

UPDATED EDITION  
FOLGER SHAKESPEARE LIBRARY

# *Romeo and Juliet*

BY WILLIAM SHAKESPEARE

WITH DETAILED NOTES FROM THE WORLD'S  
LEADING CENTER FOR SHAKESPEARE STUDIES

EDITED BY BARBARA A. MOWAT  
AND PAUL WERSTINE



UPDATED EDITION  
FOLGER SHAKESPEARE LIBRARY

# *Romeo and Juliet*

BY WILLIAM SHAKESPEARE

WITH DETAILED NOTES FROM THE WORLD'S  
LEADING CENTER FOR SHAKESPEARE STUDIES

EDITED BY BARBARA A. MOWAT  
AND PAUL WERSTINE

## **Thank you for downloading this Simon & Schuster eBook.**

---

Join our mailing list and get updates on new releases, deals, bonus content and other great books from Simon & Schuster.

**[CLICK HERE TO SIGN UP](#)**

or visit us online to sign up at  
[eBookNews.SimonandSchuster.com](http://eBookNews.SimonandSchuster.com)

## About this eBook

This eBook contains special symbols that are important for reading and understanding the text. In order to view them correctly, please activate your device's "Publisher Font" or "Original" font setting; use of optional fonts on your device may result in missing, or incorrect, special symbols.

Also, please keep in mind that Shakespeare wrote his plays and poems over four hundred years ago, during a time when the English language was in many ways different than it is today. Because the built-in dictionary on many devices is designed for modern English, be advised that the definitions it provides may not apply to the words as Shakespeare uses them. Whenever available, always check the glosses linked to the text for a proper definition before consulting the built-in dictionary.

## ***THE NEW FOLGER LIBRARY SHAKESPEARE***

Designed to make Shakespeare's great plays available to all readers, the New Folger Library edition of Shakespeare's plays provides accurate texts in modern spelling and punctuation, as well as scene-by-scene action summaries, full explanatory notes, many pictures clarifying Shakespeare's language, and notes recording all significant departures from the early printed versions. Each play is prefaced by a brief introduction, by a guide to reading Shakespeare's language, and by accounts of his life and theater. Each play is followed by an annotated list of further readings and by a "Modern Perspective" written by an expert on that particular play.

Barbara A. Mowat is Director of Research *emerita* at the Folger Shakespeare Library, Consulting Editor of *Shakespeare Quarterly*, and author of *The Dramaturgy of Shakespeare's Romances* and of essays on Shakespeare's plays and their editing.

Paul Werstine is Professor of English in the Graduate School and at King's University College at Western University. He is a general editor of the New Variorum Shakespeare and author of *Early Modern Playhouse Manuscripts and the Editing of Shakespeare*, as well as many papers and essays on the printing and editing of Shakespeare's plays.

## **Folger Shakespeare Library**

The Folger Shakespeare Library in Washington, D.C., is a privately funded research library dedicated to Shakespeare and the civilization of early modern Europe. It was founded in 1932 by Henry Clay and Emily Jordan Folger, and incorporated as part of Amherst College in Amherst, Massachusetts, one of the nation's oldest liberal arts colleges, from which Henry Folger had graduated in 1879. In addition to its role as the world's preeminent Shakespeare collection and its emergence as a leading center for Renaissance studies, the Folger Shakespeare Library offers a wide array of cultural and educational programs and services for the general public.

EDITORS

BARBARA A. MOWAT  
*Director of Research emerita*  
*Folger Shakespeare Library*

PAUL WERSTINE  
*Professor of English*  
*King's University College at the University of Western Ontario,*  
*Canada*

FOLGER SHAKESPEARE LIBRARY

*The Tragedy of*

*Romeo and  
Juliet*

By

WILLIAM SHAKESPEARE

EDITED BY BARBARA A. MOWAT

AND PAUL WERSTINE

SIMON & SCHUSTER PAPERBACKS  
NEW YORK LONDON TORONTO SYDNEY

# **From the Director of the Folger Shakespeare Library**

It is hard to imagine a world without Shakespeare. Since their composition more than four hundred years ago, Shakespeare's plays and poems have traveled the globe, inviting those who see and read his works to make them their own.

Readers of the New Folger Editions are part of this ongoing process of "taking up Shakespeare," finding our own thoughts and feelings in language that strikes us as old or unusual and, for that very reason, new. We still struggle to keep up with a writer who could think a mile a minute, whose words paint pictures that shift like clouds. These expertly edited texts are presented as a resource for study, artistic exploration, and enjoyment. As a new generation of readers engages Shakespeare in ebook form, they will encounter the classic texts of the New Folger Editions, with trusted notes and up-to-date critical essays available at their fingertips. Now readers can enjoy expertly edited, modern editions of Shakespeare anywhere they bring their e-reading devices, allowing readers not simply to keep up, but to engage deeply with a writer whose works invite us to think, and think again.

The New Folger Editions of Shakespeare's plays, which are the basis for the texts realized here in digital form, are special because of their origin. The Folger Shakespeare Library in Washington, D.C., is the single greatest documentary source of Shakespeare's works. An unparalleled collection of early modern books, manuscripts, and artwork connected to Shakespeare, the Folger's holdings have been consulted extensively in the preparation of these texts. The Editions



also reflect the expertise gained through the regular performance of Shakespeare's works in the Folger's Elizabethan Theater.

I want to express my deep thanks to editors Barbara Mowat and Paul Werstine for creating these indispensable editions of Shakespeare's works, which incorporate the best of textual scholarship with a richness of commentary that is both inspired and engaging. Readers who want to know more about Shakespeare and his plays can follow the paths these distinguished scholars have tread by visiting the Folger either in-person or online, where a range of physical and digital resources exist to supplement the material in these texts. I commend to you these words, and hope that they inspire.

*Michael Witmore*

Director, Folger Shakespeare Library

# Contents

Editors' Preface

Shakespeare's *Romeo and Juliet*

Reading Shakespeare's Language

Shakespeare's Life

Shakespeare's Theater

The Publication of Shakespeare's Plays

An Introduction to This Text

Characters in the Play

*The Tragedy of Romeo and Juliet*

Text of the Play with Commentary

Act 1

Prologue

Scene 1

Scene 2

Scene 3

Scene 4

Scene 5

Act 2

Chorus

Scene 1

Scene 2

Scene 3

Scene 4

Scene 5

Scene 6

Act 3

Scene 1

[Scene 2](#)

[Scene 3](#)

[Scene 4](#)

[Scene 5](#)

[Act 4](#)

[Scene 1](#)

[Scene 2](#)

[Scene 3](#)

[Scene 4](#)

[Scene 5](#)

[Act 5](#)

[Scene 1](#)

[Scene 2](#)

[Scene 3](#)

[Longer Notes](#)

[Textual Notes](#)

[\*Romeo and Juliet: A Modern Perspective\*](#)

[by Gail Kern Paster](#)

[Further Reading](#)

[Key to Famous Lines and Phrases](#)

[Commentary](#)

[Act 1](#)

[Prologue](#)

[Scene 1](#)

[Scene 2](#)

[Scene 3](#)

[Scene 4](#)

[Scene 5](#)

[Act 2](#)

[Chorus](#)

[Scene 1](#)

[Scene 2](#)

Scene 3

Scene 4

Scene 5

Scene 6

Act 3

Scene 1

Scene 2

Scene 3

Scene 4

Scene 5

Act 4

Scene 1

Scene 2

Scene 3

Scene 4

Scene 5

Act 5

Scene 1

Scene 2

Scene 3



## Editors' Preface

In recent years, ways of dealing with Shakespeare's texts and with the interpretation of his plays have been undergoing significant change. This edition, while retaining many of the features that have always made the Folger Shakespeare so attractive to the general reader, at the same time reflects these current ways of thinking about Shakespeare. For example, modern readers, actors, and teachers have become interested in the differences between, on the one hand, the early forms in which Shakespeare's plays were first published and, on the other hand, the forms in which editors through the centuries have presented them. In response to this interest, we have based our edition on what we consider the best early printed version of a particular play (explaining our rationale in a section called "An Introduction to This Text") and have marked our changes in the text—unobtrusively, we hope, but in such a way that the curious reader can be aware that a change has been made and can consult the "Textual Notes" to discover what appeared in the early printed version.

Current ways of looking at the plays are reflected in our brief introductions, in many of the commentary notes, in the annotated lists of "Further Reading," and especially in each play's "Modern Perspective," an essay written by an outstanding scholar who brings to the reader his or her fresh assessment of the play in the light of today's interests and concerns.

As in the Folger Library General Reader's Shakespeare, which this edition replaces, we include explanatory notes designed to help make Shakespeare's language clearer to a modern reader, and we hyperlink notes to the lines that they explain. We also follow the earlier edition in including illustrations—of objects, of clothing, of mythological figures—from books and manuscripts in the Folger Library collection.

We provide fresh accounts of the life of Shakespeare, of the publishing of his plays, and of the theaters in which his plays were performed, as well as an introduction to the text itself. We also include a section called “Reading Shakespeare’s Language,” in which we try to help readers learn to “break the code” of Elizabethan poetic language.

For each section of each volume, we are indebted to a host of generous experts and fellow scholars. The “Reading Shakespeare’s Language” sections, for example, could not have been written had not Arthur King, of Brigham Young University, and Randal Robinson, author of *Unlocking Shakespeare’s Language*, led the way in untangling Shakespearean language puzzles and shared their insights and methodologies generously with us. “Shakespeare’s Life” profited by the careful reading given it by S. Schoenbaum; “Shakespeare’s Theater” was read and strengthened by Andrew Gurr, John Astington, and William Ingram; and “The Publication of Shakespeare’s Plays” is indebted to the comments of Peter W. M. Blayney. We, as editors, take sole responsibility for any errors in our editions.

We are grateful to the authors of the “Modern Perspectives”; to Leeds Barroll and David Bevington for their generous encouragement; to the Huntington and Newberry Libraries for fellowship support; to King’s University College for the grants it has provided to Paul Werstine; to the Social Sciences and Humanities Research Council of Canada, which has provided him with Research Time Stipends; to R. J. Shroyer of the University of Western Ontario for essential computer support; and to the Folger Institute’s Center for Shakespeare Studies for its sponsorship of a workshop on “Shakespeare’s Texts for Students and Teachers” (funded by the National Endowment for the Humanities and led by Richard Knowles of the University of Wisconsin), a workshop from which we learned an enormous amount about what is wanted by college and high-school teachers of Shakespeare today.

In preparing this preface for the publication of *Romeo and Juliet* in 1992, we wrote: “Our biggest debt is to the Folger Shakespeare Library: to Werner Gundersheimer, Director of the Library, who has made possible our edition; to Jean Miller, the Library’s Art Curator, who combed the Library holdings for illustrations, and to Julie Ainsworth, Head of the Photography Department, who carefully photographed them; to Peggy O’Brien, Director of Education, who gave us expert advice about the needs being expressed by Shakespeare teachers and students (and to Martha Christian and other ‘master teachers’ who used our texts in manuscript in their classrooms); to the staff of the Academic Programs Division, especially Paul Menzer (who drafted ‘Further Reading’ material), Mary Tonkinson, Lena Cowen Orlin, Molly Haws, and Jessica Hymowitz; and, finally, to the staff of the Library Reading Room, whose patience and support have been invaluable.”

As we revise the play for publication in 2011, we add to the above our gratitude to Gail Kern Paster, Director of the Library since 2002, whose interest and support are unfailing (and whose scholarly expertise is an invaluable resource); to Stephen Llano, our production editor at Simon & Schuster, whose expertise, attention to detail, and wisdom are essential to this project; to Deborah Curren-Aquino, who provides extensive editorial and production support; to Alice Falk for her expert copyediting; to Mary Bloodworth and Michael Poston for their unfailing computer support; and to the staff of the Library’s Research Division, especially Christina Certo (whose help is crucial), David Schalkwyk (Director of Research), Mimi Godfrey, Jennifer Rahm, Kathleen Lynch, Carol Brobeck, Owen Williams, Sarah Werner, and Adrienne Schevchuk. Finally, we once again express our thanks to Jean Miller, who continues to unearth wonderful images, and to the ever-supportive staff of the Library Reading Room.

Barbara A. Mowat and Paul Werstine  
2011

## Shakespeare's *Romeo and Juliet*

In *Romeo and Juliet*, Shakespeare creates a world of violence and generational conflict in which two young people fall in love and die because of that love. The story is rather extraordinary in that the normal problems faced by young lovers are here so very large. It is not simply that the families of Romeo and Juliet disapprove of the lovers' affection for each other; rather, the Montagues and the Capulets are on opposite sides in a blood feud and are trying to kill each other on the streets of Verona. Every time a member of one of the two families dies in the fight, his relatives demand the blood of his killer. Because of the feud, if Romeo is discovered with Juliet by her family, he will be killed. Once Romeo is banished, the only way that Juliet can avoid being married to someone else is to take a potion that apparently kills her, so that she is buried with the bodies of her slain relatives. In this violent, death-filled world, the movement of the story from love at first sight to the union of the lovers in death seems almost inevitable.

What is so striking about this play is that despite its extraordinary setting (one perhaps reflecting Elizabethan attitudes about hot-blooded Italians), it has become the quintessential story of young love. Because most young lovers feel that they have to overcome giant obstacles in order to be together, because they feel that they would rather die than be kept apart, and especially because the language that Shakespeare gives his young lovers is so exquisite, allowing them to say to each other just what we would all say to a lover if we only knew how, it is easy to respond to this play as if it were about all young lovers rather than about a particular couple in a very unusual world. (When the play was rewritten in the seventeenth century as *The History and Fall of Caius Marius*, the violent setting became that of a



particularly discordant period in classical Rome; when Leonard Bernstein and his collaborators [Arthur Laurents and Stephen Sondheim] rewrote the play as *West Side Story*, they chose the violent world of New York street gangs.)



“Two households, both alike in dignity.” ([Prologue.1](#))

From Publius Terentius Afer, *Comædiae* . . . (1496).

After you have read the play, we invite you to read “A Modern Perspective” on *Romeo and Juliet*, written by Gail Kern Paster, former Director of the Folger Shakespeare Library.

## Reading Shakespeare's Language

For many people today, reading Shakespeare's language can be a problem—but it is a problem that can be solved. Those who have studied Latin (or even French or German or Spanish) and those who are used to reading poetry will have little difficulty understanding the language of poetic drama. Others, however, need to develop the skills of untangling unusual sentence structures and of recognizing and understanding poetic compressions, omissions, and wordplay. And even those skilled in reading unusual sentence structures may have occasional trouble with Shakespeare's words. More than four hundred years of “static”—caused by changes in language and in life—intervene between his speaking and our hearing. Most of his vocabulary is still in use, but a few of his words are no longer used, and many of his words now have meanings quite different from those they had in the sixteenth and seventeenth centuries. In the theater, most of these difficulties are solved for us by actors who study the language and articulate it for us so that the essential meaning is heard—or, when combined with stage action, is at least *felt*. When we are reading on our own, we must do what each actor does: go over the lines (often with a dictionary close at hand) until the puzzles are solved and the lines yield up their poetry and the characters speak in words and phrases that are, suddenly, rewarding and wonderfully memorable.

### Shakespeare's Words

As you begin to read the opening scenes of a play by Shakespeare, you may notice occasional unfamiliar words. Some are unfamiliar simply because we no longer use them. In the opening scenes of

*Romeo and Juliet*, for example, you will find the words *misadventured* (i.e., unlucky), *an* (i.e., if), *marry* (an old oath “by the Virgin Mary,” which had by Shakespeare’s time become a mere interjection, like “indeed”), and *soft* (an interjection that means “hold,” “enough,” or “wait a minute”). Words of this kind are explained in notes to the text and will become familiar the more of Shakespeare’s plays you read.

In *Romeo and Juliet*, as in all of Shakespeare’s writing, more problematic are the words that we still use but that now have different meanings. In the opening scenes of *Romeo and Juliet*, for example, the word *heavy* has the meaning of “sorrowful,” the word *envious* is used where we would say “malicious,” *sadly* where we would use “gravely” or “seriously,” *his* where we would use “its,” *happy* where we would say “fortunate,” *cousin* where we would say “kinsman,” and *still* where we would say “always.” Such words will be explained in the notes to the text, but they, too, will become familiar as you continue to read Shakespeare’s language.

Some words are strange not because of the “static” introduced by changes in language over the past centuries but because these are words that Shakespeare uses to build a dramatic world that has its own space and time. *Romeo and Juliet*, for example, builds, in its opening scenes, a location that is characterized by specific customs and conflicts. The play creates this sense of place through references to “civil blood,” to maskers, to Lammastide, to bucklers, clubs, bills, and partisans. Furthermore, *Romeo and Juliet* introduces us to a poetic language by means of which its characters shape their world. This is the language of love poetry (spread throughout Europe in the sonnets of the fourteenth-century Italian poet Petrarch), which we hear in references to “Dian’s wit,” to Aurora, to Petrarch himself, to “Cupid’s arrow,” and “love’s weak childish bow.” (Gail Kern Paster’s essay, “A Modern Perspective,” at the back of this edition of *Romeo and Juliet*, discusses the impact that the world of Petrarchan love poetry has on the life and death of the young lovers.) These “local” references create the Verona that Juliet, Romeo, Mercutio, and their

fellows and guardians inhabit; it will become increasingly familiar to you as you get further into the play.

### Shakespeare's Sentences

In an English sentence, meaning is dependent on the place given each word. “The dog bit the boy” and “The boy bit the dog” mean very different things, even though the individual words are the same. Because English places such importance on the positions of words in sentences, on the way words are arranged, unusual arrangements can puzzle a reader. Shakespeare frequently shifts his sentences away from “normal” English arrangements—often in order to create the rhythm he seeks, sometimes in order to use a line’s poetic rhythm to emphasize a particular word, sometimes to give a character his or her own speech patterns or to allow the character to speak in a special way. When we attend a good performance of the play, the actors will have worked out the sentence structures and will articulate the sentences so that the meaning is clear. When reading the play, we need to do as the actor does: that is, when puzzled by a character’s speech, we check to see if words are being presented in an unusual sequence.

Shakespeare often places the verb before the subject (e.g., instead of “He goes” we find “Goes he”). In the opening scene of *Romeo and Juliet*, when Montague says (1.1.140) “Away from light steals home my heavy son” (instead of “my son steals home”), he is using such a construction; Benvolio does so as well when, at 1.1.110–11, he says, “In the instant *came* / The fiery *Tybalt*,” and at 1.2.89–90, when he says, “At this same ancient feast of Capulet’s / *Supps* the fair *Rosaline*.” Such inversions rarely cause much confusion. More problematic is Shakespeare’s frequent placing of the object before the subject and verb (e.g., instead of “I hit him,” we might find “Him I hit”). Sampson’s line to Gregory (1.1.29), “Me they shall feel,” is an example of such an inversion. Montague’s “Black and portentous



must this humor prove” (1.1.144) is a variant of such a construction, this time with the predicate adjectives “black and portentous” preceding the subject and verb. Paris uses a similar inversion when he says, at 1.2.4, “Of honorable reckoning are you both” (where the “normal” order would be “You are both of honorable reckoning”), as does Capulet at 1.2.26–30, when he says, “Such comfort as do lusty young men feel . . . shall you this night / Inherit at my house” (where the normal order would be “You shall inherit [i.e., receive] such comfort at my house as lusty young men do feel”).

Inversions are not the only unusual sentence structures in Shakespeare’s language. Often in his sentences words that would normally appear together are separated from each other. (Again, this is often done to create a particular rhythm or to stress a particular word.) Capulet’s instruction to Paris to “like her most whose merit most shall be” (1.2.31) separates the subject (“merit”) from its verb (“shall be”). Benvolio’s lines that begin at 1.1.122—“A troubled mind drove me to walk abroad, / *Where* underneath the grove of sycamore / That westward rooteth from this city side, / So early walking *did I see your son*”—interrupt the normal construction “where I did see your son” by inserting a series of phrases and inverting the subject and part of the verb. The Nurse, in 1.3, interrupts the sequence “weaned upon that day” when she says, “And *she was weaned* (I never shall forget it) / Of all the days of the year, *upon that day*” (26–27). In order to create sentences that seem more like the English of everyday speech, one can rearrange the words, putting together the word clusters (“merit shall be,” “where I did see,” “she was weaned upon that day”), placing the remaining words in their more familiar order. The result will usually be an increase in clarity but a loss of rhythm or a shift in emphasis.

Locating and rearranging words that “belong together” is especially necessary in passages that separate subjects from verbs and verbs from objects by long delaying or expanding interruptions. When the Prince, at 1.1.91–93, says to the citizens of Verona,

*Three civil brawls bred of an airy word  
By thee, old Capulet, and Montague,  
Have thrice disturbed the quiet of our streets,*

he uses such an interrupted construction. Romeo uses a similar construction when he says, at [1.4.113](#)–16, “*my mind misgives* [i.e., fears that] / *Some consequence* yet hanging in the stars / *Shall* bitterly *begin* his fearful date [i.e., its dreadful term] / With this night’s revels.” In some plays (*Hamlet*, for instance), long interrupted sentences play an important part in the play’s language. In *Romeo and Juliet*, such constructions are rare, since the sentences in this play tend to be shorter than in most of Shakespeare’s plays.

Finally, in *Romeo and Juliet*, as in other of Shakespeare’s plays, sentences are sometimes complicated not because of unusual structures or interruptions but because Shakespeare omits words and parts of words that English sentences normally require. (In conversation, we, too, often omit words. We say, “Heard from him yet?” and our hearer supplies the missing “Have you.”) Frequent reading of Shakespeare—and of other poets—trains us to supply such missing words. In plays written ten years or so after *Romeo and Juliet*, Shakespeare uses omissions both of verbs and of nouns to great dramatic effect. In *Romeo and Juliet* omissions are few and seem to result from the poet’s wish to create regular iambic pentameter lines. At [1.1.107](#), for instance, Montague asks “were you by?” instead of “were you nearby?” creating a rhythmically regular line. At [1.1.121](#) (“Peered forth the golden window of the east”), Benvolio, by omitting the word “from” in the phrase “forth from,” again creates a regular rhythm. At [1.1.133](#) he omits the word “one” in the line “And gladly shunned [one] who gladly fled from me,” and at [1.2.104](#) he omits the phrase “that of” from the lines “let there be weighed / Your lady’s love against [that of] some other maid.”

## Shakespearean Wordplay

Shakespeare plays with language so often and so variously that entire books are written on the topic. Here we will mention only two kinds of wordplay, puns and metaphors. A pun is a play on words that have more than one meaning. The opening scene of *Romeo and Juliet* begins with a whole series of puns: *move* is used to mean “provoke” and then in its more usual sense, and *stand* is used to mean “take a stand” and “stand still,” building to Gregory’s conclusion that “if thou art moved thou runnest away.” In these examples, the dialogue openly reminds us that the words *move* and *stand* have more than one meaning. In other places in this scene, as throughout the play, words are used so that the second meaning is implied but not spelled out. When, to take one of hundreds of examples, at [1.4.17](#)–18 Mercutio says to Romeo, “Borrow Cupid’s wings / And soar with them above a common bound,” the word *bound* has the primary meaning of “a leap,” but the meaning of “a limit” is also suggested. (In the glosses to the text, puns of this sort are often indicated by numbered meanings—e.g., *bound* is glossed as “(1) leap; (2) limit.”) Puns are so important in this play that a section of one very crucial scene ([3.5](#)) is built around very serious punning as Juliet, on the surface, expresses anger that Romeo has killed her cousin, while, with the same words, she expresses her grief at being separated from Romeo:

JULIET

God pardon him. I do with all my heart,  
And yet no man like he doth grieve my heart.

LADY CAPULET

That is because the traitor murderer lives.

JULIET

Ay, madam, from the reach of these my hands.  
Would none but I might venge my cousin’s death!

([3.5.87](#)–91)

In these lines, the word *grieve*, for example, is heard by her mother as meaning “incense with anger,” but it also means “afflict with

longing”; the word *reach* is heard by her mother as meaning “grasp,” but it also means “touch.” In all of Shakespeare’s plays, but especially in *Romeo and Juliet*, one must stay alert to the sounds of words and to the possibility of double meanings.

A metaphor is a play on words in which one object or idea is expressed as if it were something else, something with which it is said to share common features. For instance, when Romeo meets Juliet at the dance, and says, as he touches her hand (1.5.104–05), “If I profane with my unworthing hand / This holy shrine,” and goes on to talk about their meeting as if he were a pilgrim at the shrine of a saint, he is using metaphoric language. When he sees Juliet through her window and asks, “what light through yonder window breaks?” (2.2.2), he begins a series of metaphors in which he tries to put into words how Juliet looks to him—like the sun, like stars, like a winged messenger of heaven. Metaphors are often used when the idea being conveyed is hard to express, and the speaker is thus given language that helps to carry the idea or the feeling to his or her listener—and to the audience. In Romeo’s metaphors of Juliet-as-saint and Juliet-as-light, he uses metaphors from the poetic tradition that attempt to express the overpowering feelings that come with being in love.

### Implied Stage Action

Finally, in reading Shakespeare’s plays we should always remember that what we are reading is a performance script. The dialogue is written to be spoken by actors who, at the same time, are moving, gesturing, picking up objects, weeping, shaking their fists. Some stage action is described in what are called “stage directions”; some is suggested within the dialogue itself. We must learn to be alert to such signals as we stage the play in our imaginations. When, in the first scene of *Romeo and Juliet*, Tybalt says, “What, art thou drawn among these heartless hinds? / Turn thee, Benvolio; look upon thy death,” it is clear that Benvolio must earlier have drawn his sword, and



Benvolio's response to Tybalt, "Put up thy sword," makes it just as clear that Tybalt has drawn his—probably just when he says "Turn thee, Benvolio." When Lady Capulet says, in [1.3](#), "Nurse, give leave awhile. / We must talk in secret.—Nurse, come back again" ([8–9](#)), we can be sure that the Nurse begins to leave; since she soon enters into the conversation, we can be equally sure that she returns as ordered. At several places in *Romeo and Juliet*, signals to the reader are not quite so clear. When Sampson says, at [1.1.34](#), "My naked weapon is out," one would assume that he has drawn his sword. The dialogue that follows, though, makes it improbable that he is standing there with his sword drawn. Here a director—and you as reader—must decide just what Sampson would do as he says these lines. Equally interesting challenges are offered by the fight scene in which Mercutio is killed, reportedly "under [Romeo's] arm." The text leaves open several possibilities for staging that killing.

It is immensely rewarding to work carefully with Shakespeare's language—with the words, the sentences, the wordplay, and the implied stage action—as readers for the past four centuries have discovered. It may be more pleasurable to attend a good performance of a play—though not everyone has thought so. But the joy of being able to stage a Shakespeare play in one's imagination, to return to passages that continue to yield further meanings (or further questions) the more one reads them—these are pleasures that, for many, rival (or at least augment) those of the performed text, and certainly make it worth considerable effort to "break the code" of Elizabethan poetic drama and let free the remarkable language that makes up a Shakespeare text.

## Shakespeare's Life

Surviving documents that give us glimpses into the life of William Shakespeare show us a playwright, poet, and actor who grew up in the market town of Stratford-upon-Avon, spent his professional life in London, and returned to Stratford a wealthy landowner. He was born in April 1564, died in April 1616, and is buried inside the chancel of Holy Trinity Church in Stratford.

We wish we could know more about the life of the world's greatest dramatist. His plays and poems are testaments to his wide reading—especially to his knowledge of Virgil, Ovid, Plutarch, Holinshed's *Chronicles*, and the Bible—and to his mastery of the English language, but we can only speculate about his education. We know that the King's New School in Stratford-upon-Avon was considered excellent. The school was one of the English “grammar schools” established to educate young men, primarily in Latin grammar and literature. As in other schools of the time, students began their studies at the age of four or five in the attached “petty school,” and there learned to read and write in English, studying primarily the catechism from the Book of Common Prayer. After two years in the petty school, students entered the lower form (grade) of the grammar school, where they began the serious study of Latin grammar and Latin texts that would occupy most of the remainder of their school days. (Several Latin texts that Shakespeare used repeatedly in writing his plays and poems were texts that schoolboys memorized and recited.) Latin comedies were introduced early in the lower form; in the upper form, which the boys entered at age ten or eleven, students wrote their own Latin orations and declamations, studied Latin

historians and rhetoricians, and began the study of Greek using the Greek New Testament.



Title page of a 1573 Latin and Greek catechism for children.

From Alexander Nowell, *Catechismus paruus pueris primum Latine . . .* (1573).

Since the records of the Stratford “grammar school” do not survive, we cannot prove that William Shakespeare attended the school; however, every indication (his father’s position as an alderman and bailiff of Stratford, the playwright’s own knowledge of the Latin classics, scenes in the plays that recall grammar-school experiences—for example, *The Merry Wives of Windsor*, 4.1) suggests that he did. We also lack generally accepted documentation about Shakespeare’s

life after his schooling ended and his professional life in London began. His marriage in 1582 (at age eighteen) to Anne Hathaway and the subsequent births of his daughter Susanna (1583) and the twins Judith and Hamnet (1585) are recorded, but how he supported himself and where he lived are not known. Nor do we know when and why he left Stratford for the London theatrical world, nor how he rose to be the important figure in that world that he had become by the early 1590s.

We do know that by 1592 he had achieved some prominence in London as both an actor and a playwright. In that year was published a book by the playwright Robert Greene attacking an actor who had the audacity to write blank-verse drama and who was “in his own conceit [i.e., opinion] the only Shake-scene in a country.” Since Greene’s attack includes a parody of a line from one of Shakespeare’s early plays, there is little doubt that it is Shakespeare to whom he refers, a “Shake-scene” who had aroused Greene’s fury by successfully competing with university-educated dramatists like Greene himself. It was in 1593 that Shakespeare became a published poet. In that year he published his long narrative poem *Venus and Adonis*; in 1594, he followed it with *The Rape of Lucrece*. Both poems were dedicated to the young earl of Southampton (Henry Wriothesley), who may have become Shakespeare’s patron.

It seems no coincidence that Shakespeare wrote these narrative poems at a time when the theaters were closed because of the plague, a contagious epidemic disease that devastated the population of London. When the theaters reopened in 1594, Shakespeare apparently resumed his double career of actor and playwright and began his long (and seemingly profitable) service as an acting-company shareholder. Records for December of 1594 show him to be a leading member of the Lord Chamberlain’s Men. It was this company of actors, later named the King’s Men, for whom he would be a principal actor, dramatist, and shareholder for the rest of his career.

So far as we can tell, that career spanned about twenty years. In the 1590s, he wrote his plays on English history as well as several comedies and at least two tragedies (*Titus Andronicus* and *Romeo and Juliet*). These histories, comedies, and tragedies are the plays credited to him in 1598 in a work, *Palladis Tamia*, that in one chapter compares English writers with “Greek, Latin, and Italian Poets.” There the author, Francis Meres, claims that Shakespeare is comparable to the Latin dramatists Seneca for tragedy and Plautus for comedy, and calls him “the most excellent in both kinds for the stage.” He also names him “Mellifluous and honey-tongued Shakespeare”: “I say,” writes Meres, “that the Muses would speak with Shakespeare’s fine filed phrase, if they would speak English.” Since Meres also mentions Shakespeare’s “sugared sonnets among his private friends,” it is assumed that many of Shakespeare’s sonnets (not published until 1609) were also written in the 1590s.

In 1599, Shakespeare’s company built a theater for themselves across the river from London, naming it the Globe. The plays that are considered by many to be Shakespeare’s major tragedies (*Hamlet*, *Othello*, *King Lear*, and *Macbeth*) were written while the company was resident in this theater, as were such comedies as *Twelfth Night* and *Measure for Measure*. Many of Shakespeare’s plays were performed at court (both for Queen Elizabeth I and, after her death in 1603, for King James I), some were presented at the Inns of Court (the residences of London’s legal societies), and some were doubtless performed in other towns, at the universities, and at great houses when the King’s Men went on tour; otherwise, his plays from 1599 to 1608 were, so far as we know, performed only at the Globe. Between 1608 and 1612, Shakespeare wrote several plays—among them *The Winter’s Tale* and *The Tempest*—presumably for the company’s new indoor Blackfriars theater, though the plays were performed also at the Globe and at court. Surviving documents describe a performance of *The Winter’s Tale* in 1611 at the Globe, for example, and

performances of *The Tempest* in 1611 and 1613 at the royal palace of Whitehall.

Shakespeare seems to have written very little after 1612, the year in which he probably wrote *King Henry VIII*. (It was at a performance of *Henry VIII* in 1613 that the Globe caught fire and burned to the ground.) Sometime between 1610 and 1613, according to many biographers, he returned to live in Stratford-upon-Avon, where he owned a large house and considerable property, and where his wife and his two daughters lived. (His son Hamnet had died in 1596.) However, other biographers suggest that Shakespeare did not leave London for good until much closer to the time of his death. During his professional years in London, Shakespeare had presumably derived income from the acting company's profits as well as from his own career as an actor, from the sale of his play manuscripts to the acting company, and, after 1599, from his shares as an owner of the Globe. It was presumably that income, carefully invested in land and other property, that made him the wealthy man that surviving documents show him to have become. It is also assumed that William Shakespeare's growing wealth and reputation played some part in inclining the Crown, in 1596, to grant John Shakespeare, William's father, the coat of arms that he had so long sought. William Shakespeare died in Stratford on April 23, 1616 (according to the epitaph carved under his bust in Holy Trinity Church) and was buried on April 25. Seven years after his death, his collected plays were published as *Mr. William Shakespeares Comedies, Histories, & Tragedies* (the work now known as the First Folio).



### Ptolemaic universe.

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

The years in which Shakespeare wrote were among the most exciting in English history. Intellectually, the discovery, translation, and printing of Greek and Roman classics were making available a set of works and worldviews that interacted complexly with Christian texts and beliefs. The result was a questioning, a vital intellectual ferment, that provided energy for the period's amazing dramatic and literary output and that fed directly into Shakespeare's plays. The Ghost in *Hamlet*, for example, is wonderfully complicated in part because he is a figure from Roman tragedy—the spirit of the dead returning to seek revenge—who at the same time inhabits a Christian hell (or purgatory); Hamlet's description of humankind reflects at one



moment the Neoplatonic wonderment at mankind (“What a piece of work is a man!”) and, at the next, the Christian attitude toward sinful humanity (“And yet, to me, what is this quintessence of dust?”).

As intellectual horizons expanded, so also did geographical and cosmological horizons. New worlds—both North and South America—were explored, and in them were found human beings who lived and worshiped in ways radically different from those of Renaissance Europeans and Englishmen. The universe during these years also seemed to shift and expand. Copernicus had earlier theorized that the earth was not the center of the cosmos but revolved as a planet around the sun. Galileo’s telescope, created in 1609, allowed scientists to see that Copernicus had been correct: the universe was not organized with the earth at the center, nor was it so nicely circumscribed as people had, until that time, thought. In terms of expanding horizons, the impact of these discoveries on people’s beliefs—religious, scientific, and philosophical—cannot be overstated.

London, too, rapidly expanded and changed during the years (from the early 1590s to around 1610) that Shakespeare lived there. London—the center of England’s government, its economy, its royal court, its overseas trade—was, during these years, becoming an exciting metropolis, drawing to it thousands of new citizens every year. Troubled by overcrowding, by poverty, by recurring epidemics of the plague, London was also a mecca for the wealthy and the aristocratic, and for those who sought advancement at court, or power in government or finance or trade. One hears in Shakespeare’s plays the voices of London—the struggles for power, the fear of venereal disease, the language of buying and selling. One hears as well the voices of Stratford-upon-Avon—references to the nearby Forest of Arden, to shepherding, to small-town gossip, to village fairs and markets. Part of the richness of Shakespeare’s work is the influence felt there of the various worlds in which he lived: the world of metropolitan London, the world of small-town and rural England, the world of the theater, and the worlds of craftsmen and shepherds.

That Shakespeare inhabited such worlds we know from surviving London and Stratford documents, as well as from the evidence of the plays and poems themselves. From such records we can sketch the dramatist's life. We know from his works that he was a voracious reader. We know from legal and business documents that he was a multifaceted theater man who became a wealthy landowner. We know a bit about his family life and a fair amount about his legal and financial dealings. Most scholars today depend upon such evidence as they draw their picture of the world's greatest playwright. Such, however, has not always been the case. Until the late eighteenth century, the William Shakespeare who lived in most biographies was the creation of legend and tradition. This was the Shakespeare who was supposedly caught poaching deer at Charlecote, the estate of Sir Thomas Lucy close by Stratford; this was the Shakespeare who fled from Sir Thomas's vengeance and made his way in London by taking care of horses outside a playhouse; this was the Shakespeare who reportedly could barely read, but whose natural gifts were extraordinary, whose father was a butcher who allowed his gifted son sometimes to help in the butcher shop, where William supposedly killed calves "in a high style," making a speech for the occasion. It was this legendary William Shakespeare whose Falstaff (in *1* and *2 Henry IV*) so pleased Queen Elizabeth that she demanded a play about Falstaff in love, and demanded that it be written in fourteen days (hence the existence of *The Merry Wives of Windsor*). It was this legendary Shakespeare who reached the top of his acting career in the roles of the Ghost in *Hamlet* and old Adam in *As You Like It*—and who died of a fever contracted by drinking too hard at "a merry meeting" with the poets Michael Drayton and Ben Jonson. This legendary Shakespeare is a rambunctious, undisciplined man, as attractively "wild" as his plays were seen by earlier generations to be. Unfortunately, there is no trace of evidence to support these wonderful stories.

Perhaps in response to the disreputable Shakespeare of legend—or perhaps in response to the fragmentary and, for some, all-too-ordinary Shakespeare documented by surviving records—some people since the mid-nineteenth century have argued that William Shakespeare could not have written the plays that bear his name. These persons have put forward some dozen names as more likely authors, among them Queen Elizabeth, Sir Francis Bacon, Edward de Vere (earl of Oxford), and Christopher Marlowe. Such attempts to find what for these people is a more believable author of the plays is a tribute to the regard in which the plays are held. Unfortunately for their claims, the documents that exist that provide evidence for the facts of Shakespeare’s life tie him inextricably to the body of plays and poems that bear his name. Unlikely as it seems to those who want the works to have been written by an aristocrat, a university graduate, or an “important” person, the plays and poems seem clearly to have been produced by a man from Stratford-upon-Avon with a very good “grammar-school” education and a life of experience in London and in the world of the London theater. How this particular man produced the works that dominate the cultures of much of the world four centuries after his death is one of life’s mysteries—and one that will continue to tease our imaginations as we continue to delight in his plays and poems.

## Shakespeare's Theater

The actors of Shakespeare's time are known to have performed plays in a great variety of locations. They played at court (that is, in the great halls of such royal residences as Whitehall, Hampton Court, and Greenwich); they played in halls at the universities of Oxford and Cambridge, and at the Inns of Court (the residences in London of the legal societies); and they also played in the private houses of great lords and civic officials. Sometimes acting companies went on tour from London into the provinces, often (but not only) when outbreaks of bubonic plague in the capital forced the closing of theaters to reduce the possibility of contagion in crowded audiences. In the provinces the actors usually staged their plays in churches (until around 1600) or in guildhalls. While surviving records show only a handful of occasions when actors played at inns while on tour, London inns were important playing places up until the 1590s.

The building of theaters in London had begun only shortly before Shakespeare wrote his first plays in the 1590s. These theaters were of two kinds: outdoor or public playhouses that could accommodate large numbers of playgoers, and indoor or private theaters for much smaller audiences. What is usually regarded as the first London outdoor public playhouse was called simply the Theatre. James Burbage—the father of Richard Burbage, who was perhaps the most famous actor in Shakespeare's company—built it in 1576 in an area north of the city of London called Shoreditch. Among the more famous of the other public playhouses that capitalized on the new fashion were the Curtain and the Fortune (both also built north of the city), the Rose, the Swan, the Globe, and the Hope (all located on the Bankside, a region just across the Thames south of the city of

London). All these playhouses had to be built outside the jurisdiction of the city of London because many civic officials were hostile to the performance of drama and repeatedly petitioned the royal council to abolish it.



A stylized representation of the Globe theater.

From Claes Jansz Visscher, *Londinum florentissima Britanniae urbs* . . . [c. 1625].

The theaters erected on the Bankside (a region under the authority of the Church of England, whose head was the monarch) shared the neighborhood with houses of prostitution and with the Paris Garden, where the blood sports of bearbaiting and bullbaiting were carried on. There may have been no clear distinction between playhouses and buildings for such sports, for we know that the Hope was used for both plays and baiting and that Philip Henslowe, owner of the Rose

and, later, partner in the ownership of the Fortune, was also a partner in a monopoly on baiting. All these forms of entertainment were easily accessible to Londoners by boat across the Thames or over London Bridge.

