9 **her . . . sin** reiteration of the topos of blushing, and the complex interaction of innocent knowingness; cf. 2.2.85-6, 2.5.69-70 and 3.2.14-16.

37 **immortal blessing** Juliet gives immortal blessing, partly because she resides in *heaven* or Verona, and partly because she is a saint in his romance imagination.

38 **vestal** a virgin dedicated to the worship of the gods

ROMEO

'Tis torture and not mercy. Heaven is here
Where Juliet lives, and every cat and dog
And little mouse, every unworthy thing,
Live here in heaven and may look on her,
But Romeo may not. More validity,
More honourable 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

38-9] *not in Q1*

39 **their . . . kisses** when Juliet's lips come together and touch each other

40-3 There are many arrangements of these lines; see Appendix: 'Textual differences'. This version contributes to the sense that Romeo is becoming disturbed: the breakdown of generic form actively constructs Romeo's character elsewhere in the text.

42 **freemen** men who have the freedom of the city, as opposed to the outlawed Romeo

43 The Friar does not reply either here or to the following questions (46); Romeo structures lines 17-23 and 29-33 on religious grounds, as if deliberately lashing out at the Friar's beliefs. Analogous to Juliet's speech at 3.2.97-127, Romeo's words elaborate on the fly topos at 33-42 almost as if speaking to himself, only to goad the Friar further with elements of his vocation at 44-6 (medicine), 47-8 (religion) and 48-50 (priesthood).

44 foretelling the instruments the young people will use to kill themselves

poison Romeo may have overheard the Friar at 2.3.19-20.

45 'No swift means of death, no matter how disgraceful'.

47 **Friar** formal address; Romeo normally uses 'father'; see 2.3.31.

damned *damnèd*. As elaborated previously (18-20), whether banished from the city or from heaven, the banished one is in hell.

49 **divine** someone who studies divinity

ghostly confessor holy priest; see 2.2.192 and 2.6.21.

50 **sin-absolver** a priest, who can grant absolution for sins

friend professed one who claims to be a friend; also, a friend who professes faith (here Roman Catholicism); also, one who, as a Christian priest, is a *friend* to all.

52 **Thou** 'Then' (Q1 and Q4) may well be a misreading of *Thou* and is unsatisfactory because it is not responsive to Romeo's question *How . . . 'banished'?*

fond foolish, frequently in the same connotative field with 'effeminate' (C5204069, C5204395 and C5205163); see also *R2* 5.2.95.

mad out of control

ROMEO

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 freemen but I am banished:
And sayest thou yet, that exile is not death?
Hadst thou no poison mixed, no sharp-ground knife,
No sudden mean of death, though ne'er so mean,
But banished to kill me? 'Banished'?
O Friar, the damned use that word in hell:
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.

ROMEO

O thou wilt speak again of banishment.

40-3] *Globe (Steevens); see Appendix: 'Textual differences' for other orderings* 43 sayest] *Q3-4 (*say'st*), F (saiest);* sayest *Q2* 44 sharp-ground] *F4;* sharpe ground *Q2* 50 sin-absolver] *F (*Sin-Absoluer*);* sinobsouler *Q2-4;* sinne absoluer *Q1* 51 banished] *Q2-4;* banishment *Q1* 52 Thou] *Q4, Q1;* Then *Q2-3, F* hear . . . speak] *Q2-4;* heare me speake *F;* heare me but speake a word *Q1*

55 **Adversity's sweet milk** the human understanding that comes with adverse experiences (cf. 2.3. 13-18); the Friar is by example teaching Romeo a strategy for dealing with 'banishment'. Malone's citation from Lily's *Euphues* (1580) recommends philosophy as a comfort for banishment (Furness, 313-16). R. Soellner argues for a different source, Erasmus' model letter of consolation for exile in *De Conscribiendis Epistolis*, a popular letter-writing exemplar ('Shakespeare and the "Consolatio"', *N&Q*, 199, 1954, 108-9).

57 **hang up** put away; also, an imprecation meaning 'to hell with', from criminals being hanged

58-60 **Unless . . . not** If philosophy, here personified, could do any one of the three things listed, it would solve the problem.

59 **Displant** move Verona outside its own city walls

63 **dispute** argue; the Friar has chosen to try to persuade Romeo using Romeo's own strategy of word-play. In 52-63 the Friar consistently engages Romeo in a sparring dialogue, but Romeo just as consistently thwarts him (53, 60, 62, 64). However, the engagement brings Romeo to the point where he will admit to Tybalt's murder and recognize the fact of banishment (65-6).

estate Romeo's situation; also, man's estate or the human condition; also, a reference to Romeo's depiction of his married state (34)

64 **that** that which

66 **murdered** *murderèd*

67 **Doting** lovesick; cf. 2.3.82, where *doting* is self-interested. Romeo is presumably throwing the word back at the Friar to reinforce his lack of understanding.

68-9 Both literal throughout, or with *then* . . . *hair* as a metaphorical interjection; each has its own staging and acting implications. Romeo falls to the ground at 69. Although most productions have him arising between 91 and 109, he could easily remain on the floor until 148. Nineteenth-century male actors found this action unmanly, and it has been suggested that this is why, during this period, Romeo was frequently played by a woman (Oxf[1]).

69 **fall . . . ground** The line may describe a literal action, but words also signify to 'come to nothing', 'be abandoned' (*OED* ground *sb.* 8b); Romeo here literalizes a figurative phrase; also, to 'be buried' (ibid. 8c).

FRIAR LAWRENCE

I'll give thee armour to keep off that word,
Adversity's sweet milk, philosophy,
To comfort thee though thou art banished.

ROMEO

Yet 'banished'? hang up philosophy:
Unless philosophy can make a Juliet,
Displant a town, reverse a prince's doom,
It helps not, it prevails not: talk no more.

FRIAR LAWRENCE

O then I see that mad men have no ears.

ROMEO

How should they when that wise men have no eyes?

FRIAR LAWRENCE

Let me dispute with thee of thy estate.

ROMEO

Thou canst not speak of that thou dost not feel:
Wert thou as young as I, Juliet thy love,
An hour but married, Tybalt murdered,
Doting like me, and like me banished,
Then mightst thou speak, then mightst thou tear thy hair
And fall upon the ground as I do now,
Taking the measure of an unmade grave.

Nurse knock[*s within*].

54 keep off that] *Q2-4;* beare off this *Q1* 61 mad men] *Q3-4, F;* mad man *Q2;* madmen *Q1* 62 that] *Q2, Q1; not in Q3-4* eyes?] *F;* eyes. *Q2-4, Q1* 68 mightst . . . mightst] *Q1, Q5;* mightest . . . mightst *Q2;* mightest . . . mightest *Q3-4, F* 69] *Q1; Q2-4, F line* speake, / hayre, / 70 SD *Nurse knocks*] *this edn (Nurse knocks Q4, Q1); Enter Nurse, and knocke Q2;* Enter Nurse, and knockes. *Q3, F within*] *Rowe*

71 **Good . . . thyself** Cf. the scene's opening line; banishment has made Romeo care nothing for his safety.

72-3 **breath . . . eyes** In the combination of humours theory with neoplatonism employed, the exhalation from a *heart-sick* body would make it difficult for the eyes of someone else to stream into one's heart and understand it. Also signifies, 'the vapour from my groans, like a mist, hides me from discovery'.

73 **infold** cover up, hide

search of near homophone with 'searchers''; 'searchers' were equivalent to the police in sixteenth-century England, being officials in an organization responsible for making sure that its rules were carried out, whether it be a city, a guild or parish; see 5.2.8.

73-8 The SD *Knock*, repeated throughout this section, is of course not necessarily at the end of the respective lines. The knocking must be choreographed so that the Friar has something to respond to and yet the lines can be heard.

74-8 The Friar is on the edge of panic (cf. 5.3.151-9); the shifting focus from Romeo to the person at the door allows for a variety of staging decisions – in some productions (e.g. Lichtenfels), the Friar tries to drag Romeo into hiding.

75 **Stay a while** Wait a moment.

76 **'Slud** This edition suggests 'God's blood'. On other occasions in Q2 the Nurse's interjections have no speech prefix (see 2.2.149 and 151), or are rendered as an SD as at 3.5.37; see also the Page at 5.3.71. It seems reasonable to conjecture that *'Slud* is an interjection with no SP to the Nurse, and is rendered as part of an SD.

81.1 Q2 has the Nurse entering at 80; the entrance however may merely be a convention to indicate that she is about to join the scene by speaking; there are many instances in Shakespearean plays where characters are visible to the audience, but not to characters on stage.

83 **where's Romeo?** The Nurse has said she knows where Romeo is (3.2.141), so perhaps she is asking in panic if he is still there; or she is in such a hurry that she doesn't take time to look around the cell.

84 **with . . . drunk** There is nothing in the text to suggest that Romeo cries; he may do so, but alternatively, the Friar may be looking for an acceptable reason for Romeo's being on the ground, or may be using the phrase metaphorically to underline Romeo's self-indulgence.

FRIAR LAWRENCE
Arise, one knocks. Good Romeo, hide thyself.
ROMEO
Not I, unless the breath of heart-sick groans
Mist-like infold me from the search of eyes. *Knock.*
FRIAR LAWRENCE
Hark how they knock. – Who's there? – Romeo, arise,
Thou wilt be taken. – Stay a while. – Stand up,
NURSE [*within*] 'Slud! (*Knock.*)
FRIAR LAWRENCE
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 your will?
NURSE [*within*]
Let me come in and you shall know my errand:
I come from Lady Juliet.
FRIAR LAWRENCE 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.

71-80] *Q2-4; see Appendix: 'Q1 version'* 73 SD] *Q4, F; They knocke. Q2-3* 74 Who's] *Q4, F;* whose *Q2-3;* Who is *Q1* 75 taken. – . . . while. –] *Rowe (*while!*); Q4;* taken, . . . while, *Q2-3, F;* taken *(*stay a while*) Q4;* taken, *Q1* 76] *this edn; Slud knock. Q2-3; Knocke againe Q4; Knocke F* 77 study. – . . . by. –] *Rowe (*by!*); Q4;* studie by and by, *Q2-3;* studie *(*by and by*) Q4;* study: by and by, *F;* By and by *Q1* 78 simpleness] *Q2-4;* wilfulnes *Q1* 80 SD] *Rowe;* errand] *Q4, F;* errant *Q2-3* 81.1] *Rowe; after 79 Q2-4, F; not in Q1* 84] *Q1; Q2-4, F line* ground, / drunke./

85-6 **even . . . case** ‘just as in my mistress’ behaviour’; as with many of the Nurse’s speeches this may be unintentionally bawdy. *case* and *O* both connote ‘vagina’.

87-8 **so . . . blubb’ring** There is no textual evidence that Juliet lies on the ground, or that she weeps excessively. In parallel with Benvolio’s reporting of the fight, the discrepancies lead to similar questions: is the Nurse lying, mis-remembering or self-consciously manipulating?

89-90 punning on *stand* as ‘erection’

91 Literally, ‘Why should you be moaning so excessively’, but signifying: ‘Why should a coward like you fall in love with a woman as resourceful as Juliet ’; also, ‘why should you have sex with her’; also, ‘why are you behaving as a woman’; also, ‘why are you despairing’.

O an expression of lament, appeal, extremity, pain (*OED int.* [*sb. v.*] 2); at the same time: woman, vagina, world, nought, cypher, nothing and groan

92 The reader or actor may choose to render this line, with its unusually irregular metre for Romeo, as consistent with the lack of control he may experience at this moment of extreme emotion. However, *spakest* may be said ‘spak’st’ (although Q2 normally indicates such contractions), and *Juliet* may be disyllabic; see Jowett (Oxf).

Nurse – a full stop in Q2 may be Romeo’s recognition that she is there; or a cry objecting to her sexual puns; or a plea; or, as implied in this edition, Romeo may be interrupted. Q1 has the SD ‘*He rises*.’; see 68-9.

Ah sir, . . . sir As with the Nurse’s *O*’s, this phrase is open to a wide interpretative range; it may be sarcastic, mimicking Romeo’s suppressed crying in an effort to arouse him or belittle him; it may be comic; it may be lamentation.

death’s . . . all Death is worse than banishment (Dent, D142.1).

94 **old** experienced

95-6 Romeo has destroyed the purity or innocence of their relationship not by having sex with her (shedding the blood of her virginity), but by shedding the blood of someone *removed but little* from her: an explicit overlaying of sex with violence and death. Cf. 3.2.13: *stainless maidenhoods*.

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 and 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.

ROMEO

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?

96 removed] *Q1 (*remou'd*);* remoued, *Q2-4, F*

98 **concealed** hidden, because they have been married in secret. *concealed* also as in lands kept secretly from the king by those who had lost the title to them during the Reformation; see Nashe, *Four Letters*, 1593: 'Still he retaineth (like concealed land) some part of his proud mind in a begger's purse' (cited by *OED ppl. a.* b); hence Romeo is married to Juliet and has the title of husband, but he doesn't own her, as she still belongs to her father.

cancelled removed; a 'cancel' is a page removed from a book; cf. 1.3.87-90 and 3.2.83-4: their love has been torn out of the book of their life.

99-102 **O . . . again** Once again, this is discrepant reporting; cf. 87-8 and *MA* 2.3.145-6.

101 **on Romeo cries** calls for Romeo, but also, cries out against him; Romeo hears the latter sense.

102 **name** i.e. **'**Romeo' (see 2.2.34 and 2.2.38-48); he cannot say his own name; see also 106-7.

103 **level** line of aim

104 **cursed** *cursèd*

106 **anatomy A**nalysis, especially of the self; see H. Smith, *Works* (1593), 1.73: 'Let thy question be "What have I done?" and make thy anatomy of thyself' (*OED* 10).

108-34 **Hold . . . defence** The opening lines (108-19) which are far from the balanced sententiousness of 2.3, convey the Friar's fears for Romeo.

108 Q1's SD, '*He offers to stab himself and Nurse snatches the dagger away*', has not been retained because the text makes clear in the Friar's response that Romeo is attempting to kill himself. In the sixteenth century it was normal for men to carry daggers, usually concealed, and holstered on their backs. Other editions point out that the Nurse might not be the one to restrain Romeo, presumably because it would be more likely for a man, here the Friar, to do so; but Jowett refers to 1.1.74, where Montague Mother restrains Montague Father.

mansion body

desperate literally despairing, despair being a sin

109 **form** body; also, behaviour

ROMEO
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
My concealed lady to our cancelled 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.

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
Doth my name lodge? Tell me, that I may sack
The hateful mansion.

FRIAR LAWRENCE Hold thy desperate hand.
Art thou a man? thy form cries out thou art:

98 cancelled] *Q2-4, Q1;* conceal'd *F* 99 and weeps] *Q2-4, F;* and pules *Q1* 101 calls . . . cries] *Q2-4;* cryes . . . calles *Q1* 102-3 As . . . gun,] *Rowe; one line Q2*

110 **tears are womanish** moisture and tears were considered primarily part of the makeup of the humours in a woman, Newton, *Touchstone* (1573), 81[v]; cf. *TC* 1.1.9.

denote ‘deuote’ in Q2, a turned letter; see 1.4.45.

111 **unreasonable** Animals were held to be without reason; many of the rhetoric books of the sixteenth century, such as Thomas Elyot’s *The Governor* (1531), state that human beings lived like animals until they learned rhetoric and thus how to reason; hence man is distinguished from the animals by virtue of reason (117).

112 **Unseemly** behaving inappropriately; also, unsuitably womanish for a man (Oxf[1])

113 **ill-beseeming** monstrous

114 **amazed** bewildered, with the added sense of dislocation

115 **disposition better tempered ‘**behaviour better balanced’; ‘temper’ refers to the precise way the humours interact in the body. Also by *tempered* the Friar refers to the way he has strengthened Romeo’s personality over the years.

117 **lies** offers an alternative idea of male and female mixing to that in 112-13 (*OED v.* 1 b: ‘to lie in [a person]: to rest or centre in him; to depend upon him; to be in his power’). Q1’s alternative phrasing ‘that lives in thee’ has led several editions to use ‘lives’, and the word-play on life / lives is matched by the antithesis slay / lives. The word may well have been pronounced rather differently from standard English today (Cercignani, 304ff.).

118 **damned hate** In the Christian church, suicide is a mortal sin for which one is damned.

damned *damnèd*

119 **rail’st** curse; the verb form could be in either the present or the past tense.

thy birth This is not what Romeo has said. The text seems to follow Brooke (1329) for the substance of the Friar’s world.

121 **loose** untie, set loose in the act of killing himself; many editions change to ‘lose’ as in ‘lose one’s life’.

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FRIAR LAWRENCE

Thy tears are womanish, thy wild acts denote
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.
Hast thou slain Tybalt? wilt thou slay thyself?
And slay thy lady that in thy life lies,
By doing damned hate upon thyself?
Why rail’st thou on thy birth? the heaven and earth?
Since birth, and heaven, and earth all three do meet
In thee at once, which thou at once wouldst loose?

110 denote] *Q4, Q1, F;* deuote *Q2-3* 113 And] *Q2-4;* Or *Q1* 117 that . . . lies] *Q2-4, F;* too, that liues in thee *Q1;* that in thy life lives *F4* 118-34] *not in Q1* 119 rail’st] *F;* raylest *Q2-4* 121 loose] *Q2-4;* lose *Q5*

122-5 **thou . . . wit** Referring to Romeo's earlier 'railing' in sophisticated word-play, the Friar accuses him, who is so skilful with language, of shaming himself (his shape, his love, his wit), of using words only to complain, rather than to honour and respect himself, which would be the words' *true use*.

122 **shape** body, the form of a man made in the image of God (Cam[1])
wit knowledge or reason

123 **Which** who
usurer someone who lends money at interest

124 **true** intended: here to indicate that money is intended to be spent not to accumulate interest

125 **bedeck** decorate, show to best advantage

See Plato's *Timaeus* 36.b on 'Colours' for a description of how fire works through the eyes.

126-7 Because a shape of wax is soft and malleable it does not have the strength and firmness of valour.

126 **form of wax** *form* is a printer's term for the locked-in type about to be printed or pressed, hence keeping something in shape, but here quite flexibly because made of wax rather than metal; also, a shell or a mould with nothing inside; cf. 1.3.78.

128 **perjury** lying under oath

129 Cf. the Anglican marriage service 'to love, and to cherish, till death us do part' (Shaheen); see also 2.2.183.

130 **ornament** something that brings out the best; specifically the ornament of rhetoric, recognizing the need to persuade by good actions.

131 **Misshapen** monstrous
conduct decorum, choice of behaviour

132-3 The Friar compares misconduct in war with misconduct in argument, hence it is *like* language and education (or powder) in the mouth (gun) of a skilless speaker being used ignorantly to make trouble and stir up despair; cf. 2.6.9-11 and 5.1.63-5.

132 **powder** gunpowder
flask powderhorn, a container for gunpowder

FRIAR LAWRENCE

Fie, fie, thou sham'st thy shape, thy love, thy wit,
Which like a usurer abound'st in all,
And uses none in that true use indeed
Which should bedeck thy shape, thy love, thy wit.
Thy noble shape is but a form of wax
Digressing from the valour 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,
Misshapen in the conduct of them both,
Like powder in a skilless soldier's flask

123 all,] *Rowe;* all: *Q2-4, F* 130 ornament] *F4;* ornament *Q2-4, F* 131 both,] *Rowe;* both: *Q2-4, F*

134 literally, the knife with which Romeo tried to kill himself; metaphorically continues the Friar's condemnation of Romeo's rhetoric, which has reduced him to despair, to searching in his 'vile anatomy' (106).

135 **rouse** This is one of several moments at which Romeo may get up off the ground; *rouse* being metaphorical, but also potentially literal.

man Cf. 109; the Friar is shifting the grounds and affirming Romeo's manhood.

136 **thou . . . dead** 'you nearly killed yourself'; possibly, 'you just wished yourself dead'.

lately dead literally 'recently dead'; figuratively, 'risen or come back from the dead'.

137-8 **Tybalt . . . Tybalt** The Friar arrives at precisely the same logic as Juliet (3.2.101-2 and 106-7), and each perceives the same solution: to have the two young people come together.

139 **The law** The Friar shifts the term from 'Princes' doom' to the legal, from the individual to the social. This important movement reflects the change in the Prince's judgement from 1.1 to 3.1.

140 **exile** The Friar does not use the word 'banished' in the entire speech.

141 **light** alight

142 **array** fine clothes; see also 4.5.81.

143 **mishaved** misbehaving, a word carrying serious connotations of appalling conduct; F changes the word to 'misshapen' or monstrous. A slightly odd scansion results from Q2 which implies a sounding of 'mishav-ed', but most editions now retain this form (see Williams, 130); Q4 follows Q1 and adopts 'misbehav'd'.

144 **pouts upon** The compositor of Q2 probably misread 'pouts up' for 'puts up' or 'bears patiently' (Williams, 130).

146 **as was decreed** by the wedding ceremony; the Friar is insisting that the Church and God will help Romeo.

148 **watch be set** guards at the city walls or gates. The Friar is presumably referring to the night watch, although watches were also set during the day.

FRIAR LAWRENCE

Is set afire by thine own ignorance,
And thou dismembered with thine own defence.
What, rouse thee man! thy Juliet is alive,
For whose dear sake thou wast but lately dead:
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.
A pack of blessings light upon thy back,
Happpiness courts thee in her best array,
But like a mishaved and sullen wench
Thou pouts upon thy fortune and thy love:
Take heed, take heed, for such die miserable.
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,

136 dead:] *Q1;* dead. *Q2-4, F* 137 happy. Tybalt] *Q1, F;* happie, Tybalt *Q2-4* 138 slewest Tybalt: . . . happy] *Knight;* slewest Tibalt, . . . happie *Q2-4;* sluest Tybalt, . . . happy too *Q1;* slew'st Tybalt, . . . happie *F;* slew'st Tybalt*;* there thou'rt happy too *Pope;* slew'st Tybalt*;* there too are thou happy *Capell* 139-40] *not in Q1* 140 turns] *Q2, Q4;* turne *Q3;* turn'd *F* 141 of blessings] *Q2, Q4, Q1;* of blessing *Q3;* or blessing *F* light] *Q2-3;* lights *Q4, Q1* 143 mishaved and] *Q2-3;* mibehau'd and *Q4;* misbehaude and *Q1;* mishaped *F* 144 pouts upon] *Q4 (*powts upon*);* puts vp *Q2-3;* frownst vpon *Q1;* puttest vp *F*

149 **Mantua** This is the first mention of Romeo's destination; Mantua is half a day's horse ride from Verona (this is how long it takes Balthazar and Romeo to return in 5.3).
151 **blaze** herald, proclaim; recalling the marriage joy of 2.6.26
154 **lamentation** the Capulets for Tybalt, the Prince for Mercutio, the Montagues for Romeo, and Juliet and Romeo for each other
155 **lady** Capulet Mother
160 **My lord** Romeo
my lady Juliet
161-3 **chide . . . *Nurse*** Here Q1 has the SD '*Nurse offers to goe in and turnes againe*'; however, as Levenson points out, Q1 differs from Q2, because Romeo says 'Farewell good Nurse' which prompts the stage action (Oxf[1]). 'Offers to goe in' is a conventional SD indicating that she will exit through the back of the stage; see 70 SD. A production using Q2 may of course introduce this action to heighten the sense of delay in the Nurse's movements.
161 **chide** i.e. Romeo is preparing himself for Juliet's anger over Tybalt; see 94-6. Q1's 'childe' makes explicit Romeo's hope of consummating his marriage; see also 4.1.65.
162 The Nurse finally gives the ring (see 3.2.143); her delay once more indicates her reluctance to convey messages until there seems no other option.
163 SD a Q1 SD consistent with the Friar's request (155) and retained by this edition
164 **comfort** give hope and strength
165 **here . . . state** metaphorically and with reference back to 'form' and 'body', signifying 'what you have here, who you are, is what you have to work with'; also more literally, that the following directions will outline Romeo's 'estate' (see 34 and 63), and tell him what to do.
168 **Sojourn** reside
your man Balthazar; see 2.4.177.

FRIAR LAWRENCE
For then thou canst not pass to Mantua,
Where thou shalt live till we can find time
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,
And bid her hasten all the house to bed,
Romeo is coming.
NURSE
O Lord, I could have stayed here all the night
To hear good counsel: O what learning is.
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.
Hie you, make haste, for it grows very late. *Exit Nurse.*
ROMEO
How well my comfort is revived by this.
FRIAR LAWRENCE
Go hence, good night, and here stands all your state:
Either be gone before the watch be set,
Or by the break of day disguised from hence.
Sojourn in Mantua: I'll find out your man,

150-4] *not in Q1* 152 the] *Q2, Q4;* thy *Q3, F* 158 all the night] *Q2-4;* all this night *Q1;* all night *F* 162] *Q2-3;* Here . . . bids . . . sir *Q4;* Heere is a ring Sir, that she bad me giue you *Q1* 163] *Q1;* 164-7] *not in Q1* 167 disguised] *Q3-4, F;* disguise *Q2* hence.] *Johnson;* hence, *Q2-4, F*

170 **good hap** piece of good fortune
172 **But** except
joy past joy Juliet

FRIAR LAWRENCE
And he shall signify from time to time
Every good hap to you that chances here. 170
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:
Farewell. *Exeunt.*

[3.4] The Capulets' house, at nightfall. They are saying goodbye to Paris, presumably heeding the Friar's message via the Nurse to go to bed (3.3.155-6). The time scheme of the play implies that Juliet and Romeo are upstairs consummating their marriage throughout the scene.

2 **move** persuade

4 **Well . . . die** Cf. Dent, B140.2.

8 As at 1.2, Paris is with Capulet Father shortly after a civic disturbance involving the Capulets and the Prince's intervention. In both, Capulet Father begins by deflecting Paris from Juliet, but goes on to realize how helpful an alliance with Paris may be.

11-12 Unlike the instance at 3.3.162-3 where the dialogue prompts a different stage action, here the Q1 SD reads: '*Paris offers to goe in and Capolet calles him againe*'. Levenson points out that the dialogue in Q1 omits Capulet Mother's speech at 10-11 (Oxf[1]). The Q1 SD is a potentially helpful direction because it helps to reinforce the sense that Capulet Father changes his mind about the representation of Juliet and calls Paris back (12); see 3.3.161-3n.

11 **mewed up** confined; from falconry, the caging of a trained hawk during moulting time; see *TS* 1.1.87.

heaviness sorrow; see 1.1.135.

12 **desperate** risky, unusual, extreme; bold or distinct chance (cf. 3.3.108) because Juliet is grieving for Tybalt; also, with the implication that Capulet Father is taking this action because he too is grieving for Tybalt; cf. 1.2.7-11.

tender a negotiable offer; also, with affection; an apt combination of patriarchal ownership and fatherly concern

13-14 **I . . . not** The shifting qualifications suggest that Capulet Father is thinking aloud, improvising (see 1.2.20-34 and 1.5.25-9), as he does throughout the play.

15 Capulet Mother does not in fact go to Juliet until dawn.

16 **son Paris'** son-in-law's; Capulet Father anticipates the marriage and moves swiftly from the formal *Sir Paris* (12) to the familial *son Paris*.

[3.4] *Enter* CAPULET FATHER, CAPULET MOTHER *and* PARIS.

CAPULET FATHER

Things have fall'n 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:
I promise you, but for your company,
I would have been abed an hour ago.

PARIS

These times of woe afford no time to woo.
Madam good night, commend me to your daughter.

CAPULET MOTHER

I will, and know her mind early tomorrow:
Tonight she's mewed up to her heaviness.

CAPULET FATHER

Sir Paris, I will make a desperate tender
Of my child's love: I think she will be ruled
In all respects by me: nay more, I doubt it not.
Wife, go you to her ere you go to bed,
Acquaint her here of my son Paris' love,

3.4] *Rowe (*Scene 4*)* 2 daughter.] *Q1;* daughter, *Q2-4;* daughter: *F* 5-7] *Q2-4; see Appendix: 'Q1 version';* 7 abed] *Rowe;* a bed *Q2-4, Q1, F* 8 time to] *Q2-4;* time to *Q1* 10-11] *not in Q1* 11 she's mewed] *Theobald (*mew'd *Rowe);* shees mewed *Q2;* she is mewed *Q3-4, F;* she is mew'd *Rowe* 13 be] *Q3-4, Q1, F;* me *Q2* 14-17] *not in Q1* 16 here of] *Q4;* here, of *Q2, F;* hereof *Q3*

18, 20, 22-8 These lines could be addressed to Paris and Capulet Mother, or to himself.
20 **O'Thursday** Thursday is soon enough because the Capulets have to arrange the wedding; in the event Capulet Father changes the day to Wednesday (4.2.24).
21 **earl** an English equivalent to the rank of count
23 **We'll** This edition adopts *We'll* from Q3 and Q4 'Weele' and Q1 'Wee'le', because 'Well' (Q2) fixes the address to Capulet Mother (Cam[1]).
24-6 **Tybalt . . . much** This is the first time the text shows Capulet Father responding to Tybalt's death, and underlines his despair (12) at losing his one male heir.
25 **carelessly** without respect
29 **My lord** Paris maintains his formality with Capulet Father; see 18.
32 **against** for, in anticipation of
34-5 These concluding lines offer many different staging possibilities for the exits of the characters. If, as at 1.5, Capulet Father leaves the stage to others, here Paris and Capulet Mother, he might do so after *my lord* (33). Alternatively, if Capulet Mother leaves after 32 and Paris after *my lord* (33), Capulet Father may be left on stage either alone or with servants to carry the light, calling *Good night* after them. Either might render 34-5 as an afterthought. However, if Paris and / or Capulet Mother are still on stage, 34-5 may be a more direct farewell. The Q2, Q3 and Q4 layout of 34-5 ('Afore . . . by') on one long line with *Good night* on a separate line adds to the sense that the words are an afterthought. The layout adopted by this edition (from Theobald, Dyce, Cam[1]) allows for the possibility of a more regular iambic metre. The Q1 break after 'late' is not adopted because there is little sense in separating the relative clause and leaving a short line.
34 **Afore me** either a direction to a servant to walk in front of him with the light, or a mild oath (Kittredge)

CAPULET FATHER
And bid her – mark you me – on Wednesday next –
But soft, what day is this?
PARIS Monday my lord.
CAPULET FATHER
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?
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,
And there an end. But what say you to Thursday?
PARIS
My lord, I would that Thursday were tomorrow.
CAPULET FATHER
Well get you gone, o'Thursday be it then –
Go you to Juliet ere you go to bed,
Prepare her wife, against this wedding day. –
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. *Exeunt.*

17 next –] *Rowe;* next. *Q2;* next, *Q3-4, F* 20-2] *Q2-4;* On Thursday let it be: you shall be maried. *Q1* 20 O' . . . o'] *Capell;* A . . . a *Q2-4, F;* A' . . . a' *Riv* 23 We'll keep] *Ard*[2] *(*Weele keep *Q3-4, F);* Well, keep *Q2;* Wee'le make *Q1* 30] *not in Q1* o'] *Capell;* a *Q2-4, F;* a' *Riv* 34-5] Theobald *(reading* 'Fore*); Q2-4, F line* by, / Goodnight. / *; Q1 lines* late / by. / *(om.* Goodnight*)*

[3.5] The scene is frequently played with the audience looking at the interior of Juliet's bedroom. It is worth remembering that the stage design of early modern English theatres would probably, as indicated by Q1 and Q2's *aloft*, call for the scene to be played as if at a window, positioning the audience 'in the orchard'. However staged, including the set design, the key issue occurs at 59-68 when Romeo leaves and Juliet is called by her mother, for both need to change location. The action takes place at dawn on Tuesday.

There is a **video** of this scene.

1-36 a form of the aubade, traditionally associated with lovers parting at dawn (Cam[1] cites Donne's 'Breake of Day' and Ovid's *Amores*, 1.13); see *TC* 4.2.1-20.

2 Larks are among the first birds to sing at dawn (6); Juliet is claiming that it is still night-time, when the nightingale is reputed to sing; see Cam[1], 202.

3 **fearful** fearing

4 **she** There is a long poetic tradition that associates the song of the nightingale with the female bird (see *Son* 102-10 and *PP* 20.8-11), but it is the male that sings; see also 1.4.62n.

pom'granate a fruit conventionally associated with nightingales

5 This final line, like those at 11, 16, 25 and 35**,** restates the argument of the previous speech. Together they behave like a series of statements from people who do not really want to persuade each other, but want to draw out the duration of the persuasion, perhaps for the sake of talking to one another.

6 **herald** one that announces an arrival; see 2.5.4.

7 **envious** full of ill-will; see 3.1.169.

8 **lace** intertwine; see 2.2.189; also, decorate; cf. *Mac* 2.3.110.

severing cutting, separating; hence the sky is streaked with bands of cloud.

9 **Night's candles** stars; cf. *MV* 5.1.220 and *Mac* 2.1.5.

jocund carelessly happy, teasing, cheerful

11 **be . . . die** Significantly there is the word *or* here, underlining that this is not the stasis of 'stay / go' but a clear choice between the two.

[3.5] *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:
Nightly she sings on yond pom'granate tree.
Believe me love, it was the nightingale.

ROMEO

It was the lark, the herald of the morn,
No nightingale. Look, love, what envious streaks
Do lace the severing clouds in yonder east:
Night's candles are burnt out, and jocund day
Stands tiptoe on the misty mountain tops.
I must be gone and live, or stay and die.

3.5] *Rowe (*Scene Five*); Q1 has two rows of printer's ornaments, one at the foot of G2^{v} above the catchword, the other below the running title on G3^{r}* 9 jocund] *Q3-4, Q1,F;* iocand*Q* 10 mountain] *Q2, Q1;* Mountaines *Q3-4, F*

13 Meteors were believed to be vapour drawn up by the sun and ignited or set on fire; see *LLL* 4.3.66-7.

exhales Q2 has 'exhale', but Q3 and Q4 change it to *exhales*. *exhales* strengthens dramatic tension: Juliet recognizes but denies the dawn with this fantastic image; also, *exhales* sustains the present tense, necessary for her metaphorical logic that Romeo's journey to Mantua is being lit by a meteor; cf. *LLL* 4.3.69. Recent editions (Cam[1], Oxf[1]) have adapted the suggestion (Hosley) that 'd' was misread for 'e' (exhald), a manuscript error, on the basis that Juliet is arguing that there is no light.

19 **grey** blue; see 2.2.188 (Dent, M1168.1).

20 **reflex** reflection

Cynthia's brow the moon's face, literally the forehead

21 **Nor** And (Abbott, 408, 406); Romeo is lightly mocking Juliet's denial with this double negative.

21-2 **lark . . . heads** Larks nest in fields and at dawn rise up as a group high into the sky, singing, as in 'an exultation of larks'.

22 **vaulty** combines the sense of an arched roof with leaping or springing up in the air; also, connotes a burial chamber

23 **care** desire

28 **Straining** pushing beyond natural capacity; also connotes 'the strains of music', hence also, 'singing' (*OED* 22b)

discords musically discordant, out of harmony; also, arguments, unhappiness

sharps shrill notes above the regular tuning pitch (*OED* sharp *a.* 8); also, eager, impetuous, violent (*OED* sharp *a.* 4); also a term for a falcon eager for a prey (*OED* sharp *a.* 4f)

29 **division** 'a rapid melodious passage of music' (Folg); also, separation

31 **lark . . . eyes** Warburton says this popular fancy originated in the toad having very fine eyes and the lark having very ugly ones. The tradition is found expressed in the rhyme 'To heav'n I'd fly / But that the toad beguil'd me of mine eye' (Dyer, 126).

loathed *loathèd*

32 **they . . . too** The toad croaks at night; this image, like that at 2, is about reversing night and day.

JULIET

Yond light is not daylight, I know it, I:
It is some meteor that the sun exhales
To be to thee this night a torch-bearer
And light thee on thy way to Mantua.
Therefore stay yet, thou need'st not to be gone.

ROMEO

Let me be ta'en, let me be put to death,
I am content, so thou wilt have it so.
I'll say yon grey is not the morning's eye,
'Tis but the pale reflex of Cynthia's brow:
Nor that is not the lark whose notes do beat
The vaulty heaven so high above our heads.
I have more care to stay than will to go:
Come death and welcome, Juliet wills it so.
How is't my soul? let's talk, it is not day.

JULIET

It is, it is. Hie hence, be gone, away:
It is the lark that sings so out of tune,
Straining harsh discords and unpleasing sharps.
Some say the lark makes sweet division:
This doth not so, for she divideth us.
Some say the lark and loathed toad change eyes:
O now I would they had changed voices too,

13 exhales] *Q3-4, Q1, F;* exhale *Q2;* exhaled *Hosley* 16] *Q2-4;* Then stay a while, thou shalt not goe soone. *Q1* 17-18] *Q2-4;* Let me stay here, let me be tane, and dye: / If thou wilt haue it so, I am content. / *Q1* 19 the] *Q3-4, Q1, F;* the the *Q2* 21-3] *Q2-4; see Appendix: 'Q1 version'* 25 How . . . soul?] *Q2;* How ist my soule, *Q3-4;* What sayes my Loue? *Q1;* talk, . . . not] *Q4, F;* talke it is not *Q2-3;* talke, tis not yet *Q1* 26 hence, be gone, away] *F4;* hence be gone away *Q2-4, F;* be gone, flye hence away *Q1* 30 she] *Q2-4;* this *Q1*

33 **affray** to disturb, make afraid, assault; also, as a noun, a noisy outburst; cf. 3.1.152.

34 **hunts-up** early morning song played to waken huntsmen; also, a song to waken a newly married wife; also, a song dealing with the parting of lovers; see Calaco, 153-6, 139.

36.1 Q2 reads 'Enter Madame and Nurse', followed by the Nurse saying 'Madam.' and Juliet replying 'Nurse.'

40 **wary** aware, attentive, careful

41 **let life out** literally, leave through the window; figuratively, leaving life

42 Q1 has the SD '*He goeth down*', but there is no need for Romeo to leave Juliet's side at this line. He could descend for example at 48 or after 53. If he remains with Juliet, 43 gathers figurative impact.

43 **ay** a highly unusual spelling for this intensifier, yet uncorrected in Q3 and Q4; see Williams.

friend both lover and friend, although the latter meaning was often reserved for relationships between men

44 **every . . . hour** a reversal of the commonplace 'every hour in the day'; figuratively, presenting hours as if they are so long they are filled with days

46 **count** addition; also, the title equivalent to an English earl

JULIET

Since arm from arm that voice doth us affray,
Hunting thee hence with hunts-up to the day.
O now be gone, more light and light it grows.

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. [*Exit.*]

JULIET

Then window let day in, and let life out.

ROMEO

Farewell, farewell, one kiss and I'll descend.

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.

37-8] *not in Q1* 37.1] *Rowe; Enter Madame and Nurse. Q2-4, F; Enter Nurse hastely. Q1 (after 59)* 38 Nurse?] *Theobald;* Nurse. *Q2-4, F* 40 SD] *Theobald* 43 love . . . friend,] *Q2-4;* My Lord, my Loue, my Frend? *Q1;* Love, Lord, ah Husband, Friend, *F2;* my love! my lord! my friend! *Malone;* love-lord, ay, husband-friend! *Ard*^{1}*;* love, lord? Ay, husband, friend. *Hoppe;* love! Lord, my husband, friend, *Hosley* 45] *Q2-4; Q1 adds* Minutes are dayes, so will I number them:

53 **discourses** conversations, reflections

54 Juliet is overtaken by fears, signified by her '*O*'s' at 46, 51, here and 60.

ill-divining *divining* indicates an ability to discover things that are hidden; hence *ill-divining* is an awareness of events that will turn out badly.

55 For an explanation of the punctuation see Chapter Three.

I see in a prophetic sense, foreseeing

low far away, and so small; also, 'laid low', anticipating the next line, and hence 'pale'

59 **Dry . . . blood** each sigh of sorrow was believed to consume a drop of blood from the heart (Folg); cf. *MND* 3.2.97 (Dent, S656).

Adieu literally 'to God', a parting with the impact of finality, unlike *Farewell* at 48

60 **fickle** changeable

61 **what . . . with** what are you hanging about with; what are you doing to.

62 **renowned for faith** renowned for honour (3.2.94); see also 205-9.

62-4 **be . . . back** The honourable Romeo will not break his banishment, so Juliet, inviting disaster, asks Fortune to be fickle so that Romeo will be returned to her.

ROMEO
Farewell:
I will omit no opportunity
That may convey my greetings, love, to thee.

JULIET
O think'st thou we shall ever meet again?

ROMEO
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:
Me thinks I see thee now thou art so low
As one dead in the bottom of a tomb.
Either my eyesight fails, or thou lookest pale.

ROMEO
And trust me love, in my eyes so do you:
Dry sorrow drinks our blood. Adieu, adieu. *Exit.*

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.

51 think'st] *Q2, Q1;* thinkest *Q3-4* 52 I . . . not] *Q2-4;* No doubt, no doubt *Q1* 53 our times] *Q2;* our time *Q3-4;* the time *Q1* 54 SP] *Q4, Q1, F; Ro. Q2-3 (but catchword Iu.);* ill-divining] *Pope;* ill diuining *Q2-4, Q1, F* 55 thee now] *Q1;* thee now, *Q2-4, F;* thee, now *Pope;* low] *this edn;* low, *Q2-4, F;* below *Q1* 57 lookest] *Q2-4;* look'st *Q1* 60-4 O Fortune . . . back.] *not in Q1* 62 renowned] *F (*renown'd*);* renowmd *Q2-4* 64-7] *Q2-4; see Appendix: 'Q1 version'* 64.1] *Q2-4, F (Enter Mother.); Enter Iuliets Mother, Nurse. Q1 (preceded by a line of printer's ornaments)* 64+ SP] *this edn; La. Q2-4 (through 87), Mo. or M. (through 124), La. (through 157), Wi. (through 175), Mo. (at 203) Q2-4; Moth: Q1 throughout except Mo. (at 175); Lad. or La. (through 87), Mo. (through 124), Lady or La. (through 157), Mo. (at 203) F*

64 ***Enter* . . . up** In an Elizabethan theatre the location might change from 'at the window' to the main stage, which creates difficulties; see Chapter Three.

65 **Who . . . calls** Juliet knows her mother is looking for her (see 39); this question could be a calling out, or delivered to herself; either way as if startled out of her thoughts.

my lady mother formal mode of address not used elsewhere in Shakespeare's texts; see G. Peele, *The famous chronicle of King Edward the First* (1593) where it is used of the queen (2203).

66 Capulet Mother was charged by Capulet Father with telling Juliet of her impending marriage (3.4.31-2), before she went to bed. It is now dawn.

down not yet in bed; also, downstairs; see 4.5.12.

67 **unaccustomed** unusual, not customary; either Capulet Mother rarely visits Juliet's chambers or she is rarely up so early.

procures brings; also with strong connections to the verbal field of pimping with the sense of procurement, prostitution and purchase

68 Q1 has '*She goeth down from the window and enters below'*, an SD that follows 39-40 which are placed after 59; see Chapter Three.

There is a **video** of this scene.

69-125 Throughout her conversation with Juliet Capulet Mother fluctuates between *you* and *thou*, as if between formality and intimacy: the text gives many indications that Capulet Mother is not close to her daughter. After Juliet rejects the proposal Capulet Mother consistently uses *you*; see 124-5.

70 Tybalt is buried in the family vault not in a grave in the earth, hence the question carries metaphorical impact; see 4.1.84n.

72-3 **some . . . wit** A small display of grief indicates much deeper feelings than a large display which futilely attempts to match the extent of one's sorrow; also, an exorbitant display of grief makes the mourner the centre of attention, rather than the deceased. Shaheen notes Ecclesiasticus, 38.17-23; verse 17 reads 'make lamentation expediently, and be earnest in mourning, and use lamentation as he is worthie, and that a day or two, lest thou be evill spoken of: and then comfort thy selfe, because of heavines'. The topic is also commonplace in classical 'consolations' such as those of Seneca and Plutarch. Cf. *AW* 1.1.54-5 and *Ham* 1.2.87-106.

Enter CAPULET MOTHER.

CAPULET MOTHER Ho daughter, are you up?

JULIET

Who is't that calls? It is my lady mother. 65
Is she not down so late, or up so early?
What unaccustomed cause procures her hither?

CAPULET MOTHER

Why how now Juliet?

JULIET Madam I am not well.

CAPULET MOTHER

Evermore weeping for your cousin's death?
What, wilt thou wash him from his grave with tears? 70
And 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.

64.1] *Q2-4, F (Enter Mother.); Enter Iuliets Mother, Nurse. Q1 (preceded by a line of printer's ornaments)* 64+ SP] *this edn; La. Q2-4 (through 87), Mo. or M. (through 124), La. (through 157), Wi. (through 175), Mo. (at 203) Q2-4; Moth: Q1 throughout except Mo. (at 175); Lad. or La. (through 87), Mo. (through 124), Lady or La. (through 157), Mo. (at 203) F*

74-7 Work with actors (Globe, 2002) demonstrated that this word-play, only apparent to one character on stage, implicates the audience in a radically different manner to the open word-play of the young men (1.4 and 2.4).

74 **feeling** sensible, touching the affections; also, heartfelt

75-6 In that way you will be more worried about your loss than your friend's death.

75 **friend** both good acquaintance, and lover; the mother has unwittingly entered Juliet's double meanings; see 43.

78 **girl** dramatic irony: Capulet Mother does not know that Juliet is now married and a 'lady'.

79 **slaughtered** butchered; Capulet Mother's word for Romeo's killing of Tybalt.

81 Romeo is far from being a villain; and Romeo and Tybalt are far apart.

miles a measurement of distance, approximately half as long again as a kilometre; still used in several parts of the English-speaking world.

83 **no . . . heart** Both that no man like Romeo grieves her heart and that no man grieves her heart more; the second meaning has two further significations: that her heart grieves for Romeo both because he is banished and because he killed Tybalt.

like he as much as him. Q2, Q3 and Q4 read 'like he,' the dramatic change at the comma possibly alerting an audience or reader to a pause that might also be interpreted as a sign Capulet Mother would pick up concerning Juliet's feelings for Romeo, which she must quickly retract. This edition removes the comma to underline the multiple significances of the words.

84 **traitor** a surprising choice of word, but carrying connotations of extreme denigration and brutality, and hence a traitor to civic order

85 **from . . . hands** Both the personal meaning that Romeo lives away from her and that is why she grieves; and the meaning intended for her mother that Romeo lives beyond the reach of vengeful hands.

86 **venge** avenge

JULIET
Yet let me weep for such a feeling loss.
CAPULET MOTHER
So shall you feel the loss but not the friend
Which you weep for.
JULIET Feeling so the loss
I cannot choose but ever weep the friend.
CAPULET MOTHER
Well girl, thou weep'st not so much for his death
As that the villain lives which slaughtered him.
JULIET
What villain, madam?
CAPULET MOTHER That same villain Romeo.
JULIET
Villain and he be many miles asunder.
God pardon, I do with all my heart:
And yet no man like he doth grieve my heart.
CAPULET MOTHER
That is because the traitor murderer lives.
JULIET
Ay madam, from the reach of these my hands.
Would none but I might venge my cousin's death.

71-3] *not in Q1* 74-9] *Q2-4; see Appendix: 'Q1 version'* 82-8 God . . . more.] *not in Q1* 82 pardon] *Q3-4 (Q4* pardon him*), F;* padon *Q2* 83 like he doth] *Q5;* like he, doth *Q2-4, F;* like, he doth *Williams* 84 murderer] *Q2; not in Q3-4*

88 **weep** weeping, crying and tears are frequently mentioned: 69, 70, 74, 76, 77, 78, 88, 126-37. Whether or not the audience or reader follows the doubled meaning of Juliet's words, the presence of 'weeping' is a physical reminder of ambiguity, with the parents reading it as grief for Tybalt and the audience and reader recognizing that it is sorrow over Romeo's departure.

88-91 **I'll . . . company** A foretelling of Romeo's end; see 5.1.60.

88 **in Mantua** It is unclear how Capulet Mother knows Romeo's destination; it may have been part of the Prince's proclamation; see 3.3.149.

89 **runagate** person outlawed from the city; see Robinson, 82.

90 **unaccustomed** not usually found because illegal; also, unnatural, poisonous

dram small unit of measure, used by apothecaries, weighing 1/8 oz (4ml); colloquial for 'a dose'

93-5, 99-102 Juliet's text is filled with double speak: saying something that means one thing to her and another to her mother.

95 **kinsman** husband or cousin, ambiguous for Juliet, but Capulet Mother uses both words of Tybalt at 3.1.149.

97 **temper** both prepare and make less effective; cf. *Ham* 5.2.332-4 and *Cym* 5.5.250.

104 **tidings** news

106 **beseech** I appeal to. Q4 has 'I beseech' which many editions follow to regularize the metre; but Evans notes that this destroys an effective pause and that Shakespeare frequently omits 'I' before *beseech* (Cam[1]).

CAPULET MOTHER

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
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.
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
To wreak the love I bore my cousin
Upon his body that hath slaughtered him.

CAPULET MOTHER

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.
What are they, beseech your ladyship?

88-104 I'll . . . girl.] *Q2-4; see Appendix: 'Q1 version'* 94 him –] *Rowe;* him. *Q2-4, F;* him, *Q1* 105 needy] *Q2-4;* needful *Q1* 106] *not in Q1* beseech] *Q2-3;* I beseech *Q4;*

107 **careful** caring, provident
108 **heaviness** sorrow or grieving
110 **nor . . . for** Capulet Mother knew about Paris but did not expect the speed of this marriage; see 1.2.10-11; the double negative reinforces her sense of surprise.
115 **happily** cheerfully; also, homophone with haply, or subject to fortune
116-17 **Now . . . bride** Rather than playing on ambiguity, at 116-17 Juliet openly reverses Capulet Mother's 114-15.
116 **by . . . Peter too** Juliet shifts Capulet Mother's mention of the local church into a profound oath, St Peter's being the Vatican and Peter the founder of the Catholic Church. Shaheen suggests the change adds to the sense of corruption that an early modern English audience might well associate with recently outlawed Roman Catholicism.
121-3 **and . . . Paris** plays on *know* as 'believe' and *know* as 'understand'; but the excessiveness of *whom . . . hate* is unbalancing. Capulet Mother may sense something amiss. It was at this point in the Düsseldorf production (Beier) that she finds tell-tale stains on the bedsheet wrapped around her naked daughter, and slaps her.
123 **These . . . indeed** Juliet is either insolent (her mother's perspective), or in the process of rapid maturity toward womanhood (her own perspective). The text has already portrayed her as moving toward tragic stature, having demonstrated her strength of determination in 3.2 when she ordered the Nurse to pick up the cords. Some editions appear to discount this new maturity: for example Collier assigns this part-line to Capulet Mother, which McKerrow thought to be correct.
124 **Here . . . father** asks for careful staging since Capulet Father does not enter the scene until 126; even if he is physically on stage, 124-5 appear to be a private exchange.

CAPULET MOTHER
Well, well, thou hast a careful father, child,
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.
JULIET
Madam, in happy time. What day is that?
CAPULET MOTHER
Marry my child, early next Thursday morn
The gallant, young and noble gentleman
The County Paris, at Saint Peter's church,
Shall happily make thee a joyful bride.
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,
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.
CAPULET MOTHER
Here comes your father, tell him so yourself,
And see how he will take it at your hands.

110] *not in Q1* 118-20] *not in Q1* 121 I swear] *not in Q1*

126-8 Editors have found the word *drizzle* and the grammatical connection of *earth* and *rain* problematic; Q4 changes *earth* to 'Ayre'. But in a Renaissance world-view the *earth* is distinguished from 'heaven'. It is a peculiarly precise image of the earth's vapour condensing on the ground with sunset. Evans notes that, metaphorically, the earth weeps for the sun's disappearance (Cam[1]). Cf. *Luc* 1226: 'But as the earth doth weep, the sun being set'.

125.1 Explanations for why Capulet Father and / or the Nurse enter here are various. Capulet Father may simply have woken up and be eager to get on with arrangements; the Nurse may assume that since the action concerns Juliet, she should be present; see 1.3.8 where she has to be told to leave.

127-9 The lineation of this edition follows Q4; Q2 combines 128-9 into a 14-beat line, adopted by Levenson (Oxf[1]). We suggest that while a 14-beat line makes sense for reasons of printing space and the unpredictability of Capulet Father's speech (Oxf[1]), 127-8 would make a more helpful 15-beat line. Arranging 127-8 as one line, points up the change of Capulet Father's register from simple, banal platitude to more intimate figuration. The lineation here allows for either alternative.

128 **rains downright** figuratively: sheds floods of tears

129 **conduit** a fountain or watercourse; a highly artificial image that increases the sense of Capulet Father's hyperbole

130 **show'ring** shedding showers of tears

131-7 **Thou . . . body** Editors have offered various forms of punctuation for this passage. This edition tries to follow that of Q2, with modernization, in order to emphasize the three-part structure of *bark*, *sea* and *wind*, rearranged in expansion to *sea* (132-3), *bark* (133-4) and *wind* (134-7).

131 **counterfeits** overplays, with the sense of pretence, as if Juliet does not know how to display grief properly; see 72-3. There is a double meaning available to Juliet and the audience, for she is indeed 'pretending' the object and extent of her grief.

bark small boat; see 5.3.118.

134 **flood** i.e. of tears

135 **Who** which (Abbott, 269)

Enter CAPULET FATHER *and* NURSE.

CAPULET FATHER

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?
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 wind thy sighs,
Who, raging with thy tears and they with them,

126-8] *not in Q1* 126 earth] *Q2-3;* Ayre *Q4* 128-9] *Q4 (*teares*.) F; one line Q2-3;* Why how now, *Q1* 129 girl?] *Rowe;* girle, *Q2-4, F; not in Q1* tears?] *F;* tears *Q2-3;* teares. *Q4; not in Q1* 130 show'ring . . . body?] *Q2-3 (*showring*); showring: . . . body? Q4;* show'ring? . . . body *Q1* 131 counterfeits: a] *Q4 (*counterfeits, a*); countefaits. A Q2;* counterfaits. A *Q3;* counterfaits a *F;* resemblest a *Q1* 132-7 For . . . body.] *Q2-4; see Appendix: 'Q1 version'* 133-4 is, . . . flood:] *this edn;* is: . . . floud, *Q2-4;* is . . . floud, *F; Pope (*is, . . . flood*;)*

136 **Without** unless there comes
overset overturn and sink
137 **tossed** *tossèd*
How now wife Capulet Father presumably turns to address Capulet Mother because Juliet is not replying.
138 **decree** decision, imperious announcement or judgement
139-40 Despite 124, Juliet's lack of response forces Capulet Mother to speak for her, but she does so defensively. Given 140, 'she gives you thanks' is probably sarcastic (Dent, G426), as is 'doth she not give us thanks' at 142. The negative construction indicates that Capulet Father recognized 139 as sarcastic.
140 further foretelling by Capulet Mother (see 90-1); parental curses were considered ominous (Spencer).
141-5 Capulet Father addresses this speech ostensibly to his wife, partly to assert his own authority and to underline Juliet's powerlessness and exclusion from the negotiations. The indirection of his address forces her to break in.
141 **take . . . you** 'explain your words to me'.
143 **proud** i.e. proud of her parents for making the match; also proud to be wife to such a nobleman
144 **Unworthy** without nobility; also without financial worth. There is an ironic echo of the Anglican Communion service, 'Unworthy as I am', as Capulet Father confuses spiritual and commercial value.
wrought worked to make, persuaded
145 **bride** partner in marriage, used for both men and women in early modern England. The text may deliberately be using a word that was becoming obsolete, possibly because of the more forceful meaning of the word within Roman Catholicism.
146-8 Juliet picks up on the one central ambivalent term of her father's speech, *proud*; see 143n. This is the first time Juliet speaks to her father. She is far more adept at rhetorical argument than he. His response at 149ff. suggests that he is taken aback, affronted by her skill.
146 **Not proud you have** 'not proud you have done so'

CAPULET FATHER
Without a sudden calm will overset
Thy tempest-tossed body. How now wife,
Have you delivered to her our decree?
CAPULET MOTHER
Ay sir, but she will none, she gives you thanks.
I would the fool were married to her grave.
CAPULET FATHER
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 blest,
Unworthy as she is, that we have wrought
So worthy a gentleman to be her bride?
JULIET
Not proud you have, but thankful that you have:

138 delivered] *Rowe (*deliver'd*);* deliuered *Q2-4, F* 139 gives you thanks] *Q3-4, F;* giue you thankes *Q2;* thankes ye *Q1*
141] *not in Q1* 142 How] *Q2-4;* What *Q1* 143-5] *not in Q1* 145 bride] *Q2;* Bridegroome *Q3-4*

147 **of . . . hate** both Paris, and being married a second time
148 'but grateful to you for your loving gesture, even though it is mistaken'
149 **how how?** Q2 has 'howhow', an unusual typographic error which may be rendering manuscript correctly; Cam[1] following Neilson simply splits the word; the lack of punctuation makes available alternative rhythms.

chopped logic sophistical rhetoric, someone who uses specious arguments (Dent, L412); initial J. Awdelay, *Fraternitye of Vacabondes* (1561), notes: 'Choplogyke is he that when his mayster rebuketh him of hys fault he wyll geve him xx words for one' (cited by Dowden, Ard[1], from New Shakespeare Society Reprint, 15).
151 **mistress minion** *minion* is the adjectival qualifier, and implied 'well-turned out', 'neat', gallant' (TT9106368), but also 'wanton' (TT86728351); in Florio, it is both a term of endearment with 'favourite, dilling, minikin, darling' (F18263367) but also coy and overweening (F15189437). The ambivalence may indicate that Capulet Father does not know how to handle the situation. The noun *mistress* reinforces that the boy actor is playing a woman, Juliet, which hints that her behaviour may not be properly feminine; also, that in Capulet Father's eye she is a girl pretending to be a woman. The connotative field of the words is also sexual (see Nashe, 3.108) and has the force of bullying.
152 By arbitrarily turning the verbs into nouns and nouns into verbs, Capulet Father uses a common device to leach the words of any meaning (Dent, X1.0); the structure of the argument may be a mockery of Richard Reynolde's *The foundacion of Rhetorike* (1563) (an adaptation of Apthonius' *Gymnasmata*), especially the section on 'Is it good to Marie' ($D2^{v}$), but it also makes an adroit parody of sections in Abraham Fraunce's *The Lawiers Logike* (1588).
153 **fettle** groom, particularly a horse; prepare

'gainst for

Thursday next It is now Tuesday.
154 This may be the point at which the Nurse learns of the arrangements for the marriage.
155 **hurdle** a wooden frame on which traitors and criminals were drawn by horses through the streets for execution (Folg). That Capulet Father will personally drag the hurdle indicates his rage.

JULIET

Proud can I never be of what I hate,
But thankful even for hate that is meant love.

CAPULET FATHER

How, 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?
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.

149 How . . . how?] *this edn (F);* how, how, howhow, *Q2;* How now, how now, *Q3-4;* How now? / How now? *F;* How how, how how, *Neilson* chopped logic,] *Q2-4 (*chopt lodgick*);* chop logicke, *Q1;* Chopt Logicke? *F* 150-1] *Q2-4; Q1 om.* mistress minion you? 151 proud',] *Hoppe;* proud *Q2-3;* proude: *Q4;* proud. *Q1;* proud! – *Theobald* 154 church,] *Q1;* Church: *Q2-4, F*

156 **Out** Jowett points out that the absence of *Out* in Q2 anticipates its absence in 157 (Oxf). However, the line is extrametrical as are some of Capulet Father's other lines, and this is a moment of intense emotion; see 3.1.131.

green-sickness Longer Note

carrion dead and putrefying flesh; prostitute; see *TC* 4.1.72 and *MW* 3.3.182-3.

baggage good for nothing, dead weight

157-9 Since Capulet Father continues his train of thought in 160, it is clear that Capulet Mother's half-line is an interruption; a production needs to decide if Juliet's lines are part of that interruption, or if they take advantage of it.

157 **tallow-face** a yellow coloured face, like the animal fat used for candles, often said to accompany *green-sickness*: Cotgrave describes it as the 'imperfect yellow colour of boxwood' (C35154073). Yellow, along with green (156), and the surrounding imagery, associate Juliet with death, corruption and putrefaction. *tallow* was also consistently associated with spots (TT13998574, F20535746, B44349534), so Capulet Father may be calling attention to the often-found spotty skin of the teenager.

Fie . . . mad Capulet Mother has said that she will leave Juliet to defend herself, so this interruption signifies her concern with the excessiveness of Capulet Father's response. It may be addressed to Juliet (Cam[1]).

160 **wretch** a banished person, an exile (*OED sb.* 1); also, one who is sunk in deep distress, sorrow, misfortune (*OED sb.* 2)

162 **never . . . face** both 'never come into my presence again' and 'I'll never trust you again'.

164-5 **we . . . child** The repetition underscores the importance to Capulet Father of lineage, and the fact that despite his apparent lack of grief, Tybalt's death has been of exceptional significance and may have contributed to, if not instigated, his decision to marry Juliet off swiftly; see 1.2.14-15 and 5.38-40.

164 **My fingers itch** an indication of his anger and desire to do violence, i.e. 'I am itching to give you a good thrashing' (Dent, F237); see *TC* 2.1.24.

166 **one is . . . much** Cf. 1.1.119 (Dent, O62.1); also *MA* 4.1.126-9.

168 **hilding** menial servant; a wretch (C29089524); also, a jade, a knackered (sexually used) horse (*OED sb.* 1)

God . . . her The Nurse interrupts Capulet Father, possibly because he threatens physical violence, but also because she wants to ensure that Juliet keeps her marriage secret; after all the Nurse is partially responsible for the situation.

CAPULET FATHER

Out, you green-sickness carrion! out, you baggage!
You tallow-face.

CAPULET MOTHER

Fie, fie. What, are you mad?

JULIET

Good father, I beseech you on my knees,
Hear me with patience but to speak a word.

CAPULET FATHER

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 blessed
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:

156 green-sickness] *F4;* greene sicknesse *Q2-4, Q1, F* 157 You] *Q2-4;* out you *Q1* tallow-face] *F4;* tallow face *Q2-4, Q1, F* Fie . . . mad] *not in Q1* 159] *Q1 adds SD: She kneels down.* 160+ SP] *this edn; Fa. Q2-4, F (throughout rest of scene); Capulet Q1 (throughout rest of scene)* 164 itch. Wife,] ytch. / Why wife, *Q1;* itch, wife, *Q2-4;* itch, wife: *F* 165 lent] *Q2-4;* sent *Q1* 167 curse] *Q2-4;* crosse *Q1*

169 **to blame** F misreads and prints ‘too blame’, using the sense ‘blameworthy’ (Oxf[1]), or shared blame; but only he is to blame for ‘rating’.

rate berate, scold

171 **Good Prudence** not the Nurse’s name. Capulet Father is being sarcastic and personifying her into the opposite of what he really thinks she is: *prudence* was a profoundly important attribute at the time, described by Wright as necessary to control the passions (89-90), and by John Cleland, *The Institution of a Young Noble-Man* (1607) as fundamental to ‘our life and conversation’ (167).

smatter to talk without any knowledge, Andrew Boorde, *The breviary of helthe* (1547) refers to those who practise medicine without training as those who go ‘to smatter and to medle’ in things they do not understand (Aii).

gossips usually female, friends and neighbours who support each other, with a verbal tradition of exchanging useful social information, and banal chatting. This latter is the perjorative sense of Capulet Father; see 2.1.11.

172 **I . . . treason** both ‘I speak nothing against you’ and ‘because I am not speaking treason you cannot shut me up’.

God ’i’ good e’en elided form of ‘God give you a good evening’; literally, ‘Good evening’, figuratively, ‘Go away’

173 **May . . . speak** Unlike Capulet Mother and Juliet, the Nurse repeatedly tries to interrupt; note that Capulet Father tells her to leave three times yet she never does. This is a stock situation, from *commedia dell’arte*, in which higher-status characters need the intervention of the servant.

mumbling not literally mumbling, but the Nurse’s words are beneath Capulet Father’s consideration.

174 **gravity** serious objections; Capulet Father is being sarcastic.

gossip’s bowl a drink possibly consisting of ale, nutmeg, sugar, toast and roasted apples (Dyer, 194), served in a communal cup; see *MND* 2.1.47-50.

175-6 Q2 gives the two half-lines of 175 and 176 as three short lines. This edition considers ‘You are too hot’ an interruption of ‘For . . . not!’, and combines the two into one line. But the alternative, that 176 is an interruption of ‘You are too hot’, is equally possible, and would imply combining the phrase with 176 into one line.

175 **hot** angry; see Newton (*Touchstone*, 1573, 59[v]), who also associates it with a ‘big voice’ (45[v]).

NURSE
You are to blame my lord, to rate her so.
CAPULET FATHER
And why, my Lady Wisdom? hold your tongue
Good Prudence, smatter with your gossips, go.
NURSE
I speak no treason –
CAPULET FATHER O God ’i’good e’en –
NURSE
May not one speak? –
CAPULET FATHER Peace you mumbling fool,
Utter your gravity o’er a gossip’s bowl,
For here we need it not!
CAPULET MOTHER You are too hot.

170 Wisdom?] *F3;* wisdome, *Q2-4;* wisedome? *Q1, F* 171 Prudence, smatter] *Q3-4, F;* Prudence smatter, *Q2;* prudence smatter *Q1* gossips,] *Q3-4, Q1;* gossips *Q2;* gossip, *F* 172 SP] *Q4 (Fa.);* Father *Q2-3 as if part of Nurse’s speech* 173 SP] *Q4; not in Q2-3, Q1, F* 173] *not in Q1* 174 gossip's] *Rowe;* Goships *Q2;* Gossips *Q3-4, Q1, F* bowl] *Q2-4, Q1;* bowles F

176-7 Struggling to explain the irregularity of line 177, editions have arrived at a number of solutions. For example, Cam[1], following Hoppe, makes 176 and a shortened 177 into one line. This edition retains both lines, as Q2. That 176 falls short of a complete line implies that Capulet Father is left speechless with anger, or that he chooses silence because words fail him. The irregularity of 177 on the other hand suggests that the words take him over, and he cannot control them coming out. The short, irregular line of one-syllable beats acts as a bridge to his enraged judgement on Juliet, the seven beats pushing the metre out of balance with the iambic pentameter.

176 **God's bread a** violent oath by Elizabethan standards, deriving from the sacramental bread of communion

mad beyond reason

177-9 **Day . . . matched** Capulet Father moves the list to focus on himself (*Alone, in company*) and expands into the overblown claim that he has been thinking about marrying off Juliet for a long time; see 1.2.8-11 for evidence of the recent advent of the idea.

179 **matched** marriage arranged

180 **noble parentage** Paris is related to the Prince.

181 **desmesnes** estates, hence propertied; also, bodily shape; cf. 2.1.20.

nobly ligned descended from noble ancestors. Q2 has 'liand', adopted as 'ligned' by Ard[2]. Also, with the physical characteristics (line) of a nobleman, with the added meaning of 'lined' as 'covered on the inside', further spelt out in 187 (Jowett), an interesting variant on 1.3.84-9.

182 full of good qualities, virtues (Dent, S945.1); also, sexually well-endowed; cf. *MA* 1.1.54-5.

183 **Proportioned** both wealthy, and visually and intellectually balanced, vital to healthy humours

184 **puling** complaining, querulous

CAPULET FATHER

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
A gentleman of noble parentage,
Of fair demesnes, youthful and nobly ligned,
Stuffed, as they say, with honourable parts,
Proportioned as one's thought would wish a man:
And then to have a wretched puling fool,

177-8 Day . . . company] *Q2-4;* Day, night, early, late, at home, abroad, / Alone, in company, waking or sleeping *Q1;* Day, night, hour, tide, time, work, and play / Alone, in company *Rowe;* Day, night, work, play / Alone, in company, *Hoppe, continuing 176* 178 Alone,] *Q4, Q1;* Alone *Q2-3, F* 180 noble] *Q2-4;* Princely *Q1* 181 ligned] *Ard*[2]*;* liand *Q2;* allied *Q3-4, F;* trainde *Q1, Capell;* limb'd *Hosley* 183 thought would] *Q2-4;* heart coulde *Q1*

185 **mammet** usually glossed as ‘doll’ (Folg), associated with the baby or child kept close to the mother’s breast, coddled and over-protected. Also, a term of abuse, from ‘maumet’ or ‘Mohammed’, and the misconception of the Elizabethans that Islam worshipped Mohammed as a god, making him an idol; hence ‘whining’ *mammet* may recall the chanting of Muslims in prayer, making Juliet a heathen, and not the daughter of her parents but a changeling. The term may give a clue as to the expected staging, with Juliet still prostrate on the floor, since ‘mal du Mahumet’ was a term for epilepsy or the ‘falling-sickness’ (C33936956). Florio also collocates ‘mammock’ with ‘shred’ or ‘scrap’ (F522000).

in . . . tender inexperienced; also signifying ‘at this moment when her fortune has been tendered or offered to Paris’ (see 3.4.12); also, that her future happiness is uncertain unless she marries Paris, since Capulet Father intends to disinherit her (Cam[1]).

186-7 **I’ll . . . me** Juliet never says any of these phrases.

188-9 **I’ll . . . me** The *pardon* he offers is punitive, that she will be thrown out of the house.

189 **Graze** find food, forage, a term usually applied to animals

191 **lay . . . heart** ‘Listen to what the heart is saying’, the heart being the seat of reason and directly connected with the soul.

192 The connotation of the line is that Juliet is a commodity, to be dispensed with, paid out, given; Capulet Father’s words relegate her to the status of an object. The second signification returns to haunt the first, as Juliet in the end becomes a commodity, a gold statue (5.3.298).

193 **hang . . . streets** not only a parental curse, but also a threatening warning that this is what happens to women who do not have the protection of the father as the head of the family. Although the text reminds us at 5.3.157 that a nunnery is an alternative in the Capulets’ Italy, here Capulet Father is clearly being presented as a member of the English gentry and merchant class; cf. *TGV* 3.1.77-9.

starve die, from O.E. ‘stearfan’ or ‘to die’, still common in northern English as in ‘starving with cold’; cf. *1H4* 2.2.20-1.

194 **acknowledge** to recognize as lawfully related

195 He will disinherit her, reinforced by the double negative.

CAPULET FATHER

A whining mammet, in her fortunes tender, 185
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.
Look to’t, think on’t, I do not use to jest. 190
Thursday is near, lay hand on heart, advise:
An you be mine, I’ll give you to my friend,
An you be not, hang, beg, starve, die in the streets,
For by my soul I’ll ne’er acknowledge thee,
Nor what is mine shall never do thee good. 195

191 advise:] *F4;* aduise, *Q2-4, Q1, F*

196 **be forsworn** break my oath, see 194; cf. *LLL* 1.2.165-6.

SD Capulet Father leaves before any of the three women respond, his unwillingness to discuss displaying the arrogance of his power; even if he leaves swiftly the implication is that they have been reduced to silence by his chilling words. From 126 and the entrance of Capulet Father the scene can be read, and indeed acted, with the structure of *commedia dell'arte* in which the father of the household tries to show his power and is continually undermined or subverted by others, especially servants; see 173n. However, from 176, the text partly derives its tension from the way Capulet Father's seriousness is played off against the comic character type (note the excessive repetitions, the textbook elaborations, the potentially clichéd lists). The malicious intensity of the speech is underwritten by the silence to which the women are reduced.

198 **bottom . . . grief** the fullest extent of Juliet's predicament; she recognizes her isolation, that only God can fully understand her situation. The phrase picks up the vocabulary she used earlier with her mother and is an oblique cry for help to her; it resonates with 56 and recalls her foreboding.

199 **O . . . mother** A production has to solve the problem of what Capulet Mother does during Juliet's speech: here she may well begin to leave, this line then acting as a way of calling her back.

cast . . . away Cf. the pleas of Psalms, 51.11 and 71.8.

200-2 gives the impression that she still grieves for Tybalt, while remaining correct in terms of voicing grief for the loss of Romeo; also, a premonition of her own death; see 5.3.85-6.

202 **monument** Capulet's tomb, vault, sepulcher

204 SD Capulet Mother's departure literally visualizes Juliet's growing isolation.

206-9 **My . . . earth?** Her faith that Romeo will be returned to her on earth can only happen if she dies and goes to heaven. It is an irresolvable paradox that does however have one solution in the Christian story of the Resurrection: that when Christ returns to earth human beings will be saved and may go to heaven. The structure of the reference reinforces the imagery that casts Romeo as a version of Christ. The lines also signify Juliet's recognition that only if Romeo dies will she be free to marry Paris.

206 **faith** faith in God; also, marriage vows

207-9 **How . . . earth?** How could she revoke her marriage vows without Romeo dying?

210 **that . . . stratagems** that God's plan should test her in such a complex and difficult way; also, that God should set traps for her

stratagems strategic plans, plots, traps

CAPULET FATHER

Trust to't, bethink you, I'll not be forsworn. *Exit.*

JULIET

Is there no pity sitting in the clouds
That sees into the bottom of my grief?
O sweet my mother, cast me not away,
Delay this marriage for a month, a week,
Or if you do not, make the bridal bed
In that dim monument where Tybalt lies.

CAPULET MOTHER

Talk not to me, for I'll not speak a word.
Do as thou wilt, for I have done with thee. *Exit.*

JULIET

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.
Alack, alack, that heaven should practice stratagems

200 month, a week] *Q2-4;* day or two *Q1* 205-13 O God . . . Nurse.] *Q2-4;* Ah Nurse what comfort? What counsel canst thou giue me. *Q1* 205 God,] *Q2;* God. *Q2-4*

211 **soft** vulnerable, unformed

subject God's subject, a person who owes allegiance as well as an object of attention; the individual has a direct access to the knowledge of God and faith in the deity, whereas in Roman Catholicism that access is mediated by a priest and / or the Church. Here Juliet's use of *subject* implies an immediate spiritual relationship with God, which guarantees the sacred quality of her marriage despite any other social structure.

212-13 **What . . . Nurse** Juliet has to ask several times before the Nurse will answer her, at 205, 212 and here. The questions echo with the earlier plea for *joy* which the mother answered by announcing the marriage to Paris, 105-15.

213-14 **Faith . . . nothing** Q2, Q3 and Q4 present as one line; this edition breaks after *Romeo*, producing two ten-beat lines. The break allows for the sense that Romeo is the *faith* she is offering, and constructs tension by placing the name at the end of the line so that Juliet does not know whether the Nurse will come down on Romeo's side. Most editions break the line before *Romeo* (Spencer, Ard^{2}, Cam^{1}, Oxf^{1}); Jowett splits the line after *Romeo* without comment (Oxf).

213 **Faith . . . is** The delay in the Nurse's response to Juliet indicates the difficulty she is having with thinking through the implications, not least the danger of her own position.

214 **banished** *banishèd*

all . . . nothing The odds are everything against nothing, in other words, a certainty (Dent, W865.1).

215 **to challenge you** to claim you as his wife

217 **case stands** Even in moments of high seriousness the Nurse includes words with sexual double meanings. Knowing that Juliet has had the opportunity for intercourse, the implication is that she had better get married again or she may find herself pregnant and effectively single – in early modern eyes, unclean and disgusting.

case predicament; also, vagina

218 **married . . . County** In the 1590s in England, although bigamy was not condoned by the Church, it was not a civil crime. By 1603 it had been made so, possibly implying that a number of people had been taking advantage of the discrepancy.

JULIET

Upon so soft a subject as myself.
What say'st thou? hast thou not a word of joy?
Some comfort Nurse.

NURSE

Faith here it is: 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 stands as now it doth,
I think it best you married with the County.

213-14 Faith . . . nothing,] *F; one line Q2-4;* Now trust me Madame, I know not what to say: / Your Romeo he is banisht, and all the world to nothing *Q1* 214 banished] *Q1 (*banisht*);* banished *Q2-4, F* 216-17] *not in Q1*

219-20 The Nurse could be waiting for Juliet to respond, and when she does not she has difficulty knowing how to proceed; or she could be torn between what she knows is the practical solution, Paris, and Juliet's love for Romeo.

220 **dishclout** dishrag; something grey and worn out, used up

eagle noble bird, 'fit for an Emperor' (Barnes, diii[v]); see 5.1.9.

221 **green** of particular beauty; see *MND* 5.1.330.

222-6 **Beshrew . . . him** The Nurse wants Juliet to choose Paris because it will get the Nurse out of her own predicament. The syntax of these lines displays the fear that she may have gone too far: she denigrates Romeo in the opening phrases of lines 224-5 but qualifies her statements in the concluding phrases. The ambivalence of the final line reinforces a sense of hesitant bravado.

222 **Beshrew . . . heart 'I**'ll be cursed if . . .', a mild oath.

224 **excels your first** is better than your first, since Paris is of higher status, the better catch.

225-6 **'twere . . . him** punctuated as Q3 and Q4 with a comma after *were*, the last line signifies 'As you (Juliet) living here and having no use of Romeo because he is elsewhere'. Some editions change *here* to 'hence' because they do not follow the logic of this punctuation.

226 **you . . . him** *you* chimes with *use*, accentuating the word-play on both profit and sexual enjoyment (Oxf[l]).

228 **from . . . too** The soul is more trustworthy than the heart in humours theory; the Nurse is upping the stakes; cf. Mark, 12.30: 'With all thy heart, and with all thy soule'.

229 **Amen** So be it; literally, Juliet's word confirm that the Nurse's soul and heart are cursed; also, with the sense that the Nurse has just brought curses upon herself, 'so God protect her'.

230 **What?** The Nurse either does not hear Juliet or hears and cannot believe what she has heard.

231-4 For the first time Juliet begins to speak double with her Nurse.

231 **comforted . . . much** literally implying the Nurse has comforted her; also, an ironic comment on the failure of the Nurse to answer her pleas for comfort at 209 and 213.

NURSE

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,
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.

JULIET

Speak'st thou from thy heart?

NURSE

And from my soul too, else beshrew them both.

JULIET Amen.

NURSE What?

JULIET

Well thou hast comforted me marvellous much.
Go in and tell my lady I am gone,

219 lovely gentleman] *Q2-4;* gallant Gentleman *Q1* 220 Romeo's] *Q5; Romios Q2; Romeos Q3-4, F; Romeo* is but *Q1* 220-2 An . . . hath] *not in Q1* 222 hath.] *Rowe;* hath, *Q2-4, F* Beshrew] *Q5;* beshrow *Q2-4, F* 223 you are] *Q2-4;* you *Q1* 227 Speak'st thou] *Q2;* Speakest thou *Q3-4;* Speakst thou this *Q1* 228 And from] *Q2-4;* I and from *Q1* too, else] *Q2;* too, or else *Q3-4;* or els *Q1* 230 What?] *Q2-4;* What say you Madame? *Q1;* To what? *Hanmer;* What to? *Keightley*

233-4 The syntax, made up of a series of phrases '*to* . . . *to* . . . *to*', indicates that Juliet is thinking how to convince the Nurse that she accepts the decree.
236-40 **Ancient . . . times?** a soliloquy that could enable the actor playing Juliet to engage with the audience
236 **Ancient damnation** Cursed old woman, signifying an old troublesome person; cf. Mercutio's insult, 2.4.136. In damning Juliet to marry Paris, the Nurse brings damnation on herself.
237-40 **Is . . . times?** Juliet questions which sin is more serious: either encouraging her to break her marriage vows (237) or condemning Romeo when she had previously praised him (238-9).
238 **dispraise** condemn, take praise away from
239 **above** beyond
240 **Go counsellor** In this dismissal of the Nurse, Juliet sends away the one person who has counselled her, a significant step given the importance of counsel in the period; see for example Tuvill on 'honest council' (87^{r}-87^{v}). The loss of her counsellor completes her emotional isolation from her family.
241 **bosom** heart, hence confidence and trust
twain separated in two
243 **myself . . . die** Cf. 3.2.136-7.

JULIET
Having displeased my father, to Lawrence' cell,
To make confession, and to be absolved.
NURSE
Marry I will, and this is wisely done. [*Exit.*]
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
So many thousand times? Go counsellor,
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. *Exit.*

234 absolved] *Q3-4, Q1, F;* obsolu'd *Q2* 235 SD] *Q4; She lookes after Nurse. Q1* 236 wicked] *Q2-4;* cursed *Q1*

[4.1] Friar Lawrence's cell, and in a naturalistic time scheme it would be Tuesday morning; see 3.4.18.

1 **On Thursday sir?** Friar Lawrence and Paris enter mid-conversation. This is the first time the Friar has heard about the marriage between Paris and Juliet.

time . . . short Marriages in the late sixteenth-century Church of England, as now, were supposed to be preceded by the reading of the banns, which would have delayed the wedding until after three public pronouncements, usually one week apart. Either the text is emphasizing the undue haste of this marriage or it is trading on the cultural difference of Italian and Roman Catholic practices from those in England.

2 **father Capulet** Paris has moved from *my lord* (3.4) to the more personal form of address; *father* was a common form for 'father-in-law'; cf. Capulet Father's use of *son* at 3.4.16.

3 **I . . . haste** 'I am not reluctant to slacken (or lessen) Capulet Father's haste'.

4-5 Friar Lawrence, in casting about for a reason to delay or stop the wedding, emphasizes that Paris has not wooed Juliet, nor does he know if she wants to marry.

5 **Uneven . . . course** literally, the ground has many pitfalls, is rough; figuratively, that there are a lot of unusual elements, imponderables around the proposed marriage.

7 **little . . . love** few opportunities to speak with her

8 **house of tears** This astrological reference indicates a connection between the humours and the planets; see C. Dariot, *A breefe . . . introduction to the Astrological judgement of the starries* (c. 1583), trans. F. Wither, B1^{r}-B2^{v}. M. M. Mahood, *Shakespeare's Wordplay* (1957) notes that *house of tears* is both the grieving Capulet household and an inauspicious part of the heavens (71-2).

11 **wisdom** In fact Capulet Father makes a *desperate tender* (3.4.12).

13 **too . . . alone** brooding too much in her solitude; this was the concern of Montague Father for Romeo (see 1.1.135-6).

14 **put . . . society** dispelled, driven away by being social. The marriage service is 'for the mutual society, help and comfort, that the one ought to have of the other' (Shaheen).

15 **of** for

[4.1] 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.
Now do you know the reason of this haste.

4.1] *Rowe; Q1 has a printer's ornament across the page before the opening SD* 0.1 County] *not in Q1* 3 slow to slack] *Q2-4;* slack to slow *Q1* 7 talk] *Q2-4 (*talke*);* talkt *Q1* 10 do] *Q2;* doth *Q3-4, Q1;* should *F3*

16 ‘I wish I did not know why the marriage should be delayed’; Friar Lawrence says this as an aside or he would be likely to get a response from Paris.

18-36 a stichomythic exchange (see Wales, 298-9), signalled by the two opening rhyming couplets; cf. a more open, but just as troubled exchange, *R3* 1.2.68-154.

18 This is the first time the audience or reader sees Paris and Juliet together, so everything they say is part of their introduction to each other. There is a contextual echo of the last time Juliet was at the Friar’s cell (2.6), and preparing to marry Romeo.

There is a **video** of this scene.

19-36 Throughout these lines Juliet performs a subtle word-play of double meaning, never saying anything that is a lie or untrue to her knowledge; yet at the same time, the words signify to Paris different and at times opposite meanings to those she intends.

20-1 A rhyming couplet constructed by the Friar possibly to bring a halt to their exchange. After Paris reopens the conversation with 22, the Friar does not interject again and there are staging questions about how the actor plays his ensuing silence.

20 **love** Most modern editions, as here, punctuate so as to turn *love* into an address to Juliet. All the early quartos include *love* in the first phrase, implying that Juliet’s love will necessarily bloom on marriage.

21 **What . . . be** appears to concur with Paris’ statement; but also, signifies that Juliet rejects the idea that Paris could demand that she marry, and affirms that she is capable of her own self-determination. Because proverbial (Dent, M1331) and therefore with one commonly understood meaning, it intensifies Juliet’s double meaning.

That’s . . . text The Friar’s words attain the same sophisticated doubleness as Juliet’s; both affirming Paris’ assertiveness, and attributing ‘certainty’ only to God’s will.

text saying

22-3 Paris may be asking if she is coming to be ‘shrived’ in preparation for marriage. Juliet might hear another meaning, that she should be coming for confession because she has consummated her marriage. Sex within marriage was held by the Church to be only for procreation; if one enjoyed it one was committing a sin. On the other hand women clearly enjoyed passionate relationships (Crawford & Mendelson, 131).

FRIAR LAWRENCE

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

Enter JULIET.

PARIS

Happily met, my lady and my wife.

JULIET

That may be sir, when I may be a wife.

PARIS

That ‘may be’ must be, love, on Thursday next. 20

JULIET

What must be shall be.

FRIAR LAWRENCE That’s a certain text.

PARIS

Come you to make confession to this Father?

16 slowed] *F (*slow’d*), Q1;* slowed *Q2-4* 17 toward] *Q2;* towards *Q3-4;* to *Q1* 17.1] *Q2-4; Enter Paris. Q1 (before 17)* 18 Happily met] *Q2-4;* Welcome my loue *Q1* 20 ‘may be’] *Hosley;* may be *Q2-4, Q1, F*

23 Ostensibly a piece of weak word-play, that were she to answer him she would be making a confession; also, recalling the intended meaning of 22, that were she to say 'yes' she would be admitting that she had committed a sin, ironically of course, a sin that meant that she would no longer be marriageable.
24 could be played as arrogant, but is more probably a plea. Perhaps understanding from Juliet's rebuff (23) that she is reluctant to confess that she loves him, he asks her at the least not to deny it.
25 If staged as a direct address to Paris, Juliet deflects his plea by saying that she loves the Friar (meaning spiritually); if staged as an address to the Friar, she is playing on the ambiguity of *him*, but inadvertently giving hope to Paris.
26 If in reply to Juliet's direct statement at 25, it signifies 'I am sure that you will also say that you love me'; if in reply to an indirect 25 addressed to the Friar, the punctuation should change to emphasize the assertion 'I am sure that you love me'.
27-8 **it . . . face** a good opinion is more reliable when offered to a third party; also, not 'behind your back'.
29 shifts the ground away from word-play into an assumed intimacy. The line is a reminder of Juliet's desperation; much of the energy of this exchange derives from the tension between an expectant Paris and a distraught Juliet who has to hide that distraction while unexpectedly meeting the man who caused it.
30-1 The tears have had little effect, for her face was bad enough 'before they tried to ruin it'; however, while *it* ostensibly signifies *face*, it also signifies 'situation' or her predicament. Paris may read this as 'conventional self-deprecation when dealing with a compliment' (Kittredge).
31 **spite** hurt
34 **I spake it . . . face** 'I said it directly, openly, honestly to myself'; cf. 27-8n. Also, 'I said it about myself'.
35 **Thy . . . mine** Because she is to become his wife, her body will also be his possession. The statement commodifies her, although his intention may be to deflect her self-absorption and take her out of herself.
36 **for . . . own** ostensibly 'for it is yours'; but also, as she intends, 'for it is Romeo's'.
38 **evening mass** There were Catholic prohibitions against afternoon and evening masses and some editions have found this textual detail careless (Cam[1]); however, rather than assume the text is engaging in further word-play, editions have variously explained this phrase, Evans pointing out that *Missa vespertina* is the literal Latin phrase, where *missa* means 'religious service' not 'mass'. Nevertheless, Evans cites from a mass of 1576 held at 6 p.m. (Cam[1]).

JULIET
To answer that, I should confess to you.
PARIS
Do not deny to him that you love me.
JULIET
I will confess to you that I love him.
PARIS
So will ye, I am sure, that you love me.
JULIET
If I do so, it will be of more price
Being spoke behind your back than to your face.
PARIS
Poor soul, thy face is much abused with tears.
JULIET
The tears have got small victory by that,
For it was bad enough before their spite.
PARIS
Thou wrong'st it more than tears with that report.
JULIET
That is no slander sir, which is a truth,
And what I spake, I spake it to my face.
PARIS
Thy face is mine and thou hast slandered it.
JULIET
It may be so, for it is not mine own.
Are you at leisure holy father, now,
Or shall I come to you at evening mass?

23 I should] *Q2-4;* were to *Q1* 26 sure,] *F4;* sure *Q2-4, Q1, F* 33 slander . . . truth] *Q2-4;* wrong sir, that is a truth *Q1;* slaunder sir, which is truth *F2;* slander, Sire, which is but truth *Rowe;* wrong, sire, that is but a truth *Capell;* wrong, sir, that is a truth *Malone*

39 **pensive** anxious

42 **rouse** wake up; more specifically, on the wedding morning the bride is roused by musicians brought by the groom; see 3.5.34.

43 **adieu** ironic echo of Romeo's farewell at 3.5.59; bitter dramatic irony given that Juliet will be apparently 'with God' when he sees her next

holy kiss Presumably Paris kisses Juliet. It is difficult to judge whether the text is suggesting that Paris is backtracking, recognizing he may have moved too fast, or whether it is sentimental, or whether the phrase covers up an aggressive attempt to kiss her sexually. The action resonates in contrast with 1.5.105-9 and 2.6.22-3.

44 **O** A sign that Juliet is at a loss, almost a plea for a solution. The Friar's responding *O* (46) indicates that he too is at a loss.

45 **past hope . . . help** The three nouns not only speak of Juliet's desperation for herself, but also that she is beyond the *hope*, *care* and *help* of others. *hope* and *care* are words used about her in dialogue with her parents; she is now beyond them all; see 1.2.14-15 and 3.5.63, 92, 107 and 178; cf. also *LLL* 5.2.28.

care makes sense but other editions often use Q1's 'cure'; cf. a similar issue at 4.5.65. *care* takes one into the domestic world of 3.5, and 'cure' into the medicinal world of the Friar's interests.

47 **compass** both the extent (to encompass) and the range or measurement; cf. *KL* 4.21-2.

48 **prorogue** delay, put off; see 2.2.78. Given the large number of delays in the play, and the Friar's own liking for the stasis or balance of the come / go dyad, this sense of attempting to put off something that is inexorably approaching is one of the first indications that things are getting out of his control.

52-4 Juliet taunts Friar Lawrence by replacing his wisdom and help, which offers no solution, with her own, which threatens suicide – a solution he cannot contemplate.

54 **this knife** It was not uncommon for women to wear knives; see illustration. Presumably once drawn, the knife remains out until the latter part of the scene (59, 62, 89). Longer Note

55 Cf. the marriage service: 'Then shall the priest join their hands together, and say: those whom God hath joined together, let no man put asunder'.

FRIAR LAWRENCE
My leisure serves me, pensive daughter, now.
My lord we must entreat the time alone.
PARIS
God shield I should disturb devotion.
Juliet, on Thursday early will I rouse ye,
Till then adieu, and keep this holy kiss. *Exit.*
JULIET
O shut the door, and when thou hast done so
Come weep with me, past hope, past care, past help.
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 to be married to this County.
JULIET
Tell me not Friar, that thou hearest of this,
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.
God joined my heart and Romeo's, thou our hands:

41 God shield] *Q1;* Godshield, *Q2-4;* Godsheild: *F* 42-3] *Q2-4; Iuliet* farwell, and keep this holy kisse. *Q1* 43 SD] *Q2-4; Exit Paris. Q1* 44 O] *Q2-4;* Goe *Q1* 45 care] *Q2-4, F;* cure *Q1* 46 O] *Q2-4;* Ah *Q1* 47] *not in Q1;* strains] *Q2-4;* streames *F* 52-60] *not in Q1* 55 heart and Romeo's,] *F4;* heart, and Romeos *Q2;* heart, and Romeos, *Q3-4, F*

56 **this hand** traditionally the left hand on which the wedding ring is placed
sealed fused together; also, brought together with the seal of authority; literally, wax stamped with an impression on a piece of paper. For a discussion of the legal imagery see Chapter Six.
57 **label** a strip of parchment that attached a seal to a deed (Folg) which carried the signature of the person 'settling his or her hand' to the document (Cam[1]).
deed action, in other words another marriage; also, a legal document
59 **this** the knife, presumably in her right hand, opposing 'this hand', the left (56)
60 **long experienced time** both that the Friar has had an eventful life and that he has gained much wisdom
61 **counsel** advice from a friend; Juliet yet again pleads for help; see 3.5.209. Also, a legal term.
62-3 **'Twixt . . . umpire** Because the knife is already *bloody* this umpire will decide the case by condemning to death: the statement is a foretelling of her own death.
62 **extremes** extremities, the further parts of the body, here standing in for the whole body which she has distanced from herself; also, her desperate situation caught between joy in her marriage to Romeo and grief at the proposed marriage to Paris (see *KL* 5.3.108); also, opposed to 'moderation', a key concept for the Friar, and resonant for him with 'in extremis', 'near death', and 'extreme unction', the sacrament given to those in danger of death. See also 2Cho. 14.
63 **arbitrating** weighing up the arguments and negotiating a settlement; here paradoxical because there is only one outcome if the Friar cannot help, and that is her death.
64 **commission** considered action
years and art practical experience and craft of learning
65 **issue** result or resolution of her dilemma; also, literally, the birth of a child
66 **long . . . long** slow . . . desire
67 **remedy** solution; also medicine or herbal treatment; see *art* (64).

JULIET

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.
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
Could to no issue of true honour bring.
Be not so long to speak: I long to die
If what thou speak'st speak not of remedy.

56 Romeo's] *Q5;* Romeos *Q2-4;* Romeo *F;* sealed,] *Q5;* seald: *Q2-4, F* 60 long experienced] *Q2-3 (*long experienst*), Q4 (*long experien'st*)* 63 umpire] *Q4;* umpeer *Q2-3, Q1, F* 66 Be . . . I long] *Q2-4;* Speake not, be briefe: for I desire *Q1;* Speak now, be brief; for I desire *Hanmer*

68 **Hold, daughter** Implicit SD; Juliet is about to kill herself.

kind of hope possible way out, but *kind* suggests that it may not prove to be; figuratively, 'the solution will not be straightforward'.

69 **craves** desires

desperate without hope, hence reckless

execution action, deed; also killing, both Juliet's literal threat to kill herself and the apparent threat of the Friar's solution, a fake death (Dent, D357)

70 **that** both her threatened suicide and her marriage to Paris

72 **stay** offers several current meanings in the sixteenth century, having the sense of the action of stopping (stay *sb.*[3] 1): see *stays all senses*, 2.3.26. See also 'stationery condition' or 'standstill' (*OED sb.*[7] 7), 'to render motionless or keep immovable' (*OED v.*[1] 21); there is also an alternative and interesting connotation, to appease a craving (*OED sb.*[3] 29): see 69. 'slay' (Q1, Q4) is the more obvious and accessible meaning for audience and reader, but *stay* is accurate and part of the Friar's world of 'come', 'stay' and 'go' (Hunter, 'Echolocation').

74 **this shame** i.e. the impending marriage to Paris

77-8 John Studley, *Hippolytus* (1581) offers several verbal parallels in this scene. Phaedra saw her only option to be death: by strangling, knife or 'topsie turvy headlong hurld downe Pallas turret hie' (122). Psyche also wanted to throw herself from the top of a tower when she was subjected to ordeals by the goddess of love (Venus) (J. Maguin, 'Shakespeare, Hypnos, and Thanatos: *Romeo and Juliet* in the space of myth', in Halio, *Texts*, 41ff.). Cf. Brooke, 1602-4.

78 **battlements** walkway around the top of a fortified building

79 **walk . . . ways** endanger herself by inhabiting roads frequented by thieves; also, behave the way thieves do

lurk hide, be furtive; also used for those outside the law (*OED* lurker 1)

79-80 **bid . . . are** with the connotation that she too is poisonous, like Eve just before being expelled from the Garden of Eden

80 **Chain . . . bears** Bear-baiting, the torturing of chained bears with dogs, was a popular Elizabethan pastime; the Bear Garden was near the Globe theatre.

FRIAR LAWRENCE

Hold, daughter: I do spy a kind of hope
Which craves as desperate an execution
As that is desperate which we would prevent.
If rather than to marry County Paris
Thou hast the strength of will to stay thyself,
Then is it likely thou wilt undertake
A thing like death to chide away this shame,
That cop'st with death himself to scape from it:
And if thou darest, I'll give thee remedy.

JULIET

O bid me leap, rather than marry Paris,
From off the battlements of any tower,
Or walk in thievish ways, or bid me lurk
Where serpents are. Chain me with roaring bears,

72 of] *Q2-4;* or *Q1* stay] *Q2-3, F;* slay *Q4, Q1* 75 cop'st] *F4;* coapst *Q2-3, Q1;* coop'st *Q4;* coap'st *F* death himself] *Q3-4, F;* death, himselfe *Q2;* death it selfe *Q1* 76 darest] *Q2-4;* doost *Q1;* dar'st *F* 78 off] *Q1;* of *Q2-4, F* any] *Q2-4;* yonder *Q1* 79-80] *Q2-4;* Or chaine me to some steepie mountains top, / Where roaring Beares and sauage Lions are: *Q1*

81 **nightly** both ‘by night’ and ‘every night’, as if, inverting the belief that ghosts return to rest during the day, she wanders during daylight as a ghost.

charnel-house a building adjacent to a church, where the bones of dead people, disinterred to make way for new graves, were kept

82 **O’ercovered** both that she is overcovered by the bones when hidden, and that the charnel-house has bones strewn all over it

83 **reeky** vapourous or steaming; also, foul-smelling

shanks shin bones

chapless without a jaw bone; Q2 has ‘chapels’, possibly a misreading of the manuscript word rendered as ‘chaples’ in Q1.

84 **grave** refers not only to a plot of earth dug out to receive a dead body, but also to a receptacle for the dead (OED *sb.*[1] 1), such as a mausoleum

85 **tomb** a place of burial, a grave; also, a chamber or vault built to receive a dead body. There is no word in Q2, simply a gap. Many editors follow Q4’s ‘shroud’; but see Williams for a convincing argument about *tomb* (133-4). See also 4.5.87n.

87 In the event, Juliet both fears and doubts when she takes the Friar’s potion; see 4.3.20-57.

to with respect to

89 **Hold then** Presumably Juliet still has her knife; alternatively simply an injunction to ‘stop’. The structure of Juliet’s previous speech invites response at a number of points but the Friar remains silent, and the actor would need to choose dramatic reasons for this silence. In addition, it allows for a set-piece of horrific description that has become central to the gothic tradition and its fascination with death.

There is a **video** of this scene.

92 It would be normal for a Nurse in a gentry household to sleep in the same room as the young people under her care in Elizabethan England.

94 **distilling** distilled (Abbott, 372): the participial form is appropriate because the potion will reduce her body to stillness; also, permeate (OED distill *v.* 3).

drink thou off drink it all

JULIET

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
And hide me with a dead man in his tomb –
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.

FRIAR LAWRENCE

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.
Take thou this vial, being then in bed,
And this distilling liquor drink thou off,
When presently through all thy veins shall run

81 hide] *Q2-4;* shut up *Q1* 83 yellow] *Q4, F;* yealow *Q2-3;* yeolow *Q1* chapless] *Q4;* chapels *Q2;* chappels *Q3, F;* chaples *Q1* 84-5] *Q2-4;* Or lay me in tombe with one new dead: *Q1* 84 new-made] *Rowe;* new made *Q2-4, F* 85 his tomb –] *Williams (Malone; see Commentary);* his, *Q2-3;* his shroud, *Q4;* his graue *F* 86 told] *Q2-4;* named *Q1* 88 unstained] *Q2-4 (*vnstaind*), Q1;* vnstained *F* 89-93] *Q2-4; see Appendix: ‘Q1 version’* 92 thy] *Q3-4, Q1, F;* the *Q2*

96 **humour** probably blood
97 **surcease** suspend, cease; cf. *Cor* 3.2.120-1.
100 **To wanny** 'Too pallid'; Hoppe suggested *wanny*; Q4's 'Too paly' may derive from the practice of using colour to make a lime-based paste to whiten the face. John Studley, *Agamemnon* (1581) describes Clytemnestra's nurse as having a 'pale and wanny face' (143^{v}). The CHD of Early English Drama can find 'wanny' only in Studley's work, seven times in his translations of Seneca. It does, however, also occur in books of humours.
102 Cf. the isolation of the parts here with the Friar's moderate interconnection of *each part* in 2.3.25-6; this speech reverses the balance of the earlier, which may indicate the extremity to which he has been pushed. *part* in the earlier speech came to refer to the Montagues and Capulets; this speech may also resonate with their fates.
supple flexible, pulsing
government rule, ordering
103 **stark** rigid, incapable of movement, lacking suppleness (OED *a.* 4a); *OED* cites 'stark dead' as current in 1595; see also *Cym* 4.2.209.
stiff and stark a tautology listed as the first occurrence (*OED* stark *a.* 4b)
104 **shrunk death** Longer Note
105 **two . . . hours** Unlikely to be a literal time scheme. Longer Note
107-8 **when . . . bed** It was traditional for the bride to be woken by music on the morning of the wedding; see 42 and 4.4.22-3.
110 **In . . . robes** Although Juliet will be dressed for burial in her best clothes (4.5.80-1) it was more usual to wrap the body in a winding-sheet or shroud like Tybalt's (5.3.97).
uncovered barefaced; see *Ham* 4.5.164.
111 This line is usually cut in modern editions because it is considered redundant. However, neither Q3 nor Q4 cut it, although they do cut other apparent redundancies (see 2.2.188-91n. and 5.3.102-3n. Given the amount of repetition in this speech, indicating that the Friar is thinking things out as he speaks, this edition suggests that the line alters the rhythm of the speech and might be entirely appropriate.