Evidently Shakespeare's company prospered on the Bankside. They moved there in 1599. Threatened by difficulties in renewing the lease on the land where their first theater (the Theatre) had been built, Shakespeare's company took advantage of the Christmas holiday in 1598 to dismantle the Theatre and transport its timbers across the Thames to the Bankside, where, in 1599, these timbers were used in the building of the Globe. The weather in late December 1598 is recorded as having been especially harsh. It was so cold that the Thames was "nigh [nearly] frozen," and there was heavy snow. Perhaps the weather aided Shakespeare's company in eluding their landlord, the snow hiding their activity and the freezing of the Thames allowing them to slide the timbers across to the Bankside without paying tolls for repeated trips over London Bridge. Attractive as this narrative is, it remains just as likely that the heavy snow hampered transport of the timbers in wagons through the London streets to the river. It also must be remembered that the Thames was, according to report, only "nigh frozen," and therefore did not necessarily provide solid footing. Whatever the precise circumstances of this fascinating event in English theater history, Shakespeare's company was able to begin playing at their new Globe theater on the Bankside in 1599. After this theater burned down in 1613 during the staging of Shakespeare's *Henry VIII* (its thatch roof was set alight by cannon fire called for in performance), Shakespeare's company immediately rebuilt on the same location. The second Globe seems to have been a grander structure than its predecessor. It remained in use until the beginning of the English Civil War in 1642, when Parliament officially closed the theaters. Soon thereafter it was pulled down.

The public theaters of Shakespeare's time were very different buildings from our theaters today. First of all, they were open-air

playhouses. As recent excavations of the Rose and the Globe confirm, some were polygonal or roughly circular in shape; the Fortune, however, was square. The most recent estimates of their size put the diameter of these buildings at 72 feet (the Rose) to 100 feet (the Globe), but we know that they held vast audiences of two or three thousand, who must have been squeezed together quite tightly. Some of these spectators paid extra to sit or stand in the two or three levels of roofed galleries that extended, on the upper levels, all the way around the theater and surrounded an open space. In this space were the stage and, perhaps, the tiring house (what we would call dressing rooms), as well as the so-called yard. In the yard stood the spectators who chose to pay less, the ones whom Hamlet contemptuously called “groundlings.” For a roof they had only the sky, and so they were exposed to all kinds of weather. They stood on a floor that was sometimes made of mortar and sometimes of ash mixed with the shells of hazelnuts, which, it has recently been discovered, were standard flooring material in the period.

Unlike the yard, the stage itself was covered by a roof. Its ceiling, called “the heavens,” is thought to have been elaborately painted to depict the sun, moon, stars, and planets. The exact size of the stage remains hard to determine. We have a single sketch of part of the interior of the Swan. A Dutchman named Johannes de Witt visited this theater around 1596 and sent a sketch of it back to his friend, Arend van Buchel. Because van Buchel found de Witt’s letter and sketch of interest, he copied both into a book. It is van Buchel’s copy, adapted, it seems, to the shape and size of the page in his book, that survives. In this sketch, the stage appears to be a large rectangular platform that thrusts far out into the yard, perhaps even as far as the center of the circle formed by the surrounding galleries. This drawing, combined with the specifications for the size of the stage in the building contract for the Fortune, has led scholars to conjecture that the stage on which Shakespeare’s plays were performed must have measured approximately 43 feet in width and 27 feet in depth, a vast acting area.



But the digging up of a large part of the Rose by late-twentieth-century archaeologists has provided evidence of a quite different stage design. The Rose stage was a platform tapered at the corners and much shallower than what seems to be depicted in the van Buchel sketch. Indeed, its measurements seem to be about 37.5 feet across at its widest point and only 15.5 feet deep. Because the surviving indications of stage size and design differ from each other so much, it is possible that the stages in other theaters, like the Theatre, the Curtain, and the Globe (the outdoor playhouses where we know that Shakespeare's plays were performed), were different from those at both the Swan and the Rose.

After about 1608 Shakespeare's plays were staged not only at the Globe but also at an indoor or private playhouse in Blackfriars. This theater had been constructed in 1596 by James Burbage in an upper hall of a former Dominican priory or monastic house. Although Henry VIII had dissolved all English monasteries in the 1530s (shortly after he had founded the Church of England), the area remained under church, rather than hostile civic, control. The hall that Burbage had purchased and renovated was a large one in which Parliament had once met. In the private theater that he constructed, the stage, lit by candles, was built across the narrow end of the hall, with boxes flanking it. The rest of the hall offered seating room only. Because there was no provision for standing room, the largest audience it could hold was less than a thousand, or about a quarter of what the Globe could accommodate. Admission to Blackfriars was correspondingly more expensive. Instead of a penny to stand in the yard at the Globe, it cost a minimum of sixpence to get into Blackfriars. The best seats at the Globe (in the Lords' Room in the gallery above and behind the stage) cost sixpence; but the boxes flanking the stage at Blackfriars were half a crown, or five times sixpence. Some spectators who were particularly interested in displaying themselves paid even more to sit on stools on the Blackfriars stage.

Whether in the outdoor or indoor playhouses, the stages of Shakespeare's time were different from ours. They were not separated from the audience by the dropping of a curtain between acts and scenes. Therefore the playwrights of the time had to find other ways of signaling to the audience that one scene (to be imagined as occurring in one location at a given time) had ended and the next (to be imagined at perhaps a different location at a later time) had begun. The customary way used by Shakespeare and many of his contemporaries was to have everyone on stage exit at the end of one scene and have one or more different characters enter to begin the next. In a few cases, where characters remain onstage from one scene to another, the dialogue or stage action makes the change of location clear, and the characters are generally to be imagined as having moved from one place to another. For example, in *Romeo and Juliet*, Romeo and his friends remain onstage in Act 1 from scene 4 to scene 5, but they are represented as having moved between scenes from the street that leads to Capulet's house into Capulet's house itself. The new location is signaled in part by the appearance onstage of Capulet's servingmen carrying table napkins, something they would not take into the streets. Playwrights had to be quite resourceful in the use of hand properties, like the napkin, or in the use of dialogue to specify where the action was taking place in their plays because, in contrast to most of today's theaters, the playhouses of Shakespeare's time did not fill the stage with scenery to make the setting precise. A consequence of this difference was that the playwrights of Shakespeare's time did not have to specify exactly where the action of their plays was set when they did not choose to do so, and much of the action of their plays is tied to no specific place.

Usually Shakespeare's stage is referred to as a "bare stage," to distinguish it from the stages of the last two or three centuries with their elaborate sets. But the stage in Shakespeare's time was not completely bare. Philip Henslowe, owner of the Rose, lists in his inventory of stage properties a rock, three tombs, and two mossy

banks. Stage directions in plays of the time also call for such things as thrones (or “states”), banquets (presumably tables with plaster replicas of food on them), and beds and tombs to be pushed onto the stage. Thus the stage often held more than the actors.

The actors did not limit their performing to the stage alone. Occasionally they went beneath the stage, as the Ghost appears to do in the first act of *Hamlet*. From there they could emerge onto the stage through a trapdoor. They could retire behind the hangings across the back of the stage, as, for example, the actor playing Polonius does when he hides behind the arras. Sometimes the hangings could be drawn back during a performance to “discover” one or more actors behind them. When performance required that an actor appear “above,” as when Juliet is imagined to stand at the window of her chamber in the famous and misnamed “balcony scene,” then the actor probably climbed the stairs to the gallery over the back of the stage and temporarily shared it with some of the spectators. The stage was also provided with ropes and winches so that actors could descend from, and reascend to, the “heavens.”

Perhaps the greatest difference between dramatic performances in Shakespeare’s time and ours was that in Shakespeare’s England the roles of women were played by boys. (Some of these boys grew up to take male roles in their maturity.) There were no women in the acting companies. It was not so in Europe, and had not always been so in the history of the English stage. There are records of women on English stages in the thirteenth and fourteenth centuries, two hundred years before Shakespeare’s plays were performed. After the accession of James I in 1603, the queen of England and her ladies took part in entertainments at court called masques, and with the reopening of the theaters in 1660 at the restoration of Charles II, women again took their place on the public stage.

The chief competitors of such acting companies as the one to which Shakespeare belonged and for which he wrote were companies of exclusively boy actors. The competition was most intense in the

early 1600s. There were then two principal children's companies: the Children of Paul's (the choirboys from St. Paul's Cathedral, whose private playhouse was near the cathedral); and the Children of the Chapel Royal (the choirboys from the monarch's private chapel, who performed at the Blackfriars theater built by Burbage in 1596). In *Hamlet* Shakespeare writes of "an aerie [nest] of children, little eyases [hawks], that cry out on the top of question and are most tyrannically clapped for 't. These are now the fashion and . . . berattle the common stages [attack the public theaters]." In the long run, the adult actors prevailed. The Children of Paul's dissolved around 1606. By about 1608 the Children of the Chapel Royal had been forced to stop playing at the Blackfriars theater, which was then taken over by the King's Men, Shakespeare's own troupe.

Acting companies and theaters of Shakespeare's time seem to have been organized in various ways. For example, with the building of the Globe, Shakespeare's company apparently managed itself, with the principal actors, Shakespeare among them, having the status of "sharers" and the right to a share in the takings, as well as the responsibility for a part of the expenses. Five of the sharers, including Shakespeare, owned the Globe. As actor, as sharer in an acting company and in ownership of theaters, and as playwright, Shakespeare was about as involved in the theatrical industry as one could imagine. Although Shakespeare and his fellows prospered, their status under the law was conditional upon the protection of powerful patrons. "Common players"—those who did not have patrons or masters—were classed in the language of the law with "vagabonds and sturdy beggars." So the actors had to secure for themselves the official rank of servants of patrons. Among the patrons under whose protection Shakespeare's company worked were the lord chamberlain and, after the accession of King James in 1603, the king himself.

In the early 1990s we began to learn a great deal more about the theaters in which Shakespeare and his contemporaries performed—or, at least, began to open up new questions about them. At that time

about 70 percent of the Rose had been excavated, as had about 10 percent of the second Globe, the one built in 1614. Excavation was halted at that point, but London has come to value the sites of its early playhouses, and takes what opportunities it can to explore them more deeply, both on the Bankside and in Shoreditch. Information about the playhouses of Shakespeare's London is therefore a constantly changing resource.

## The Publication of Shakespeare's Plays

Eighteen of Shakespeare's plays found their way into print during the playwright's lifetime, but there is nothing to suggest that he took any interest in their publication. These eighteen appeared separately in editions in quarto, or, in the case of *Henry VI, Part 3*, octavo format. The quarto pages are not much larger than a modern mass-market paperback book, and the octavo pages are even smaller; these little books were sold unbound for a few pence. The earliest of the quartos that still survive were printed in 1594, the year that both *Titus Andronicus* and a version of the play now called *Henry VI, Part 2* became available. While almost every one of these early quartos displays on its title page the name of the acting company that performed the play, only about half provide the name of the playwright, Shakespeare. The first quarto edition to bear the name Shakespeare on its title page is *Love's Labor's Lost* of 1598. A few of the quartos were popular with the book-buying public of Shakespeare's lifetime; for example, quarto *Richard II* went through five editions between 1597 and 1615. But most of the quartos were far from best sellers; *Love's Labor's Lost* (1598), for instance, was not reprinted in quarto until 1631. After Shakespeare's death, two more of his plays appeared in quarto format: *Othello* in 1622 and *The Two Noble Kinsmen*, coauthored with John Fletcher, in 1634.

In 1623, seven years after Shakespeare's death, *Mr. William Shakespeares Comedies, Histories, & Tragedies* was published. This printing offered readers in a single book thirty-six of the thirty-eight plays now thought to have been written by Shakespeare, including eighteen that had never been printed before. And it offered them in a style that was then reserved for serious literature and scholarship. The plays were arranged in double columns on pages nearly a foot high.

This large page size is called “folio,” as opposed to the smaller “quarto,” and the 1623 volume is usually called the Shakespeare First Folio. It is reputed to have sold for the lordly price of a pound. (One copy at the Folger Shakespeare Library is marked fifteen shillings—that is, three-quarters of a pound.)

In a preface to the First Folio entitled “To the great Variety of Readers,” two of Shakespeare’s former fellow actors in the King’s Men, John Heminge and Henry Condell, wrote that they themselves had collected their dead companion’s plays. They suggested that they had seen his own papers: “we have scarce received from him a blot in his papers.” The title page of the Folio declared that the plays within it had been printed “according to the True Original Copies.” Comparing the Folio to the quartos, Heminge and Condell disparaged the quartos, advising their readers that “before you were abused with divers stolen and surreptitious copies, maimed, and deformed by the frauds and stealths of injurious impostors.” Many Shakespeareans of the eighteenth and nineteenth centuries believed Heminge and Condell and regarded the Folio plays as superior to anything in the quartos.

Once we begin to examine the Folio plays in detail, it becomes less easy to take at face value the word of Heminge and Condell about the superiority of the Folio texts. For example, of the first nine plays in the Folio (one-quarter of the entire collection), four were essentially reprinted from earlier quarto printings that Heminge and Condell had disparaged, and four have now been identified as printed from copies written in the hand of a professional scribe of the 1620s named Ralph Crane; the ninth, *The Comedy of Errors*, was apparently also printed from a manuscript, but one whose origin cannot be readily identified. Evidently, then, eight of the first nine plays in the First Folio were not printed, in spite of what the Folio title page announces, “according to the True Original Copies,” or Shakespeare’s own papers, and the source of the ninth is unknown. Since today’s editors have been forced to treat Heminge and Condell’s pronouncements with skepticism, they must choose whether to base their own editions upon



quartos or the Folio on grounds other than Heminge and Condell's story of where the quarto and Folio versions originated.

Editors have often fashioned their own narratives to explain what lies behind the quartos and Folio. They have said that Heminge and Condell meant to criticize only a few of the early quartos, the ones that offer much shorter and sometimes quite different, often garbled, versions of plays. Among the examples of these are the 1600 quarto of *Henry V* (the Folio offers a much fuller version) or the 1603 *Hamlet* quarto. (In 1604 a different, much longer form of the play got into print as a quarto.) Early twentieth-century editors speculated that these questionable texts were produced when someone in the audience took notes from the plays' dialogue during performances and then employed "hack poets" to fill out the notes. The poor results were then sold to a publisher and presented in print as Shakespeare's plays. More recently this story has given way to another in which the shorter versions are said to be re-creations from memory of Shakespeare's plays by actors who wanted to stage them in the provinces but lacked manuscript copies. Most of the quartos offer much better texts than these so-called bad quartos. Indeed, in most of the quartos we find texts that are at least equal to or better than what is printed in the Folio. Many Shakespeare enthusiasts persuaded themselves that most of the quartos were set into type directly from Shakespeare's own papers, although there is nothing on which to base this conclusion except the desire for it to be true. Thus speculation continues about how the Shakespeare plays got to be printed. All that we have are the printed texts.

The book collector who was most successful in bringing together copies of the quartos and the First Folio was Henry Clay Folger, founder of the Folger Shakespeare Library in Washington, D.C. While it is estimated that there survive around the world only about 230 copies of the First Folio, Mr. Folger was able to acquire more than seventy-five copies, as well as a large number of fragments, for the library that bears his name. He also amassed a substantial number of

quartos. For example, only fourteen copies of the First Quarto of *Love's Labor's Lost* are known to exist, and three are at the Folger Shakespeare Library. As a consequence of Mr. Folger's labors, scholars visiting the Folger Shakespeare Library have been able to learn a great deal about sixteenth- and seventeenth-century printing and, particularly, about the printing of Shakespeare's plays. And Mr. Folger did not stop at the First Folio, but collected many copies of later editions of Shakespeare, beginning with the Second Folio (1632), the Third (1663–64), and the Fourth (1685). Each of these later folios was based on its immediate predecessor and was edited anonymously. The first editor of Shakespeare whose name we know was Nicholas Rowe, whose first edition came out in 1709. Mr. Folger collected this edition and many, many more by Rowe's successors, and the collecting continues.

## An Introduction to This Text

*Romeo and Juliet* was printed in a variety of forms between its earliest appearance in 1597 and its inclusion in the first collection of Shakespeare's plays, the First Folio of 1623.

In 1597 appeared *An Excellent conceited Tragedie of Romeo and Iuliet*, a quarto or pocket-size book that offers a version of the play markedly different from subsequent printings and from the play that most readers know. This version is only about two-thirds the length of later versions. It anticipates the language of these later versions quite closely (except for some apparent cuts) until near the end of [Act 2](#). Then it offers a wedding scene that is radically different from the one in later texts. For the last three acts, the language of the First Quarto varies widely from that of later texts. While the plot is essentially the same, there sometimes is no sign at all of speeches found in later versions; and sometimes speeches appear in much abbreviated forms, which seem to most readers quite awkward in comparison to the fuller versions printed in 1599 and thereafter. This First Quarto has therefore been dubbed a "bad quarto."

In 1599 the Second Quarto, often called the "good quarto," was published. It was entitled *The Most Excellent and lamentable Tragedie, of Romeo and Iuliet. Newly corrected, augmented, and amended*. For the most part, this Second Quarto seems to have been printed from a manuscript containing the fuller version of the play that most readers know. Yet there are also undeniable signs that the printer of the Second Quarto consulted the First Quarto.



*A N*  
EXCELLENT  
conceited Tragedie  
O F  
Romeo and Iuliet,

As it hath been often (with great applause)  
plaid publicuely, by the right Ho-  
nourable the L. of *Hunsdon*  
his Seruants.



LONDON,  
Printed by Iohn Danter.  
1 5 9 7

Title page of a 1597 First Quarto of *Romeo and Juliet*  
From the Folger Shakespeare Library collection.

THE  
MOST EX-  
cellent and lamentable  
Tragedie, of Romeo  
and Juliet.

*Newly corrected, augmented, and  
amended:*

As it hath bene sundry times publicuely acted, by the  
right Honourable the Lord Chamberlaine  
his Seruants.



LONDON  
Printed by Thomas Creede, for Cuthbert Burby, and are to  
be sold at his shop neare the Exchange.  
1599.

Title page of a 1599 Second Quarto of *Romeo and Juliet*  
From the Folger Shakespeare Library collection.

*The most lamentable Tragedie*

Nor arme nor face, ô be some other name  
Belonging to a man.  
Whats in a name that which we call a rose,  
By any other word would smell as sweete,  
So *Romeo* would were he not *Romeo* calld,  
Retaine that deare perfection which he owes,  
Without that rytte, *Romeo* doffe thy name,  
And for thy name which is no part of thee,  
Take all my selfe.

*Ro.* I take thee at thy word:  
Call me but loue, and Ile be new baptizd,  
Henceforth I neuer will be *Romeo*.

*Iuli.* What man art thou, that thus beschreend in  
So stumblest on my counsell? (night

*Ro.* By a name, I know not how to tell thee who I  
My name deare faint, is hatefull to my selfe, (am:  
Because it is an enemy to thee,  
Had I it written, I would teare the word.

*Iuli.* My cares haue yet not drunk a hundred words  
Of thy tongus vitering, yet I know the sound.  
Art thou not *Romeo*, and a *Montague*?

*Ro.* Neither faire maide, if either thee dislike:

*Iuli.* How camest thou hither, tel me, and wherefore?  
The Orchard walls are high and hard to climbe,  
And the place death, considering who thou art,  
If any of my kismen find thee here.

*Ro.* With lous light wings did I orepearch these  
For stonie limits cannot hold loue out, (walls,  
And what loue can do, that dares loue attempt:  
Therefore thy kinsmen are no stop to me.

*Iu.* If they do see thee, they will murder thee.

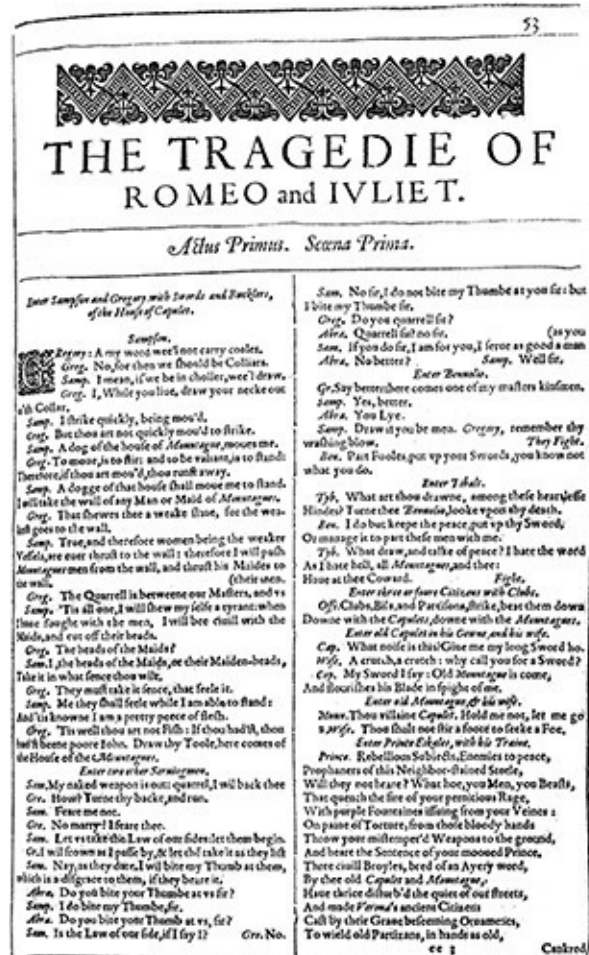
*Ro.* Alack there lies more perill in thine eye,  
Then twentie of their swords, looke thou but sweete,  
And I am prooffe against their enmitie.

*Iuli.* I would not for the world they saw thee here.

*Ro. I*

From the 1599 Second Quarto of *Romeo and Juliet*.

From the Folger Shakespeare Library collection.



## From the 1623 First Folio.

From the Folger Shakespeare Library collection.

For a short stretch ([1.2.55–1.3.37](#)), the Second Quarto seems to be no more than a reprint of the First Quarto. In 1609 a Third Quarto was reprinted from the Second.

A Fourth Quarto, undated, was reprinted from the Third. This Fourth Quarto has been dated by Carter Hailey as having been printed in 1623. Its printer appears to have consulted the First Quarto for some corrections and word choices.

The First Folio version appeared in 1623. It reprinted the Third Quarto, but its printer's copy must have been annotated by someone, because the Folio departs from the Third Quarto in ways that seem beyond the capacities of mere typesetters.



Recent editors have been virtually unanimous in their selection of the Second Quarto as the basis for their editions. In the latter half of the twentieth century it was widely assumed that (except for occasional consultation of the First Quarto) the Second Quarto was printed from Shakespeare's own manuscript. In contrast, the First Quarto has been said to reproduce an abridged version put together from memory by actors who had roles in the play as it was performed outside London. Some editors have become so convinced of the truth of such stories about the First Quarto as to depend on it as a record of what was acted. Nevertheless, as today's scholars reexamine the narratives about the origins of the printed texts, we discover that these narratives are based either on questionable evidence or sometimes on none at all, and we become more skeptical about ever identifying how the play assumed the forms in which it came to be printed.

The present edition is based on a fresh examination of the early printed texts rather than upon any modern edition.<sup>1</sup> It offers readers the text as it was printed in the Second Quarto (except for the passage reprinted in the Second Quarto from the First; there this edition follows the First Quarto). But the present edition offers an *edition* of the Second Quarto because it prints such editorial changes and such readings from other early printed versions as are, in the editors' judgment, needed to repair errors and deficiencies in the Second Quarto. Except for occasional readings and except for the single reprinted passage, this edition ignores the First Quarto because the First Quarto is, for the most part, so widely different from the Second.

For the convenience of the reader, we have modernized the punctuation and the spelling of the Second Quarto. Sometimes we go so far as to modernize certain old forms of words; for example, when *a* means "he," we change it to *he*; we change *mo* to *more*, and *ye* to *you*. It is not our practice in editing any of the plays to modernize words that sound distinctly different from modern forms. For example, when the early printed texts read *sith* or *apricocks* or *porpentine*, we have not modernized to *since*, *apricots*, *porcupine*.

When the forms *an*, *and*, or *and if* appear instead of the modern form *if*, we have reduced *and* to *an* but have not changed any of these forms to their modern equivalent, *if*. We also modernize *and*, where necessary, correct passages in foreign languages, unless an error in the early printed text can be reasonably explained as a joke.

Whenever we change the wording of the Second Quarto or add anything to its stage directions, we mark the change by enclosing it in superior half-brackets (< >). We want our readers to be immediately aware when we have intervened. (Only when we correct an obvious typographical error in the Second Quarto does the change not get marked.) Whenever we change the Second Quarto's wording or its punctuation so that meaning changes, we list the change in the textual notes at the back of the book, even if all we have done is fix an obvious error.

We correct or regularize a number of the proper names, as is the usual practice in editions of the play. "Mountague" becomes "Montague," for example, and the Prince's name, "Eskales," is printed as "Escalus." Although neither Lady Montague nor Lady Capulet receives the honorific title "Lady" in the early printed versions of the play, the title is traditional in editions and is consistent with the social relations of the families as these are depicted both in the play and in its source. Therefore we refer to these characters as "Lady Montague" and "Lady Capulet."

This edition differs from many earlier ones in its efforts to aid the reader in imagining the play as a performance. Thus stage directions are written with reference to the stage. For example, we do not describe Romeo and Juliet at their parting in [Act 3](#) as being "at the window" (the First Quarto's stage direction) because there is unlikely to have been an actual window above Shakespeare's stage. Instead, we follow the Second Quarto and describe them simply as "aloft," i.e., in the gallery above the stage.

Whenever it is reasonably certain, in our view, that a speech is accompanied by a particular action, we provide a stage direction

describing the action. (Occasional exceptions to this rule occur when the action is so obvious that to add a stage direction would insult the reader.) Stage directions for the entrance of characters in mid-scene are, with rare exceptions, placed so that they immediately precede the characters' participation in the scene, even though these entrances may appear somewhat earlier in the early printed texts. Whenever we move a stage direction, we record this change in the textual notes. Latin stage directions (e.g., *Exeunt*) are translated into English (e.g., *They exit*).

We expand the often severely abbreviated forms of names used as speech headings in early printed texts into the full names of the characters. We also regularize the speakers' names in speech headings, using only a single designation for each character, even though the early printed texts sometimes use a variety of designations. Variations in the speech headings of the early printed texts are recorded in the textual notes.

In the present edition, as well, we mark with a dash any change of address within a speech, unless a stage direction intervenes. When the *-ed* ending of a word is to be pronounced, we mark it with an accent. Like editors for the last two hundred years and more, we print metrically linked lines in the following way:

BENVOLIO

Good morrow, cousin.

ROMEO

Is the day so young?

([1.1.163](#)–64)

However, when there are a number of short verse-lines that can be linked in more than one way, we do not, with rare exceptions, indent any of them.

## The Explanatory Notes

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

---

**I.** We have also consulted the computerized text of the Second Quarto provided by the Text Archive of the Oxford University Computing Centre, to which we are grateful.

*The Tragedy of*

ROMEO  
AND  
JULIET

# Characters in the Play

ROMEO

MONTAGUE, his father

LADY MONTAGUE, his mother

BENVOLIO, their kinsman

ABRAM, a Montague servingman

BALTHASAR, Romeo's servingman

JULIET

CAPULET, her father

LADY CAPULET, her mother

NURSE to Juliet

TYBALT, kinsman to the Capulets

PETRUCHIO, Tybalt's companion


Capulet's Cousin

SAMPSON

GREGORY

PETER

Other Servingmen

 *servingmen*

ESCALUS, Prince of Verona

PARIS, the Prince's kinsman and Juliet's suitor

MERCUTIO, the Prince's kinsman and Romeo's friend

Paris' Page

FRIAR LAWRENCE

FRIAR JOHN

APOTHECARY

Three or four Citizens

Three Musicians

Three Watchmen

CHORUS

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



*The Tragedy of*

ROMEO  
AND  
JULIET

---

ACT 1





## THE PROLOGUE

---

<Enter> *Chorus.*

Two households, both alike in <u>dignity</u>	1
(In fair Verona, where we lay our scene),	2
From ancient grudge break to new <u>mutiny</u> ,	3
Where <u>civil</u> blood makes civil hands unclean.	4
<u>From forth the fatal loins of these two foes</u>	5
<u>A pair of star-crossed lovers take their life;</u>	6
Whose <u>misadventured</u> piteous overthrows	7
Doth with their death bury their parents' strife.	8
The fearful passage of their death-marked love	9
And the continuance of their parents' rage,	10
Which, <u>but</u> their children's end, naught could remove,	11
Is now the <u>two hours' traffic of our stage;</u>	12
The which, if you with patient ears attend,	13
What here shall miss, our toil shall strive to mend.	14

<Chorus exits.>

## <ACT 1>

---

### <Scene 1>

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

SAMPSON	Gregory, on my word we'll not <u>carry coals</u> .	1
GREGORY	No, for then we should be <u>colliers</u> .	2
SAMPSON	I mean, <u>an we be in choler, we'll draw</u> .	3
GREGORY	Ay, while you live, draw your neck out of <u>collar</u> .	4 5
SAMPSON	I strike quickly, being <u>moved</u> .	6
GREGORY	But thou art not quickly moved to strike.	7
SAMPSON	<u>A dog</u> of the house of Montague moves me.	8
GREGORY	To move is to stir, and to be valiant is to <u>stand</u> . Therefore if thou art moved thou runn'st away.	9 10 11
SAMPSON	A dog of that house shall move me to stand. I will <u>take the wall</u> of any man or maid of Montague's.	12 13
GREGORY	That shows thee a weak slave, for the weak- est <u>goes to the wall</u> .	14 15
SAMPSON	'Tis true, and therefore <u>women, being the</u> <u>weaker vessels</u> , are ever thrust to the wall. There- fore I will push Montague's men from the wall and thrust his maids to the wall.	16 17 18 19
GREGORY	<u>The quarrel is between our masters and us</u> <u>their men</u> .	20 21
SAMPSON	'Tis all <u>one</u> . I will show myself a tyrant. When I have fought with the men, I will be <u>civil</u> with the maids; I will cut off their heads.	22 23 24

GREGORY	The heads of the maids?	25
SAMPSON	Ay, the heads of the maids, or their maiden- heads. Take it in <u>what sense</u> thou wilt.	26 27
GREGORY	They must <u>take it &lt;in&gt; sense</u> that feel it.	28
SAMPSON	Me they shall feel while I am able to stand, and 'tis known I am a pretty piece of flesh.	29 30
GREGORY	'Tis well thou art not fish; if thou hadst, thou hadst been <u>poor-john</u> . Draw thy <u>tool</u> . Here <u>comes</u> of the house of Montagues.	31 32 33
<i>Enter &lt;Abram with another Servingman.&gt;</i>		
SAMPSON	My naked weapon is out. Quarrel, I will back thee.	34 35
GREGORY	How? Turn thy back and run?	36
SAMPSON	<u>Fear</u> me not.	37
GREGORY	No, <u>marry</u> . I <u>fear</u> thee!	38
SAMPSON	Let us <u>take the law of our sides</u> ; let them begin.	39 40
GREGORY	I will frown as I pass by, and let them take it as they <u>list</u> .	41 42
SAMPSON	Nay, as they dare. I will <u>bite my thumb</u> at them, which is disgrace to them if they bear it.	43 44
<i>&lt;He bites his thumb.&gt;</i>		
ABRAM	Do you bite your thumb at us, sir?	45
SAMPSON	I do bite my thumb, sir.	46
ABRAM	Do you bite your thumb at us, sir?	47
SAMPSON, <aside to Gregory>	Is the law of our side if I say "Ay"?	48 49
GREGORY, <aside to Sampson>	No.	50
SAMPSON	No, sir, I do not bite my thumb at you, sir, but I bite my thumb, sir.	51 52
GREGORY	Do you quarrel, sir?	53
ABRAM	Quarrel, sir? No, sir.	54
SAMPSON	But if you do, sir, I am for you. I serve as good a man as you.	55 56
ABRAM	No better.	57

SAMPSON Well, sir. 58

*Enter Benvolio.*

GREGORY, <aside to Sampson> Say “better”; here comes  
one of my master’s kinsmen. 59  
60

SAMPSON Yes, better, sir. 61

ABRAM You lie. 62

SAMPSON Draw if you be men.—Gregory, remember  
thy washing blow. 63  
64

*They fight.*

BENVOLIO Part, fools! 65

*<Drawing his sword.>*

Put up your swords. You know not what you do. 66

*Enter Tybalt, <drawing his sword.>*

TYBALT

What, art thou drawn among these heartless hinds? 67

Turn thee, Benvolio; look upon thy death. 68

BENVOLIO

I do but keep the peace. Put up thy sword, 69

Or manage it to part these men with me. 70

TYBALT

What, drawn and talk of peace? I hate the word 71

As I hate hell, all Montagues, and thee. 72

Have at thee, coward! 73

*<They fight.>*

*Enter three or four Citizens with clubs or partisans.*

<CITIZENS>

Clubs, bills, and partisans! Strike! Beat them down! 74

Down with the Capulets! Down with the Montagues! 75

*Enter old Capulet in his gown, and his Wife.*

CAPULET

What noise is this? Give me my long sword, ho! 76

LADY CAPULET A crutch, a crutch! Why call you for a  
sword? 77  
78

*Enter old Montague and his Wife.*

CAPULET

My sword, I say. Old Montague is come 79  
And flourishes his blade in spite of me. 80

MONTAGUE

Thou villain Capulet!—Hold me not; let me go. 81

LADY MONTAGUE

Thou shalt not stir one foot to seek a foe. 82

*Enter Prince Escalus with his train.*

PRINCE

Rebellious subjects, enemies to peace, 83  
Profaners of this neighbor-stained steel— 84  
Will they not hear?—What ho! You men, you beasts, 85  
That quench the fire of your pernicious rage 86  
With purple fountains issuing from your veins: 87  
On pain of torture, from those bloody hands 88  
Throw your mistempered weapons to the ground, 89  
And hear the sentence of your movèd prince. 90  
Three civil brawls bred of an airy word 91  
By thee, old Capulet, and Montague, 92  
Have thrice disturbed the quiet of our streets 93  
And made Verona's ancient citizens 94  
Cast by their grave-beseeming ornaments 95  
To wield old partisans in hands as old, 96  
Cankered with peace, to part your cankered hate. 97  
If ever you disturb our streets again, 98  
Your lives shall pay the forfeit of the peace. 99  
For this time all the rest depart away. 100  
You, Capulet, shall go along with me, 101  
And, Montague, come you this afternoon 102  
To know our farther pleasure in this case, 103  
To old Free-town, our common judgment-place. 104  
Once more, on pain of death, all men depart. 105

*<All but Montague, Lady Montague,  
and Benvolio> exit.*

MONTAGUE, <to Benvolio>

Who set this ancient quarrel new abroach? 106

Speak, nephew, were you by when it began? 107

BENVOLIO

Here were the servants of your adversary, 108

And yours, close fighting ere I did approach. 109

I drew to part them. In the instant came 110

The fiery Tybalt with his sword prepared, 111

Which, as he breathed defiance to my ears, 112

He swung about his head and cut the winds, 113

Who, nothing hurt withal, hissed him in scorn. 114

While we were interchanging thrusts and blows 115

Came more and more and fought on part and part, 116

Till the Prince came, who parted either part. 117

LADY MONTAGUE

O, where is Romeo? Saw you him today? 118

Right glad I am he was not at this fray. 119

BENVOLIO

Madam, an hour before the worshiped sun 120

Peered forth the golden window of the east, 121

A troubled mind <drove> me to walk abroad, 122

Where underneath the grove of sycamore 123

That westward rooteth from this city side, 124

So early walking did I see your son. 125

Towards him I made, but he was 'ware of me 126

And stole into the covert of the wood. 127

I, measuring his affections by my own 128

(Which then most sought where most might not be 129

found, 130

Being one too many by my weary self), 131

Pursued my humor, not pursuing his, 132

And gladly shunned who gladly fled from me. 133

MONTAGUE

Many a morning hath he there been seen, 134

With tears augmenting the fresh morning's dew, 135

Adding to clouds more clouds with his deep sighs. 136

But all so soon as the all-cheering sun 137  
Should in the farthest east begin to draw 138  
The shady curtains from Aurora's bed, 139  
Away from light steals home my heavy son 140  
And private in his chamber pens himself, 141  
Shuts up his windows, locks fair daylight out, 142  
And makes himself an artificial night. 143  
Black and portentous must this humor prove, 144  
Unless good counsel may the cause remove. 145

BENVOLIO

My noble uncle, do you know the cause? 146

MONTAGUE

I neither know it nor can learn of him. 147

BENVOLIO

Have you importuned him by any means? 148

MONTAGUE

Both by myself and many other friends. 149  
But he, <his> own affections' counselor, 150  
Is to himself—I will not say how true, 151  
But to himself so secret and so close, 152  
So far from sounding and discovery, 153  
As is the bud bit with an envious worm 154  
Ere he can spread his sweet leaves to the air 155  
Or dedicate his beauty to the same. 156  
Could we but learn from whence his sorrows grow, 157  
We would as willingly give cure as know. 158

*Enter Romeo.*

BENVOLIO

See where he comes. So please you, step aside. 159  
I'll know his grievance or be much denied. 160

MONTAGUE

I would thou wert so happy by thy stay 161  
To hear true shrift.—Come, madam, let's away. 162

*<Montague and Lady Montague> exit.*

BENVOLIO

Good morrow, cousin. 163

ROMEO	Is the day so young?	164
BENVOLIO		
	But new struck nine.	165
ROMEO	Ay me, sad hours seem long.	166
	Was that my father that went hence so fast?	167
BENVOLIO		
	It was. What sadness lengthens Romeo's hours?	168
ROMEO		
	Not having that which, having, makes them short.	169
BENVOLIO	In love?	170
ROMEO	Out—	171
BENVOLIO	Of love?	172
ROMEO		
	Out of her favor where I am in love.	173
BENVOLIO		
	Alas that love, so gentle in his <u>view</u> ,	174
	Should be so tyrannous and rough <u>in proof</u> !	175
ROMEO		
	Alas that <u>love, whose view is muffled still</u> ,	176
	Should without eyes see pathways to <u>his will</u> !	177
	Where shall we dine?—O me! What fray was here?	178
	Yet tell me not, for I have heard it all.	179
	Here's much to do with hate, but more with love.	180
	Why then, O brawling love, O loving hate,	181
	O anything of nothing first < <u>create</u> !>	182
	O heavy lightness, serious <u>vanity</u> ,	183
	Misshapen chaos of < <u>well-seeming</u> > forms,	184
	Feather of lead, bright smoke, cold fire, sick health,	185
	<u>Still-waking</u> sleep that is not what it is!	186
	This love feel I, that feel no love in this.	187
	Dost thou not laugh?	188
BENVOLIO	No, <u>coz</u> , I rather weep.	189
ROMEO		
	Good heart, at what?	190
BENVOLIO	At thy good heart's oppression.	191
ROMEO	Why, such is love's transgression.	192
	<u>Griefs of mine own lie heavy in my breast</u> ,	193



<u>Which thou wilt propagate to have it pressed</u>	194
<u>With more of thine</u> . This love that thou hast shown	195
Doth add more grief to too much of mine own.	196
Love is a smoke made with the fume of sighs;	197
<u>Being purged</u> , a fire sparkling in lovers' eyes;	198
Being vexed, a sea nourished with loving tears.	199
What is it else? A madness most <u>discreet</u> ,	200
A choking gall, and a preserving sweet.	201
Farewell, my coz.	202
BENVOLIO <u>Soft</u> , I will go along.	203
<u>An if</u> you leave me so, you do me wrong.	204
ROMEO	
Tut, I have lost myself. I am not here.	205
This is not Romeo. He's some other where.	206
BENVOLIO	
Tell me <u>in sadness</u> , who is that you love?	207
ROMEO    What, shall I groan and tell thee?	208
BENVOLIO	
Groan? Why, no. But sadly tell me who.	209
ROMEO	
A sick man in sadness makes his will—	210
A word <u>ill urged to</u> one that is so ill.	211
In sadness, cousin, I do love a woman.	212
BENVOLIO	
I aimed so near when I supposed you loved.	213
ROMEO	
A right good markman! And she's fair I love.	214
BENVOLIO	
A right <u>fair mark</u> , fair coz, is soonest hit.	215
ROMEO	
Well in that hit you miss. She'll not be hit	216
With <u>Cupid's arrow</u> . She hath Dian's wit,	217
And, in strong <u>proof</u> of chastity well armed,	218
From love's weak childish bow she lives <u>uncharmed</u> .	219
She will not stay the siege of loving terms,	220
Nor bide th' encounter of assailing eyes,	221
Nor ope her lap to saint-seducing gold.	222