FRIAR LAWRENCE

A cold and drowsy humour: for no pulse
Shall keep his native progress, but surcease:
No warmth, no breath shall testify thou livest.
The roses in thy lips and cheeks shall fade
To wanny 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,
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.
Then, as the manner of our country is,
In thy best robes, uncovered on the bier,
Be borne to burial in thy kindred's grave:

96 cold . . . humour] *Q2-4;* dull and heavie slumber *Q1* 96-7 for . . . surcease] *Q2-4;* which shall seaze / Each vitall spirit: for no Pulse shall keepe / His naturall progresse, but surcease to beate *Q1* 98 breath] *Q3-4, Q1, F;* breast *Q2* 99-103] *not in Q1* 99 fade] *Q3-4, F;* fade: *Q2* 100 To wanny] *Hoppe;* Too many *Q2-3;* Too paly *Q4;* To many *F;* To mealy *F2* thy] *Q2;* the *Q3-4* fall] *F;* fall: *Q2-4* 104 borrowed] *Q5 (*borrow'd*);* borrowed *Q2-4, Q1, F* 106-26] *Q2-4; see Appendix: 'Q1 version'* 110 In] *Q3-4, F;* Is *Q2;* uncovered] *Q3-4 (*uncouerd*), F;* uncouered *Q2*

113 **Capulets** This may have been 'Capels' (Cam[1]) (see 3.1.2 and 5.1.18); *Capulets* makes the line metrically irregular.
114 **against** to prepare for the time when
120 **inconstant toy** childish whim, change of mind, for example 'toying with your food'

womanish fear underlining the Friar's expectation of Juliet's masculine-gendered qualities, and recalling his warning to Romeo at 3.3.110ff.
121 **Abate** lessen

valour . . . it on the one hand that she will have to 'act' valour because she is afraid and will hence be more susceptible to real womanish fear, and on the other that she will have to 'act' a woman in front of her family, therefore someone with timidity, and that this double-acting may infect her real valour. The query is a clue to the possible effects of her double-speaking.
122 The Friar's speech has tested Juliet's resolve again and again, as if he is afraid that she will weaken. Here she intervenes and asks for the vial despite all, demonstrating the firmness of her decision. The Friar has been holding the vial from 93, as if challenging Juliet's knife. At some point Juliet needs to put away the knife to take the vial.
123 **prosperous** i.e. to receive the benefits of your own good actions
126 **afford** make it possible
127 **father** The first time Juliet calls the Friar *father*, reciprocating his *daughter* (68) and signalling her trust in his plan.

FRIAR LAWRENCE
Thou shalt be borne to that same ancient vault
Where all the kindred of the Capulets lie.
In the mean time, against thou shalt awake,
Shall Romeo by my letters know our drift,
And hither shall he come, and he and I
Will watch thy walking, and that very night
Shall Romeo bear thee hence to Mantua.
And this shall free thee from this present shame,
If no inconstant toy nor womanish fear
Abate thy valour in the acting it.
JULIET
Give me, give me: O tell not me of fear.
FRIAR LAWRENCE
Hold, get you gone, be strong and prosperous
In this resolve. I'll send a friar with speed
To Mantua, with my letters to thy lord.
JULIET
Love give me strength, and strength shall help afford.
Farewell, dear father. *Exeunt.*

116 and] *Q3-4;* an *Q2; not in F* 117 walking] *Q2;* waking *Q3-4* 120 toy] *Q2-3, F;* joy *Q4;* 122 Give . . . not me] *Q2-3;* Giue me, giue me, O tell me not *Q4* fear.] *Q3-4;* fear *Q2;* care. *F* 124 resolve.] Gibbons *(*resolve; *Theobald);* resolue, *Q2-4, F* 127 SD] *Q4, Q1; Exit. Q2-3, F*

[4.2] The Capulet house, later on Tuesday. The comedy here, and in 4.4 and 4.5, varies and destabilizes the register of this increasingly sombre play. Oxf[1] notes that this scene has frequently been cut.

0.2 **PETER *and* Servingman** Only two Servingmen are needed. Since the task of inviting guests from a written list is similar to that at 1.2.34-6, the First Servingman can be played by Peter to comic effect.

2 **go . . . cooks** The wedding feast started with 'a friend or two' (3.4.23), grew to half a dozen (3.4.27) and is now very substantial.

cunning highly skilled

3 **ill** both unskilful (*OED adv.* 6b) and sickly (Dent, C636); see 6-7.

try test by asking

6-7 **'tis . . . own fingers** i.e. that can't taste his own food, proverbial (Dent C636), referring to someone who lacks confidence in his own ability

10 **unfurnished** unprepared; also, literally, referring to some sixteenth-century households, such as that of Henry VIII, that kept their furniture in store, bringing it out as needed to impress visitors; hence signifying here, undecorated or without proper ornamentation.

13 **on** to

14 **peevish** sulky, contrary

self-willed harlotry Q1, Q2 and F spellings are provocative – particularly Q2's sense of wielding the body as a weapon, 'selfwielde harlottry'. See *1H4* 3.1.198: 'A peevish selfe-will'd Harlotry'.

harlotry promiscuity; prostitution; also, vagabondage, outside the law

15 **merry look** This is the Friar's instruction; see 4.1.89.

16 **headstrong** wilful; use of adjective as noun

gadding idly wandering, walking about with no purpose

[4.2] *Enter* CAPULET FATHER, CAPULET MOTHER, NURSE, PETER *and* Servingman.

CAPULET FATHER
So many guests invite as here are writ. [*Exit Peter*.]
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 FATHER How canst thou try them so?

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 FATHER Go, be gone. *Exit Servingman*.
We shall be much unfurnished for this time.
What, is my daughter gone to Friar Lawrence?

NURSE Ay forsooth.

CAPULET FATHER
Well, he may chance to do some good on her:
A peevish self-willed harlotry it is.

Enter JULIET.

NURSE
See where she comes from shrift with merry look.

CAPULET FATHER
How now my headstrong, where have you been gadding?

4.2] *Rowe; Q1 has a printer's ornament across the page before the opening SD* 0.2 PETER *and* Servingman] *this edn; and Seruing men, two or three Q2* 1-11] *Q2-4; see Appendix: 'Q1 version'* 1 SD] *this edn (Exit Servingman. / Capell)* 3, 6 SP] *Williams; Ser. Q2-4, Q1, F* 9-10] *Pope; one line Q2-4, F* 9 SD] *Q1; not in Q2-4, F* 14 self-willed harlotry] *Q4;* selfewieldhar lottry *Q2 (some copies Cam[1]);* selfeweild harlottry *Q2 (other copies Cam[1]);* self willde harlotry *Q3;* selfe-wild harlotry *F (sometimes* selfe-wildharlotry*);* self wild harlotrie *Q1* 15 comes . . . look] *Q2-4;* commeth from Confession *Q1*

17 **learnt me** taught myself
19 **behests** commands, wishes
enjoined persuasively ordered; especially by a spiritual advisor (*OED* enjoin *v.* 2)
20 **prostrate** literally, to lie flat on the ground; figuratively, to show abject obedience.
23 Apart from the contradictory instruction 'Send . . . go', it is difficult to know who is being addressed. From this point the scene may be played with or without other Servingmen. For example, a Servingman may leave here, and again at 29-30. Without the presence of other Servingmen, the commands become ineffectual and build up to 43, which underscores Capulet Father's increasing excitement and impatience.
24 **knot** marriage, for example 'to tie the knot'
tomorrow morning Capulet Father has brought the wedding one day forward, to Wednesday; see 3.4.20.
26 **becomed** *becomèd*; appropriate, both to herself, hence 'restrained', and to her parents, hence *modest* or 'becoming'
31-2 *reverend holy* and *All our whole* are both tautologous, suggesting Capulet Father's excitement.
32 The text indicates that the Friar has helped many people in the city before. This offers more context for his decision to bring Juliet and Romeo together.
33 **closet** private room
34 **sort** pick out
35 **furnish** to decorate, and to get ready; connotative with property and commodities; cf. *MA* 3.1.101-3.
tomorrow Juliet has picked up on the change of date immediately, despite the fact that it may interfere with the Friar's plans.
36 **No . . . enough** We must wait until Thursday if we are to have enough time: hence don't hurry the marriage; also, literally, there is not enough time to prepare. The line anchors the undue haste of the wedding; things done hastily in this play lead to problems; see 2.3.93-4.

JULIET
Where I have learnt me to repent the sin
Of disobedient opposition
To you and your behests, and am enjoined
By holy Lawrence to fall prostrate here
To beg your pardon: pardon, I beseech you,
Henceforward I am ever ruled by you.
CAPULET FATHER
Send for the County, go tell him of this.
I'll have this knot knit up tomorrow morning.
JULIET
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 FATHER
Why, I am glad on't, this is well, stand up,
This is as't should be. Let me see the County:
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
As you think fit to furnish me tomorrow?
CAPULET MOTHER
No, not till Thursday, there is time enough.

21-2] *Q2;* And craue remission of so foule a fact. / *She kneeles down.* / *Moth:* Why that's well said. *Q1* 25-30] *not in Q1* 26 becomed] *Q4, F (*becommed*);* becomd *Q2-3* 29 as't] *Q4, F;* ast *Q2-3* 31 reverend holy] *Q2-4;* hole reuerent *Q1;* hole reverend *Q5* 36-7] *Q2-4; see Appendix: 'Q1 version'* 36, 38 SP] *this edn; Mo. Q2-4, F; Moth: Q1*

38 **short . . . provision** short of time to prepare; also short of materials such as food and drink

39 **'Tis . . . night** Although the naturalistic time scheme would suggest otherwise, time has been compressed and it is now Tuesday evening. Alternatively, there are gaps in time. Cf. the many events on Sunday from 1.1 to 2.2, and on Monday from 2.2 to 3.4.

41 **deck up her** dress her up

42 **I'll . . . tonight** In contrast to 1.5.122-6 and 3.4.33-5, Capulet Father stays up. The difference here signifies his excitement.

43 **play the housewife** perhaps not unusual today but completely out of character for the 1590s, at which time the gendered division of labour excluded men from housework; shows Capulet Father's extreme state of mind and purposefulness.

44 **They . . . forth** The servants are all gone out.

46 **Against** for

wondrous light potentially foretelling the tragedy: cf. 5.1.3 and 5.3.86-90.

47 SD Q2 has the SD 'Exit' but there is none for Capulet Mother. She probably exits after 41, but may exit at any time during this last speech.

CAPULET FATHER

Go Nurse, go with her, we'll to church tomorrow.

Exeunt [*Nurse and Juliet*].

CAPULET MOTHER

We shall be short in our provision,
'Tis now near night.

CAPULET FATHER 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? –
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. *Exeunt*.

37, 39 SP] *this edn; Fa. Q2-4, F; Capo: Q1* 37 SD] *Q1, F (Nurse and Iuliet); Exeunt. Q2-4* 38-47] *Q2-4; see Appendix: 'Q1 version'* 47 SD] *Q4, Q1; Exit. Q2-3; Exeunt Father and Mother. F*

[4.3] Juliet's bedroom immediately following 4.2

2-5 Trading on the Nurse's sense of guilt, Juliet pressures her to leave her alone. This is the only scene where the Nurse is onstage but stays silent.

3-4 **I . . . state** signifying for the Nurse that Juliet needs prayers to save her from the sinful state of a second marriage; but for herself, that she must pray to bring the Friar's plan to good effect.

3 **orisons** prayers; in fact Juliet does not pray.

4 **my state** condition of my soul, state of being

5 **cross** adverse, unfortunate; literally 'crossed', as in crux or crisis; see lCho. 6.

7-8 **we . . . tomorrow** speaking about her preparations both for the wedding and for taking the potion so the wedding does not happen. *we* is at once the Nurse and the Friar.

7 **culled** chosen, selected, a word with hunting overtones; also, to cut, as in culling herbs (5.1.40)

8 **behoveful** appropriate, required

state ceremony; also, appearance

9-12 **So . . . business** Juliet ensures that the Nurse leaves with Capulet Mother.

11 **full all** full up; also, everyone with their hands full

13 **thou hast need** The phrase hovers coyly over the social and sexual importance of the next day.

15 **thrills** produces subtle or nervous tremour (*OED* thrill *sb.*[3] 1a), penetrates causing a tingling sensation, or a quivering (*OED* thrill *v.*[1] 6a)

There are **videos** of this scene.

[4.3] *Enter* JULIET *and* NURSE.

JULIET

Ay 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.

Enter CAPULET MOTHER.

CAPULET MOTHER

What, are you busy, ho? need you my help?

JULIET

No madam, we have culled such necessaries
As are behoveful for our state tomorrow:
So please you, let me now be left alone,
And let the Nurse this night sit up with you,
For I am sure you have our hands full all
In this so sudden business.

CAPULET MOTHER Good night.
Get thee to bed and rest, for thou hast need.

Exeunt [*Capulet Mother and Nurse*].

JULIET

Farewell, God knows when we shall meet again.
I have a faint cold fear thrills through my veins

4.3] *Rowe; Q1 has a printer's ornament across the page before the opening SD* 1-13 JULIET Ay . . . *Nurse*] *Q2-4; see Appendix: 'Q1 version'* 6, 12 SP] *this edn; Mo. Q2-3, F; Moth: Q1* 6 ho? need you] *Q2-4;* doo you need *Q1* 8 behoveful] *F4;* behoofefull *Q2-4;* behoouefull, *F* 13 SD *Exeunt*] *Q2-4, F; Exit. Q1* *Capulet Mother and Nurse*] *this edn (Capell)* 15-20] *Q2-4;* Ah, I doo take a fearfull thing in hand. *Q1*

16 **freezes . . . life** A passion such as *fear* (15) or extreme grief was thought to be cold and could make the heart contract; see *2H4* 3.2.160-6.

18 **Nurse!** depending on how loudly the call is made, a production may create another tension here: will the Nurse return during the following speech?

19 **dismal** calamitous, disastrous (*OED adj.* 3b)

20-9 These lines focus on the vial, a prop that can be used to counter the words or reinforce them: the actor can show Juliet to be confident or hesitant throughout this scene, in how the prop is handled.

20-1 Whether *Come vial* is isolated on a separate line, or incorporated into a long line (Q2), the layout of the text focuses on the potion.

23 **this** refers to her knife, explicitly in Q1; see 4.1.54.

there The Friar told her to be in bed before taking the potion; given that she is planning to use the knife if the potion does not work, she /might hide it in the bed: no one subsequently finds it.

25 **Subtly** deviously

ministered both administered, and given part of his ministry

28-9 a sentence with several elisions, that attempts logic but leaves out connecting terms; technically an enthymeme, it depends on the addressee completing the logic. Neither the audience nor the reader know whether the Friar is trustworthy, or if she is apostrophizing or calling on someone who is not there; the logic begs the question for there can be no answer.

28 **it is** i.e. it is poisonous.

it should not i.e. it will not be poisonous.

32 **redeem** save, specifically Christian salvation; Romeo has already been cast metaphorically as Christ (3.5.205ff.), and Juliet here reiterates that positioning. Her increasing use of biblical topics to make sense of her experience would lend the text dense fields of emotional connection with any Bible-reading public, and would be especially resonant with a late sixteenth-century audience to which an English-language Bible and the responsibility for reading it would have been central to the social and political changes of their generation and that of their parents.

JULIET

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.
What if this mixture do not work at all?
Shall I be married then tomorrow morning?
No, no, this shall forbid it: lie thou there. [*Lays down her knife*.]
What if it be a poison which the Friar
Subtly hath ministered to have me dead,
Lest in this marriage he should be dishonoured
Because he married me before to Romeo?
I fear it is, and yet methinks it should not
For he hath still been tried a holy man.
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:

16 life] *Q2-4;* fire *F* 18 Nurse! –] *Hanmer (Rowe);* Nurse, *Q2-4, F* 20-1] *Hanmer, Cam*[1]*, Ard*[2]*; one line Q2-4, F, Oxf*[1] 20 vial] *Q3-4, F;* Violl *Q2* 22] *Q2-4;* Must I of force be married to the Countie? *Q1* 23 SD] *Johnson (Laying down her dagger.)* 29 man.] *Q2-4, F; Q1 adds after* man.*:* / I will not entertaine so bad a thought. 30-58] *Q2-4; see Appendix: 'Q1 version'*

35 **strangled** suffocated (*OED* 2a), *stifled* (33), without 'healthsome air' (34)
36 **like** likely; also, similar
37 **horrible conceit** imaginings full of horror
42 **green in earth** newly buried, not literally in the earth but laid in the vault (see 5.3.97); also, *green* in complexion
43 **fest'ring** putrefying, rotting; also, unavenged and unable to lie in peace
shroud the white cloth or sheet in which a corpse is laid out for burial; a winding-sheet
44 **resort** to return to a place habitually, frequenting; literally haunting in this case
47 **shrieks** The word is often used in connection with ghosts; see *R3* 1.4.541, *JC* 2.2.24 and *Ham* 1.1.119. Longer Note
49 **if I walk** 'If I become a walking ghost before Romeo's arrival'; Q2 has 'walke', changed in Q4 to 'wake', also in Brooke. 'Walke' is more likely in the light of *run mad*, ending the previous line, but either word makes sense. 'To walk' was commonly used to refer to ghostly appearances: e.g. by J. Fletcher, *The Humourous Lieutenant* (1625): 'I make your Grace my Excecutor . . . sure I will walk else' (3.5.165), or Dekker and Webster, *Northward Hoe* (1607): 'Was there ever any walking spirit, like to my wife' (3.1.86); see also *Ham* 1.5.10 and *Mac* 5.5.24. Early modern dictionaries place 'walking' alongside ghosts, as in a 'larva', or 'A spirit appearing by night: a hagge, a goblin, a ghost, a visard, one disguised, a maske or mummer, a walking spirit, a night ghost' (TT4305182, F2871880). Cotgrave associates walking spirits with Robingoodfellow or Puck (5832805).
50 **Environed** surrounded. Possibly *environèd*, depending on whether *hideous* is two or three syllables.
52 **mangled** mutilated, but with a clean sword-thrust; see 3.2.99 and 3.3.51.
53 **great** older relation as in 'great grandfather', and a sign of status as in 'a great man'; also, big, as in a large bone
55-7 **methinks . . . point** The ghost of the unavenged Tybalt cannot rest.
.

JULIET

Shall I not then be stifled in the vault
To whose foul mouth no healthsome air breathes in,
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 –
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 walk, shall I not be distraught,
Environed 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?
O look, methinks I see my cousin's ghost

33 stifled] *Q1, F;* stiffled *Q2-4* 40 this] *Q2;* these *Q3-4* 49 O if I walk] *Q2-3;* Or if I wake *Q4;* Or if I walke *F*

56 **spit** pierce, as with a fire-spit used in cooking
57 **stay** both to cease pursuing Romeo; and to come to rest, to stop
58 Recent productions play this line in two ways: more often as a desperate escape from her fears focusing on Tybalt (Boyd); less often, as an action taken to get her closer to Romeo (Lichtenfels). The actor has to find some way of hiding the vial before collapsing into the drugged sleep. The line is extrasyllabic and some editions have cut one repetition of *Romeo*; others have suggested that *here's drink* is an SD, or a false start in the manuscript (see Jowett (Oxf); Williams, 135). See Oxf[1] for conjectures about early stagings.

Q1 has a production-specific SD, '*She falls upon her bed within the curtains'*, which describes one way of leaving Juliet's body onstage through 4.4. Other solutions might involve using two levels of the stage. Scholars have offered three possible early stagings: a curtained bed introduced when the scene begins; a bed situated behind curtains in the discovery space; or a curtained structure projecting from the tiring-house wall (Ard[2], Oxf[1]). The curtains are not necessary, an effect made clear by several late twentieth-century stagings (e.g. Lichtenfels).

JULIET

Seeking out Romeo that did spit his body
Upon a rapier's point: stay Tybalt, stay.
Romeo, Romeo, Romeo, here's drink: I drink to thee!

58] *Q2-4; Romeo* I come, this doe I drinke to thee. *Q1, Pope; Romeo*, here's drink! *Romeo*, I drink to thee. *Johnson;* Romeo, Romeo, Romeo, I drink to thee. *Knight* 58] *Q1 (and Cam[1], Ard[2], Oxf[1]) add SD: She fals upon her bed, within the Curtaines.; Exit. / Rowe; She throws herself on the bed. / Pope; throws away the Vial, and casts herself upon the Bed. Scene closes. / Capell.*

[4.4] A public area of the Capulet household, probably the central hall in terms of Elizabethan house design. This short comic scene sets a festive atmosphere, sustaining humour in the play well past the introduction of the anticipation of tragedy at 3.1. There is considerable activity in preparation for the wedding, and it is 3 a.m. on Wednesday morning (4). Q1 adds the detail that the Nurse carries herbs.

1 **Hold** hold on; also, here (*OED v.* 15b)

take . . . spices As the 'Lady of the House' (Q1), Capulet Mother would hold keys to the storage cabinets for all expensive items such as sugar and spice.

2 **dates** a costly imported food in England during the late sixteenth century, and not common even in Italy; hence appropriately special for a wedding feast

quinces lumpy, yellow fruits that resemble a cross between an apple and a pear; quite sharp and usually only used in cooking. In the Renaissance, quince paste was often used for sweetmeats or suckets (C. A. Wilson, *The Book of Marmelade*, 1985, 15-28).

pastry the pastry-making room. Pastry, or various mixtures of flour, water and other ingredients such as saffron, was the basic material for pie cases (savoury or sweet) and cakes. Dates and quinces were frequently combined with meat in large, ornamental pies for festive occasions; see *The Good Hous-wives Treasurie* (1588), 'To make minst Pyes' ($A6^{r-v}$).

3 **second . . . crowed** It is 3 o'clock in the morning. With the third cock crowing, the dawn would be about to rise and Paris will be arriving; see T. Tusser, 'The pointes of Huswiferie', in *Five Hundred pointes of Good Husbandrie* (1573): 'At midnight, at three, and an hower ere day, / they utter their language, as well as they may' (68^{r}). Simon Peter betrayed Christ by denying him three times before the cock crowed thrice.

4 **curfew . . . rung** Bells would be rung to signal the start of curfew, when everyone was obliged to return to their homes at night, and would be rung again just before dawn to signal the resumption of street life.

5 **baked meats** meat pies or meat cooked in pastry. The pastry was sometimes eaten, but was primarily used as a container (often re-used before the introduction of clay pots; for a discussion of baked meats generally, see P. Brears, *All the Kings Cooks*, 1999) out of which the meat was eaten, preserving the meat by sealing it in, and making the dish easier to transport from the kitchen to eating area (sometimes several hundred metres).

Angelica possibly the Nurse's name; also, possibly, Capulet Father indulging in obvious flattering word-play (cf. 3.5.170-2), since angelica was a cooking ingredient frequently used as a remedy against poisons and plagues. See J. Bate, *SQ*, 32 (1981), 95-6 and 33 (1982), 336.

[4.4] *Enter* CAPULET MOTHER *and* NURSE.

CAPULET MOTHER
Hold, take these keys and fetch more spices Nurse.
NURSE
They call for dates and quinces in the pastry.

Enter CAPULET FATHER.

CAPULET FATHER
Come, stir, stir, stir, the second cock hath crowed.
The curfew bell hath rung, 'tis three o'clock:
Look to the baked meats, good Angelica, 5

4.4] *Rowe; Q1 has a printer's ornament across the page before the opening SD* 0.1] *Q2 (Enter Lady of the house and Nurse.); Enter Nurse with hearbs, Mother. Q1* 1, 11 SP] *this edn; La. Q2-4, F (Lady. at 1 F); Moth: Q1* 1] *Q2-4;* Thats well said Nurse, set all in redines, / The Countie will be here immediately. *Q1 (om. 2)* 3 SD] *Q2-4 (Enter old* Capulet*.), F; Enter Oldeman Q1* 3 crowed] *F (*Crow'd*); Q2* 4 rung] *Q1, F;* roong *Q2;* roung *Q3-4* three] *Q2-4;* foure *Q1*

6 **Go . . . go** Several editions note that the Nurse is impertinent to Capulet Father. However, she is a close family retainer and a happy atmosphere of licence prevails.

cot-quean know-it-all; Nashe uses 'cot-queane' for the peasant woman who lords it over others, who thinks she knows rhetoric but can only use the handbook terms of Ramus (1.299). Nashe also uses it for men, such as the Vicar of Little Down in Norfolk 'groaping his own hens like a Cotqueane' (3:351), which has the sense of 'cock of the roost' but also conveys sexual punning. J. Dover Wilson in *Shakespeare's England* cites Stephen Gosson, *The School of Abuse* (1579), 215: 'every wanton and his paramour, every man and his mistress, every John and his Joan, every knave and his queane'. The term is sexually ambiguous and may be a comment on Capulet Father's acting *the housewife* (4.2.43), although Capulet Mother still keeps the keys.

8 **watching** a playful reference to Capulet Father, who is part of the Night Watch hence, technically *watching* not sleeping; also, he is not really doing any work.

9-10 **I . . . cause** Literally, 'I have been called to the watch for less important reasons before'; but figuratively, implying that he has been on the lookout all night before for sexual reasons.

11 **mouse-hunt** a hunt when any small animal seeks a mouse; but here, figuratively, a womanizer. *mouse* was an amorous term for a woman: cf. *Ham* 3.4.184; see 1.5.21-4; see also Edward Alleyn's letter to his wife Joan, 2 May 1593: 'My good sweett harte and loving mouse . . . but mouse when I com hom Il be revengd on them till when mouse I bid thee fayerwell' (Rutter, 72/3). Here there are distinct undertones of sexual play; see 1.4.37.

12 SD Q2 places the *Exeunt* here. The following line may be shouted by Capulet Father after the departing women or spoken to himself. A production may have the women exiting after that line; however, to an audience a separation in entrances and exits increases the sense of time passing so the earlier exit might be more effective.

watch . . . now pun on *watch* as in 'keep guard' and *watch* as in 'look out for'. Capulet Mother teases Capulet Father about his sexual prowess, which according to one interpretation of his words at 1.5.21-4 needs no watching.

13 **jealous hood** jealous behaviour; see 3.2.14. Several late medieval and early Renaissance uses of 'hood' signify behaviour or attitude (*OED sb.*[1] 7); it is also a suffix which derives from the Old English 'had' meaning personality, condition, quality. Hence, here, jealous behaviour.

SD ***spits*** roasting spits for the feast

15 **drier logs** Drier logs will burn more easily, speeding up the cooking.

CAPULET FATHER
Spare not for cost.
NURSE Go you cot-quean, go
Get you to bed: faith, you'll be sick tomorrow
For this night's watching.
CAPULET FATHER
No not a whit. What, I have watched ere now
All night for lesser cause and ne'er been sick.
CAPULET MOTHER
Ay you have been a mouse-hunt in your time,
But I will watch you from such watching now.
Exeunt Capulet Mother and Nurse.
CAPULET FATHER
A jealous hood, a jealous hood!

Enter three or four Servingmen *with spits and logs and baskets*.

Now fellow, what is there?
1 SERVINGMAN
Things for the cook sir, but I know not what.
CAPULET FATHER
Make haste, make haste. [*Exit First Servingman*.]
Sirrah, fetch drier logs.

10 lesser] *Q2;* less *Q3-4* 12 SD] *Hanmer; Exit Q2-4, F; not in Q1* 13] *Q2-4 (hood / there? / ; Q1 lines* sirra? / there? / ; *F lines* hood / there? / SD1] placed as in *Cam (Capell); after 13 Q2-4* Servingmen] *Cam (Capell); Seruingman Q1* what is] *Q2-4;* What haue you *Q1;* what *F;* whats *F2* 14 SP] *Capell; Fel. Q2-4, F; Ser: Q1* 15 SD] Capell; 15 haste. Sirrah,] *Q5* haste sirra, *Q2-4;* hast, sirrah *F*

16 **Peter** Q1 reads 'Will', probably Will Kemp. Kemp was the company clown at the time of both Q1 and Q2; see 4.5.99.1n.
19 **Mass** church service, here a short form of 'by the mass', a mild oath
whoreson said familiarly
20 SD1 Q1 places the SD here. As with earlier SDs, the Servingman may exit listening to Capulet Father's pun, or Capulet Father may be left on stage speaking to himself.
loggerhead weak pun on wooden log and head; see 18 and also *TS* 4.1.113.
Good father an expression of mild surprise, not found elsewhere in Shakespeare's writing except possibly in *1H4* 2.4.388. Most modern editions use Q4's 'Good faith'.
SD2 Paris is approaching with a band of musicians; see 4.1.107-8n. Q2 places the SD here, where it may be flexibly interpreted, but also points to the humour generated by Capulet Father's excitement and haste. He hears the music only after the audience hears it. Relocating the SD, as do many editions, can diminish the comedy.
23 **What ho!** When Capulet Father calls the servants they do not respond; see 4.2.43.
24 **trim** decorate; also, to excite sexually; see 2.1.13.
25 **Hie** go quickly
26 **Make haste** Here, as at 15 and again at 27, Capulet Father urges speed. Given the continual warnings about speed, from 2.3.93-4 onward, this is an ominous note to reader and audience.
27 SD Longer Note

CAPULET FATHER
Call Peter, he will show thee where they are.
2 SERVINGMAN
I have a head sir, that will find out logs
And never trouble Peter for the matter.
CAPULET FATHER
Mass and well said, a merry whoreson, ha!
Thou shalt be loggerhead. –
[*Exit Second Servingman and others.*]
Good father, 'tis day.
Play music [*within*].
The County will be here with music straight,
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,
Make haste, the bridegroom! he is come already!
Make haste I say. [*Exit Capulet Father.*]

16] *Q2-4;* Will will tell thee where thou shalt fetch them. *Q1* *Q1, F;* Twou *Q2* SD1] *Cam*[1] *(*any others*); Exit. Q1 (after 17)* 17 SP] *Capell; Fel. Q2-4, F; Ser: Q1* 20 Thou] *Q3-4,* father] *Q2-3, F;* faith *Q4* SD2 *within*] *Cam* 22-7] *Q2-4,* Gods me hees come, Nurse call vp my daughter. *Q1* 26-7] *F; one line Q2-4* 26 haste] *Q2-3;* chaste *Q4* 27 SD] *Rowe*

[4.5] Depending on staging, the Nurse may be outside a curtained bed (as with Q1), outside the door to Juliet's room, or simply scadding about Juliet's room preparing the wedding clothes. There are a number of solutions, some of which will be more conducive to the Nurse addressing parts of her opening speech to the audience, especially phrases such as 'Fast . . . she' (1), 'What, not a word? (4), 'how sound . . . her' (8-9) and 'Will it not be?' (11).

1 **Fast** fast asleep, deeply asleep; the signification derives from the practice of tying mattresses down to make them firm, or tying them *fast*, and providing a better sleep.

2 The speech has frequently posed production problems because of the potential for comedy up to 65 and is often cut. This edition suggests that there were theatrical genres on which the text could and can still draw in carrying out a reading or performance, such as *commedia dell'arte* or Senecan tragedy.

slug-a-bed someone who does not like getting up in the morning

4 **take . . . now** Get what little sleep (*pennyworth's*) you can now; also, get sleep now in compensation for being up with Paris later.

5 **next night** tonight, Wednesday. Also a pun: Romeo was the first knight (1.5.42, 3.2.142), and Paris is the *next* knight or jousting partner.

6 **set . . . rest** resolved (proverbial, Dent R86.1), but placed his erect penis in its desired place of rest. In origin, first, a jousting term for readying a lance for the charge (Dent, R86.1); second, a phrase from card-playing meaning 'to stake everything'; third, a term preparing to fire a musket; see Ard^2, and *LLL* 4.1.101-32 and *KL* 1.1.122-4.

r**est** Rubinstein cites Dekker in *The Pleasant Comedie of Old Fortunatus* (1600), 1861

8 **Marry and amen** an exclamation of near-exasperation; also, inadvertently or jokingly saying 'let's have Juliet get married and be done'.

10 **let . . . bed** If you stay in bed long enough Paris will take you to church from your bed, but also make love to you in your bed, and (joking) marry you in bed.

11 **He'll . . . up** He'll startle you into getting ready; also, as if the Nurse is imagining Juliet a virgin again, that Paris will give her a sexual shock.

Will . . . be 'Am I not right?' Also, 'Will you not get up?' (Dent, B112.2).

Many editions have an SD here, usually '*She opens the bed curtains*', derived from Capell; see 4.3.58n. However, this may be staged in a number of ways, including the Nurse's simply turning down the bedclothes; see 4.4.27 SD Longer Note.

[4.5] [*Enter* NURSE.]

NURSE

Mistress, what mistress! Juliet! Fast, I warrant her, she.
Why lamb! why lady! fie, you slug-a-bed!
Why love, I say! madam! sweet heart! why, bride –
What, not a word? You take your pennyworth's 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:
I needs must wake her – madam, madam, madam.
Ay let the County take you in your bed,
He'll fright you up i'faith. Will it not be?

4.5] *Pope; Enter Nurse hastely. Q1* 1-16] *Q2-4; see Appendix: 'Q1 version'* 1 mistress! Juliet!] *Rowe;* mistris, *Iuliet*, *Q2-4;* Mistris? *Iuliet*? *F* 3] *Q1 adds SD: She goeth downe from the window.; followed by a row of printer's ornaments* 7 little – God] *this edn;* little, God *Q2-4, F, Oxf*^{1}*;* little: God *Q5;* little. God *Cam*^{1}*;* little! God *Ard*^{2}; 9 needs must] *Q2;* must needs *Q3-4;* must *Q1*

12 **dressed . . . again?** The Nurse is thoroughly taken aback to find Juliet dressed and assumes that she must have woken up in the night and got dressed, but then went back to bed. Juliet may be wearing ordinary clothes, or she may at 4.3 already be wearing her wedding dress, usually signified in the Elizabethan period by a dress in white or russet (P. Macqoid, 'The house', in *Shakespeare's England*, 146). Either way, the Friar orders her to be dressed in her *best array* (81).

13, 21, 25 The Nurse, Capulet Mother and Capulet Father have each to recognize that Juliet is 'dead'. The most likely action to take is to touch the body.

19 **O . . . me** Capulet Mother echoes Nurse's *O* at 17 and 18; together they begin the insistent repetition of this sound through to 62. In contrast to 3.1.147-51, Capulet Mother appears restrained; she may not at first believe the Nurse.

22 **For shame** Capulet Father thinks that the women are joking, and is annoyed that they are keeping Paris waiting.

23-4 Between them, the Nurse and Capulet Mother construct a figure of rhetoric whereby the second clause reflects the first clause by inverting its structure here an antimetabole, a self-reflective figure that performs the finality of death.

NURSE
What, dressed, and in your clothes, and down again?
I must needs wake you: lady, lady, lady!
Alas, alas! Help, help! My lady's dead!
O wereaday that ever I was born –
Some aqua vitae, ho! My lord, my lady!

[*Enter* CAPULET MOTHER.]

CAPULET MOTHER
What noise is here?
NURSE
O lamentable day.
CAPULET MOTHER
What is the matter?
NURSE
Look, look: O heavy day!
CAPULET MOTHER
O me, O me, my child, my only life:
Revive, look up, or I will die with thee.
Help, help! Call help.

Enter CAPULET FATHER.

CAPULET FATHER
For shame, bring Juliet forth, her lord is come.
NURSE
She's dead, deceased, she's dead! Alack the day.

15 wereaday] *Q2;* weleaday *Q3;* weladay *Q4, F;* alack the day *Q1* 16 SD] *Q1, F (Enter Mother.); not in Q2-4* 17 SP] *this edn; Mo. Q2-4, F (throughout the scene except M. at 24 in Q2-3); Moth: Q1* 17-32] *Q2-4; see Appendix: 'Q1 version'*
21 SD] *Q2-4 (Enter Father.); Enter Oldeman. Q1* 22 SP] *this edn; Fa. Q2-4, F (throughout the scene except Fat. at 59)*
23 dead, deceased] *Rowe;* dead: deceast *Q-4, F*

25-7 **she's . . . separated** Capulet Father itemizes Juliet's body in a blazon of death, possibly in slow disbelief, possibly resorting in this difficult moment to his handbook of rhetoric (see 3.5.180-3); or possibly checking for the normal signs of life, warmth, pulse, suppleness and breath (Hoeniger, 230). The lines precisely echo the Friar's at 4.1.96-103, reassuring the audience that the events are going according to plan and Juliet is alive.

28-9 These lines resonate with Marlowe's *The Jew of Malta* (1592): 'The Sweetest flower in Cythera's field' (1.2.376); see also 1.2.15 above. The image sets up the connotative field of 'sweet' and 'flower' which is applied to all young people. Cf. also *The Book of Common Prayer* (1552): 'he cometh up and is cut down lyke a floure' (Burial Service).

31-2 Either that Death ties up Capulet Father's tongue so that he has to *wail* and cannot speak; or, in tune with the rather self-focused speeches that follow, that Death has only taken Juliet in order to make Capulet Father *wail*. Capulet Father may be providing himself with an excuse not to articulate his feelings, something we know he finds difficult from his recourse to handbooks of rhetoric techniques. Spencer notes the emphasis on *me*, *my* and *me* and calls the image 'solemnly trite'.

32.1 Q4's SD '*with* Musicians' is adopted because at 96 one of the Musicians speaks as if they have been present and are now asked to leave; Q1 provides an alternative SD at 95, for the entrance of the Musicians at that point, and the text can support this staging. Were the Musicians to enter at line 95 rather than 32, the final part of this scene (95-139) would be in danger of becoming an afterthought and losing its capacity to catalyse the unselfconscious comedy of the beginning of the scene into self-conscious humour.

33 The line delivers a double meaning because the Friar is finding out whether Juliet has taken the drug.

35-9 **O . . . wedded** Capulet Father comes to terms with Juliet's death as he moves the rhetorical figuration of Juliet from being the wife of Paris (36) to being wedded to Death (39): Romeo is cast as 'Death' at 5.1.34 and 5.3.87. See also 1.5.135-6, 3.2.137-8, 3.5.201-2 and 5.3.102-5.

37 **deflow'red** deprived of the flower of life; also, of her virginity

39-40 **I . . . Death's** At 1.2.14-15 Capulet Father began the topos of Juliet as his only heir, the only product of his *earth*; here she is figuratively a dead flower, and Death becomes his heir.

40 **living** property; see 1.2.30.

CAPULET MOTHER
Alack the day, she's dead, she's dead, she's dead!
CAPULET FATHER
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.
NURSE
O lamentable day!
CAPULET MOTHER O woeful time!
CAPULET FATHER
Death that hath ta'en her hence to make me wail
ties up my tongue and will not let me speak.

Enter FRIAR LAWRENCE *and the* County [PARIS, *with* Musicians].

FRIAR LAWRENCE
Come, is the bride ready to go to church?
CAPULET FATHER
Ready to go but never to return.
O son, the night before thy wedding day
Hath Death lain with thy wife. There she lies,
Flower as she was, deflow'red by him.
Death is my son-in-law, Death is my heir,
My daughter he hath wedded. I will die
And leave him all: life, living, all is Death's.

32.1 *with* Musicians] *Q4; not in Q2-3, Q1, F* 36 wife] *Q2-4;* bride *Q1* There] *Q2-4;* see, where *Q1* 37 deflow'red] *Q2-4 (*deflowred*);* Deflowerd *Q1* 38-40] *Q2-4;* Death is my Sonne in Law, to him I giue all that I haue. *Q1* 40 all: life, living,] *Ard*^{2}*;* all life liuing, *Q2-3, F;* all, life, liuing, *Q4;* all; life leaving, *Capell;* all; life, living, *Collier*

41-2 Emotionally crude as most *inamorati* of *commedia dell'arte*, Paris takes up the place left vacant by Romeo, as he desires to have and to grieve (for something never had), but never to possess or enjoy.

41-64 Longer Note

41 **thought long** long looked forward to, been impatient

long 'love' in Q2; see Williams for a rationale.

morning's pun on 'mourning'

44 **his pilgrimage** Time's pilgrimage is toward the end of the world.

46 **poor** pitiable; also, dead (*OED a.* 6)

47 **solace** take comfort

48 **catched . . . sight** 'stole it from under my nose'

49-64 This section may well work as an adaptation of a Senecan lamentation scene, such as that in Thomas Newton's translation of *Thebais*, 2.110, or in Studley's *Hippolytus*, 5, in *Seneca*, 49-54. Longer Note

51 **bedole** conjecture (Cam[1]), from Q2's 'bedold', meaning 'to lament'; probably a Shakespearean neologism working from 'dolorous' lamentation

55-8 The exaggerated *slain* suggests a self-regarding stance. The hyperbole of the speech could be that Paris is competing with the other characters formally rather than emotionally, opening up the comic potential while making the serious point about the difficulty of articulating grief.

55 Longer Note

Beguiled enchanted; also, cheated of hope

56 **detestable** The stress can fall on the first syllable *(OED v.* 'pronunciation'), where it resonates with 'death'.

beguiled can be spoken without a final stressed syllable; or, for ludicrous effect, with one

PARIS

Have I thought long to see this morning's face,
And doth it give me such a sight as this?

CAPULET MOTHER

Accursed, unhappy, wretched, hateful day,
Most miserable hour that e'er time saw
In lasting labour of his pilgrimage.
But one poor one, one poor and loving child,
But one thing to rejoice and solace in,
And cruel Death hath catched it from my sight.

NURSE

O woe, O woeful, woeful, woeful day,
Most lamentable day, most woeful day
That ever, ever I did yet bedole.
O day, O day, O day, O hateful day,
Never was seen so black a day as this:
O woeful day, O woeful day.

PARIS

Beguiled, divorced, wronged, spited, slain.
Most detestable Death, by thee beguiled,

41 long] *Q3-4, F, Q1;* loue *Q2* 42-95] *Q2-4; see Appendix: 'Q1 version'* 51 bedole] *this edn (Cam[1]);* bedold *Q2;* behold *Q3-4, F*

57 **cruel** two syllables
58 Q2 punctuates with commas, not dashes, but to similar effect: as if Paris either suddenly catches himself speaking of life when Juliet is dead (potentially full of pathos), or is correcting himself as he constructs a rhetorical figure (self-obsessed and rather pathetic). Oxf[t] notes 'Paris reaches for an oxymoron and misses'.
59 The line mirrors 55, yet is for the first time about Juliet**,** even if it is a listing of his emotions toward her and their results. The actor playing Capulet Father may make it intentionally short to signify the change, or may redouble the competition and accent all three endings.
60 **Uncomfortable** causing discomfort; and not providing comfort
61 **our solemnity** the wedding festivities
62-3 **O . . . thou** In common with 49-54, *O* can signify melodramatic cliché or deeply held emotion or desperate inarticulacy. The phrase *not my child* is both crude and potentially deeply felt; cf. 3.5.165.
64 **buried** *burièd*
65 SP An audience or reader needs to be aware of Friar Lawrence during these confusions and how the actor handles his silence and duplicity. One element productions may attend to is whether he finds and removes the vial, evidence of his complicity, from the bed.

Peace . . . shame Longer Note

Confusions! calamity; also, uncontrolled outburst. Q2 has no punctuation but ends the line with a comma which most editions from Q3 onward have found unsatisfactory. As here, many editions delete the final comma, encouraging a pun on 'confusion' as both 'calamity' and 'uncontrolled outbursts'. This edition also follows the sense of Q3's comma after *Confusions* which clarifies the following sentence and does not preclude the pun.

care signifies proper attentiveness and behaviour. Many editions take Theobald's 'cure' but there is no need to do so; see 4.1.45.

PARIS
By cruel, cruel thee quite overthrown.
O love, O life – not life but love in death.
CAPULET FATHER
Despised, distressed, hated, martyred, killed.
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.
FRIAR LAWRENCE
Peace, ho, for shame. Confusions! care lives not

57 cruel thee] *F2;* cruell, thee *Q2;* cruell thee, *Q3-4, F* 63 Dead art thou.] *Theobald;* Dead art thou, *Q2-4, F* 65 Confusions! care] *this edn (F* confusions: Care*); Q2, Oxf[t]; Q3-4;* Confusion's cure *Theobald, Cam[1], Ard[2]*

66-74 **Heaven . . . itself?** While it is possible to achieve regular metrical lines which would conform to the Friar's controlled verse, it might erase the fact that this may well be a moment in the play when he is most lacking in control; it is the one place where the reader and audience know he is lying. *heaven* is repeated five times in these lines and it may be incorporated as a one- or two-syllable word. At times other words in the line, such as *confusions* (66) and *advanced* (72), may be extended in syllabic count, and *heaven* may be contracted or left as a two-syllable word, resulting in extrasyllabic lines. Similarly, in the remaining examples *heaven* may be one- or two-syllable, the former choice resulting in regular lines. In line 66 *Heaven* may well be two-syllable to balance the two-syllable *yourself*. Line 72 ends with *advanced*, which if it is to chime with the repetition in 73 (as the Q2 spelling implies), will need to be two-syllable, again making *heaven* two-syllable.

66-7 **Heaven . . . maid** Friar Lawrence reminds the mourners that human beings are both spiritual and earthly, and that they have not been concerned with the spiritual in their grief. The logic of this section treats Juliet as if she has gone to heaven, literalizing the paradox she makes at 3.5.206-9, that she will only have Romeo if she dies. It also takes up another topical field from those lines and places her metaphorically in the position of someone who will be resurrected, like Christ, and in that resurrection be able to redeem the families' strife.

68 **all . . . maid** If Juliet is dead and taken to heaven it is better for her (certainly in religious terms) than to remain on earth and subject to sin. Friar Lawrence is careful not to refer to Juliet as 'lady' or 'woman'.

69-70 You cannot stop a person from physically dying, but their soul will continue in eternity.

71-2 an admonition: the Capulets have regulated Juliet's physical wellbeing rather than attending to the spiritual.

71 **promotion** advancement

72 **heaven** hope

advanced punning on the double meaning of 'become better' and 'moved forward'; literally, 'has gained status', in contrast to 'has gone to' in the next line

73-4 **weep . . . itself** Juliet is above the clouds, hence above weeping.

75-6 **ill . . . well** elaborating on his homily at 2.3.17-18, the Friar sets *ill* and *well* in the tension of an oxymoronic paradox; see also 3.2.96-7 and 5.1.16 and 17.

FRIAR LAWRENCE

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 ye now, seeing she is advanced
Above the clouds as high as heaven itself?
O in this love you love your child so ill

66 confusions.] *Q5;* confusions *Q2;* confusions, *Q3-4, F*

76 **seeing** The mourners need to *see* Juliet from a religious point of view to resolve the paradox.

she is well a phrase conventionally used for the dead (Dent, H347). Friar Lawrence is stating the literal truth, for Juliet is not dead, and when they *see* her she is indeed well.

77-8 The lines recall the Friar's rhyming couplets of 2.3 and his sententious homilies, but are here highly complex. To the mourners he is saying that a long marriage is not necessarily a good marriage, and that someone who dies shortly after marriage is better off, best married to God. Presumably they would hear *dies married young* as a figure for the intended marriage between Paris and Juliet**.** Yet given the Friar's advice at 2.6.14-15, line 77 has an alternative reading that a marriage based on 'moderation' in love is long, and that those *well married* or married off for social advantage will not enjoy such a relationship. Similarly 78 signifies to the audience, reader and the Nurse, that this woman who has (apparently) died young has been *best married* to Romeo.

79-80 **stick . . . corse** The action of placing the rosemary on Juliet's *corse*, can have powerful dramatic effect, for whether or not she is alive she is being treated absolutely as though she is dead. The audience's response is part of the convention that we know that the actor does not die, even when they perform death. Here death is performed as a play within a play, and can call forth just as intense a response as the 'real' deaths in 5.3.

79 **rosemary** a herb used to signify remembrance, especially at weddings and funerals; previously associated with Romeo; see 2.4.196.

81 **array** clothes

82-3 The Friar constructs a proverb about moderation, that while it is normal to mourn, that mourning leads to a regaining of perspective; also, that if you recognize that Juliet is now in heaven, tears should turn to joy. Simultaneously he implies, through his double meanings, that while he may have caused their tears, by aiding this false death, they will in the end be happy; there is also the rather sly meaning for those who know the truth about Juliet**,** that the family's tears are ludicrous.

82 **some** Most editions use 'fond', a change made by F2. However, the line makes sense. Oxf[l] notes that *some* signifies 'part of' and sets up an antithesis with *all*, the antithesis of wedding and funeral being central to the following eight lines.

84 **ordained** *ordainèd*; prepared; also, ordered to be furnished; see 4.2.10; Capulet Father self-consciously takes up religious vocabulary, meaning here 'organized for a sacred purpose'.

festival wedding celebration

85 **office** intended function

FRIAR LAWRENCE

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
On this fair corse, and as the custom is,
And in her best array bear her to church:
For though some nature bids us all lament,
Yet nature's tears are reason's merriment.