O, she is rich in beauty, only poor	223
That, when she dies, <u>with beauty dies her store.</u>	224
BENVOLIO	
Then she hath sworn that she will <u>still</u> live chaste?	225
ROMEO	
She hath, and in that <u>sparing</u> <makes> huge waste;	226
For beauty, starved with her severity,	227
Cuts beauty off from all posterity.	228
She is too <u>fair, too wise, wisely too fair,</u>	229
To merit bliss by making me despair.	230
She hath <u>forsworn to</u> love, and in that vow	231
Do I live dead, that live to tell it now.	232
BENVOLIO	
Be ruled by me. Forget to think of her.	233
ROMEO	
O, teach me how I should forget to think!	234
BENVOLIO	
By giving liberty unto thine eyes.	235
Examine other beauties.	236
ROMEO	
'Tis the way	237
<u>To call hers, exquisite, in question more.</u>	238
These happy <u>masks</u> that kiss fair ladies' brows,	239
Being black, puts us in mind they hide the fair.	240
He that is stricken blind cannot forget	241
The precious treasure of his eyesight lost.	242
Show me <u>a mistress</u> that is <u>passing</u> fair;	243
What doth her beauty serve <u>but as a note</u>	244
Where I may read <u>who passed</u> that passing fair?	245
Farewell. Thou canst not teach me to forget.	246
BENVOLIO	
<u>I'll pay that doctrine or else die in debt.</u>	247

*They exit.*

<Scene 2>

*Enter Capulet, County Paris, and <a Servingman.>*

CAPULET

But Montague is bound as well as I, 1  
In penalty alike, and 'tis not hard, I think, 2  
For men so old as we to keep the peace. 3

PARIS

Of honorable reckoning are you both, 4  
And pity 'tis you lived at odds so long. 5  
But now, my lord, what say you to my suit? 6

CAPULET

But saying o'er what I have said before. 7  
My child is yet a stranger in the world. 8  
She hath not seen the change of fourteen years. 9  
Let two more summers wither in their pride 10  
Ere we may think her ripe to be a bride. 11

PARIS

Younger than she are happy mothers made. 12

CAPULET

And too soon marred are those so early made. 13  
Earth hath swallowed all my hopes but she; 14  
She's the hopeful lady of my earth. 15  
But woo her, gentle Paris, get her heart; 16  
My will to her consent is but a part. 17  
And, she agreed, within her scope of choice 18  
Lies my consent and fair according voice. 19  
This night I hold an old accustomed feast, 20  
Whereto I have invited many a guest 21  
Such as I love; and you among the store, 22  
One more, most welcome, makes my number more. 23  
At my poor house look to behold this night 24  
Earth-treading stars that make dark heaven light. 25  
Such comfort as do lusty young men feel 26  
When well-appareled April on the heel 27  
Of limping winter treads, even such delight 28  
Among fresh fennel buds shall you this night 29  
Inherit at my house. Hear all, all see, 30

And like her most whose merit most shall be;	31
<u>Which, on more view of many, mine, being one,</u>	32
<u>May stand in number, though in reck'ning none.</u>	33
Come go with me.	34
<i>&lt;To Servingman, giving him a list.&gt;</i>	
Go, <u>sirrah</u> , trudge about	35
Through fair Verona, find those persons out	36
Whose names are written there, and to them say	37
My house and welcome on their pleasure stay.	38
<i>&lt;Capulet and Paris&gt; exit.</i>	
SERVINGMAN Find them out whose names are written	39
here! It is written that the shoemaker should	40
<u>meddle</u> with his <u>yard</u> and the tailor with his <u>last</u> , the	41
fisher with his <u>pencil</u> and the painter with his nets.	42
But I am sent to find those persons whose names	43
are here writ, and can never find what names the	44
writing person hath here writ. I must to the learned.	45
<u>In good time!</u>	46
<i>Enter Benvolio and Romeo.</i>	
BENVOLIO, <i>&lt;to Romeo&gt;</i>	
Tut, man, one fire burns out another's burning;	47
One pain is lessened by <u>another's anguish</u> .	48
Turn giddy, and be helped by backward turning.	49
One desperate grief cures with <u>another's</u> languish.	50
Take thou some new infection to thy eye,	51
And the <u>rank</u> poison of the old will die.	52
ROMEO	
<u>Your plantain leaf</u> is excellent for that.	53
BENVOLIO	
For what, I pray thee?	54
ROMEO For <u>your broken shin</u> .	55
BENVOLIO Why Romeo, art thou mad?	56
ROMEO	
Not mad, but <u>bound</u> more than a madman is,	57
Shut up in prison, kept without my food,	58

Whipped and tormented, and—good <u>e'en</u> , good	59
fellow.	60
SERVINGMAN <u>God gi' good e'en</u> . I pray, sir, can you	61
read?	62
ROMEO	
Ay, mine own fortune in my misery.	63
SERVINGMAN Perhaps you have learned it <u>without</u>	64
<u>book</u> . But I pray, can you read anything you see?	65
ROMEO	
Ay, if I know the letters and the language.	66
SERVINGMAN You say honestly. <u>Rest you merry</u> .	67
ROMEO Stay, fellow. I can read.	68
	(He reads the letter.)
<i>Signior Martino and his wife and daughters,</i>	69
<i>County Anselme and his beauteous sisters,</i>	70
<i>The lady widow of Vitruvio,</i>	71
<i>Signior Placentio and his lovely nieces,</i>	72
<i>Mercutio and his brother Valentine,</i>	73
<i>Mine Uncle Capulet, his wife and daughters,</i>	74
<i>My fair niece Rosaline and Livia,</i>	75
<i>Signior Valentio and his cousin Tybalt,</i>	76
<i>Lucio and the lively Helena.</i>	77
A fair assembly. Whither should they come?	78
SERVINGMAN Up.	79
ROMEO Whither? To supper?	80
SERVINGMAN To our house.	81
ROMEO Whose house?	82
SERVINGMAN My master's.	83
ROMEO	
Indeed I should have asked thee that before.	84
SERVINGMAN Now I'll tell you without asking. My	85
master is the great rich Capulet, and, if you be not	86
of the house of Montagues, I pray come and <u>crush</u> a	87
cup of wine. Rest you merry.	88
	<He exits.>
BENVOLIO	

At this same <u>ancient</u> feast of Capulet's	89
Sups the fair Rosaline whom thou so loves,	90
With all the admirèd beauties of Verona.	91
Go thither, and with <u>unattainted</u> eye	92
Compare her face with some that I shall show,	93
And I will make thee think thy swan a crow.	94
ROMEO	
When the devout religion of mine eye	95
Maintains such falsehood, then turn tears to fire;	96
And <u>these who</u> , often drowned, could never die,	97
Transparent heretics, be burnt for liars.	98
One fairer than my love? The all-seeing sun	99
Ne'er saw her match since first the world begun.	100
BENVOLIO	
Tut, you saw her <u>fair</u> , none else being by,	101
Herself <u>poised</u> with herself in either eye;	102
But in that crystal <u>scales</u> let there be weighed	103
Your lady's love against some other <u>maid</u>	104
That I will show you shining at this feast,	105
And she shall <u>scant</u> show well that now seems best.	106
ROMEO	
I'll go along, no such sight to be shown,	107
But to rejoice in splendor of <u>mine own</u> .	108
<They exit.>	

### <Scene 3>

*Enter <Lady Capulet> and Nurse.*

LADY CAPULET

Nurse, where's my daughter? Call her forth to me. 1

NURSE

Now, by my maidenhead at twelve year old, 2

I bade her come.—What, lamb! What, ladybird! 3

God forbid. Where's this girl? What, Juliet! 4

*Enter Juliet.*

JULIET	<u>How now</u> , who calls?	5
NURSE	Your mother.	6
JULIET		
	Madam, I am here. What is your will?	7
LADY CAPULET		
	This is the matter.—Nurse, <u>give leave</u> awhile.	8
	We must talk in secret.—Nurse, come back again.	9
	I have remembered me, <u>thou 's</u> hear our counsel.	10
	Thou knowest my daughter's of a pretty age.	11
NURSE		
	Faith, I can tell her age unto <an> hour.	12
LADY CAPULET	She's not fourteen.	13
NURSE	I'll lay fourteen of my teeth (and yet, to my <u>teen</u>	14
	be it spoken, I have but four) she's not fourteen.	15
	How long is it now to <u>Lammastide</u> ?	16
LADY CAPULET	A fortnight and <u>odd</u> days.	17
NURSE		
	Even or odd, of all days in the year,	18
	Come Lammas Eve at night shall she be fourteen.	19
	Susan and she (God rest all Christian souls!)	20
	Were of an age. Well, Susan is with God;	21
	She was too good for me. But, as I said,	22
	On Lammas Eve at night shall she be fourteen.	23
	That shall she. <u>Marry</u> , I remember it well.	24
	'Tis since the earthquake now eleven years,	25
	And she was weaned (I never shall forget it)	26
	Of all the days of the year, upon that day.	27
	For I had then laid <u>wormwood</u> to my <u>dug</u> ,	28
	Sitting in the sun under the dovehouse wall.	29
	My lord and you were then at Mantua.	30
	Nay, I do bear a brain. But, as I said,	31
	When it did taste the wormwood on the nipple	32
	Of my dug and felt it bitter, pretty <u>fool</u> ,	33
	To see it tetchy and <u>fall out with</u> <the> dug.	34
	<u>"Shake," quoth the dovehouse.</u> 'Twas no need, <u>I</u>	35
	<u>throw</u> ,	36

To bid me trudge.	37
And since that time it is eleven years.	38
For then she could stand <u>high-lone</u> . Nay, <u>by th'</u>	39
<u>rood</u> ,	40
She could have run and waddled all about,	41
For <u>even</u> the day before, she <u>broke her brow</u> ,	42
And then my husband (God be with his soul,	43
He was a merry man) took up the child.	44
"Yea," quoth he, "Dost thou fall upon thy face?	45
Thou wilt fall backward when thou hast more wit,	46
Wilt thou not, Jule?" And, <u>by my holidam</u> ,	47
The pretty wretch left crying and said "Ay."	48
To see now how a jest shall come about!	49
I warrant, <u>an</u> I should live a thousand years,	50
I never should forget it. "Wilt thou not, Jule?"	51
quoth he.	52
And, pretty fool, it <u>stinted</u> and said "Ay."	53
LADY CAPULET	
Enough of this. I pray thee, hold thy peace.	54
NURSE	
Yes, madam, yet I cannot choose but laugh	55
To think it should leave crying and say "Ay."	56
And yet, I warrant, it had upon its brow	57
A bump as big as a young cock'rel's <u>stone</u> ,	58
A perilous knock, and it cried bitterly.	59
"Yea," quoth my husband. "Fall'st upon thy face?	60
Thou wilt fall backward when thou comest to age,	61
Wilt thou not, Jule?" It stinted and said "Ay."	62
JULIET	
And stint thou, too, I pray thee, nurse, say I.	63
NURSE	
Peace. I have done. God mark thee to his grace,	64
Thou wast the prettiest babe that e'er I nursed.	65
An I might live to see thee married <u>once</u> ,	66
I have my wish.	67
LADY CAPULET	



Marry, that “marry” is the very theme	68
I came to talk of.—Tell me, daughter Juliet,	69
How stands your <disposition> to be married?	70
JULIET	
It is an <honor> that I dream not of.	71
NURSE	
An <honor?> Were not I thine only nurse,	72
I would say thou hadst sucked wisdom from <u>thy</u>	73
<u>teat</u> .	74
LADY CAPULET	
Well, think of marriage now. Younger than you	75
Here in Verona, ladies of esteem,	76
Are made already mothers. By my count	77
I was your mother <u>much upon these years</u>	78
That you are now a <u>maid</u> . Thus, then, in brief:	79
The valiant Paris seeks you for his love.	80
NURSE	
A man, young lady—lady, such a man	81
As all the world—why, he’s a <u>man of wax</u> .	82
LADY CAPULET	
Verona’s summer hath not such a flower.	83
NURSE	
Nay, he’s a flower, in faith, a very flower.	84
LADY CAPULET	
What say you? Can you love the gentleman?	85
This night you shall behold him at our feast.	86
<u>Read o’er the volume</u> of young Paris’ face,	87
And find delight writ there with beauty’s pen.	88
Examine every <u>married lineament</u>	89
And see how one another lends <u>content</u> ,	90
And what obscured in this fair volume lies	91
Find written in the <u>margent</u> of his eyes.	92
This precious book of love, this <u>unbound</u> lover,	93
To beautify him only lacks a cover.	94
The fish lives in the sea, and ’tis much <u>pride</u>	95
For <u>fair without the fair within</u> to hide.	96

That book in many's eyes doth share the glory 97  
That in gold clasps locks in the golden story. 98  
 So shall you share all that he doth possess 99  
  
 By having him, making yourself no less. 100  
 NURSE  
 No less? Nay, bigger. Women grow by men. 101  
 LADY CAPULET  
 Speak briefly. Can you like of Paris' love? 102  
 JULIET  
 I'll look to like, if looking liking move. 103  
 But no more deep will I endart mine eye 104  
 Than your consent gives strength to make <it> fly. 105  
  
*Enter <Servingman.>*  
 SERVINGMAN Madam, the guests are come, supper 106  
 served up, you called, my young lady asked for, the 107  
 Nurse cursed in the pantry, and everything in 108  
extremity. I must hence to wait. I beseech you, 109  
 follow straight. 110  
 LADY CAPULET  
 We follow thee. 111  
  
*<Servingman exits.>*  
 Juliet, the County stays.  
 NURSE Go, girl, seek happy nights to happy days. 112  
  
*They exit.*

#### <Scene 4>

*Enter Romeo, Mercutio, Benvolio, with five or six other*  
*Maskers, Torchbearers, <and a Boy with a drum.>*

ROMEO  
What, shall this speech be spoke for our excuse? 1  
 Or shall we on without apology? 2  
 BENVOLIO  
The date is out of such prolixity. 3

<u>We'll have no Cupid hoodwinked with a scarf,</u>	4
<u>Bearing a Tartar's painted bow of lath,</u>	5
<u>Scaring the ladies like a crowkeeper,</u>	6
<u>&lt;Nor no without-book prologue, faintly spoke</u>	7
<u>After the prompter, for our entrance.&gt;</u>	8
But let them measure us by what they will.	9
We'll <u>measure them a measure</u> and be gone.	10
ROMEO	
Give me a torch. I am not for this <u>ambling</u> .	11
Being but <u>heavy</u> I will bear the light.	12
MERCUTIO	
Nay, <u>gentle</u> Romeo, we must have you dance.	13
ROMEO	
Not I, believe me. You have dancing shoes	14
With nimble soles. I have a soul of lead	15
<u>So</u> stakes me to the ground I cannot move.	16
MERCUTIO	
You are a <u>lover</u> . Borrow Cupid's wings	17
And soar with them above a common <u>bound</u> .	18
ROMEO	
I am too <u>sore</u> enpierced with his shaft	19
To soar with his light feathers, and so bound	20
I cannot <u>bound a pitch</u> above dull woe.	21
Under love's heavy burden do I sink.	22
<MERCUTIO>	
And to sink in it <u>should you</u> burden love—	23
Too great oppression for a tender thing.	24
ROMEO	
Is love a tender thing? It is too rough,	25
Too rude, too boist'rous, and it pricks like thorn.	26
MERCUTIO	
If love be rough with you, be rough with love.	27
<u>Prick love for pricking, and you beat love down.</u> —	28
Give me a case to put my visage in.—	29
A visor <u>for a visor</u> . What care I	30
What curious eye doth <u>cote</u> deformities?	31
Here are the beetle brows shall blush for me.	32

BENVOLIO	
Come, knock and enter, and no sooner in	33
But every man <u>betake him to his legs</u> .	34
ROMEO	
A torch for me. Let <u>wantons</u> light of heart	35
Tickle the senseless rushes with their heels,	36
For <u>I am proverbed with a grandsire phrase:</u>	37
<u>I'll be a candle holder and look on;</u>	38
<u>The game was ne'er so fair, and I am &lt;done.&gt;</u>	39
MERCUTIO	
Tut, <u>dun's the mouse, the constable's own word</u> .	40
If thou art <u>dun</u> , we'll draw thee from the mire—	41
Or, <u>save &lt;your&gt; reverence</u> , love—wherein thou	42
stickest	43
Up to the ears. Come, <u>we burn daylight</u> , ho!	44
ROMEO	
Nay, that's not so.	45
MERCUTIO	I mean, sir, in delay
	46
We waste our lights; in vain, <light> lights by day.	47
Take our <u>good</u> meaning, for our judgment sits	48
Five times <u>in that</u> ere once in our <five> <u>wits</u> .	49
ROMEO	
And we mean well in going to this masque,	50
But 'tis no <u>wit</u> to go.	51
MERCUTIO	Why, may one ask?
	52
ROMEO	
I dreamt a dream <u>tonight</u> .	53
MERCUTIO	And so did I.
	54
ROMEO	
Well, what was yours?	55
MERCUTIO	That dreamers often lie.
	56
ROMEO	
In bed asleep while they do dream things true.	57
MERCUTIO	
O, then I see Queen Mab hath been with you.	58
She is the fairies' midwife, and she comes	59
In shape no bigger than an <u>agate stone</u>	60

On the forefinger of an alderman,	61
<u>Drawn with</u> a team of little <atomi>	62
Over men's noses as they lie asleep.	63
Her wagon spokes made of long <u>spinners'</u> legs,	64
The <u>cover of</u> the wings of grasshoppers,	65
Her <u>traces</u> of the smallest spider web,	66
Her <u>collars</u> of the moonshine's wat'ry beams,	67
Her whip of cricket's bone, the lash of <u>film</u> ,	68
Her <u>wagoner</u> a small gray-coated gnat,	69
Not half so big as a round little worm	70
Pricked from the lazy finger of a <maid.>	71
Her chariot is an empty hazelnut,	72
Made by the <u>joiner</u> squirrel or old <u>grub</u> ,	73
Time out o' mind the fairies' coachmakers.	74
And <u>in this state</u> she gallops night by night	75
Through lovers' brains, and then they dream of love;	76
On courtiers' knees, that dream <u>on cur'sies straight</u> ;	77
O'er lawyers' fingers, who straight dream on fees;	78
O'er ladies' lips, who straight on kisses dream,	79
Which oft the angry Mab with blisters plagues	80
Because their <breaths> with <u>sweetmeats</u> tainted are.	81
Sometime she gallops o'er a courtier's nose,	82
And then dreams he of <u>smelling out a suit</u> .	83
And sometime comes she with a <u>tithe-pig's tail</u> ,	84
Tickling a parson's nose as he lies asleep;	85
Then he dreams of another benefice.	86
Sometime she driveth o'er a soldier's neck,	87
And then dreams he of cutting foreign throats,	88
Of <u>breaches</u> , <u>ambuscadoes</u> , <u>Spanish blades</u> ,	89
Of <u>healths</u> five fathom deep, and then <u>anon</u>	90
<u>Drums</u> in his ear, at which he starts and wakes	91
And, being thus frightened, swears a prayer or two	92
And sleeps again. This is that very Mab	93
That <u>plats</u> the manes of horses in the night	94
And <u>bakes the &lt;elflocks&gt; in</u> foul sluttish hairs,	95

Which once untangled much misfortune bodes.	96
This is the hag, when maids lie on their backs,	97
That presses them and <u>learns</u> them first to bear,	98
Making them women of good carriage.	99
This is she—	100
ROMEO                   Peace, peace, Mercutio, peace.	101
Thou talk'st of nothing.	102
MERCUTIO               True, I talk of dreams,	103
Which are the children of an idle brain,	104
Begot of nothing but <u>vain fantasy</u> ,	105
Which is as thin of substance as the air	106
And more inconstant than the wind, <u>who</u> woos	107
Even now the frozen bosom of the north	108
And, being angered, puffs away from thence,	109
Turning <u>his</u> side to the dew-dropping south.	110
BENVOLIO	
This wind you talk of blows us from ourselves.	111
Supper is done, and we shall come too late.	112
ROMEO	
I fear too early, for my mind <u>misgives</u>	113
Some consequence yet hanging in the stars	114
Shall bitterly begin <u>his fearful date</u>	115
With this night's revels, and <u>expire</u> the term	116
Of a despised life closed in my breast	117
By some vile <u>forfeit</u> of <u>untimely</u> death.	118
But he that hath the steerage of my course	119
Direct my <sail.> On, <u>lusty</u> gentlemen.	120
BENVOLIO   Strike, <u>drum</u> .	121

*They march about the stage  
and <then withdraw to the side.>*

### <Scene 5>

*Servingsmen come forth with napkins.*

<FIRST> SERVINGMAN	Where's Potpan that he helps not	1
--------------------	----------------------------------	---

to take away? He shift a trencher? He scrape a trencher? 2  
3  
<SECOND> SERVINGMAN When good manners shall lie 4  
all in one or two men's hands, and they unwashed 5  
too, 'tis a foul thing. 6  
<FIRST> SERVINGMAN Away with the joint stools, re- 7  
move the court cupboard, look to the plate.— 8  
Good thou, save me a piece of marchpane, and, as 9  
thou loves me, let the porter let in Susan Grind- 10  
stone and Nell.—Anthony and Potpan! 11  
<THIRD> SERVINGMAN Ay, boy, ready. 12  
<FIRST> SERVINGMAN You are looked for and called for, 13  
asked for and sought for, in the great chamber. 14  
<THIRD> SERVINGMAN We cannot be here and there too. 15  
Cheerly, boys! Be brisk awhile, and the longer liver 16  
take all. 17

*<They move aside.>*

*Enter <Capulet and his household,> all the guests and  
gentlewomen to <Romeo, Mercutio, Benvolio, and> the  
<other> Maskers.*

CAPULET  
Welcome, gentlemen. Ladies that have their toes 18  
Unplagued with corns will walk <a bout> with 19  
you.— 20  
Ah, my mistresses, which of you all 21  
Will now deny to dance? She that makes dainty, 22  
She, I'll swear, hath corns. Am I come near you 23  
now?— 24  
Welcome, gentlemen. I have seen the day 25  
That I have worn a visor and could tell 26  
A whispering tale in a fair lady's ear, 27  
Such as would please. 'Tis gone, 'tis gone, 'tis gone. 28  
You are welcome, gentlemen.—Come, musicians, 29  
play. 30

*Music plays and they dance.*

<u>A hall</u> , a hall, give room!—And foot it, girls.—	31
More light, you knaves, and <u>turn the tables up</u> ,	32
And quench the fire; the room is grown too hot.—	33
Ah, sirrah, this unlooked-for sport comes well.—	34
Nay, sit, nay, sit, good cousin Capulet,	35
For you and I are past our dancing days.	36
How long is 't now since last yourself and I	37
Were in a <u>mask</u> ?	38
CAPULET'S COUSIN <u>By 'r Lady</u> , thirty years.	39
CAPULET	
What, man, 'tis not so much, 'tis not so much.	40
'Tis since the nuptial of <Lucentio,>	41
Come Pentecost as quickly as it will,	42
Some five and twenty years, and then we masked.	43
CAPULET'S COUSIN	
'Tis more, 'tis more. His son is elder, sir.	44
His son is thirty.	45
CAPULET                      Will you tell me that?	46
His son was but a <u>ward</u> two years ago.	47
ROMEO, <to a Servingman>	
What lady's that which doth enrich the hand	48
Of yonder knight?	49
SERVINGMAN    I know not, sir.	50
ROMEO	
O, she doth teach the torches to burn bright!	51
It seems she hangs upon the cheek of night	52
As a rich jewel in an Ethiop's ear—	53
Beauty too rich for use, for Earth too <u>dear</u> .	54
So shows a snowy dove trooping with crows	55
As yonder lady o'er her fellows shows.	56
The <u>measure done</u> , I'll watch <u>her place of stand</u>	57
And, touching hers, make blessèd my <u>rude</u> hand.	58
Did my heart love till now? Forswear it, sight,	59
For I ne'er saw true beauty till this night.	60
TYBALT	
This, by his voice, <u>should be</u> a Montague.—	61



Fetch me my rapier, boy.	62
	<Page exits.>
What, dares the slave	63
Come hither covered with an <u>antic face</u>	64
To <u>flee</u> and scorn at our <u>solemnity</u> ?	65
Now, by the <u>stock</u> and honor of my kin,	66
To strike him dead I hold it not a sin.	67
CAPULET	
Why, how now, kinsman? Wherefore storm you so?	68
TYBALT	
Uncle, this is a Montague, our foe,	69
A villain that is hither come <u>in spite</u>	70
To scorn at our solemnity this night.	71
CAPULET	
Young Romeo is it?	72
TYBALT	'Tis he, that villain Romeo.
CAPULET	73
Content thee, gentle coz. Let him alone.	74
He <u>bears him like a portly</u> gentleman,	75
And, to say truth, Verona brags of him	76
To be a virtuous and well-governed youth.	77
I would not for the wealth of all this town	78
Here in my house do him disparagement.	79
Therefore be <u>patient</u> . Take no note of him.	80
It is my will, the which if thou respect,	81
Show a <u>fair presence</u> and put off these frowns,	82
An <u>ill-beseeming semblance</u> for a feast.	83
TYBALT	
It fits when such a villain is a guest.	84
I'll not endure him.	85
CAPULET	He shall be endured.
What, <u>goodman</u> boy? I say he shall. <u>Go to</u> .	87
Am I the master here or you? Go to.	88
You'll not endure him! <u>God shall mend my soul</u> ,	89
You'll make a mutiny among my guests,	90
<u>You will set cock-a-hoop, you'll be the man!</u>	91
TYBALT	

Why, uncle, 'tis a <u>shame</u> .	92
CAPULET Go to, go to.	93
You are a <u>saucy</u> boy. Is 't so indeed?	94
This trick may chance to scathe you. I know what.	95
You must contrary me. Marry, 'tis time—	96
<u>Well said, my hearts</u> .—You are a <u>princ Cox</u> , go.	97
Be quiet, or—More light, more light!—for shame,	98
I'll make you quiet.—What, cheerly, my hearts!	99
TYBALT	
<u>Patience perforce</u> with <u>willful choler</u> meeting	100
Makes my flesh tremble in their different greeting.	101
I will withdraw, but this intrusion shall,	102
Now seeming sweet, convert to bitt' rest gall.	103
	<i>He exits.</i>
ROMEO, <taking Juliet's hand>	
<u>If I profane with my unworhiest hand</u>	104
This holy shrine, the gentle sin is this:	105
My lips, two blushing pilgrims, ready stand	106
To smooth that rough touch with a tender kiss.	107
JULIET	
Good pilgrim, you do wrong your hand too much,	108
<u>Which mannerly devotion shows in this</u> ;	109
For saints have hands that pilgrims' hands do touch,	110
And palm to palm is holy <u>palmer's</u> kiss.	111
ROMEO	
Have not saints lips, and holy palmer too?	112
JULIET	
Ay, pilgrim, lips that they must use in prayer.	113
ROMEO	
O then, dear saint, let lips do what hands do.	114
They pray: grant thou, lest faith turn to despair.	115
JULIET	
Saints do not <u>move</u> , though grant for prayers' sake.	116
ROMEO	
Then <u>move not</u> while my prayer's effect I take.	117
	<He kisses her.>
Thus from my lips, by thine, my sin is purged.	118

JULIET  
 Then have my lips the sin that they have took. 119

ROMEO  
 Sin from my lips? O trespass sweetly urged! 120  
 Give me my sin again. 121

*<He kisses her.>*

JULIET                                      You kiss by th' book. 122

NURSE  
 Madam, your mother craves a word with you. 123  
*<Juliet moves toward her mother.>*

ROMEO  
What is her mother? 124

NURSE                                      Marry, bachelor, 125  
 Her mother is the lady of the house, 126  
 And a good lady, and a wise and virtuous. 127  
I nursed her daughter that you talked withal. 128  
 I tell you, he that can lay hold of her 129  
 Shall have the chinks. 130

*<Nurse moves away.>*

ROMEO, *<aside>*                      Is she a Capulet? 131  
 O dear account! My life is my foe's debt. 132

BENVOLIO  
 Away, begone. The sport is at the best. 133

ROMEO  
 Ay, so I fear. The more is my unrest. 134

CAPULET  
 Nay, gentlemen, prepare not to be gone. 135  
 We have a trifling foolish banquet towards.— 136  
Is it e'en so? Why then, I thank you all. 137  
 I thank you, honest gentlemen. Good night.— 138  
 More torches here.—Come on then, let's to bed.— 139  
 Ah, sirrah, by my fay, it waxes late. 140  
 I'll to my rest. 141

*<All but Juliet and the Nurse begin to exit.>*

JULIET  
 Come hither, nurse. What is yond gentleman? 142

NURSE

	The son and heir of old Tiberio.	143
JULIET		
	What's he that now is going out of door?	144
NURSE		
	Marry, that, I think, be young Petruchio.	145
JULIET		
	What's he that follows here, that would not dance?	146
NURSE	I know not.	147
JULIET		
	Go ask his name. < <i>The Nurse goes.</i> > If he be married,	148
	My grave is <u>like</u> to be my wedding bed.	149
NURSE, < <i>returning</i> >		
	His name is Romeo, and a Montague,	150
	The only son of your great enemy.	151
JULIET		
	My only love sprung from my only hate!	152
	Too early seen unknown, and known too late!	153
	<u>Prodigious</u> birth of love it is to me	154
	That I must love a loathed enemy.	155
NURSE		
	What's this? What's this?	156
JULIET	A rhyme I learned even now	157
	Of one I danced withal.	158
	<i>One calls within "Juliet."</i>	
NURSE	Anon, anon.	159
	Come, let's away. The strangers all are gone.	160
	<i>They exit.</i>	



*The Tragedy of*

ROMEO  
AND  
JULIET

---

ACT 2



## <ACT 2>

---

<Enter> Chorus.

Now old desire doth in his deathbed lie, 1  
And young affection gapes to be his heir. 2  
That fair for which love groaned for and would die, 3  
With tender Juliet <matched,> is now not fair. 4  
Now Romeo is beloved and loves again, 5  
Alike bewitchèd by the charm of looks, 6  
But to his foe supposed he must complain, 7  
And she steal love's sweet bait from fearful hooks. 8  
Being held a foe, he may not have access 9  
To breathe such vows as lovers use to swear, 10  
And she as much in love, her means much less 11  
To meet her new beloved anywhere. 12  
But passion lends them power, time means, to meet, 13  
Temp'ring extremities with extreme sweet. 14

<Chorus exits.>

### <Scene 1>

*Enter Romeo alone.*

ROMEO

Can I go forward when my heart is here? 1  
Turn back, dull earth, and find thy center out. 2

<He withdraws.>

*Enter Benvolio with Mercutio.*

BENVOLIO

Romeo, my cousin Romeo, Romeo!	3
MERCUTIO He is wise	4
And, on my life, hath stol'n him home to bed.	5
BENVOLIO	
He ran this way and leapt this <u>orchard</u> wall.	6
Call, good Mercutio.	7
<MERCUTIO> Nay, I'll <u>conjure</u> too.	8
Romeo! Humors! Madman! Passion! Lover!	9
Appear thou in the <u>likeness</u> of a sigh.	10
Speak but one rhyme and I am satisfied.	11
Cry but "Ay me," <pronounce> but "love" and	12
<"dove.">	13
Speak to my <u>gossip</u> Venus one <u>fair</u> word,	14
One nickname for her purblind son and <heir,>	15
Young <u>Abraham</u> Cupid, he that shot so < <u>trim</u> >	16
When <u>King Cophetua loved the beggar maid</u> .—	17
He heareth not, he stirreth not, he moveth not.	18
The <u>ape</u> is dead, and I must <u>conjure him</u> .—	19
I conjure thee by Rosaline's bright eyes,	20
By her high forehead, and her scarlet lip,	21
By her fine foot, straight leg, and quivering thigh,	22
And the <u>demesnes</u> that there adjacent lie,	23
That in thy likeness thou appear to us.	24
BENVOLIO	
An if he hear thee, thou wilt anger him.	25
MERCUTIO	
This cannot anger him. 'Twould anger him	26
To <u>raise</u> a spirit in his mistress' circle	27
Of some strange nature, letting it there stand	28
Till she had laid it and conjured it down.	29
That <u>were some spite</u> . My invocation	30
Is fair and honest. In his mistress' name,	31
I conjure only but to raise up him.	32
BENVOLIO	
Come, he hath hid himself among these trees	33
To be <u>consorted</u> with the <u>humorous</u> night.	34

Blind is his love and best befits the dark.	35
MERCUTIO	
If love be blind, love cannot hit the <u>mark</u> .	36
Now will he sit under a <u>medlar</u> tree	37
And wish his mistress were that kind of fruit	38
As maids call <u>medlars</u> when they laugh alone.—	39
O Romeo, that she were, O, that she were	40
An <u>&lt;open-ar-se,&gt;</u> thou a <u>pop'rin pear</u> .	41
Romeo, good night. I'll to my <u>truckle bed</u> ;	42
This field-bed is too cold for me to sleep.—	43
Come, shall we go?	44
BENVOLIO                      Go, then, for 'tis in vain	45
To seek him here that means not to be found.	46

*<They> exit.*

## <Scene 2>

<Romeo comes forward.>

ROMEO	
He jests at scars that never felt a wound.	1
<i>&lt;Enter Juliet <u>above</u>.&gt;</i>	
But soft, <u>what light through yonder window breaks?</u>	2
<u>It is the East, and Juliet is the sun.</u>	3
<u>Arise, fair sun, and kill the envious moon,</u>	4
<u>Who is already sick and pale with grief</u>	5
<u>That thou, her maid, art far more fair than she.</u>	6
<u>Be not her maid since she is envious.</u>	7
<u>Her vestal livery is but sick and green,</u>	8
<u>And none but fools do wear it.</u> Cast it off.	9
It is my lady. O, it is my love!	10
O, that she knew she were!	11
She speaks, yet she says nothing. What of that?	12
Her eye discourses; I will answer it.	13
I am too bold. 'Tis not to me she speaks.	14



Two of the fairest stars in all the heaven,	15
Having some business, <do> entreat her eyes	16
To twinkle in their <u>spheres</u> till they return.	17
What if her eyes were there, they in her head?	18
The brightness of her cheek would shame those	19
stars	20
As daylight doth a lamp; her eye in heaven	21
Would through the airy region <u>stream</u> so bright	22
That birds would sing and think it were not night.	23
See how she leans her cheek upon her hand.	24
O, that I were a glove upon that hand,	25
That I might touch that cheek!	26
JULIET Ay me.	27
ROMEO, <aside> She speaks.	28
O, speak again, bright angel, for thou art	29
As glorious to this night, being o'er my head,	30
As is a wingèd messenger of heaven	31
Unto the white-upturnèd wond'ring eyes	32
Of mortals that fall back to gaze on <u>him</u>	33
When he bestrides the lazy puffing clouds	34
And sails upon the bosom of the air.	35
JULIET	
O Romeo, Romeo, <u>wherefore</u> art thou Romeo?	36
Deny thy father and refuse thy name,	37
Or, if thou wilt not, <u>be but</u> sworn my love,	38
And I'll no longer be a Capulet.	39
ROMEO, <aside>	
Shall I hear more, or shall I speak at this?	40
JULIET	
'Tis but thy name that is my enemy.	41
<u>Thou art thyself, though not a Montague.</u>	42
What's Montague? It is <u>nor hand, nor</u> foot,	43
Nor arm, nor face. <u>O, be some other name</u>	44
<u>Belonging to a man.</u>	45
What's in a name? That which we call a rose	46
By any other word would smell as sweet.	47

So Romeo would, were he not Romeo called,	48
Retain that dear perfection which he <u>owes</u>	49
Without that title. Romeo, doff thy name,	50
And, <u>for thy name</u> , which is no part of thee,	51
Take all myself.	52
ROMEO I take thee at thy word.	53
<u>Call me but</u> love, and I'll be <u>new baptized</u> .	54
Henceforth I never will be Romeo.	55
JULIET	
What man art thou that, thus <u>bescreened</u> in night,	56
So stumblest on my <u>counsel</u> ?	57
ROMEO By a name	58
I know not how to tell thee who I am.	59
My name, dear saint, is hateful to myself	60
Because it is an enemy to thee.	61
Had I it written, I would tear the word.	62
JULIET	
My ears have yet not drunk a hundred words	63
Of thy tongue's uttering, yet I know the sound.	64
Art thou not Romeo, and a Montague?	65
ROMEO	
Neither, fair maid, if either <u>thee dislike</u> .	66
JULIET	
How camest thou hither, tell me, and wherefore?	67
The orchard walls are high and hard to climb,	68
And the place <u>death</u> , considering who thou art,	69
If any of my kinsmen find thee here.	70
ROMEO	
With love's light wings did I <u>o'erperch</u> these walls,	71
For stony limits cannot hold love out,	72
<u>And what love can do, that dares love attempt</u> .	73
Therefore thy kinsmen are no <u>stop</u> to me.	74
JULIET	
If they do see thee, they will murder thee.	75
ROMEO	
Alack, there lies more peril in thine eye	76

Than twenty of their swords. Look thou but sweet,	77
And I am <u>proof</u> against their enmity.	78
JULIET	
I would not for the world they saw thee here.	79
ROMEO	
I have night's cloak to hide me from their eyes,	80
And, <u>but</u> thou love me, let them find me here.	81
My life were better ended by their hate	82
Than death <u>proroguèd</u> , <u>wanting of</u> thy love.	83
JULIET	
By whose direction found'st thou out this place?	84
ROMEO	
By love, that first did prompt me to inquire.	85
He lent me counsel, and I lent him eyes.	86
I am no pilot; yet, wert thou as far	87
As that vast shore <washed> with the farthest sea,	88
I should adventure for such merchandise.	89
JULIET	
Thou knowest the mask of night is on my face,	90
Else would a maiden blush bepaint my cheek	91
<u>For that</u> which thou hast heard me speak tonight.	92
<u>Fain would I dwell on form</u> ; fain, fain deny	93
What I have spoke. But farewell <u>compliment</u> .	94
Dost thou love me? I know thou wilt say "Ay,"	95
And I will take thy word. Yet, if thou swear'st,	96
Thou mayst prove false. <u>At lovers' perjuries</u> ,	97
<u>They say, Jove laughs</u> . O gentle Romeo,	98
If thou dost love, pronounce it faithfully.	99
Or, if thou thinkest I am too quickly won,	100
I'll frown and be perverse and say thee nay,	101
<u>So</u> thou wilt woo, but <u>else</u> not for the world.	102
In truth, fair Montague, I am <u>too fond</u> ,	103
And therefore thou mayst think my <havior> <u>light</u> .	104
But trust me, gentleman, I'll prove more <u>true</u>	105
Than those that have <more> <u>coying</u> to be <u>strange</u> .	106
I <u>should</u> have been more strange, I must confess,	107

But that thou overheard'st ere I was ware	108
My true-love passion. Therefore pardon me,	109
And not impute this yielding to <u>light</u> love,	110
Which the dark night hath so <u>discovered</u> .	111
ROMEO	
Lady, by yonder blessed moon I vow,	112
That tips with silver all these fruit-tree tops—	113
JULIET	
O, swear not by the moon, th' inconstant moon,	114
That monthly changes in her <circled> <u>orb</u> ,	115
Lest that thy love prove likewise variable.	116
ROMEO	
What shall I swear by?	117
JULIET Do not swear at all.	118
Or, if thou wilt, swear by thy gracious self,	119
Which is the god of my idolatry,	120
And I'll believe thee.	121
ROMEO If my heart's dear love—	122
JULIET	
Well, do not swear. Although I joy in thee,	123
I have no joy of this contract tonight.	124
It is too rash, too <u>unadvised</u> , too sudden,	125
Too like the lightning, which doth cease to be	126
Ere one can say "It lightens." Sweet, good night.	127
This bud of love, by summer's ripening breath,	128
May prove a beauteous flower when next we meet.	129
Good night, good night. As sweet repose and rest	130
Come to thy heart as that within my breast.	131
ROMEO	
O, wilt thou leave me so unsatisfied?	132
JULIET	
What satisfaction canst thou have tonight?	133
ROMEO	
Th' exchange of thy love's faithful vow for mine.	134
JULIET	
I gave thee mine before thou didst request it,	135

And yet I would it were to give again. 136  
ROMEO  
Wouldst thou withdraw it? For what purpose, love? 137  
JULIET  
But to be frank and give it thee again. 138  
And yet I wish but for the thing I have. 139  
My bounty is as boundless as the sea, 140  
My love as deep. The more I give to thee, 141  
The more I have, for both are infinite. 142  
*<Nurse calls from within.>*  
I hear some noise within. Dear love, adieu.— 143  
Anon, good nurse.—Sweet Montague, be true. 144  
Stay but a little; I will come again. 145  
*<She exits.>*  
ROMEO  
O blessèd, blessèd night! I am afeard, 146  
Being in night, all this is but a dream, 147  
Too flattering sweet to be substantial. 148  
*<Reenter Juliet above.>*  
JULIET  
Three words, dear Romeo, and good night indeed. 149  
If that thy bent of love be honorable, 150  
Thy purpose marriage, send me word tomorrow, 151  
By one that I'll procure to come to thee, 152  
Where and what time thou wilt perform the rite, 153  
And all my fortunes at thy foot I'll lay 154  
And follow thee my <lord> throughout the world. 155  
<NURSE, within> Madam. 156  
JULIET  
I come anon.—But if thou meanest not well, 157  
I do beseech thee— 158  
<NURSE, within> Madam. 159  
JULIET By and by, I come.— 160  
To cease thy strife and leave me to my grief. 161  
Tomorrow will I send. 162  
ROMEO So thrive my soul— 163