CAPULET FATHER

All things that we ordained festival
Turn from their office to black funeral:

81 And in] *Q2-4;* In all *Q1;* All in *Rowe*

86 **bells** In early modern England it was the custom to toll a 'passing bell' of six strokes for a woman on the verge of death, followed by one stroke for each year of her life (C. Gittings, *Death, Burial and the Individual in Early Modern England*, 1984, 133).
87 **cheer** both merriment, and food and drink for the wedding
88 **sullen** sad
dirges songs sung at a burial or burial feast
91-5 Friar Lawrence is frequently in the position of confidently solving predicaments at the end of scenes; see 2.3, 3.3 and 4.1. Here, 94-5 belie that confidence. From persuading the mourners to dry their tears, he places the blame for Juliet's death firmly on them, in uncharacteristic condemnation. His balanced oxymoron of *ill / well* is blatantly unhinged into *ill / will*, specifically referring to the 'ill-will' between the Montagues and the Capulets.
91-2 Friar Lawrence's individual address to Capulet Father, Capulet Mother and Paris may suggest that they each linger over Juliet, placing their sprig of rosemary on her body before leaving.
94 **lour** hover threateningly; see the homophone 'low'r', 2.5.6.
ill bad deed
95 SD Q1 has the SD '*They all but the Nurse goe foorth, casting Rosemary on her and shutting the* Curtens'. The following scene with the Musicians allows the audience respite in order to displace the immediacy of Juliet's apparent death, and hence her body may be removed from the stage or hidden from view; see also Oxf[1]. However, work on the Globe stage demonstrated that simply playing in front of the body, or between the body and the audience, was enough to relocate the scene away from the 'bedroom' (Globe, 2001).
95 SP The three Musicians are named by Peter in the following lines. Most editions do not use those three names in the SPs, presumably because they seem like invented names that Peter takes from musical items. The text of Q2 refers to the Musicians by the names Catling, Rebeck and Soundpost (125-30), all of which derive from elements of a fiddle or stringed instrument. Hence Q2's 'Fid' and 'Fidler' at 99 and 102 respectively may be a fourth Musician or may be one of the other three. A production would need to make specific decisions about assigning the speeches. Furthermore, as production experience has demonstrated, the scene responds well to distributing the speeches with the SP 'Minst', 'Minstrel' or 'Minstrels' among a number of actors (Lichtenfels). 'Fid' and 'Fidler' are assigned by this edition to 2 Musician, named by Peter as 'Rebeck' (a three-stringed fiddle). All speeches with the SPs 'Musi', 'Minst', 'Minstrel' and 'Minstrels' are assigned to 1 Musician. Where '1', '2' or '3' are specified in Q2 they are retained in this edition.

CAPULET FATHER
Our instruments to melancholy bells,
Our wedding cheer to a sad burial feast,
Our solemn hymns to sullen dirges change:
Our bridal flowers serve for a buried corse,
And all things change them to the contrary.
FRIAR LAWRENCE
Sir, go you in, madam go with him,
And go, sir Paris: every one prepare
To follow this fair corse unto her grave:
The heavens do lour upon you for some ill,
Move them no more by crossing their high will.
Exeunt [*all but Nurse and Musicians*].
1 MUSICIAN
Faith, we may put up our pipes and be gone.

95 SD] *this edn; Exeunt manet. Q2; Exeunt: manet Q3; Exeunt manent Musici Q4; They all but the Nurse goe foorth, casting Rosemary on her and shutting the Curtens. Q1; Exeunt. F* 95] *Q1 adds SD: Enter Musicians.* 96] *not in Q1*

97 **put . . . up** bear something patiently (Williams, 130), put away

98 **pitiful case** The Nurse returns to word-play, punning on both 'vagina' and the musicians' instrument case, troping the sexual through most of the other issues in the play: legal case (1.1.99), mask (1.4.27), business case (2.4.50-1), situation (banishment) (3.3.85), situation (possible pregnancy) (3.5.217), music case (4.5.99).

99 **the . . . amended** Literally, 'my musical case may be fixed', or signifying 'our dismissal as wedding musicians may be saved by becoming funeral musicians'.

amended pun on amen, mended and dead

SD Presumably the Musicians exit here. Q2 has the SD 'Exeunt Omnes' and Peter's words at 100 can be played as if he is calling the musicians back. After her exit, the character of the Nurse does not re-enter the play. It could be that with Juliet apparently dead, the Nurse's presence, which has always been associated with Juliet, is no longer needed. But it is curious that she does not participate in the final scene. In Brooke's text, the Nurse is banished (2987) and the play may be trying to avoid complicating the tragedy with that detail. A structural reason for her disappearance may be the function of her character to deal with immediate practical events in the time scheme. Just at the Friar's longer time scheme was disrupted by the temporal compression at 4.1, the Nurse's control over daily detail has been slipping away since the end of 3.5 and her dismissal by Juliet.

99.1 Q2's SD reads '*Enter Will Kemp*'. Kemp was a member of the Lord Chamberlain's Men, and their resident 'clown'. He was a well-known actor who may have been mentioned by name as a conscious sales ploy by the publisher of Q2. Q4 was presumably published when Kemp's name no longer sold. The part is underwritten and he is likely to have improvised around it.

100-37 Q2-Q4 display these lines as verse by capitalizing the first word of a line, by running lines over onto the right hand edge of the following line when they do not fit (103-4, 114-5, 120-1), or by indenting the run-over from the left-hand margin (122-3, 124-5, 135-6). The sole prose line is 137. Most lines lend themselves to ten-syllable counts, some between nine and eleven, but few are regular iambic pentameters and indeed many hover on the edge of the ballad that erupts at 122-3 and 135-6. On the basis of the logic of this edition at 1.5.1-15 and 2.4.188-96, but primarily because Q2 unusually signifies verse through its typography, verse layout is displayed here, although not identical with Q2.

NURSE

Honest good fellows, ah put up, put up,
For well you know this is a pitiful case.

2 MUSICIAN

Ay by my troth the case may be amended.

Exit [*Nurse followed by Musicians*].

Enter PETER.

PETER

Musicians, O musicians, heart's ease, heart's ease: 100

SP] *Capell (*First Musician*); Musi. Q2-4; Mu. F* 99 SP] *Capell; Fid. Q2-4; Mu. F; I. Q1* by my] *Q3-4, F;* my my *Q2* SD] *this edn (Exit. Q1, after 98); Exeunt omnes. Q2-4; not in F* 99.1 PETER] *Q4, F; Will Kemp. Q2-3; Seruingman Q1* 100 SP] *Q2-4, F; Ser: Q1* 100-4] *Q2-4;* Alack, alack what shal I doe, come Fidlers play me some mery dumpe. *Q1* 100-1] *Q2-4; prose Pope, Cam*^{1}*, Ard*^{2}*, Oxf*^{4}

100-1 **heart's ease, . . . ease'** Longer Note

101 **'Heart's ease'** The music for the song may be found in John Playford, *The English Dancing Master* (1651). The reference to this song and 'My heart is full (of woe)' (104) are thought to underline the inappropriateness of 'merry musicians' at this point in the play (Sternfeld, 102). Also, 'heartsease' is a flower: pansy, gilly, guillame, Sweet William.

100-37 The layout here in verse follows but is not identical to the verse in Q2-Q4. Most modern editions display as prose.

104 **'My . . . full'** Q4 amends the line to 'My heart is full of woe', and Steevens conjectured that Peter quotes the first line of 'A pleasant new balled of two lovers'. The words to the song are found in William Chappell, *The Ballad Literature and Popular Music of the Olden Time* (New York, 1965) 210; the music for it has not been found (W. Sternfeld, *Music in Shakespearean Tragedy* (London, 1963) 102).

105 **merry dump** a contradiction in terms, echoing Capulet Father's inversion of wedding to funeral 84-90. The Musicians were hired to play merry songs, so Peter is either saying this ruefully or asking the impossible since *dump* is a sad song.

dump traditionally sung when someone has died (Sternfeld, 109, 254); Taylor & Jowett cite the SD from *Fidele and Fortunio*: 'The third Act being doone, the Consort sounds a solleme Dumpe' (28). Also, more generally, *dump* signified 'depressed', as in women who 'get the dumpes' (Bartholomew Dowes, *A dairie booke for good huswives*, 1588).

106 **Not . . . we** elided verb, 'We will not play a dump'.

'tis . . . now either that it is an inappropriate time to play music; or more cynically, that they have not been paid to play for Peter

109 **give . . . soundly** puns on making music and giving them a sound beating

111 **the gleek** a rebuff, scoff or mock; punning also on 'gleeman' or minstrel (Cam^{1})

112 **minstrel** classified along with fencers and bear-keepers as vagabonds and scoundrels (Ard^{1}); see 3.1.45n., on *Consort?*; hence, an impolite way of referring to a musician.

113 **serving-creature** an impolite way of referring to a servingman

115 **pate** skull

crotchets a quarter-note, in other words, a whole note broken down, made more complex, or fussy

116 play on 'doh' (*Do*), 're', 'me', 'fah', the first few notes of the melodic octave. The actor playing Peter could well sing this. There may be a pun on 'ray' as 'dirty' and 'fay' as 'clean' (Cam^{1}, after Ulrici); cf. *MA* 2.3.53-6.

note punning on 'do you hear my musical notes?' and 'are you listening?'

PETER
O an you will have me live, play 'Heart's ease'.
1 MUSICIAN Why 'Heart's ease'?
PETER O musicians,
Because my heart itself plays 'My heart is full':
O play me some merry dump to comfort me.
1 MUSICIAN
Not a dump we, 'tis no time to play now.
PETER You will not then?
1 MUSICIAN No.
PETER I will then give it to you soundly.
1 MUSICIAN What will you give us?
PETER
No money on my faith, but the gleek:
I will give you the minstrel.
1 MUSICIAN
Then I will give you the serving-creature.
PETER
Then will I lay the serving-creature's dagger
On your pate. I will carry no crotchets.
I'll re you, I'll fa you. Do you note me?

102 SP] *Capell; Fidler. Q2-4; Mu. F* 103-5] *Q2-4, F; prose Cam^{1}, Ard^{2}, Oxf^{1}* 103-4] *F; one line Q2-4* 104 'My . . . full'] *Pope; no quotation marks Q2-4, F* full] *Q2-3, F;* full of woe *Q4* 106, 108, 110, 113, 117, 126, 137 SP] *Capell; Minstrels. / Mins / Minstrel. / Min. Q2-4; Mu. F; I. Q1 (*om. 113, 137*)* 111-17] *Q2-4, F;* The fiddler, Ile re you, Ile fa you, Ile sol you. *Q1* 111-12] *Q2-4, F; prose Theobald (Pope), Cam^{1}, Ard^{2}, Oxf^{1}* 114-16] *this edn; Q2 lines* pate. / fa / me / *; Q3 lines (114-15 prose)* your / fa / me? / *; prose Q4, F, Cam^{1}, Ard^{2}, Oxf^{1}*

117 **you note us** a humourous rejoinder to Peter's 'Do you note me?' by implying that if he is singing musical notes he is acknowledging them as musicians

118 **put out** both extinguish and display

119 Q2 and Q3 assign to Musician, and with an understood 'I'll' after *Then*, elided because it precedes a common exclamation; the Musician is saying 'If you put away your real weapon and pull out your wit, then let's have a battle of wits'. Both *dagger* and *wit* also signify 'penis'. Q4 assigns the line to Peter, as a rejoinder to 118, after which he starts off a witty exchange. Some editors (Williams, Oxf) suggest that because the line is on a new line, it was intended for the next speaker, but the scene is filled with short lines presented as verse, for example, 'Do you note me?' (116) is in the same relation to the following line as this one is to 120, yet there is no question of reassigning these lines. The stronger argument would derive from the sense or signification of 119, and could go either way. We retain Q2 because there is no compelling reason for changing the attribution.

120 **dry-beat** beat without drawing blood, because he fights with his wits; cf. 3.1.78 and *CE* 2.2.61-2.

iron wit a sure wit; also a strong and potentially harmful wit.

121 **Answer . . . men** engage with courage like men not minstrels; see 3.1.45n., on *Consort?*.

122-3 Both text and music survive; the lyric comes from a poem by Richard Edwards (1576) which continues on to line 136 below. Peter may sing or recite these lines; the middle line is included in Q1 but Q2-Q4 and F reproduce only the first and last lines of the stanza, and may imply that the whole song is sung and the lines simply remind the actor of the start and finish (Sternfeld, 103).

122 **griping** painful, spasmodic

123 **silver sound** Frequent references to *silver sound* occur in Renaissance literature (Dent, M1319.1 and S458.1), deriving from the classical example of Apollo with his silver-stringed lyre (Sternfeld, 101). Nashe uses the phrase a number of times (Cam[1], 203).

124 Peter challenges the Musicians to explain the meaning of a contemporary cliché as a way of rebuking them for not playing music that could soothe his 'heart's distress', simply because they have not been paid. A hidden layer of significance in the lines of the poem emphasizes the latter concern with money: *griping* as 'avaricious' (*OED v.*[1] 11) (122), (in the added Q1 line *doleful* as 'malicious' [*OED a.*[2]]), *silver* as 'money' (*OED sb.* 2) (123) and *redress* as 'to pay off a loan' (*OED v.*[1] 14b) (136).

1 MUSICIAN
An you re us and fa us, you note us.
2 MUSICIAN
Pray you put up your dagger and put out your wit.
Then have at you with my wit.
PETER
I will dry-beat you with an iron wit,
And put up my iron dagger. Answer me like men:
When griping griefs the heart doth wound,
Then music with her silver sound –
Why 'silver sound'? why 'music with her silver sound'?

118-19] *Q2-4, F; not in Q1* 118, 128 SP] *F3; 2. M. Q2-4, F* 120-1] *this edn (F lines* wit / dagger. / men / *); one line Q2-4; prose Q1, Theobald, Cam[1], Ard[2], Oxf[1]* 120 SP] *Q4; Q2-3, F continue 119 to 120* Then . . . wit. *to Second Musician;* an iron wit] *Q2-4, F;* my wodden wit *Q1* 121] *Q2-4, F; Q1 adds 1* Lets heare. 122-3] *verse Q1; one line Q2-3; prose F; 122 followed by* And doleful dumps the mind oppress, *Q1* 122 griefs] *Q2-4, F;* griefe *Q1* 124-5] *this edn; one line Q2-3; prose Q4, Q1, F*

125 **Catling** cat gut used for stringed instruments

127 **Prates** speaks without knowing what he says, delivers a cliché; the word has caused editors problems from the start. Q1 renders it as 'pretie', signifying 'precious', 'cute'. Q3 'Pratest' and Q4 'Pratee' pick up on the sense of fake astonishment, as in 'He speaks the truth', that the actor playing Peter may demonstrate when he elicits the first answer he was looking for.

Rebeck rebick, a three-stringed fiddle. Q1 names this musician Matthew Minikin (Jowett).

Soundpost 'a small peg of wood fixed beneath the bridge of a [fiddle] serving as a support for the belly and as a connecting part between this and the back' (*OED*)

132 **I . . . singer** Peter mock-apologizes for asking a singer to speak.

134 **sounding** both making music and jingling money in their pockets

135-6 a bitter comment on the word-play: that even though music may soothe you and may *lend redress*, if you cannot pay the musicians, or if they refuse to play, there is no redress. Again, Peter may sing these lines. Music was supposed to have healing powers; see John Case, *The Praise of Music* (1586) (cited by Hoeniger, 267). Ironically if the audience also expects relief through music, they do not get it from the Musicians. The only music offered arises if Peter sings the songs. Eighteenth-century and nineteenth-century editors found the scene unbearably incongruous (Sternfield, 100).

137 **pestilent** annoying; also, 'plaguey' (*OED n.* 4), someone who plagues you; recalls the actual plagues raging in London during the 1590s

138 **Hang him Jack** *Jack* connotes 'fellow' (see 2.4.144n.), and is unlikely to be the name of a musician; this is presumably a common phrase dismissing someone who has been annoying you.

in here into the Capulet house; also, 'to in' was 'to lodge' (*OED* sb. 1).

tarry wait

139 **stay dinner** wait for the feast

PETER
What say you Simon Catling?
1 MUSICIAN Marry sir, because silver hath a sweet sound.
PETER Prates, what say you Hugh Rebeck?
2 MUSICIAN I say 'silver sound', because musicians sound for silver.
PETER Prates too. What say you James Soundpost?
3 MUSICIAN Faith I know nor 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 musicians have no gold for sounding:
Then music with her silver sound
With speedy help doth lend redress. *Exit.*
1 MUSICIAN What a pestilent knave is this same.
2 MUSICIAN Hang him, Jack. Come, we'll in here, tarry for the mourners, and stay dinner. *Exeunt.*

125 Simon Catling] *Q2-4, F;* Simon sound Pot *Q1* 126 Marry] *Q5;* Mary *Q2* 127 Prates,] *Q2;* Pratest, *Q3, F;* Pratee, *Q4;* Pretie, *Q1;* Prates! *Cam[1] (Ulrici);* Prates. *Ard[2], Oxf[4]* Hugh Rebeck] *Rowe;* Hugh Rebick *Q2-4, F;* Mathew minikine *Q1* 130 Prates too.] *Q2 (*Prates to*), Ard[2], Oxf[4];* Pratest to, *Q3;* Pratee to, *Q4;* Prettie too: *Q1;* Prates too! *Cam[1] (Ulrici)* 131 SP] *F; 3 M. Q2-4; 3. Q1* 132-4] *Q2-4, F; prose 'Q1 version'* 135-6] *Johnson, Cam[1], Ard[2], Oxf[4]; one line Q2-4; prose F; not in Q1* 138 SP] *F4; M.2 Q2-4, F; I. Q1* him, Jack.] *Theobald (*him, Jack!*);* him, Iack, *Q2-4, F* 139 SD] *Q4, Q1; Exit. Q2-3, F*

[5.1] A public place in Mantua, later on Wednesday. One curious element in the scene is its division at 35 between a discussion with Balthazar and negotiation with the Apothecary; see 35-56n.

1 **flattering . . . sleep** wish-fulfilling dreams, flattering because they respond to your own desires. Could be contradictory: dreams that themselves suggest they are true so that we can get caught in a deception when we awaken and try to understand them. Thompson compares Chaucer, *Troilus*, vv.1164-9 and his delusive dream (105).

2 **presage** foretell

3 **bosom's lord** heart, soul; cf. 5.3.155.

sits . . . throne rests happily in his body but also an unwitting premonition of Romeo's tenuous connection to life

4 **unaccustomed** unfamiliar; he never felt it before; see Capulet Mother at 3.5.88-91.

5 **Lifts . . . ground** resonates with Romeo's description of the dead Mercutio (3.1.127-8) and with Juliet's paradox at 3.5.206-9. A dramatic oxymoron (analogous to dramatic irony) for the audience recognizes the foretelling of death, while Romeo experiences intense happiness.

6 ironic foretelling since Romeo will find Juliet dead, yet also uncannily exact, for she will find him dead; cf. 3.5.55-6.

7 a generalized comment that applies to both Romeo's surreal dream, and Juliet's suspended state

8-9 **And . . . revived** Romeo not only describes his own surreal dream but what will happen just after he kisses Juliet; it also describes what happens to him (5.3.164), except that he does not revive. It offers a rare positive understanding of Romeo's death in its metaphor of resurrection.

8 **some thing** Q2 and Q3 make the two discrete words possibly to point up the idea of ghosts in the graveyard; see *Ham* 4.2.29-30; see also F151524.

11 **love's shadows** i.e. his dreams

11.1 It is unclear how Balthazar knows where to find Romeo; see 25. Q1 notes Balthazar arrives 'booted', just off his horse ride from Verona.

[5.1] *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:
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.
Ah me, how sweet is love itself possessed
When but love's shadows are so rich in joy.

Enter BALTHAZAR, *Romeo's man*.

5.1] *Rowe; Q1 has a printer's ornament across the page before the opening SD;* 1 flattering truth] *Q2-4, F;* flattering Eye *Q1* 2 at hand] *Q2-4;* to come *Q1* 3 lord] *Q4, Q1;* L. *Q2-3, F* 4-5] *Q2-4;* And I am comforted with pleasing dreames. *Q1* 7] *Ard^2;* Strange . . . thinke, *Q2-4* dreames *Q4), Q1 (*dreames . . . giue); dead man] *Q3-4, Q1, F;* deadman *Q2* 10-11] *not in Q1* 11 SD] *Q4 (Enter Romeos man Balthazar); Enter Romeos man. Q2-3, F; Enter Balthazar his man booted. Q1*

14-15 As Balthazar fails to respond, Romeo becomes more insistent. 15 is extrasyllabic and many editions treat *lady* as a mistaken repetition from the previous line. But there are many examples of extrasyllabic lines at points of stress in the play and this edition includes it to underline that Romeo is clarifying that he does not mean his mother. Q1 reads 'fares' instead of *doth*, which some editors adopt (Jowett: Oxf).

16 For ill / well as positive, cf. 3.2.97-8 and 4.5.75-6.

17 Balthazar directly echoes 4.5.75-6 using the commonplace *she is well* meaning 'she is dead'; paradoxically Romeo hears it as good news, and to complicate the significance further the audience knows that Juliet is indeed well, but simultaneously that much can go ill.

18 **sleeps** Balthazar continues to use a euphemism for death that the audience may take as literally the case.

20 **laid low** 'brought down in death'; also, buried

21 **presently** immediately

took post travelled by post-horse; post-horses were kept at inns for hire by travellers; see 26.

23 **for my office** 'as my duty', or job

24 **deny you** *deny* underwrites Romeo's complete rejection of outside influence, and the utter despair that will lead to his suicide. Q1 reads 'defie my' and many editions follow. There is no good reason for ignoring Q2, but see Williams for a defence of Q1. Balthazar's response in 28 is not to Romeo's instructions but to this line, where Romeo swings from the giddy excitement of 1-11 to the other extreme; cf. 1.4.106.

26 **post-horses** horses available for hire

I . . . tonight Romeo arrives in Verona sometime around midnight.

28 **pale** a shade associated in the humours with extreme conditions, often with fear or dread, but also with love-sickness (Overburie, C8^{v}); see 2.2.5n., 2.4.4n., 2.4.38n., 3.5.156., 4.1.99-100 and 5.3.144.

import suggest, forebode

ROMEO

News from Verona. How now Balthazar,
Dost thou not bring me letters from the Friar?
How doth my lady? is my father well?
How doth my lady Juliet? that I ask again,
For nothing can be ill if she be well.

BALTHAZAR

Then she is well and nothing can be ill:
Her body sleeps in Capels' monument
And her immortal part with angels lives.
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.
Thou knowest my lodging, get me ink and paper,
And hire post-horses: I will hence tonight.

BALTHAZAR

I do beseech you sir, have patience:
Your looks are pale and wild and do import
Some misadventure.

12 Balthazar] *Q1;* Balthazer *Q2-4, F* 15 doth my Lady Juliet] *Q2-4, F, Oxf*^{1}*;* fares my *Iuliet Q1;* doth my Juliet *Pope, Cam*^{1}*, Ard*^{2} 17 SP] *Q1;* Man. *Q2-4, F (throughout scene)* 18 Capels'] *Malone;* Capels *Q2-4, Q1, F* 19 lives] *Q2-4;* liue *F;* dwell *Q1* 20-3] *Q2-4;* Pardon me Sir, that am the Messenger of such bad tidings. *Q1* 24 e'en] *Collier;* in *Q2;* euen *Q3-4, Q1, F* deny you] *Q2-4;* defie my *Q1;* defy you *Pope* 27] *Q2-4;* Pardon me Sir, I will not leaue you thus. *Q1*

30-3 Balthazar can begin to leave at any point during this exchange. Romeo may call him back or call out after him with either 31 or 33; alternatively, they may remain in conversation, with Balthazar leaving at 33.

34 **Well . . . will** a casual interjection; the proximity to *will*, given 16-17 above and 4.5.75-6, echoes the sense of *well* as 'dead'.

lie with thee lie on the bier; also, with sexual overtones

lie . . . tonight Cf. 4.5.36; Romeo's character is being set up as an allegory of death.

35-57 The transitional descriptive speech, given that Romeo is in such a hurry, is surprising, although one of its functions is to bring the details of the Apothecary's shop into focus on the stage. The speech is one of the most difficult in the play to stage. The dominating action is the question of whether Romeo will approach the Apothecary. For the audience, the suspense derives partly from having to wait until 50 to find out that he is going to buy poison. The verse gives an impression of the time it takes to find the Apothecary. The action is played through delay and hesitation in the words presumably because Romeo is afraid that he may get into trouble if he asks for the poison, since selling it is an executable offence. The actor has to realize the lengthy descriptive action in a way that conveys to the audience the character's constitution. The text offers the actor tools to do this in the lists of words that accrete around the Apothecary and around his shop; they work like the blazons found elsewhere in the play, as a device for control. The lines also recall 4.3.36-54 and Juliet's fears about waking up in the tomb, or dying. The speech forms a bridge between the larger events in the Friar's time frame and the specific events more common to the everyday world, and significantly this is one of the very few actions Romeo takes without the Friar's advice; cf. *KJ* 3.2.25-36.

35 **mischief** Parallel to the *spirit* of 4, *mischief* is here personified and is a self-inflicted source of injury. Having denied fate and fortune, he is left with the random and arbitrary, with intentional chaos. But as with most self-constructed chaos, it has its own anarchic logic.

37 **apothecary** pharmacist; in the Renaissance this would mean dealing in herbs, minerals and medicines.

38 This edition punctuates as Q2; most other editions follow Q4 by adding a comma after *dwells* and deleting the comma at the end of the line. However, the latter punctuation implies that Romeo has been in Mantua for some time, when he only arrived the day before and has only recently noticed the apothecary in *tattered weeds* (39). There are also staging problems that distract from the soliloquy if Romeo has to spend time looking for the shop as implied by the Q4 punctuation.

'a he

late recently

ROMEO Tush, thou art deceived:
Leave me, and do the thing I bid thee do.
Hast thou no letters to me from the Friar?

BALTHAZAR
No my good lord.

ROMEO No matter, get thee gone –
Exit [*Balthazar*].
And hire those horses, I'll be with thee straight.
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,
And hereabouts 'a dwells which late I noted,

30-3] *Q2-4;* Doo as I bid thee, get me incke and paper, / And hyre those horse: stay not I say. *Q1* 32 SD] *Q1 (placement this edn); Exit. (after* lord. *32) Q2-4, F* 35-6 O . . . men] *Q2-4, F; not in Q* 37-46] *Q2-4; see Appendix: 'Q1 version'* 38 hereabouts] *F3;* here abouts *Q2-4, F;* here about *Q* 'a dwells] *Q2-4;* he dwells *Q1;* dwells *F* which] *Q2-4;* whom *Q1*

39 **weeds** clothes

overwhelming brows bushy and prominent eyebrows; a dislocating surreal echo throughout the play; see 1.4.30 and 3.2.92. The 'brow' was the place where facial expressions were thought to express most clearly one's mind and emotion (*OED sb.*[1] 5b).

40-1 It is as if the Apothecary has abused his own drugs.

40 **Culling of** selecting

simples plain herbs used in medicines and other chemical preparations. *simples* links the Apothecary with the Friar, but in contrast, the Apothecary presents a breakdown of holistic systems.

42-8 Oxf[l] describes this verse as full of twisted Petrarchan conceits.

42 **tortoise** Tortoise shell was used to treat bruised or broken sinews or nerves; see L. Mascall, *The first booke of cattell* (1587).

43 **alligator** It was apparently common for apothecaries' shops to hang up dried alligators (Nashe, 3.67; Overburie, 79[r]) as a sign of access to exotic materials; alligators were a recent import from the Americas.

44 **ill-shaped fishes** *fishes* was used generically for sea animals; their 'skins' would have been strange and unnatural by English standards and appear deformed or monstrous.

45 **beggarly account** small, impoverished number

46 **Green earthen pots** Surrey 'greenware', from the Farnham estate of the Bishop of Winchester in Surrey, includes examples of tall jars named *alberelli*, or drug jars, that are frequently found in archeological sites of sixteenth-century London. There are several examples in the Museum of the City of London (J. Pearce, *Border Wares*, 1992, sheet 59, figs 419-26).

bladders from animals, used to close the tops of pots because of their elasticity; occasionally used as containers themselves by apothecaries

47 **packthread** thin string for tying up purchases

cakes of roses Rose petals were often mixed with binding ingredients and packed down into *cakes*; sometimes used to cover odours and sometimes as a convenient way of storing the petals which had a wide range of uses in household preparations.

ROMEO

In tattered weeds, with overwhelming brows,
Culling of simples: meagre were his looks,
Sharp misery had worn him to the bones:
And in his needy shop a tortoise hung,
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
Were thinly scattered, to make up a show.
Noting his penury, to myself I said,

44 ill-shaped] *Rowe;* ill shapte *Q2-4, F* 48 scattered] *Warburton (*scatter'd*);* scattered *Q2-4, F*

50 **poison** In late sixteenth-century England, Italy was renowned for its medical training and for the preparation of both medicines and poisons; see Brennan.
51 **Whose . . . death** On the Continent, anyone caught selling a poison would be immediately executed; this was apparently not the law in England (Furness).
52 **caitiff wretch** despicable, miserable person
53 **forerun** come before; cf. *AC* 3.7.3, 'forespoke' and *Mac* 1.3.21, 'forbid'; *forerun* has connotations of 'foretell'.
56 **holy day** On saints' days people were expected to go to church, and many chose not to work. This detail is added in Shakespeare's text, possibly to underline Romeo's desperation.
57 There is a **video** of this scene.
59 **Hold** The apothecary may have started to exit, or Romeo asks for his attention as he gets out his money.
forty ducats gold coins of varying value in different European countries. This sum represents a substantial amount; see *CE* 4.3.81 and 94 where it is the value of a diamond ring.
60 **dram** small unit or measure; see 3.5.90.
soon-speeding immediately effective and deadly; see 3.1.92.
gear harness, substance ; also, equipment
63-5 **trunk . . . womb** The image of firearms and powder, recurrent throughout the play (2.3.6, 2.6.9-11 and 3.3.132-3), here begins to be literalized. *hasty* also recalls the warnings about the dangers of 'haste'.
63 **trunk** torso, upper body; also, a cylindrical case for discharging explosives (*OED sb.*[3] 11)
discharged fired from a gun; also, dismissed from office, relieved of obligation
64 **powder** gunpowder; Shakespeare refers to 'rash gunpowder' as aconitum (*2H4* 4.4.48), a virulent poison also called wolf's bane or monk's hood, to signify a mode of sudden death.
66-7 The Apothecary is testing Romeo's trustworthiness; the testing, while done for different reasons, compares with the Friar's testing of Juliet in 4.1.
67 **utters** sells or dispenses (*OED v.*[1] 1a)

ROMEO
'An if a man did need a poison now,
Whose sale is present death in Mantua,
Here lives a caitiff wretch would sell him'.
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 holy day the beggar's shop is shut.
What ho! Apothecary!

[*Enter* APOTHECARY.]

APOTHECARY Who calls so loud?
ROMEO
Come hither man, I see that thou art poor.
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
Is death to any he that utters them.

56 holy day] *Q2-4;* Holiday *Q1* 57 SD] *Q1, F* 57, 66, 75, 77 SP] *Q2-4 (Appo. 57, Poti. 66; Poti. 75, 77 Q2, Po. 75, 77 Q3-4); Apo. Q1 throughout; App. F throughout* 58 SP] *Q3-4, Q1, F; Kom. Q2* 59 forty ducats] *Q2-4, F;* twentie ducates *Q1* 60 such soon-speeding] *F4;* such soone speeding *Q2-4, F;* some such speeding *Q1;* such soone spreading *Q5* 61-5] *Q2-4, F; see Appendix: 'Q1 version'* 62 life-weary taker] *Q5;* life-wearie-taker *Q2-4, F;* wearie takers life *Q1*

68 **bare** threadbare

69-71 **Famine . . . back** a highly visual rendering of a figure similar to 'Death' or 'Old Age' in illustrations of the time (see M. Neill, *Issues of Death and Mortality*, Oxford, 1999). The figure offers a striking presentation of the social effects of poverty: that the poor are oppressed, held in contempt and reduced to beggary explains why they would break the law. Given that Romeo is trying to persuade the Apothecary to sell him the poison, it is unlikely that he is merely denigrating him as beggarly and covered in 'oppressive poverty' (Cam[1], Oxf[1]). Especially in the light of 72-3, it is more probable that he is trying to win the Apothecary round by appealing to his sense of social injustice. Allison Gaw, 'John Sincklo as one of Shakespeare's Actors', *Arglia*, neue Folge 36 (1926), 289-306, drew attention to a number of parts for a thin serious-faced actor in Shakespeare's earlier plays: Starveling in *MND*, an Officer in *2H4* and Pinch in *CE* (R. Foakes, ed., Ard[2]).

72-3 The two social worlds of the play, the older feudal structure and the new world of merchants, capital, civic responsibility and law, come into conflict throughout. But here the latter world has won out; there is no structure for communal responsibility under the law.

72 **world's** society's

73 **affords no law** gives no law; also, with the sense of making no financial calculation to take care of the poor

75 Romeo may have spoken the previous lines to offer the Apothecary an argumentative device, which he here accepts: it is only his poverty, rather than contempt for the law, that leads him to sell the poison.

76 **pray** McKerrow and Oxf[1] take Q2's *pray*, accepting the signification of 'entreat' or 'petition'. Romeo has previously used the combination *pray* and 'consent' with the Friar (2.3.59-60); see 40n., on *simples*. Most previous editions take Q1's *pay*, which renders this line a rhetorical rejoinder to 75 and continues the topic of money from 80-4.

77 **Put . . . thing** Presumably the 'dram' is here a dry measure, to be mixed with liquid before taking it; see 5.3.116 SD.

78 **off** all

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:
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 pray thy poverty and not thy will.

APOTHECARY

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.

69-74] *Q2-4, F; see Appendix: 'Q1 version'* 71] *Q2-4, F;* Vpon thy backe hange ragged Miserie, *Q1*

82 **compounds** mixtures of drugs made more effective by human science; contrasted with ‘simples’ or herbs that were used on their own, and were considered to be more wholesome and natural.
83 By neutralizing the danger of the ‘poison’ Romeo is literalizing one of Friar Lawrence’s sayings (2.3.20).
85 **cordial** a drink that is good for you; the words also literalize the Friar’s comments at 2.3.21-2. Hence, it will not kill him maliciously but because he desires death; similarly 86, the drug does not use him, he uses it.
86 SD The SD, like that at 3.4.35, suggests flexibility for the actor playing the Apothecary who may well exit after 84.

ROMEO

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

81-4] *Q2-4, F;* Than this which thou hast giuen me. Goe hye thee hence, / Goe buy the clothes, and get thee into flesh. *Q1*
82 mayst] *Q4;* maiest *Q2-3, F* 83 none.] *F4;* none, *Q2-4, F* 84 SD] *Wilson-Duthie* 86 SD] *Wilson-Duthie; Exeunt. Q2-4, Q1, F*

[5.2] This short scene makes clear that the plague has been endemic in Verona throughout the entire action of the play, although it has been only an undercurrent surfacing at several points (1.2.64-72n. and 3.1.92, 100 and 107) and may explain the textual focus on medicine and health. The coincidence of the plague in the text with the plagues in London in the 1590s would have brought the play close to late sixteenth-century audiences. The time is close to midnight, Wednesday night / Thursday morning (see 24), and the action takes place in Friar Lawrence's cell. Q2's SD reads 'Enter Friar John to Friar Lawrence'. Various explanations have been offered (see Hosley); the clearest theatrical explanation is that Friar John is 'calling' to Friar Lawrence.

2 spoken either to himself, or as a greeting

3-4 Friar Lawrence has clearly sent Friar John to Mantua to give Romeo a letter (4.1.124-5), and in doing so he has neglected his promise to send Romeo's man Balthazar with news of any events; see 3.3.169-70 and 5.1.13.

5 **barefoot brother** Because of their oath of poverty, Franciscans often wore neither shoes nor sandals (*OED a.*); but at the time it was known that some Franciscans did wear shoes (F21394397), so the text is making a social point about these particular monks.

6 **our order** i.e. Franciscan

to associate me to travel with me; Franciscans had to travel together, normally in pairs (Cam[1]).

8 **searchers** in this context, people, mainly women, who were appointed to view dead bodies and report on the cause of death; see M. Pelling, 'Older women and the medical role', in Hunter and Hutton, 82. A *searcher* more generally was an 'overseer' of any institutionally or group-defined behaviour (*OED* 2c; M21523366); see 3.3.73n., on *search of*

9 **house** the private house or hospital being visited

10 **infectious pestilence** plague

11 Quarantining was an effective method for dealing with the spread of the plague and had been the practice in Italy since the fifteenth century. In England it was less well-regulated (see P. Slack, *The Impact of the Plague in Tudor and Stuart England*, 1985) but the closing up of infected houses was common by 1518 (Hoeniger, 210); see also 5.3.215.

[5.2] *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,

5.2] *Rowe; Q1 has a printer's ornament across the page before the opening SD* 0.1] *Q1; Enter Frier* Iohn *to Frier* Lawrence *Q2-4, F* 1+ SP] *Capell; Ioh. or Iohn. Q2 (throughout scene)* 1.1] *Theobald (from opening SD Q2-4, F)* 2 SP] *Capell; Law. Q2-4; Laur: Q1* 6 associate] *Q3-4, Q1, F;* assotiate *Q2* 8-12] *Q2-4; see Appendix: 'Q1 version'*

12 **speed** journey; *speed* occurs increasingly, as it takes over from 'haste', at 4.1.124, 5.1.60 and 5.3.121.
18 **nice** unimportant, doing something for form's sake, in other words it would not matter if a *nice* letter did not reach its destination. The use here makes Friar Lawrence's speech a sharply worded rebuke.
19 **dear import** profoundly important
21 **crow** crowbar
26 **accidents** happenings or events

FRIAR JOHN
So that my speed to Mantua there was stayed.
FRIAR LAWRENCE
Who bare my letter then to Romeo?
FRIAR JOHN
I could not send it – here it is again –
Nor get a messenger to bring it thee
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,
Get me an iron crow and bring it straight
Unto my cell.
FRIAR JOHN Brother, I'll go and bring it thee. *Exit*.
FRIAR LAWRENCE
Now must I to the monument alone.
Within this three hours will fair Juliet wake:
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 tomb. *Exit*.

12 my] *Q2-3;* may *Q4* 14-16] *Q2-4, F;* I haue them still, and here they are. *Q1* 14 could] *Q2-3;* cold *Q4* 14-16] *Q2-4, F; see Appendix: 'Q1 version'* 17-20] *Q2-4, F; see Appendix: 'Q1 version'*

[5.3] The action takes place in the graveyard and inside the Capulets' vault. The scene begins at night and ends in the early dawn of Thursday.

0.1 Q1 adds 'with flowers and sweet water', items indicated in the Q2 text, along with a 'torch'.

1 **stand aloof** be apart or at a distance; stand alone; but not literally 'to stand'

2 **it** the torch; see 21, 49 and 75.

3-4 **lay . . . ground** lie alongside the roots in order to hear the vibrations of anyone approaching

3 **yew** Q2 has 'young', an easy misreading for 'yeung' or 'yeugh' (Williams, 138), the latter being used by L. Mascall, *The First booke of cattell* . . . (1587). Yew, a long-living evergreen, was frequently planted in churchyards throughout Europe.

6 **digging . . . graves** not only digging fresh graves, but digging up old graves in order to remove the bones to the charnel house, leaving space for the newly dead body. When the play was first performed, in the 1590s, graveyards must have been seriously London (R. Houlbrooke, *Death, Religion and the Family in England 1480-1750*, 1998, 333); see 5.2.0n.

8, 26 **hearest** Q2, Q3, Q4 and F render this typographically with 'est' to form an extrasyllabic line.

8 **some thing** Q2 and Q3 make the two discrete words possibly to point up the idea of ghosts in the graveyard; see *Ham*XX; see also F151524.

10-11 The actor playing the Page may say these lines both to himself and to the audience, although they may be spoken to Paris. Addressed to the audience, the lines give the actor playing Paris the opportunity to play into the character's change of mood in the following lines.

11 SD The Page does not exit, but remains on stage even if out of view.

[5.3] *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,
But thou shalt hear it. Whistle then to me
As signal that thou hearest some thing approach.
Give me those flowers. Do as I bid thee, go.

PAGE [*aside*]
I am almost afraid to stand alone
Here in the churchyard, yet I will adventure. [*Withdraws*.]

5.3] *Rowe; Q1 has a printer's ornament across the page before the opening SD* 0.1] *Q2-4, F; Enter Countie Paris and his Page with flowers and sweet water. Q1* 1-11] *Q2-4, F; see Appendix: 'Q1 version'* 1 aloof –] *Oxf*[4]*;* aloofe, *Q2-4;* aloft, *F;* aloof. *Cam*[1]*, Ard* 3 yew trees] *Pope (Q1* Ew-tree*), Cam*[1]*, Ard*[2]*, Oxf*[4]*;* young Trees *Q2-4, F* 4 Holding thy] *Q2-4, F;* keeping thine *Q1* 8 hearest] *Q2-4, F;* hear'st *Cam*[1] some thing] *Q2-3;* something *Q4* 10 SD] *Capell* 11 SD] *Capell (Retires); Exit. F2; Paris strewes the Tomb with flowers. Q1*

12-17 A Shakespearean sonnet sestet in formal register that uses Petrarchan images but also recalls the apostrophes of 4.5.41-64. This sestet reminds reader and audience of the younger, more naive Romeo at the start of the play, and serves to mark his development. The comparison extends to both the earlier Romeo (2.1 and 2.2) and Paris here, camouflaging themselves in the night. Paris' appearance here is a change to the source material (Oxf[1]).

12 **flower** Paris continues the imagery of *flower* for himself (1.3.79), for Mercutio (2.4.57), for Romeo (2.5.42) and for Juliet (4.5.37).

strew scatter, distribute by throwing, according to the custom of scattering the marriage bed and chamber with flowers (Cressy, 374); cf. *Ham* 5.1.243-4.

13 **thy . . . stones** literally, the earth and dust on the roof or *canopy* of the vault, which has either been made out of stone or constructed out of earth and water.

14 **sweet water** scented water, both to perfume the dead and as an element in the display of grief

dew sprinkle; the Friar thinks of *dew* as unwholesome; see 2.3.6.

15 **distilled** made more pure, more intense; literally, salt tears being made into sweet water

16 **obsequies** commemorative observances for the dead; see also 20n.

17 SD Q2's '*Whistle Boy*' is a centred SD; Q2 and Q3 refer to the Page as 'Boy' from this point on; see 3.1.90 for a similar layout.

19 **cursed** *cursèd*; both accursed, hence evil, and something to be cursed for interrupting him

20 **true love's right** Paris' *right*, as a true lover, to pay his respects, carry out his obsequies; the word extends his self-focused 'lover's' speech. Q1 reads 'rites', which may have similar significance, but with less emphasis on possession. 'Rites' may also signify 'rites for Juliet', or rites appropriate to Paris' 'true love', who is Juliet.

21 Paris, hidden by the dark, can see Romeo's approaching torch. The information is necessary because performances took place in daylight; see 2.

muffle hide

SD Although Paris does not leave the area, the actor is not necessarily visible on stage.

PARIS

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:
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 right?
What, with a torch? muffle me, night, awhile. [*Withdraws*.]

12-17] *Q2-4, F; see Appendix: 'Q1 version'* 12-13 strew – . . . stones –] *Cam[1]*; strew . . . stones, *Q2;* strew, . . . stones, *Q3-4;* strew: . . . stones, *F* 13 canopy] *F;* Canapie *Q2-4* 15 moans:] *Q3-4, F (*mones*;); mones, Q2, Q1* 16 keep] *Capell, Cam[1], Ard[2], Oxf[4];* keepe: *Q2;* keepe, *Q3-4, F* 17 be to] *Collier;* be, to *Q2-4, F* SD] *Q2-4, F (Whistle Boy.); Boy whistles and calls.* My Lord. *Q1* 19 way] *Q2-4;* was *Q1;* wayes *F* 20 right] *Q2-4, F;* rites *Q1;* rite *Pope (second edn 1728, Cam[1])* 21 SD] *Capell (Retires.)*

21.1 Q1 reads ‘and Balthazar with a torch, mattock and crow’, details found in the text. Q1 and Q4 make it clear that Romeo returns from Mantua with Balthazar.
22 **mattock** a kind of pick axe
wrenching iron crowbar
25 **Give . . . light** Balthazar gives the torch to Romeo either here or at 40.
26 **stand all aloof** There are several explicit parallels between Romeo and Balthazar.
27 **course** plan of action
28 **bed of death** tomb and bier: cf. Paris’ *bridal bed* (12). Paris is still fantasizing about a woman he never had (4.5.41-2), while Romeo is grieving the loss of a woman he knew intimately.
30-2 **But . . . employment** Romeo uses a reason straight out of romance narrative to persuade Balthazar. The grammar, unsubtly piling up clause after clause, with the repetition around *ring*, suggests that he is improvising to deflect Balthazar’s suspicions.
33 **jealous** suspicious, obsessive, zealous; Cotgrave lists a contemporary phrase ‘as jealous as a tiger’ (C37762353); see 39.
35-9 The highly coloured and excessive language is unusual for Romeo, and hints that this ‘anger’ against Balthazar is a display intended to warn him off. Compare the exceptional control of 3.1.124-30 when he is angry with Tybalt.
36 **hungry churchyard** busy churchyard, with many people buried, evidence that death has a ravenous appetite (Spencer)

Enter ROMEO *and* BALTHAZAR

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, be gone.
But if thou, jealous, dost return to pry
In what I further shall intend to do,
By heaven I will tear thee joint by joint
And strew this hungry churchyard with thy limbs:

21.1 BALTHAZAR] *Q4 (*Balthazar *his man)*, *Q1 (Balthazar, with a torch, a mattocke, and a crow of yron.); Peter Q2-3* 25-7] *Q2-4, F;* So get thee gone and trouble me no more. *Q1* 25 light. Upon] *Q3-4, F;* light vpon *Q2* 26 hearest] *Q2-4;* hear’st *F*

37-9 **savage-wild . . . sea** The compound *savage-wild* splits apart into *fierce* and *inexorable*, *tigers* and *sea*, over the next two lines. These lines unpack an initial, comprehensible compound into increasingly disparate elements. The contiguity of *tigers* and *sea* works like a hendiadys, bringing together unlikely elements to release more than the sum of their parts, and hinting at a disintegration of reason.

37 **The time** the time of night, when the superstitious fear ghosts; Romeo continues to try to frighten Balthazar. Also, 'the times' or 'the world', so his world with Juliet is breaking down around him and being replaced by the chaos and fear conveyed by the gothic.

38 **inexorable** stubborn, relentless

39 **empty . . . sea** Tigers were said to rage more furiously during storms (Dyer, 188); see *TC* 1.3.49.

empty tigers hungry tigers (Dent, T287)

41 **take thou that** either money and / or the letter (23) which Balthazar may have resisted taking, hence the aggressive speech

44 SD2 Q1 reads 'Romeo opens the tombe'. From 45 until 74, Romeo presumably tries to open the tomb. Between lines 75 and 81 he succeeds in doing so. In order to open the tomb Romeo must fix the torch somewhere so that his hands are free to work and can see what he is doing. He might already have done this at line 25 or 40.

45-8 continues Romeo's gothic imagery; also literalizes one of Friar Lawrence's images at 2.3.9-10.

45 **maw** stomach or gullet, with the connotation of voraciousness, never ending gluttony; can also refer to parts of the abdominal cavity, such as *womb* in this line.

46 **dearest morsel** choice piece of food, here Juliet; also contains the homophone with *mors* or death; Juliet is a piece of death, belongs to death. Also, she is a piece of *earth* and will die.

47 Cf. *Ham* 1.4.48-51 and another tomb with *jaws*. The rhythm of Romeo's lines 45-81 may be counterpointed by the actions of using the mattock and crowbar in opening the tomb (Lichtenfels, 164-6).

48 **in despite** 'whether you will or not'; also, despising, and 'in spite of myself'

49-53 possibly addressed to the audience

49 **haughty** arrogant; Romeo thinks he is above the law and has returned despite the Prince's ruling; more accurately, he is outside the law.

51 **supposed** *supposèd*

ROMEO

The time and my intents are savage-wild,
More fierce and more inexorable far
Than empty tigers or the roaring sea.

BALTHAZAR

I will be gone sir, and not trouble ye.

ROMEO

So shalt thou show me friendship: take thou that,
Live and be prosperous, and farewell good fellow.

BALTHAZAR [*aside*]

For all this same, I'll hide me hereabout:
His looks I fear, and his intents I doubt. [*Withdraws*.]

[*Romeo begins to open the tomb*.]

ROMEO

Thou detestable maw, thou womb of death,
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
It is supposed the fair creature died,

37 savage-wild] *Cam*[1]*;* sauage wilde *Q2-4, F;* sauage, wilde *Q1* 38-9] *Q2-4, F; not in Q1* 40, 43 SP] *Q4, Q1; Pet. Q2-3, F* 41 show me friendship] *Q3-4, F;* shew me friendshid *Q2;* win my fauour *Q1* 43 SD] *Capell;* 43-4] *Q2-4, F;* Yet for all this will I not part from hence. *Q1* 44 SD1] *Hanmer (Retires.); not in Q2-4, Q1, F; Exit. F2* SD2] *Wilson-Duthie (Romeo opens the tombe. Q1), Oxf*[1]*; after 48 Cam*[1]*, Ard*[2]*; not in Q2-4, F; Breaking open the Monument. Rowe (after 47)* 49 SP] *Q1, F;* Pa. *Q2-4* 50-3 with . . . bodies] *not in Q1*

52-3 **villainous . . . bodies** desecration of the bodies of Juliet and Tybalt, and possibly implying that of other Capulet bodies; Paris has presumably overheard Romeo threatening Balthazar with dismemberment.

54 **unhallowed** unblessed, profane; linked to the gothic images of All Hallows Eve when the ghosts on earth, the unhallowed, can be saved.

55 Paris knows Romeo has already killed Tybalt and may assume that Romeo has also murdered Juliet, coming now to desecrate her body.

56-7 Paris, a relative of the Prince, assumes his law-giving status: he is not intending to fight Romeo but insisting on legal retribution; see 3.1.196.

56 **condemned** possibly *condemnèd* for reasons of scansion

58-67 The speech presents Romeo as desperate, furious and a *madman*. He is openly warning Paris of his unstable state of mind. The stage dynamics during this speech depend on whether or not Romeo continues to try to open the tomb while he is speaking. If he does, he will be ignoring Paris physically. Whether or not this is so, our knowledge that Paris can see him but he can't see Paris (because Paris has put his torch out), adds a specifically different context to Romeo's treatment of Paris and Paris' of him.

59 **youth** generally used for unmarried young people. Romeo is underlining his maturity and status.

tempt both 'do not tempt me to fight' and 'do not attempt to fight me'.

60 **these gone** these dead

62-3 **Put . . . fury** Romeo's previous sin was killing Tybalt in a moment of anger; cf. 1Kings, 2.37: 'Thy blood shall be upon thine owne head' (Shaheen).

64 Cf. 3.1.61: for a different reason, but with a direct echo, Romeo warns off his enemies with *love*.

68 **conjuration** invocation to leave. Q1 reads 'conjurations' and most editions treat Q2's 'commiration' as a mistake for this word. *conjuration* fits well, extending the sense of the supernatural and recalling Mercutio's conjurations in 2.1, but Q4 follows Q3's 'commiserations', clearly indicating that *conjuration* may not be appropriate. Williams suggests 'commination', threat or judgement, but Romeo is neither cursing nor threatening, but urging Paris to leave.

PARIS

And here is come to do some villainous shame
To the dead bodies. I will apprehend him –
Stop thy unhallowed toil vile Montague,
Can vengeance be pursued further than death?
Condemned villain, I do apprehend thee:
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,
Let them affright thee. I beseech thee youth,
Put not another sin upon my head
By urging me to fury: O be gone.
By heaven I love thee better than myself
For I come hither armed against myself:
Stay not, be gone, live, and hereafter say
A madman's mercy bid thee run away.

PARIS

I do defy thy conjuration
And apprehend thee for a felon here.

54 unhallowed] *Pope (*unhallow'd*);* vnhallowed *Q2-4, Q1, F* 55 pursued] *Q4 (*pursu'd*);* pursued *Q2-3, Q1, F* 60-1] *not in Q1* 62 Put] *Q2-4;* Heape *Q1;* 66-7] *not in Q1* 66 be gone] *Q3-4, F;* begone *Q2* 67 madman's] *Theobald;* mad mans *Q2-4, F* 68 conjuration] *Capell (Q1* coniurations*);* commiration *Q2;* commisseration *Q3, F;* commiseration *Q4;* commination *Williams (Mommsen)*

70 **Wilt . . . me** a formal invocation to fight; but to fight at night and on consecrated ground was illegal in itself; it cannot be defended as a duel, and it is Romeo taking the law into his own hands. The SD 'They fight' follows this line in Q1. They may fight throughout with sword (see 142), or Romeo may begin by using the iron crowbar.

boy i.e. an immature man. Romeo provokes Paris (see 3.1.65).

74-120 A lengthy speech but with a lot of action. Romeo has to open the tomb, place Paris in it, go to Juliet, then to Tybalt, back to Juliet, then mix his drugs, take them and die. The underlying crisis of the speech, that initiates the delay of Romeo's suicide, is his incomprehension of a form of death that does not seem to ravage the body. The speech can also be played as a lingering sadness that, because the audience and reader know that Juliet is not dead, becomes self-indulgent, sentimental, almost necrophiliac.

74 **this face** This is the first time Romeo sees the face of his opponent.

75 **Mercutio's** Romeo allies Paris with Mercutio, not the Prince; this is Romeo's world.

76-81 **What . . . so** Opening the tomb in silence constructs a hiatus, which may break the way the actor playing Romeo builds the tension of the speech. Opening the tomb while speaking, the actor can use the rhythm of the words and phrases to inform the action, and *vice versa*. The final three clauses have a parallel structure but increase in length with each repetition, spilling out into 80-1. Between this point and 87, the actor gets Paris into the 'tomb' and positions him, i.e. there can be a lot of action during this part of the text.

76 **betossed** *betossèd*; thrown around; see 3.5.137.

79-81 **Said . . . so** The passage from something actually *said*, to *dream*, to *mad*, implicitly distances *mad* further from reality; cf. Juliet 4.3.49-54.

80 **him** probably Balthazar (see 78); Spencer suggests emphasizing *him* so that the word refers to Paris.

81-120 ***O*** begins a series of eight *O*'s in the speech, suggestive of Romeo's journey into a territory of which he knows little (Death), and has difficulty speaking about.

82 both that misfortune has written the names of Paris and Romeo in its book and that their own *hand* or handwriting has written itself into that book. Fortune is usually held to determine the fate of humans, and here Romeo hints that people construct their own fates; cf. 1.3.83-94, 3.2.91 and 3.3.105-7.

sour bitter, mean

ROMEO
Wilt thou provoke me? then have at thee boy.
PAGE
O Lord they fight! I will go call the watch. [*Exit*.]
PARIS
O I am slain! if thou be merciful,
Open the tomb, lay me with Juliet. [*Dies*.]
ROMEO
In faith I will. Let me peruse this face.
Mercutio's kinsman, noble County Paris!
What said my man, when my betossed 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? [*Opens tomb*.]
O give me thy hand,
One writ with me in sour misfortune's book,

69 apprehend] *Q2-4;* doe attach Q1 71 SP] *Q4; line unassigned, presented possibly as an SD Q2-3; Boy*: *Q1; Pet. F* SD] *Capell* 73 SD] *Theobald* 75 Mercutio's] *Q2, Q4, Q1;* Mercutius *Q3, F* 80-6] *Q2-4;* But I will satisfie thy last request, / For thou hast prizd thy loue aboue thy life. *Q1*

83 **triumphant grave** glorious, celebratory grave; also, victorious. Longer Note

84-6 Romeo can see Juliet. He immediately comments that her appearance lights up the tomb, preparing us for his surprise that she is still so beautiful; see 92-6. Many productions become sentimental or romantic at this point, but the comment brings together the knowledge of the audience and reader that Juliet is still alive, with Romeo's fear and bewilderment, which is a classic indication of gothic terror; cf. *2H4* 2.3.17-20.

84 **grave . . . lanthorne** a place of light, not of darkness

lanthorne An architectural feature on a building in which candles or other lights could be placed. They were found in church steeples (J. Stow, *The Survey of London*, 1603, introd. H. Wheatley, 1932, 229-30), on bridges (Stow, 26) or in continental cemeteries (M. Olmert, 'Romeo's lantern', *TLS*, 4502, July 1989, 773). In England, lit especially during winter, *lanthornes* were beacons or guides.

86 **feasting presence** Juliet lies 'uncovered' (4.1.110) on her bier; the phrase recalls 1.5 and the Capulet's feast during which Romeo first compared Juliet to a light in darkness (1.5.43-6). Her body is both a 'feast' for Death (45-6), and a 'feast' for Romeo's eyes: he begins here to place himself firmly in the position of Death.

presence presence chamber, where a monarch would entertain

87 **Death** the dead Paris

dead man Romeo, anticipating his own death

88-91 **How . . . light'ning** ambiguous: Romeo may be asking why it is that when others have felt a *light'ning*, an 'ease' or 'disburdening' (F15265626) before death, he does not. On the other hand, he may be asking in bewilderment why he feels inappropriately lighthearted.

89 **keepers** people who are looking after the dying; also, jailers overseeing condemned prisoners

90 **A . . . death** Cf. Juliet at 2.2.119-20 (Dent, L277).

ROMEO

I'll bury thee in a triumphant grave.
A grave, O no. A lanthorne, slaughtered youth:
For here lies Juliet, and her beauty makes
This vault a feasting presence full of light.
Death lie thou there by a dead man interred.
[*Puts Paris in the tomb*.]
How oft when men are at the point of death
Have they been merry? which their keepers call
A light'ning before death. O how may I

84 no.] *Q2;* no, *Q3-4* lanthorne] *Q2-4;* Lantern *Theobald, Cam[1], Ard[2], Oxf* 87 SD] *Theobald (Laying in the tomb.)*

92-6 Imagining Death as a conqueror, Romeo wonderingly comments that, although dead, Juliet appears to be alive. Because the audience or reader knows Juliet is not dead, the focus of these lines is entirely on Romeo. He is both literally confused about Juliet's appearance, and metaphorically, bewildered by death itself. Here, and in imagining Death as 'gorging' (46), Romeo reverses the phrase from the Burial Service in the *Book of Common Prayer* (1552): 'Death is swallowed up in victory' of everlasting life.

92 **sucked . . . breath** continues the images of food and consuming hunger: a 'sucket' was usually made out of honey and spices and eaten to make the breath smell sweet; and, like a bee that sucks honey leaving the flower superficially intact, Death has left Juliet unmarked.

There is a **video** of this scene.

94 **ensign** a military flag or banner. That this may be the first time Romeo faces the actual implications of his own death is reinforced by one of the sources, Daniel's *Rosamund* (108), where the speaker describes his own appearance and Death's 'ensigne', after he has taken poison.

95 From this detail Romeo unknowingly informs the audience and reader that Juliet is about to wake up; see the Friar's description at 4.1.99-100.

96 **advanced** *advancèd*; raised

97 grammatically, a question and punctuated as such in Q2. In the sixteenth century question and exclamation marks were typographically interchangeable. The question mark in all the early quartos may instead indicate surprise or terror. Romeo presumably turns to Tybalt's body to reassure himself of the normal appearance of death.

sheet winding sheet or shroud, wrapped around the dead person's body; see 4.3.43n., on *shroud.*

98 **more favour** greater honour, possibly ironic; but Romeo may mean it literally since from his point of view it is an honour for Tybalt to be joined with Juliet in death.

101-2 **Ah . . . fair?** Romeo returns to his preoccupation with Juliet's undecaying body.

102-3 **will . . . amorous** Q2 renders these lines as here laid out, most subsequent editions do not. However, Q3, and more importantly Q4, retain the lines, even though Q4 does cut four lines of Q2 between 'againe' and 'Here'. The repetition, with a variation as a statement of desire 'I will' becomes a pressing question 'shall I', precisely dramatizes and textualizes Romeo's confusion over Juliet's dead body.

103 **unsubstantial** incorporeal, without a body

amorous the sound of *mor(s)* or 'death' is embedded in the word for love. See *sycamore* (1.1.119), 'gossamour' (Q2) or *gossamer* (2.6.18), *armour* (3.3.54), and the following *paramour* (105). 'Romeo' also contains: *eo mor(s)* or 'I am death'.

ROMEO

Call this a light'ning? O my love, my wife,
Death that hath sucked the honey of thy breath
Hath had no power yet upon thy beauty:
Thou art not conquered, beauty's ensign yet
Is crimson in thy lips and in thy cheeks,
And Death's pale flag is not advanced there.
Tybalt, liest thou there in thy bloody sheet?
O what more favour can I do thee
Than with that hand that cut thy youth in twain
To sunder his that was thine enemy?
Forgive me cousin. Ah dear Juliet,
Why art thou yet so fair? I will believe –
Shall I believe that unsubstantial Death is amorous

91-117] *Q2-4; see Appendix: 'Q1 version'* 102-3 I . . . believe] *Q2-4;* O I beleeue *Q1;* Shall I believe *Theobald, Cam*[1]*, Ard*[2]*, Oxf*[1] 102 I will believe –] *this edn (*I will beleeue, *Q2-4)*

104 **lean** an unsubstantial body can devour forever; see 45-8 and 115.

abhorred *abhorrèd*; hated, but also 'contaminated by whores' (see *Oth* 4.2.163-4), both physically with disease, and morally

105 **dark** If the vocabulary around Juliet's body is associative with 'light', now that the speech moves on to Romeo's own predicament and actions, the associative field becomes dark.

paramour a kept lover; a lover outside of marriage

106 **still** always; also, unmoving

107 **pallet** Q2 reads 'pallat'. This edition adopts *pallet* because it signifies 'mouth' and 'taste' (Overburie, 28), as well as the colouring of the face (see Francis Thynne, *The Theatre of Devices*, 1593/1614, 65) which is here associated with 'pallour'. This field of reference keeps Romeo's fear of consuming Death, to which he moved at 103, in the foreground. The word was changed by Q3 to 'palace', which was usually adopted by other editions, presumably casting back to the more triumphal imagery of the earlier part of the speech. Hosley retains 'pallet' because it echoes the prediction that Juliet's wedding bed was likely to be her grave.

dim night not complete blackness, but a terrifying state that is without boundaries, and not recognizable as one thing or another

108 **Depart again. Here** Between 'Depart again.' and 'Here' Q2 includes four lines, which duplicate others in this speech or provide alternative wordings; see 113n.

remain stay; be left behind; but also suggesting Romeo's own dying body

109 **With . . . chambermaids** Continuing the shift away from Juliet's body to Romeo's present state of mind, he wills himself into imagining her decaying body. The register recalls 3.3.29-42 and its connections with Mercutio's vocabulary field; see 3.3.30-1n.

110 **set . . . rest** give myself to death; with echoes of 4.5.6 and the associations with sex, gambling and guns (Dent, R86.1)

111-12 **shake . . . flesh** In stark contrast to Juliet's confidence in transformation (3.2.21-3), Romeo once more denies the stars, imagining death simply as a material end; see 1.4.106 and 5.1.24.

111 **yoke** wooden frame or collar used to join two animals together; or as a punishment for a captive; or as a restraint for an unruly animal

ROMEO

And that the lean abhorred monster keeps
Thee here in dark to be his paramour?
For fear of that I still will stay with thee,
And never from this pallet 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
And shake the yoke of inauspicious stars

107 pallet] *Hosley;* pallat *Q2;* palace *Q3-4, F* night] *Q3-4, F;* night. *Q2* 108 again. Here,] *Q4 (*again*;* here*,); see Appendix: 'Textual differences' for Q2*

112-14 **Eyes . . . kiss** a blazon: a device that could be used to distance Romeo's body from himself

113-14 The actor may well carry out the actions described here – a production-specific decision; see *TGV* 2.2.8.

113 **Arms . . . embrace** Q2 has lines preceding this one that this edition cuts; they read 'come lye thou in my arme / Heer's to thy health, where ere thou tumblest in / . . . O true Appothecarie. / Thy drugs are quicke. Thus with a kisse I die / Depart againe, / '. This is the only repetition in Q2 which has not yet been susceptible to stage rendition, and in our opinion, is also the only straightforward case of compositorial error from manuscript.

114 **seal** close off (see 215); also, ratify, as in putting a seal (as in wax) on a legal document

righteous lawful; also, sacred

115 **dateless . . . Death** a never-ending contract with enveloping Death, that Death by consuming both of them promises to bring them together forever

116 **conduct** behaviour, the action of taking the poison; also, conveyer, and a document concerning safe passage

unsavoury bad tasting, referring to the poison; and unpleasant, of bad character or reputation, referring to Death

SD The Apothecary tells Romeo to mix the poison with liquid (5.1.77).

117-18 Romeo initially places his 'course' (homophonic with 'corse' or body) in someone else's hands (1.4.111-12), after meeting Juliet he becomes his own pilot (2.2.82-4). Here, ambiguously, he both addresses the poison that has charge of his body, and continues his self-alienation, addressing himself as the *desperate pilot*, itself an echo of 59.

118 **seasick weary** exhausted by the sea; also, tired and sick because he has been metaphorically at sea

119 **Here's . . . love** An action that, because it resonates with 4.3.58, heightens the sense of finality.

SD The action is indicated by the preceding toast, and Juliet mentions a cup (161).

true apothecary both honest apothecary and genuinely healing; Romeo believes his ills can only be healed by death.

ROMEO

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.
Come bitter conduct, come unsavoury guide, [*Mixes the drug*.]
Thou desperate pilot, now at once run on
The dashing rocks thy seasick weary bark:
Here's to my love. [*Drinks*.]
O true apothecary,

119 SD] *Theobald*

120 **quick** speedy; also ironically, alive and working

quick . . . die the antithesis *quick* and *die* is both religious and sexual; with it Romeo becomes Death, Juliet's lover.

Thus . . . die Romeo either kisses Juliet again (see 114), or his placing the cup on his lips is a kiss; cf. *Oth* 5.2.358-9.

SD Q1 has 'Falls'. The actor needs to fall over Juliet's lap or beside her; Friar Lawrence says *bosom* (155), but the actor playing Juliet needs to be able to move the upper half of her body. Many productions indicate that Juliet is waking up by small actions, such as moving a foot, before Romeo dies but after he has taken the poison (Beier, 1994; see also Oxf^{1}). Garrick inserts seventy-five lines of dialogue between the characters, before Romeo's death; see also Oxf^{1}, 61-95.

120.1 A production-specific SD in Q2. A spade is also one of the funerary symbols frequently carried by Death in woodcuts and sculptures of the period (Litten, 64). Having completed the first movement from the outside world into the tomb from 1 through 120, the scene returns to the outside. The movement carries the audience onward so as not to linger over Romeo's death.

121 **be . . . speed** be my guide, help me be steady; also, a mild imprecation

122 **stumbled at graves** Graves in late sixteenth-century England were rarely marked except by the mound of earth left after burial, of which there would be many, given the recent plague. Cf. 2.3.94; to stumble 'at' graves reminds that it is bad luck to walk over a grave (Dent, R211.1). But the image also brings to a crisis the topic of haste, speed and making mistakes. In classical literature, dominating education at the time, stumbling was often considered ominous. 'Cicero mentions it amongst the superstitions of his day' (Dyer, 454). See *3H6* 4.7.11-12: 'For many men that stumble at the threshold / Are well foretold that danger lurks within'; see also *R3* 3.4.84.

Who's there Friar Lawrence's attention is caught by an action from Balthazar that may be intentional or may be a mistake; if the former, it is because Balthazar can see who Friar Lawrence is by the light of his lantern.

123 Balthazar is reassuring the Friar either because Friar Lawrence cannot see him, or has never met him, despite Lawrence's statement to Romeo at 3.3.168-9. If the latter, which is reinforced by 128-9, the detail reminds the audience and reader that this was a mistake in Friar Lawrence's plan.

124 **good my friend** my good friend

125-6 **vainly . . . skulls** in vain because it is so dark; also, in the vanity of thinking the torch can give light to grubs that live in the dark, and hence life to the dead, the *eyeless skulls*

ROMEO

Thy drugs are quick. Thus with a kiss I die. [*Dies*.] 120

Enter FRIAR LAWRENCE *with lantern, crow and spade*.

FRIAR LAWRENCE

Saint Francis be my speed: how oft tonight
Have my old feet stumbled at graves? Who's there?

BALTHAZAR

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 yond that vainly lends his light 125

120 SD] *Theobald;* Falls. *Q1* 120.1] *Q2-4, F (Entrer Q2); Q1 has a printer's ornament across the page before this SD*
121 Francis] *Q3-4, F;* Frances *Q2* 123+ SP] *Q4;* Man. *Q2-3, Q1, F (throughout, except 272)* 124] *Q2-4;* Who is it that consorts so late the dead *Q1*

126-7 **as . . . monument** Either Romeo takes the torch into the vault with him, or Friar Lawrence simply 'discerns' the light burning by the door of the monument.

131-4 **I . . . intents** The actor playing Balthazar has to speak these lines or play that in his knowledge Romeo is still alive. This can contribute to the register of theatrical tension and impact given by Friar Lawrence's fear and then shock at finding Romeo dead, despite the fact that the audience and reader already know he is dead.

135 **Stay** Either 'stay right here' or 'you don't have to follow me', another stay / go dyad.

136 **ill** recalls the noun form which is a euphemism for death, transferred from the dyad ill / well; see 5.1.17n.

unthrifty not planned for; also, profligate, Romeo is throwing his life away.

137-9 **As . . . him** It was believed that to sleep under a yew tree was poisonous, and led to death. The audience and reader know from his description of the fight that he has not been asleep, so Balthazar is perhaps giving a coded message that he knows someone has been killed, although he may be confused about what he saw and whether it was a dream.

139 SD Either Balthazar stays, and moves when he sees the Friar leave at 159, or he now hides in the churchyard until found by the watch at 181.

Romeo Friar Lawrence has to get to the monument quickly since the text indicates it is some way off (125-7), so this calling out of Romeo's name may be urgent.

140-1 **what . . . sepulchre** recalls the visit of Mary Magdalen to Christ's sepulchre on Easter morning, when she finds the stone has been rolled back; see Matthew, 28.1-3. Ironic, because Christ's body was resurrected, while Romeo's is very present. Yet curiously apt because Juliet is returning from her apparent death. Romeo is associated with Christ at 1.5.50, 3.5.206-9 and 4.3.31-2; Juliet at 4.5.66-78; and both at 2Cho. 13 and 2.2.102-4.

140 Q1 has the SD '*Fryer stoops and lookes on the blood and weapons*'.

FRIAR LAWRENCE
To grubs and eyeless skulls? as I discern,
It burneth in the Capels' monument.
BALTHAZAR
It doth so holy sir, and there's my master,
One that you love.
FRIAR LAWRENCE Who is it?
BALTHAZAR Romeo.
FRIAR LAWRENCE
How long hath he been there?
BALTHAZAR Full half an hour.
FRIAR LAWRENCE
Go with me to the vault.
BALTHAZAR I dare not sir.
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.
BALTHAZAR
As I did sleep under this yew tree here
I dreamt my master and another fought,
And that my master slew him. [*Withdraws*.]
FRIAR LAWRENCE Romeo!
Alack, alack, what blood is this which stains

127 the Capels'] *Malone;* the *Capels Q2-4, F; Capels Q1* 128-9 It . . . love.] *Johnson; one line Q2-4; F lines* sir / loue / *;* It doth so; holy Sir, and there is one / That loues you dearely. *Q1* 135-6] *Q2-4;* Then must I goe: my minde presageth ill. *Q1* 135 Stay then, I'll] *Q5, Theobald;* Stay then ile *Q2;* Stay, then ile *Q3-4, F* 136 unthrifty] *Q2;* vnluckie *Q3-4, F* 137-9] *not in Q1* 137 yew] *Pope;* yong *Q2;* young *Q3-4, F* 139 SD] *Cam[1] (Retires.) (Exit. Collier); Friar stoops and looks on the blood and weapons. Q1*

142 **masterless** out of their masters' hands; also suggestive of 'uncontrolled' (1.1.62)
143 **To lie** i.e. lying (Abbott, 356)
144 **Romeo, O pale** The actor playing Friar Lawrence must have entered the area designating the vault.
who . . . too The implied staging is that Friar Lawrence goes over to examine Paris.
145 **steeped in** covered with
unkind unnatural, cruel
146 **chance** accident
148 **comfortable** comforting
There are **videos** of this scene.
153 **A greater power** God
155 **in thy bosom** literally, on your chest; figuratively, in your heart. See 120.1n.
156 **dispose** In early modern English the word is cognate with behavioural 'disposition' and 'inclination', and connotes placing someone in an environment better suited to their behaviour; cf. 1.3.67.
158 **the . . . coming** Friar Lawrence cannot know for certain they are coming; he may deduce it from any noise being made in the background, which is production-specific, but which presumably gets ever closer, or he may be using the warning to rouse Juliet.
159 SD Given 160, the Friar may leave here or during the next line; leaving earlier in his own panic, he displaces his responsibility for his actions; leaving later, he becomes directly culpable in Juliet's suicide. Either way he picks up his mattock and spade; see 184.
160 In a response which constructs a shared rhyming couplet, Juliet brings the verse back to a regular iambic pentameter. She answers panic with control.

FRIAR LAWRENCE
The stony entrance of the sepulchre?
What mean these masterless and gory swords
To lie discoloured 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.
JULIET
O comfortable Friar, where is my lord?
I do remember well where I should be
And there I am: where is my Romeo?
FRIAR 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,
And Paris too. Come, I'll dispose of thee
Among a sisterhood of holy nuns.
Stay not to question for the watch is coming.
Come go, good Juliet, I dare no longer stay. *Exit.*
JULIET
Go get thee hence, for I will not away.

146] *Q1 adds SD: Juliet rises.* 148-59] *Q2-4; see Appendix: 'Q1 version'*

162 **timeless end** untimely; also, death is forever; cf. 115.
163 **churl** rough or uncouth person, without manners; see also *Son* 1.12 which allies the word with being niggardly or miserliness
164 **after ‘**to come after you’; also, ‘to the afterlife’, life after death’
165 **Haply** with luck; also, happily
166 **die . . . restorative** a paradox that is resolved by a belief in an afterlife, for Juliet will die only to be restored to Romeo in death; see 3.5.205-9.
167-9 **Thy . . . brief** At this point Juliet recognizes that Romeo has only just died; the detail adds intensity to the following actions. Until now the text has Juliet ignoring the noise made by the Watch that so disturbed the Friar. Perhaps because of the increasing loudness of the voices, or the recognition that Romeo has only just died, Juliet is now prompted into action.
168+ SP Q2 has ‘Watch’ here and at 172, 195 and 199, but ‘Chief Watch’ at 183 and 187. Oxf[1] points out other variations in Q1 and later editions. This edition allocates all these lines to Chief Watchman because they are commands.
168 SD Lines 167-70 mark another boundary between the tomb and the churchyard, and the end of the second movement from the churchyard to the death present in the tomb. Here the audience or reader is swiftly returned to the outside, moved on from Juliet’s death. The overlap of the two spaces prepares for the indeterminacy of the action into and around the vault in the remainder of the scene.
169 **O happy dagger** Juliet takes Romeo’s dagger; see 202-4.
happy appropriate; also, lucky; see 165.

JULIET
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
To make me die with a restorative.
Thy lips are warm.
CHIEF WATCHMAN [*within*] Lead boy, which way?
JULIET
Yea noise? then I’ll be brief. O happy dagger,

163 drunk . . . left] *Q2;* drinke all, and left *Q3-4;* drinke all, and leaue *Q1;* drinke all? and left *F* 164-7] *not in Q1* 168 SP] *Hoppe (Chief Watch);* Watch. *Q2-4, Q1, F* SD] *Capell* 168 way?] *Q3-4, F;* way. *Q2*

170 **sheath** literally, the case for a dagger; figuratively, a body; with sexual connotations punning on death; the Latin *vagina* signifies sheath, so death here brings sexual completion.
SD1 From Q1, and production-specific; however, *there*, following, can suggest either that the action takes place or that it has already taken place.

there rust The phrase turns Juliet's body into an object, a place that she is about to leave inanimate. Gibbons suggests that the word reminds us of Juliet's 'attentiveness' to 'physical decay in death' (Ard^2); but curiously, the body must remain fresh if the knife is to keep rusting. The image completes the fusion of Death with Romeo; because this is Romeo's dagger, both Romeo and Death 'lie' with Juliet.
SD2 *Dies* is not production-specific but tells the reader or audience that she is dead before the entrance of the Watch and Page.
171-87 The section is a powerful moment in the definition of genre: the 'policemen' find evidence of foul play, then the dead bodies, search for evidence, and immediately call upon the 'law'.
171-2 **This . . . bloody** The lines indicate the movement the actors have to convey, into the cemetery, toward the vault, to the place where Romeo and Paris fought. The variousness of *This*, *There*, the *ground*, is a verbal rendering of the ambivalence of space between the churchyard and the tomb. The movement 'outside' the tomb, just as the two earlier sections 'outside' (Paris fighting with Romeo, Friar Lawrence persuading Balthazar), is full of unpredictable action.
172 **The . . . bloody** Given his search for reasons and evidence it is surprising that the Chief Watchman does not comment on the presence of the swords; see 142.
172-8 **search . . . search** The text calls for a minimum of five people, *some* (two at least) to search for culprits (172-3), one to take a message (177-8) and *others* (two at least) to search generally (178). A production could get away with four: two enter with Balthazar (see *we* 182), one with Friar Lawrence, and one messenger.
173 **attach** arrest
174-5 The Chief Watchman probably enters the vault area; he must first see the dead bodies and then touch Juliet to ascertain that she is 'warm'.
175 **newly dead** The Chief Watchman is probably surprised and horrified at discovering this 'second' death of Juliet.

JULIET
This is thy sheath, [*Stabs herself.]*
there rust and let me die. [Dies.] 170

Enter [Page] *and* Watchmen.

PAGE
This is the place. There, where the torch doth burn.
CHIEF WATCHMAN
The ground is bloody, search about the churchyard.
Go, some of you, whoe'er you find, attach.
Pitiful sight: here lies the County slain,
And Juliet, bleeding, warm, and newly dead – 175

170] *Q2-4;* thou shalt end my feare, / Rest in my bosome, thus I come to thee. *Q1* This is] *Q2, Q4;* Ti's is *Q3;* 'Tis in *F* SD1] *Capell; Kils herself. F (after* die.*); She stabs herselfe and falles. Q1* SD2] *Douai Ms (dyes / cited by Cam^1); see preceding note for Q1* 170.0] *Q2-4; Q1 has a printer's ornament across the page before 170.1* 170.1] *Q2-4 (Enter Boy and Watch. after 167); Enter Watch. Q1* 171] *not in Q1* SP] *Capell; Watch boy. Q2-3; Boy. Q4, F* place.] *Q3-4, F (*place,*); place Q2* 172-81] *Q2-4; see Appendix: 'Q1 version'* 172 SP] *Hoppe (Chief Watch from Q1 Cap:); Watch. Q2-4, F* 175 dead –] *Q2-4 (*dead:*)*

176 **two days buried** It is past midnight, and the beginning of the second day after Juliet was buried, hence *two days*. If one reads the Friar's time scheme as forty-two hours, then *two days* signifies roughly two full days.
buried *burièd*
178 **Raise up** awaken; also, summon.
SD The actors playing the Watchmen may also leave at 172, or 173 or 177.
179-80 **ground . . . ground** pun on earth and the 'grounds' of logical reason
179 **ground** If this is the 'bloody ground' of 172, the Chief Watchman must have left the vault; alternatively he may refer to the places where the dead bodies lie inside the vault. If the latter, it is likely that the Chief Watchman has left the vault by 182. They are outside when the Prince arrives; see 195-7.
181 **circumstance** background information, evidence
descry see the outline, comprehend
183 **safety** close custody
185 **this . . . him** The detail here is either an error or, in his panic, the Friar picks up the mattock as he runs off (159). This still leaves the production problem of the Friar's and Romeo's crowbars, which like the swords, go unnoticed in the Chief Watchman's speech, 172-81; see 200n.
186 **coming from** leaving
this churchyard's side either 'this churchyard's' side or beside the churchyard; the former is more incriminating because they find him within the grounds.

CHIEF WATCHMAN
Who here hath lain this two days buried.
Go tell the Prince, run to the Capulets,
Raise up the Montagues – some others, search.
[*Exeunt Watchmen*.]
We see the ground whereon these woes do lie,
But the true ground of all these piteous woes
We cannot without circumstance descry.

[*Enter* Watchmen *with* BALTHAZAR.]

1 WATCHMAN
Here's Romeo's man, we found him in the churchyard.
CHIEF WATCHMAN
Hold him in safety till the Prince come hither.

Enter Watchmen *with* FRIAR LAWRENCE.

2 WATCHMAN
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.
CHIEF WATCHMAN
A great suspicion: stay the friar too.

176 this] *Q2;* these *Q3-4* 178 SD] *Capell;* 181.1] *Hoppe, Q1 (Enter one with Romets Man. after 187); Enter Romeos man. Q2-4, F* 182 SP] *Q1 (I.); Watch. Q2-4, F* 183, 187 SP] *Q2-4 (Chief. watch.); Cap; Capt: Q1* 183.1] *Q2-4 (Enter Frier, and another Watchman.); Enter one with the Fryer. Q1* 184 SP] *this edn;* 3 *Watch Q2; I. Q1* 186 churchyard's] *Q2;* Church-yard *Q3;* Churchyard *Q4* 187 too] *F;* too too *Q2;* too, too *Q3-4*

187.1 Q1 adds the production-specific *with others*. It is retained here to alert the production and / or reader to the probability that Watchmen may re-enter the scene and citizens may enter, during 188-215; see 194n.

188-9 The Prince moves the time scheme on to the morning of the new day. His words use the verbs *is* . . . *up* and *calls* metaphorically; at the same time there is a shadowy personification of *misadventure* as Fate or Fortune that renders the verbs literal.

189 **morning** homophone with 'mourning'

190 **shrieked** Q2 has 'shrike', possibly an example of a final 'd' being misread for 'e' (Cam[1]).

193 **open outcry** apparently tautological; here *open* implies 'unguarded' and with total surprise. Surprise and bewilderment is key to the dramatic impetus of this concluding portion of the play since the reader and audience already know what has happened.

194 The Prince's question indicates that the noise of the citizens cannot yet be heard in the churchyard, hence the importance of the description in 191-3 in constructing the dramatic atmosphere.

195 The detailed description implies that the Chief Watchman has taken the Prince into the vault.

197 Here and at 201 the Chief Watchman ends on a short line. This breaks the rhythm of the verse and may indicate the movement of the Chief Watchman and Prince out of the vault, and at 201 of the Capulets into the vault: Q2 has the SD '*Enter Capulet and his wife*' following 201, indicating that some kind of additional 'entrance' is marked. The half-line also suggests that he is bewildered or that the Prince needs time to think.

198 Presumably this is a general command for the Chief Watchman does not reply, implying that they have left the vault.

200 **With . . . them** There is no dramatic reason for Balthazar to have returned to the vault to pick up instruments, although this could account for why there is no mention of crowbars; see 172-81.

Enter the PRINCE [*with others*].

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

Enter CAPULET FATHER *and* CAPULET MOTHER.

CAPULET FATHER
What should it be that is so shrieked abroad?

CAPULET MOTHER
O the people in the street cry 'Romeo',
Some 'Juliet', and some 'Paris' and all run
With open outcry toward our monument.

PRINCE
What fear is this which startles in your ears?

CHIEF WATCHMAN
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 comes.

CHIEF WATCHMAN
Here is a friar, and slaughtered Romeo's man,
With instruments upon them fit to open
These dead men's tombs.

187.1] *Q1; Enter the Prince. Q2-4, F* 189 morning] *Q2-4;* mornings *Q4* 189.1] *Q2-4 (Enter Capels.); Enter olde Capolet and his Wife. Q1 (after 198)* 190 is so shrieked] *Daniel;* is so shrike *Q2;* they so shrike *Q3-4, F* 191, 206 SP] *this edn; Wife Q2-4, F; Moth*: *Q1 (191 only)* 191 O the people] *Q2-4;* The people *Q1* 192-3 and all . . . monument] *Q2-4;* as if they alone / Had been the cause of such a mutinie. *Q1* 194] *not in Q1* 195 SP] *Hoppe (Chief Watch); Watch. Q2-4; Wat. F* 199 SP] *Hoppe (Chief Watch); Wat. Q2-3, F; Watch. Q4;* I. *Q1* slaughtered] *Q3 (*slaughter'd*), F;* Slaughter *Q2;* slaughtred *Q4*

202-5 Throughout the speech the reader and / or audience is reminded that Capulet Father must be completely at a loss as to how Juliet could die 'again', hence his opening exclamation. The note about bleeding may indicate his fear that somehow Romeo has just killed her; but also, a body was held to bleed in the presence of its murderer; see *R3* 1.2.55. The two words with *mis* as prefix indicate Capulet Father's attempt to reverse the actions, or deflect them.

202 It is unlikely that Capulet Father would keep silent through 195-201 if he had entered the vault with the Prince. More probably he and Capulet Mother enter during 199-201 and *leave* the vault at 207.

203-4 **his . . . Montague** The dagger's sheath, or *house*, on Romeo's back (3.3.107-8) is empty.

203 **mista'en** made a mistake or taken a wrong direction, either because it has killed Juliet instead of Romeo or because it has killed anyone at all

his its, i.e. the dagger's

205 **it** Although changed by subsequent editions to 'is', *it* makes this line grammatically an afterthought, as Capulet Father searches for words.

206 **bell** It was customary for bells to be rung for someone near to death, to recognize the value of their life and to let the dying person and others in the area know that the death was imminent; see 4.5.86n.

207 **warns** tolls (see 206n.); also, summons (*OED v.*[1] 7a).

sepulchre tomb; see 140-1n.

209 **earling** Most editions change to 'early', but there are other examples of similar neologisms in Shakespeare's texts; see 'darkling', *MND* 2.2.86. The word is not out of keeping with the Prince's register of heightened language, and offers a homophonic play with 'early' and 'heir', and implicitly with 'hurling' as if falling out of the sky like a star (comet) or bird (cf. 3.5.13). The suffix was also used by others in this period, for example 'dearling' (TT11249183).

210 **liege** The Q2 form of address derives from the 'person to whom I owe my loyalty'. Q1's 'Dread Sovereign' and Q3 and 4's 'Sovereign' indicate a leader with supreme powers. The Q2 modulation is in tune with the idea of a leader who rules by consent (even if oligarchical or restricted) and through law, not despotism.

tonight the night that has just passed

CAPULET FATHER

O heavens! O wife, look how our daughter bleeds!
This dagger hath mista'en, for lo his house
Is empty on the back of Montague,
And it mis-sheathed in my daughter's bosom.

CAPULET MOTHER

O me, this sight of death is as a bell
That warns my old age to a sepulchre.

Enter MONTAGUE FATHER.

PRINCE

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

MONTAGUE FATHER

Alas my liege, my wife is dead tonight:

202 heavens] *Q2;* heauen *Q3-4* 205 it] *Q2;* is *Q3-4;* it is *Q1* mis-sheathed] *Q2 (*missheathd*);* misheath'd *Q3-4;* misheathed *F;* sheathed *Q1* 206-7] *not in Q1* 207.1] *Q2-4, F (Enter Mountague); Enter olde Montague. Q1* 209 now] *Q2-4;* more *Q1* earling] *Q2;* early *Q3-4, Q1* 210 my liege] *Q2-4, F;* Dread Sovereign *Q1*

211 **stopped her breath** A number of editions suggest that Montague Mother is deleted because the company did not have enough actors for this final scene. Q1 includes a line by Montague Father, 'And young *Benvolio* is deceased too', which is also not in the sources, and possibly also for the same reason.
212 **conspires** plots; both threatens him with death and disrupts his peaceful old age. *conspires* literally signifies 'breathes together' and subliminally recognizes the loss in the 'stopped . . . breath' of Montague Mother. *conspires* also, for the only time in the play, precisely defines the actions of the Nurse and the Friar with both Juliet and Romeo.
213 Like 197 and 201, this short line allows for the action of entering or leaving the vault.
215 **press** hurry; also bear weight down upon as in a printing press or cider press; see also 1.1.185, 1.4.92 and 3.2.60.
216 **mouth of outrage** the door to the vault; cf. 45-8, and see also 3.1.86 and 5.2.11. This edition treats the line as a command to the Watchman to close the vault; other editions suggest that the *mouth of outrage* refers to the horrified words of Capulet Father, Capulet Mother and Montague Father. If the vault is closed, in some productions to the extent of closing off the visible bodies of Juliet, Romeo, Paris and Tybalt, the play sharpens focus on those people who are left alive.
218 **know . . . descent** know the full story. With these words the Prince brings together several sources of responsibility and fields of action: the civic state, the family, the young people's world.
spring a river descending from its source
head source of a river; implicitly refers to the head of a household, and the head of a city or nation
219-20 **I . . . death** The Prince is the chief mourner, for Paris and Mercutio, and may die from sorrow before the Montagues and the Capulets. Also literally, he intends to govern them and direct their actions until they die; but metaphorically, he assumes a position of sovereignty over them that carries biblical connotations; cf. Psalms, 23.2-3.
220 **lead . . . death** parallels the threats of death in 207 and 212; also signifies 'to the uttermost', 'to the cause', and that when the truth is known the penalty may be death, which the Prince will exact.
forebear control yourselves
221 **let . . . patience** both 'be patient in case you do something that brings about a problem' and 'be patient and what you now take as mischance will be explained'.

MONTAGUE FATHER
Grief of my son's exile hath stopped her breath.
What further woe conspires against mine age?
PRINCE
Look and thou shalt see.
MONTAGUE FATHER
O thou untaught! what manners is in this,
To press before thy father to a grave?
PRINCE
Seal up the mouth of outrage for a while
Till we can clear these ambiguities
And know their spring, their head, their true descent:
And then I will be general of your woes,
And lead you even to death. Mean time forbear,
And let mischance be slave to patience.

212 mine] *Q2;* my *Q3-4* 213] *Q2-4;* First come and see, then speake. *Q1* 216 the mouth of outrage] *Q2-3, F;* the moneth of out-rage *Q4;* your mouthes of outrage *Q1* 217-21] *Q2-4;* And let vs seeke to fine the Authors out / Of such a heinous and seld seene mischaunce. *Q1*

222 **of suspicion** under suspicion: refers to Balthazar and the Friar
223 **I . . . greatest** 'You have more reason to suspect me than anyone else'.
223-5 **able . . . murder** Although he is the one most suspected of murder, in fact he alone could and did try to stop the deaths.
223 **able . . . least** with the least power to rectify what has gone wrong
226-7 **both . . . excused** with the immediate meaning of accusing himself of wrongdoing and clearing himself by innocent actions; but because of the grammar, there is also the sense that he wishes to clear himself of wrongdoing, and admit to the potential harm in innocent actions.
226 **impeach** give evidence against or accuse
227 **condemned** *condemnèd*
229-69 Although this speech is often cut, it is crucial to the notion of evidence before the law. Cf. Psalms, 90.9: 'We bring an yeeres to an ende, as it were a tale that is tolde' (Shaheen).
229-30 **my . . . tale** similar in register to a proverb, possibly meaning 'life is too short to engage in a long explanation'; see also Spencer.
229 **short . . . breath** little time left to live, either because of age or because he fears execution
231-2 The chiasmus, which balances *Romeo* : *Juliet* with *she* (Juliet) : *Romeo*, structures their relationship into an enclosed world. The shift from *was* (231) to 'is' in *that's* (231) insists on Juliet's faithfulness to Romeo even in death.
233-6 In contrast to Q1, Q2 stresses the positive aspects of Juliet and Romeo's marriage and elides the fact that Romeo is banished because he has killed Tybalt.
233 **I married them** *I* does not occur in Q1; it announces that this speech is a confession. Spencer notes that the Friar never says why he performed the marriage, which was to reconcile the families. The reason may be omitted because the attempt failed, but the omission also allows the Prince to conclude the scene by effecting a reconciliation.
stol'n secret (*OED* steal *v.* 5d)

PRINCE
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
Myself condemned 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,
And she, there dead, that's 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,

223 greatest,] *Q4, F;* greatest *Q2-3, Q1* 224-69] *Q2-4; see Appendix: 'Q1 version'* 228 this.] *Q5;* this? *Q2-4, F* 232 that's] *Q2-3 (*that's*);*that *Q4, Q1*

236 **pined** languished, was consumed by desire; cf. 50-1.
237 **siege of grief** Juliet's apparent mourning for Tybalt, but actual grief at Romeo's banishment. The *siege* was seen only from the Capulet parents' perspective, but the Friar implies that the parents are part of the *siege*, and more broadly, that the feud between them and the Montagues also contributes; see 1.1.210.
238 **perforce** without a choice
239-42 **Then . . . herself** The Friar inverts the verb order, partly as a narrative device to tell a story from the past in the present, possibly because if told in the conventional present it would be distressingly direct; perhaps the Friar has difficulty contemplating the actions he describes.
240 **devise** arrange, plot
mean means
241 **rid** deliver from; also, dispatch (*OED v.* 4 and 7)
243 **(so . . . art)** The Friar underlines the fact that he is highly skilled in pharmaceuticals and knows what he is doing.
245 **wrought** brought about; also, shaped and moulded with labour; also, a homophone with 'rot', and implicitly indicating that once one appears dead one is in danger of being dead, a kind of sympathetic magic; see 2.5.15-16.
247 **as** on, suggested by McKerrow; cf. *JC* 5.1.72.
251 **yesternight** this night, before midnight
253 **hour** Most editors accent the *ed* in *prefixed*, but this is the only place in Q2 where 'hour' is spelt 'hower' and might indicate a two-syllable word offering other potential significance to the actor or reader.
255 **closely** secretly
258 **untimely** before their natural time

FRIAR LAWRENCE

For whom, and not for Tybalt, Juliet pined.
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
To rid her from this second marriage,
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. Mean time I writ to Romeo
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 yesternight
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.
But when I came, some minute ere the time
Of her awakening, here untimely lay
The noble Paris and true Romeo dead.

240 mean] *Q2;* meanes *Q3-4, Q1, F* 248 borrowed] *Capell (*borrow'd*); borrowed Q2-4, F* 251 stayed] *F (*stay'd*); stayed Q2-4, Q1* 253 hour] *Q4, F;* hower *Q2-3* 258 awakening] *Q2;* awaking *Q3-4*

260-1 The Friar moves largely into the direct present as if he has not been able to come to terms with this part of the story.

261 **bear . . . patience** The Friar subtly allies himself with the Prince (see 220); and he attributes the events to heaven (see 153-4). Yet the audience and reader may recall similar attribution at 4.5.94-5, which was a manipulation. The discrepant echo emphasizes how important this speech is in restoring the Friar's credibility with the audience and reader, and with some of the characters listening to him.

264 **seems** The Friar is the only person who knows Romeo did not kill Juliet, and has to make this point; this implies she killed herself, so *seems* qualifies the obvious sin of suicide.

265-8 There is no clear explanation for why these should be set as extrasyllabic verse lines in Q2-4, since there is room on page M2^{r} for another line before the tailpiece. Q1 has a similar but poorly crafted equivalent over four lines, broken as in this edition and most other editions. However, Q3, Q4 and F do often correct lineation (see 2.2.184-7), so it is curious that Q4 in particular does not change it here. There is always the possibility that these lines are intentionally extrasyllabic because they come after the Friar's narration, and suggest that his control is breaking down.

265-6 **All . . . privy** The Friar concludes this piece of demonstrative rhetoric with two 'proofs', significantly the primary 'proof' is his ethos or character (the other is the Nurse); if the audience accepts that his account is true compared to what it knows, then the Friar is restored to trustworthiness, and his confession receives absolution from the audience.

268 **some hour** just before he would die anyway; also, *hour* as a collective noun indicating a considerable time before his death

his time The Friar distances his body from his being: *his* is a common form of 'its'; unlike the alienation inherent in the objectification of their bodies felt by the young people (see 1.1.195-6 and 4.2.55-9n.), the motivation here may be the Christian belief that the soul is more important.

269 **rigour . . . law** The Friar commits his body to the law, with *rigour* reminding of the death that would ensue (*rigor mortis*). At the same time, the statement is a warning to the Prince: the *severest law* is of course God's, and for a human to exact *severest law* is potentially dangerous.

270 **still** always

FRIAR LAWRENCE

She wakes, and I entreated her come forth
And bear this work of heaven with patience:
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: an if ought in this
Miscarried by my fault, let my old life
Be sacrificed some hour before his time
Unto the rigour of severest law.

PRINCE

We still have known thee for a holy man.
Where's Romeo's man? what can he say to this?

263 me] *Ard^{2};* me: *Q2-4;* me, *F, Cam^{1}, Oxf^{t}* 266-8] *Pope; Q2-4, F line* priuie / fault / time

273 **in post** by post-horse; also, rightaway

275-7 Not delivering the letter *early* to Montague Father makes it impossible for him to have even tried to prevent his son's death. Given that Romeo does not want to be prevented, *early* may mean 'not until dawn', in which case Balthazar is not culpable.

278 **I . . . it** The Prince reads the letter to himself while the Page speaks; see 286.

280 **what . . . master** what was your master doing

281-5 Just as Balthazar's speech (272-7), the Page recounts exactly what the audience would have seen, in simple grammar and plain vocabulary. Both frequently use simple connective words such as *and*, and repeat words from the earlier part of the scene; see 1 and 23 respectively. In this they carry on the 'ordinariness' of the Friar's verse, and restore a quality of normality following the deaths.

287 **tidings** news (*OED* tiding *sb.* 2), information; tiding has the additional connotation of emotional ebb and flow (*OED* tiding *ppl. a.*), hence this is news that can overwhelm and is linked to the passing of time; cf. 3.5.104.

289 **therewithal** after that

290 **die and lie** continuing the puns on death and sex

292 **scourge** chastisement especially divine (*OED* 2): the instruments of chastisement were mainly whips, but could be burning or branding, or refer to a calamity, often of disease or war.

293 both that the young people the Montagues and Capulets adore are killed by love; and that heaven finds a way for them to die with its love and hence possibly with forgiveness

joys children; also, happiness

BALTHAZAR

I bought my master news of Juliet's death,
And then in post he came from Mantua
To this same place, to this same monument.
This letter he early bid me give his father,
And threatened me with death, going in the vault,
If I departed not and left him there.

PRINCE

Give me the letter, I will look on it.
Where is the County's page that raised the watch?
Sirrah, what made your master in this place?

PAGE

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.

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.
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,

271 to this] *Q2-4;* in this *Q1* 274 place, . . . monument] *F;* place . . . monument *Q2-4* 276-7] *not in Q1* 281-5] *Q2-4; see Appendix: 'Q1 version'* 281 SP] *F; Boy. Q2-4, Q1* 287-95] *Q2-4;* Come *Capolet*, and come olde *Mountagewe*. / Where are these enemies? See what hate hath done. *Q1* 292 hate,] *F;* hate? *Q2-4*

294 **winking** closing one's eyes to, ignoring; see 3.2.6.
295 **brace** two, Mercutio and Paris, usually used of birds
296 **brother** The familial relation indicates the acceptance of the marriage.
297 **This** this handshake

jointure the amount of money or property settled on the wife by the husband's family at marriage, and that becomes hers when her husband dies. Capulet Father positions himself to receive reconciliation, hinting that he still finds it difficult to give; Q1 has 'dowry' and the choice of *jointure* underlines Capulet Father's reluctance, because a dowry is the money settled on the bride by her own family that then becomes her husband's.

298 Montague Father chooses to share the line, suggesting his willingness to be reconciled; he also precisely echoes the last word in Capulet Father's last line and repeats the modal *can*.

299 **'ray** array or clothe. Many editions consider Q2's 'raie' a mistake and offer 'raise' (Q4, F and subsequent editions; Q1 offers 'erect'), because they think of a statue as standing; see the following note. 'Array' denotes well-prepared, in this case splendidly dressed; see 4.5.81; the shorter 'ray' sets up homophonic connections with 'light'.

statue here probably a three-dimensional relief or carving on a tomb (see 303); *OED* cites E. Howes, *Stow's Annals* (1615), 815 'when they beheld her [Queen Elizabeth's] statue or picture lying upon the coffin . . . there was such a general . . . weeping' (*OED sb.* 1b). A statue is static: whether horizontal or vertical, like any other edifice or building, it stands and does not move, but a memory of what it 'stood for' can 'grant' (see 1.5.103-4), here, 'love'.

301-10 Two couplets are followed by a regular Shakespearean sestet: each of the two parents fixes their emotion in a formal rhyme, the first extending it out to the other and the other turning it back in response.

301 **no . . . set** at an immeasurable rate (either interest or value), or in high esteem. This conversation plays out the interconnection between the law and finance that has been the undertow of the social world of the play. The words *be set* also hold the sense of 'beset' or put upon, and conceal 'berate', subliminally referring to 3.5.169.

figure both financial, and physical, referring to Juliet's statue as an official memory

302 **true and faithful** Cf. 232 and 259; Montague Father is accepting the Friar's narrative.

PRINCE

And I, for winking at your discords, too
Have lost a brace of kinsmen: all are punished.

CAPULET FATHER

O brother Montague, give me thy hand:
This is my daughter's jointure, for no more
Can I demand.

MONTAGUE FATHER

But I can give thee more,
For I will 'ray her statue in pure gold,
That whiles Verona by that name is known,
There shall no figure at such rate be set
As that of true and faithful Juliet.