JULIET    A thousand times good night. 164

<She exits.>

ROMEO

A thousand times the worse to want thy light. 165

Love goes toward love as schoolboys from their 166

books, 167

But love from love, toward school with heavy looks. 168

<Going.>

*Enter Juliet <above> again.*

JULIET

Hist, Romeo, hist! O, for a falc'ner's voice 169

To lure this tassel-gentle back again! 170

Bondage is hoarse and may not speak aloud, 171

Else would I tear the cave where Echo lies 172

And make her airy tongue more hoarse than <mine> 173

With repetition of "My Romeo!" 174

ROMEO

It is my soul that calls upon my name. 175

How silver-sweet sound lovers' tongues by night, 176

Like softest music to attending ears. 177

JULIET

Romeo. 178

ROMEO    My <dear.> 179

JULIET                      What o'clock tomorrow 180

Shall I send to thee? 181

ROMEO                      By the hour of nine. 182

JULIET

I will not fail. 'Tis twenty year till then. 183

I have forgot why I did call thee back. 184

ROMEO

Let me stand here till thou remember it. 185

JULIET

I shall forget, to have thee still stand there, 186

Rememb'ring how I love thy company. 187

ROMEO

And I'll still stay, to have thee still forget, 188

Forgetting any other home but this. 189  
 JULIET  
 'Tis almost morning. I would have thee gone, 190  
 And yet no farther than a wanton's bird, 191  
 That lets it hop a little from his hand, 192  
 Like a poor prisoner in his twisted gyves, 193  
 And with a silken thread plucks it back again, 194  
 So loving-jealous of his liberty. 195  
 ROMEO  
 I would I were thy bird. 196  
 JULIET Sweet, so would I. 197  
 Yet I should kill thee with much cherishing. 198  
 Good night, good night. Parting is such sweet 199  
 sorrow 200  
 That I shall say "Good night" till it be morrow. 201

<She exits.>

<ROMEO>  
 Sleep dwell upon thine eyes, peace in thy breast. 202  
 Would I were sleep and peace so sweet to rest. 203  
 Hence will I to my ghostly friar's close cell, 204  
 His help to crave, and my dear hap to tell. 205

*He exits.*

### <Scene 3>

*Enter Friar <Lawrence> alone with a basket.*

FRIAR LAWRENCE  
The gray-eyed morn smiles on the frowning night, 1  
 <Check'ring> the eastern clouds with streaks of light, 2  
 And fleckled darkness like a drunkard reels 3  
From forth day's path and Titan's <fiery> wheels. 4  
 Now, ere the sun advance his burning eye, 5  
 The day to cheer and night's dank dew to dry, 6  
 I must upfill this osier cage of ours 7  
 With baleful weeds and precious-juicèd flowers. 8

The Earth that's nature's mother is her tomb; 9  
What is her burying grave, that is her womb; 10  
 And from her womb children of divers kind 11  
 We sucking on her natural bosom find, 12  
 Many for many virtues excellent, 13  
None but for some, and yet all different. 14  
 O, mickle is the powerful grace that lies 15  
 In plants, herbs, stones, and their true qualities. 16  
 For naught so vile that on the Earth doth live 17  
 But to the Earth some special good doth give; 18  
 Nor aught so good but, strained from that fair use, 19  
Revolts from true birth, stumbling on abuse. 20  
 Virtue itself turns vice, being misapplied, 21  
 And vice sometime by action dignified. 22

*Enter Romeo.*

Within the infant rind of this weak flower 23  
 Poison hath residence and medicine power: 24  
 For this, being smelt, with that part cheers each 25  
part; 26  
 Being tasted, stays all senses with the heart. 27  
 Two such opposèd kings encamp them still 28  
 In man as well as herbs—grace and rude will; 29  
 And where the worser is predominant, 30  
 Full soon the canker death eats up that plant. 31

ROMEO

Good morrow, father. 32

FRIAR LAWRENCE Benedicite. 33

What early tongue so sweet saluteth me? 34  
 Young son, it argues a distempered head 35  
 So soon to bid "Good morrow" to thy bed. 36  
 Care keeps his watch in every old man's eye, 37  
 And, where care lodges, sleep will never lie; 38  
 But where unbruised youth with unstuffed brain 39  
 Doth couch his limbs, there golden sleep doth 40  
 reign. 41



Therefore thy earliness doth me assure	42
Thou art uproused with some <u>distemp'rature</u> ,	43
Or, if not so, then here I hit it right:	44
Our Romeo hath not been in bed tonight.	45
ROMEO	
That last is true. The sweeter rest was mine.	46
FRIAR LAWRENCE	
God pardon sin! Wast thou with Rosaline?	47
ROMEO	
With Rosaline, my ghostly father? No.	48
I have forgot that name and that name's woe.	49
FRIAR LAWRENCE	
That's my good son. But where hast thou been	50
then?	51
ROMEO	
I'll tell thee ere thou ask it me again.	52
I have been feasting with mine enemy,	53
Where on a sudden one hath wounded me	54
That's by me wounded. <u>Both our remedies</u>	55
Within thy help and holy <u>physic</u> lies.	56
I bear no hatred, blessèd man, for, lo,	57
<u>My intercession likewise steads my foe.</u>	58
FRIAR LAWRENCE	
Be plain, good son, and <u>homely in thy drift</u> .	59
Riddling confession finds but riddling <u>shrift</u> .	60
ROMEO	
Then plainly know my heart's dear love is set	61
On the fair daughter of rich Capulet.	62
As mine on hers, so hers is set on mine,	63
And all combined, <u>save</u> what thou must combine	64
By holy marriage. When and where and how	65
We met, we wooed, and made exchange of vow	66
I'll tell thee as we <u>pass</u> , but this I pray,	67
That thou consent to marry us today.	68
FRIAR LAWRENCE	
Holy Saint Francis, what a change is here!	69
Is Rosaline, that thou didst love so dear,	70

So soon forsaken? Young men's love then lies	71
Not truly in their hearts, but in their eyes.	72
Jesu Maria, what a <u>deal of brine</u>	73
Hath washed thy sallow cheeks for Rosaline!	74
How much salt water thrown away in waste	75
To <u>season</u> love, that of it doth not taste!	76
<u>The sun not yet thy sighs from heaven clears,</u>	77
Thy old groans yet ringing in mine ancient ears.	78
Lo, here upon thy cheek the stain doth sit	79
Of an old tear that is not washed off yet.	80
If e'er thou wast thyself, and these woes thine,	81
Thou and these woes were all for Rosaline.	82
And art thou changed? Pronounce this <u>sentence</u>	83
then:	84
Women <u>may fall</u> when there's no strength in men.	85
ROMEO	
Thou <u>chid'st</u> me oft for loving Rosaline.	86
FRIAR LAWRENCE	
For doting, not for loving, pupil mine.	87
ROMEO	
And <u>bad'st me</u> bury love.	88
FRIAR LAWRENCE	
Not in a grave	89
To lay one in, another out to have.	90
ROMEO	
I pray thee, chide me not. <u>Her I love now</u>	91
Doth grace for grace and love for love allow.	92
The other did not so.	93
FRIAR LAWRENCE	
O, she knew well	94
Thy love did <u>read by rote</u> , that could not <u>spell</u> .	95
But come, young waverer, come, go with me.	96
<u>In one respect</u> I'll thy assistant be,	97
For this alliance may so happy prove	98
To turn your households' rancor to pure love.	99
ROMEO	
O, let us hence. I <u>stand on</u> sudden haste.	100
FRIAR LAWRENCE	

Wisely and slow. They stumble that run fast.

101

*They exit.*

<Scene 4>

*Enter Benvolio and Mercutio.*

MERCUTIO

Where the devil should this Romeo be?

1

Came he not home tonight?

2

BENVOLIO

Not to his father's. I spoke with his man.

3

MERCUTIO

Why, that same pale hard-hearted wench, that

4

Rosaline,

5

Torments him so that he will sure run mad.

6

BENVOLIO

Tybalt, the kinsman to old Capulet,

7

Hath sent a letter to his father's house.

8

MERCUTIO A challenge, on my life.

9

BENVOLIO Romeo will answer it.

10

MERCUTIO Any man that can write may answer a letter.

11

BENVOLIO Nay, he will answer the letter's master, how

12

he dares, being dared.

13

MERCUTIO Alas, poor Romeo, he is already dead,

14

stabbed with a white wench's black eye, run

15

through the ear with a love-song, the very pin of his

16

heart cleft with the blind bow-boy's butt shaft. And

17

is he a man to encounter Tybalt?

18

<BENVOLIO> Why, what is Tybalt?

19

MERCUTIO More than prince of cats. O, he's the coura-

20

geous captain of compliments. He fights as you sing

21

prick-song, keeps time, distance, and proportion.

22

He rests his minim rests, one, two, and the third in

23

your bosom—the very butcher of a silk button, a

24

duelist, a duelist, a gentleman of the very first house

25

of the first and second cause. Ah, the immortal  
passado, the punto reverso, the hay! 26  
 BENVOLIO The what? 27  
 MERCUTIO The pox of such antic, lisping, affecting  
<phantasimes,> these new tuners of accent: “By 28  
 Jesu, a very good blade! A very tall man! A very good 29  
 whore!” Why, is not this a lamentable thing, grand- 30  
 sire, that we should be thus afflicted with these 31  
 strange flies, these fashion-mongers, these <“par- 32  
 don-me” ’s,> who stand so much on the new form 33  
 that they cannot sit at ease on the old bench? O their 34  
 bones, their bones! 35  
 36  
 37

*Enter Romeo.*

BENVOLIO Here comes Romeo, here comes Romeo. 38  
 MERCUTIO Without his roe, like a dried herring. O 39  
 flesh, flesh, how art thou fishified! Now is he for the 40  
numbers that Petrarch flowed in. Laura to his lady 41  
 was a kitchen wench (marry, she had a better love 42  
 to berhyme her), Dido a dowdy, Cleopatra a gypsy,  
Helen and Hero hildings and harlots, Thisbe a gray 43  
 eye or so, but not to the purpose.—Signior Romeo, 44  
bonjour. There’s a French salutation to your French  
slop. You gave us the counterfeit fairly last night. 45  
 ROMEO Good morrow to you both. What counterfeit 46  
 did I give you? 47  
 MERCUTIO The slip, sir, the slip. Can you not conceive? 48  
 ROMEO Pardon, good Mercutio, my business was 49  
 great, and in such a case as mine a man may strain  
 courtesy. 50  
 MERCUTIO That’s as much as to say such a case as 51  
 yours constrains a man to bow in the hams. 52  
 ROMEO Meaning, to curtsy. 53  
 MERCUTIO Thou hast most kindly hit it. 54  
 ROMEO A most courteous exposition. 55  
 MERCUTIO Nay, I am the very pink of courtesy. 56  
 57  
 58  
 59

ROMEO	“Pink” for flower.	60
MERCUTIO	Right.	61
ROMEO	Why, then is my <u>pump</u> well <u>flowered</u> .	62
MERCUTIO	Sure wit, follow me this jest now till thou	63
	hast worn out thy pump, that when the single sole	64
	of it is worn, the jest may remain, after the wearing,	65
	solely singular.	66
ROMEO	<u>O single-soled jest, solely singular for the</u>	67
	<u>singleness.</u>	68
MERCUTIO	Come between us, good Benvolio. My wits	69
	faints.	70
ROMEO	<u>Switch and spurs</u> , switch and spurs, or I’ll <u>cry</u>	71
	<u>a match.</u>	72
MERCUTIO	Nay, if our wits run the <u>wild-goose chase</u> , I	73
	am done, for thou hast more of the wild goose in	74
	one of thy wits than, I am sure, I have in my whole	75
	five. <u>Was I with you there for the goose?</u>	76
ROMEO	Thou wast never with me for anything when	77
	thou wast not there <u>for the goose</u> .	78
MERCUTIO	I will bite thee by the ear for that jest.	79
ROMEO	Nay, good goose, bite not.	80
MERCUTIO	Thy wit is a very bitter <u>sweeting</u> ; it is a most	81
	sharp sauce.	82
ROMEO	And is it not, then, well served into a sweet	83
	goose?	84
MERCUTIO	O, here’s a wit of <u>cheveril</u> that stretches	85
	from an inch narrow to an <u>ell</u> broad.	86
ROMEO	I stretch it out for that word “broad,” which	87
	added to the goose, proves thee far and wide a	88
	broad goose.	89
MERCUTIO	Why, is not this better now than groaning	90
	for love? Now art thou sociable, now art thou	91
	Romeo, now art thou what thou art, by art as well as	92
	by nature. For this driveling love is like a great	93
	<u>natural</u> that runs lolling up and down to hide his	94
	<u>bauble</u> in a hole.	95

BENVOLIO Stop there, stop there. 96

MERCUTIO Thou desirest me to stop in my tale against 97  
the hair. 98

BENVOLIO Thou wouldst else have made thy tale large. 99

MERCUTIO O, thou art deceived. I would have made it 100  
short, for I was come to the whole depth of my tale 101  
and meant indeed to occupy the argument no 102  
longer. 103

*Enter Nurse and her man <Peter.>*

ROMEO Here's goodly gear. A sail, a sail! 104

MERCUTIO Two, two—a shirt and a smock. 105

NURSE Peter. 106

PETER Anon. 107

NURSE My fan, Peter. 108

MERCUTIO Good Peter, to hide her face, for her fan's 109  
the fairer face. 110

NURSE God you good morrow, gentlemen. 111

MERCUTIO God you good e'en, fair gentlewoman. 112

NURSE Is it good e'en? 113

MERCUTIO 'Tis no less, I tell you, for the bawdy hand of 114  
the dial is now upon the prick of noon. 115

NURSE Out upon you! What a man are you? 116

ROMEO One, gentlewoman, that God hath made, him- 117  
self to mar. 118

NURSE By my troth, it is well said: "for himself to 119  
mar," quoth he? Gentlemen, can any of you tell me 120  
where I may find the young Romeo? 121

ROMEO I can tell you, but young Romeo will be older 122  
when you have found him than he was when you 123  
sought him. I am the youngest of that name, for 124  
fault of a worse. 125

NURSE You say well. 126

MERCUTIO Yea, is the worst well? Very well took, i' 127  
faith, wisely, wisely. 128

NURSE If you be he, sir, I desire some confidence with 129

you. 130

BENVOLIO She will indite him to some supper. 131

MERCUTIO A bawd, a bawd, a bawd. So ho! 132

ROMEO What hast thou found? 133

MERCUTIO No hare, sir, unless a hare, sir, in a Lenten 134  
pie that is something stale and hoar ere it be spent. 135  
*<Singing.> An old hare hoar,* 136  
*And an old hare hoar,* 137  
*Is very good meat in Lent.* 138  
*But a hare that is hoar* 139  
*Is too much for a score* 140  
*When it hoars ere it be spent.* 141

Romeo, will you come to your father's? We'll to 142  
dinner thither. 143

ROMEO I will follow you. 144

MERCUTIO Farewell, ancient lady. Farewell, lady, lady, 145  
lady. 146

*<Mercutio and Benvolio> exit.*

NURSE I pray you, sir, what saucy merchant was this 147  
that was so full of his ropery? 148

ROMEO A gentleman, nurse, that loves to hear himself 149  
talk and will speak more in a minute than he will 150  
stand to in a month. 151

NURSE An he speak anything against me, I'll take him 152  
down, an he were lustier than he is, and twenty 153  
such jacks. An if I cannot, I'll find those that shall. 154  
Scurvy knave, I am none of his flirt-gills; I am none 155  
of his skains-mates. *<To Peter.>* And thou must stand 156  
by too and suffer every knave to use me at his 157  
pleasure. 158

PETER I saw no man use you at his pleasure. If I had, 159  
my weapon should quickly have been out. I war- 160  
rant you, I dare draw as soon as another man, if I 161  
see occasion in a good quarrel, and the law on my 162  
side. 163

NURSE Now, afore God, I am so vexed that every part 164

about me quivers. Scurvy knave! <To Romeo.> Pray	165
you, sir, a word. And, as I told you, my young lady	166
bid me <u>inquire you out</u> . What she bid me say, I will	167
keep to myself. But first let me tell you, if you	168
should lead her <u>in</u> a fool's paradise, as they say, it	169
were a very gross kind of behavior, as they say. For	170
the gentlewoman is young; and therefore, if you	171
should deal double with her, truly it were an ill	172
thing to be offered to any gentlewoman, and very	173
<u>weak</u> dealing.	174
ROMEO Nurse, <u>commend me</u> to thy lady and mistress.	175
I protest unto thee—	176
NURSE Good heart, and i' faith I will tell her as much.	177
Lord, Lord, she will be a joyful woman.	178
ROMEO What wilt thou tell her, nurse? Thou dost not	179
<u>mark me</u> .	180
NURSE I will tell her, sir, that you do protest, which, as	181
I take it, is a gentlemanlike offer.	182
ROMEO Bid her devise	183
Some means to come to <u>shrift</u> this afternoon,	184
And there she shall at Friar Lawrence' cell	185
Be shrived and married. Here is for thy pains.	186
	<Offering her money.>
NURSE No, truly, sir, not a penny.	187
ROMEO Go to, I say you shall.	188
NURSE	
This afternoon, sir? Well, she shall be there.	189
ROMEO	
And stay, good nurse, behind the abbey wall.	190
Within this hour my man shall be with thee	191
And bring thee cords made like a <u>tackled stair</u> ,	192
Which to the high <u>topgallant</u> of my joy	193
Must be my <u>convoy</u> in the secret night.	194
Farewell. Be trusty, and I'll <u>quit</u> thy pains.	195
Farewell. Commend me to thy mistress.	196
NURSE	



Now, God in heaven bless thee! Hark you, sir.	197
ROMEO What sayst thou, my dear nurse?	198
NURSE	
Is your man secret? Did you ne'er hear say	199
"Two may keep <u>counsel</u> , putting one away"?	200
ROMEO	
Warrant thee, my man's as true as steel.	201
NURSE Well, sir, my mistress is the sweetest lady. Lord,	202
Lord, when 'twas a little <u>prating</u> thing—O, there is	203
a nobleman in town, one Paris, that <u>would fain lay</u>	204
<u>knife aboard</u> , but she, good soul, <u>had as lief</u> see a	205
toad, a very toad, as see him. I anger her sometimes	206
and tell her that Paris is the properer man, but I'll	207
warrant you, when I say so, she looks as pale as any	208
<u>clout</u> in the <u>versal</u> world. Doth not rosemary and	209
Romeo begin both with <u>a letter</u> ?	210
ROMEO Ay, nurse, what of that? Both with an R.	211
NURSE Ah, mocker, <u>that's the &lt;dog's&gt; name</u> . R is for	212
the—No, I know it begins with some other letter,	213
and she hath the prettiest <u>sententious of it</u> , of you	214
and rosemary, that it would do you good to hear it.	215
ROMEO Commend me to thy lady.	216
NURSE Ay, a thousand times.—Peter.	217
PETER Anon.	218
NURSE Before and <u>apace</u> .	219

*<They> exit.*

### <Scene 5>

*Enter Juliet.*

JULIET	
The clock struck nine when I did send the Nurse.	1
In half an hour she promised to return.	2
Perchance she cannot meet him. That's not so.	3
O, she is lame! Love's heralds should be thoughts,	4

Which ten times faster glides than the sun's beams,	5
Driving back shadows over <u>louring</u> hills.	6
<u>Therefore do nimble-pinioned doves draw Love,</u>	7
And therefore hath the wind-swift Cupid wings.	8
Now is the sun upon the highmost hill	9
Of this day's journey, and from nine till twelve	10
Is <three> long hours, yet she is not come.	11
Had she <u>affections</u> and warm youthful blood,	12
She would be as swift in motion as a ball;	13
My words would bandy her to my sweet love,	14
And his to me.	15
But old folks, many <u>feign as</u> they were dead,	16
Unwieldy, slow, heavy, and pale as lead.	17
<i>Enter Nurse &lt;and Peter.&gt;</i>	
O God, she comes!—O, honey nurse, what news?	18
Hast thou met with him? Send thy man away.	19
NURSE Peter, stay at the gate.	20
<i>&lt;Peter exits.&gt;</i>	
JULIET	
Now, good sweet nurse—O Lord, why lookest thou	21
sad?	22
Though news be sad, yet tell <u>them</u> merrily.	23
If good, thou shamest the music of sweet news	24
By playing it to me with so sour a face.	25
NURSE	
I am aweary. <u>Give me leave</u> awhile.	26
Fie, how my bones ache! What a <u>jaunt</u> have I!	27
JULIET	
I would thou hadst my bones, and I thy news.	28
Nay, come, I pray thee, speak. Good, good nurse,	29
speak.	30
NURSE	
Jesu, what haste! Can you not <u>stay</u> awhile?	31
Do you not see that I am out of breath?	32
JULIET	
How art thou out of breath, when thou hast breath	33

	To say to me that thou art out of breath?	34
	The excuse that thou dost make <u>in</u> this delay	35
	Is longer than the tale thou dost excuse.	36
	Is thy news good or bad? Answer to that.	37
	Say either, and I'll <u>stay the circumstance</u> .	38
	Let me be satisfied; is 't good or bad?	39
NURSE	Well, you have made a <u>simple</u> choice. You know	40
	not how to choose a man. Romeo? No, not he.	41
	Though his face be better than any man's, yet his leg	42
	excels all men's, and for a hand and a foot and a	43
	body, though they be not to be <u>talked on</u> , yet they	44
	are past compare. He is not the <u>flower</u> of courtesy,	45
	but I'll warrant him as gentle as a lamb. Go thy	46
	ways, wench. Serve God. <u>What</u> , have you dined at	47
	home?	48
JULIET		
	No, no. But all this did I know before.	49
	What says he of our marriage? What of that?	50
NURSE		
	Lord, how my head aches! What a head have I!	51
	It beats as it would fall in twenty pieces.	52
	My back <u>o' t' other</u> side! Ah, my back, my back!	53
	<u>Beshrew</u> your heart for sending me <u>about</u>	54
	To catch my death with jaunting up and down.	55
JULIET		
	I' faith, I am sorry that thou art not well.	56
	Sweet, sweet, sweet nurse, tell me, what says my	57
	love?	58
NURSE	Your love says, like an <u>honest</u> gentleman, and a	59
	courteous, and a kind, and a handsome, and, I	60
	warrant, a virtuous—Where is your mother?	61
JULIET		
	Where is my mother? Why, she is within.	62
	Where should she be? How oddly thou repliest:	63
	"Your love says, like an honest gentleman,	64
	Where is your mother?"	65

NURSE	O <u>God's lady</u> dear,	66
	Are you so <u>hot</u> ? <u>Marry, come up, I trow.</u>	67
	Is this the poultice for my aching bones?	68
	Henceforward do your messages yourself.	69
JULIET		
	Here's such a <u>coil</u> . Come, what says Romeo?	70
NURSE		
	Have you got leave to go to shrift today?	71
JULIET	I have.	72
NURSE		
	Then <u>hie you</u> hence to Friar Lawrence' cell.	73
	There stays a husband to make you a wife.	74
	Now comes the <u>wanton</u> blood up in your cheeks;	75
	<u>They'll be in scarlet straight</u> at any news.	76
	Hie you to church. I must another way,	77
	To fetch a ladder by the which your love	78
	Must <u>climb a bird's nest</u> soon when it is dark.	79
	I am the drudge and toil in your delight,	80
	But you shall <u>bear the burden soon at night.</u>	81
	Go. I'll to dinner. Hie you to the cell.	82
JULIET		
	Hie to high fortune! Honest nurse, farewell.	83

*They exit.*

### <Scene 6>

*Enter Friar <Lawrence> and Romeo.*

FRIAR LAWRENCE		
	So smile the heavens upon this holy act	1
	That after-hours with sorrow chide us not.	2
ROMEO		
	Amen, amen. <u>But come what sorrow can,</u>	3
	It cannot <u>countervail</u> the exchange of joy	4
	That one short minute gives me in her sight.	5
	<u>Do thou but close</u> our hands with holy words,	6

Then love-devouring death do what he dare,	7
It is enough I may but call her mine.	8
FRIAR LAWRENCE	
These violent delights have violent ends	9
And in their triumph die, like fire and <u>powder</u> ,	10
Which, as they kiss, consume. The sweetest honey	11
Is loathsome <u>in his own</u> deliciousness	12
And in the taste <u>confounds</u> the appetite.	13
Therefore love moderately. Long love doth so.	14
<u>Too swift</u> arrives as tardy as too slow.	15
<i>Enter Juliet.</i>	
Here comes the lady. O, so light a foot	16
Will ne'er wear out the everlasting flint.	17
A lover may bestride the <u>gossamers</u>	18
That <u>idles</u> in the <u>wanton</u> summer air,	19
And yet not fall, so <u>light</u> is <u>vanity</u> .	20
JULIET	
Good even to my ghostly <u>confessor</u> .	21
FRIAR LAWRENCE	
Romeo shall thank thee, daughter, for us both.	22
JULIET	
As much to him, else is his thanks too much.	23
ROMEO	
Ah, Juliet, if the <u>measure</u> of thy joy	24
Be heaped like mine, and <u>that</u> thy skill be <u>more</u>	25
To <u>blazon</u> it, then sweeten with thy breath	26
This neighbor air, and let rich <music's> tongue	27
<u>Unfold</u> the imagined happiness that both	28
Receive <u>in either by</u> this dear encounter.	29
JULIET	
<u>Conceit</u> , more rich in matter than in words,	30
<u>Braggs of his</u> substance, not of ornament.	31
They are <u>but</u> beggars that can <u>count</u> their worth,	32
But my true love is grown to such excess	33
I cannot <u>sum up sum</u> of half my wealth.	34
FRIAR LAWRENCE	

Come, come with me, and we will make short work,

35

For, by your leaves, you shall not stay alone

36

Till Holy Church incorporate two in one.

37

*<They exit.>*



*The Tragedy of*

ROMEO  
AND  
JULIET

---

ACT 3



## <ACT 3>

---

### <Scene 1>

*Enter Mercutio, Benvolio, and <their> men.*

BENVOLIO

I pray thee, good Mercutio, let's retire. 1  
The day is hot, the Capels <are> abroad, 2  
And if we meet we shall not 'scape a brawl, 3  
For now, these hot days, is the mad blood stirring. 4

MERCUTIO Thou art like one of these fellows that, when 5  
he enters the confines of a tavern, claps me his 6  
sword upon the table and says "God send me no 7  
need of thee" and, by the operation of the second 8  
cup, draws him on the drawer when indeed there is 9  
no need. 10

BENVOLIO Am I like such a fellow? 11

MERCUTIO Come, come, thou art as hot a jack in thy 12  
mood as any in Italy, and as soon moved to be 13  
moody, and as soon moody to be moved. 14

BENVOLIO And what to? 15

MERCUTIO Nay, an there were two such, we should 16  
have none shortly, for one would kill the other. 17  
Thou—why, thou wilt quarrel with a man that 18  
hath a hair more or a hair less in his beard than 19  
thou hast. Thou wilt quarrel with a man for crack- 20  
ing nuts, having no other reason but because thou 21  
hast hazel eyes. What eye but such an eye would spy 22  
out such a quarrel? Thy head is as full of quarrels as 23  
an egg is full of meat, and yet thy head hath been 24



<u>beaten as addle as an egg for quarreling</u> . Thou hast	25
quarreled with a man for coughing in the street	26
because he hath wakened thy dog that hath lain	27
asleep in the sun. Didst thou not fall out with a tailor	28
for wearing his new <u>doublet</u> before Easter? With	29
another, for tying his new shoes with old ribbon?	30
And yet thou wilt <u>tutor me from</u> quarreling?	31
BENVOLIO An I were so apt to quarrel as thou art, any	32
man should buy the <u>fee simple</u> of my life for an	33
hour and a quarter.	34
MERCUTIO The fee <u>simple</u> ? O simple!	35
<i>Enter Tybalt, Petruchio, and others.</i>	
BENVOLIO By my head, here comes the Capulets.	36
MERCUTIO By my heel, I care not.	37
TYBALT, <to his companions>	
Follow me close, for I will speak to them.—	38
Gentlemen, good e'en. A word with one of you.	39
MERCUTIO And but one word with one of us? Couple it	40
with something. Make it a word and a blow.	41
TYBALT You shall find me apt enough to that, sir, an	42
you will give me occasion.	43
MERCUTIO Could you not take some occasion without	44
giving?	45
TYBALT Mercutio, <u>thou consortest</u> with Romeo.	46
MERCUTIO <u>Consort</u> ? What, dost thou make us min-	47
strels? An thou make minstrels of us, look to hear	48
nothing but discords. Here's my <u>fiddlestick</u> ; here's	49
that shall make you dance. <u>Zounds</u> , consort!	50
BENVOLIO	
We talk here in the public <u>haunt</u> of men.	51
Either withdraw unto some private place,	52
Or reason coldly of your grievances,	53
Or else depart. Here all eyes gaze on us.	54
MERCUTIO	
Men's eyes were made to look, and let them gaze.	55

I will not budge for no man's pleasure, I.	56
<i>Enter Romeo.</i>	
TYBALT	
Well, peace be with you, sir. Here comes <u>my man</u> .	57
MERCUTIO	
But I'll be hanged, sir, if he wear <u>your livery</u> .	58
Marry, go before to <u>field</u> , he'll be your follower.	59
Your Worship in that sense may call him "man."	60
TYBALT	
Romeo, the love I bear thee can afford	61
No better term than this: thou art a villain.	62
ROMEO	
Tybalt, the reason that I have to love thee	63
Doth much excuse the <u>appertaining rage</u>	64
<u>To</u> such a greeting. Villain am I none.	65
Therefore farewell. I see thou knowest me not.	66
TYBALT	
Boy, this shall not excuse the injuries	67
That thou hast done me. Therefore turn and draw.	68
ROMEO	
I do protest I never injured thee	69
But love thee better than thou canst <u>devise</u>	70
Till thou shalt know the reason <u>of</u> my love.	71
And so, good Capulet, which name I <u>tender</u>	72
As dearly as mine own, be satisfied.	73
MERCUTIO	
O calm, dishonorable, vile submission!	74
<u>Alla stoccato carries it away.</u>	75
	<He draws.>
Tybalt, you <u>ratcatcher</u> , will you walk?	76
TYBALT What wouldst thou have with me?	77
MERCUTIO Good king of cats, nothing but one of your	78
nine lives, that I mean to make bold <u>withal</u> , and, as	79
you shall <u>use</u> me hereafter, <u>dry-beat</u> the rest of the	80
eight. Will you pluck your sword out of his <u>pilcher</u>	81
by the ears? Make haste, lest mine be about your	82

ears ere it be out.	83
TYBALT I am for you.	84
	<i>&lt;He draws.&gt;</i>
ROMEO	
Gentle Mercutio, put thy rapier up.	85
MERCUTIO Come, sir, your <i>passado</i> .	86
	<i>&lt;They fight.&gt;</i>
ROMEO	
Draw, Benvolio, beat down their weapons.	87
	<i>&lt;Romeo draws.&gt;</i>
Gentlemen, for shame forbear this outrage!	88
Tybalt! Mercutio! The Prince expressly hath	89
Forbid this <i>bandying</i> in Verona streets.	90
Hold, Tybalt! Good Mercutio!	91
	<i>&lt;Romeo attempts to beat down their rapiers. Tybalt stabs Mercutio.&gt;</i>
<PETRUCHIO> Away, Tybalt!	92
	<i>&lt;Tybalt, Petruchio, and their followers exit.&gt;</i>
MERCUTIO I am hurt.	93
A plague o' both houses! I am <i>sped</i> .	94
Is he gone and <i>hath nothing</i> ?	95
BENVOLIO What, art thou hurt?	96
MERCUTIO	
Ay, ay, a scratch, a scratch. Marry, 'tis enough.	97
Where is my page?—Go, <i>villain</i> , fetch a surgeon.	98
	<i>&lt;Page exits.&gt;</i>
ROMEO	
Courage, man, the hurt cannot be much.	99
MERCUTIO No, 'tis not so deep as a well, nor so wide as	100
a church door, but 'tis enough. 'Twill serve. Ask for	101
me tomorrow, and you shall find me a grave man. I	102
am <i>peppered</i> , I warrant, for this world. A plague o'	103
both your houses! Zounds, a dog, a rat, a mouse, a	104
cat, to scratch a man to death! A braggart, a rogue, a	105
villain that fights by the <i>book of arithmetic</i> ! Why the	106
devil came you between us? I was hurt under your	107

arm.	108
ROMEO I thought all for the best.	109
MERCUTIO	
Help me into some house, Benvolio,	110
Or I shall faint. A plague o' both your houses!	111
They have made <u>worms' meat</u> of me.	112
I have it, and soundly, too. Your houses!	113
<All but Romeo> exit.	
ROMEO	
This gentleman, the Prince's <u>near ally</u> ,	114
My <u>very</u> friend, hath got this mortal hurt	115
In my behalf. My reputation stained	116
With Tybalt's slander—Tybalt, that an hour	117
Hath been my <u>cousin</u> ! O sweet Juliet,	118
Thy beauty hath made me effeminate	119
And <u>in my temper softened valor's steel</u> .	120
<i>Enter Benvolio.</i>	
BENVOLIO	
O Romeo, Romeo, <u>brave</u> Mercutio is dead.	121
That gallant spirit hath <u>aspired</u> the clouds,	122
<u>Which</u> too <u>untimely</u> here did scorn the earth.	123
ROMEO	
This day's black fate <u>on more days doth depend</u> .	124
This but begins the woe <u>others</u> must end.	125
<Enter Tybalt.>	
BENVOLIO	
Here comes the furious Tybalt back again.	126
ROMEO	
<Alive> in triumph, and Mercutio slain!	127
Away to heaven, <u>respective lenity</u> ,	128
And <fire-eyed> fury be my <u>conduct</u> now.—	129
Now, Tybalt, take the “villain” back again	130
That <u>late</u> thou gavest me, for Mercutio's soul	131
Is but a little way above our heads,	132
Staying for thine to keep him company.	133

Either thou or I, or both, must go with him. 134

TYBALT

Thou wretched boy that didst consort him here 135

Shalt with him hence. 136

ROMEO This shall determine that. 137

*They fight. Tybalt falls.*

BENVOLIO

Romeo, away, begone! 138

The citizens are up, and Tybalt slain. 139

Stand not amazed. The Prince will doom thee death 140

If thou art taken. Hence, be gone, away. 141

ROMEO

O, I am Fortune's fool! 142

BENVOLIO Why dost thou stay? 143

*Romeo exits.*

*Enter Citizens.*

CITIZEN

Which way ran he that killed Mercutio? 144

Tybalt, that murderer, which way ran he? 145

BENVOLIO

There lies that Tybalt. 146

CITIZEN, <to Tybalt> Up, sir, go with me. 147

I charge thee in the Prince's name, obey. 148

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

PRINCE

Where are the vile beginners of this fray? 149

BENVOLIO

O noble prince, I can discover all 150

The unlucky manage of this fatal brawl. 151

There lies the man, slain by young Romeo, 152

That slew thy kinsman, brave Mercutio. 153

LADY CAPULET

Tybalt, my cousin, O my brother's child! 154

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

Of my dear kinsman! Prince, as thou art true, 156

For blood of ours, shed blood of Montague.	157
O cousin, cousin!	158
PRINCE	
Benvolio, who began this bloody fray?	159
BENVOLIO	
Tybalt, here slain, whom Romeo's hand did slay—	160
Romeo, that spoke him <u>fair</u> , bid him <u>bethink</u>	161
How <u>nice</u> the quarrel was, and urged <u>withal</u>	162
Your high displeasure. All this utterèd	163
With gentle breath, calm look, knees humbly bowed	164
Could not <u>take truce with</u> the unruly <u>spleen</u>	165
Of Tybalt, deaf to peace, but that he <u>tilts</u>	166
With piercing steel at bold Mercutio's breast,	167
Who, all as hot, turns deadly point to point	168
And, with a martial scorn, with one hand beats	169
Cold death aside and with the other sends	170
It back to Tybalt, whose dexterity	171
<u>Retorts it</u> . Romeo he cries aloud	172
"Hold, friends! Friends, part!" and swifter than his	173
tongue	174
His <agile> arm beats down their fatal points,	175
And 'twixt them rushes; underneath whose arm	176
An <u>envious</u> thrust from Tybalt hit the life	177
Of <u>stout</u> Mercutio, and then Tybalt fled.	178
But by and by comes back to Romeo,	179
Who had but newly <u>entertained</u> revenge,	180
And to 't they go like lightning, for ere I	181
Could draw to part them was stout Tybalt slain,	182
And, as he fell, did Romeo turn and fly.	183
This is the truth, or let Benvolio die.	184
LADY CAPULET	
He is a kinsman to the Montague.	185
<u>Affection</u> makes him false; he speaks not true.	186
Some twenty of them fought in this black strife,	187
And all those twenty could but kill one life.	188
I beg for justice, which thou, prince, must give.	189

Romeo slew Tybalt; Romeo must not live.	190
PRINCE	
Romeo slew him; he slew Mercutio.	191
Who now the price of <u>his dear blood</u> doth owe?	192
<MONTAGUE>	
Not Romeo, Prince; he was Mercutio's friend.	193
His fault <u>concludes but</u> what the law <u>should end</u> ,	194
The life of Tybalt.	195
PRINCE	
And for that offense	196
Immediately we do exile him hence.	197
<u>I</u> have an interest in your hearts' proceeding:	198
<u>My blood</u> for your rude brawls doth lie a-bleeding.	199
But I'll <u>amerce</u> you with so strong a fine	200
That you shall all repent the loss of mine.	201
<I> will be deaf to pleading and excuses.	202
<u>Nor tears</u> nor prayers shall <u>purchase out</u> abuses.	203
Therefore use none. Let Romeo hence in haste,	204
Else, when he is found, that hour is his last.	205
Bear hence this body and <u>attend</u> our will.	206
Mercy but murders, pardoning those that kill.	207
<They> exit, <the Capulet men bearing off Tybalt's body.>	

## <Scene 2>

JULIET

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

By their own beauties, or, if love be blind,  
It best agrees with night. Come, civil night,  
Thou sober-suited matron all in black,  
And learn me how to lose a winning match  
Played for a pair of stainless maidenhoods.  
Hood my unmanned blood, bating in my cheeks,  
With thy black mantle till strange love grow bold,  
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,  
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.

*Enter Nurse with cords.*

O, here comes my nurse, 34  
And she brings news, and every tongue that speaks 35  
But Romeo's name speaks heavenly eloquence.— 36  
Now, nurse, what news? What hast thou there? The 37  
cords 38  
That Romeo bid thee fetch? 39

NURSE                     Ay, ay, the cords.                     40

<Dropping the rope ladder.>

JULIET



	Ay me, what news? Why dost thou wring thy hands?	41
NURSE		
	Ah <u>weraday</u> , he's dead, he's dead, he's dead!	42
	We are undone, lady, we are undone.	43
	Alack the day, he's gone, he's killed, he's dead.	44
JULIET		
	Can heaven be so <u>envious</u> ?	45
NURSE	Romeo can,	46
	Though heaven cannot. O Romeo, Romeo,	47
	Whoever would have thought it? Romeo!	48
JULIET		
	What devil art thou that dost torment me thus?	49
	This torture should be roared in dismal hell.	50
	Hath Romeo slain himself? Say thou but "Ay,"	51
	And that bare vowel " <u>I</u> " shall poison more	52
	Than the death-darting eye of <u>cockatrice</u> .	53
	I am not I if there be such an "I,"	54
	Or <u>those eyes</u> <shut> that makes thee answer "Ay."	55
	If he be slain, say "Ay," or if not, "No."	56
	Brief sounds determine my <u>weal</u> or woe.	57
NURSE		
	I saw the wound. I saw it with mine eyes	58
	( <u>God save the mark</u> !) here on his manly breast—	59
	A piteous <u>corse</u> , a bloody piteous corse,	60
	Pale, pale as ashes, all bedaubed in blood,	61
	All in <u>gore</u> blood. I swoonèd at the sight.	62
JULIET		
	O break, my heart, poor <u>bankrout</u> , break at once!	63
	To prison, eyes; ne'er look on liberty.	64
	<u>Vile earth to earth resign</u> ; end motion here,	65
	And thou and Romeo <u>press one heavy bier</u> .	66
NURSE		
	O Tybalt, Tybalt, the best friend I had!	67
	O courteous Tybalt, honest gentleman,	68
	That ever I should live to see thee dead!	69
JULIET		
	What storm is this that blows so contrary?	70

Is Romeo slaughtered and is Tybalt dead?	71
My dearest cousin, and my dearer lord?	72
Then, <u>dreadful trumpet, sound the general doom,</u>	73
For who is living if those two are gone?	74
NURSE	
Tybalt is gone and Romeo banishèd.	75
Romeo that killed him—he is banishèd.	76
JULIET	
O God, did Romeo's hand shed Tybalt's blood?	77
<NURSE>	
It did, it did, alas the day, it did.	78
<JULIET>	
O serpent heart <u>hid with</u> a flow'ring face!	79
Did ever <u>dragon keep</u> so <u>fair</u> a cave?	80
Beautiful tyrant, fiend angelical!	81
Dove-feathered raven, <u>wolvish-ravening</u> lamb!	82
Despisèd substance of divinest <u>show</u> !	83
<u>Just</u> opposite to what thou <u>justly</u> seem'st,	84
A <damnèd> saint, an honorable villain.	85
O nature, what hadst thou to do in hell	86
When thou didst <u>bower</u> the spirit of a fiend	87
In mortal paradise of such sweet flesh?	88
Was ever <u>book containing such vile matter</u>	89
<u>So fairly bound?</u> O, that deceit should dwell	90
In such a gorgeous palace!	91
NURSE	
There's no trust,	92
No faith, no honesty in men. All perjured,	93
All forsworn, all <u>naught</u> , all <u>dissemblers</u> .	94
Ah, where's my man? Give me some <u>aqua vitae</u> .	95
These griefs, these woes, these sorrows make me	96
old.	97
Shame come to Romeo!	98
JULIET	
Blistered be thy tongue	99
For such a wish! He was not born to shame.	100
Upon his brow shame is ashamed to sit,	101
	102

For 'tis a throne where honor may be crowned Sole monarch of the universal Earth.	103
O, what a beast was I to chide at him!	104
NURSE	
Will you speak well of him that killed your cousin?	105
JULIET	
Shall I speak ill of him that is my husband?	106
Ah, <u>poor my lord</u> , what tongue shall smooth thy name	107 108
When I, thy three-hours wife, have mangled it?	109
But <u>wherefore</u> , villain, didst thou kill my cousin?	110
That villain cousin would have killed my husband.	111
Back, foolish tears, back to your native spring;	112
<u>Your tributary drops belong to woe,</u>	113
Which you, mistaking, offer up to joy.	114
My husband lives, that Tybalt would have slain,	115
And Tybalt's dead, that would have slain my husband.	116 117
All this is comfort. Wherefore weep I then?	118
Some word there was, worser than Tybalt's death,	119
That murdered me. I would forget it <u>fain</u> ,	120
But, O, it presses to my memory	121
Like damnèd guilty deeds to sinners' minds:	122
"Tybalt is dead and Romeo banishèd."	123
That "banishèd," that one word "banishèd,"	124
Hath slain ten thousand Tybalts. Tybalt's death	125
Was woe enough if it had ended there;	126
Or, if sour woe delights in fellowship	127
And <u>needly</u> will be <u>ranked</u> with other griefs,	128
Why followed not, when she said "Tybalt's dead,"	129
"Thy father" or "thy mother," nay, or both,	130
<u>Which modern lamentation might have moved?</u>	131
But with <u>a rearward</u> following Tybalt's death,	132
"Romeo is banishèd." To speak that word	133
Is father, mother, Tybalt, Romeo, Juliet,	134

All slain, all dead. “Romeo is banishèd.” 135

There is no end, no limit, measure, bound, 136

In that word's death. No words can that woe sound. 137

Where is my father and my mother, nurse? 138

NURSE

Weeping and wailing over Tybalt's corse. 139

Will you go to them? I will bring you thither. 140

JULIET

Wash they his wounds with tears? Mine shall be

spent, 142

When theirs are dry, for Romeo's banishment.— 143

Take up those cords. 144

<The Nurse picks up the rope ladder.>

Poor ropes, you are beguiled, 145

Both you and I, for Romeo is exiled. 146

He made you for a highway to my bed, 147

But I, a maid, die maiden-widowèd. 148

Come, cords—come, nurse. I'll to my wedding bed,

And death, not Romeo, take my maidenhead! 150

NURSE

Hie to your chamber. I'll find Romeo

To comfort you. I wot well where he is.

Hark you, your Romeo will be here at night. 153

I'll to him. He is hid at Lawrence' cell. 154

JULIET

O, find him! 155

<Giving the Nurse a ring.>

Give this ring to my true knight 156

And bid him come to take his last farewell. 157

*<They> exit.*

### <Scene 3>

*Enter Friar <Lawrence.>*

FRIAR LAWRENCE

Romeo, come forth; come forth, thou fearful man. 1  
Affliction is enamored of thy parts, 2  
And thou art wedded to calamity. 3

*<Enter Romeo.>*

ROMEO

Father, what news? What is the Prince's doom? 4  
What sorrow craves acquaintance at my hand 5  
That I yet know not? 6

FRIAR LAWRENCE Too familiar 7

Is my dear son with such sour company. 8  
I bring thee tidings of the Prince's doom. 9

ROMEO

What less than doomsday is the Prince's doom? 10

FRIAR LAWRENCE

A gentler judgment vanished from his lips: 11  
Not body's death, but body's banishment. 12

ROMEO

Ha, banishment? Be merciful, say "death," 13  
For exile hath more terror in his look, 14  
Much more than death. Do not say "banishment." 15

FRIAR LAWRENCE

Here from Verona art thou banishèd. 16  
Be patient, for the world is broad and wide. 17

ROMEO

There is no world without Verona walls 18  
But purgatory, torture, hell itself. 19  
Hence "banishèd" is "banished from the world," 20  
And world's exile is death. Then "banishèd" 21  
Is death mistermed. Calling death "banishèd," 22  
Thou cutt'st my head off with a golden ax 23  
And smilest upon the stroke that murders me. 24

FRIAR LAWRENCE

O deadly sin, O rude unthankfulness! 25  
Thy fault our law calls death, but the kind prince, 26  
Taking thy part, hath rushed aside the law 27  
And turned that black word "death" to 28

“banishment.”	29
This is dear mercy, and thou seest it not.	30
ROMEO	
’Tis torture and not mercy. Heaven is here	31
Where Juliet lives, and every cat and dog	32
And little mouse, every unworthy thing,	33
Live here in heaven and may look on her,	34
But Romeo may not. More validity,	35
More honorable state, more <u>courtship</u> lives	36
In carrion flies than Romeo. They may seize	37
On the white wonder of dear Juliet’s hand	38
And steal immortal blessing from her lips,	39
Who even in pure and <u>vestal</u> modesty	40
<u>Still</u> blush, as thinking <u>their own kisses</u> sin;	41
But Romeo may not; he is banishèd.	42
Flies may do this, but I from this must fly.	43
They are free men, but I am banishèd.	44
And sayest thou yet that exile is not death?	45
Hadst thou no poison mixed, no sharp-ground	46
knife,	47
No sudden <u>mean</u> of death, though ne’er so <u>mean</u> ,	48
But “banishèd” to kill me? “Banishèd”?	49
O friar, the damnèd use that word in hell.	50
Howling <u>attends</u> it. How hast thou the heart,	51
Being a divine, a ghostly confessor,	52
A sin absolver, and my friend <u>professed</u> ,	53
To mangle me with that word “banishèd”?	54
FRIAR LAWRENCE	
<Thou> <u>fond</u> mad man, hear me a little speak.	55
ROMEO	
O, thou wilt speak again of banishment.	56
FRIAR LAWRENCE	
I’ll give thee armor to keep off that word,	57
Adversity’s sweet milk, philosophy,	58
To comfort thee, though thou art banishèd.	59
ROMEO	

<u>Yet</u> “banishèd”? Hang up philosophy.	60
Unless philosophy can make a Juliet,	61
<u>Displant</u> a town, reverse a prince’s doom,	62
It helps not, it prevails not. Talk no more.	63
FRIAR LAWRENCE	
O, then I see that <madmen> have no ears.	64
ROMEO	
How should they <u>when that</u> wise men have no eyes?	65
FRIAR LAWRENCE	
Let me <u>dispute</u> with thee <u>of</u> thy <u>estate</u> .	66
ROMEO	
Thou canst not speak of that thou dost not feel.	67
Wert thou as young as I, Juliet thy love,	68
An hour but married, Tybalt murderèd,	69
<u>Doting</u> like me, and like me banishèd,	70
Then mightst thou speak, then mightst thou tear thy	71
hair	72
And fall upon the ground as I do now,	73
	<Romeo throws himself down.>
Taking the measure of an unmade grave.	74
	<i>Knock &lt;within.&gt;</i>
FRIAR LAWRENCE	
Arise. One knocks. Good Romeo, hide thyself.	75
ROMEO	
Not I, unless the breath of heartsick groans,	76
Mistlike, enfold me from the search of eyes.	77
	<i>Knock.</i>
FRIAR LAWRENCE	
Hark, how they knock!—Who’s there?—Romeo,	78
arise.	79
Thou wilt be taken.—Stay awhile.—Stand up.	80
	<i>Knock.</i>
Run to my study.— <u>By and by</u> .—God’s will,	81
What <u>simpleness</u> is this?—I come, I come.	82
	<i>Knock.</i>
Who knocks so hard? Whence come you? What’s	83

your will?	84
NURSE, <within>	
Let me come in, and you shall know my errand.	85
I come from Lady Juliet.	86
FRIAR LAWRENCE, <admitting the Nurse>	87
Welcome, then.	
<Enter Nurse.>	
NURSE	
O holy friar, O, tell me, holy friar,	88
Where's my lady's lord? Where's Romeo?	89
FRIAR LAWRENCE	
There on the ground, with his own tears made	90
drunk.	91
NURSE	
O, he is <u>even</u> in my mistress' <u>case</u> ,	92
Just in her case. O <u>woeful sympathy</u> !	93
Piteous predicament! Even so lies she,	94
Blubb'ring and weeping, weeping and blubb'ring.—	95
Stand up, stand up. Stand an you be a man.	96
For Juliet's sake, for her sake, rise and stand.	97
Why should you fall into so deep an O?	98
ROMEO Nurse.	99
NURSE	
Ah sir, ah sir, death's the end of all.	100
ROMEO, <rising up>	
Spakest thou of Juliet? How is it with her?	101
Doth not she think me an old murderer,	102
Now I have stained the childhood of our joy	103
With blood removed but little from her own?	104
Where is she? And how doth she? And what says	105
<u>My concealed lady</u> to our <u>canceled</u> love?	106
NURSE	
O, she says nothing, sir, but weeps and weeps,	107
And now falls on her bed, and then starts up,	108
And "Tybalt" calls, and then <u>on Romeo</u> cries,	109
And then down falls again.	110



ROMEO As if that name,  
Shot from the deadly level of a gun,  
Did murder her, as that name's cursèd 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.

<He draws his dagger.>

FRIAR LAWRENCE	Hold thy desperate hand!	118
	Art thou a man? Thy form cries out thou art.	119
	Thy tears are womanish; thy wild acts <denote>	120
	The unreasonable fury of a beast.	121
	<u>Unseemly</u> woman in a <u>seeming</u> man,	122
	And <u>ill-beseeming beast in seeming both!</u>	123
	Thou hast amazed me. By my holy order,	124
	I thought thy disposition better <u>tempered</u> .	125
	Hast thou slain Tybalt? Wilt thou slay thyself,	126
	And slay thy lady that in thy life <lives,>	127
	By doing damnèd hate upon thyself?	128
	Why <u>railest thou on</u> thy birth, the heaven, and earth,	129
	Since birth and heaven and earth all three do meet	130
	In thee at once, which thou at once wouldst lose?	131
	Fie, fie, <u>thou shamest thy shape, thy love, thy wit,</u>	132
	<u>Which, like a usurer, abound'st in all</u>	133
	<u>And usest none in that true use indeed</u>	134
	<u>Which should bedeck thy shape, thy love, thy wit.</u>	135
	Thy noble shape is <u>but a form of wax</u> ,	136
	<u>Digressing from</u> the valor of a man;	137
	Thy <u>dear love sworn</u> but hollow perjury,	138
	<u>Killing</u> that love which thou hast vowed to cherish;	139
	Thy wit, that ornament to shape and love,	140
	Misshappen in the <u>conduct</u> of them both,	141
	Like <u>powder</u> in a skillless soldier's <u>flask</u> ,	142
	Is set afire by thine own ignorance,	143
	And <u>thou dismembered with thine own defense.</u>	144
	What, rouse thee, man! Thy Juliet is alive,	145

For whose dear sake <u>thou wast but lately dead</u> :	146
There art thou <u>happy</u> . Tybalt <u>would</u> kill thee,	147
But thou slewest Tybalt: there art thou happy.	148
The law that threatened death becomes thy friend	149
And turns it to <u>exile</u> : there art thou happy.	150
A pack of blessings light upon thy back;	151
Happiness courts thee in her best array;	152
But, like a <misbehaved> and sullen wench,	153
Thou <pouts upon> thy <u>fortune</u> and thy love.	154
Take heed, take heed, for <u>such</u> die miserable.	155
Go, get thee to thy love, as was <u>decreed</u> .	156
Ascend her chamber. Hence and comfort her.	157
But <u>look</u> thou stay not till the <u>watch</u> be set,	158
For then thou canst not <u>pass to Mantua</u> ,	159
Where thou shalt live till we can find a time	160
To <u>blaze</u> your marriage, reconcile your <u>friends</u> ,	161
Beg pardon of the Prince, and call thee back	162
With twenty hundred thousand times more joy	163
Than thou went'st forth in lamentation.—	164
Go before, nurse. <u>Commend me</u> to thy lady,	165
And bid her hasten all the house to bed,	166
Which heavy sorrow makes them <u>apt unto</u> .	167
Romeo is coming.	168
NURSE	
O Lord, I could have stayed here all the night	169
To hear good counsel. O, what learning is!—	170
My lord, I'll tell my lady you will come.	171
ROMEO	
Do so, and bid my sweet prepare to chide.	172
NURSE	
Here, sir, a ring she bid me give you, sir.	173
	<i>&lt;Nurse gives Romeo a ring.&gt;</i>
Hie you, make haste, for it grows very late.	174
	<i>&lt;She exits.&gt;</i>
ROMEO	
How well my comfort is revived by this!	175
FRIAR LAWRENCE	

Go hence, good night—and <u>here stands all your</u>	176
<u>state:</u>	177
Either be gone before the watch be set	178
Or by the break of day <disguised> from hence.	179
Sojourn in Mantua. I'll <u>find out your man</u> ,	180
And he shall <u>signify from time to time</u>	181
<u>Every good hap to you</u> that chances here.	182
Give me thy hand. 'Tis late. Farewell. Good night.	183
ROMEO	
But that a joy past joy calls out on me,	184
It were a grief so <u>brief</u> to part with thee.	185
Farewell.	186

*They exit.*

#### <Scene 4>

*Enter old Capulet, his Wife, and Paris.*

CAPULET	
Things have <u>fallen out</u> , sir, so unluckily	1
That we have had no time to <u>move our daughter</u> .	2
Look you, she loved her kinsman Tybalt dearly,	3
And so did I. Well, we were born to die.	4
'Tis very late. She'll not come down tonight.	5
I promise you, <u>but</u> for your company,	6
I would have been abed an hour ago.	7
PARIS	
These times of woe afford no times to woo.—	8
Madam, good night. Commend me to your	9
daughter.	10
LADY CAPULET	
I will, and know her mind early tomorrow.	11
Tonight she's <u>mewed up to</u> her <u>heaviness</u> .	12
CAPULET	
Sir Paris, I will make a <u>desperate tender</u>	13
Of my child's love. I think she will <be> ruled	14



That pierced the <u>fearful</u> hollow of thine ear.	3
Nightly she sings on yond pomegranate tree.	4
Believe me, love, it was the nightingale.	5
ROMEO	
It was the <u>lark</u> , the herald of the morn,	6
No nightingale. Look, love, what <u>envious</u> streaks	7
Do lace the severing clouds in yonder east.	8
<u>Night's candles</u> are burnt out, and jocund day	9
Stands tiptoe on the misty mountain-tops.	10
I must be gone and live, or stay and die.	11
JULIET	
Yond light is not daylight, I know it, I.	12
It is some meteor that the sun < <u>exhaled</u> >	13
To be to thee this night a torchbearer	14
And light thee on thy way to Mantua.	15
Therefore stay yet. Thou need'st not to be gone.	16
ROMEO	
Let me be ta'en; let me be put to death.	17
I am content, <u>so thou</u> wilt have it so.	18
I'll say yon gray is not <u>the morning's eye</u> ;	19
'Tis but the pale <u>reflex of Cynthia's brow</u> .	20
Nor that is not the lark whose notes do beat	21
The vaulty heaven so high above our heads.	22
I have more <u>care</u> to stay than <u>will</u> to go.	23
Come death and welcome. Juliet wills it so.	24
How is 't, my soul? Let's talk. It is not day.	25
JULIET	
It is, it is. Hie hence, begone, away!	26
It is the lark that sings so out of tune,	27
Straining harsh discords and unpleasing <u>sharps</u> .	28
Some say the lark makes sweet <u>division</u> .	29
This doth not so, for she divideth us.	30
Some say the lark and loathèd toad <changed> eyes.	31
O, now I would they had changed voices too,	32
Since arm from arm that voice doth us <u>affray</u> ,	33
Hunting thee hence with <u>hunt's-up</u> to the day.	34

O, now begone. More light and light it grows.	35
ROMEO	
More light and light, more dark and dark our woes.	36
<i>Enter Nurse.</i>	
NURSE Madam.	37
JULIET Nurse?	38
NURSE	
Your lady mother is coming to your chamber.	39
The day is broke; be wary; look about.	40
<i>&lt;She exits.&gt;</i>	
JULIET	
Then, window, let day in, and let life out.	41
ROMEO	
Farewell, farewell. One kiss and I'll descend.	42
<i>&lt;They kiss, and Romeo descends.&gt;</i>	
JULIET	
Art thou gone so? Love, lord, ay husband, friend!	43
I must hear from thee every day in the hour,	44
For in a minute there are many days.	45
O, <u>by this count</u> I shall be <u>much in years</u>	46
Ere I again behold my Romeo.	47
ROMEO Farewell.	48
I will omit no opportunity	49
That may convey my greetings, love, to thee.	50
JULIET	
O, think'st thou we shall ever meet again?	51
ROMEO	
I doubt it not; and all these woes shall serve	52
For sweet discourses in our times to come.	53
<JULIET>	
O God, I have an <u>ill-divining</u> soul!	54
<u>Methinks</u> I see thee, now thou art so low,	55
As one dead in the bottom of a tomb.	56
Either my eyesight fails or thou lookest pale.	57
ROMEO	
And trust me, love, in my eye so do you.	58

Dry sorrow drinks our blood. Adieu, adieu.

59

*He exits.*

JULIET

O Fortune, Fortune, all men call thee fickle.

60

If thou art fickle, what dost thou with him

61

That is renowned for faith? Be fickle, Fortune,

62

For then I hope thou wilt not keep him long,

63

But send him back.

64

*Enter <Lady Capulet.>*

LADY CAPULET            Ho, daughter, are you up?

65

JULIET

Who is 't that calls? It is my lady mother.

66

Is she not down so late or up so early?

67

What unaccustomed cause procures her hither?

68

*<Juliet descends.>*

LADY CAPULET

Why, how now, Juliet?

69

JULIET                    Madam, I am not well.

70

LADY CAPULET

Evermore weeping for your cousin's death?

71

What, wilt thou wash him from his grave with tears?

72

An if thou couldst, thou couldst not make him live.

73

Therefore have done. Some grief shows much of

74

love,

75

But much of grief shows still some want of wit.

76

JULIET

Yet let me weep for such a feeling loss.

77

LADY CAPULET

So shall you feel the loss, but not the friend

78

Which you weep for.

79

JULIET                    Feeling so the loss,

80

I cannot choose but ever weep the friend.

81

LADY CAPULET

Well, girl, thou weep'st not so much for his death

82

As that the villain lives which slaughtered him.

83

JULIET

What villain, madam?	84
LADY CAPULET                      That same villain, Romeo.	85
JULIET, <aside>	
Villain and he be many miles asunder.—	86
God pardon <him.> I do with all my heart,	87
And yet no man like he doth <u>grieve</u> my heart.	88
LADY CAPULET	
That is because the traitor murderer lives.	89
JULIET	
Ay, madam, from the <u>reach</u> of these my hands.	90
<u>Would</u> none but I might venge my cousin's death!	91
LADY CAPULET	
We will have vengeance for it, fear thou not.	92
Then weep no more. I'll send to one in Mantua,	93
Where that same banished <u>runagate</u> doth live,	94
Shall give him such an unaccustomed <u>dram</u>	95
That he shall soon keep Tybalt company.	96
And then, I hope, thou wilt be satisfied.	97
JULIET	
Indeed, I never shall be satisfied	98
With Romeo till I behold him— <u>dead</u> —	99
Is my poor heart, so for a <u>kinsman</u> vexed.	100
Madam, if you could <u>find out but</u> a man	101
To bear a poison, I would <u>temper</u> it,	102
That Romeo should, upon receipt thereof,	103
Soon sleep in quiet. O, how my heart abhors	104
To hear him named and cannot come to him	105
To <u>wreak</u> the love I bore my cousin	106
Upon <u>his body that</u> hath slaughtered him.	107
LADY CAPULET	
Find thou the means, and I'll find such a man.	108
But now I'll tell thee joyful tidings, girl.	109
JULIET	
And joy comes well in such a needy time.	110
What are they, beseech your Ladyship?	111
LADY CAPULET	
Well, well, thou hast a <u>careful</u> father, child,	112



One who, to put thee from thy <u>heaviness</u> ,	113
Hath <u>sorted out</u> a <u>sudden day</u> of joy	114
That thou expects not, nor I looked not for.	115
JULIET	
Madam, <u>in happy time</u> ! What day is that?	116
LADY CAPULET	
Marry, my child, early next Thursday morn	117
The gallant, young, and noble gentleman,	118
The County Paris, at Saint Peter's Church	119
Shall happily make thee there a joyful bride.	120
JULIET	
Now, by Saint Peter's Church, and Peter too,	121
He shall not make me there a joyful bride!	122
I wonder at this haste, that I must wed	123
Ere he that should be husband comes to woo.	124
I pray you, tell my lord and father, madam,	125
I will not marry yet, and when I do I swear	126
It shall be Romeo, whom you know I hate,	127
Rather than Paris. These are news indeed!	128
LADY CAPULET	
Here comes your father. Tell him so yourself,	129
And see how he will take it at your hands.	130
<i>Enter Capulet and Nurse.</i>	
CAPULET	
When the sun sets, the earth doth drizzle dew,	131
But for the sunset of my brother's son	132
It rains downright.	133
How now, a <u>conduit</u> , girl? What, still in tears?	134
Evermore show'ring? In one little body	135
Thou <u>counterfeits</u> a <u>bark</u> , a sea, a wind.	136
For still thy eyes, which I may call the sea,	137
Do ebb and flow with tears; the bark thy body is,	138
Sailing in this salt flood; the winds thy sighs,	139
Who, raging with thy tears and they with them,	140
<u>Without a sudden calm</u> , will <u>overset</u>	141

Thy tempest-tossèd body.—How now, wife?	142
Have you delivered to her our decree?	143
LADY CAPULET	
Ay, sir, but <u>she will none, she &lt;gives&gt; you thanks.</u>	144
I would the fool were married to her grave.	145
CAPULET	
<u>Soft, take me with you,</u> take me with you, wife.	146
How, will she none? Doth she not give us thanks?	147
Is she not proud? Doth she not <u>count her</u> blessed,	148
Unworthy as she is, that we have <u>wrought</u>	149
So worthy a gentleman to be her <u>bride</u> ?	150
JULIET	
Not <u>proud you</u> have, but thankful that you have.	151
Proud can I never be of what I hate,	152
But thankful even <u>for hate that is meant love.</u>	153
CAPULET	
How, how, how, how? <u>Chopped logic</u> ? What is this?	154
“Proud,” and “I thank you,” and “I thank you not,”	155
And yet “not proud”? Mistress <u>minion</u> you,	156
Thank me no thankings, nor proud me no pouds,	157
But <u>fettle</u> your fine joints <u>'gainst</u> Thursday next	158
To go with Paris to Saint Peter’s Church,	159
Or I will drag thee on a <u>hurdle</u> thither.	160
Out, you <u>green-sickness carrion</u> ! Out, you <u>baggage</u> !	161
You <u>tallow</u> face!	162
LADY CAPULET Fie, fie, what, are you mad?	163
JULIET, <kneeling>	
Good father, I beseech you on my knees,	164
Hear me with patience but to speak a word.	165
CAPULET	
Hang thee, young baggage, disobedient wretch!	166
I tell thee what: get thee to church o’ Thursday,	167
Or never after look me in the face.	168
Speak not; reply not; do not answer me.	169
My fingers itch.—Wife, we scarce thought us	170
blessed	171

That God had lent us but this only child,	172
But now I see this one is one too much,	173
And that we have a curse in having her.	174
Out on her, <u>hilding</u> .	175
NURSE                      God in heaven bless her!	176
You are <u>to blame</u> , my lord, to <u>rate</u> her so.	177
CAPULET	
And why, my Lady Wisdom? Hold your tongue.	178
Good Prudence, <u>smatter</u> with your <u>gossips</u> , go.	179
NURSE	
I speak no treason.	180
<CAPULET>              O, <u>God 'i' g' eden!</u>	181
<NURSE>	
May not one speak?	182
CAPULET              Peace, you mumbling fool!	183
Utter your <u>gravity</u> o'er a gossip's <u>bowl</u> ,	184
For here we need it not.	185
LADY CAPULET    You are too hot.	186
CAPULET <u>God's bread</u> , it makes me mad.	187
Day, night, hour, <u>tide</u> , time, work, play,	188
Alone, in company, <u>still</u> my care hath been	189
To have her matched. And having now provided	190
A gentleman of noble parentage,	191
Of fair <u>demesnes</u> , youthful, and <u>nobly &lt;ligned,&gt;</u>	192
Stuffed, as they say, with honorable <u>parts</u> ,	193
Proportioned as one's thought would wish a man—	194
And then to have a wretched <u>puling</u> fool,	195
A whining <u>mammet</u> , <u>in her fortune's tender</u> ,	196
To answer "I'll not wed. I cannot love.	197
I am too young. I pray you, <u>pardon me</u> ."	198
But, an you will not wed, I'll <u>pardon you!</u>	199
Graze where you will, you shall not house with me.	200
Look to 't; think on 't. I <u>do not use</u> to jest.	201
Thursday is near. Lay hand on heart; <u>advise</u> .	202
An you be mine, I'll give you to my friend.	203
An you be not, hang, beg, starve, die in the streets,	204

For, by my soul, I'll ne'er acknowledge thee, 205  
Nor what is mine shall never do thee good. 206

Trust to 't; bethink you. I'll not be forsworn. 207

*He exits.*

JULIET

Is there no pity sitting in the clouds 208

That sees into the bottom of my grief?— 209

O sweet my mother, cast me not away. 210

Delay this marriage for a month, a week, 211

Or, if you do not, make the bridal bed 212

In that dim monument where Tybalt lies. 213

LADY CAPULET

Talk not to me, for I'll not speak a word. 214

Do as thou wilt, for I have done with thee. 215

*She exits.*

JULIET, <rising>

O God! O nurse, how shall this be prevented? 216

My husband is on Earth, my faith in heaven. 217

How shall that faith return again to Earth 218

Unless that husband send it me from heaven 219

By leaving Earth? Comfort me; counsel me.— 220

Alack, alack, that heaven should practice stratagems 221

Upon so soft a subject as myself.— 222

What sayst thou? Hast thou not a word of joy? 223

Some comfort, nurse. 224

NURSE Faith, here it is. 225

Romeo is banished, and all the world to nothing 226

That he dares ne'er come back to challenge you, 227

Or, if he do, it needs must be by stealth. 228

Then, since the case so stands as now it doth, 229

I think it best you married with the County. 230

O, he's a lovely gentleman! 231

Romeo's a dishclout to him. An eagle, madam, 232

Hath not so green, so quick, so fair an eye 233

As Paris hath. Beshrew my very heart, 234

I think you are happy in this second match,	235
For it excels your first, or, if it did not,	236
Your first is dead, or <u>'twere as good he were</u>	237
<u>As living here and you no use of him.</u>	238
JULIET	
Speak'st thou from thy heart?	239
NURSE	
And from my soul too, else beshrew them <u>both.</u>	240
JULIET <u>Amen.</u>	241
NURSE   What?	242
JULIET	
Well, thou hast comforted me marvelous much.	243
Go in and tell my lady I am gone,	244
Having displeased my father, to Lawrence' cell	245
To make confession and to be <u>absolved.</u>	246
NURSE	
Marry, I will; and this is wisely done.	247
	<She exits.>
JULIET	
<u>Ancient damnation,</u> O most wicked fiend!	248
Is it more sin to wish me <u>thus forsworn</u>	249
Or to dispraise my lord with that same tongue	250
Which she hath praised him with <u>above compare</u>	251
So many thousand times? Go, counselor.	252
Thou and my <u>bosom</u> henceforth shall be <u>twain.</u>	253
I'll to the Friar to know his remedy.	254
If all else fail, <u>myself</u> have power to die.	255
	She exits.



*The Tragedy of*

ROMEO  
AND  
JULIET

---

ACT 4



## <ACT 4>

---

### <Scene 1>

*Enter Friar <Lawrence> and County Paris.*

FRIAR LAWRENCE

On Thursday, sir? The time is very short. 1

PARIS

My father Capulet will have it so, 2

And I am nothing slow to slack his haste. 3

FRIAR LAWRENCE

You say you do not know the lady's mind? 4

Uneven is the course. I like it not. 5

PARIS

Immoderately she weeps for Tybalt's death, 6

And therefore have I little talk of love, 7

For Venus smiles not in a house of tears. 8

Now, sir, her father counts it dangerous 9

That she do give her sorrow so much sway, 10

And in his wisdom hastes our marriage 11

To stop the inundation of her tears, 12

Which, too much minded by herself alone, 13

May be put from her by society. 14

Now do you know the reason of this haste. 15

FRIAR LAWRENCE, <aside>

I would I knew not why it should be slowed.— 16

Look, sir, here comes the lady toward my cell. 17

*Enter Juliet.*

PARIS

Happily met, my lady and my wife. 18

JULIET

That may be, sir, when I may be a wife.	19
PARIS	
That “may be” must be, love, on Thursday next.	20
JULIET	
What must be shall be.	21
FRIAR LAWRENCE	22
PARIS	
That’s a certain text.	
Come you to make confession to this father?	23
JULIET	
To answer that, <u>I should confess</u> to you.	24
PARIS	
Do not deny to him that you love me.	25
JULIET	
I will confess to you that I love him.	26
PARIS	
So will you, I am sure, that you love me.	27
JULIET	
If I do so, it will be of more <u>price</u>	28
Being spoke behind your back than to your face.	29
PARIS	
Poor soul, thy face is much abused with tears.	30
JULIET	
The tears have got small victory by that,	31
For it was bad enough before their spite.	32
PARIS	
Thou wrong’st it more than tears with that <u>report</u> .	33
JULIET	
That is no slander, sir, which is a truth,	34
And what I spake, I spake it to my face.	35
PARIS	
Thy face is mine, and thou hast slandered it.	36
JULIET	
It may be so, for it is not mine own.—	37
Are you at leisure, holy father, now,	38
Or shall I come to you at evening Mass?	39
FRIAR LAWRENCE	
My leisure serves me, <u>pensive</u> daughter, now.—	40
My lord, we must <u>entreat</u> the time alone.	41



PARIS

God shield I should disturb devotion!— 42

Juliet, on Thursday early will I rouse you. 43

Till then, adieu, and keep this holy kiss. 44

*He exits.*

JULIET

O, shut the door, and when thou hast done so, 45

Come weep with me, past hope, past care, past help. 46

FRIAR LAWRENCE

O Juliet, I already know thy grief. 47

It strains me past the compass of my wits. 48

I hear thou must, and nothing may prorogue it, 49

On Thursday next be married to this County. 50

JULIET

Tell me not, friar, that thou hearest of this, 51

Unless thou tell me how I may prevent it. 52

If in thy wisdom thou canst give no help, 53

Do thou but call my resolution wise, 54

And with this knife I'll help it presently. 55

*<She shows him her knife.>*

God joined my heart and Romeo's, thou our hands; 56

And ere this hand, by thee to Romeo's sealed, 57

Shall be the label to another deed, 58

Or my true heart with treacherous revolt 59

Turn to another, this shall slay them both. 60

Therefore out of thy long-experienced time 61

Give me some present counsel, or, behold, 62

'Twixt my extremes and me this bloody knife 63

Shall play the umpire, arbitrating that 64

Which the commission of thy years and art 65

Could to no issue of true honor bring. 66

Be not so long to speak. I long to die 67

If what thou speak'st speak not of remedy. 68

FRIAR LAWRENCE

Hold, daughter, I do spy a kind of hope, 69

Which craves as desperate an execution 70

<u>As that is desperate</u> which we would prevent.	71
If, rather than to marry County Paris,	72
Thou hast the strength of will to <slay> thyself,	73
Then <u>is it</u> likely thou wilt undertake	74
A thing like death to chide away this shame,	75
<u>That cop'st with death himself to 'scape from it;</u>	76
And if thou darest, I'll give thee remedy.	77
JULIET	
O, bid me leap, rather than marry Paris,	78
From off the battlements of any tower,	79
Or walk in <u>thievish ways</u> , or bid me lurk	80
Where serpents are. Chain me with roaring bears,	81
Or hide me nightly in a <u>charnel house</u> ,	82
<u>O'ercovered quite</u> with dead men's rattling bones,	83
With <u>reeky</u> shanks and yellow <chapless> skulls.	84
Or bid me go into a new-made grave	85
And <u>hide me</u> with a dead man in his <shroud>	86
(Things that to hear them told have made me	87
tremble),	88
And I will do it without fear or doubt,	89
To live an unstained wife to my sweet love.	90
FRIAR LAWRENCE	
Hold, then. Go home; be merry; give consent	91
To marry Paris. Wednesday is tomorrow.	92
Tomorrow night look that thou lie alone;	93
Let not the Nurse lie with thee in thy chamber.	94
	<Holding out a vial.>
Take thou this vial, <u>being then</u> in bed,	95
And this <u>distilling liquor</u> drink thou off;	96
When presently through all thy veins shall run	97
A cold and drowsy humor; for no pulse	98
Shall keep <u>his native</u> progress, but <u>surcease</u> .	99
No warmth, no <breath> shall testify thou livest.	100
The roses in thy lips and cheeks shall fade	101
To <paly> ashes, thy eyes' windows fall	102
Like death when he shuts up the day of life.	103

Each part, deprived of supple government, 104  
 Shall, stiff and stark and cold, appear like death, 105  
 And in this borrowed likeness of shrunk death 106  
 Thou shalt continue two and forty hours 107  
 And then awake as from a pleasant sleep. 108  
 Now, when the bridegroom in the morning comes 109  
 To rouse thee from thy bed, there art thou dead. 110  
 Then, as the manner of our country is, 111  
 <In> thy best robes uncovered on the bier 112  
 Thou <shalt> be borne to that same ancient vault 113  
 Where all the kindred of the Capulets lie. 114  
 In the meantime, against thou shalt awake, 115  
 Shall Romeo by my letters know our drift, 116  
 And hither shall he come, and he and I 117  
 Will watch thy <waking,> and that very night 118  
 Shall Romeo bear thee hence to Mantua. 119  
 And this shall free thee from this present shame, 120  
 If no inconstant toy nor womanish fear 121  
Abate thy valor in the acting it. 122

JULIET  
 Give me, give me! O, tell not me of fear! 123

FRIAR LAWRENCE, <giving Juliet the vial>  
 Hold, get you gone. Be strong and prosperous 124  
 In this resolve. I'll send a friar with speed 125  
 To Mantua with my letters to thy lord. 126

JULIET  
 Love give me strength, and strength shall help 127  
afford. 128  
 Farewell, dear father. 129

<They> exit <in different directions.>

### <Scene 2>

*Enter Father Capulet, Mother, Nurse, and Servingmen, two or three.*

CAPULET

So many guests invite as here are writ.	1
<i>&lt;One or two of the Servingmen exit with Capulet's list.&gt;</i>	
Sirrah, go hire me twenty <u>cunning</u> cooks.	2
SERVINGMAN You shall have <u>none ill</u> , sir, for I'll <u>try</u> if	3
they can lick their fingers.	4
CAPULET How canst thou try them so?	5
SERVINGMAN Marry, sir, <u>'tis an ill cook that cannot lick</u>	6
<u>his own fingers</u> . Therefore he that cannot lick his	7
fingers goes not with me.	8
CAPULET Go, begone.	9
<i>&lt;Servingman exits.&gt;</i>	
We shall be much <u>unfurnished</u> for this time.—	10
What, is my daughter gone to Friar Lawrence?	11
NURSE Ay, forsooth.	12
CAPULET	
Well, he may chance to do some good on her.	13
A <u>peevisish</u> <self-willed> <u>harlotry</u> it is.	14
<i>Enter Juliet.</i>	
NURSE	
See where she comes from shrift with merry look.	15
CAPULET	
How now, my headstrong, where have you been	16
gadding?	17
JULIET	
Where I have <u>learned me</u> to repent the sin	18
Of disobedient opposition	19
To you and your behests, and am enjoined	20
By holy Lawrence to fall prostrate here	21
<i>&lt;Kneeling.&gt;</i>	
To beg your pardon. Pardon, I beseech you.	22
Henceforward I am ever ruled by you.	23
CAPULET	
Send for the County. Go tell him of this.	24
I'll have <u>this knot</u> knit up tomorrow morning.	25
JULIET	

I met the youthful lord at Lawrence' cell	26
And gave him what <u>becomèd</u> love I might,	27
Not stepping o'er the bounds of modesty.	28
CAPULET	
Why, I am glad <u>on 't</u> . This is well. Stand up.	29
	<Juliet rises.>
This is as 't should be.—Let me see the County.	30
Ay, marry, go, I say, and fetch him hither.—	31
Now, afore God, this reverend holy friar,	32
All our whole city is much <u>bound</u> to him.	33
JULIET	
Nurse, will you go with me into my <u>closet</u>	34
To help me <u>sort such needful ornaments</u>	35
<u>As you think fit to furnish me</u> tomorrow?	36
LADY CAPULET	
No, not till Thursday. There is time enough.	37
CAPULET	
Go, nurse. Go with her. We'll to church tomorrow.	38
	<Juliet and the Nurse> exit.
LADY CAPULET	
We shall be short in our provision.	39
'Tis now near night.	40
CAPULET	
Tush, I will stir about,	41
And all things shall be well, I warrant thee, wife.	42
Go thou to Juliet. Help to <u>deck up her</u> .	43
I'll not to bed tonight. Let me alone.	44
I'll play the housewife for this once.—What ho!—	45
They are all forth. Well, I will walk myself	46
To County Paris, to <u>prepare up him</u>	47
<u>Against</u> tomorrow. My heart is wondrous light	48
Since this same wayward girl is so reclaimed.	49
	<They> exit.