299 'ray] *Q2-3 (*raie*);* rayse *Q4, F;* erect *Q1* 301 at such rate] *Q2;* at that rate *Q3-4, F;* of such price *Q1*

303 **Romeo's . . . lie** 'Romeo's statue by his lady's statue lies'.
304 **Poor sacrifices** Building an antithesis with *rich*, the deaths of Juliet and Romeo are not enough to resolve and are in any case the wrong way to go about resolving the hatred (enmity) between the two families; also, their deaths are pathetic; see 4.5.46.
305 **glooming** gloomy; the participial form is ominous and implies agency, as if a type of 'looming'.
morning homophone with 'mourning'
306 Golding's Ovid notes 'A day did pass without the sun' (2.419) which marked the end of Phaëton's story.
307 On previous occasions the Prince has ordered the Montagues and Capulets to Freetown, here he sends them away to sort things out by themselves.
307-8 Cf. 3.1.198 when the Prince felt it necessary to visit judgement immediately, while here he is prepared to consider his ruling. The Prince also appears to have understood the value of the law of pardon. In Brooke the Nurse is banished, Peter freed, and the Apothecary hanged, while the Friar becomes a hermit. Lack of such detail in Shakespeare's text leaves the questions raised by the play more open for consideration by the audience.
308 **punished** *punishèd*
309 **story** If the Chorus opens the play by telling the whole story, and the play proceeds by way of characters re-telling and fore-telling the story, here the Prince reminds the reader and audience of the fictional status of this narrative as a way of reintegrating into day-to-day life.
310 **Juliet . . . Romeo** The text reverses the conventional order of the names (as does Brooke) from that in the titles: Brooke's *Romeus and Juliet*, Painter's *Rhomeo and Julietta*, Bandello's *Romeo e Giulietta*, although da Porto has *Giuletta e Romeo*. In doing so, the text insists on a balance between the young people, a balance attested to by Q2's extension of Juliet's part and by the constant doubling and echoing between the two that constructs a sense of their partnership despite being on stage together for a relatively short proportion of the play.

CAPULET FATHER
As rich shall Romeo's by his lady's lie,
Poor sacrifices of our enmity.
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
Than this of Juliet and her Romeo. [*Exeunt*.]

303 Romeo's by his lady's] *Cam; Romeos* by his Ladies *Q2-4; Romeo* by his Lady *Q1, F Q1* 308 pardoned] *F (*pardon'd*); pardoned Q2-4, Q1* 310 SD] *F; not in Q2-4, Q1* 310] *followed by FINIS. Q2-4, Q1, F (centred below line Q2-4, Q1)*

LONGER NOTES

[1.1]

0.1-2 Heavy swords and shields were the ordinary weapons of servants; gentlemen wore rapier and dagger. In Elizabethan England the laws concerning clothing, the sumptuary laws, stated that only those of gentry status and above could regularly arm; others could do so only on Sundays. In London, at West Smithfield, commonly called Ruffian Hall, there were fencing matches on Sundays and holidays (Howes, 31-2). The *bucklers* indicate that the play opens with men of low social status yet their comedy is based on the elements of sex, fighting and death that permeate the lives of the entire populace. Hence this scene implies that whatever the social standing of the primary characters, the issues being raised are endemic to society. [<<]

207-8 The battle between Cupid and Diana is more extensively developed at *MND* 2.1.155-64, where it is an allegory of Elizabeth I. The following lines, to 221, can be read as an extended commentary on the seductiveness of the chaste woman, the power held by Elizabeth in remaining the 'Virgin Queen'. The analogy is interesting because it offers the possibility of reading Juliet's story as the fate of those giving up chastity and marrying someone thought to be inappropriate by those in power, or not, as in Elizabeth's case. It adds point to Benvolio's comments at 223 and 225. [<<]

[1.2]

29 **fennel** Also denotes flattery; for example Jasper Yates (*The Castle of Courtesy*, 1582), after praising its medicinal virtues, adds 'Yet some will say that fennel is to flatter' (fol. 47); see also 'Nor fennel a fickle bring for flattery; / Begot of his, and fained courtesie' (Dyer, 205, quoting from *Phyla Lachrymarum*). H. Jenkins (ed., *Ham*, Ard^{2}, 538) notes that the Count in Jonson's *The Case is Altered*, when addressed as 'my good lord', exclaims 'Your good lord! O how this smells of fennel' (1.7.9). [<<]

38-9 **written. Here . . . written** The phrase is parodied by Peter to underline the sense that he has been given something of authority (the list) but it makes no sense. The reference also recalls that, just as with the Bible, Peter needs an interpreter. [<<]

[1.3]

35 **'Shake' . . . dovehouse** The Nurse turns the literal shaking of the dovehouse in the earthquake into a pun. Figuratively, in Christianity, the dove represents the peaceful spirit, so the dovehouse might represent a household at peace. But the personification here is anything but peaceful, with the Nurse pursuing the comedy and aligning the earthquake with Juliet's reaction to being weaned. [<<]

[1.4]

52-89 Q2 sets these lines in prose, unlike the shorter verse version in Q1. Evans succinctly suggests two possible reasons (Cam^{1}). First, if the type was being set seriatim (in regular order of pages 1, 2, 3 and so on), the compositor may have noticed, having already printed the outer forme (containing pages equivalent to 1, 4, 5 and 8), and shortly after beginning the printing of the inner forme of sheet C (with pages equivalent to 2, 3, 6 and 7), that he had failed to include ten lines of text. Rather than re-set the pages of the outer forme beginning with C2^{r} (equivalent to page 3, therefore re-setting the equivalent of pages 4, 5, 6, 7 and 8) and reprint sheet C completely, the lines of Mercutio's speech were re-set as a block of prose up to and including line 90 which came at the foot of C2^{r}.

Second, if the compositor was setting by formes (i.e. setting the type for equivalent pages 1, 4, 5 and 8 first, and then for 2, 3, 6 and 7), when he began with the outer forme he may have discovered on coming to set the inner forme that he had cast off incorrrectly by miscounting or failing to allow for marginal insertions made by a writer. Since the outer forme would probably be in production, if not finished, and C2^{v} already started at l.91, instead of re-setting the affected pages in the outer forme (C2^{r} [p.4], C3^{r} [p.5] and C4^{v} [p.8] and reprinting) he solved the problem by setting the 38 lines as prose to fit the space of 27 verse lines that he had remaining on C2^{r}. [<<]

[1.5]

15 SD ***all the guests . . . Maskers*** Because they have been invited to a feast, the guests are probably not masked as they might be for a dance or for masking. The rest of this scene is usually played as if it were a dance or a ball. However, Capulet Father described it to Paris at 1.2.20 as a *feast*; Peter also gave Benvolio and Romeo to understand that it was a *feast* (1.2.84). As Twycross & Carpenter indicate, the custom of 'amorous masking' found among the young men of the gentry and aristocracy in the earlier part of the sixteenth century, led to the imposition of a different set of social rules when they gatecrashed parties or homes. The maskers were 'associated with "privilege", with licence and liberty not permitted to the unmasked' (173). They often brought musicians with them (177) and usually proceeded to dance with any of the women present. The unwritten rules of this engagement were that the host or husband of the household had to welcome them, not interfere and

stay up until they left: in effect the maskers 'define the power-structure of amorous masking as excluding the husbands altogether' (174). The masking space, which lasted only one hour, was protected and no quarrels were allowed. The whole procedure can be seen as a temporary, licensed challenge to the power of the father of the family, more particularly giving the women involved the final say over what was permissable or not (177). This detail is important because it accords with so many elements in 1.5 that it is difficult not to read it as a case of amorous masking, and as such, understand it as a radical and anarchic disturbance of Capulet Father's position, that quite unexpectedly gives the inexperienced Juliet exceptional social power. [<<]

[2 CHORUS]

Whether it is seen as ending Act 1or beginning Act 2 will have a demonstrable effect on actor, audience or reader. If at the end of Act 1, the speech rounds off the opening action, almost as if it is a self-contained presentation of the public and social elements of the play. The second Prologue differs from the first by being concerned more with social issues than with fate, yet the drama moves on to concentrate in Act 2 on the young people, and their agents the Nurse and the Friar. More generally, Act 2 marks the beginning of the disintegration of social and political structures, as they give way to the intensity of personal life. On the other hand, if considered as beginning Act 2, it works as a conservative teaching device to tell the audience and reader what will happen so they may be warned about getting caught up in the emotional flow of the story. As such it functions like the adults with respect to the younger people in the play. Despite the warning, the audience and reader usually do commit themselves to the energy of the action.

Either way, the sonnet both looks back and glances forward, as do the choric interventions at the start of each act in *Pericles* and *Henry V*. The eighteenth-century critic Samuel Johnson found it irritating; he commented, 'The use of this chorus is not easily discovered; it conduces nothing to the progress of the play, but relates what is already known, or what the next scene will show; and relates it without adding the improvement of any moral sentiment' (Cam[1], 1.5.144-57n.). Many editors and directors would seem to agree. It is frequently cut from productions, and there are no clear admirers (see Levenson's concluding notes, Oxf[1]). However, in a play repeatedly interrupted by people re-narrating past events or speaking with premonition of those to come, the chorus reminds the audience and reader that they know the story already. On one level the actual story may well be known from the Italian versions or from Brooke's translation; on another, the story of fickle love is familiar to everyone. It is as if the text is telling us the story so that we can focus on other responses, for example, to character, circumstance and language. In tune with a number of other generic breakdowns in the play, the chorus is incapable of controlling or even conveying the significance of Juliet and Romeo's love. The formulaic structure is a parody of the choral function in classical drama, and of the sonnet that opens the play. [<<]

[2.1]

6 **conjure** Often, when a conjurer raised a spirit, he would draw a circle. Properly, the conjurer would be within, the circle protecting him from the spirits without (Reginald Scot, *The Discoverie of Witchcraft*, 1584, 404). However, Nashe says: 'Hence blasphemous Witches and Conjurers, when they raise up the devill, drawe a ringed circle all-about hym, that he should not rushe out and oppress them' (2.169); see also Nashe, 3.210. McKerrow suggests that the reason for having the devil appear in the circle is that it 'would be the more convenient way, as the trap-door was in the middle' (Nashe, 4.247). If staged in this manner Benvolio would need to be within the circle as well, and the presence of Romeo would gain a different semiotic significance. In this scene there is no need for a trapdoor, but the circle can focus the audience on the possibility of the conjuration working. [<<]

[2.2]

2.2.9 SD The scene has a number of analogues in literary and folk traditions (J. Colaco, 'The window scene in *Romeo and Juliet* and folk songs of the night visit', *SP*, 83 1986, 138-57, or Montemayor's *Diana* (Cam[1]). One of the most evocative is P. Sidney's *Astrophil and Stella*, which Nashe characterized as 'The tragicommedy of love . . . performed by starlight' (Ard[2], 43). H. Scolicor ('The woman in the window', in A. Lascombe, ed., *Spectacle and Image in Renaissance Europe / Dans l'Europe de la Renaissance* 1993, 285) notes that the woman at the window was a well-known theatrical device with a tradition in Latin plays, and also found throughout Italian Renaissance drama and *commedia dell'arte*, where 'entering the guarded house becomes in fact a theatrical metaphor for sexual conquest'. Pointedly this does not happen in 2.2 but after marriage in 3.5. [<<]

43 **rose** The rose was associated with the romance literature regarded as appropriate reading matter for girls of Juliet's age and social standing, and possibly indicates her inexperience; see J. Goodman, '"That Wommen Holde in ful Greet Reverence": mothers and daughters reading chivalric romances', in L. Smith and J. Taylor, eds, *Women, The Book and the Worldly* (Cambridge, Mass., 1995), 25-30. While the cultural connotation of the rose in many English-speaking countries today is with the feminine, this was not necessarily so in the Renaissance. [<<]

82-4 The image of the pilot, the boat and the sea pervades the text, for example 1.4.111-12, 3.5.131ff. and 5.3.117-18, always in the context of needing guidance: as if these young people have no one to turn to, 'tossed like the sea with contrary windes' (71), as Wright says of any strong passion. The image was common enough for a country surrounded by water. In the *Sonnets* Shakespeare compares the beloved with *merchandise* or commodity, the gold at the end of seafaring voyages such as Drake's, Cabot's or Raleigh's. Such an image today carries all the burden of exploitation into which the history of such travel was developing. To appreciate some of the sixteenth-century weight of the image we should not forget the exceptional dangers of travel without navigating equipment or reliable maps or a sense of longitude. The company of Merchant Adventurers, incorporated since the twelfth century and based in York and London, was equivalent to today's high-risk capitalist entrepreneurs. They travelled throughout the world known to the Elizabethans. [<<]

86 **maiden blush** The image is highly ambiguous. It also connotes an embarrassment that can be honourably demonstrated/revealed because it shows you know you have done wrong (here in speaking openly about her feelings for Romeo, albeit without knowing he was present). Painting the cheeks with a blush is quite different to painting the cheeks with cosmetics. There is the further sense that because night is masking them she need not blush at all, and hence not be embarrassed about her feeling. [<<]

143-52 One probable source, Brooke, 533-44, is similar but stresses the peace that will come about between their two households if a marriage takes place, and warns Romeo not to be dishonourable. Shakespeare moves these concerns mainly to the Friar. The characters of this play respond more in the moment, without a sense of plot or narrative finality, as if they are learning and discovering as it proceeds. This produces a distinct tension since the play's plot is told at its start, and all the characters constantly both foretell and re-tell the events. [<<]

167 **nyas** Picking up from *tassel gentle* (159), *nyas* is Wilson-Duthie and the emendation of Q2's 'Neece'. The edition says it is apt 'both to young Juliet calling from her . . . window; and as Romeo's reply to "falcon-gentle". But unlike a "tassel gentle" which, being wild-caught, had learnt to fly, a "niess" has never flown; and the falconer has only to climb to the aerie and [it] will be his'. Wilson glosses *nyas* as 'an inexperienced girl' from Robert Greene, *Friar Bacon and Friar Bungay*, 1589; see also *Ham* 2.2.339-41. Tuberville says that 'an Eyess' is so-called 'as long as she is in the Eyrie . . . These falcons are tedious, and do use to crie very much'. Yet the image also suggests that Romeo has to be tamed while Juliet has not even left the nest. [<<]

188-91 These four lines are repeated at the start of the following scene in Q2, Q3 and F. Q1 and Q4 attribute them to the Friar. In our opinion and from experience of two productions, the duplication here works well dramatically, in contradiction to many assertions that it cannot. It offers a bridge from Juliet and Romeo's world to that of the Friar, from departing night to arriving day, from Romeo's love to his counsellor in whom he trusts completely. Patrick Spottiswoode notes (private communication) that the frequent three-times repetition of phrases and ideas in Shakespeare's writing plays right into the three sides of the Globe stage, as if the actor literally moves to face the audience on each side with each repetition. There are many ways of playing the two-times repetition of these lines, one being to use the two outer sides of the stage to highlight the passage of time from evening to morning. Even more intriguing given the compression and expansion of time elsewhere in the play, the repetition can materialize the simultaneity yet separateness of Romeo's time and the Friar's. The four lines are, however, appropriately attributed to Romeo because their classical imagery is typical of his register elsewhere, and is never found in the Friar's speech, and anticipates a similar imagery at 3.5.19-20. Here it aptly presents Romeo's state of surfacing from night to day (see 1.1.129-38), and into a day that will he hopes be important for him, for it is his marriage day. The character's text does not consider failure (Dent, M1168.1, M399). On the other hand, as Fleur Rothschild points out, the lines are a direct reference to Boethius' words in his *Consolation of Philosophy* in which 'man' stumbles through life, as the Friar stumbles though this play (2.3.90 and 5.3.122). [<<]

[2.3]

16 **plants, herbs, stones** These items made up the core materials in the many books of 'secrets' published in the latter part of the sixteenth century (for an early example see Alexis of Piedmont [Girolamo Ruscelli], *The Secrets of the Reverend Maister Alexis of Piedmont*, 1558). Their secrets were the secrets of nature and therefore of God, hence their 'powerful grace' (11). McKerrow notes that they are listed in a descending order of 'degree' recognized at the time, but all natural objects were interrelated and potentially held the same power. Levenson makes a comparison between Friar Lawrence and the fencing master Saviolo's moral context for fighting ('Violence', 87-8): 'Wee see that the earth dooth naturallye bring forth venemous thinges and thornes, and hearbes, and Plantes . . . And that which we see in the earth of the seedes of things, is like wise seene in men of good and badde mindes: for the bad through our natural corruption is conceived, received, and generally embraced of us all: wheras the good is unwillinglye received, and we stoppe our eares least we should heare of it'. [<<]

[2.4]

24-5 **first cause** William Segar, *The Book of Honor and Armes* (1590) reduces the causes for taking up quarrels among gentlemen to two: 'Wherefore whensoever one man doeth accuse another of such a crime as meriteth death . . . The second . . . is Honor, because among persons of reputation, Honor is preferred before life' ($D3^{v}$-$D4^{v}$). See also Saviolo, 394-5, who cites law first and arms second in defence of honour, and *LLL* 1.2.173-6. See also B. Jonson, *The Alchemist*, 4.2.21-4, on the 'cause' in the rhetoric of quarrelling. [<<]

101 **fan** *fan* signifies many different items of fashion, from a fanned out piece of paper or bunch of feathers which is waved back and forth to move the air and cool the face, or to get rid of flies, to a strip of material also called a 'banderol' or ribbon, to a little shade worn over the head to keep off the sun like a broad-brimmed hat (F585038). The last was also called a 'bongrace', as well as an 'ombrella' (F3499380). Moryson says they went out of fashion by 1617 (*OED*) but in 1636 Davenant is saying 'Had she been but old enough to wear a Bongrace' (Platon, *Lovers Wks*, 1673 411)pl. ch. (*OED* bongrace), implying that one was protected from view by such a hat. The first item, the fan as we know it today, apparently became fashionable in the 1570s (Howes, 34), and Queen Elizabeth gave away fans to her ladies of the court in 1602 (Agnes Strickland, *The Lives of the Queens of England*, 1906, 3.567). [<<]

196-201 Romeo is supposed to respond 'Yes, with R's' (or 'arse'), but he deflates the intention with 'both with an "R"'. The Nurse replies that Romeo is mocking her with one 'R', referring to dogs; see Nashe, 3.254: 'They [dogs] arre and barke at night against the Moone', and Ben Jonson, *English Grammar* (1640): '*R* is the *Dogs* letter, and hurreth in the sound' (8.491) (Dent, R1). The punctuation in Q2 has a comma between 'dog' and 'name' that P. Williams argues is a misreading of 's' ('"Romeo and Juliet": Littera Canina', *N&Q*, 195, 1950, 181-2) , an argument adopted by this edition. Q2 goes on to read 'R is for the no, I know', which many editions, including this one, render as a new clause. Just as at 2.1.38 where Q1's '& cetera' (for 'arse') was elided to a comma, here Q2 may simply have left the word out. However, as Q3 and Q4 understand, the continuation 'no I know' implies more of either a rush onward or an interruption. The Nurse may interrupt herself so that she does not look crass (ibid.). [<<]

[3.1]

198 **Mercy but murders** Mercy to criminals allows them to continue their crimes, here murder. Hosley quotes Machiavelli, that a prince 'will be more merciful than those who, from excess of tenderness, allow disorders to arise, from whence spring bloodshed and rapine'. Machiavelli, whose work was influential in England throughout the Elizabethan period, was writing at the same time as da Porto, author of *Romeus and Julietta*; *The Prince* was completed by 1513, and although not translated into English until 1640, informed both Erasmus' *Institution of a Christian Prince* (1515) and Thomas Elyot's *The Governour* (1531) (M. Coyle, ed., *Niccolo Machievelli's 'The Prince': New Interdisciplinary Essays*, Manchester, 1995). The quasi-legalistic mode of *The Prince*, which was an important stage on the way to defining the nation-state, is explored in *RJ*, but not so fully as it will be in *MM*. [<<]

[3.2]

1-2 **Gallop . . . lodging** Phoebus drove the horses and chariot of the sun through the sky daily. When Phaëton, his son by Clymene, came to his palace to be reassured of his parentage, Phoebus promised him anything he desired. Phaëton asked to drive the horses and chariot; and despite Phoebus' attempts to dissuade him, insisted on doing so. Unable to control the horses, Phaëton careened across the sky burning the heavens to make the Milky Way and across the earth burning Northern Africa and its inhabitants. To save the world, Zeus shot a thunderbolt at him and Phaëton's burning body fell to earth. Although the reference may build analogies with young people's overestimation of their powers, Phoebus' chariot was famously depicted in Plato's *Phaedrus*, frequently printed during the sixteenth century, as the archetype of the overwhelming turbulence of reason and passion caused by erotic love. [<<]

9-10 **if love . . . with night** There is an element here, that Juliet understands that if lovers behave according to convention (social or neoplatonic), they can see what they are doing; but lovers who fall arbitrarily into a relationship are not bound in these ways, are without bearings. Just as in her problematic image of Phaëton, the blind lovers cannot control reason or passion (Dent, L506), and this undertow of anxiety inflects many of the images of this speech. Hoeniger notes that in neoplatonism, Galen's 'spirit of the eye' can be dominated by fantasy turning true love into dotage, or may even become subject to the 'evil eye' (95-7).[<<]

51 **Brief, zounds!** Juliet is deeply disturbed, hysterical, almost out of her wits (see the preceding tortuous play with 'I' and identity, 45-50), and may well be commanding the Nurse to stop being ambiguous. McKerrow notes that the compositor clearly thought the word signified 'zounds' but adds

that one would not have thought Juliet was a girl who would use this kind of language. This attitude to Juliet's character is partly deduced from the lack of contemporary examples of women of the gentry swearing, despite Queen Elizabeth being notorious for her range of verbal inventiveness. Robert Carey noted in his memoirs her use of 'swounds' (quoted in F. Mares, ed,. *The Memoirs of Robert Carey*, Oxford, 1972, 13). However, the part of Juliet is given a number of traits that would not have been thought of or considered as feminine in the early modern period. Is the text self-consciously offering a different 'type' of woman; is it criticizing Juliet's decisiveness, implying blame for the tragic outcome; is it constructing a woman who was just becoming possible at the time; or is it presenting a recognizable type that modern gender relations have effaced? [<<]

56 **sounded** fainted, variant of 'swounded'. The word rounds off 52-6 which start with *saw the wound*, re-emphasizing that the Nurse may well have heard 'zounds' (spelled elsewhere in Q2 as 'sounds' at 3.1.101, modernized here to 'zounds') or 'God's wounds' in Juliet's previous 'sounds' (51). [<<]

76 Many editions emend to 'Dove-feathered raven, wolvish-ravening lamb', arguing that the Q2 line is a 'false start'; however, the play offers several extrasyllabic lines at moments of emotional crisis, see for example 2.2.33, 2.5.14 and 3.1.148. The explosion of this line comes after the taut structure of 75, and is followed by language under greater control. *Ravenous* at the start, completely dislocates the tidy chiastic, grammatical structure of the rest of the line; without it, the line would mimic the structure of 75, even to the extent of placing the images as good : bad / bad : good. With *ravenous* and its transformation into *raven* and *ravening* through polyptoton, the line loses all sense of conceptual control, as if Juliet had given up any attempt to make sense of what has happened. Cf. 1.2.89 and *TN* 5.1.127-8. [<<]

[3.5]

156 **green-sickness** The term refers most directly to a condition brought on in some women by menstruation (see 2.2.8), and may refer to the nausea that occasionally accompanies it especially during adolescence. Gerard's *Herbal* notes that 'green-sickness' is the 'stopping of menstruation' (201b) which may indicate that the longer the delay before menstruation, the more accentuated may be the symptoms of green skin, nausea and pain when it starts. *green-sickness* was said to be 'cured' by sexual relations and pregnancy, as implied in Overburie's type, the 'Chamber-Mayde', 'If she lie at her Maisters beds feet she is quit of Green-sicknes for ever' (43). But the term referred to any kind of stoppage of menstruation, and included the period before it resumed after childbirth, during which women were referred to as 'green' (Cressy, 203), although it is unlikely that this latter definition is intended here. Cotgrave also cites the saying, 'A combrous cattell maidens prove, when their greensicknesse growes of love', so the audience and reader are reminded of Juliet's unspoken double world. Because *green-sickness* was associated with pale skin (see 157n.), Cotgrave also includes it in an associative list with 'lecherous, whorish, wenching' (C34983836), which Capulet Father may well want to imply. [<<]

[4.1]

54 **this knife** Knives and daggers were 'part of the customary accoutrements of brides . . . women anciently wore a knife suspended from their girdle. Many allusions to this practice occur in old writers' (Brand, *Popular antiquities*, 1849, 2.131-3). In Dekker's *Match Me in London* (1631), a bride says to her jealous husband: 'See at my girdle hang my wedding knives! / With those dispatch me' (5.2.54). In *The Witch of Edmonton* (1658), Somerton says: 'But see the bridegroom and bride come; the new / Pair of Sheffield knives fitted both to one sheath'. See also K. Duncan-Jones, '"O happy dagger": the autonomy of Shakespeare's Juliet', *N&Q*, n.s. 45 (1998), 314-15. [<<]

104 **shrunk death** Gerard's *Herbal* notes that mandrake may be given to induce the appearance of death (270), a suggestion borne out by Marlowe in *The Jew of Malta* (1592): 'I dranke of Poppy and cold mandrake juyce; / And being asleepe, belike they thought me dead' (5.180), and Joshua Cooke's *How a man may chuse a good Wife from a bad* (1601) notes that mandrake sends the taker 'Into a deep, a cold and senceles sleepe, . . . / That who so takes it, is for twice twelve houres / Breathelesse, and to all mens judgements past all sense' ($F1^{r}$). Cooke's play seems to be based on *Romeo and Juliet*, but his text makes the drug's effect explicit. E. Jordan describes women lying 'like a dead corpse three or foure houres togither, and sometimes two or three whole days' in *A Disease Called the Suffocation of the Mother* (1603), $D2^{r}$. [<<]

105 **two . . . hours** Juliet takes the drug on the evening of Tuesday, her parents prepare the feast from around 3 a.m. Wednesday (4.4.4), Paris arrives shortly after, at dawn, and the Friar advises the family to bury Juliet immediately in the family vault, early Wednesday morning. Balthazar sees the funeral and leaves immediately (5.1.21); when Romeo meets him he has only just arrived in Mantua (he is 'booted', Q1). Romeo says he will leave 'tonight' (5.1.26), arrives at Verona in the middle of Wednesday / Thursday night, and the play ends at dawn (5.3.304-5) on Thursday. We know that Mantua is only half a day's ride away at most (5.1.26 and 34), so Balthazar must arrive on Wednesday in the afternoon and Romeo depart Wednesday evening. The longest time the potion

could be said to work would be from around 10 p.m. on Tuesday to 3 a.m. on Thursday, so one suggestion is that Shakespeare derived 'two and forty' from Painter's 'forty hours at the least' (109) (see Ard^{2}). But the shortest time would just possibly be from midnight to midnight, which might make *two and forty* an error for the more expected 'four and twenty', in other words around one full day. [<<]

[4.3]

47 **shrieks . . . earth** Mandrakes are plants with roots thought to look human and said to grow near places of execution; if they shrieked when pulled out of the earth, someone was supposed to die or go mad. Their leaves smell fetid, hence loathsome. Mandragora is a narcotic made from the herb, and an early modern English audience would be likely to associate it with the potion that Friar has prepared; see 4.1.105. [<<]

[4.4]

27 None of Q1 to Q4, nor F, has an Exit or Exeunt SD here. However, if the logic of the staging is followed and there is a new scene between 4.3 (Juliet's bedroom) and 4.4 (the Capulet house), then a return to Juliet's bedroom asks for a new scene; hence this edition marks the next line as a new scene. It should be noted, however, that whether editions move on to 4.5 or remain in 4.4 (a recent fashion: cf. Oxf and Oxf^{t}), with the design of the early modern stage in England, as much as we have been able to reconstruct it, the scene leaves with the actor, eluding contemporary conventions of realistic space. Similarly, the arrival of an actor opens up location on the stage, and hence the Nurse, who conventionally does not leave the stage, moves from the public area of the previous action to that of Juliet's bedroom, and the new location comes into play as she does so. However, her remaining on stage is a production decision that could heighten Capulet Father's comedy, since despite ordering her to make haste, he is the one who leaves while she stays, indulging in word-play as she tries to waken Juliet. Q1 frequently notes Exit SDs; where they are missing, Q2 sometimes supplies them, although omitting many elsewhere, which are supplied by Q3, Q4 or F. This is one of the few occasions where no Exit SD is offered by any of the early editions, and may be a result of Q1 and Q2 setting 27-8 as one line, leaving no space to insert one. Q3, setting line by line from Q2, also leaves no space, but Q4 sets as prose, having a lot of space on the second line; nevertheless, no Exit is marked. This may be because it was highly unusual for a character to leave and then return again at the beginning of the next scene (Taylor & Jowett, 21), which may indicate that there is indeed no scene break. One hypothetical way editors have deduced scene changes is by following the breaks in the text offered by the rows of ornaments in Q1. There are no ornaments at this point in the text. [<<]

[4.5]

41-64 Q1 renders this section of apostrophes differently. After 42 Paris has six extra lines, Capulet Father three; then an SD, '*All at once cry out, and using their hands*', signifies a joint speech and is followed by two joint lines. Capulet Father goes on with five lines, Paris (with an incorrect SP, to Capulet Father) with five, and Capulet Mother concluding with five. It has been pointed out that in Q2, if Paris' lines at 41-2 are included, each of Capulet Father, Capulet Mother, Paris and the Nurse have six lines. This has led to speculation that their speeches, following the Q1 SD, were spoken at the same time. Working with Winter Players actors at the London Globe, the editors found this to be an imaginative solution: the Nurse's *O*'s carry a wailing melody, Capulet Mother's verse a mixture of emotive vowel and consonant, Capulet Father's and Paris' being more consonantal, providing a regular rhythmic beat. When superimposed, the four parts are musically effective. The lack of appropriate lines for the Nurse in Q1 turns the superimposition into gibberish, possibly accounting for the supposedly poor quality of the reconstructed verse in Q1. Conversely, in Q2's sequential layout each of the individual speeches picks up specific elements from earlier parts of the characterization, and allows them to come to some conclusion. Spoken in turn the speeches can give a comic impression of competition, as each character tries to outdo the previous, building to a climax in line 64 that is shattered by the Friar – the audience's awareness that Juliet is not dead makes the comedy doubly possible. [<<]

49-64 The lines agree with the Nurse's register elsewhere (see 3.2.62-4), and underwrite her lack of skill with the formal structuring of language. Just as her earlier excessive repetitions mark this lack of training, here she can duplicate the rhythms of speeches by other characters (cf. 43, 55 and 59), but not their sophisticated vocabulary. Just because of this, her speech becomes an allegorical display of the difficulty all the other characters have with articulating their grief. For the actor the speech is immensely difficult because it demands that they engage the audience in each repeated phrase, or risk mocking their own character. On the difficulty and the potential in the sound 'O' (also in *woe*, *woeful*, *bedole*, *so*), see Chapter Three. The speech is an archetypal example of well over ten rhetorical figures of repetition; see L. Sonnino, *A Handbook to Sixteenth-Century Rhetoric* (1968), 261-2. [<<]

55 The line offers comic possibilities to an actor, especially if they accent the 'èd' in all four initial words, which unbalances the line, and leaves potential for a pause after *slain* while the actor plays Paris' belated recognition that *slain* has no past tense in this form. Most editions indicate the accented 'èd' syllables in *divorced* and *wronged*, presumably working back from the word *beguiled* in 56,

which would not have the accented syllable if this were spoken as a regular line, and from the clue in the Q2 typographical rendition of the verbs as ‘Beguild, divorced, wronged, spited’, the elided ‘e’ in ‘beguild’ possibly indicating that the ‘ed’ was not stressed. At 59 the accent is probably on the final ‘èd’ syllable of *distressed* given that Q2 renders the three other possibilities typographically as ‘despisde’, ‘martird’ and ‘killd’. [<<]

65 **Peace . . . shame** The words break the energy of the lamentation, whether staged as *commedia*, formal lament, melodrama or other genre. With the break, the audience’s complicity in the actors’ releasing of the characters’ grief is also brought to an abrupt halt. In *commedia* that halt can be profoundly shocking as the words recall the audience to the reality of the mourners’ grief. The disjunction suddenly places the audience alongside the characters in mourning for Juliet’s death. This allows Juliet’s actual death in 5.3 to be brief, because the audience has in effect already grieved for her. T. Moisan suggests that the Friar can be read as the stock figure of the ‘sely friar’: ‘Rhetoric and the rehearsal of Death: the “Lamentations” scene in *Romeo and Juliet*’, *SQ*, 34.4 (1983), 389-404, and notes John Hoskyns’ comment that ‘Sententia, if be well used it is figure – if ill and too much, it is a style’ (*Directions for Speech and Style*, 1599). [<<]

100-1 **heart’s ease, . . . ease’** Most editions render all three mentions of *heart’s ease* in quotation marks to indicate the name of a song. This edition renders the first two occurrences as normal speech, to underline the likelihood that Peter, the Nurse’s man, has presumably been close to Juliet**,** and is affected by her death. This need not detract from the comedy but would cast it in a different register. There is some bibliographic evidence for this decision, that *heart* in 100 and 104 is displayed as ‘hart’, and the *heart* in 101 and 102 is displayed as ‘heart’. Although spelling was variable, compositors were usually consistent, especially within a few lines. Q3 and Q4 make many corrections to and normalizations of spelling elsewhere but not here. [<<]

[5.3]

83 **triumphant grave** Just as 81-2, the phrase speaks of the triumph of entering heaven by dying, and of the grave triumphing over life: simultaneously the power of the self and of fate. The grave is also *triumphant* in anticipating Romeo’s own death. Nearly all the early dictionaries associate ‘triumph’ with a ‘show’ (F19027552), a pageant (TT9572573), something public (TT10139115) and even pompous or showing off (C37997460), all of which connotations also remind of a self-regarding need to display their deaths since no one understands them. ‘Triumph’ was also a sixteenth-century card game (*OED sb.*[8] 38b), and ‘terrestrial triumph’ was a phrase signifying the tarot cards (F17151778); ‘trump’ had the same meaning as now of a card that wins over all others. These associations with card games of chance continue the counterpoint of chaos and randomness that Romeo called into play when he ‘denied’ the stars. [<<]

Appendices

Appendix 1: Moments of Textual Difference Q1-4

1.2.74-8

Q1
Whether to supper?
Ser: To our house.

Q2
Whither to supper?
Ser: To our house.
Q3
Whither to supper.
Ser? To

Q4
Whither to supper.
Ser. To

F
Whither? To supper?
SERVANT To

Theobald
To Supper, to

Capell
Whither?
Ser. To

1.5.84-7

Q2-3
marry tis time,
Well said my hearts, you are a princox, goe,
Be quiet, or more light, more light for shame,
Ile make you quiet (what) chearely my hearts.

Q1
Well said my hartes. Be quiet:
More light Ye knaue, or I will make you quiet.

1.5.86

Q4
Or more light more light for shame,

F2
Or more light, for shame,

Pope
Or (more light, more light for shame)

Knight
Or – More . . . light. – For shame!
Collier
Or – More . . . light! – For shame,]

2.2.40-2

Q1
Iul: Whats Montague? It is nor hand nor foote,
Note arme, nor face, nor any other part.

Q2-4
Iu: Whats Montague? It is nor hand nor foote,
No arme nor face, o be some other name
Belonging to a man.

Malone
Juliet: What's Montague? It is nor hand not foot,
Nor ar nor face, nor any other part
Belonging to a man. O be some other name!

2.2.184-7

Q1
Iul: Good night, good night, parting is such sweet sorrow,
That I shall say good night till it be morrow.
Rom: Sleepe dwell upon thine eyes, peace on thy breast,
I would that I were sleep and peace of sweet to rest.

Q2
Iu: Good night, good night.
Parting is such sweete sorrow,
That I shall say good night, till it be morrow.
Iu: Sleep dwel upon thine eyes, peace in thy breast.
Ro: Would I were sleepe and peace so sweet to rest.

Q3
Iu: Good night, good night.
Ro: Parting is such sweete sorrow,
That I shall say goodnight, till it be morrow.
Iu: sleepe dwell upon thine eyes, peace in thy breast.
Rom: Would I were sleepe and peace so sweete to rest.

Q4
Iu: Good night, good night.

Parting is such sweet sorrow,
That I shall say good-night, till it be morrow.
Ro: Sleepe dwell upon thine eyes, peace in thy brest.
Would I were sleepe and peace so sweet to rest.

3.3.40-3

Q1
But *Romeo* may not, he is banished.
Flies may doo this, but I from this must flye.

Q2-4
Ro: This may flyes do, when I from this must flie,
And sayest thou yet, that exile is not death?
But *Romeo* may not, he is banished.
Flies may do this, but I from this must flie:
They are freemen, but I am banished.

Folio
Ro: This may Flies doe, when I from this must flie,
And saist thou yet, that exile is not death?
But *Romeo* may not, hee is banished.

Gibbons, Evans, Levenson (after conj. Steevens)
Ro: But Romeo may not, he is banished
Flies may do this, but I from this must fly;
They are free men, but I am banished:
And sayest thou yet that exile is not death?

Capell
But Romeo may not, he is banished.
Flies may doo this, but I from this must flye.
Flies ... but ... fly; / They ... banished.

Steevens (1773)
Flies ... when ... fly; / They ... banished. / And ... death? / But Romeo ... banished.

Malone
But Romeo ... banished: / Flies ... when ... fly; / They ... banished. / And ... death?

Hudson
But Romeo ... banished: / This may ... when ... fly: / And ... death?

White
But Romeo ... banished. / This may ... when ... fly: / They ... banished. / And ... death?

Cam
But Romeo ... banished: / This may ... but ... fly: / They ... banished: / And ... death?

Craig (cited *Cam*[1])
Flies ... but ... fly: / They ... banished: / And ... death?

Sisson
But Romeo ... banished. / Flies ... but ... fly; / They ... banished.

Wilson-Duthie
This may ... when ... fly; / And ... death?

4.5.41-64

Q1
All at once cry out and wring their hands.
All cry: And all our joy, and all our hope is dead,
Dead, lost, undone, absented, wholly fled.
Cap: Cruel, unjust, impartial destinies,
Why to this day have you preserv'd my life?
To see my hope, my stay, my joy, my life,
Deprivde of sense, of life, of all by death,

Cruell, unjust, impartiall destinies.
Cap: O sad fac'd sorrow map of misery,
Why this sad time have I desird to see.
This day, this unjust, this impartiall day
Wherein I hop'd to see my comfort full,
To be deprived by suddaine destinie.
Moth: O woe, alacke, distrest, why should I live?
To see this day, this miserable day.
Alack the time that ever I was borne.
To be a partaker of this desginie.
Alack the day, alacke and welladay.

Q2
PARIS
Have I thought long to see this morning's face,
And doth it give me such a sight as this?
CAPULET MOTHER
Accursed, unhappy, wretched, hateful day,
Most miserable hour that e'er time saw
In lasting labour of his pilgrimage.
But one poor one, one poor and loving child,
But one thing to rejoice and solace in,
And cruel Death hath catched it from my sight.
NURSE
O woe, O woeful, woeful, woeful day,
Most lamentable day, most woeful day
That ever, ever I did yet bedole.
O day, O day, O day, O hateful day,
Never was seen so black a day as this:
O woeful day, O woeful day.
PARIS
Beguiled, divorced, wronged, spited, slain.
Most detestable Death, by thee beguiled,
By cruel, cruel thee quite overthrown.
O love, O life – not life but love in death.
CAPULET FATHER
Despised, distressed, hated, martyred, killed.
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.

5.3.108

Q2-3, F (reading 'armes'), not in Q1
Depart againe, come lye thou in my arme,
Heer's to thy health, where ere thou tumblest in.
O true Appothecarie.
Thy drugs are quicke. Thus with a kisse I die.
Depart againe, here, here, will I remaine,

Q4
Depart againe; here, here will I remayne,

Appendix 2: Abbreviations and References

Unless otherwise stated, the place of publication is London. All references to Shakespeare's works, other than to *RJ*, are to the Arden Second Edition, with exceptions as indicated. Abbreviations of parts of speech follow the conventions of the *OED*. The Bishop's Bible is quoted throughout, unless otherwise noted.

ABBREVIATIONS

Abbreviations used in Notes

anon.	anonymous
conj.	conjecture
ed., eds	editor, editors
n.	(in cross-references) commentary note
opp.	opposite
SD	stage direction
SP	speech prefix
this edn	a reading adopted for the first time in this edition
tn.	(in cross-references) textual note

Shakespeare's Works and Works Partly by Shakespeare

AC	**Antony and Cleopatra**
AW	*All's Well that Ends Well*
AYL	*As You Like It*
CE	*The Comedy of Errors*

Cor	*Coriolanus*
Cym	*Cymbeline*
E3	*King Edward III*
Ham	*Hamlet*
1H4	*King Henry IV, Part 1*
2H4	*King Henry IV, Part 2*
H5	*King Henry V*
1H6	*King Henry VI, Part 1*
2H6	*King Henry VI, Part 2*
3H6	*King Henry VI, Part 3*
H8	*King Henry VIII*
JC	*Julius Caesar*
KJ	*King John*
KL	*King Lear*
LC	*A Lover's Complaint*
LLL	*Love's Labour's Lost*
Luc	*The Rape of Lucrece*
MA	*Much Ado About Nothing*
Mac	*Macbeth*
MM	*Measure for Measure*
MND	*A Midsummer Night's Dream*
MV	*The Merchant of Venice*
MW	*The Merry Wives of Windsor*
Oth	*Othello*
Per	*Pericles*
PP	*The Passionate Pilgrim*
R2	*King Richard II*
R3	*King Richard III*
RJ	*Romeo and Juliet*
Son	*Shakespeare's Sonnets*
STM	*Sir Thomas More*
TC	*Troilus and Cressida*
Tem	*The Tempest*
TGV	*The Two Gentlemen of Verona*
Tim	*Timon of Athens*
Tit	*Tius Andronicus*
TN	*Twelfth Night*
TNK	*The Two Noble Kinsmen*
TS	*The Taming of the Shrew*
VA	*Venus and Adonis*
WT	*The Winter's Tale*

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Bevington	*Complete Works*, ed. David Bevington, (New York, 1997)
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Cam	*Works*, ed. W. G. Clark and W. A. Wright, The Cambridge Shakespeare, 9 vols (Cambridge, 1863-6)
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Collier	*Works*, ed. John Collier, vol. 6 (1842)
Cowden Clarke	*Works*, ed Charles and Mary Cowden Clark (1864-8)
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Daniel P.	*Romeo and Juliet*, ed. P. A. Daniel (1875)
Delius	*Werke*, ed. Nicolaus Delius (1854-60)
Douai Ms.	MS. of *Romeo and Juliet* in Douai Public Library (1694)
Dyce	*Works*, ed. Alexander Dyce, 6 vols (1857)
F	The First Folio, 1623
F2	The Second Folio, 1632
F3	The Third Folio, 1663
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Folg	*Romeo and Juliet*, ed. B. Mowat and P. Werstine, The New Folger Library (New York, 1992)
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Praetorius	*Romeo and Juliet 1597*, ed. C. Praetorius, (1886)
Q1	*An Excellent conceited Tragedie of Romeo and Juliet*, 1597
Q2	*The Most Excellent and lamentable Tragedie, of Romeo and Juliet*, 1599
Q3	Corrected edition of Q2, 1609
Q4	Edited and corrected edition of Q2, with probable consultation of Q1, 1616-26
Q5	Corrected edition of Q4, 1637
Quarto facsimile	*Shakespeare's Plays in Quarto: A Facsimile Edition of Copies primarily from the Henry E. Huntington Library)*, ed. M. J. B. Allen and K. Muir with introd. and notes (1981)
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Bogdanov Michael Bogdanov, Royal Shakespeare Company, 1987

Boyd Michael Boyd, Royal Shakespeare Company, 2000

Christopher Graham Christopher, The Daylight Players, 2003-4

Ciprani Maria Grazia Ciprani, *Romeo e Giulietta*, Teatro del Carretto and Riverside Studios, 1999

Cukor Georg Cukor, MGM, 1937

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Gielgud John Gielgud, Oxford University Drama Society, 1931; The New Theatre, 1935

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Zefferelli, Old Vic Franco Zefferelli, Old Vic, 1960

Zefferelli Franco Zefferelli, British Home Entertainment, 1968

Appendix 3: Doubling Charts

Assumptions for all proposed doublings:

1) The actor playing Benvolio – Friar Lawrence has extensive choric functions with both parts. The doubling necessitates a younger Friar and a quick change from 2.3 to 2.4; it could be the reason that Benvolio conveniently drops out before 5.3

2) The actor playing Mercutio – Escalus would be younger rather than older, and there would be a quick change within 3.1

3) The actor playing Montague Father – Chorus – Capulet Cousin – Friar John, would probably be older; they would need to play Chorus and Montague Father very differently so the audience do not identify the two together

Single Sex production, 13 actors, Q2

Additional Assumptions:

4) 2 searchers in 5.3

5) Constrained cast for citizens, feast and officers of the watch

6) Nurse and Sampson would need to be of an age

7) Peter plays Balthazar (some justification in Q2) nevertheless the audience must not confuse them

8) The actor playing Capulet Mother and the Apothecary could capture the ironies in the repetitions between the two parts

Romeo

Juliet

Mercutio – Escalus

Benvolio – Friar Lawrence

Nurse – Sampson – ‘searcher’ in 5.3

Capulet Father

Capulet Mother – part of feast in 1.5 – Apothecary

Paris – Montague Mother – Mercutio’s Page – Citizen in 3.1

Tybalt – Chief Watchman – 3rd musician – 3rd servant in 4.4

Montague Father – Chorus – Friar John – Cousin Capulet – 2nd musician – Anthony

Peter – Balthazar – servant in 1.5 – citizen in 3.1

Gregory – 1st musician – Paris’ Page – at feast in 1.5 – citizen in 3.1 – Petruchio – 1st servant in 4.2 and 4.4

Abram – 2nd servant in 4.2 and 4.4 – searcher in 5.3 – citizen in 3.1 – at feast in 1.5 – Potpan

Two sex production, 13 actors, Q2
Additional Assumptions:

4) 2 searchers in 5.3

5) Women would play young men: eg Juliet/Abram double, or Nurse/Sampson

Romeo

Juliet

Mercutio – Escalus – Apothecary

Benvolio – Friar Lawrence

Nurse – Sampson – searcher in 5.3

Capulet Father

Capulet Mother

Paris—Gregory – citizen in 3.1

Tybalt – Chief Watchman – 2nd musician

Montague Father – 1st musician – Capulet Cousin – Anthony – Chorus – Friar John

Peter – Balthazar – servant in 1.5 – citizen in 3.1 – Petruchio

Montague Mother – 3rd musician – 2nd servant in 4.2 and 4.4 – Mercutio’s Page – searcher in 5.3

Abram – 1st servant in 4.2 and 4.4 – citizen in 3.1 – at feast in 1.5 – Potpan – Paris’ Page

Single Sex production, 14 actors, Q2
Additional Assumptions:

4) Paris – Montague Mother: may be the reason that Montague Mother has to be dead by 5.3

5) Sampson: leaves as Mercutio’s Page in 3.1, and comes back as a citizen later in the scene

6) Gregory: leaves as Petruchio in 3.1, and come back as a citizen later in the scene

Romeo

Juliet

Mercutio – Escalus

Benvolio – Friar Lawrence

Nurse – searcher in 5.3

Capulet Father

Capulet Mother – Apothecary

Paris – Montague Mother

Tybalt – Chief Watchman

Montague Father – Chorus – Friar John – Cousin Capulet

Peter – Abram – servant in 1.5 – citizen in 3.1 – searcher in 5.3

Sampson – 3rd musician – Mercutio's Page – citizen in 3.1 – searcher in 5.3 – 2nd servant in 4.2 and 4.4

Gregory – Potpan – 1st musician – Paris' Page – at feast in 1.5 – citizen in 3.1 – Petruchio – 1st servant in 4.2 and 4.4

Balthazar – Anthony – 2nd musician – at feast in 1.5 – citizen /officer in 3.1

Two Sex production, 14 actors, Q2

Romeo

Juliet

Mercutio – Escalus

Benvolio – Friar Lawrence

Nurse – searcher in 5.3

Capulet Father

Capulet Mother

Paris – Gregory – citizen in 3.1

Tybalt – Chief Watchman – servant in 4.4

Montague Father – Chorus – Cousin Capulet – Friar John

Montague Mother – Paris' Page – 3rd musician

Peter – Abram – servant in 1.5 – Apothecary – searcher in 5.3

Sampson – Potpan – 2nd musician – Petruchio – citizen in 3.1 – 1st servant in 4.2 and 4.4 – searcher in 5.3

Balthazar – Anthony – 1st musician – at feast in 1.5 – Mercutio's Page – citizen in 3.1 – 2nd servant in 4.2 and 4.4

Appendix 4: Quarto One

AN

EXCELLENT

conceited Tragedie

OF

Romeo and Juliet.

As it hath been often (with great applause)
plaid publiquely, by the right Ho-
nourable the L. of *Hunsdon*
his Servants.

LONDON,
Printed by John Danter.
I597.

The Prologue.

Two houshold Frends alike in dignitie,
(In faire Verona, where we lay our Scene)
From civill broyles broke into enmitie,
Whose civill warre makes civill hands uncleane.
From forth the fatall loynes of these two foes,
A paire of starre-crost Lovers tooke their life:
Whose misadventures, piteous overthrowes,
(Through the continuing of their Fathers strife,
And death-markt passage of their Parents rage)
Is now the two howres traffique of our Stage.
The which if you with patient eares attend,
What here we want wee'l studie to amend.

The most excellent Tradgedie of *Romeo and Juliet.*

Enter 2. Serving-men of the Capolets.

Gregorie, of my word Ile carrie no coales.
2 No, for if you doo, you should be a Collier.
1 If I be in choler, Ile draw.
2 Ever while you live, drawe your necke out of the the collar.
1 I strike quickly being moov'd.
2 I, but you are not quickly moov'd to strike.
1 A Dog of the house of the *Mountagues* moves me.
2 To moove is to stirre, and to bee valiant is to stand to it: therefore (of my word) if thou be moovd thou't runne away.
1 There's not a man of them I meete, but Ile take the wall of.
2 That shewes thee a weakling, for the weakest goes to the wall.
1 Thats true, therefore Ile thrust the men from the wall, and thrust the maids to the walls: nay, thou shalt see I am a tall peece of flesh.
2 Tis well thou art not fish, for if thou wert thou wouldst be but poore John.
1 Ile play the tyrant, Ile first begin with the maids, & off with their heads.
2 The heads of the maids?