### <Scene 3>

*Enter Juliet and Nurse.*

JULIET

Ay, those attires are best. But, gentle nurse, 1  
I pray thee leave me to myself tonight, 2  
For I have need of many orisons 3  
To move the heavens to smile upon my state, 4  
Which, well thou knowest, is cross and full of sin. 5

*Enter <Lady Capulet.>*

LADY CAPULET

What, are you busy, ho? Need you my help? 6

JULIET

No, madam, we have culled such necessaries 7  
As are behooveful for our state tomorrow. 8  
So please you, let me now be left alone, 9  
And let the Nurse this night sit up with you, 10  
For I am sure you have your hands full all 11  
In this so sudden business. 12

LADY CAPULET

Good night. 13

Get thee to bed and rest, for thou hast need. 14

*<Lady Capulet and the Nurse> exit.*

JULIET

Farewell.—God knows when we shall meet again. 15  
I have a faint cold fear thrills through my veins 16  
That almost freezes up the heat of life. 17  
I'll call them back again to comfort me.— 18  
Nurse!—What should she do here? 19  
My dismal scene I needs must act alone. 20  
Come, vial. 21

*<She takes out the vial.>*

What if this mixture do not work at all? 22

Shall I be married then tomorrow morning? 23

*<She takes out her knife  
and puts it down beside her.>*

No, no, this shall forbid it. Lie thou there. 24

What if it be a poison which the Friar 25

Subtly hath ministered to have me dead, 26

Lest in this marriage he should be dishonored 27

Because he married me before to Romeo? 28  
 I fear it is. And yet methinks it should not, 29  
 For he hath still been tried a holy man. 30  
 How if, when I am laid into the tomb, 31  
 I wake before the time that Romeo 32  
 Come to redeem me? There's a fearful point. 33  
 Shall I not then be stifled in the vault, 34  
 To whose foul mouth no healthsome air breathes in, 35  
 And there die strangled ere my Romeo comes? 36  
 Or, if I live, is it not very like 37  
 The horrible conceit of death and night, 38  
 Together with the terror of the place— 39  
As in a vault, an ancient receptacle 40  
 Where for this many hundred years the bones 41  
 Of all my buried ancestors are packed; 42  
 Where bloody Tybalt, yet but green in earth, 43  
 Lies fest'ring in his shroud; where, as they say, 44  
 At some hours in the night spirits resort— 45  
 Alack, alack, is it not like that I, 46  
 So early waking, what with loathsome smells, 47  
 And shrieks like mandrakes torn out of the earth, 48  
That living mortals, hearing them, run mad— 49  
 O, if I <wake,> shall I not be distraught, 50  
 Environèd with all these hideous fears, 51  
 And madly play with my forefathers' joints, 52  
 And pluck the mangled Tybalt from his shroud, 53  
 And, in this rage, with some great kinsman's bone, 54  
 As with a club, dash out my desp'rate brains? 55  
 O look, methinks I see my cousin's ghost 56  
 Seeking out Romeo that did spit his body 57  
 Upon a rapier's point! Stay, Tybalt, stay! 58  
 Romeo, Romeo, Romeo! Here's drink. I drink to 59  
 thee. 60

*<She drinks and falls upon her bed  
 within the curtains.>*

<Scene 4>

*Enter <Lady Capulet> and Nurse.*

LADY CAPULET

Hold, take these keys, and fetch more spices, nurse. 1

NURSE

They call for dates and quinces in the pastry. 2

*Enter old Capulet.*

CAPULET

Come, stir, stir, stir! The second cock hath crowed. 3

The curfew bell hath rung. 'Tis three o'clock.— 4

Look to the baked meats, good Angelica. 5

Spare not for cost. 6

NURSE

Go, you cot-quean, go, 7

Get you to bed. Faith, you'll be sick tomorrow 8

For this night's watching. 9

CAPULET

No, not a whit. What, I have watched ere now 10

All night for lesser cause, and ne'er been sick. 11

LADY CAPULET

Ay, you have been a mouse-hunt in your time, 12

But I will watch you from such watching now. 13

*Lady <Capulet> and Nurse exit.*

CAPULET

A jealous hood, a jealous hood! 14

*Enter three or four <Servingmen> with spits and logs  
and baskets.*

Now fellow, 15

What is there? 16

<FIRST SERVINGMAN>

Things for the cook, sir, but I know not what. 17

CAPULET

Make haste, make haste. 18

*<First Servingman exits.>*

Sirrah, fetch drier logs. 19

Call Peter. He will show thee where they are. 20



<SECOND SERVINGMAN>

I have a head, sir, that will find out logs 21

And never trouble Peter for the matter. 22

CAPULET

Mass, and well said. A merry whoreson, ha! 23

Thou shalt be loggerhead. 24

*<Second Servingman exits.>*

Good <faith,> 'tis day. 25

The County will be here with music straight, 26

*Play music.*

For so he said he would. I hear him near.— 27

Nurse!—Wife! What ho!—What, nurse, I say! 28

*Enter Nurse.*

Go waken Juliet. Go and trim her up. 29

I'll go and chat with Paris. Hie, make haste, 30

Make haste. The bridegroom he is come already. 31

Make haste, I say. 32

*<He exits.>*

### <Scene 5>

NURSE, *<approaching the bed>*

Mistress! What, mistress! Juliet!—Fast, I warrant 1

her, she— 2

Why, lamb, why, lady! Fie, you slugabed! 3

Why, love, I say! Madam! Sweetheart! Why, bride!— 4

What, not a word?—You take your pennyworths 5

now. 6

Sleep for a week, for the next night, I warrant, 7

The County Paris hath set up his rest 8

That you shall rest but little.—God forgive me, 9

Marry, and amen! How sound is she asleep! 10

I needs must wake her.—Madam, madam, madam! 11

Ay, let the County take you in your bed, 12

He'll fright you up, i' faith.—Will it not be? 13

*<She opens the bed's curtains.>*

What, dressed, and in your clothes, and down 14  
again? 15  
I must needs wake you. Lady, lady, lady!— 16  
Alas, alas! Help, help! My lady's dead.— 17  
O, weraday, that ever I was born!— 18  
Some aqua vitae, ho!—My lord! My lady! 19

*<Enter Lady Capulet.>*

LADY CAPULET

What noise is here? 20

NURSE O lamentable day! 21

LADY CAPULET

What is the matter? 22

NURSE Look, look!—O heavy day! 23

LADY CAPULET

O me! O me! My child, my only life, 24

Revive, look up, or I will die with thee. 25

Help, help! Call help. 26

*Enter <Capulet.>*

CAPULET

For shame, bring Juliet forth. Her lord is come. 27

NURSE

She's dead, deceased. She's dead, alack the day! 28

LADY CAPULET

Alack the day, she's dead, she's dead, she's dead. 29

CAPULET

Ha, let me see her! Out, alas, she's cold. 30

Her blood is settled, and her joints are stiff. 31

Life and these lips have long been separated. 32

Death lies on her like an untimely frost 33

Upon the sweetest flower of all the field. 34

NURSE

O lamentable day! 35

LADY CAPULET O woeful time! 36

CAPULET

Death, that hath ta'en her hence to make me wail, 37

Ties up my tongue and will not let me speak. 38

*Enter Friar <Lawrence> and the County <Paris, with  
Musicians.>*

FRIAR LAWRENCE

Come, is the bride ready to go to church? 39

CAPULET

Ready to go, but never to return.— 40

O son, the night before thy wedding day 41

Hath Death lain with thy wife. There she lies, 42

Flower as she was, deflowerèd by him. 43

Death is my son-in-law; Death is my heir. 44

My daughter he hath wedded. I will die 45

And leave him all. Life, living, all is Death's. 46

PARIS

Have I thought <long> to see this morning's face, 47

And doth it give me such a sight as this? 48

LADY CAPULET

Accursed, unhappy, wretched, hateful day! 49

Most miserable hour that e'er time saw 50

In lasting labor of his pilgrimage! 51

But one, poor one, one poor and loving child, 52

But one thing to rejoice and solace in, 53

And cruel death hath caught it from my sight! 54

NURSE

O woe, O woeful, woeful, woeful day! 55

Most lamentable day, most woeful day 56

That ever, ever I did yet behold! 57

O day, O day, O day, O hateful day! 58

Never was seen so black a day as this! 59

O woeful day, O woeful day! 60

PARIS

Beguiled, divorcèd, wrongèd, spited, slain! 61

Most detestable death, by thee beguiled, 62

By cruel, cruel thee quite overthrown! 63

O love! O life! Not life, but love in death! 64

CAPULET

Despised, distressed, hated, martyred, killed! 65  
Uncomfortable time, why cam'st thou now 66  
To murder, murder our solemnity? 67  
O child! O child! My soul and not my child! 68  
Dead art thou! Alack, my child is dead, 69  
And with my child my joys are burièd. 70

FRIAR LAWRENCE

Peace, ho, for shame! Confusion's <cure> lives not 71  
In these confusions. Heaven and yourself 72  
Had part in this fair maid. Now heaven hath all, 73  
And all the better is it for the maid. 74  
Your part in her you could not keep from death, 75  
But heaven keeps his part in eternal life. 76  
The most you sought was her promotion, 77  
For 'twas your heaven she should be advanced; 78  
And weep you now, seeing she is advanced 79  
Above the clouds, as high as heaven itself? 80  
O, in this love you love your child so ill 81  
That you run mad, seeing that she is well. 82  
She's not well married that lives married long, 83  
But she's best married that dies married young. 84  
Dry up your tears, and stick your rosemary 85  
On this fair corse, and, as the custom is, 86  
And in her best array, bear her to church, 87  
For though <fond> nature bids us all lament, 88  
Yet nature's tears are reason's merriment. 89

CAPULET

All things that we ordained festival 90  
Turn from their office to black funeral: 91  
Our instruments to melancholy bells, 92  
Our wedding cheer to a sad burial feast, 93  
Our solemn hymns to sullen dirges change, 94  
Our bridal flowers serve for a buried corse, 95  
And all things change them to the contrary. 96

FRIAR LAWRENCE

Sir, go you in, and, madam, go with him, 97

And go, Sir Paris. Everyone prepare 98  
 To follow this fair corse unto her grave. 99  
 The heavens do lour upon you for some ill. 100  
Move them no more by crossing their high will. 101  
*<All but the Nurse and the Musicians> exit.*

<FIRST MUSICIAN>  
 Faith, we may put up our pipes and be gone. 102  
 NURSE  
 Honest good fellows, ah, put up, put up, 103  
 For, well you know, this is a pitiful case. 104  
 <FIRST MUSICIAN>  
 Ay, <by> my troth, the case may be amended. 105  
*<Nurse> exits.*

*Enter <Peter.>*

PETER Musicians, O musicians, “Heart’s ease,” 106  
 “Heart’s ease.” O, an you will have me live, play 107  
 “Heart’s ease.” 108  
 <FIRST MUSICIAN> Why “Heart’s ease?” 109  
 PETER O musicians, because my heart itself plays “My  
heart is full.” O, play me some merry dump to 110  
 comfort me. 111  
 <FIRST MUSICIAN> Not a dump, we. ’Tis no time to play 112  
 now. 113  
 PETER You will not then? 114  
 <FIRST MUSICIAN> No. 115  
 PETER I will then give it you soundly. 116  
 <FIRST MUSICIAN> What will you give us? 117  
 PETER No money, on my faith, but the gleek. I will give  
you the minstrel. 118  
 <FIRST MUSICIAN> Then will I give you the serving- 119  
 creature. 120  
 PETER Then will I lay the serving-creature’s dagger on 121  
 your pate. I will carry no crochets. I’ll re you, I’ll fa  
 you. Do you note me? 122  
 <FIRST MUSICIAN> An you *re* us and *fa* us, you note us. 123  
 124  
 125  
 126

SECOND <MUSICIAN> Pray you, put up your dagger and  
put out your wit. 127  
 128  
 <PETER> Then have at you with my wit. I will dry-beat 129  
 you with an iron wit, and put up my iron dagger. 130  
 Answer me like men. 131  
 <Sings.> When griping griefs the heart doth wound 132  
<And doleful dumps the mind oppress,> 133  
Then music with her silver sound— 134  
 Why “silver sound”? Why “music with her silver 135  
 sound”? What say you, Simon Catling? 136  
 <FIRST MUSICIAN> Marry, sir, because silver hath a 137  
 sweet sound. 138  
 PETER Prates.—What say you, Hugh Rebeck? 139  
 SECOND <MUSICIAN> I say “silver sound” because musi- 140  
 cians sound for silver. 141  
 PETER Prates too.—What say you, James Soundpost? 142  
 THIRD <MUSICIAN> Faith, I know not what to say. 143  
 PETER O, I cry you mercy. You are the singer. I will say 144  
 for you. It is “music with her silver sound” because 145  
 musicians have no gold for sounding: 146  
 <Sings.> *Then music with her silver sound* 147  
*With speedy help doth lend redress.* 148

*He exits.*

<FIRST MUSICIAN> What a pestilent knave is this same! 149  
 SECOND <MUSICIAN> Hang him, Jack. Come, we’ll in 150  
 here, tarry for the mourners, and stay dinner. 151

*<They> exit.*



*The Tragedy of*

ROMEO  
AND  
JULIET

---

ACT 5



## <ACT 5>

---

### <Scene 1>

*Enter Romeo.*

ROMEO

If I may <u>trust the flattering truth of sleep</u> ,	1
My dreams presage some joyful news <u>at hand</u> .	2
My <u>bosom's &lt;lord&gt; sits lightly in his throne</u> ,	3
And all this day an unaccustomed spirit	4
Lifts me above the ground with cheerful thoughts.	5
I dreamt my lady came and found me dead	6
(Strange dream that <u>gives a dead man leave</u> to	7
think!)	8
And breathed such life with kisses in my lips	9
That I revived and was an emperor.	10
Ah me, how sweet is love itself possessed	11
When but love's <u>shadows</u> are so rich in joy!	12

*Enter Romeo's man <Balthasar, in riding boots.>*

News from Verona!—How now, Balthasar?	13
Dost thou not bring me letters from the Friar?	14
How doth my lady? Is my father well?	15
How doth my Juliet? That I ask again,	16
For nothing can be ill if she be well.	17

BALTHASAR

Then she is well and nothing can be ill.	18
Her body sleeps in Capels' monument,	19
And her immortal part with angels lives.	20
I saw her laid low in her kindred's vault	21
And <u>presently took post</u> to tell it you.	22



O, pardon me for bringing these ill news,	23
Since you did leave it for my <u>office</u> , sir.	24
ROMEO	
Is it e'en so?—Then I <u>deny</u> you, <u>stars</u> !—	25
Thou knowest my lodging. Get me ink and paper,	26
And hire <u>post-horses</u> . I will hence tonight.	27
BALTHASAR	
I do beseech you, sir, have <u>patience</u> .	28
Your looks are pale and wild and do <u>import</u>	29
Some misadventure.	30
ROMEO	
Tush, thou art <u>deceived</u> .	31
Leave me, and do the thing I bid thee do.	32
Hast thou no letters to me from the Friar?	33
BALTHASAR	
No, my good lord.	34
ROMEO	
No matter. Get thee gone,	35
And hire those horses. I'll be with thee straight.	36
	<Balthasar> exits.
Well, Juliet, I will lie with thee tonight.	37
Let's see <u>for means</u> . O <u>mischief</u> , thou art swift	38
To enter in the thoughts of desperate men.	39
I do remember an <u>apothecary</u>	40
(And hereabouts he dwells) which <u>late</u> I noted	41
In tattered <u>weeds</u> , with <u>overwhelming</u> brows,	42
<u>Culling of simples</u> . <u>Meager were his looks</u> .	43
Sharp misery had worn him to the bones.	44
And in his <u>needy</u> shop a <u>tortoise hung</u> ,	45
<u>An alligator stuffed, and other skins</u>	46
<u>Of ill-shaped fishes</u> ; and about his shelves,	47
A beggarly account of empty boxes,	48
Green earthen pots, bladders, and musty seeds,	49
Remnants of packthread, and old cakes <u>of roses</u>	50
Were thinly scattered to make up a show.	51
Noting this penury, to myself I said	52
"An if a man did need a poison now,	53
<u>Whose sale is present death in Mantua</u> ,	54

Here lives a <u>caitiff</u> wretch would sell it him."	55
O, this same thought did but forerun my need,	56
And this same needy man must sell it me.	57
As I remember, this should be the house.	58
Being holiday, the beggar's shop is shut.—	59
What ho, Apothecary!	60
<i>&lt;Enter Apothecary.&gt;</i>	
APOTHECARY                      Who calls so loud?	61
ROMEO	
Come hither, man. I see that thou art poor.	62
<i>&lt;He offers money.&gt;</i>	
Hold, there is forty <u>ducats</u> . Let me have	63
A <u>dram</u> of poison, such <u>soon-speeding gear</u>	64
As will disperse itself through all the veins,	65
<u>That</u> the life-weary taker may fall dead,	66
And that the <u>trunk</u> may be discharged of breath	67
As violently as hasty powder fired	68
Doth hurry from the fatal cannon's womb.	69
APOTHECARY	
Such <u>mortal</u> drugs I have, but Mantua's law	70
Is death to <u>any he</u> that <u>utters</u> them.	71
ROMEO	
Art thou so bare and full of wretchedness,	72
And fearest to die? Famine is in thy cheeks,	73
<u>Need and oppression</u> starveth in thy eyes,	74
<u>Contempt and beggary</u> hangs upon thy back.	75
The world is not thy friend, nor the world's law.	76
The world <u>affords</u> no law to make thee rich.	77
Then be not poor, but break it, and take this.	78
APOTHECARY	
My poverty, but not my will, consents.	79
ROMEO	
I <i>&lt;pay&gt;</i> thy poverty and not thy will.	80
APOTHECARY, <i>&lt;giving him the poison&gt;</i>	
Put this in any liquid thing you will	81
And drink it off, and if you had the strength	82

Of twenty men, it would dispatch you straight. 83  
 ROMEO, <handing him the money>  
 There is thy gold, worse poison to men's souls, 84  
 Doing more murder in this loathsome world 85  
 Than these poor compounds that thou mayst not 86  
 sell. 87  
 I sell thee poison; thou hast sold me none. 88  
 Farewell, buy food, and get thyself in flesh. 89  
 <Apothecary exits.>  
 Come, cordial and not poison, go with me 90  
 To Juliet's grave, for there must I use thee. 91  
 <He exits.>

## <Scene 2>

*Enter Friar John.*

FRIAR JOHN

Holy Franciscan friar, brother, ho! 1

*Enter <Friar> Lawrence.*

FRIAR LAWRENCE

This same should be the voice of Friar John.— 2  
 Welcome from Mantua. What says Romeo? 3  
 Or, if his mind be writ, give me his letter. 4

FRIAR JOHN

Going to find a barefoot brother out, 5  
 One of our order, to associate me, 6  
Here in this city visiting the sick, 7  
 And finding him, the searchers of the town, 8  
 Suspecting that we both were in a house 9  
 Where the infectious pestilence did reign, 10  
 Sealed up the doors and would not let us forth, 11  
 So that my speed to Mantua there was stayed. 12

FRIAR LAWRENCE

Who bare my letter, then, to Romeo? 13

FRIAR JOHN

I could not send it—here it is again— 14

*<Returning the letter.>*

Nor get a messenger to bring it thee, 15

So fearful were they of infection. 16

FRIAR LAWRENCE

Unhappy fortune! By my brotherhood, 17

The letter was not nice but full of charge, 18

Of dear import, and the neglecting it 19

May do much danger. Friar John, go hence. 20

Get me an iron crow and bring it straight 21

Unto my cell. 22

FRIAR JOHN

Brother, I'll go and bring it thee. 23

*He exits.*

FRIAR LAWRENCE

Now must I to the monument alone. 24

Within this three hours will fair Juliet wake. 25

She will beshrew me much that Romeo 26

Hath had no notice of these accidents. 27

But I will write again to Mantua, 28

And keep her at my cell till Romeo come. 29

Poor living corse, closed in a dead man's tomb! 30

*He exits.*

### <Scene 3>

*Enter Paris and his Page.*

PARIS

Give me thy torch, boy. Hence and stand aloof. 1

Yet put it out, for I would not be seen. 2

Under yond <yew> trees lay thee all along, 3

Holding thy ear close to the hollow ground. 4

So shall no foot upon the churchyard tread 5

(Being loose, unfirm, with digging up of graves) 6

But thou shalt hear it. Whistle then to me 7

As signal that thou hearest something approach.	8
Give me those flowers. Do as I bid thee. Go.	9
PAGE, <aside>	
I am almost afraid to stand alone	10
Here in the churchyard. Yet I will <u>adventure</u> .	11
<He moves away from Paris.>	
PARIS, <scattering flowers>	
Sweet flower, with flowers thy bridal bed I strew	12
(O woe, thy canopy is dust and stones!)	13
Which with <u>sweet water</u> nightly I will <u>dew</u> ,	14
Or, <u>wanting</u> that, with tears distilled by moans.	15
The obsequies that I for thee will keep	16
Nightly shall be to strew thy grave and weep.	17
<Page> whistles.	
The boy gives warning something doth approach.	18
What cursèd foot wanders this way tonight,	19
To <u>cross</u> my obsequies and true love's rite?	20
What, with a torch? <u>Muffle</u> me, night, awhile.	21
<He steps aside.>	
Enter Romeo and <Balthasar.>	
ROMEO	
Give me that mattock and the <u>wrenching iron</u> .	22
Hold, take this letter. Early in the morning	23
See thou deliver it to my lord and father.	24
Give me the light. Upon thy life I <u>charge</u> thee,	25
Whate'er thou hearest or seest, stand all aloof	26
And do not interrupt me in my <u>course</u> .	27
Why I descend into this bed of death	28
Is partly to behold my lady's face,	29
But chiefly to take thence from her dead finger	30
A precious ring, a ring that I must use	31
In <u>dear</u> employment. Therefore hence, begone.	32
But, if thou, <u>jealous</u> , dost return to pry	33
In what I farther shall intend to do,	34
By heaven, I will tear thee joint by joint	35

And strew this hungry churchyard with thy limbs.	36
The time and my intents are savage-wild,	37
More fierce and more inexorable far	38
Than <u>empty</u> tigers or the roaring sea.	39
<BALTHASAR>	
I will be gone, sir, and not trouble you.	40
ROMEO	
So shalt thou show me friendship. Take thou that.	41
	<Giving money.>
Live and be prosperous, and farewell, good fellow.	42
<BALTHASAR, <i>aside</i> >	
<u>For all this same</u> , I'll hide me hereabout.	43
His looks I <u>fear</u> , and his intents I <u>doubt</u> .	44
	<He steps aside.>
ROMEO, <beginning to force open the tomb>	
Thou <u>detestable maw</u> , thou <u>womb</u> of death,	45
Gorged with the dearest morsel of the earth,	46
Thus I enforce thy rotten jaws to open,	47
And <u>in despite</u> I'll cram thee with more food.	48
PARIS	
This is that banished haughty Montague	49
That murdered my love's cousin, with which grief	50
It is supposed the fair creature died,	51
And here is come to do some <u>villainous shame</u>	52
To the dead bodies. I will apprehend him.	53
	<Stepping forward.>
Stop thy unhallowed toil, vile Montague.	54
Can vengeance be pursued further than death?	55
Condemnèd villain, I do apprehend thee.	56
Obey and go with me, for thou must die.	57
ROMEO	
I must indeed, and therefore came I hither.	58
Good gentle youth, tempt not a desp'rate man.	59
Fly hence and leave me. Think upon these gone.	60
Let them affright thee. I beseech thee, youth,	61
Put not another sin upon my head	62

By urging me to fury. O, begone!	63
By heaven, I love thee better than myself,	64
For I come hither armed against myself.	65
Stay not, begone, live, and hereafter say	66
A madman's mercy bid thee run away.	67
PARIS	
I do defy thy <commination>	68
And apprehend thee for a felon here.	69
ROMEO	
Wilt thou provoke me? Then have at thee, boy!	70
	<They draw and fight.>
<PAGE>	
O Lord, they fight! I will go call the <u>watch</u> .	71
	<He exits.>
PARIS	
O, I am slain! If thou be merciful,	72
Open the tomb; lay me with Juliet.	73
	<He dies.>
ROMEO	
In faith, I will.—Let me peruse this face.	74
Mercutio's kinsman, noble County Paris!	75
What said my man when my betossèd soul	76
Did not attend him as we rode? I think	77
He told me Paris <u>should have</u> married Juliet.	78
Said he not so? Or did I dream it so?	79
Or am I mad, hearing him talk of Juliet,	80
To think it was so?—O, give me thy hand,	81
One writ with me in sour misfortune's book!	82
I'll bury thee in a <u>triumphant</u> grave.—	83
	<He opens the tomb.>
A grave? O, no. A <u>lantern</u> , slaughtered youth,	84
For here lies Juliet, and her beauty makes	85
This vault a <u>feasting presence</u> full of light.—	86
Death, lie thou there, by a dead man interred.	87
	<Laying Paris in the tomb.>
How oft when men are at the point of death	88

Have they been merry, which their keepers call 89  
 A light'ning before death! O, how may I 90  
 Call this a light'ning?—O my love, my wife, 91  
 Death, that hath sucked the honey of thy breath, 92  
 Hath had no power yet upon thy beauty. 93  
 Thou art not conquered. Beauty's ensign yet 94  
 Is crimson in thy lips and in thy cheeks, 95  
 And death's pale flag is not advanced there.— 96  
 Tybalt, liest thou there in thy bloody sheet? 97  
 O, what more favor can I do to thee 98  
 Than with that hand that cut thy youth in twain 99  
 To sunder his that was thine enemy? 100  
 Forgive me, cousin.—Ah, dear Juliet, 101  
 Why art thou yet so fair? Shall I believe 102  
 That unsubstantial death is amorous, 103  
 And that the lean abhorred monster keeps 104  
 Thee here in dark to be his paramour? 105  
 For fear of that I still will stay with thee 106  
 And never from this <palace> of dim night 107  
 Depart again. Here, here will I remain 108  
 With worms that are thy chambermaids. O, here 109  
 Will I set up my everlasting rest 110  
 And shake the yoke of inauspicious stars 111  
 From this world-wearied flesh! Eyes, look your last. 112  
 Arms, take your last embrace. And, lips, O, you 113  
 The doors of breath, seal with a righteous kiss 114  
A dateless bargain to engrossing death. 115

<Kissing Juliet.>

Come, bitter conduct, come, unsavory guide! 116  
 Thou desperate pilot, now at once run on 117  
 The dashing rocks thy seasick weary bark! 118  
 Here's to my love. <Drinking.> O true apothecary, 119  
 Thy drugs are quick. Thus with a kiss I die. 120

<He dies.>

*Enter Friar <Lawrence> with lantern, crow, and spade.*



FRIAR LAWRENCE			
Saint Francis	<u>be my speed</u> !	How oft tonight	121
Have my old feet stumbled at graves!—Who's there?			122
<BALTHASAR>			
Here's one, a friend, and one that knows you well.			123
FRIAR LAWRENCE			
Bliss be upon you. Tell me, good my friend,			124
What torch is yond that vainly lends his light			125
To grubs and eyeless skulls? As I discern,			126
It burneth in the Capels' monument.			127
<BALTHASAR>			
It doth so, holy sir, and there's my master,			128
One that you love.			129
FRIAR LAWRENCE	Who is it?		130
<BALTHASAR>		Romeo.	131
FRIAR LAWRENCE			
How long hath he been there?			132
<BALTHASAR>		Full half an hour.	133
FRIAR LAWRENCE			
Go with me to the vault.			134
<BALTHASAR>		I dare not, sir.	135
My master knows not but I am gone hence,			136
And <u>fearfully</u> did menace me with death			137
If I did stay to look on his intents.			138
FRIAR LAWRENCE			
Stay, then. I'll go alone. Fear comes upon me.			139
O, much I fear some <u>ill unthrifty</u> thing.			140
<BALTHASAR>			
As I did sleep under this <u>&lt;yew&gt; tree</u> here,			141
I dreamt my master and another fought,			142
And that my master slew him.			143
FRIAR LAWRENCE, <moving toward the tomb>			
		Romeo!—	144
Alack, alack, what blood is this which stains			145
The stony entrance of this sepulcher?			146
What mean these masterless and gory swords			147

To lie discolored by this place of peace?	148
Romeo! O, pale! Who else? What, Paris too?	149
And steeped in blood? Ah, what an <u>unkind</u> hour	150
Is guilty of this <u>lamentable</u> chance!	151
The lady stirs.	152
JULIET	
O <u>comfortable</u> friar, where is my lord?	153
I do remember well where I should be,	154
And there I am. Where is my Romeo?	155
FRIAR LAWRENCE	
I hear some noise.—Lady, come from that nest	156
Of death, contagion, and unnatural sleep.	157
A greater power than we can contradict	158
Hath thwarted our intents. Come, come away.	159
Thy husband in thy bosom there lies dead,	160
And Paris, too. Come, I'll dispose of thee	161
Among a sisterhood of holy nuns.	162
Stay not to question, for the watch is coming.	163
Come, go, good Juliet. I dare no longer stay.	164
JULIET	
Go, get thee hence, for I will not away.	165
	<i>He exits.</i>
What's here? A cup closed in my true love's hand?	166
Poison, I see, hath been his <u>timeless</u> end.—	167
O <u>churl</u> , drunk all, and left no friendly drop	168
To help me after! I will kiss thy lips.	169
Haply some poison yet doth hang on them,	170
To make me die <u>with a restorative</u> .	171
	<i>&lt;She kisses him.&gt;</i>
Thy lips are warm!	172
	<i>Enter &lt;Paris's Page&gt; and Watch.</i>
<FIRST> WATCH Lead, boy. Which way?	173
JULIET	
Yea, noise? Then I'll be brief. O, <u>happy dagger</u> ,	174
This is thy sheath. There rust, and let me die.	175

*<She takes Romeo's dagger, stabs herself, and dies.>*

<PAGE>

This is the place, there where the torch doth burn. 176

<FIRST> WATCH

The ground is bloody.—Search about the 177  
churchyard. 178

Go, some of you; whoe'er you find, attach. 179

*<Some watchmen exit.>*

Pitiful sight! Here lies the County slain, 180  
And Juliet bleeding, warm, and newly dead, 181  
Who here hath lain this two days buried.— 182  
Go, tell the Prince. Run to the Capulets. 183  
Raise up the Montagues. Some others search. 184

*<Others exit.>*

We see the ground whereon these woes do lie, 185  
But the true ground of all these piteous woes 186  
We cannot without circumstance descry. 187

*Enter <Watchmen with> Romeo's man <Balthasar.>*

<SECOND> WATCH

Here's Romeo's man. We found him in the 188  
churchyard. 189

<FIRST> WATCH

Hold him in safety till the Prince come hither. 190

*Enter Friar <Lawrence> and another Watchman.*

THIRD WATCH

Here is a friar that trembles, sighs, and weeps. 191  
We took this mattock and this spade from him 192  
As he was coming from this churchyard's side. 193

<FIRST> WATCH

A great suspicion. Stay the Friar too. 194

*Enter the Prince <with Attendants.>*

PRINCE

What misadventure is so early up 195  
That calls our person from our morning rest? 196

*Enter <Capulet and Lady Capulet.>*

CAPULET

What should it be that is so <shrieked> abroad? 197

LADY CAPULET

O, the people in the street cry "Romeo," 198

Some "Juliet," and some "Paris," and all run 199

With open outcry toward our monument. 200

PRINCE

What fear is this which startles in <our> ears? 201

<FIRST> WATCH

Sovereign, here lies the County Paris slain, 202

And Romeo dead, and Juliet, dead before, 203

Warm and new killed. 204

PRINCE

Search, seek, and know how this foul murder 205

comes. 206

<FIRST> WATCH

Here is a friar, and <slaughtered> Romeo's man, 207

With instruments upon them fit to open 208

These dead men's tombs. 209

CAPULET

O heavens! O wife, look how our daughter bleeds! 210

This dagger hath mista'en, for, lo, his house 211

Is empty on the back of Montague, 212

And it mis-sheathèd in my daughter's bosom. 213

LADY CAPULET

O me, this sight of death is as a bell 214

That warns my old age to a sepulcher. 215

*Enter Montague.*

PRINCE

Come, Montague, for thou art early up 216

To see thy son and heir now <early> down. 217

MONTAGUE

Alas, my liege, my wife is dead tonight. 218

Grief of my son's exile hath stopped her breath.	219
What further woe conspires against mine age?	220
PRINCE Look, and thou shalt see.	221
MONTAGUE, <seeing Romeo dead>	
O thou untaught! What manners is in this,	222
To <u>press</u> before thy father to a grave?	223
PRINCE	
Seal up the mouth of <u>outrage</u> for awhile,	224
Till we can clear these ambiguities	225
And know their <u>spring</u> , their <u>head</u> , their true	226
descent,	227
And then will I be general of your woes	228
And lead you even to death. Meantime forbear,	229
And <u>let mischance be slave to patience</u> .—	230
Bring forth the <u>parties of suspicion</u> .	231
FRIAR LAWRENCE	
I am the <u>greatest</u> , able to do least,	232
Yet most suspected, as the time and place	233
Doth <u>make</u> against me, of this direful murder.	234
And here I stand, both to <u>impeach and purge</u>	235
<u>Myself condemnèd and myself excused</u> .	236
PRINCE	
Then say at once what thou dost know in this.	237
FRIAR LAWRENCE	
I will be brief, for my short <u>date of breath</u>	238
Is not so long as is a tedious tale.	239
Romeo, there dead, was husband to that Juliet,	240
And she, there dead, <that> Romeo's faithful wife.	241
I married them, and their <u>stol'n</u> marriage day	242
Was Tybalt's doomsday, whose untimely death	243
Banished the new-made bridegroom from this city,	244
For whom, and not for Tybalt, Juliet pined.	245
You, to remove that siege of grief from her,	246
Betrothed and would have married her <u>perforce</u>	247
To County Paris. Then comes she to me,	248
And with wild looks bid me devise some <u>mean</u>	249

To rid her from this second marriage,	250
Or in my cell there would she kill herself.	251
Then gave I her (so tutored by my <u>art</u> )	252
A sleeping potion, which so took effect	253
As I intended, for it wrought on her	254
The form of death. Meantime I writ to Romeo	255
That he should hither come <u>as this</u> dire night	256
To help to take her from her borrowed grave,	257
Being the time the potion's force should cease.	258
But he which bore my letter, Friar John,	259
Was stayed by accident, and yesternight	260
Returned my letter back. Then all alone	261
At the <u>prefixèd</u> hour of her waking	262
Came I to take her from her kindred's vault,	263
Meaning to keep her <u>closely</u> at my cell	264
Till I conveniently could send to Romeo.	265
But when I came, some minute ere the time	266
Of her awakening, here untimely lay	267
The noble Paris and true Romeo dead.	268
She wakes, and I entreated her come forth	269
And bear this work of heaven with patience.	270
But then a noise did scare me from the tomb,	271
And she, too <u>desperate</u> , would not go with me	272
But, as it seems, did violence on herself.	273
All this I know, and to the marriage	274
Her nurse <u>is privy</u> . And if aught in this	275
Miscarried by my fault, let my old life	276
Be sacrificed <u>some hour before his time</u>	277
Unto the rigor of severest law.	278
PRINCE	
We <u>still</u> have known thee for a holy man.—	279
Where's Romeo's man? What can he say to this?	280
BALTHASAR	
I brought my master news of Juliet's death,	281
And then <u>in post</u> he came from Mantua	282
To this same place, to this same monument.	283

This letter <u>he early bid me give his father</u>	284
And threatened me with death, <u>going</u> in the vault,	285
If I departed not and left him there.	286
PRINCE	
Give me the letter. I will look on it.—	287
<i>&lt;He takes Romeo's letter.&gt;</i>	
Where is the County's page, <u>that raised</u> the	288
watch?—	289
Sirrah, <u>what made your master</u> in this place?	290
PAGE	
He came with flowers to strew his lady's grave	291
And bid me stand aloof, and so I did.	292
Anon comes one with light to ope the tomb,	293
And by and by my master drew on him,	294
And then I ran away to call the watch.	295
PRINCE	
This letter doth make good the Friar's words,	296
Their course of love, the tidings of her death;	297
And here he writes that he did buy a poison	298
Of a poor 'pothecary, and <u>therewithal</u>	299
Came to this vault to die and lie with Juliet.	300
Where be these enemies?—Capulet, Montague,	301
See what a scourge is laid upon your hate,	302
That heaven finds means to kill <u>your joys</u> with love,	303
And I, for <u>winking at</u> your discords too,	304
Have lost a brace of kinsmen. All are punished.	305
CAPULET	
O brother Montague, give me thy <u>hand</u> .	306
This is my daughter's <u>jointure</u> , for no more	307
Can I demand.	308
MONTAGUE But I can give thee more,	309
For I will <u>ray</u> her statue in pure gold,	310
That <u>whiles</u> Verona by that name is known,	311
There shall no <u>figure at such rate be set</u>	312
As that of true and faithful Juliet.	313
CAPULET	

As rich shall Romeo's by his lady's lie, 314

Poor sacrifices of our enmity. 315

PRINCE

A glooming peace this morning with it brings. 316

The sun for sorrow will not show his head. 317

Go hence to have more talk of these sad things. 318

Some shall be pardoned, and some punishèd. 319

For never was a story of more woe 320

Than this of Juliet and her Romeo. 321

*<All exit.>*



## Longer Notes

2.2.44–45. **O . . . man:** Here our edition departs from long-standing editorial tradition in following the Second Quarto, as is our practice whenever possible throughout this edition. The Second Quarto version of these lines contains the metrically defective line “Belonging to a man,” which has only three metrical feet (x / | x x | x /), rather than the five usually found in Shakespeare’s blank verse. The editorial tradition since Edmond Malone in 1790 has regarded such a metrically defective line as unacceptable and has followed him in resorting to the First Quarto in order to fill out the line. At this point the First Quarto reads

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:

Malone picked up the words “nor any other part” from the First Quarto, reversed the phrases “belonging to a man” and “O, be some other name,” and inserted the First Quarto phrase after “Nor arm nor face.” He thus created a passage that made sense and that contained no metrically defective line. Since Malone, editors have generally printed in their editions a combination of the First Quarto and the Second:

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!  
What’s in a name? That which we call a rose

By any other word would smell as sweet.

Because this editorial reconstruction of the text seems excessively intrusive, because the Second Quarto seems to make good sense as it stands, and because the present scene is not without metrically defective lines in the middle of speeches (e.g., [2.2.11](#)), we have followed the Second Quarto reading of the lines. (See [“An Introduction to This Text.”](#))

[2.2.179](#). **My dear:** Here the Second Quarto has Romeo call Juliet “My Neece,” words that are unintelligible in this context and that editors must emend. No one has found an alternative that has been widely persuasive among editors. In printing “My dear,” we follow the Fourth Quarto of 1623. Among other proposed readings are “Madame” from the First Quarto, “My sweete” from the Second Folio of 1632, “My novice,” “My—,” (followed by the interpolation of a speech prefix for the Nurse, who is then made to deliver from “within” or offstage the line “Madam”), and “My niesse” (an obsolete form of the word *nyas*, which means “young hawk.” Editors who follow this emendation note that Juliet has called Romeo a **tassel-gentle** or male falcon at line [170](#).)

[2.3.1–4](#). **The gray-eyed . . . wheels:** As recorded in the Textual Notes, in the Second Quarto these same four lines (with slight variations) are also given to Romeo just after [2.2.203](#). The Second Quarto also prints duplicate versions of parts of speeches elsewhere. (See [3.3.41–46](#) and [5.3.102](#) and [108](#) in the Textual Notes.) Under the influence of the belief that many plays, including *Romeo and Juliet* as it appears in the Second Quarto, were printed directly from Shakespeare’s own working papers (usually termed “foul papers”; see [“The Publication of Shakespeare’s Plays”](#)), many modern editors have assumed that these duplications were created by Shakespeare himself during his composition of the play and inadvertently left standing by

him. However, more recent research has called attention to the presence of duplicate versions of speeches in playhouse manuscripts, with the duplications written in other hands than those of dramatists, and sometimes with the duplications left standing without any marks of deletion. Thus, as editors, we are now aware that such duplications may arise in various ways.

**3.2.23. when I shall die:** Many earlier editors adopted the Fourth Quarto's reading "hee" for the Second Quarto's **I** that is printed in this edition. However, recent editors and critics have shown that the Second Quarto's reading is altogether possible by interpreting the passage and its place in the play in terms of that reading. They interpret the passage both as Juliet's fantasy of sharing sexual climax with Romeo (according to the early modern use of **die** to refer to achievement of such climax) and as Juliet's premonition of their shared death. Such editors and critics have also understood Juliet's extravagant characterization of the living Romeo's starlike beauty in this passage to be parallel to his representation of her beauty in analogous terms at [2.2.15](#)–23, where he speaks of the living Juliet's eyes in the heavens as stars.

## Textual Notes

The reading of the present text appears to the left of the square bracket. The earliest sources of readings not in **Q2**, the quarto of 1599 (upon which this edition is based, except for [1.2.55–1.3.37](#), which are based on the 1597 quarto), are indicated as follows: **Q1** is the quarto of 1597; **Q3** is that of 1609; **Q4** is that of 1623; and **F** is the Shakespeare First Folio of 1623, in which *Romeo and Juliet* is a slightly edited reprint of Q3. **Ed.** is an earlier editor of Shakespeare, from the editor of the Second Folio of 1632 to the present. No sources are given for emendations of punctuation or for correction of obvious typographical errors, such as turned letters that produce no known word. **SD** means stage direction; **SP** means speech prefix; **uncorr.** means the uncorrected, or first state in Q2; **corr.** means the corrected, or second state in Q2; ~ refers to a word already quoted; ^ indicates the omission of a punctuation mark.