1 I,

1 I the heades of their Maides, or the Maidenheades, take it in what sence thou wilt.
2 Nay let them take it in sence that feele it, but heere comes two of the *Mountagues.*
Enter two Servingmen of the Mountagues.
1 Nay feare not me I warrant thee.
2 I feare them no more than thee, but draw.
1 Nay let us have the law on our side, let them begin first. Ile tell thee what Ile doo, as I goe by ile bite my thumbe, which is disgrace enough if they suffer it.
2 Content, goe thou by and bite thy thumbe, and ile come after and frowne.
1 Moun: Doo you bite your thumbe at us?
1 I bite my thumbe.
2 Moun: I but i'st at us?
1 I bite my thumbe, is the law on our side?
2 No.
1 I bite my thumbe.
1 Moun: I but i'st at us? *Enter Benevolio.*
2 Say I, here comes my Masters kinsman.

They draw, to them enters Tybalt*, they fight, to them the Prince, old* Mountague, *and his wife, old* Capulet *and his wife, and other Citizens and part them.*

Prince: Rebellious subjects enemies to peace,
On paine of torture, from those bloody handes
Throw your mistempered weapons to the ground.
Three Civell brawles bred of an airie word,
By the old *Capulet* and *Mountague*,
Have thrice disturbd the quiet of our streets.
If ever you disturbe our streets againe,

Your lives shall pay the ransome of your fault:
For this time every man depart in peace.
Come *Capulet* come you along with me,
And *Mountague*, come you this after noone,
To know our farther pleasure in this case,
To old free Towne our common judgement place,
Once more on paine of death each man depart.
Exeunt.
M:wife. Who set the auncient quarrel first abroach?
Speake Nephew, were you by when it began?
Benvo: Here were the servants of your adversaries,
And yours close fighting ere I did approch.
Wife: Ah where is *Romeo,* saw you him to day?
Right glad I am he was not at this fray.
Ben: Madame, an houre before the worshipt sunne
Peept through the golden window of the East,
A troubled thought drew me from companie:
Where underneath the grove *Sicamoure,*
That Westward rooteth from the Cities side,
So early walking might I see your sonne.
I drew towards him, but he was ware of me,
And drew into the thicket of the wood:
I noting his affections by mine owne,
That most are busied when th'are most alone,
Pursued my honor, not pursuing his.
Moun: Black and portentious must this honor prove,
Unlesse good counsaile doo the cause remoove.
Ben: Why tell me Uncle do you know the cause?
Enter Romeo.
Moun: I neyther know it nor can learne of him.
Ben: See where he is, but stand you both aside,
Ile know his grievance, or be much denied.

Mount: I would thou wert so happie by thy stay
To heare true shrift. Come Madame lets away.
Benvo: Good morrow Cosen.
Romeo: Is the day so young?
Ben: But new stroke nine.
Romeo: Ay me, sad hopes seeme long.
Was that my Father that went hence so fast?
Ben: It was, what sorrow lengthens *Romeos* houres?
Rom: Not having that, which having makes them
Ben: In love. (short.
Ro: Out.
Ben: Of love.
Ro: Out of her favor where I am in love.
Ben: Alas that love so gentle in her view,
Should be so tyrranous and rough in proofe.
Ro: Alas that love whose view is muffled still,
Should without lawes give path-waies to our will:
Where shall we dine? Gods me, what fray was here?
Yet tell me not for I have heard it all,
Heres much to doe with hate, but more with love.
Why then, O brawling love, O loving hate,
O anie thing, of nothing first create!
O heavie lightnes serious vanitie!
Mishapen *Caos* of best seeming thinges,
Feather of lead, bright smoke, cold fire, sicke health,
Still waking sleepe, that is not what it is:
This love feele I, which feele no love in this.
Doest thou not laugh?
Ben: No Cose I rather weepe.
Rom: Good hart at what?
Ben: At thy good hearts oppression.
Ro: Why such is loves transgression,

Griefes of mine owne lie heavie at my hart,
Which thou wouldst propagate to have them prest
With more of thine, this griefe that thou hast showne,
Doth ad more griefe to too much of mine owne:
Love is a smoke raisde with the fume of sighes
Being purgde, a fire sparkling in lovers eyes:
Being vext, a sea raging with a lovers teares.
What is it else? A madnes most discreet,
A choking gall, and a preserving sweet. Farewell Cose.
Ben: Nay Ile goe along.
And if you hinder me you doo me wrong.
Ro: Tut I have lost my selfe I am not here,
This is not *Romeo*, hee's some other where.
Ben: Tell me in sadnes whome she is you love?
Ro: What shall I grone and tell thee?
Ben: Why no, but sadly tell me who.
Ro: Bid a sickman in sadnes make his will.
Ah word ill urgde to one that is so ill.
In sadnes Cosen I doo love a woman.
Ben: I aimde so right, when as you said you lov'd.
Ro: A right good mark-man, and shee's faire I love.
Ben: A right faire marke faire Cose is soonest hit.
Ro: But in that hit you misse, shee'le not be hit
With *Cupids* arrow, she hath *Dianaes* wit,
And in strong proofe of chastitie well arm'd:
Gainst *Cupids* childish bow she lives unharm'd,
Shee'le not abide the siedge of loving tearmes,
Nor ope her lap to Saint seducing gold,
Ah she is rich in beautie, only poore,
That when she dies with beautie dies her store. *Exeu.*

Enter Countie Paris, *old* Capulet.

Of honorable reckoning are they both,

And pittie tis they live at ods so long:
But leaving that, what say you to my sute?
Capu: What should I say more than I said before,
My daughter is a stranger in the world,
Shee hath not yet attainde to fourteene yeares:
Let two more sommers wither in their pride,
Before she can be thought fit for a Bride.
Paris: Younger that she are happie mothers made.
Cap: But too soone marde are these so early maried:
But wooe her gentle *Paris*, get her heart,
My word to her consent is but a part.
This night I hold an old accustom'd Feast,
Whereto I have invited many a guest,
Such as I love: yet you among the store,
One more most welcome makes the number more.
At my poore house you shall behold this night,
Earth treadding stars, that make darke heaven light:
Such comfort as doo lusty youngmen feele,
When well apparaild Aprill on the heele
Of lumping winter treads, even such delights
Amongst fresh female buds shall you this night
Inherit at my house, heare all, all see,
And like her most, whose merite most shalbe.
Such amongst view of many myne beeing one,
May stand in number though in reckoning none.
Enter Servingman.
Where are you sirra, goe trudge about
Through faire *Verona* streets, and seeke them out:
Whose names are written here and to them say,
My house and welcome at their pleasure stay.
Exeunt.
Ser: Seeke them out whose names are written here,
and

and yet I knowe not who are written here: I must to
the learned to learne of them, that's as much to say, as
the Taylor must meddle with his Laste, the Shoomaker
with his needle, the Painter with his nets, and the Fisher
with his Pensill, I must to the learned.
Enter Benvolio and Romeo.
Ben: Tut man one fire burnes out anothers burning,
One paine is lessned with anothers anguish:
Turne backward, and be holp with backward turning,
One desperate griefe cures with anothers languish.
Take thou some new infection to thy eye,
And the ranke poyson of the old will die.
Romeo: Your Planton leafe is excellent for that.
Ben: For what?
Romeo: For your broken shin.
Ben: Why *Romeo* art thou mad?
Rom: Not mad, but bound more than a mad man is.
Shut up in prison, kept without my foode,
Whipt and tormented, and Godden good fellow.
Ser: Godgigoden, I pray sir can you read,
Rom: I mine owne fortune in my miserie.
Ser: Perhaps you have learned it without booke:
but I pray can you read any thing you see?
Rom: If I know the letters and the language.
Serv: Yee say honestly, rest you merrie.
Rom: Stay fellow I can read.
He reads the Letter.
SEigneur Martino *and his wife and daughters, Countie*
Anselme *and his beauteous sisters, the Ladie widdow of*
Utruvio*, Seigneur* Placentio, *and his lovelie Neeces,*
Mercutio *and his brother* Valentine, *mine uncle* Capu-
let *his wife and daughters, my faire Neece* Rosaline *and*

Livia, Seigneur Valentio *and his Cosen* Tibalt, Lucio
and the livelie Hellena.
A faire assembly, whether should they come?
Ser: Up.
Ro: Whether to supper?
Ser: To our house.
Ro: Whose house?
Ser: My Masters.
Ro: Indeed I should have askt thee that before.
Ser: Now il'e tel you without asking. My Master is
the great rich *Capulet,* and if you be not of the house of
Mountagues, I pray come and crush a cup of wine. Rest
you merrie.
Ben: At this same auncient feast of *Capulets,*
Sups the faire *Rosaline* whom thou so loves:
With all the admired beauties of *Verona,*
Go thither and with unattainted eye,
Compare her face with some that I shall shew,
And I will make thee thinke thy swan a crow.
Ro: When the devout religion of mine eye
Maintaines such falsehood, then turne teares to fire,
And these who often drownde could never die,
Transparent Heretiques be burnt for liers.
One fairer than my love, the all seeing sonne
Nere saw her match, since first the world begun.
Ben: Tut you saw her faire none els being by,
Her selfe poysd with her selfe in either eye:
But in that Cristall scales let there be waide,
Your Laydes love, against some other maide
That I will shew you shining at this feast,
And she shall scant shew well that now seemes best.
Rom: Ile goe along no such sight to be showne,
But

But to rejoice in splendor of mine owne.
Enter Capulets wife and Nurce.
Wife: Nurce wher's my daughter call her forth to
mee.
Nurce: *Now by my maiden head at twelve yeare old I
bad her come, what Lamb, what Ladie bird, God forbid.
Wher's this girle? what* Juliet. *Enter Juliet.*
Juliet: How now who cals?
Nurce: *Your Mother.*
Jul: Madame I am here, what is your will?
W: This is the matter. Nurse give leave a while, we
must talk in secret. Nurce come back again I have re-
membred me, thou'se heare our counsaile. Thou know
est my daughters of a prettie age.
Nurce: *Faith I can tell her age unto a houre.*
Wife: Shee's not fourteene.
Nurce: *Ile lay fourteene of my teeth, and yet to my
teene be it spoken, I have but foure, shee's not fourteene.
How long is it now to* Lammas-tide?
Wife: A fortnight and odde dayes.
Nurce: *Even or odde, of all dayes in the yeare come*
Lammas *Eve at night shall she be fourteene.* Susan *and she
God rest all Christian soules were of an age. Well* Susan *is
with God, she was too good for me: But as I said on* Lam-
as *Eve at night shall she be fourteene, that shall shee ma-
rie I remember it well. Tis since the Earth-quake nowe e-
leaven yeares, and she was weand I never shall forget it, of
all the daies of the yeare upon that day: for I had then laid
wormewood to my dug, sitting in the sun under the Dove-
house wall. My Lord and you were then at* Mantua, *nay I
do beare a braine: But as I said, when it did tast the worm-
wood on the nipple of my dug, & felt it bitter, pretty foole*
to

to see it teachie and fall out with Dugge. Shake quoth the Dove-house twas no need I trow to bid me trudge, and since that time it is a leaven yeare: for then could Juliet *stande high lone, nay by the Roode, shee could have wadled up and downe, for even the day before shee brake her brow, and then my husband God be with his soule, hee was a merrie man: Dost thou fall forward* Juliet? *thou wilt fall backward when thou hast more wit: wilt thou not* Juliet? *and by my holli-dam, the pretty foole left crying and said I. To see how a jeast shall come about, I warrant you if I should live a hundred yeare, I never should forget it, wilt thou not* Juliet? *and by my troth she stinted and cried I.*

Juliet: And stint thou too, I prethee Nurce say I.

Nurce: *Well goe thy waies, God marke thee for his grace, thou wert the prettiest Babe that ever I nurst, might I but live to see thee married once, I have my wish.*

Wife: And that same marriage Nurce, is the Theame I meant to talke of: Tell me *Juliet*, howe stand you affected to be married?

Jul: It is an honor that I dreame not off.

Nurce: *An honor! were not I thy onely Nurce, I would say thou hadst suckt wisedome from thy Teat.*

Wife: Well girle, the Noble Countie *Paris* seekes thee for his Wife.

Nurce: *A man young Ladie, Ladie such a man as all the world, why he is a man of waxe.*

Wife: Veronaes Summer hath not such a flower.

Nurce: *Nay he is a flower, in faith a very flower.*

Wife: Well *Juliet*, how like you of *Paris* love.

Juliet: Ile looke to like, if looking liking move,
but no more deepe will I engage mine eye,
Then your consent gives strength to make it flie.

Enter Clowne.

Clowne: *Maddam you are cald for, supper is readie, the Nurce curst in the Pantrie, all thinges in extreamitie, make hast for I must be gone to waite.*

Enter Maskers with Romeo *and a Page.*

Ro: What shall this speech bee spoke for our excuse?
Or shall we on without Apologie.

Benvoleo: The date is out of such prolixite,
Weele have no *Cupid* hudwinckt with a Scarfe,
Bearing a *Tartars* painted bow of lath,
Scaring the Ladies like a crow-keeper:
Nor no without booke Prologue faintly spoke
After the Prompter, for our entrance.
But let them measure us by what they will,
Weele measure them a measure and be gone.

Rom: A torch for me I am not for this aumbling,
Beeing but heavie I will beare the light.

Mer: Beleeve me *Romeo* I must have you daunce.

Rom: Not I beleeve me you have dancing shooes
With nimble soles, I have a soule of lead
So stakes me to the ground I cannot stirre.

Mer: Give me a case to put my visage in,
A visor for a visor, what care I
What curious eye doth coate deformitie.

Rom: Give me a Torch, let wantons light of hart
Tickle the senceles rushes with their heeles:
For I am proverbd with a Grandsire phrase,
Ile be a candleholder and looke on,
The game was nere so faire and I am done.

Mer: Tut dun's the mouse the Cunstables old word,
If thou beest Dun, weele draw thee from the mire
Of this surreverance love wherein thou stickst.
Leave this talke, we burne day light here.

 Rom: Nay

Rom: Nay thats not so. *Mer:* I meane sir in delay,
We burne our lights by night, like Lampes by day,
Take our good meaning for our judgement sits
Three times a day, ere once in her right wits.
Rom: So we meane well by going to this maske:
But tis no wit to goe.
Mer: Why *Romeo* may one aske?
Rom: I dreamt a dreame tonight.
Mer: And so did I. *Rom:* Why what was yours?
Mer: That dreamers often lie. (true.
Rom: In bed a sleepe while they doe dreame things
Mer: Ah then I see Queene Mab hath bin with you,
Ben: Queen Mab whats she?
She is the Fairies Midwife and doth come
In shape no bigger than an Aggat stone
On the forefinger of a Burgomaster,
Drawne with a teeme of little Atomi,
A thwart mens noses when they lie a fleepe.
Her wagon spokes are made of spinners webs.
The couer, of the winges of Grashoppers,
The traces are the Moone-shine watrie beames,
The collers crickets bones, the lash of filmes,
Her waggoner is a small gray coated flie,
Not halfe so big as is a little worme,
Pickt from the lasie finger of a maide,
And in this sort she gallops up and downe
Through Lovers braines, and then they dream of love
O're Courtiers knees: who strait on cursies dreame
O're Ladies lips, who dreame on kisses strait:
Which oft the angrie Mab with blisters plagues,
Because their breathes with sweet meats tainted are:
Sometimes she gallops ore a Lawers lap,

And then dreames he of smelling out a sute,
And sometime comes she with a tithe pigs taile,
Tickling a Parsons nose that lies asleepe,
And then dreames he of another benefice:
Sometime she gallops ore a souldiers nose,
And then dreames he of cutting forraine throats,
Of breaches ambuscados, countermines,
Of healthes five fadome deepe, and then anon
Drums in his eare: at which he startes and wakes,
And sweares a Praier or two and sleepes againe.
This is that Mab that makes maids lie on their backes,
And proves them women of good cariage. (the night,
This is the verie Mab that plats the manes of Horses in
And plats the Elfelocks in foule sluttish haire,
Which once untangled much misfortune breedes.
Rom: Peace, peace, thou talkst of nothing.
Mer: True I talke of dreames.
Which are the Children of an idle braine,
Begot of nothing but vaine fantasie,
Which Is as thinne a substance as the aire,
And more inconstant than the winde,
Which wooes even now the frose bowels of the north,
And being angred puffes away in haste,
Turning his face to the dew-dropping south (selves.
Ben: Come, come, this winde doth blow us from our
Supper is done and we shall come too late.
Ro: I feare too earlie, for my minde misgives
Some consequence is hanging in the stars,
Which bitterly begins his fearfull date
With this nights revels, and expiers the terme
Of a dispised life, closde in this breast,
By some untimelie forfet of vile death:

But he that hath the steerage of my course
Directs my saile, on lustie Gentlemen.
Enter old Capulet *with the Ladies.*
Capu: Welcome Gentlemen, welcome Gentlemen,
Ladies that have their toes unplagud with Corns
Will have about with you, ah ha my Mistresses,
Which of you all will now refuse to dance?
Shee that makes daintie, shee Ile sweare hath Corns.
Am I come neere you now, welcome Gentlemen, wel-
More lights you knaves, & turn the tables up, (come.
And quench the fire the roome is grown too hote.
Ah sirra, this unlookt for sport comes well,
Nay sit, nay sit, good Cosen *Capulet:*
For you and I are past our standing dayes,
How long is it since you and I were in a Maske?
Cos: By Ladie sir tis thirtie yeares at least.
Cap: Tis not so much, tis not so much.
Tis since the mariage of *Lucentio,*
Come *Pentecost* as quicklie as it will,
Some five and twentie yeares, and then we maskt.
Cos: Tis more, tis more, his sonne is elder far.
Cap: Will you tell me that it cannot be so,
His sonne was but a Ward three yeares agoe,
Good youths I faith. Oh youth's a jolly thing.
Rom: What Ladie is that that doth inrich the hand
Of yonder Knight? O shee doth teach the torches to
burne bright!
It seemes she hangs upon the cheeke of night,
Like a rich jewell in an *Aethiops* eare,
Beautie too rich for use, for earth too deare:
So shines a snow-white Swan trouping with Crowes,
As this faire Ladie over her fellowes showes.

The measure done, ile watch her place of stand,
And touching hers, make happie my rude hand.
Did my heart love till now? Forsweare it sight,
I never saw true beautie till this night.
Tib: This by his voice should be a *Mountague,*
Fetch me my rapier boy. What dares the slave
Come hither cover'd with an Anticke face,
To score and jeere at our solemnitie?
Now by the stocke and honor of my kin,
To strike him dead I hold it for no sin.
Ca: Why how now Cosen, wherfore storme you so.
Ti: Uncle this is a *Mountague* our foe,
A villaine that is hether come in spight,
To mocke at our solemnitie this night.
Ca: Young *Romeo,* is it not?
Ti: It is that villaine *Romeo.* (man.
Ca: Let him alone, he beares him like a portly gentle-
And to speake truth, *Verona* brags of him,
As of a vertuous and well govern'd youth:
I would not for the wealth of all this towne,
Here in my house doo him disparagement:
Therefore be quiet take no note of him,
Beare a faire presence, and put off these frownes,
An ill beseeming semblance for a feast.
Ti: It fits when such a villaine is a guest,
Ile not indure him.
Ca: He shal be indured, goe to I say, he shall,
Am I the Master of the house or you?
You'le not indure him? God shall mend my soule
You'le make a mutenie amongst my guests,
You'le set Cocke a hoope, you'le be the man.
Ti: Uncle tis a shame.

 Ca: Goe

Ca: Goe too, you are a saucie knave.
This tricke will scath you one day I know what.
Well said my hartes. Be quiet:
More light Ye knave, or I will make you quiet. (ting,
Tibalt: Patience perforce with wilfull choller mee-
Makes my flesh tremble in their different greetings:
I will withdraw, but this instrusion shall
Now seeming sweet, convert to bitter gall.
Rom: If I prophane with my unworthie hand,
This holie shrine, the gentle sinne is this:
My lips two blushing Pilgrims ready stand,
To smooth the rough touch with a gentle kisse.
Juli: Good Pilgrime, you doe wrong your hand too
Which mannerly devotion shewes in this: (much,
For Saints have hands which holy Palmers touch,
And Palme to Palme is holy Palmers kisse.
Rom: Have not Saints lips, and holy Palmers too?
Juli: Yes Pilgrime lips that they must use in praier.
Ro: Why then faire saint, let lips do what hands doo,
They pray, yeeld thou, lest faith turne to dispaire.
Ju: Saints doe not moove though: grant nor praier
forsake.
Ro: Then moove not till my praiers effect I take.
Thus from my lips, by yours my sin is purgde.
Ju: Then have my lips the sin that they have tooke.
Ro: Sinne from my lips, O tresspasse sweetly urgde!
Give me my sinne againe.
Ju: You kiss by the booke.
Nurse: *Madame your mother calles.*
Rom: What is her mother?
Nurse: *Marrie Batcheler her mother is the Ladie of the house, and a good Lady, and a wife, and a vertuous. I nurst her*

her daughter that you talkt withall, I tell you, he that can lay hold of her shall have the chinkes.
Rom: Is she a *Mountague?* Oh deare account,
My life is my foes thrall.
Ca: Nay gentlemen prepare not to be gone,
We have a trifling foolish banquet towards.
They whisper in his eare.
I pray you let me intreat you. Is it so?
Well then I thanke you honest Gentlemen,
I promise you but for your company,
I would have bin a bed an houre agoe:
Light to my chamber hoe.
Exeunt.
Jul: Nurse, what is yonder Gentleman?
Nur: *The sonne and heire of old* Tiberio.
Jul: Whats he that now is going out of dore?
Nur: *That as I think is yong* Petruchio. (dance?
Jul: Whats he that followes there that would not
Nur: *I know not.*
Jul: Goe learne his name, if he be maried,
My grave is like to be my wedding bed.
Nur: *His name is* Romeo *and a* Mountague, *the onely sonne of your great enemie.*
Jul: My onely Love sprung from my onely hate,
Too early seene unknowne, and knowne too late:
Prodigious birth of love is this to me,
That I should love a loathed enemie.
Nurse: *Whats this? whats that?*
Jul: Nothing Nurse but a rime I learnt even now of
one I dancst with.
Nurse: *Come your mother staies for you, Ile goe along with you.*
Exeunt.
Enter

Enter Romeo alone.

Ro: Shall I goe forward and my heart is here?
Turne backe dull earth and finde thy Center out.
Enter Benvolio Mercutio.
Ben: Romeo, my cosen *Romeo.*
Mer: Doest thou heare he is wise,
Upon my life he hath stolne him home to bed.
Ben: He came this way, and leapt this Orchard wall.
Call good *Mercutio.*
Mer: Call, nay Ile conjure too.
Romeo, madman, humors, passion, liver, appeare thou in likenes of a sigh: speak but one rime & I am satisfied, cry but ay me. Pronounce but Love and Dove, speake to my gossip *Venus* one faire word, one nickname for her purblinde sonne and heire young *Abraham: Cupid* hee that shot so trim when young King *Cophetua* loved the begger wench. Hee heares me not. I conjure thee by *Rosalindes* bright eye, high forehead, and scarlet lip, her prettie foote, straight leg, and quivering thigh, and the demaines that there adjacent lie, that in thy likenesse thou appeare to us.
Ben: If he doe heare thee thou wilt anger him.
Mer: Tut this cannot anger him, marrie if one shuld raise a spirit in his Mistris circle of some strange fashion, making it there to stand till she had laid it, and conjured it downe, that were some spite. My invocation is faire and honest, and in his Mistris name I conjure onely but to raise up him.
Ben: Well he hath bid himselfe amongst those trees,
To be conforted with the humerous night,
Blinde in his love, and best befits the darke.
Mer:

Mer: If love be blind, love will not hit the marke,
Now will he sit under a Medler tree,
And wish his Mistris were that kinde of fruite,
As maides call Medlers when they laugh alone.
Ah *Romeo* that she were, ah that she were,
An open *Et cetera*, thou a poprin Peare.
Romeo God night, il'e to my trundle bed:
This field bed is too cold for mee.
Come lets away, for tis but vaine,
To seeke him here that meanes not to be found.
Ro: He jests at scars that never felt a wound:
But soft, what light forth yonder window breakes?
It is the East, and *Juliet* is the Sunne,
Arise faire S nne, and kill the envious Moone
That is alreadie sicke, and pale with griefe:
That thou her maid, art far more faire than she.
Be not her maide since she is envious,
Her vestall liverie is but pale and greene,
And none but fooles doe weare it, cast it off.
She speakes, but she sayes nothing. What of that?
Her eye discourseth, I will answere it.
I am too bold, tis not to me she speakes,
Two of the fairest starres in all the skies,
Having some busines, doe entreat her eyes
To twinckle in their spheares till they returne.
What if her eyes were there, they in her head,
The brightnes of her cheekes would shame those stars:
As day-light doth a Lampe, her eyes in heaven,
Would through the airie region streame so bright,
That birdes would sing, and think it were not night.
Oh now she leanes her cheekes upon her hand,
I would I were the glove to that same hand,

That I might kisse that cheeke.
Jul: Ay me.
Rom: She speakes, Oh speake againe bright Angell:
For thou art as glorious to this night beeing over my
As is a winged messenger of heaven (head,
Unto the white upturned woondring eyes,
Of mortals that fall backe to gaze on him,
When he bestrides the lasie pacing cloudes,
And sailes upon the bosome of the aire.
Jul: Ah *Romeo, Romeo*, wherefore art thou *Romeo?*
Denie thy Father, and refuse thy name,
Or if thou wilt not be but sworne my love,
And il'e no longer be a *Capulet.*
Rom: Shall I heare more, or shall I speake to this?
Jul: Tis but thy name that is mine enemie.
Whats *Mountague?* It is nor hand nor foote,
Nor arme, nor face, nor any other part.
Whats in a name? That which we call a Rose,
By any other name would smell as sweet:
So *Romeo* would, were he not *Romeo* cald,
Retaine the divine perfection he owes:
Without that title *Romeo* part thy name,
And for that name which is no part of thee,
Take all I have.
Rom: I take thee at thy word,
Call me but love, and il'e be new Baptisde,
Henceforth I never will be *Romeo.*
Ju: What man art thou, that thus beskrind in night,
Doest stumble on my counsaile?
Ro: By a name I know not how to tell thee.
My name deare Saint is hatefull to myselfe,
Because it is an enemie to thee.

Had I it written I would teare the word.
Jul: My eares have not yet drunk a hundred words
Of that tongues utterance, yet I know the sound:
Art thou not *Romeo* and a *Mountague?*
Ro: Neyther faire Saint, if eyther thee displease.
Ju: How camst thou hether, tell me and wherefore?
The Orchard walles are high and hard to clime,
And the place death considering who thou art,
If any of my kinsmen finde thee here.
Ro: By loves light winges did I oreperch these wals,
For stonie limits cannot hold love out,
And what love can doo, that dares love attempt,
Therefore thy kinsmen are no let to me.
Jul: If they doe finde thee they will murder thee.
Ro: Alas there lies more perrill in thine eyes,
Then twentie of their swords, looke thou but sweete,
And I am proofe against their enmitie. (here.
Jul: I would not for the world they shuld find thee
Ro: I have nights cloak to hide thee from their sight,
And but thou love me let them finde me here:
For life were better ended by their hate,
Than death proroged wanting of thy love.
Ju: By whose directions foundst thou out this place.
Ro: By love, who first did prompt me to enquire,
I he gave me counsaile and I lent him eyes.
I am no Pilot: yet wert thou as farre
As that vast shore, washt with the furthest sea,
I would adventure for such Marchandise.
Jul: Thou knowst the maske of night is on my face,
Els would a Maiden blush bepaint my cheeks:
For that which thou haste heard me speake to night,
Faine would I dwell on forme, faine faine denie,

What I have spoke: but fareweil complements.
Doest thou love me? Nay I know thou wilt say I,
And I will take thy word: but if thou swearst,
Thou maiest prove false:
At Lovers periures they say Jove smiles.
Ah gentle *Romeo*, if thou love pronounce it faithfully:
Or if thou thinke I am too easely wonne,
Il'e frowne and say thee nay and be perverse,
So thou wilt wooe: but els not for the world,
In truth faire *Mountague,* I am too fond,
And therefore thou maiest thinke my haviour light:
But trust me gentleman Ile prove more true,
Than they that have more cunning to be strange.
I should have bin strange I must confesse,
But that thou over-heardst ere I was ware
My true loves Passion: therefore pardon me,
And not impute this yeelding to light love,
Which the darke night hath so discovered.
Ro: By yonder blessed Moone I sweare,
That tips with silver all these fruit trees tops.
Jul: O sweare not by the Moone the unconstant
That monthlie changeth in her ccircled orb, (Moone,
Least that thy love prove likewise variable.
Ro: Now by
Jul: Nay doo not sweare at all,
Or if thou sweare, sweare by thy glorious selfe,
Which art the God of my Idolatrie,
And il'e beleeve thee.
Ro: If my true harts love
Jul: Sweare not at al, though I doo joy in
I have small joy in this contract to night,
It is too rash, to sodaine, to unadvisde,

Too like the lightning that doth cease to bee
Ere one can say it lightens. I heare some comming,
Deare love adew, sweet *Mountague* be true,
Stay but a little and il'e come againe.
Ro: O blessed blessed night, I feare being night,
All this is but a dreame I heare and see,
Too flattering true to be substantiall.
Jul: Three wordes good *Romeo* and good night in-
If that thy bent of love be honourable? (deed.
Thy purpose marriage, send me word to morrow
By one that il'e procure to come to thee:
Where and what time thou wilt performe that right,
And al my fortunes at thy foote il'e lay,
And follow thee my Lord through out the world.
Ro: Love goes toward love like schoole boyes from
their bookes,
But love from love, to schoole with heavie lookes.
Jul: Romeo, Romeo, O for a falkners voice,
To lure this Tassell gentle backe againe:
Bondage is hoarse and may not crie aloud,
Els would I teare the Cave where Eccho lies
And make her airie voice as hoarse as mine,
With repetition of my *Romeos* name.
Romeo?
Ro: It is my soule that calles upon my name,
How silver sweet sound lovers tongues in night.
Jul: Romeo?
Ro: Madame.
Jul: At what a clocke to morrow shall I send?
Ro: At the houre of nine.
Jul: I will not faile, tis twentie yeares till then.
Romeo I have forgot why I did call thee backe.

Rom: Let me stay here till you remember it.
Jul: I shall forget to have thee still staie here,
Remembring how I love thy companie.
Rom: And il'e stay still to have thee still forget,
Forgetting any other home but this.
Ju: Tis almost morning I would have thee gone,
But yet no further than a wantons bird,
Who lets it hop a little from her hand,
Like a pore prisoner in his twisted gives,
And with a silke thred puls it backe againe,
Too loving iealous of his libertie.
Ro: Would I were thy bird.
Jul: Sweet so would I,
Yet I should kill thee with much cherrishing thee.
Good night, good night, parting is such sweet sorrow,
That I shall say good night till it be morrow. (breast.
Rom: Sleepe dwell upon thine eyes, peace on thy
I would that I were sleep and peace of sweet to rest.
Now will I to my Ghostly fathers Cell,
His help to crave, and my good hap to tell.
Enter Frier Francis. (night,
Frier: The gray ey'd morne smiles on the frowning
Checkring the Easterne clouds with streakes of light,
And flecked darkenes like a drunkard reeles,
From forth daies path, and *Titans* fierie wheeles:
Now ere the Sunne advance his burning eye,
The world to cheare, and nights darke dew to drie
We must up fill this oasier Cage of ours,
With balefull weeds, and precious jucyed flowers.
Oh mickle is the powerfull grace that lies
In hearbes, plants, stones, and their true qualities:
For nought so vile, that vile on earth doth live,

But to the earth some speciall good doth give:
Nor nought so good, but straind from that faire use,
Revolts to vice and stumbles on abuse:
Vertue it selfe turnes vice being misapplied,
And vice sometimes by action dignified.
Within the infant rinde of this small flower,
Poyson hath residence, and medecine power:
For this being smelt too, with that part cheares ech hart,
Being tasted staies all sences with the hart.
Two such opposed foes incampe them still,
In man as well as herbes, grace and rude will,
And where the worser is predominant,
Full soone the canker death eats up that plant.
Rom: Good morrow to my Ghostly Confessor.
Fri: Benedicite, what earlie tongue so soone saluteth
Yong sonne it argues a distempered head, (me?
So soone to bid good morrow to my bed.
Care keepes his watch in everie old mans eye,
And where care lodgeth, sleep can never lie:
But where unbrused youth with unstuft braines
Doth couch his limmes, there golden sleepe remaines:
Therefore thy earlines doth me assure,
Thou art uprows'd by some distemperature.
Or if not so, then here I hit it righ
Our *Romeo* hath not bin a bed to night.
Ro: The last was true, the sweeter rest was mine.
Fr: God pardon sin, wert thou with R*osaline?*
Ro: With R*osaline* my Ghostly father no,
I have forgot that name, and that names woe. (then?
Fri: Thats my good sonne: but where hast thou bin
Ro: I tell thee ere thou aske it me againe,
I have bin feasting with mine enemie:

Where on the sodaine one hath wounded mee
Thats by me wounded, both our remedies
With in thy help and holy phisicke lies,
I beare no hatred blessed man: for loe
My intercession likewise steades my foe.
Frier: Be plaine my sonne and homely in thy drift,
Ridling confession findes but ridling shrift.
Rom: Then plainely know my harts deare love is set
On the faire daughter of rich *Capulet*:
As mine on hers, so hers likewise on mine,
And all combind, save what thou must combine
By holy marriage: where, and when, and how,
We met, we woo'd, and made exchange of vowes,
Il'e tell thee as I passe: But this I pray,
That thou consent to marrie us to day.
Fri: Holy *S. Francis*, what a change is here?
Is R*osaline* whome thou didst love so deare
So soone forsooke, lo yong mens love then lies
Not truelie in their harts, but in their eyes.
Jesu Maria, what a deale of brine
Hath washt thy sallow cheekes for R*osaline?*
How much salt water cast away in waste,
To season love, that of love doth not taste.
The sunne not yet thy sighes from heaven cleares,
Thy old grones ring yet in my ancient eares,
And loe upon thy cheeke the staine doth sit,
Of an old teare that is not washt off yet.
If ever thou wert thus, and these woes thine,
Thou and these woes were all for R*osaline,*
And art thou changde, pronounce this sentence then
Women may fal, when ther's no strength in men.
Rom: Thou chidst me oft for loving R*osaline.*
Frier:

Fr: For doating, not for loving, pupill mine.
Rom: And badst me burie love.
Fr: Not in a grave,
To lay one in another out to have.
Rom: I pree thee chide not, she whom I love now
Doth grace for grace, and love for love allow:
The other did not so.
Fr: Oh she knew well
Thy love did read by rote, and could not spell.
But come yong Waverer, come goe with mee,
In one respect Ile thy assistant bee:
For this alliaunce may so happie prove,
To turne your Housholds rancour to pure love. *Exeunt.*

Enter Mercutio, Benvolio.

Mer: Why whats become of *Romeo?* came he not
home to night?
Ben: Not to his Fathers, I spake with his man.
Mer: Ah that same pale hard hearted wench, that *Ro-*
Torments him so, that he will sure run mad. *(saline'*
Mer: Tybalt the Kinsman of olde *Capolet*
Hath sent a Letter to his Fathers House:
Some Challenge on my life.
Ben: Romeo will answere it.
Mer: I, anie man that can write may answere a letter.
Ben: Nay, he will answere the letters master if hee bee
challenged.
Mer: Who, *Romeo?* why he is alreadie dead: stabd
with a white wenches blacke eye, shot thorough the eare
with a love song, the verie pinne of his heart cleft with the
blinde bow-boyes but-shaft. And is he a man to encounter
Tybalt?
Ben: Why what is *Tybalt?*
Mer: More than the prince of cattes I can tell you. Oh
he is the couragious captaine of complements, Catso, he
E fights

fightes as you sing pricke-song, keepes time dystance and proportion, rests me his minum rest one two and the thirde in your bosome, the very butcher of a silken button, a Duellist a Duellist, a gentleman of the very first house of the first and second cause, ah the immortall Passado, the Punto reverso, the Hay.

Ben: The what?

Me: The Poxe of such limping antique affecting fantasticoes these new tuners of accents. By Jesu a very good blade, a very tall man, a very goode whoore. Why graundsir is not this a miserable case that we should be stil afflicted with these strange flies: these fashionmongers, these pardonmees, that stand so much on the new forme, that they cannot sitte at ease on the old bench. Oh their bones, theyr bones.

Ben: Heere comes *Romeo.*

Mer: Without his Roe, like a dryed Hering. Oh flesh flesh how art thou fishified. Sirra now is he for the numbers that Petrarch flowdin: *Laura* to his Lady was but a kitchin drudg, yet she had a better love to berime her: Dido a dowdy Cleopatra a Gypsie, *Hero* and *Hellen* hildings and harletries: *Thisbie* a gray eye or so, but not to the purpose. Signior *Romeo* boniour, there is a French curtesie to your French slop: yee gave us the counterfeit fairely yesternight.

Rom: What counterfeit I pray you?

Me: The slip the slip, can you not conceive?

Rom: I cry you mercy my busines was great, and in such a case as mine, a man may straine curtesie.

Mer: Oh thats as much to say as such a case as yours wil constraine a man to bow in the hams.

Rom: A most curteous exposition.

Me: Why I am the very pinke of curtesie.

Rom: Pinke for flower?

Mer: Right.

Rom: Then is my Pumpe well flour'd:

Mer: Well said, follow me nowe that jest till thou hast

worne out thy Pumpe, that when the single sole of it is worn the jest may remaine after the wearing solie singuler.

Rom: O single soald jest solie singuler for the singlenes.

Me. Come between us good *Benvolio*, for my wits faile.

Rom: Swits and spurres, swits & spurres, or Ile cry a match.

Mer: Nay if thy wits runne the wildgoose chase, I have done: for I am sure thou hast more of the goose in one of thy wits than I have in al my five: Was I with you there for the goose?

Rom: Thou wert never with me for any thing, when thou wert not with me for the goose.

Me: Ile bite thee by the eare for that jest.

Rom: Nay good goose bite not.

Mer: Why thy wit is a bitter sweeting, a most sharp sauce

Rom: And was it not well serv'd in to a sweet goose?

Mer: Oh heere is a witte of Cheverell that stretcheth from an ynch narrow to an ell broad.

Rom: I stretcht it out for the word broad, which added to the goose, proves thee faire and wide a broad goose.

Mer: Why is not this better now than groning for love? why now art thou sociable, now art thou thy selfe, nowe art thou what thou art, as wel by arte as nature. This driveling love is like a great naturall, that runs up and downe to hide his bable in a hole.

Ben: Stop there.

Me: Why thou wouldst have me stopp my tale against the haire.

Ben: Thou wouldst have made thy tale too long?

Mer: Tut man thou art deceived, I meant to make it short, for I was come to the whole depth of my tale? and meant indeed to occupie the argument no longer.

Rom: Heers goodly geare.

Enter Nurse and her man.

Mer: A saile, a saile a saile.

Ben: Two, two, a shirt and a smocke.
Nur: Peter, pree thee give me my fan.
Mer: Pree thee doo good *Peter,* to hide her face: for her fanne is the fairer of the two.
Nur: God ye goodmorrow Gentlemen.
Mer: God ye goodden faire Gentlewoman.
Nur: Is it godyegooden I pray you.
Mer: Tis no lesse I assure you, for the baudie hand of the diall is even now upon the pricke of noone.
Nur: Fie, what a man is this?
Rom: A Gentleman Nurse, that God hath made for himselfe to marre.
Nur: By my troth well said: for himselfe to marre quoth he? I pray you can anie of you tell where one maie finde yong *Romeo?*
Rom: I can: but yong *Romeo* will bee elder when you have found him, than he was when you fought him. I am the yongest of that name for fault of a worse.
Nur: Well said.
Mer: Yea, is the worst well? mas well noted, wisely, wisely.
Nu: If you be he sir, I desire some conference with ye.
Ben: O, belike she meanes to invite him to supper.
Mer: So ho. A baud, a baud, a baud.
Rom: Why what hast found man?
Mer: No hare sir, unlesse it be a hare in a lenten pye, that is somewhat stale and hoare ere it be eaten.

He walks by them, and sings.

And an olde hare hore, and an olde hare hore
is verie good meate in Lent:
But a hare thats hoare is too much for a score,
if it hore ere it be spent.

Youl come to your fathers to supper?
Rom: I will.
Mer: Farewell ancient Ladie, farewell sweete Ladie.

Exeunt Benvolio, Mercutio

Nurs:

Nur: Marry farewell. Pray what saucie merchant was this that was so full of his roperipe?
Rom: A gentleman Nurse that loves to heare himselfe talke, and will speake more in an houre than hee will stand to in a month.
Nur: If hee stand to anie thing against mee, I'e take him downe if he were lustier than he is: If I cannot take him downe, Ile finde them that shall: I am none of his flurtgills, I am none of his skaines mates.

She turns to Peter her man.

And thou like a knave must stand by, and see everie Jacke use me at his pleasure.
Pet: I see no bodie use you at his pleasure, if I had, I would soone have drawen: you know my toole is as soone out as anothers if I see time and place.
Nur: Now afore God he hath so vext me, that everie member about me quivers: scurvie Iacke. But as I said, my Ladie bad me seeke ye out, and what shee bad me tell yee, that Ile keep to my selfe: but if you should lead her into a fooles paradice as they saye, it were a verie grosse kinde of behaviour as they say, for the Gentlewoman is yong. Now if you should deale doubly with her, it were verie weake dealing, and not to be offered to anie Gentlewoman.
Rom: Nurse, commend me to thy Ladie, tell her I protest.
Nur: Good heart: y faith Ile tell her so: oh she will be a ioyful woman.
Rom: Why, what wilt thou tell her?
Nur: That you doo protest: which (as I take it) is a Gentlmanlike proffer.
Rom: Bid her get leave to morrow morning
To come to shrift to Frier *Laurence* cell:
And stay thou Nurse behinde the Abbey wall,
My man shall come to thee, and bring along
The cordes, made like a tackled staire,
Which to the hightop-gallant of my ioy

 Must

Must be my conduct in the secret night.
Hold, take that for thy paines.
Nur: No, not a penie truly.
Rom: I say you shall not chuse.
Nur: Well, to morrow morning she shall not faile.
Rom: Farewell, be trustie, and Ile quite thy paine. *Esit*
Nur: Peter, take my fanne, and goe before. *Ex.omnes.*

Enter Juliet.

Jul: The clocke stroke nine when I did send my Nursse
In halfe an houre she promist to returne.
Perhaps she cannot finde him. Thats not so.
Oh she is lazie, Loves heralds should be thoughts,
And runne more swift, than hastie powder fierd,
Doth hurrie from the fearfull Cannonsmouth.
Enter *Nurse*.
Oh now she comes. Tell me gentle Nurse,
What sayes my Love?
Nur: Oh I am wearie, let mee rest a while. Lord how my bones ake. Oh wheres my man? Give me some aqua vitae.
Jul: I would thou hadst my bones, and I thy newes.
Nur: Fie, what a jaunt have I had; and my backe a to-ther side. Lord, Lord, what a case am I in.
Jul: But tell me sweet Nurse, what says *Romeo?*
Nur: Romeo, nay, alas you cannot chuse a man. Hees no bodie, he is not the Flower of curtesie, he is not a proper man: and for a hand, and a foote, and a baudie, wel go thy way wench, thou hast it ifaith. Lord, Lord, how my head beates?
Jul: What of all this? tell me what sayes he to our mariage?
Nur: Marry he sayes like an honest Gentleman, and a kinde, and I warrant a virtuous: wheres your Mother?
Jul: Lord, Lord, how odly thou repliest? He saies like a kinde

kinde Gentleman, and an honest, and a virtuous; wheres your mother?
Nur: Marry come up, cannot you stay a while? is this the poultesse for mine aking boanes? next arrant youl have done, even doot your selfe.
Jul: Nay stay sweet Nurse, I doo intreate thee now,
What sayes my Love, my Lord, my *Romeo?*
Nur: Goe, hye you straight to Friar *Laurence* Cell,
And frame a scuse that you must goe t shrift:
There stayes a Bridegroome to make you a Bride.
Now comes the wanton blood up in your cheekes,
I must provide a ladder made of cordes,
With which your Lord ust clime a birdes nest soone.
I must take paines to further your delight,
But you must beare the burden soone at night.
Doth this newes please you now?
Jul: How doth her latter words revive my hart.
Thankes gentle Nurse, dispatch thy busines,
And Ile not faile to meete my *Romeo.* *Exeunt.*

Enter Romeo, Frier.
Rom: Now Father *Laurence,* in thy holy grant
Consists the good of me and *Juliet.*
Fr: Without more words I will doo all I may,
To make you happie if in me it lye.
Rom: This morning here she pointed we should meet,
And consumate those never parting,
Witnes of our harts love by joining hands,
And come she will.
Fr: I gesse she will indeed,
Youths love is quicke, swifter than swiftest speed.
Enter Juliet somewhat fast, and embraceth Romeo.
See where she comes.
So light of foote nere hurts the troden flower:
Of love and joy, see see the soveraigne power.
Jul: Romeo.
Rom:

Rom: My *Juliet* welcome. As doo waking eyes
(Cloasd in Nights mysts) attend the frolicke Day,
So *Romeo* hath expected *Juliet,*
And thou art come.
Jul: I am (if I be Day)
Come to my Sunne: shine foorth, and make me faire.
Rom: All beauteous fairnes dwelleth in thine eyes.
Jul: Romeo from thine all brightnes doth arise.
Fr: Come wantons, come, the stealing houres do passé
Defer imbracements till some fitrer time,
Part for a while, you shall not be alone,
Till holy Church have joynd ye both in one.
Rom: Lead holy Father, all delay seemes long.
Jul: Make hast, make hast, this lingring doth us wrong.
Fr: O, soft and faire makes sweetest worke they say.
Hast is a common hindrer in crosse way. *Exeunt omnes.*

Enter Benvolio, Mercutio.

Ben: I pree thee good *Mercutio* lets retire,
The day is hot, the *Capels* are abroad.
Mer: Thou art like one of those, that when hee comes into the confines of a taverne, claps me his rapier on the boord, and sayes, God send me no need of thee: and by the operation of the next cup of wine, he drawes it on the drawer, when indeed there is no need.
Ben: Am I like such a one?
Mer: Go too, thou art as hot a Jacke being moovde, and as soone moovde to be moodie, and as soone moodie to be moovd.
Ben: And what too?
Mer: Nay, and there were two such, wee should have none shortly. Didst not thou fall out with a man for cracking of nuts, having no other reason, but because thou hadst hasill eyes? what eye but such an eye would have pickt out such a quarrel? With another for coughing because hee

wakd thy dogs that laye a sleepe in the Sunne? With a Taylor for wearing his new dublet before Easter: and with another for tying his new shoes with olde ribands. And yet thou wilt forbid me of quarrelling.
*Ben:*By my head heere comes a *Capolet.*

Enter Tybalt.

Mer: By my heele I care not.
Tyb: Gentlemen a word with one of you.
Mer: But one word with one of us? You had best couple It with somewhat, and make it a word and a blow.
Tyb: I am apt enough to that if I have occasion.
Mer: Could you not take occasion?
Tyb: Mercutio thou consorts with *Romeo?*
Mer: Confort. Zwounes consort? the slave will make fidlers of us. If you doe sirra, look for nothing but discord: For heeres my fiddle-sticke.

Enter Romeo.

Tyb: Well peace be with you, heere comes my man.
Mer: But Ile be hanged if he weare your livery: Mary go before into the field, and he may be your follower, so in that sence your worship may call him man.
Tyb: Romeo the hate I beare to thee can affoord no better words then these, thou art a villaine.
Rom: Tybalt the love I beare to thee, doth excuse the appertaining rage to such a word: villaine am I none, therfore I well perceive thou knowst me not.
Tyb: Bace boy this cannot serve thy turne, and therefore drawe.
Ro: I doe protest I hever injured thee, but love thee better than thou canst devise, till thou shalt know the reason of my love.
Mer: O dishonorable vile submission. *Allastockado* caries it away. You Ratcatcher, come backe, come backe.
Tyb: What wouldest with me?

Mer: Nothing King of Cates, but borrow one of your nine lives, therefore come drawe your rapier out of your scabard, least mine be about your eares ere you be a ware.
Rom: Stay *Tibalt,* hould *Mercutio: Benvolio* beate downe their weapons.

Tibalt under Romeos arme thrusts Mercutio, in and flyes.

Mer: Is he gone, hath hee nothing? A poxe on your houses.
Rom: What art thou hurt man, the wound is not deepe.
Mer: Noe not so deepe as a Well, not so wide as a barne doore, but it will serve I warrant. What meant you to come betweene us? I was hurt under your arme.
Rom: I did all for the best.
Mer: Apoxe of your houses, I am fairely drest. Sirra goe fetch me a Surgeon.
Boy: I goe my Lord.
Mer: I am pepperd for this world, I am sped yfaith, he hath made wormes meate of me, & ye aske for me to morrow you shall find me a grave-man. A poxe of your houses, I shall be fairely mounted upon foure mens shoulders: For your house of the *Mountagues* and the *Capolets:* and then some peasantly rogue, some Sexton, some base slave shall write my Epitapth, that *Tybalt* came and broke the Princes Lawes, and *Mercutio* was slaine for the first and second cause. Wher's the Surgeon?
Boy: Hee's come sir.
Mer: Now heele keepe a mumbling in my guts on the other side, come *Benvolio*, lend me thy hand: a poxe of your houses. *Exeunt*
Rom: This Gentleman the Princes neere Alie.
My very frend hath tane this mortall wound
In my behalfe, my reputation staind
With *Tibalts* slaunder, *Tybalt* that an houre
Hath beene my kinsman, Ah *Juliet*

Thy

Thy beautie makes me thus effeminate,
And in my temper softens valors steele.

Enter Benvolio.

Ben: Ah *Romeo Romeo* brave *Mercutio* is dead,
That gallant spirit hath a spir'd the cloudes,
Which too untimely scornd the lowly earth.
Rom: This daies black fate, on more daies doth depend
This but begins what other dayes must end.

Enter Tibalt.