[1.1. 28.](#) in] Q1; omit Q2 [33.](#) SD *Enter . . . Servingman.*] this ed.; *Enter two other serving men.* Q2 [74.](#) SP CITIZENS] Ed.; *Offi.* Q2 [77.](#) SP LADY CAPULET] Ed.; *Wife.* Q2 [78.](#) SD *2 lines later in* Q2 [82.](#) SP LADY MONTAGUE] Ed.; *M. Wife. 2.* Q2 [94.](#) Verona's] *Neronas* Q2 [118.](#) SP LADY MONTAGUE] Ed.; *Wife* Q2 [122.](#) drove] Q3 (draue); driue Q2 [123.](#) sycamore] Syramour Q2 [150.](#) his] Q3; is Q2 [182.](#) create] Q1; created Q2 [184.](#) well-seeming] Q4; welseeing Q2 [223.](#) rich in beauty] ~, ~~ Q2 [226.](#) makes] Q4; make Q2

[1.2. 0.](#) SD *a Servingman*] Ed.; *the Clowne* Q2 [21.](#) guest ^] ~: Q2 [23.](#) welcome,] ~ ^ Q2 [32.](#) on] Q2 (one) [38.](#) SD *Capulet . . . exit.*] Ed.; *Exit.* Q2 [39–40.](#) written here] ~.~ Q2 [48.](#) One] Q2

(On) 71. *Vitruvio*] Ed.; *Vtruuio* Q1, Q2 75. *and*] Q1; *omit* Q2 84. *thee*] Q1; *you* Q2

**1.3.** 0. SD *Lady Capulet*] Ed.; *Capulets wife* Q1, Q2 1, 8, 13, 17. SP LADY CAPULET] Ed.; *Wife*. Q1, Q2 1. *daughter?*] ~^ Q1 12. *an*] Q2; *a* Q1 19. *shall*] Q1; *stal* Q2 34. *the*] Q2; *omit* Q1 54, 68, 75, 83, 85, 102. SP LADY CAPULET] Ed.; *Old La*. Q2 70 *disposition*] Ed.; *dispositions* Q2 71, 72. *honor*] Q1; *houre* Q2 77. *mothers*. . . . *count* ^] ~ ^ . . . ~. Q2 101. *bigger*.] ~ ^ Q2 105. *it*] Q1; *omit* Q2 105. SD *Servingman*] F; *Seruing*. Q2 111. SP LADY CAPULET] Ed.; *Mo*. Q2

**1.4.** 7–8. Q1; *omit* Q2 23. SP MERCUTIO] Q4; *Horatio* Q2 39. *done*] Q1; *dum* Q2 42. *your*] F; *you* Q2 47. *lights*; . . . *light*] Ed.; ~ ^ . . . *lights* Q2 48. *judgment*] *indgement* Q2 49. *five* 2] Ed.; *fine* Q2 62. *atomi*] Q1; *ottamie* Q2 71. *maid*] Q1; *man* Q2 76. *love*;] ~. Q2 79. *on*] Q2 (*one*) 81. *breaths*] Q1 (*breathes*); *breath* Q2 86. *he dreams*] *stet* Q2 95. *elflocks*] Q1; *Elklocks* Q2 118. *forfeit*] *fofreit* Q2 120. *sail*] Q1; *sute* Q2

**1.5.** 0. SD *napkins*] F; *Napkins*. | *Enter Romeo*. Q2 1, 7, 13. SP FIRST SERVINGMAN] Ed.; *Ser*. Q2 4. SP SECOND SERVINGMAN] Ed.; 1. Q2 12. SP THIRD SERVINGMAN] Ed.; 2. Q2 15. SP THIRD SERVINGMAN] Ed.; 3. Q2 17. SD *They . . . aside*.] this ed.; *Exeunt*. Q2 18, 40, 46. SP CAPULET] Q1; 1. *Capu*. Q2 19. *a bout*] Ed.; *about* Q2 21. *mistresses*] *mistesses* Q2 29. *gentlemen*.] ~ ^ Q2 39, 44. SP CAPULET'S COUSIN] Ed.; 2. *Capu*. Q2 41. *Lucentio*] Q1; *Lucientio* Q2 95. *you*.] ~ ^ Q2 106. *pilgrims, ready*] Q1; *Pylgrims did readie* Q2 156. *this?*] *this*. Q2 *uncorr.* (*tis*.); *tis* ^ Q2 *corr.*

**2. Chor.** 4. *matched*] Q3; *match* Q2

**2.1.** 8. SP MERCUTIO] Q1; *omit* Q2 9. *Romeo*] Q1; *Mer. Romeo* Q2 11. *one*] Q2 (*on*) 12. *pronounce*] Q1; *prouaunt* Q2 13. “*dove*”] Q1; *day* Q2 15. *heir*] Q1; *her* Q2 16. *Abraham* ^ *Cupid*,] ~:~ ^ Q2; *trim*] Q1; *true* Q2 36. SP MERCUTIO] Q3; *Mar*. Q2 41. *open-arse*] Ed.; *open, or* Q2 46. SD *They exit*.] Q4; *Exit*. Q2

**2.2.** **16.** do] Q1; to Q2 **46.** name? That] ~ ^ ~ Q2 **48.** were] Q3; wene Q2 **70.** kinsmen] kismen Q2 **88.** washed] Q1; washeth Q2 **97.** false. . . . perjuries,]~ ^ . . . ~. Q2 **104.** havior] Q1; behauior Q2 **106.** more] Q1; *omit* Q2 **115.** circled] Q1; circle Q2 **155.** lord] Q1; L. Q2 **159–60.** Madam . . . come] Ed.; (by and by I come) Madam. Q2 **173.** mine] Q1; *omit* Q2 **179.** dear] Q4; Neece Q2 **202.** SP ROMEO] Q1; *Iu.* Q2 **203.** Would] Q4; *Ro.* Would Q2 **203.** rest.] Q1; rest | The grey eyde morne smiles on the frowning night, | Checkring the Easterne Clouds with streaks of light, | And darknesse fleckted like a drunkard reeles, | From forth daies pathway, made by *Tytans* wheeles. Q2.

**2.3.** **1** and throughout until **5.2.** SP FRIAR LAWRENCE] Ed.; *Fri.* Q2 **2.** Check'ring] Q2 **2.2.203** (above); Checking Q2 **2.3.2** **4.** fiery] Q1; burning Q2 **13.** many ^ virtues] ~, ~ Q2 **55.** wounded. Both ^] ~ ^ ~, Q2 **71.** Young] yonng Q2 **91.** now ^] ~. Q2

**2.4.** **0.** SD *Enter*] *Bnter* Q2 **7.** kinsman] kisman Q2 **19.** SP BENVOLIO] Q1; *Ro.* Q2 **30.** phantasimes] Ed.; phantacies Q2 **34–35.** “pardon-me”s] Q1; pardons mees Q2 **41.** Petrarch] Petrarch Q2 **103.** SD *one-half line later in* Q2 **165.** quivers.] ~, Q2 **212.** Ah,] A ^ Q2 **212.** dog's name. *R*] Q3; dog, name *R.* Q2 **213.** the—No] ~ ^ ~ Q2 **219.** SD *They exit.*] Q1 (*Ex. omnes.*); *Exit.* Q2

**2.5.** **7.** Love] F; loue Q2 **11.** three] Q3; there Q2 **15.** And] Q4; *M.* And Q2 **41.** he.]~ ^ Q2 **59.** and] Q2 (An)

**2.6.** **27.** music's] Q4; musicke Q2

**3.1.** **2.** are] Q1; *omit* Q2 **70.** thou] thon Q2 **91.** SD *Romeo . . . Mercutio.*] this ed.; *omit* Q2; *Tibalt vnder Romeos arme thrusts Mercutio, in and flies.* Q1 **92.** SP PETRUCHIO] Ed.; *omit* Q2, *which sets this speech as a* SD **113.** soundly, too. Your] Ed.; soundly ^ to ^ your Q2 **113.** SD *All . . . exit.*] Ed.; *Exit.* Q2 **122.** gallant] gallanr Q2 **127.** Alive] Q1; He gan Q2 **129:** fire-eyed] Q1; fier end Q2 **144, 147.** SP CITIZEN] Ed.; *Citti.* (*Citi.* **147**) Q2 **145.** murderer] murtherer Q2 **153, 156.** kinsman] kisman Q2 **154, 185.** SP LADY CAPULET] Ed.; *Capu. Wi.* (*Ca. Wi.* **185**) Q2 **163.** displeasure.] ~ ^

Q2 [175](#). agile] Q1; aged Q2 [185](#). kinsman] kisman Q2 [193](#). SP MONTAGUE] Q4; *Capu.* Q2 [202](#). I] Q1; It Q2 [207](#). SD *They . . . body.*] this ed.; *Exit.* Q2

**3.2.** [1](#). SP JULIET] Q1; *omit* Q2 [9](#). By] Q4; And by Q2 [33](#). SD *one-half line later in* Q2 [48](#). it?] ~ ^ Q2 [53](#). death-darting] death arting Q2 [55](#). shut] Ed.; shot Q2 [57](#). Brief ^ sounds ^] ~, ~, Q2 [57](#). determine my] Q2 *stet*; determine of my F [66](#). one] Q2 (on) [78](#). SP NURSE] Q1; *omit* Q2 [79](#). SP JULIET] Q1; *Nur.* Q2 [80](#). Did] Ed.; *Iu.* Did Q2 [82](#). Dove-feathered] Ed.; Rauenuous douefeatherd Q2 [85](#). damnèd] Q4; dimme Q2 [157](#). SD *They exit.*] Q1; *Exit.* Q2

**3.3.** [0](#). SD *Enter . . . Lawrence.*] Ed.; *Enter Frier and Romeo.* Q2 [20](#). is banished] Q3; is blanisht Q2 [41](#)–46. sin . . . Hadst] Ed.; sin. | 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. | Hadst Q2 [53](#). absolver] Q2 (obsoluer) [55](#). Thou] Q1; Then Q2 [64](#). madmen] Q1; mad man Q2 [71](#). Then mightst] Q1; then mightest Q2 [74](#). SD *Knock within.*] Ed.; *Enter Nurse, and knocke.* Q2 [77](#). SD *Knock.*] Q4; *They knocke.* Q2 [80](#). SD *Knock.*] F; *Slud knock.* Q2 [85](#). SP NURSE, *within*] Ed.; *Enter Nurse.* | *Nur.* Q2 [120](#). denote] Q1; deuote Q2 [127](#). lives] Ed.; lies Q2 [146](#)–47. dead: . . . happy.] ~. . . ~, Q2 [153](#). misbehaved] Q1; mishaued Q2 [154](#). pouts upon] Q4; puts vp Q2 [175](#). comfort] eomfort Q2 [179](#). disguised] Q3; disguise Q2

**3.4.** [11](#). SP LADY CAPULET] Ed.; *La.* Q2 [14](#). be] Q1; me Q2 [26](#). We'll^] Q1; Well, Q2

**3.5.** [13](#). exhaled] Ed.; exhale Q2 [19](#). the] the the Q2 [31](#). changed] Ed.; change Q2 [36](#). SD *Enter Nurse.*] Ed.; *Enter Madame and Nurse.* Q2 [54](#). SP JULIET] Q1; *Ro.* Q2 [55](#). thee, now^] ~^~, Q2 [64](#). SD *Enter Lady Capulet.*] Ed.; *Enter Mother.* Q2 [65](#), [69](#), [71](#), [78](#), [82](#), [85](#), [89](#), [92](#), [144](#), [163](#). SP LADY CAPULET] Ed.; *La.* Q2 [87](#). pardon] Q3; padon Q2 [87](#). him] Q4; *omit* Q2 [99](#). him—dead—] ~.



~^ Q2 [108](#), [214](#). SP LADY CAPULET] Ed.; Mo. Q2 [112](#), [117](#), [129](#). SP LADY CAPULET] Ed.; M. Q2 [135](#). show'ring? . . . body^] ~^ . . . ~? Q2 [136](#). counterfeits^] ~. Q2 [144](#). gives] Q3; giue Q2 [156](#). proud? . . . you,] ~^ . . . ~? [166](#), [178](#), [183](#), [187](#). SP CAPULET] Ed.; Fa. Q2 [179](#). Prudence, smatter^]~^~, Q2 [181](#). SP CAPULET O] Q1; Father, ô Q2 [182](#). SP NURSE] Q4; omit Q2 [186](#). SP LADY CAPULET] Ed.; Wi. Q2 [192](#). ligned] Ed.; liand Q2 [246](#). absolved] Q2 (obsolu'd)

**4.1.** [73](#). slay] Q1; stay Q2 [79](#). off] Q2 (of) [84](#). chapless] Q1; chapels Q2 [86](#). shroud] Q4; omit Q2 [100](#). breath] Q1; breast Q2 [101](#). fade^] ~: Q2 [102](#). paly] Q4; many Q2 [102](#). fall ^] ~: Q2 [112](#). In] Q3; Is Q2 [112](#)–13. bier | Thou] Ed.; Beere, | Be borne to buriall in thy kindreds graue: | Thou Q2 [113](#). shalt] Q3; shall Q2 [117](#). and] Q2 (an) [118](#). waking] Q3; walking Q2 [123](#). fear] Q2 *uncorr.* (feare); fea re Q2 *corr.* [129](#). SD *They . . . directions.*] this ed.; *Exit.* Q2

**4.2.** [3](#), [6](#). SP SERVINGMAN] Ed.; Ser. Q2 [14](#). self-willed harlotry] Q3; selfewield harlottry Q2 *uncorr.*; selfewieldhar lottry Q2 *corr.* [27](#). becomèd] Q4; becomd Q2 [37](#), [39](#). SP LADY CAPULET] Ed.; Mo. Q2 [38](#), [41](#). SP CAPULET] Ed.; Fa Q2 [38](#). SD *Juliet . . . exit.*] Q1; *Exeunt.* Q2 [49](#). SD *They exit.*] Q1; *Exit.* Q2

**4.3.** [5](#). SD *Lady Capulet*] Ed.; Mother Q2 [6](#), [13](#). SP LADY CAPULET] Ed.; Mo. Q2 [14](#). SD *Lady . . . exit.*] Ed.; *Exeunt.* Q2 [50](#). wake] Q4; walke Q2 [60](#). SD *She . . . curtains.*] this ed.; omit Q2; *She fals vpon her bed within the Curtaines.* Q1

**4.4.** [0](#). SD *Lady Capulet*] Ed.; *Lady of the house* Q2 [1](#), [12](#). SP LADY CAPULET] Ed.; La. Q2 [13](#). SD *Lady Capulet*] Ed.; *Lady* Q2 [14](#). SD *one-half line later in* Q2 [17](#). SP FIRST SERVINGMAN] Ed.; Fel. Q2 [18](#). haste.] ~ ^ Q2 [21](#). SP SECOND SERVINGMAN] Ed.; Fel. Q2 [24](#). Thou] Q1; Twou Q2 [25](#). faith] Q4; father Q2 [26](#). SD *Play music.*] 1 line earlier in Q2

**4.5.** [20](#), [22](#), [24](#), [29](#), [36](#), [49](#). SP LADY CAPULET] Ed.; Mo. (once M.) Q2 [26](#). SD *Capulet*] Ed.; Father Q2 [27](#), [30](#), [37](#), [40](#), [65](#), [90](#). SP



CAPULET] Ed.; *Fa.* (once *Fat.*) Q2 [43](#). deflowerèd] Ed.; deflowred Q2 [46](#). all.] ~ ^ Q2 [47](#). long] Q1; loue Q2 [57](#). behold] Q3; bedold Q2 [71](#). cure] Ed.; care Q2 [72](#). confusions.] ~ ^ Q2 [88](#). fond] Ed.; some Q2 [101](#). SD *All . . . exit.*] Ed.; *Fxeunt manet.* Q2 [102](#). SP FIRST MUSICIAN] Ed.; *Musi.* Q2 [105](#). SP FIRST MUSICIAN] Ed.; *Fid.* Q2 [105](#). by] Q1; my Q2 [105](#). SD *Nurse exits.*] Q1 (1 line earlier); *Exit omnes.* Q2 [105](#). SD *Peter*] Q4; *Will Kemp* Q2 [109](#). SP FIRST MUSICIAN] Ed.; *Fidler.* Q2 [113](#). SP FIRST MUSICIAN] Ed.; *Minstrels.* Q2 [116](#), [118](#), [126](#), [137](#). SP FIRST MUSICIAN] Ed.; *Minst.* Q2 [121](#). SP FIRST MUSICIAN] Ed.; *Minstrel.* Q2 [127](#), [140](#). SP SECOND MUSICIAN] Ed.; 2. *M.* Q2 [129](#). SP PETER] Q4; *omit* Q2 [129](#). wit. I] Q4; wit. | *Peter* I Q2 [133](#). *And . . . oppress*] Q1; *omit* Q2 [143](#). SP THIRD MUSICIAN] Ed.; 3. *M.* Q2 [149](#). SP FIRST MUSICIAN] Ed.; *Min.* Q2 [150](#). SP SECOND MUSICIAN] Ed.; *M. 2.* Q2 [151](#). SD *They exit.*] Q1; *Exit.* Q2

**5.1.** 3. lord] Q1; L. Q2 [12](#). SD *Balthasar in riding boots*] this ed.; *Balthasar his man booted* Q1; *omit* Q2 [16](#). Juliet] Q1; Lady *Iuliet* Q2 [18](#), [28](#), [34](#). SP BALTHASAR] Q1; *Man.* Q2 [25](#). e'en] Q2 (in) [36](#). SD *Exit.*, 2 lines earlier in Q2 [62](#). SP ROMEO] *Kom.* Q2 [70](#), [79](#), [81](#). SP APOTHECARY] Q1; *Poti.* Q2 [80](#). pay] Q1; pray Q2 [91](#). SD *He exits.*] Ed.; *Exeunt.* Q2

**5.2.** 0. SD Q2 adds "to Frier Lawrence" [1](#), [5](#), [14](#), [23](#). SP FRIAR JOHN] Ed.; *Ioh.* (twice *Iohn.*) Q2 [2](#), [13](#), [17](#), [24](#). SP FRIAR LAWRENCE] Ed.; *Law.* Q2

**5.3.** 3, [141](#). yew] Q1 (Ew, 3); young Q2 [17](#). SD *Page whistles.*] Ed.; *Whistle Boy.* Q2 [21](#). SD *Balthasar*] Q1; *Peter* Q2 [25](#). light.] ~ ^ Q2 [40](#), [43](#). SP BALTHASAR] Q1 (*Balt.*); *Peter* Q2 [41](#). friendship] Q3; friendshid Q2 [45](#). SD *beginning to force open the tomb*] Ed.; *Romeo opens the tombe.* Q1; *omit* Q2 [68](#). commination] Ed.; commiration Q2 [70](#). SD *They draw and fight.*] *They fight.* Q1; *omit* Q2 [71](#). SP PAGE] Ed.; *Boy* Q1; *omit* Q2, which sets this speech as a stage direction [102](#). Shall] Ed.; I will beleeeue | Shall Q2 [107](#). palace] Q3; pallat Q2 [107](#). night ^] ~. Q2 [108](#). Depart again. Here]

Q4; 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 Q2 [120](#). SD  
*Enter*] Q3; *Entrer* Q2 [121](#) and throughout SP FRIAR LAWRENCE] Ed.;  
*Frier.* Q2 [123](#), [128](#), [131](#), [133](#), [135](#), [141](#). SP BALTHASAR] Q4; *Man.*  
 Q2 [156](#). noise.] ~ ^ Q2 [165](#). SD *He exits.*] 1 line earlier in  
 Q2 [172](#). SD *Paris' Page*] Ed.; *Boy* Q2 [173](#), [177](#), [202](#), [207](#). SP FIRST  
WATCH] Ed.; *Watch* Q2 [176](#). SP PAGE] Ed.; *Watch boy* Q2 [188](#). SP  
SECOND] Ed.; *omit* Q2 [190](#), [194](#). SP FIRST] Ed.; *Chief.* Q2 [194](#). too]  
 too too. Q2 [196](#). SD *Capulet and Lady Capulet*] Ed.; *Capels*  
 Q2 [197](#). shrieked] Ed.; *shrike* Q2 [198](#), [214](#). SP LADY CAPULET] Ed.;  
*Wife.* Q2 [201](#). our] Ed.; *your* Q2 [207](#). slaughtered] Q3; *Slaughter*  
 Q2 [209](#). tombs.] *Tombes. Enter Capulet and his wife.* Q2 [213](#).  
 mis-sheathèd] missheathd Q2 [217](#). early] Q1; earling Q2 [235](#).  
 impeach] Q2 *uncorr.*; i peach Q2 *corr.* [241](#). that] Q1; thats  
 Q2 [283](#). place, . . . monument.] ~. . . . ~ ^ Q2 [291](#). SP PAGE] F; *Boy*  
 Q2 [302](#). hate,]~? Q2

# ***Romeo and Juliet:*** **A Modern Perspective**

Gail Kern Paster

Does *Romeo and Juliet* need an introduction? Of all Shakespeare's plays, it has been the most continuously popular since its first performance in the mid-1590s. It would seem, then, the most direct of Shakespeare's plays in its emotional impact. What could be easier to understand and what could be more moving than the story of two adolescents finding in their sudden love for each other a reason to defy their families' mutual hatred by marrying secretly? The tragic outcome of their blameless love (their "misadventured piteous overthrows") seems equally easy to understand: it results first from Tybalt's hotheaded refusal to obey the Prince's command and second from accidents of timing beyond any human ability to foresee or control. Simple in its story line, clear in its affirmation of the power of love over hate, *Romeo and Juliet* seems to provide both a timeless theme and universal appeal. Its immediacy stands in welcome contrast to the distance, even estrangement, evoked by other Shakespeare plays. No wonder it is often the first Shakespeare play taught in schools—on the grounds of its obvious relevance to the emotional and social concerns of young people.

Recent work by social historians on the history of private life in western European culture, however, offers a complicating perspective on the timelessness of *Romeo and Juliet*. At the core of the play's evident accessibility is the importance and privilege modern Western culture grants to desire, regarding it as deeply expressive of individual identity and central to the personal fulfillment of women no less than men. But, as these historians have argued, such conceptions of desire

reflect cultural changes in human consciousness—in ways of imagining and articulating the nature of desire.<sup>1</sup> In England until the late sixteenth century, individual identity had been imagined not so much as the result of autonomous, personal growth in consciousness but rather as a function of social station, an individual's place in a network of social and kinship structures. Furthermore, traditional culture distinguished sharply between the nature of identity for men and women. A woman's identity was conceived almost exclusively in relation to male authority and marital status. She was less an autonomous, desiring self than any male was; she was a daughter, wife, or widow expected to be chaste, silent, and, above all, obedient. It is a profound and necessary act of historical imagination, then, to recognize innovation in the moment when Juliet impatiently invokes the coming of night and the husband she has disobediently married: "Come, gentle night; come, loving black-browed night, / Give me my Romeo" (3.2.21–23).

Recognizing that the nature of desire and identity is subject to historical change and cultural innovation can provide the basis for rereading *Romeo and Juliet*. Instead of an uncomplicated, if lyrically beautiful, contest between young love and "ancient grudge," the play becomes a narrative that expresses an historical conflict between old forms of identity and new modes of desire, between authority and freedom, between parental will and romantic individualism. Furthermore, though the Chorus initially sets the lovers *as a pair* against the background of familial hatred, the reader attentive to social detail will be struck instead by Shakespeare's care in distinguishing between the circumstances of male and female lovers: "she as much in love, *her means much less* / To meet her new belovèd anywhere" (2. Chorus. 11–12, italics added). The story of "Juliet and her Romeo" may be a single narrative, but its clear internal division is drawn along the traditionally unequal lines of gender.

Because of such traditional notions of identity and gender, Elizabethan theatergoers might have recognized a paradox in the

play's lyrical celebration of the beauty of awakened sexual desire in the adolescent boy and girl. By causing us to identify with Romeo and Juliet's desire for one another, the play affirms their love even while presenting it as a problem in social management. This is true not because Romeo and Juliet fall in love with forbidden or otherwise unavailable sexual partners; such is the usual state of affairs at the beginning of Shakespearean comedy, but those comedies end happily. Rather Romeo and Juliet's love is a social problem, unresolvable except by their deaths, because they dare to *marry* secretly in an age when legal, consummated marriage was irreversible. Secret marriage is the narrative device by which Shakespeare brings into conflict the new privilege claimed by individual desire and the traditional authority granted fathers to arrange their daughters' marriages. Secret marriage is the testing ground, in other words, of the new kind of importance being claimed by individual desire. Shakespeare's representation of the narrative outcome of this desire as tragic—here, as later in the secret marriage that opens *Othello*—may suggest something of Elizabethan society's anxiety about the social cost of romantic individualism.

The conflict between traditional authority and individual desire also provides the framework for Shakespeare's presentation of the Capulet-Montague feud. The feud, like the lovers' secret marriage, is another problem in social management, another form of socially problematic desire. We are never told what the families are fighting about or fighting for; in this sense the feud is both causeless and goalless. The Chorus's first words insist not on the differences between the two families but on their similarity: they are two households "both alike in dignity." Later, after Prince Escalus has broken up the street brawl, they are "In penalty alike" (1.2.2). Ironically, then, they are not fighting over differences. Rather it is Shakespeare's careful insistence on the lack of difference between Montague and Capulet that provides a key to understanding the underlying social dynamic of the feud. Just as desire brings Romeo and Juliet together as lovers, desire in another

form brings the Montague and Capulet males out on the street as fighters. The feud perpetuates a close bond of rivalry between these men that even the Prince's threat of punishment cannot sever: "Montague is *bound* as well as I," Capulet tells Paris (1.2.1). Indeed, the feud seems necessary to the structure of male-male relations in Verona. Feuding reinforces male identity—loyalty to one's male ancestors—at the same time that it clarifies the social structure: servants fight with servants, young noblemen with young noblemen, old men with old men.<sup>2</sup>

That the feud constitutes a relation of desire between Montague and Capulet is clear from the opening, when the servants Gregory and Sampson use bawdy innuendo to draw a causal link between their virility and their eagerness to fight Montagues: "A dog of that house shall move me to stand," i.e., to be sexually erect (1.1.12). The Montagues seem essential to Sampson's masculinity since, by besting Montague men, he can lay claim to Montague women as symbols of conquest. (This, of course, would be a reductive way of describing what Romeo does in secretly marrying a Capulet daughter.) The feud not only establishes a structure of relations between men based on competition and sexual aggression, but it seems to involve a particularly debased attitude toward women. No matter how comic the wordplay of the Capulet servants may be, we should not forget that the sexual triangle they imagine is based on fantasized rape: "I will push Montague's men from the wall and thrust his maids to the wall" (1.1.18–19). Gregory and Sampson are not interested in the "heads" of the Montague maidens, which might imply awareness of them as individuals. They are interested only in their "maidenheads." Their coarse view of woman as generic sexual object is reiterated in a wittier vein by Mercutio, who understands Romeo's experience of awakened desire only as a question of the sexual availability of his mistress: "O Romeo, that she were, O, that she were / An open-arse, thou a pop'rin pear" (2.1.40–41).

Feuding, then, is the form that male bonding takes in Verona, a bonding which seems linked to the derogation of woman. But Romeo, from the very opening of the play, is distanced both physically and emotionally from the feud, not appearing until the combatants and his parents are leaving the stage. His reaction to Benvolio's news of the fight seems to indicate that he is aware of the mechanisms of desire that are present in the feud: "Here's much to do with hate, but more with love" (1.1.180). But it also underscores his sense of alienation: "This love feel I, that feel no love in this" (187). He is alienated not only from the feud itself, one feels, but more importantly from the idea of sexuality that underlies it. Romeo subscribes to a different, indeed a competing view of woman—the idealizing view of the Petrarchan lover. In his melancholy, his desire for solitude, and his paradox-strewn language, Romeo identifies himself with the style of feeling and address that Renaissance culture named after the fourteenth-century Italian poet Francesco Petrarca or Petrarch, most famous for his sonnets to Laura. By identifying his beloved as perfect and perfectly chaste, the Petrarchan lover opposes the indiscriminate erotic appetite of a Gregory or Sampson. He uses the frustrating experience of intense, unfulfilled, and usually unrequited passion to refine his modes of feeling and to enlarge his experience of self.

It is not coincidental, then, that Shakespeare uses the language and self-involved behaviors of the Petrarchan lover to dramatize Romeo's experience of love. For Romeo as for Petrarch, love is the formation of an individualistic identity at odds with other kinds of identity: "I have lost myself. I am not here. / This is not Romeo. He's some other where" (1.1.205–6). Petrarchan desire for solitude explains Romeo's absence from the opening clash and his lack of interest in the activities of his gang of friends, whom he accompanies only reluctantly to the Capulet feast: "I'll be a candle holder and look on" (1.4.38). His physical isolation from his parents—with whom he exchanges no words in the course of the play—further suggests his shift from



traditional, clan identity to the romantic individualism prefigured by Petrarch.

Shakespeare's comic irony is that such enlargement of self is itself a mark of conventionality, since Petrarchism in European literature was by the late sixteenth century very widespread. A more cutting irony is that the Petrarchan lover and his sensual opponent (Sampson or Gregory) have more in common than is first apparent. The Petrarchan lover, in emphasizing the often paralyzing intensity of his passion, is less interested in praising the remote mistress who inspires such devotion than he is in displaying his own poetic virtuosity and his capacity for self-denial. Such a love—like Romeo's for Rosaline—is founded upon frustration and requires rejection. The lover is interested in affirming the uniqueness of his beloved only in theory. On closer look, she too becomes a generic object and he more interested in self-display. Thus the play's two languages of heterosexual desire—Petrarchan praise and anti-Petrarchan debasement—appear as opposite ends of a single continuum, as complementary discourses of woman, high and low. Even when Paris and old Capulet, discussing Juliet as prospective bride, vary the discourse to include a conception of woman as wife and mother, she remains an object of verbal and actual exchange.

In lyric poetry, the Petrarchan mistress remains a function of language alone, unheard, seen only as a collection of ideal parts, a center whose very absence promotes desire. Drama is a material medium, however. In drama, the Petrarchan mistress takes on embodiment and finds an answering voice, like Juliet's gently noting her sonneteer-pilgrim's conventionality: "You kiss by th' book" (1.5.122). In drama, the mistress may come surrounded by relatives and an inconveniently insistent social milieu. As was noted above, Shakespeare distinguishes sharply between the social circumstances of adolescent males and females. Thus one consequence of setting the play's domestic action solely within the Capulet household is to set Juliet, the "hopeful lady" of Capulet's "earth" (1.2.15), firmly into a



familial context which, thanks to the Nurse's fondness for recollection and anecdote, is rich in domestic detail. Juliet's intense focus upon Romeo's surname—"What's Montague? . . . O, be some other name" (2.2.43, 44)—is a projection onto her lover of her own conflicted sense of tribal loyalty. Unlike Romeo, whose deepest emotional ties are to his gang of friends, and unlike the more mobile daughters of Shakespearean comedy who often come in pairs, Juliet lives isolated and confined, emotionally as well as physically, by her status as daughter. Her own passage into sexual maturity comes first by way of parental invitation to "think of marriage now" (1.3.75). Her father invites Paris, the man who wishes to marry Juliet, to attend a banquet and feast his eyes on female beauty: "Hear all, all see, / And like her most whose merit most shall be" (1.2.30–31). Juliet, in contrast, is invited to look only where her parents tell her:

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.

(1.3.103–5)

The logic of Juliet's almost instant disobedience in looking at, and liking, Romeo (rather than Paris) can be understood as the ironic fulfillment of the fears in traditional patriarchal culture about the uncontrollability of female desire, the alleged tendency of the female gaze to wander. Petrarchism managed the vexed question of female desire largely by wishing it out of existence, describing the mistress as one who, like the invisible Rosaline of this play, "will not stay the siege of loving terms, / Nor bide th' encounter of assailing eyes" (1.1.220–21). Once Romeo, in the Capulet garden, overhears Juliet's expression of desire, however, Juliet abandons the conventional denial of desire—"Fain would I dwell on form; fain, fain deny / What I have spoke. But farewell compliment" (2.2.93–94). She rejects the "strength" implied by parental sanction and the protection afforded by

the Petrarchan celebration of chastity for a risk-taking experiment in desire that Shakespeare affirms by the beauty of the lovers' language in their four scenes together. Juliet herself asks Romeo the serious questions that Elizabethan society wanted only fathers to ask. She challenges social prescriptions, designed to contain erotic desire in marriage, by taking responsibility for her own marriage:

If that thy bent of love be honorable,  
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.

([2.2.150](#)–55)

The irony in her pledge—an irony perhaps most obvious to a modern, sexually egalitarian audience—is that Romeo here is following Juliet on an uncharted narrative path to sexual fulfillment in unsanctioned marriage. Allowing her husband access to a bedchamber in her father's house, Juliet leads him into a sexual territory beyond the reach of dramatic representation. Breaking through the narrow oppositions of the play's two discourses of woman—as either anonymous sexual object (for Sampson and Gregory) or beloved woman exalted beyond knowing or possessing (for Petrarch)—she affirms her imaginative commitment to the cultural significance of desire as an individualizing force:

Come, civil night,  
Thou sober-suited matron all in black,  
And learn me how to lose a winning match  
Played for a pair of stainless maidenhoods.  
Hood my unmanned blood, bating in my cheeks,  
With thy black mantle till strange love grow bold,

Think true love acted simple modesty.

([3.2.10](#)–16)

Romeo, when he is not drawn by desire deeper and deeper into Capulet territory, wanders into the open square where the destinies of the play's other young men—and in part his own too—are enacted. Because the young man's deepest loyalty is to his friends, Romeo is not really asked to choose between Juliet and his family but between Juliet and Mercutio, who are opposed in the play's thematic structure. Thus one function of Mercutio's anti-Petrarchan skepticism about the idealization of woman is to offer resistance to the adult heterosexuality heralded by Romeo's union with Juliet, resistance on behalf of the regressive pull of adolescent male bonding—being “one of the guys.” This distinction, as we have seen, is in part a question of speaking different discourses. Romeo easily picks up Mercutio's banter, even its sly innuendo against women. Mercutio himself regards Romeo's quickness at repartee as the hopeful sign of a return to a “normal” manly identity incompatible with his ridiculous role as lover:

Why, is not this better now than groaning for love? Now art thou sociable, now art thou Romeo, now art thou what thou art, by art as well as by nature. For this driveling love is like a great natural that runs lolling up and down to hide his bauble in a hole.

([2.4.90](#)–95)

Implicit here is a central tenet of traditional misogyny that excessive desire for a woman is effeminizing. For Mercutio it is the effeminate lover in Romeo who refuses shamefully to answer Tybalt's challenge: “O calm, dishonorable, vile submission!” he exclaims furiously ([3.1.74](#)). Mercutio's death at Tybalt's hands causes Romeo temporarily to agree, obeying the regressive emotional pull of grief and guilt over his own part in Mercutio's defeat. “Why the devil came

you between us?” Mercutio asks. “I was hurt under your arm” (3.1.106–8). Why, we might ask instead, should Mercutio have insisted on answering a challenge addressed only to Romeo? Romeo, however, displaces blame onto Juliet: “Thy beauty hath made me effeminate / And in my temper softened valor’s steel” (3.1.119–20).

In terms of narrative structure, the death of Mercutio and Romeo’s slaying of Tybalt interrupt the lovers’ progress from secret marriage to its consummation, suggesting the incompatibility between romantic individualism and adolescent male bonding. The audience experiences this incompatibility as a sudden movement from comedy to tragedy. Suddenly Friar Lawrence must abandon hopes of using the love of Capulet and Montague as a force for social reintegration. Instead, he must desperately stave off Juliet’s marriage to Paris, upon which her father insists, by making her counterfeit death and by subjecting her to entombment. The legal finality of consummated marriage—which was the basis for Friar Lawrence’s hopes “to turn your households’ rancor to pure love” (2.3.99)—becomes the instrument of tragic design. It is only the Nurse who would allow Juliet to accept Paris as husband; we are asked to judge such a prospect so unthinkable that we then agree imaginatively to Friar Lawrence’s ghoulish device.

In terms of the play’s symbolic vocabulary, Juliet’s preparations to imitate death on the very bed where her sexual maturation from girl-to womanhood occurred confirms ironically her earlier premonition about Romeo: “If he be married, / My grave is like to be my wedding bed” (1.5.148–49). Her brief journey contrasts sharply with those of Shakespeare’s comic heroines who move out from the social confinement of daughterhood into a freer, less socially defined space (the woods outside Athens in *A Midsummer Night’s Dream*, the Forest of Arden in *As You Like It*). There they can exercise a sanctioned, limited freedom in the romantic experimentation of courtship. Juliet is punished for such experimentation in part because hers is more radical; secret marriage symbolically is as irreversible as “real” death. Her journey thus becomes an internal journey in which her

commitment to union with Romeo must face the imaginative challenge of complete, claustrophobic isolation and finally death in the Capulet tomb.

It is possible to see the lovers' story, as some critics have done, as Shakespeare's dramatic realization of the ruling metaphors of Petrarchan love poetry—particularly its fascination with “death-marked love” ([Prologue. 9](#)).<sup>3</sup> But, in pondering the implications of Shakespeare's moving his audience to identify with this narrative of initiative, desire, and power, we also do well to remember the psychosocial dynamics of drama. By heightening their powers of identification, drama gives the members of an audience an embodied image of the possible scope and form of their fears and desires. Here we have seen how tragic form operates to contain the complex play of desire/identification. The metaphors of Petrarchan idealization work as part of a complex, ambivalent discourse of woman whose ultimate social function is to encode the felt differences between men and women on which a dominant male power structure is based. Romeo and Juliet find a new discourse of romantic individualism in which Petrarchan idealization conjoins with the mutual avowal of sexual desire. But their union, as we have seen, imperils the traditional relations between males that is founded upon the exchange of women, whether the violent exchange Gregory and Sampson crudely imagine or the normative exchange planned by Capulet and Paris. Juliet, as the daughter whose erotic willfulness activates her father's transformation from concerned to tyrannical parent, is the greater rebel. Thus the secret marriage in which this new language of feeling is contained cannot here be granted the sanction of a comic outcome. When Romeo and Juliet reunite, it is only to see each other, dead, in the dim confines of the Capulet crypt. In this play the autonomy of romantic individualism remains “star-crossed.”



1. The story of these massive shifts in European sensibility is told in a five-volume study titled *A History of Private Life*, gen. eds. Philippe Ariès and Georges Duby (Cambridge, Mass.: Harvard University Press, 1987–91). The study covers over three millennia in the history of western Europe. For the period most relevant to *Romeo and Juliet*, see vol. 3, *Passions of the Renaissance* (1989), ed. Roger Chartier, trans. Arthur Goldhammer, pp. 399–607.

2. The best extended discussion of the dynamic of the feud is Coppélia Kahn, *Man's Estate: Masculine Identity in Shakespeare* (Berkeley: University of California Press, 1981), pp. 83ff.

3. Nicholas Brooke, *Shakespeare's Early Tragedies* (London: Methuen, 1968), pp. 82ff.

## Further Reading

In addition to the following books and articles, see [www.folger.edu/shakespeare](http://www.folger.edu/shakespeare) and [www.folger.edu/online-resources](http://www.folger.edu/online-resources).

### *Romeo and Juliet*

Appelbaum, Robert. “‘Standing to the Wall’: The Pressures of Masculinity in *Romeo and Juliet*.” *Shakespeare Quarterly* 48 (1997): 251–72.

Appelbaum discusses the “dilemma of masculinity” dramatized in Shakespeare’s juxtaposition of the sovereign masculine ethos of Prince Escalus and the citizens of Verona on the one hand and the “varied, unresolved, and inadequate masculinities” of the play’s father figures, sons, and sonlike servants on the other. The opening “masculinist patter” of Gregory and Sampson focuses the male subject’s struggle between aggressively stirring toward masculinity and “already standing there in possession of [it].” Against the “recurring spectacle of masculine aggression,” Shakespeare offers a pair of alternatives: the civil peace associated with the unchallenged authority and decrees of Prince Escalus and the civil regime of heterosexual love that Romeo and Juliet pursue. But as the drama develops, neither civil peace nor civil love supplies any genuine alternative to the masculinity “of destructive aggression . . . and . . . homosocial domination.” In an effort to avoid the “pathologizing of masculinity” prevalent in current gender studies, Appelbaum reads the play’s ineffectual fathers and self-destructive sons “as *failing subjects*, [who] . . . may be seen as taking part inadequately, in the perpetuation of an inadequate world”: “The fathers cannot enforce their own laws;

the sons can neither enforce those laws on behalf of their fathers nor discover adequate forms of self-assertion.” *Romeo and Juliet*’s “regime of masculinity is constituted as a system from which there is no escape, but in keeping with which there is no experience of masculine satisfaction either.” As played out by Romeo, however, the romantic tragedy may “seduce us into thinking that there is both one and the other.”

Boose, Lynda E. “The Father and the Bride in Shakespeare.” *PMLA* 97 (1982): 325–47.

Observing that twenty-one of Shakespeare’s plays and one of his narrative poems (*Lucrece*) depict the father-daughter relation, Boose focuses on its representation in the wedding ceremony. Following the analysis of this rite of passage provided by the anthropologist Arnold van Gennep, Boose divides the wedding ceremony into three phases: separation of the daughter from her father and family, transition, and reincorporation through the formation of a new family when the marriage is consummated. According to Boose’s application of her wedding model to the individual Shakespeare works, *Romeo and Juliet*, with its secret wedding that excludes Juliet’s father, circumvents the ritual that should release her from her father’s control. Rather than proceeding through the sequence of the three phases of the rite of passage, the play presents in [3.4](#) the separation phase in which Capulet gives his daughter to Paris as coinciding with the reincorporation phase of [3.5](#) in which Romeo and Juliet consummate their marriage. The dark threat to Romeo and Juliet is dramatized by Capulet’s subsequent invasion of Juliet’s bridal chamber to dissolve her marriage to Romeo by informing her of her upcoming wedding with Paris. The rest of the play, on Boose’s analysis, progresses through inverted and disordered rituals: the conversion to “black funeral” ([4.5.91](#)) of the festivities intended for Juliet’s wedding; the Capulets’ discovery that their “daughter bleeds” ([5.3.210](#)) not because of consummation of marriage but because she is



newly dead in their family tomb; and Montague's and Capulet's promises richly to adorn the tombs of each other's children as if they were settling dowry and jointure negotiations prior to the solemnization of a marriage.