Ben: Heere comes the furious *Tibalt* backe againe.
Rom: A live in triumph and *Mercutio* slaine?
A way to heaven respective lenity:
And fier eyed fury be my conduct now.
Now *Tibalt* take the villaine back againe,
Which late thou gav'st me: for *Mercutios* soule,
Is but a little way about the cloudes,
And staies for thine to beare him company.
Or thou, or I, or both shall follow him.

Fight, Tibalt falles.

Ben: Romeo away, thou seest that *Tibalt's* slaine,
The Citizens approach, away, be gone
Thou wilt be taken.
Rom: Ah I am fortunes slave.

Exeunt

Enter Citizens.

Watch. Wher's he that slue *Mercutio, Tybalt* that villaine?
Ben: There is that *Tybalt.*

 Watch: Up

Up sirra goe with us.

Enter Prince, Capolets wife.

Pri: Where be the vile beginners of this fray?
Ben: Ah Noble Prince I can discover all
The most unlucky mannage of this brawle.
Heere lyes the man slaine by yong *Romeo*,
That slew thy kinsman brave *Mercutio*,
M: Tibalt, Tybalt, O my brothers child,
Unhappie sight? Ah the blood is spilt
Of my deare kinsman, Prince as thou art true:
For blood of ours, shed bloud of *Mountagew.*
Pri: Speake *Benvolio* who began this fray?
Ben: Tibalt heere slaine whom *Romeos* hand did slay.
Romeo who spake him fayre bid him bethinke
How nice the quarrel was.
But *Tibalt* still persisting in his wrong,
The stout *Mercutio* drewe to calme the storme,
Which *Romeo* seeing cal'd stay Gentlemen,
And on me cry'd, who drew to part their strife,
And with his agill arme yong *Romeo,*
As fast as tung cryde peace, fought peace to make.
While they were enterchanging thrusts and blows,
Under yong *Romeos* laboring arme to part,
The furious *Tybalt* cast an envious thrust,
That rid the life of stout *Mercutio.*
With that he fled, but presently return'd,
And with his rapier braved *Romeo:*
That had but newly entertain'd revenge,
And ere I could draw forth my rapier
To part their furie, downe did *Tybalt* fall,
And this way *Romeo* fled.
Mo: He is a *Mountagew* and speakes partiall,
Some twentie of them fought in this blacke strife:
And all those twenty could but kill one life.

I doo intreate sweete Prince thoult justice give,
Romeo slew *Tybalt, Romeo* must not live.
Prin: And for that offence
Immediately we doo exile him hence.
I have an interest in your hates proceeding,
My blood for your rude braules doth lye a bleeding.
But Ile amerce you with so large a fine,
That you shall all repent the losse of mine.
I will be deafe to pleading and excuses,
Nor teares nor prayers shall purchase for abuses.
Pittie shall dwell and governe with us still:
Mercie to all but murdrers, pardoning none that kill.
Exeunt omnes.

Enter Juliet.

Jul: Gallop apace you fierie footed steedes
To *Phoebus* mansion, such a Waggoner
As *Phaeton,* would quickly bring you thether,
And send in cloudie night immediately.

Enter Nurse wringing her hands, with the ladder of cordes in her lap.

But how now Nurse: Oh Lord, why lookst thou sad?
What hast thou there, the cordes?
Nur: I, I, the cordes: alacke we are undone,
We are undone, Ladie we are undone.
Jul: What divell art thou that torments me thus?
Nur: Alack the day, hees dead, hees dead, hees dead.
Jul: This torture should be roard in dismall hell.
Can heavens be so envious?
Nur: Romeo can if heavens cannot.
I saw the wound, I saw it with mine eyes.
God save the sample, on his manly breast:
A bloodie coarse, a piteous bloodie coarse,
All pale as ashes, I swounded at the sight.

Jul: Ah *Romeo, Romeo*, what disaster hap
Hath severd thee from thy true *Juliet?*
Ah why should Heaven so much conspire with Woe,
Or Fate envie our happie Marriage,
So soone to sunder us by timelesse Death?
Nur: O *Tybalt, Tybalt* the best frend I had,
O honest *Tybalt,* curteous Gentleman.
Jul: What storme is this that blowes so contrarie,
Is *Tybalt* dead, and *Romeo* murdered:
My deare lovde cousen, and my dearest Lord.
Then let the trumpet sound a generall doome,
These two being dead, then living is there none.
Nur: Tybalt is dead, and *Romeo* banished,
Romeo that murdred him is banished.
Jul: Ah heavens, did *Romeos* hand shed *Tybalts* blood?
Nur: It did, it did, alacke the day it did.
Jul: O serpents hate, hid with a flowring face:
O painted sepulcher, including filth.
Was never booke containing so foule matter,
So fairly bound. Ah, what meant *Romeo?*
Nur: There is no truth, no faith, no honestie in men:
All false, all faithles, perjurde, all forsworne.
Shame come to *Romeo.*
Jul: A blister on that tung, he was not borne to shame:
Upon his face Shame is ashamde to sit.
But wherefore villaine didst thou kill my Cousen?
That villaine Cousen would have kild my husband.
All this is comfort. But there yet remaines
Worse than his death, which faine I would forget:
But ah, it presseth to my memorie,
Romeo is banished. Ah that word Banished
Is worse than death. *Romeo* is banished,
Is Father, Mother, *Tybalt, Juliet,*
All killd, all slaine, all dead, all banished.
Where are my Father and my Mother Nurse?
Nur: Weeping and wayling over *Tybalts* coarse.

Will you goe to them?
Jul: I, I, when theirs are spent,
Mine shall be shed for *Romeos* banishment.
Nur: Ladie, your *Romeo* will be here to night.
Ile to him, he is hid at *Laurence* Cell.
Jul: Doo so, and beare this Ring to my true Knight,
And bid him come to take his last farewell. *Exeunt.*

Enter Frier.

Fr: Romeo come forth, come forth thou fearfull man,
Affliction is enamourd on thy parts,
And thou art wedded to Calamitie.

Enter Romeo.

Rom: Father what newes, what is the Princes doome,
What Sorrow craves acquaintance at our hands,
Which yet we know not.
Fr: Too familiar
Is my yong sonne with such sowre companie:
I bring thee tidings of the Princes doome.
Rom: What lesse than doomes day is the Princes doome?
Fr: A gentler judgement vanisht from his lips,
Not bodies death, but bodies banishment.
Rom: Ha, Banished? be mercifull, say death:
For Exile hath more terror in his lookes,
Than dealth if selfe, doo not say Banishment.
Fr: Hence from *Verona* art thou banished:
Be patient, for the world is broad and wide.
Rom: There is no world without *Verona* walls,
But purgatorie, torture, hell itselfe.
Hence banished, is banisht from the world:
And world exilde is death. Calling death banishment,
Thou cutst my head off with a golden axe,
And smilest upon the stroke that murders me.
Fr: Oh monstrous sinne, O rude unthankfulnes:
Thy fault our law calls death, but the milde Prince
(Taking thy part) hath rushd aside the law,

And turnd that blacke word death to banishment:
This is meere mercie, and thou seest it not.
Rom: Tis torture and not mercie, heaven is heere
Where *Juliet* lives: and everie cat and dog,
And little mouse, every unworthiething
Live here in heaven, and may looke on her,
But *Romeo* may not. More validitie,
More honourable state, more courtship lives
In carrion flyes, than *Romeo*: they may seaze
On the white wonder of faire *Juliets* skinne,
And steale immortall kisses from her lips;
But *Romeo* may not, he is banished.
Flies may doo this, but I from this myst flye.
Oh Father hadst thou no strong poyson mixt,
No sharpe ground knife, no present meane of death,
Though nere so meane, but banishment
To torture me withall: ah, banished.
O Frier, the damned use that word in hell:
Howling attends it. How hadst thou the heart,
Being a Divine, a ghostly Confessor,
A sinne absolver, and my frend profest,
To mangle me with that word, Banishment?
Fr: Thou fond mad man, heare me but speake a word.
Rom: O, thou wilt talke againe of Banishment.
Fr: Ile give thee armour to beare off this word,
Adversities sweete milke, philosophie,
To comfort thee though thou be banished.
Rom: Yet Banished? hang up philosophie,
Unlesse philosophie can make a *Juliet*,
Displant a Towne, reverse a Princes doome,
It helpes not, it prevailes not, talke no more.
Fr: O, now I see that madmen have no eares.
Rom: How should they, when that wise men have no eyes.
Fr: Let me dispute with thee of thy estate.
Rom: Thou canst not speak of what thou dost not feele.

Wert thou as young as I, *Juliet* my Love,
An houre but married, *Tybalt* murdred,
Doting like me, and like me banished,
Then mightst thou speake, then mightst thou teare thy hayre.
And fall upon the ground as I doe now,
Taking the measure of an unmade grave.

Nurse knockes.

Fr: Romeo arise, stand up thou wilt be taken,
I heare one knocke, arise and get thee gone.
Nu: Hoe Fryer.
Fr: Gods will what wilfulnes is this?

Shee knockes againe.

Nur: Hoe Fryer open the doore,
Fr: By and by I come. Who's there?
Nur: One from Lady *Juliet*.
Fr: Then come meare.
Nur: Oh holy Fryer, tell mee oh holy Fryer,
Where is my Ladies Lord? Wher's *Romeo?*
Fr: There on the ground, with his owne teares made drunke.
Nur: Oh he is even in my Mistresse case
Just in her case. Oh wofull sympathy,
Pitteous predicament, even so lyes thee,
Weeping and blubbring, blubbring and weeping:
Stand up, stand up, stand and you be a man.
For *Juliets* sake, for her sake rise and stand,
Why should you fall into so deep an O.

He rises.

Romeo: Nurse.
Nur: Ah sir, ah sir. Wel death's the end of all.

Rom: Spakest thou of *Juliet,* how is it with her?
Doth she not thinke me an olde murderer,
Now I have stainde the childhood of her joy,
With bloud remov'd but little from her owne?
Where is she? and how doth she? And what sayes
My conceal'd Lady to our canceld love?
Nur: Oh she saith nothing, but weepes and pules,
And now fals on her bed, now on the ground,
And *Tybalt* cryes, and then on *Romeo* calles.
Rom: As if that name shot from the deadly level of a gun
Did murder her, as that names cursed hand
Murderd her kinsman. Ah tell me holy Fryer
In what vile part of this Anatomy
Doth my name lye? Tell me that I may sacke
The hatefull mansion?

He offers to stab himselfe, and Nurse snatches the dagger away.

Nur: Ah?
Fr: Hold, stay thy hand: art thou a man? thy forme
Cryes out thou art, but thy wilde actes denote
Thy unresonable furyes of a beast.
Unseemely woman in a seeming man,
Or ill beseeming beast in seeming both,
Thou hast amaz'd me. By my holy order,
I thought thy disposition better temperd,
Hast thou slaine *Tybalt*? wilt thou slay thy selfe?
And slay thy Lady too, that lives in thee?
Rouse up thy spirits, thy Lady *Juliet* lives,
For whose sweet sake thou wert but lately dead:
There art thou happy. *Tybalt* would kill thee,
But thou sluest *Tybalt*, there art thou happy too.
A packe of blessings lights upon thy backe,
Happines Courts thee in his best array:
But like a misbehavde and sullen wench
Thou frownst upon thy Fate that smilles on thee.

Take heede, take heede, for such dye miserable.
Goe get thee to thy love as was decreed:
Ascend her Chamber Window, hence and comfort her,
But looke thou stay not till the watch be set:
For then thou canst not passe to *Mantua*.
Nurse provide all things in a readines,
Comfort thy Mistresse, haste the house to bed,
Which heavy sorrow makes them apt unto.
Nur: Good Lord what a thing learning is.
I could have stayde heere all this night
To heare good counsell. Well Sir,
Ile tell my Lady that you will come.
Rom: Doe so and bidde my sweet prepare to childe,
Farewell good Nurse.

Nurse offers to goe in and turnes againe.

Nur: Heere is a Ring Sir, that she bad me give you,
Rom: How well my comfort is revivd by this.

Exit Nurse.

Fr: Sojorne in *Mantua,* Ile find out your man,
And he shall signifie from time to time:
Every good hap that doth befall thee here.
Farwell.
Rom: But that a joy, past joy cryes out on me,
It were a griefe so breefe to part with thee.

Enter olde Capolet and his wife, with County Paris.

Cap: Thinges have fallen out Sir so unluckily,
That we have had no time to move my daughter.

Looke yee Sir, she lov'd her kinsman dearely,
And so did I. Well, we were borne to dye,
Wife wher's your daughter, is she in her chamber?
I thinke she meanes not to come downe to night.
Par: These times of woe affoord no time to wooe,
Maddam farwell, commend me to your daughter.

Paris offers to goe in, and Capolet calles him againe.

Cap: Sir *Paris?* Ile make a desperate tender of my child.
I thinke she will be ruled in all respectes by mee:
But soft what day is this?
Par: Munday my Lord.
Cap: Oh then Wensday is too soone,
On Thursday let it be: you shall be maried.
Wee'le make no great a doe, a frend or two, or so:
For looke ye Sir, *Tybalt* being slaine so lately,
It will be thought we held him careleslye:
If we should revell much, therefore we will have
Some halfe a dozen frends and make no more adoe,
But what say you to Thursday.
Par: My Lorde I wishe that Thursday were to morrow.
Cap: Wife goe you to your daughter, ere you goe to bed.
Acquaint her with the County *Paris* love,
Fare well my Lord till Thursday next.
Wife gette you to your daughter, Light to my Chamber.
Afore me it is so very very late,
That we may call it earely by and by.
Exeunt.

Enter

Enter Romeo and Juliet at the window.

Jul: Wilt thou be gone? It is not yet nere day,
It was the Nightingale and not the Larke
That pierst the fearfull hollow of thine eare:
Nightly she sings on yon Pomegranate tree,
Beleeve me love, it was the Nightingale.
Rom: It was the Larke, the Herald of the Morne,
And not the Nightingale. See Love what envious strakes
Doo lace the severing clowdes in yonder East.
Nights candles are burnt out, and jocond Day
Stands tiptoes on the mystie mountaine tops.
I must be gone and live, or stay and dye.
Jul: Yon light is not day light, I know it I:
It is some Meteor that the Sunne exhales,
To be this night to thee a Torch-bearer,
And light thee on thy way to *Mantua.*
Then stay awhile, thou shalt not goe soone.
Rom: Let me stay here, let me be tane, and dye:
If thou wilt have it so, I am content.
Ile say yon gray is not the Mornings Eye,
It is the pale reflex of Cynthias brow.
Ile say it is the Nightingale that beares
The vaultie heaven so high above our heads,
And not the Larke the Messenger of Morne.
Come death and welcome, *Juliet* wils it so.
What sayes my Love? lets talke, tis not yet day.
Jul: It is, it is, be gone, flye hence away.
It is the Larke that sings so out of tune,
Straining harsh Discords and unpleasing Sharpes.
Some say, the Larke makes sweete Division:

This doth not so: for this divideth us.
Some say the Larke and loathed Toad change eyes,
I would that now they had changed voyces too:
Since arme from arme her voice doth us affray,
Hunting thee hence with Huntsup to the day.
So now be gone, more light and light it growes.
Rom: More light and light, more darke and darke our woes.
Farewell my Love, one kisse and Ile descend.

He goeth downe.

Jul: Art thou gone so, my Lord, my Love, my Frend?
I must heare from thee everie day in the hower:
For in an hower there are manie minutes,
Minutes are dayes, so will I number them:
Oh, by this count I shall be much in yeares,
Ere I see thee againe.
Rom: Farewell, I will omit no opportunitie
That may conveigh my greetings love to thee.
Jul: Oh, thinkst thou we shall ever meete againe.
Rom: No doubt, no doubt, and all this woe shall serve
For sweete discourses in the time to come.
Jul: Oh God, I have an ill divining soule.
Me thinkes I see thee now thou art below
Like one dead in the bottome of a Tombe:
Either mine ey-sight failes, or thou lookst pale.
Rom: And trust me Love, in my eye so doo you,
Drie sorrow drinkes our blood: adieu, adieu. *Exit.*

Enter Nurse hastely.

Nur: Madame beware, take heed the day is broke,
Your Mother's comming to your Chamber, make all sure.
She goeth downe from the window.

Enter

Enter Juliets Mother, Nurse.

Moth: Where are you Daughter?
Nur: What Ladie, Lambe, what *Juliet?*
Jul: How now, who calls?
Nur: It is your Mother.
Moth: Why how now *Juliet?*
Jul: Madam, I am not well.
Moth: What evermore weeping for your Cosens death:
I thinke thoult wash him from his grave with teares.
Jul: I cannot chuse, having so great a losse.
Moth: I cannot blame thee.
But it greeves thee more that Villaine lives.
Jul: What Villaine Madame?
Moth: That Villaine *Romeo.*
Jul: Villaine and he are manie miles a sunder.
Moth: Content thee Girle, if I could finde a man
I soone would send to *Mantua* where he is,
That should bestow on him so sure a draught,
As he should soone beare *Tybalt* companie.
Jul: Fine you the meanes, and Ile finde such a man:
For whilest he lives, my heart shall nere be light
Till I behold him, dead is my poore heart.
Thus for a Kinsman vext? (newes?
Moth: Well let that passe. I come to bring thee joyfull
Jul: And joy comes well in such a needfull time.
Moth: Well then, thou hast a carefull Father Girle,
And one who pittying thy needfull state,
Hath found thee out a happie day of joy.
Jul: What day is that I pray you?
Moth: Marry my Childe,

The

The gallant, yong, and youthfull Gentleman,
The Countie *Paris* at Saint *Peters* Church,
Early next Thursday morning must provide,
To make you there a glad and joyfull Bride.
Jul: Now by Saint *Peters* Church and *Peter* too,
He shall not there make mee a joyfull Bride.
Are these the newes you had to tell me of?
Marrie here are newes indeed. Madame I will not marrie yet.
And when I doo, it shal be rather *Romeo* whom I hate,
Than Countie *Paris* that I cannot love.

Enter olde Capolet.

Moth: Here comes your Father, you may tell him so.
Capo: Why how now, evermore showring?
In one little bodie thou resemblest a sea, a barke, a storme:
For this thy bodie which I tearme a barke,
Still floating in thy everfalling teares,
And tost with sighes arising from thy hart:
Will without succour ship wracke presently.
But heare you Wife, what have you sounded her, what saies she to it?
Moth: I have, but she will none she thankes ye:
Would God she were married to her grave.
Capo: What will she not, doth she not thanke us, doth she not wexe proud?
Jul: Not proud ye have, but thankfull that ye have:
Proud can I never be of that I hate,
But thankfull even for hate that is ment love.
Capo: Proud and I thanke you, and I thanke you not,
And yet not proud. Whats here, chop logicke.
Proud me no prouds, nor thanke me no thankes,
But fettle your fine joints on Thursday next
To goe with *Paris* to Saint *Peters* Church,
Or I will drag you on a hurdle thether.

Out you greene sicknes baggage, out you tallow face.
Ju: Good father heare me speake?

She kneeles downe.

Cap: I tell thee what, eyther resolve on thursday next
To goe with *Paris* to Saint Peters Church:
Or henceforth never looke me in the face.
Speake not, reply not, for my fingers ytch.
Why wife, we thought that we were scarcely blest
That God had sent us but this onely chyld:
But now I see this one is one too much,
And that we have a crosse in having her.
Nur: Mary God in heaven blesse her my Lord,
You are too blame to rate her so.
Cap: And why my Lady wifedome? hold your tung,
Good prudence smatter with your gossips, goe.
Nur: Why my Lord I speake no treason.
Cap: Oh goddegodden.
Utter your gravity over a gossips boule,
For heere we need it not.
Mo: My Lorde ye are too hotte.
Cap: Gods blessed mother wife it mads me,
Day, night, early, late, at home, abroad,
Alone, in company, waking or sleeping
Still my care hath beene to see her matcht.
And having now found out a Gentleman,
Of Princely parentage, youthfull, and nobly trainde.
Stuft as they say with honorable parts.
Proportioned as ones heart coulde wish a man:
And then to have a wretched whining foole,
A puling mammet in her fortunes tender,
To say I cannot love, I am too young, I pray you pardon mee?
But if you cannot wedde Ile pardon you.
Graze where you will, you shall not house with me.
Looke to it, thinke ont, I doe not use to jest.

I tell yee what, Thursday is neere,
Lay hand on heart, advise, bethinke your selfe,
If you be mine, Ile give you to my frend;
If not, hang, drowne, starve, beg,
Dye in the streetes; for by my Soule
Ile never more acknowledge thee,
Nor what I have shall ever doe thee good,
Thinke ont, looke toot, I doe not use to jest. *Exit.*

Jul: Is there no pitty hanging in the cloudes,
That lookes into the bottom of my woes?
I doe beseech you Madame, cast me not away,
Defer this mariage for a day or two,
Or if you cannot, make my mariage bed
In that dimme monument where *Tybalt* lyes.

Moth: Nay be assured I will not speake a word.
Do what thou wilt for I have done with thee. *Exit.*

Jul: Ah Nurse what comfort? what counsell canst thou give me?

Nur: Now trust me Madame, I know not what to say:
Your *Romeo* he is banisht, and all the world to nothing
He never dares returne to challendge you.
Now I thinke good you marry with this County,
Oh he is a gallant Gentleman, *Romeo* is but a dishclout
In respect of him. I promise you
I thinke you happy in this second match.
As for your husband he is dead:
Or twere as good he were, for you have no use of him.

Jul: Speakst thou this from thy heart?

Nur: I and from my soule, or els beshrew them both.

Jul: Amen.

Nur: What say you Madame?

Jul: Well, thou hast comforted me wondrous much,
I pray thee goe thy waies unto my mother
Tell her I am gone having displeasde my Father.
To Fryer *Laurence* Cell to confesse me,
And to be absolv'd.

Nur: I will, and this is wisely done.
She lookes after Nurse.

Jul: Auncient damnation, O most cursed fiend.
Is it more sinne to wish me thus forsworne,
Or do dispraise him with the selfe same tongue
That thou hast praisde him with above compare
So many thousand times? Goe Counsellor,
Thou and my bosom henceforth shal be twaine.
Ile to the Fryer to know his remedy,
If all faile els, I have the power to die.
Exit.

Enter Fryer and Paris.

Fr: On Thursday say ye: the time is very short,

Par: My father *Capolet* will have it so,
And I am nothing slacke to slow his hast.

Fr: You say you doe not know the Ladies minde?
Uneven is the course, I like it not.

Par: Immoderately she weepes for *Tybalts* death,
And therefore have I little talkt of love,
For *Venus* smiles not in a house of teares,
Now Sir, her father thinkes it daungerous:
That she doth give her sorrow so much sway.
And in his wifedome hasts our mariage,
To stop the inundation of her teares,
Which too much minded by her selfe alone
May be put from her by societie.
Now doe ye know the reason of this hast?

Fr: I would I knew not why it should be slowd.

Enter Paris.

Heere comes the Lady to my cell.
Par: Welcome my love, my Lady and my wife:
Ju: That my be sir, when I may be a wife,
Par: That may be, must be love, on thursday next.
Ju: What must be shal be.
Fr: Thats a certaine text.
Par: What come ye to confession to this Fryer.
Ju: To tell you that were to confesse to you.
Par: Do not deny to him that you love me.
Jul: I will confesse to you that I love him,
Par: So I am sure you will that you love me.
Ju: And if I doe, it wil be of more price,
Being spoke behinde your backe, than to your face.
Par: Poore soule thy face is much abus'd with teares.
Ju: The teares have got small victory by that,
For it was bad enough before their spite.
Par: Thou wrongst it more than teares by that report.
Ju: That is no wrong sir, that is a truth:
And what I spake I spake it to my face.
Par: Thy face is mine and thou hast slaundred it,
Ju: It may be so, for it is not mine owne.
Are you at leasure holy Father now:
Or shall I come to you at evening Masse?
Fr: My leasure serves me pensive daughter now.
My lord we must entreate the time alone.
Par: God shield I should disturbe devotion,
Juliet farwell, and keep this holy kisse.
Exit Paris.

Ju: Goe shut the doore and when thou hast done so,
Come weepe with me that am past cure, past help,
Fr: Ah Juliet I already know thy griefe,
I heare thou must and nothing may proroge it,

On Thursday next be married to the Countie.
Jul: Tell me not Frier that thou hearst of it,
Unlesse thou tell me how we may prevent it.
Give me some sudden counsell: els behold
Twixt my extreames and me, this bloodie Knife
Shall play the Umpeere, arbitrating that
Which the Commission of thy yeares and arte
Could to no issue of true honour bring.
Speake not, be briefe: for I desire to die,
If what thou speakst, speake not of remedie.
Fr: Stay *Juliet*, I doo spie a kind of hope,
Which craves as desperate an execution,
As that is desperate we would prevent.
If rather than to marrie Countie *Paris*
Thou hast the strength or will to slay thy selfe,
Tis not unlike that thou wilt undertake
A thing like death to chide away this shame,
That coapst with death it selfe to flye from blame.
And if thou doost, ile give thee remedie.
Jul: Oh bid me leape (rather than marrie *Paris*)
From off the battlements of yonder tower:
Or chaine me to some steepie mountains top,
Where roaring Beares and savage Lions are:
Or shut me nightly in a Charnell-house,
With reekie shankes, and yeolow chaples sculls:
Or lay me in tombe with one new dead:
Things that to heare them namde have made me tremble;
And I will doo it without feare or doubt,
To keep my selfe a faithfull unstaind Wife
To my deere Lord, my deerest *Romeo.*
Fr: Hold *Juliet*, hie thee home, get thee to bed,
Let not thy Nurse lye with thee in thy Chamber:
And when thou art alone, take thou this Violl,
And this distilled Liquor drinke thou off:
When presently through all thy veynes shall run
A dull and heavie slumber, which shall seaze

Each vitall spirit: for no Pulse shall keepe
His naturall progresse, but surcease to beate:
No signe of breath shall testifie thou livst.
And in this borrowed likenes of shrunke death,
Thou shalt remaine full two and fortie houres.
And when thou art laid in thy Kindreds Vault,
Ile send in hast to *Mantua* to thy Lord,
And he shall come and take thee from thy grave.
Jul: Frier I goe, be sure thou send for my deare *Romeo.*
Exeunt.

Enter olde Capolet, his Wife, Nurse, and Servingman.

Capo: Where are you sirra?
Ser: Heere forsooth.
Capo: Goe, provide me twentie cunning Cookes.
Ser: I warrant you Sir, let me alone for that, Ile knowe them by licking their fingers.
Capo: How canst thou know them so?
Ser: Ah Sir, tis an ille Cooke cannot licke his owne fingers.
Capo: Well get you gone.
Exit Servingman.

But wheres this Head-strong?
Moth: Shees gone (my Lord) to Frier *Laurence* Cell
To be confest.
Capo: Ah, he may hap to doo some good of her,
A headstrong selfewild harlotrie it is.
Enter

Enter Juliet

Moth: See here she commeth from Confession,
Capo: How now my Head-strong, where have you bin gadding?
Jul: Where I have learned to repent the sin
Of froward wilfull opposition
Gainst you and your behests, and am enjoynd
By holy *Laurence* to fall prostrate here,
And crave remission of so foule a fact.

She kneeles downe.

Moth: Why thats well said.
Capo: Now before God this holy reverent Frier
All our whole Citie is much bound unto.
Goe tell the Countie presently of this,
For I will have this knot knit up to morrow.
Jul: Nurse, will you go with me to my Closet,
To sort such things as shall be requisite
Against to morrow.
Moth: I pree thee doo, good Nurse goe in with her,
Helpe her to sort Tyres, Rebatoes, Chaines,
And I will come unto you presently,
Nur: Come sweet hart, shall we goe?
Jul: I pree thee let us.

Exeunt Nurse and Juliet.

Moth: Me thinks on Thursday would be time enough.
Capo: I say I will have this dispatcht to morrow,
Goe one and certefie the Count thereof.
Moth: I pray my Lord, let it be Thursday.
Capo: I say to morrow while shees in the mood.
Moth: We shall be short in our provision.
Capo:

Capo: Let me alone for that, goe get you in,
Now before God my heart is passing light,
To see her thus conformed to our will. *Exeunt.*

Enter Nurse, Juliet.

Nur: Come, come, what need you anie thing else?
Jul: Nothing good Nurse, but leave me to my selfe:
For I doo meane to lye alone to night.
Nur: Well theres a cleane smocke under your pillow,
and so good night. *Exit.*

Enter Mother.

Moth: What are you busie, doo you need my helpe?
Jul: No Madame, I desire to lye alone,
For I have manie things to thinke upon.
Moth: Well then good night, be stirring *Juliet*,
The Countie will be earlie here to morrow. *Exit.*
Jul: Farewell, God knowes when wee shall meete a-
gaine.
Ah, I doo take a fearfull thing in hand.
What if this Potion should not worke at all,
Must I of force be married to the Countie?
This shall forbid it. Knife, lye thou there.
What if the Frier should give me this drinke
To poison mee, for feare I should disclose
Our former marriage? Ah, I wrong him much,
He is a holy and religious Man:
I will not entertaine so bad a thought.
What if I should be stifled in the Toomb?

Awake an houre before the appointed time:
Ah then I feare I shall be lunaticke,
And playing with my dead forefathers bones,
Dash out my franticke braines. Me thinkes I see
My Cosin *Tybalt* weltring in his bloud,
Seeking for *Romeo*: stay *Tybalt* stay.
Romeo I come, this doe I drinke o thee.
She fals upon her bed within the Curtaines.

Enter Nurse with hearbs, Mother.

Moth: That's well said Nurse, set all in redines,
The Countie will be heere immediately.

Enter Oldeman.

Cap: Make hast, make hast, for it is almost day,
The Curfewe bell hath rung, t'is foure a clocks,
Looke to your bakt meates good Angelica.
Nur: Goe get you to bed you cotqueane. I faith you
will be sicke anone.
Cap: I warrant thee Nurse I have ere now watcht all
night, and have taken no harme at all.
Moth: I you have beene a mouse hunt in your time.

Enter Servingman with Logs & Coales.

Cap: A Jelous hood, a Jelous hood: How now sirra?
What have you there?
Ser: Forsooth Logs.
Cap: Goe, goe choose dryer. Will will tell thee where
thou shalt fetch them.
Ser: Nay I warrant let me alone, I have a heade I noe to

choose a Log.

Exit.

Cap: Well goe thy way, thou shalt be logger head.
Come, come, make hast call up your daughter,
The Countie will be heere with musicke straight.
Gods me hees come, Nurse call up my daughter.
Nur: Goe, get you gone. What lambe, what Lady birde? fast I warrant. What *Juliet*? well let the County take you in your bed yee sleepe for a weeke now, but the next night, the Countie *Paris* hath set up his rest that you shal rest but little. What lambe I say, fast still: what Lady, Love what bride, what *Juliet*, Gods me how sound she sleeps: Nay then I see I must wake you indeed. Whats heere, laide on your bed, drest in your cloathes and down, ah me, alack the day, some Aqua vitae hoe.

Enter Mother.

Moth: How now whats the matter?
Nur: Alack the day, shees dead, shees dead, shees dead.
Moth: Accurst, unhappy, miserable time.

Enter Oldeman.

Cap: Come, come, make hast, wheres my daughter?
Moth: Ah shees dead, shees dead.
Cap: Stay, let me see, all pale and wan.
Accursed time, unfortunate olde man.

Enter Fryer and Paris.

Par: What is the bride ready to goe to Church?
Cap: Ready to goe, but never to returne.
O Sonne the night before thy wedding day,
Hath Death laine with thy bride, flower as she is,
Deflowerd by him, see, where she lyes,

Death is my Sonne in Law, to him I give all that I have.
Par: Have I thought long to see this mornings face,
And doth it now present such prodegies?
Accurst, unhappy, miserable man,
Forlorne, forsaken, destitute I am:
Borne to the world to be a slave in it.
Distrest, remediles, and unfortunate.
O heavens, O nature, wherefore did you make me,
To live so vile, so wretched as I shall.
Cap: O here she lies that was our hope, our joy,
And being dead, dead sorrow nips us all.

All at once cry out and wring their hands.

All cry: And all our joy, and all our hope is dead,
Dead, lost, undone, absented, wholy fled.
Cap: Cruel, unjust, impartiall destinies,
Why to this day have you preserv'd my life?
To see my hope, my stay, my joy, my life,
Deprivde of sence, of life, of all by death,
Cruell, unjust, impartiall destinies.
Cap: O sad fac'd sorrow map of misery,
Why this sad time have I desird to see.
This day, this unjust, this impartiall day
Wherein I hop'd to see my comfort full,
To be deprivde by suddaine destinie.
Moth: O woe, alacke, distrest, why should I live?
To see this day, this miserable day.
Alacke the time that ever I was borne.
To be a partaker of this destinie.
Alacke the day, alacke and welladay.
Fr: O peace for shame, if not for charity.
Your daughter lives in peace and happines,
And it is vaine to wish it otherwise.

Come sticke your Rosemary in this dead coarse,
And as the custome of our Country is,
In all her best and sumptuous ornaments,
Convay her where her Ancestors lie tomb'd.
Cap: Let it be so, come wofull sorrow mates,
Let us together taste this bitter fare.

They all but the Nurse goe forth, casting Rosemary on her and shutting the Curteens.

Enter Musitions.

Nur: Put up, put up, this is a wofull case. *Exit.*
1. I by my troth Mistresse is it, it had need be mended.

Enter Servingman.

Ser: Alack alack what shall I doe, come Fidlers play me some mery dumpe.
1. A sir, this is no time to play.
Ser: You will not then?
1. No marry will wee.
Ser: Then will I give it you, and soundly to.
1. What will you give us?
Ser: The fiddler, Ile re you, Ile fa you, Ile sol you.
1. If you re us and fa us, we will note you.
Ser: I will put up my Iron dagger, and beate you with my wodden wit, Come on Simon sound Pot, Ile pose you.
1. Lets heare.
Ser: When griping griefe the heart doth wound,
And dolefull dumps the minde oppresse:
Then musique with her silver found.
Why silver found? Why silver found?
1. I think because musicke hath a sweet sound.
Ser: Pretie, what say you Mathew minikine?

2. I thinke because Musitions sound for silver.
Ser: Prettie too: come, what say you?
3. I say nothing.
Ser: I think so, Ile speake for you because you are the Singer. I saye Silver sound, because such Fellowes as you have sildome Golde for sounding. Farewell Fidlers, farewell. *Exit.*
1. Farewell and be hangd: come lets goe. *Exeunt.*

Enter Romeo.

Rom: If I may trust the flattering Eye of Sleepe,
My Dreame presagde some good event to come,
My bosome Lord sits chearfull in his throne,
And I am comforted with pleasing dreames.
Me thought I was this night alreadie dead:
(Strange dreames that give a dead man leave to thinke)
And that my Ladie *Juliet* came to me,
And breathd such life with kisses in my lips,
That I revivde and was an Emperour.

Enter Balthasar his man booted.

Newes from *Verona.* How now *Balthasar,*
How doth my Ladie? Is my Father well?
How fares my *Juliet?* that I aske againe:
If she be well, then nothing can be ill.
Balt: Then nothing can be ill, for she is well,
Her bodie sleepes in *Capels* Monument,
And her immortall parts with Angels dwell.
Pardon me Sir, that am the Messenger of such bad tidings.
Rom: Is it even so? Then I defie my Starres,

Goe get me incke and paper, hyre post horse,
I will not stay in *Mantua* to night.
Balt: Pardon me Sir, I will not leave you thus,
Your lookes are dangerous and full of feare:
I dare not, nor I will not leave you yet.
Rom: Doo as I bid thee, get me incke and paper,
And hyre those horse: stay not I say.

Exit Balthasar.

Well *Juliet,* I will lye with thee to night.
Lets see for meanes. As I doe remember
Here dwells a Pothecarie whom oft I noted
As I past by, whose needie shop is stufft
With beggerly accounts of emptie boxes:
And in the same an *Aligerta* hangs,
Olde endes of packthred, and cakes of Roses,
Are thinly strewed to make up a show.
Him as I noted, thus with my selfe I thought:
And if a man should need a poison now,
(Whose present sale is death in *Mantua*)
Here he might buy it. This thought of mine
Did but forrunne my need: and here about he dwels,
Being Holiday the Beggers shop is shut.
What ho Apothecarie, come forth I say.

Enter Apothecarie.

Apo: Who calls, what would you sir?
Rom: Heeres twentie duckates,
Give me a dram of some such speeding geere,
As will dispatch the wearie takers life,
As suddenly as powder being fierd
From forth a Cannous mouth.
Apo: Such drugs I have I must of force confesse,
But yet the law is death to those that sell them.

Rom: Art thou so bare and full of povertie,
And doost thou feare to violate the Law?
The Law is not thy frend, nor the Lawes frend,
And therefore make no conscience of the law:
Upon thy backe hangs ragged Miserie,
And starved Famine dwelleth in thy cheekes.
Apo: My povertie but not my will consents.
Rom: I pay thy povertie, but not thy will.
Apo: Hold take you this, and put it in anie liquid thing
you will, and it will serve had you the lives of twenty men.
Rom: Hold, take this gold, worse poyson to mens soules
Than this which thou hast given me. Goe hye thee hence,
Goe buy the cloathes, and get this into flesh.
Come cordiall and not poyson, goe with mee
To *Juliets* Grave: for there must I use thee. *Exeunt.*

Enter Frier John.

John: What Frier *Laurence,* Brother, ho?
Laur: This same should be the voice of Frier *John.*
What newes from *Mantua*, what will *Romeo* come?
John: Going to seeke a barefoote Brother out,
One of our order to associate mee,
Here in this Cittie visiting the sick,
Whereas the infectious pestilence remaind:
And being by the Searchers of the Towne
Found and examinde, we were both shut up.
Laur: Who bare my letters then to *Romeo?*
John: I have them still, and here they are.
Laur: Now by my holy Order,
The letters were not nice, but of great weight.
Goe get thee hence, and get me presently

A spade and mattocke.
John: Well I will presently go fetch thee them. *Exit.*
Laur: Now must I to the Monument alone,
Least that the Ladie should before I come
Be wakde from sleepe. I will hye
To free her from that Tombe of miserie. *Exit.*

Enter Countie Paris and his Page with flowers and sweete water.

Par: Put out the torch, and lye thee all along
Under this Ew-tree, keeping thine eare close to the hollow ground.
And if thou heare one tread within this Churchyard,
Staight give me notice.
Boy: I will my Lord.

Paris strewes the Tomb with flowers.

Par: Sweete Flower, with flowers I strew thy Bridale bed:
Sweete Tombe that in thy circuite dost containe,
The perfect modell of eternitie:
Faire *Juliet* that with Angells dost remaine,
Accept this latest favour at my hands,
That living honourd thee, and being dead
With funerall praises doo adorne thy Tombe.
Boy whistles and calls. My Lord.

Enter Romeo and Balthasar, with a torch, a a mattocke,a nd a crow of yren.

Par:

Par: The boy gives warning, something doth approach.
What cursed foote wanders this way to night,
To stay my obsequies and true loves rites?
What with a torch, muffle me night a while.
Rom: Give me this mattocke, and this wrentching I-ron.
And take these letters early in the morning,
See thou deliver them to my Lord and Father.
So get thee gone and trouble me no more.
Why I descend into this bed of death,
Is partly to behold my Ladies face,
But chiefly to take from her dead finger,
A precious ring which I must use
In deare imployment but if thou wilt stay,
Further to prie in what I undertake,
By heaven Ile teare thee joynt by joynt,
And strewe thys hungry churchyard with thy lims.
The time and my intents are savage, wilde.
Balt: Well, Ile be gone and not trouble you.
Rom: So shalt thou win my favour, take thou this,
Commend me to my Father, farwell good fellow.
Balt: Yet for all this will I not part from thence.

Romeo opens the tombe.

Rom: Thou detestable maw, thou womb of death,
Gorde with the dearest morsell of the earth.
Thus I enforce thy rotten jawes to ope.
Par: This is that banisht haughtie *Mountague,*
That murderd my loves cosen, I will apprehend him.
Stop thy unhallowed toyle vile *Mountague.*
Can vengeance be pursued further then death?
I doe attach thee as a fellon heere.
The Law condemnes thee, therefore thou must dye.
Rom: I must indeed, and therefore come I hither.
Good youth begone, tempt not a desperate man.

Heape not another sinne upon my head
By sheding of thy bloud, I doe protest
I love thee better then I love my selfe,
For I come hither armde against my selfe.
Par: I doe defie thy conjurations:
And doe attach thee as a felon here.
Rom: What dost thou tempt me, then have at thee boy.

They fight.

Boy: O Lord they fight, I will goe call the watch.
Par: Ah I am slaine, if thou be mercifull
Open the tombe, lay me with *Juliet.*
Rom: Yfaith I will, let me peruse this face,
Mercutios kinsman, noble County *Paris?*
What said my man, when my betossed soule
Did not regard him as we past a long.
Did he not say *Paris* should have maried
Juliet? eyther he said so, or I dreamd it so.
But I will satisfie thy last request,
For thou hast prizd thy love above thy life.
Death lye thou there, by a dead man interd,
How oft have many at the houre of death
Beene blith and pleasant? which their keepers call
A lightning before death But how may I
Call this a lightning. Ah deare *Juliet*,
How well thy beauty doth become this grave?
O I beleeve that unsubstanciall death,
Is amorous, and doth court my love.
Therefore will I, O heere, O ever heere,
Set up my everlasting rest
With wormes, that are thy chamber mayds.
Come desperate Pilot now at once runne on
The dashing rockes thy sea-sicke weary barge.
Heers to my love. O true Apothecary:
Thy drugs are swift: thus with a kisse I dye. *Falls.*

Enter

Enter Fryer with a Lanthorne.

How oft to night have these my aged feete
Stumbed at graves as I did passe along.
Whose there?
Man. A frend and one that browes you well.
Fr: Who is it that conforts so late the dead,
What light is yon? if I be not deceived,
Me thinkes it burnes in *Capels* monument?
Man It doth so holy Sir, and there is one
That loves you dearely.
Fr. Who is it?
Man: Romeo.
Fr: How long hath he beene there?
Man: Full halfe an houre and more.
Fr: Goe with me thether.
Man: I dare not sir, he knowes not I am heere:
On paine of death he chargde me to be gone,
And not for to disturbe him in his enterprize.
Fr: Then must I goe: my minde presageth ill.

Fryer stoops and lookes on the blood and weapons.

What bloud is this that staines the entrance
Of this marble stony monument?
What meanes these maisterles and goory weapons?
Ah me I doubt, whose heere? what *Romeo* dead?
Who and *Paris* too? what unluckie houre
Is accessary to so foule a sinne?

Juliet rises.

The Lady sturres.

Ah comfortable Fryer,
I doe remember well where I should be,
And what we talkt of: but yet I cannot see
Him for whose sake I undertooke this hazard.
Fr: Lady come foorth. I heare some noise at hand,
We shall be taken, *Paris,* he is slaine,
And *Romeo* dead: and if we heere be tane
We shall be thought to be as accessarie.
I will provide for you in some close Nunery.
Jul: Ah leave me, leave me, I will not from hence.
Fr: I heare some noise, I dare not stay, come, come.
Jul: Goe get thee gone.
Whats heere a cup closde in my lovers hands?
Ah churle drinkt all, and leave no drop for me.

Enter watch.

Watch: This way, this way.
Jul: I, noise? then must I be resolute.
O happy dagger thou shalt end my feare.
Rest in my bosome, thus I come to thee.
She stabs herselfe and falles.

Enter watch.

Cap: Come looke about, what weapons have we heere.
See frends where *Juliet* two daies buried,
New bleeding wounded, search and see who's neare.
Attach and bring them to us presently.
Enter one with the Fryer.
1. Captaine heers a Fryer with tooles about him,
Fitte to ope a tombe.
Cap: A great suspition, keep him safe,

Enter one with Romers Man.

r. Heeres *Romeos* Man.
Capt: Keepe him to be examinde.

Enter Prince with others.
Prin: What early mischiefe calls us up so soone.
Capt: O noble Prince, see here
Where *Juliet* that hath lyen intoombd two dayes,
Warme and fresh bleeding, *Romeo* and Countie *Paris*
Likewise newly slaine.
Prin: Search seeke about to find the murderers.

Enter olde Capolet and his Wife.
Capo: What rumor's this that is so early up?
Moth: The people in the streetes crie *Romeo,*
And some on *Juliet:* as if they alone
Had been the cause of such a mutinie.
Capo: See Wife, this dagger hath mistooke:
For (loe) the backe is emptie of yong *Mountague,*
And it is sheathed in our Daughters breast.

Enter olde Montague.
Prin: Come *Mountague,* for thou art early up,
To see thy Sonne and Heire more early drowne.
Mount: Dread Sovereigne, my Wife is dead to night,
And yong *Benvolio* is deceased too:
What further mischiefe can there yet be found?
Prin: First come and see, then speake.
Mount: O thou untaught, what manners is in this
To presse before thy Father to a grave.
Prin: Come seele your mouthes of outrage for a while,
And let us seeke to finde the Authors out
Of such a hainous and seld seene mischaunce.
Bring forth the parties in suspition.
Fr: I am the greatest able to doo least.
Most worthie Prince, heare me but speake the truth,

And Ile informe you how these things fell out.
Juliet here slaine was married to that *Romeo,*
Without her Fathers or her Mothers grant:
The Nurse was privie to the marriage.
The balefull day of this unhappie marriage,
Was *Tybalts* doomesday; for which *Romeo*
Was banished from hence to *Mantua*.
He gone, her Father sought by soule constraint
To marrie her to *Paris*: But her Soule
(Loathing a second Contract) did refuse
To give consent; and therefore did she urge me
Either to finde a meanes she might avoid
What so her Father sought to force her too:
Or els all desperately she threatned
Even in my presence to dispatch her selfe.
Then did I give her, (tutord by mine arte)
A potion that should make her seeme as dead:
And told her that I would with all post speed
Send hence to *Mantua* for her *Romeo,*
That he might come and take her from the Toombe.
But he that had my letters (Frier *John*)
Seeking a Brother to associate him,
Whereas the sicke infection remaind,
Was stayed by the Searchers of the Towne.
But *Romeo* understanding by his man,
That *Juliet* was deceasde, returnde in post
Unto *Verona* for to see his love.
What after happened touching *Paris* death,
Or *Romeos* is to me unknowne at all.
But when I came to take the Lady hence,
I found them dead, and she awakt from sleep:
Whom faine I would have taken from the tombe,
Which she refused seeing *Romeo* dead.
Anone I heard the watch and then I fled,
What after happened I am ignorant of.
And if in this ought have miscarried

By me, or by my meanes let my old life
Be sacrificd some houre before his time.
To the most strickest rigor of the Law.
Pry: We still have knowne thee for a holy man,
Wheres *Romeos* man, what can he say in this?
Balth: I brought my maister word that shee was dead,
And then he poasted straight from *Mantua,*
Unto this Toombe. These Letters he delivered me,
Charging me early give them to his Father.
Prin: Lets see the Letters, I will read them over.
Where is the Counties Boy that calld the Watch?
Boy: I brought my Master unto *Juliets* grave,
But one approaching, straight I calld my Master.
At last they fought, I ran to call the Watch.
And this is all that I can say or know.
Prin: These letters doe make good the Fryers wordes,
Come *Capolet*, and come olde *Mountagewe.*
Where are these enemies? see what hate hath done.
Cap: Come brother *Mountague* give me thy hand,
There is my daughters dowry: for now no more
Can I bestowe on her, thats all I have.
Moun: But I will give them more, I will erect
Her statue of pure golde:
That while *Verona* by that name is knowne.
There shall be no statue of such price be set,
As that of *Romeo*s loved *Juliet.*
Cap: As rich shall *Romeo* by his Lady lie,
Poore Sacrifices to our Enmitie.
Prin: A gloomie peace this day doth with it bring.
Come, let us hence,
To have more talke of these sad things.
Some shall be pardoned and some punished:
For nere was heard a Storie of more woe,
Than this of *Juliet* and her *Romeo.*

FINIS

Appendix 5: Cast List for Video Production

ROMEO & JULIET

Granada Artist in Residence Production Directed by Peter Lichtenfels
University of California, Davis

Dramatis Personae

Female Cast		Male Cast
Antonia McCabe	Abram	Dat Lee
Nathalie Cheng	Balthasar	Rasheed Anthony
Gillian Bayless	Benvolio	Tel Herzog
Carolyn Burgoyne	Capulet	Michael Perkins
Lisa Maxine de Bruin	Chorus	Jon Jackson
Cindy Whiston	Friar Lawrence	Lloyd Vance
Diane DiPrima	Gregory	Isaac Woofter
Kimberely Clements	Juliet	Michael Bodie
Kate Dunlop	Capulet Mother	Brian Rodda
Cabernet Baugh	Montague Mother	Wayne Lee
Alexandra Tavares	Mercutio	Brian Montagnese
Katharina Nardi	Montague	Kurt Richter
Elena Mulroney	Nurse	Adam Toothaker
Erica Filanc	Paris	Adam Moore
Blake Williams	Peter	Christopher Peak
Hanna Welch	Prince of Verona	Josh Rauh
Anita McCann	Romeo	Paul Moore
Kelly Eubanks	Sampson	Wesley Edberg
Hillary Dupuis	Tybalt	Juan Manzo

Director	Peter Lichtenfels
Scenic Design	Evin Sanna Olsen
Costume Design	Teresa Shea
Lighting Design	Darrell F. Winn
Sound Design	Ned Jacobson
Choreography	Lissa Colleen Ferreria
Fight Choreography	Gregory Hoffman
Assistant Director	Lissa Colleen Ferreira
Assistant Lighting Design	Eldon Tam
Assistant Sound Design	Justin Pearson
Assistant Choreography	Keegan Vancil

Production Crew

Production Stage Manag	Jeff Jones
Stage Manager	Tara de Graaf
Assistant Stage Managers	Karen Quan, John Baker
Intern	Stephanie Birch
Comedy Doctor	Christopher Peak
Lighting Technicians	Sara Newell, Nathan Frye
Audio Technicians	Erin Logan, Ochi Scobie
Original Music Composition	Steve Weisner, Jeff November Willian Scott, Andy Zenscak
Music Recorded by	Seafoam Studios, Aptos, CA
Stage Crew	Melissa Spring, Lisa Paz, Erika Anderson, Adrian Ho, Jackson Clay
Dresssers	Melissa Austin, Erin Legacki Shelly Mendelson, Stephen Marchi, Susan Orzi
Poster and Program Artwork	Joel Smith