Brooke, Nicholas. "*Romeo and Juliet*." In *Shakespeare's Early Tragedies*, pp. 80–106. London: Methuen, 1968.

For Brooke, *Romeo and Juliet* may be associated with the love sonnet as a "tragedy of romance, or of love," with "its romance theme, its persistently lyrical tone, and the accentuated formality of its structure and language." Until Mercutio's death in 3.1, which Brooke styles prosaic in the sense of accidental, irrelevant, and ridiculous, the tone of the play is predominantly comic (despite some intimations of the tragedy to follow), but it then changes in key to the more serious, the decisively tragic. Brooke proceeds through the play, commenting on individual scenes to capture the tone of each. For example, the opening scene begins with the "lumpish prose" of "dolts" and rises to the "crescendo" of "fully heroic verse" in the Prince's speech, before descending to "lightness" when Romeo offers to be witty about love. The Nurse's speeches set the tone for 1.3—"earthy, sentimental, warm-blooded, bawdy, repetitious"—as do Mercutio's in 1.4: "cynical and reductive of any degree of romantic pretension." In 1.5 "the opening movement of the play is recapitulated in a rapid development from bustling prose to lusty verse to the full dance and Romeo and Juliet encountering in a full-blown sonnet." In 2.1 Mercutio offers a parody of what we will witness in 2.2, but in that scene only "Romeo is . . . fair game for Mercutio's mockery," for Juliet's grandly erotic language—"My bounty is as boundless as the sea" (2.2.140)—eludes it. In 2.4 and 2.5 the comic sense is fully restored. After the turn to tragedy in 3.1, Juliet's speech opening 3.2, spoken in ignorance of Tybalt's death and Romeo's banishment, provides "a magnificently full-bodied evocation of sexual desire," and a sense of what might have been, were the lovers now not so evidently "death-marked." In

Act 4 when the Capulets bewail the mock-death of Juliet, and Peter calls for a merry dump from the musicians, there is mirth in tragedy, just as there was the hint of tragedy in the play's early comic action. In the last act, the deaths of Romeo and Juliet are not "very real," but are "far more obviously the beautiful consummation of the unfulfilled love." Thus the play explores the love-death tradition of the sonnet and the superiority and inferiority of this tradition to the world of common day.

Charlton, H. B. "Experiment and Interregnum: *Romeo and Juliet*, *King John*, *Julius Caesar*." In *Shakespearian Tragedy*, pp. 49–82. Cambridge: Cambridge University Press, 1948.

With *Romeo and Juliet*, according to Charlton, Shakespeare moves away from the well-established Renaissance practice of drawing upon history for the plots of tragedies as he did in *Titus Andronicus*, *Richard II*, and *Richard III*. Instead, Shakespeare takes the story of Romeo and Juliet from contemporary fiction, Arthur Brooke's *The Tragicall Historie of Romeus and Juliet* (1562). To achieve "the inevitability of tragedy," Shakespeare resuscitates "the half-barbarian, half-Roman deities of Fate and Fortune." The feud is the means by which Fate acts. The dialogue, for which Shakespeare follows suggestions in Brooke, repeatedly invokes Fortune. However, for Charlton, *Romeo and Juliet* fails as "all-compelling tragedy" because the feud lacks the required intensity, especially in the first two acts. The elder Capulet and Montague are ridiculous figures in their attempts to fight each other, and are easily subdued to peaceableness by the Prince—so much so that Capulet suppresses Tybalt's efforts to attack Romeo at the Capulets' party in 1.5. For Charlton, the success of the play lies not in its tragic structure, but in the particular local beauties of its poetry and in Shakespeare's invention of Mercutio and development of the figure of the Nurse.

Gurr, Andrew. "Intertextuality at Windsor." *Shakespeare Quarterly* 38 (1987): 189–200.

Between May 1594 and 1600, according to Gurr, there were only two companies, the Lord Chamberlain's and the Lord Admiral's, competing for the attention of London playgoers. This led the two companies to become deeply imitative of one another. *Romeo and Juliet* was a Lord Chamberlain's play, and its recorded popularity with students at the Inns of Court, London's law schools, makes it a likely candidate for competitive imitation by the Lord Admiral's. In Gurr's estimation, William Haughton's *Englishmen for my Money*, written for the Lord Admiral's, imitates *Romeo and Juliet*'s depiction of a daughter disobeying her parents and marrying for love, putting on stage three daughters trying to escape marriages arranged by their father. More specifically, Haughton gestures toward Shakespeare's play by having each of the three daughters appear above talking to her lover below, as in [2.2](#) of *Romeo and Juliet*. A second play that Gurr relates to *Romeo and Juliet* is Henry Porter's *The Two Angry Women of Abington* with its story of a pair of lovers divided from each other by the mutual enmity of their mothers, and with its own version of *Romeo and Juliet*'s [2.2](#). As Gurr notes, however, the relation of Porter's play to the Lord Admiral's Men and to *Romeo and Juliet* is far from certain. Although Porter is associated with the Lord Admiral's in the late 1590s, *The Two Angry Women* may date from a much earlier time and, whatever company staged it, may have influenced Shakespeare rather than the reverse.

Holmer, Joan Ozark. "'Draw, if you be men': Saviolo's Significance for *Romeo and Juliet*." *Shakespeare Quarterly* 45 (1994): 163–89.

In *Vincentio Saviolo his Practise*, a fencing manual published in 1595, Holmer finds both a *terminus a quo* for *Romeo and Juliet* and an important new source for understanding the tragic complexity of the play's fatal duels. *Romeo and Juliet* is distinguished by the highest frequency of Italian fencing terms in the Shakespeare canon and is

especially indebted to Saviolo's manual, the only one of its kind in the mid-1590s to present "the full corpus of Italian terms of rapier fence." In addition to fashionable Italian jargon (e.g., *passado*, *punto reverso*, *hay*, and *alla stoccata*), technical English terminology (e.g., puns on the musical and fencing terms "time," "distance," and "proportion" at [2.4.22](#)), and duello language (e.g., "occasion," "cause," "injury," "field," and "satisfied"), Shakespeare borrowed Saviolo's code of the "truly honorable *duello*," characterized by right reason and the pursuit of truth and justice, to counterpoint the aggressive masculinity dominant in the fictive world of Verona and in Elizabethan culture at large. Holmer pays considerable attention to [3.1](#) in order to demonstrate how Saviolo illuminates the ethical issues and matrix of choices confronting the dueling Tybalt, Mercutio, and Romeo precisely at the point where the play turns from comedy to tragedy. In contrast to the prevailing sense of "the duello as a vengeful practice" mandated for personal injury, Saviolo's "godly definition" of the honorable duello casts Romeo's initial refusal to duel with Tybalt "not as vile submission [Mercutio's view] but rather as courageous wisdom." Initially the least guilty of the three young duelists in the scene, Romeo soon becomes "trapped by the fury that fuels revenge as the vulgar motive for dueling."

Jackson, Russell. *Romeo and Juliet*. Shakespeare at Stratford Series. London: Arden Shakespeare, 2003.

In his examination of post-World War II Royal Shakespeare Company productions of *Romeo and Juliet*, Jackson provides a comparative analysis of directorial decisions as they relate to three production choices: the creation of Verona as a setting, the depiction of the play's main characters (Romeo, Juliet, Friar Lawrence, Mercutio, and the Nurse), and the staging of the play's conclusion. The productions covered are those of Peter Brook (1947), Glen Byam Shaw (1954, 1958), Peter Hall (1961), Karolos Koun (1967), Terry Hands (1973, 1989), Trevor Nunn and Barry Kyle (1976), Ron

Daniels (1980), John Caird (1984), Michael Bogdanov (1986), David Leveaux (1991), Adrian Noble (1995), Michael Attenborough (1997), and Michael Boyd (2000). These fifteen productions “constitute an intriguing commentary on the range of the text’s possibilities, and at the same time reflect the changing aims and circumstances of the organizations that produced them.” The introduction provides an overview of the productions to be discussed and documents the ways that audience expectations relating to *Romeo and Juliet* since the 1940s have changed: “Verona has become more of a living city and less of a Renaissance ideal, the bawdy humour has been given freer expression, and the lovers are now measured by the standards of modern young people rather than a poetic and artistic ideal.”

Kahn, Coppélia. “Coming of Age: Marriage and Manhood in *Romeo and Juliet* and *The Taming of the Shrew*.” In *Man’s Estate: Masculine Identity in Shakespeare*, pp. 82–118. Berkeley: University of California Press, 1981.

For Kahn, *Romeo and Juliet* enacts a conflict between differing conceptions of manhood: on the one hand, manhood as “violence on behalf of the fathers,” and, on the other hand, “manhood as separation from the fathers and sexual union with women.” The feud, therefore, is a deadly rite of passage that “promotes masculinity at the price of life.” There is plentiful evidence in Sampson and Gregory’s opening dialogue, with its bawdy punning on sexual arousal and fighting, to illustrate the play’s association of masculine identity with violence. Nonetheless, in the first two acts, Romeo and Juliet re-create their identities in their mutual love and seem thereby to find refuge from the feud. In [3.1](#), though, the shame of having allowed Mercutio to fight Tybalt and die at the Capulet’s hands turns Romeo against his new identity founded on love and back to the pursuit of a masculinity of violence. Almost immediately Juliet discovers that she too cannot escape patriarchal influence, when Capulet, who has suffered shame in Tybalt’s death because the old man could not restrain his younger

kinsman's pursuit of vengeance against Romeo, decides to enforce his power over his family by reversing his earlier judgment that Juliet is yet too young to marry and to give her immediately to Paris, over her objections. Consequently, Romeo and Juliet "are consumed and destroyed by the feud," but they also "rise above it, united in death."

Laslett, Peter. *The World We Have Lost—Further Explored*. London: Methuen, 1983.

Laslett, a social historian, addresses Shakespeare's striking departure from earlier versions of the Romeo and Juliet story in making Juliet only thirteen at the time of her marriage and having Lady Capulet claim to have been a mother at Juliet's age. Proceeding from the conviction that Shakespeare's play is powerfully influential on our current understanding of the past, Laslett seeks to correct this understanding by reference to surviving parish records of age of marriage in Shakespeare's England. Such records establish that the average age for marriage then was in the twenties. Marriages of children as young as Juliet, which were highly exceptional, seem usually to have been effected by their parents as a means of maintaining control over property. Laslett also produces records of variation in the age of sexual maturation according to class, place, and time. He demonstrates that the age of puberty has dropped sharply during the twentieth century in today's first world countries, and more sharply among the privileged than in the working class, so that we are physically ready for marriage much earlier than were our ancestors. Rather than understanding Juliet as typical of women of her time in marrying at thirteen, we might instead appreciate that Shakespeare has transformed the marriageable young woman of earlier versions of the story into an unmarriageable child in his play.

Lawlor, John. "Romeo and Juliet." In *Early Shakespeare*, edited by John Russell Brown and Bernard Harris, pp. 123–44. Stratford-upon-Avon Studies 3. London: Edward Arnold, 1961.

Lawlor resists Charlton's account of *Romeo and Juliet* as a failure as tragedy by approaching the play from the perspective of medieval tragedy. Chaucer's tragic poem *Troilus and Criseyde*, Lawlor observes, concludes not merely with the destruction of Troilus on Fortune's Wheel, but with his attainment of a new understanding. At the end of both Chaucer's great poem and Shakespeare's play "out of evil comes not good merely but a greater good. What we see in the close of *Romeo and Juliet* is not simply a renewal of a pattern disturbed, but its reordering; life is not continued merely; it is regenerated. . . . Death has no final power over the lovers of *Romeo and Juliet*. . . . It is earth, the realm of Fortune, that is the loser. . . . Love is placed, fittingly, at once beyond reach and beyond change." The greater good and the regeneration inhere in the love between Romeo and Juliet, "a new thing in the world of the play" that transcends Romeo's "own conventional passion for Rosaline," "Mercutio's light-hearted sensuality," the matchmaking father Capulet, the inconstant Nurse, the manipulative Friar, and the "simple and likeable suitor, Paris." "These two children [Romeo and Juliet], as the managing adults of their world see them, are, truly, innocents abroad. But they are quick to learn; in Romeo's attempted consolation of Juliet at their final leave-taking [3.5] we see the beginning of maturity in the man, while Juliet's improvised but spirited dissimulation of her true feelings (when reproved for grief by her mother) is evidence of her purpose, growing in its turn." *Romeo and Juliet* "offers a meeting-place of the old *tragedie* of ineluctable doom and a newer thing—the plain truth that man will not willingly relinquish his transitory happiness."

Liebler, Naomi Conn. "'There is no world without Verona walls': The City in *Romeo and Juliet*." In *A Companion to Shakespeare's Works*, edited by Richard Dutton and Jean E. Howard, 1:303–18. Malden, Mass.: Blackwell, 2003.



Liebler begins her study of *Romeo and Juliet* by noting how the play's hybrid nature as "half comedy, half tragedy" leads many critics to view it as a failure in both genres. It fails as tragedy if judged by Aristotle's criterion calling for "the representation of an action that is serious, complete, and of a certain magnitude"; and as comedy, if compared to its "more satisfying apotheosis" in *A Midsummer Night's Dream*. Emphasizing the play's urban focus, Liebler argues for it as tragedy, albeit a new, non-Aristotelian kind. Central to her reading is Verona's tragic ethos: a city defined by intramural tensions and devoid of any kind of cohesive community, Verona functions as the collective protagonist of the play. Performing "an indictment of . . . civic institutions and structures of authority . . ., [*Romeo and Juliet*] shift[s] the focus off the [the young lovers] who serve as the agents for that performance, and on to the collective city for which they stand. . . . Their micro-function dissolves into the macro-structure that contains them." A dying city by the play's end—its younger generation gone, its communal culpability foregrounded throughout, and its deadly competitive drive still strong in the rival statues that will lie side by side—Verona, "like a good tragic protagonist, commits suicide, kills itself by the failure of its own immune system, here figured in the weakened hierarchical structures of authority that cannot or will not look after their own collective best interests." The walls of Verona hold within them no hope for regeneration.

Novy, Marianne. "Violence, Love, and Gender in *Romeo and Juliet* and *Troilus and Cressida*." In *Love's Argument: Gender Relations in Shakespeare*, pp. 99–124. Chapel Hill: University of North Carolina Press, 1984.

For Novy, *Romeo and Juliet* establish a private world in which "both are active and gender is not polarized." However, beyond their private world masculinity is characterized by violence, femininity by weakness. This external world intrudes upon them when Romeo cannot escape entanglement in the blood feud and Juliet must continue



living with her parents and conceal her marriage. Novy observes Romeo's language in his descriptions of his pursuit of Rosaline as an attack reinforced, he hopes, by Cupid with his arrows. Such masculine aggression is gone from his account to Friar Lawrence of his desire for Juliet, according to which as lovers they are mutually wounded. "Romeo understands the value of reciprocity in love. He wants its ritual—'Th' exchange of thy love's faithful vow for mine' [2.2.134]—and explains to Friar Lawrence, 'She whom I love now / Doth grace for grace and love for love allow' [2.3.91–92]." According to Novy, Romeo's decision to keep his marriage secret even from his friends Benvolio and Mercutio signals that his love for Juliet is "a challenge to associations of masculinity and sexuality with violence." However, Romeo is not able finally to transcend such associations himself when he fears, just before he kills Tybalt, that his love has made him effeminate. The Friar is no help to the lovers, because he can think of the feminine only in terms of weakness when he chastises Romeo's disabling grief for the killing of his wife's kinsman as "womanish" and when he counsels Juliet to pretend obedience and death rather than actively seeking to join Romeo. "The lovers cannot negotiate recognition by the outer world except by their deaths because of their residual commitment to the outer world and its gender ideals."

Porter, Henry. *The Two Angry Women of Abington: A Critical Edition*. Edited by Marianne Brish Evett. New York: Garland, 1980.

Porter presents us with a feud between families, the Barneses and Gourseys, in rural England. In this play it is the mothers, rather than the fathers as in *Romeo and Juliet*, who are at odds. Mistress Barnes suspects an illicit relationship between her husband and Mistress Goursey, and a visit to the Barneses by the Gourseys becomes the occasion for Mistress Barnes to antagonize Mistress Goursey. Mistress Barnes then quarrels with her son Philip as well and then with her daughter Mall, who is anxious to marry. Barnes seeks to marry Mall to Frank Goursey, partly in order to reconcile the two

mothers. While Goursey quickly agrees to the match, both Mistress Barnes and Mistress Goursey seek to keep Mall and Frank apart. The latter part of the play is set at night when most of the characters, moving about without torches, engage in confused conversation as they fail to find those for whom they are searching. Their disorientation is the source of much broad comedy, as is the garrulousness of their servants, one of whom has the nickname “Proverbs.” When the characters finally come together, Mistress Barnes admits that she has no grounds for her suspicions about her husband and Mistress Goursey, and Barnes vows his innocence to Goursey. Once the mothers are reconciled to each other, they endorse the marriage of Mall and Frank. Porter’s play shares occasional language and a “balcony scene” with *Romeo and Juliet*, but uncertainty concerning the date of composition and performance of *Two Angry Women* makes it impossible to identify the direction in which influence may have flowed from one play to the other.

Porter, Joseph A., ed. *Critical Essays on Shakespeare’s Romeo and Juliet*. New York: G. K. Hall; London: Prentice Hall International, 1997.

In addition to excerpts from Porter’s *Shakespeare’s Mercutio: His History and Drama* (1988) (see below), this anthology reprints the following essays: Clifford Leech, “The Moral Tragedy of *Romeo and Juliet*” (1976); Gayle Whittier, “The Sonnet’s Body and the Body Sonnetized in *Romeo and Juliet*” (1989) (see below); Catherine Belsey, “The Name of the Rose in *Romeo and Juliet*” (1993); Jonathan Goldberg, “*Romeo and Juliet*’s Open Rs” (1994); Amy J. Riess and George Walton Williams, “‘Tragical mirth’: From *Romeo* to *Dream*” (1992); and E. Pearlman, “Shakespeare at Work: *Romeo and Juliet*” (1994). The volume includes one new essay, Donald W. Foster’s “The Webbing of *Romeo and Juliet*,” which uses electronic scholarship to probe the workings and habits of Shakespeare’s mind. In his introduction, Porter notes how the collected essays address two

“front-burner topic[s]” in Shakespeare studies: (1) Shakespeare’s practice of composition, specifically his revisions, and his “witting or unwitting recycling of his own and others’ words,” and (2) sexuality and gender. The most striking feature of *Romeo and Juliet* commentary at the end of the twentieth century is the extensive attention paid to Mercutio.

Porter, Joseph A. *Shakespeare’s Mercutio: His History and Drama*. Chapel Hill: University of North Carolina Press, 1988.

In an attempt to account for Mercutio’s ability to discomfit readers across four centuries, Porter traces the history of Mercutio before Shakespeare, with Shakespeare, and after Shakespeare. Porter also examines Shakespeare’s representation of the conflict between male friendship and love for a woman as it is played out in the Mercutio-Romeo-Rosaline triangle. From Mercutio’s allegedly classical past as the Greek Hermes and the Roman Mercury, Porter finds Shakespeare carrying forward the god’s role as it appears in both Homer’s *Odyssey*, where Mercury intervenes to save Odysseus from Circe’s spells, and Virgil’s *Aeneid*, where Mercury orders Aeneas to abandon Dido and sail for Rome. In these epics Hermes/Mercury calls for the end to infatuation with the female, just as Mercutio does in mocking Romeo’s love of Rosaline. Porter also notes how Renaissance texts feature Mercury as herald and patron of eloquence, functions readily associated with Mercutio’s remarkable verbal facility in his puns, rhymes, and jokes. During the Queen Mab speech, Porter suggests, it is as if Mercutio has been possessed by his namesake god. Finally, Porter traces changes to Mercutio’s role in early adaptations of Shakespeare’s play by Thomas Otway, Theophilus Cibber, and David Garrick; in promptbooks for chiefly nineteenth-century productions; in other records of performance well into the twentieth century; and in film. While the role in the past was often bowdlerized, the stage, across history, has also had some success, in Porter’s estimation, in finding its own ways to realize Shakespeare’s marvelous creation.

Shakespeare, William. *The Most Excellent and Lamentable Tragedie of Romeo and Juliet*. Edited by George Walton Williams. Durham: Duke University Press, 1964.

Williams edits *Romeo and Juliet* according to the tenets of the New Bibliography, a school of editing and textual criticism that gained ascendancy in England and North America in the latter half of the twentieth century. Its editorial procedures were laid out by W. W. Greg in his “A Rationale of Copy Text,” *Studies in Bibliography* 3 (1950–51): 19–36. Following Greg, Williams devotes his introduction to his determination of which of the early printings of the play—the First Quarto of 1597 or the Second of 1599—stands in closer relation to Shakespeare’s own manuscript. Selecting the 1599 text as enjoying the closer relation and judging it, for the most part, to have been printed directly from such a manuscript, Williams prints that text (except for the passage in it evidently printed directly from the First Quarto) in its original or old spelling (hence the spelling *Tragedie* in the title of his edition). Whenever he emends the Second Quarto so as to change its meaning, he explicitly records the change in a textual note, often including in the note a discussion of the issues involved. His other changes to the Second Quarto—the ones not affecting meaning—he lists as Emendations of Accidentals. By referring to the Textual Notes and the Emendations of Accidentals a reader could reconstruct the text of the Second Quarto entirely from Williams’s edition. He also prints a Historical Collation in which he documents the meaningful or substantive differences between his edited text and both the early printed texts and a great many important editions of the play published in the century before his edition. Williams adds to the New Bibliographical method of editing his own innovation when he includes extensive staging notes addressing issues and problems concerning performance.

Snyder, Susan. “Beyond Comedy: *Romeo and Juliet* and *Othello*.” In *The Comic Matrix of Shakespeare’s Tragedies*, pp. 56–90. Princeton:

Princeton University Press, 1979.

Snyder's reading of genre in *Romeo and Juliet* has become the accepted understanding of how the play is structured generically. Up until Mercutio's death in [Act 3](#), Snyder contends, *Romeo and Juliet* is essentially a comedy. Through the use of go-betweens and intrigue, the young couple find a way around the obstacles that separate them and manage to marry. Only Tybalt takes the feud really seriously and is therefore cut out of the range of expression of the other young men in the play with their "lyric love, witty fooling, friendly conversation." The characters are the gentry and servants of comedy, and among them violence and disaster are "unrealized threats." Mercutio functions as the clown of this romantic comedy as "the best of game-players, endlessly inventive and full of quick moves and countermoves." With his death, the play reverses its comic movement and heads toward tragedy. Suddenly, Romeo takes the feud as seriously as does Tybalt, and it becomes Romeo's "personal law" that determines the tragic necessity of his future: "he *must* kill Tybalt, he *must* run away, he is Fortune's fool." However, Shakespeare is writing one play, not two, a comedy followed by a tragedy. Just as there are intimations of tragedy in the otherwise comic first two acts, in the tragic concluding acts "there is one last hope for comedy. If the lovers will not adjust to the situation, perhaps the situation can be adjusted to the lovers." Friar Lawrence attempts the adjustment by counseling Romeo to accept his exile and wait till his return can be arranged, and then, as circumstances quickly change, persuades Juliet to pretend obedience and death until Romeo can take her from the tomb. Yet "the onrushing tragic action quite literally outstrips the slower steps of accommodation before our eyes." This process of becoming rather than simply being tragic makes *Romeo and Juliet* unique among Shakespeare's tragedies.

Stone, Lawrence. *The Family, Sex and Marriage in England 1500–1800*. New York: Harper and Row, 1977.

Stone's massive study sheds interesting light on *Romeo and Juliet*'s depiction of the feud and of the marriage of the title characters in a patriarchal society. According to Stone, in Shakespeare's period there was both great suspicion towards others and a proneness to violence such as is found in the play's feud. At the same time, the state, represented by the Prince in the play, was on the rise, and it competed for allegiance with the kinship ties of the extended or open lineage family. Even within families, interpersonal relations were remote, partly because of the probability of imminent death from epidemic disease. Children were fostered out, as Juliet is to her nurse, and parental discipline was harsh, motivated by the alleged need to break the child's sinful will—as Juliet experiences at the hands of Capulet. However, according to Stone, the ideal of a “companionate” marriage increasingly surmounted the patriarchal model of marriage in the sixteenth and seventeenth centuries. In this period the early marriage of Romeo and Juliet, though, would have been highly unusual. Marriage then was generally postponed for ten or more years after puberty to provide time for the accumulation of capital and furniture for a separate residence, as custom dictated for a married couple.

Utterback, Raymond V. “The Death of Mercutio.” *Shakespeare Quarterly* 24 (1973): 105–16.

Reading Mercutio's death as a primary motivating force for the major subsequent events, Utterback contends that the circumstances attending the death establish a pattern that runs throughout the play. “This pattern comprises, first a prevailing situation containing threats, anxieties, dangers, and risks . . . the opposition of the rival houses [of Montague and Capulet] and the threat of violent and fatal conflict. . . . Second, a provocation occurs [in Tybalt's insults to Romeo in [3.1](#)]. The third element . . . is a passionate response to the provocation: [Mercutio's challenge to and attack on Tybalt]. Fourth, a tragic consequence follows [Mercutio's and Tybalt's deaths]. Finally, the

pattern concludes in a blurring of the sense of personal responsibility for the events by a shift of . . . attention to the impersonal elements of the situation,” as in Romeo’s reference to himself as “Fortune’s fool” (3.1.142) after he has killed Tybalt. According to Utterback, this pattern recurs in the events surrounding the deaths of Romeo and Juliet and in the actions of Friar Lawrence.

Whittier, Gayle. “The Sonnet’s Body and the Body Sonnetized in *Romeo and Juliet*.” *Shakespeare Quarterly* 40 (1989): 27–41.

Whittier describes the Petrarchan convention as it appears in *Romeo and Juliet* as one “emptied of its traditional lyric treasures,” despite the fact that Petrarch’s influential sonnet form operates in the play even before it appears in the dialogue that Romeo and Juliet share in their first encounter (1.5). In the sonnet that functions as the Prologue, the lyrical emotion is supplanted by public narrative. The “Petrarchan word” has some power over Romeo at the beginning of the play when he is in love with Rosaline, whom he loves apparently only because he has heard love discussed. She appears in the play simply as a name, one that invokes the rose, “the ubiquitous symbol of feminine beauty.” Romeo piles up Petrarchan oxymora in his praise of her and his descriptions of his love for her. Advertising Paris to Juliet as a mate, Lady Capulet also “speaks . . . a written poem”; hers is about “the book of love.” However, when Romeo sees Juliet as hanging “upon the cheek of night / As a rich jewel in an Ethiop’s ear” (1.5.52–53), Shakespeare departs from Petrarchan conventions in giving him an original figure of speech. Romeo continues to celebrate Juliet in 2.2 in language that exceeds that of his literary father Petrarch. “If tradition calls the lady’s eyes celestial bodies, then Romeo removes the very sun from the sky: ‘It is the East, and Juliet is the sun’ [2.2.3].” For him, “she is the body of the cosmos.” Thereafter the sonnet form operates more as a structuring feature than a verbal one. For example, when Juliet takes the potion, she incorporates the Petrarchan scheme of antithesis—“living death.” According to

Whittier, Shakespeare has transformed the conventions of Petrarchan poetry so that “lyric freedom” has declined to “tragic fact.”

### Shakespeare’s Language

Abbott, E. A. *A Shakespearian Grammar*. New York: Haskell House, 1972.

This compact reference book, first published in 1870, helps with many difficulties in Shakespeare’s language. It systematically accounts for a host of differences between Shakespeare’s usage and sentence structure and our own.

Blake, Norman. *Shakespeare’s Language: An Introduction*. New York: St. Martin’s Press, 1983.

This general introduction to Elizabethan English discusses various aspects of the language of Shakespeare and his contemporaries, offering possible meanings for hundreds of ambiguous constructions.

Dobson, E. J. *English Pronunciation, 1500–1700*. 2 vols. Oxford: Clarendon Press, 1968.

This long and technical work includes chapters on spelling (and its reformation), phonetics, stressed vowels, and consonants in early modern English.

Hope, Jonathan. *Shakespeare’s Grammar*. London: Arden Shakespeare, 2003.

Commissioned as a replacement for Abbott’s *Shakespearian Grammar*, Hope’s book is organized in terms of the two basic parts of speech, the noun and the verb. After extensive analysis of the noun phrase and the verb phrase come briefer discussions of subjects and agents, objects, complements, and adverbials.

Houston, John. *Shakespearean Sentences: A Study in Style and Syntax*. Baton Rouge: Louisiana State University Press, 1988.



Houston studies Shakespeare's stylistic choices, considering matters such as sentence length and the relative positions of subject, verb, and direct object. Examining plays throughout the canon in a roughly chronological, developmental order, he analyzes how sentence structure is used in setting tone, in characterization, and for other dramatic purposes.

Onions, C. T. *A Shakespeare Glossary*. Oxford: Clarendon Press, 1986.

This revised edition updates Onions's standard, selective glossary of words and phrases in Shakespeare's plays that are now obsolete, archaic, or obscure.

Robinson, Randal. *Unlocking Shakespeare's Language: Help for the Teacher and Student*. Urbana, Ill.: National Council of Teachers of English and the ERIC Clearinghouse on Reading and Communication Skills, 1989.

Specifically designed for the high-school and undergraduate college teacher and student, Robinson's book addresses the problems that most often hinder present-day readers of Shakespeare. Through work with his own students, Robinson found that many readers today are particularly puzzled by such stylistic characteristics as subject-verb inversion, interrupted structures, and compression. He shows how our own colloquial language contains comparable structures, and thus helps students recognize such structures when they find them in Shakespeare's plays. This book supplies worksheets—with examples from major plays—to illuminate and remedy such problems as unusual sequences of words and the separation of related parts of sentences.

Williams, Gordon. *A Dictionary of Sexual Language and Imagery in Shakespearean and Stuart Literature*. 3 vols. London: Athlone Press, 1994.

Williams provides a comprehensive list of words to which Shakespeare, his contemporaries, and later Stuart writers gave sexual meanings. He supports his identification of these meanings by extensive quotations.

### Shakespeare's Life

Baldwin, T. W. *William Shakspeare's Petty School*. Urbana: University of Illinois Press, 1943.

Baldwin here investigates the theory and practice of the petty school, the first level of education in Elizabethan England. He focuses on that educational system primarily as it is reflected in Shakespeare's art.

Baldwin, T. W. *William Shakspeare's Small Latine and Lesse Greeke*. 2 vols. Urbana: University of Illinois Press, 1944.

Baldwin attacks the view that Shakespeare was an uneducated genius—a view that had been dominant among Shakespeareans since the eighteenth century. Instead, Baldwin shows, the educational system of Shakespeare's time would have given the playwright a strong background in the classics, and there is much in the plays that shows how Shakespeare benefited from such an education.

Beier, A. L., and Roger Finlay, eds. *London 1500–1700: The Making of the Metropolis*. New York: Longman, 1986.

Focusing on the economic and social history of early modern London, these collected essays probe aspects of metropolitan life, including "Population and Disease," "Commerce and Manufacture," and "Society and Change."

Chambers, E. K. *William Shakespeare: A Study of Facts and Problems*. 2 vols. Oxford: Clarendon Press, 1930.

Analyzing in great detail the scant historical data, Chambers's complex, scholarly study considers the nature of the texts in which Shakespeare's work is preserved.

Cressy, David. *Education in Tudor and Stuart England*. London: Edward Arnold, 1975.

This volume collects sixteenth-, seventeenth-, and early eighteenth-century documents detailing aspects of formal education in England, such as the curriculum, the control and organization of education, and the education of women.

Duncan-Jones, Katherine. *Shakespeare: An Ungentle Life*. London: Arden Shakespeare, 2010.

This biography, first published in 2001 under the title *Ungentle Shakespeare: Scenes from His Life*, sets out to look into the documents from Shakespeare's personal life—especially legal and financial records—and it finds there a man very different from the one portrayed in more traditional biographies. He is “ungentle” in being born to a lower social class and in being a bit ruthless and more than a bit stingy. As the author notes, “three topics were formerly taboo both in polite society and in Shakespearean biography: social class, sex and money. I have been indelicate enough to give a good deal of attention to all three.” She examines “Shakespeare's uphill struggle to achieve, or purchase, ‘gentle’ status.” She finds that “Shakespeare was strongly interested in intense relationships with well-born young men.” And she shows that he was “reluctant to divert much, if any, of his considerable wealth towards charitable, neighbourly, or altruistic ends.” She insists that his plays and poems are “great, and enduring,” and that it is in them “that the best of him is to be found.”

Dutton, Richard. *William Shakespeare: A Literary Life*. New York: St. Martin's Press, 1989.

Not a biography in the traditional sense, Dutton's very readable work nevertheless "follows the contours of Shakespeare's life" as it examines Shakespeare's career as playwright and poet, with consideration of his patrons, theatrical associations, and audience.

Honan, Park. *Shakespeare: A Life*. New York: Oxford University Press, 1998.

Honan's accessible biography focuses on the various contexts of Shakespeare's life—physical, social, political, and cultural—to place the dramatist within a lucidly described world. The biography includes detailed examinations of, for example, Stratford schooling, theatrical politics of 1590s London, and the careers of Shakespeare's associates. The author draws on a wealth of established knowledge and on interesting new research into local records and documents; he also engages in speculation about, for example, the possibilities that Shakespeare was a tutor in a Catholic household in the north of England in the 1580s and that he acted particular roles in his own plays, areas that reflect new, but unproven and debatable, data—though Honan is usually careful to note where a particular narrative "has not been capable of proof or disproof."

Potter, Lois. *The Life of William Shakespeare: A Critical Biography*. Malden, Mass.: Wiley-Blackwell, 2012.

This critical biography of Shakespeare takes the playwright from cradle to grave, paying primary attention to his literary and theatrical milieu. The chapters "follow a chronological sequence," each focusing on a handful of years in the playwright's life. In the chapters that cover his playwriting years (5–17), each chapter focuses on events in Stratford-upon-Avon and in London (especially in the commercial theaters) while giving equal space to discussions of the plays and/or poems Shakespeare wrote during those years. Filled with information from Shakespeare's literary and theatrical worlds, the biography also shares frequent insights into how modern productions

of a given play can shed light on the play, especially in scenes that Shakespeare's text presents ambiguously.

Schoenbaum, S. *William Shakespeare: A Compact Documentary Life*. New York: Oxford University Press, 1977.

Schoenbaum's evidence-based biography of Shakespeare is a compact version of his magisterial folio-size *Shakespeare: A Documentary Life* (New York: Oxford University Press, 1975). Schoenbaum structures his readable "compact" narrative around the documents that still exist which chronicle Shakespeare's familial, theatrical, legal, and financial existence. These documents, along with those discovered since the 1970s, form the basis of almost all Shakespeare biographies written since Schoenbaum's books appeared.

### Shakespeare's Theater

Bentley, G. E. *The Profession of Player in Shakespeare's Time, 1590–1642*. Princeton: Princeton University Press, 1984.

Bentley readably sets forth a wealth of evidence about performance in Shakespeare's time, with special attention to the relations between player and company, and the business of casting, managing, and touring.

Berry, Herbert. *Shakespeare's Playhouses*. New York: AMS Press, 1987.

Berry's six essays collected here discuss (with illustrations) varying aspects of the four playhouses in which Shakespeare had a financial stake: the Theatre in Shoreditch, the Blackfriars, and the first and second Globe.

Berry, Herbert, William Ingram, and Glynne Wickham, eds. *English Professional Theatre, 1530–1660*. Cambridge: Cambridge University Press, 2000.

Wickham presents the government documents designed to control professional players, their plays, and playing places. Ingram handles the professional actors, giving as representative a life of the actor Augustine Phillips, and discussing, among other topics, patrons, acting companies, costumes, props, playbooks, provincial playing, and child actors. Berry treats the twenty-three different London playhouses from 1560 to 1660 for which there are records, including four inns.

Cook, Ann Jennalie. *The Privileged Playgoers of Shakespeare's London*. Princeton: Princeton University Press, 1981.

Cook's work argues, on the basis of sociological, economic, and documentary evidence, that Shakespeare's audience—and the audience for English Renaissance drama generally—consisted mainly of the “privileged.”

Dutton, Richard, ed. *The Oxford Handbook of Early Modern Theatre*. Oxford: Oxford University Press, 2011.

Dutton divides his study of the theatrical industry of Shakespeare's time into the following sections: “Theatre Companies,” “London Playhouses,” “Other Playing Spaces,” “Social Practices,” and “Evidence of Theatrical Practices.” Each of these sections is further subdivided, with subdivisions assigned to individual experts. W. R. Streitberger treats the “Adult Playing Companies to 1583”; Sally-Beth MacLean those from 1583 to 1593; Roslyn L. Knutson, 1593–1603; Tom Rutter, 1603–1613; James J. Marino, 1613–1625; and Martin Butler, the “Adult and Boy Playing Companies 1625–1642.” Michael Shapiro is responsible for the “Early (Pre-1590) Boy Companies and Their Acting Venues,” while Mary Bly writes of “The Boy Companies 1599–1613.” David Kathman handles “Inn-Yard Playhouses”; Gabriel Egan, “The Theatre in Shoreditch 1576–1599”; Andrew Gurr, “Why the Globe Is Famous”; Ralph Alan Cohen, “The Most Convenient Place: The Second Blackfriars Theater and Its

Appeal”; Mark Bayer, “The Red Bull Playhouse”; and Frances Teague, “The Phoenix and the Cockpit-in-Court Playhouses.” Turning to “Other Playing Spaces,” Suzanne Westfall describes how “‘He who pays the piper calls the tune’: Household Entertainments”; Alan H. Nelson, “The Universities and the Inns of Court”; Peter Greenfield, “Touring”; John H. Astington, “Court Theatre”; and Anne Lancashire, “London Street Theater.” For “Social Practices,” Alan Somerset writes of “Not Just Sir Oliver Owlet: From Patrons to ‘Patronage’ of Early Modern Theatre,” Dutton himself of “The Court, the Master of the Revels, and the Players,” S. P. Cerasano of “Theater Entrepreneurs and Theatrical Economics,” Ian W. Archer of “The City of London and the Theatre,” David Kathman of “Players, Livery Companies, and Apprentices,” Kathleen E. McLuskie of “Materiality and the Market: The Lady Elizabeth’s Men and the Challenge of Theatre History,” Heather Hirschfield of “‘For the author’s credit’: Issues of Authorship in English Renaissance Drama,” and Natasha Korda of “Women in the Theater.” On “Theatrical Practices,” Jacalyn Royce discusses “Early Modern Naturalistic Acting: The Role of the Globe in the Development of Personation”; Tiffany Stern, “Actors’ Parts”; Alan Dessen, “Stage Directions and the Theater Historian”; R. B. Graves, “Lighting”; Lucy Munro, “Music and Sound”; Dutton himself, “Properties”; Thomas Postlewait, “Eyewitnesses to History: Visual Evidence for Theater in Early Modern England”; and Eva Griffith, “Christopher Beeston: His Property and Properties.”

Greg, W. W. *Dramatic Documents from the Elizabethan Playhouses*. 2 vols. Oxford: Clarendon Press, 1931.

Greg itemizes and briefly describes almost all the play manuscripts that survive from the period 1590 to around 1660, including, among other things, players’ parts. His second volume offers facsimiles of selected manuscripts.

Harbage, Alfred. *Shakespeare's Audience*. New York: Columbia University Press, 1941.

Harbage investigates the fragmentary surviving evidence to interpret the size, composition, and behavior of Shakespeare's audience.

Keenan, Siobhan. *Acting Companies and Their Plays in Shakespeare's London*. London: Bloomsbury Arden Shakespeare, 2014.

Keenan "explores how the needs, practices, resources and pressures on acting companies and playwrights informed not only the performance and publication of contemporary dramas but playwrights' writing practices." Each chapter focuses on one important factor that influenced Renaissance playwrights and players. The initial focus is on how "the nature and composition of the acting companies" influenced the playwrights who wrote for them. Then, using "the Diary of theatre manager Philip Henslowe and manuscript playbooks showing signs of theatrical use," Keenan examines the relations between acting companies and playwrights. Other influences include "the physical design and facilities of London's outdoor and indoor theatrical spaces" and the diverse audiences for plays, including royal and noble patrons.

Shapiro, Michael. *Children of the Revels: The Boy Companies of Shakespeare's Time and Their Plays*. New York: Columbia University Press, 1977.

Shapiro chronicles the history of the amateur and quasi-professional child companies that flourished in London at the end of Elizabeth's reign and the beginning of James's.

### The Publication of Shakespeare's Plays



Blayney, Peter W. M. *The First Folio of Shakespeare*. Hanover, Md.: Folger, 1991.

Blayney's accessible account of the printing and later life of the First Folio—an amply illustrated catalogue to a 1991 Folger Shakespeare Library exhibition—analyzes the mechanical production of the First Folio, describing how the Folio was made, by whom and for whom, how much it cost, and its ups and downs (or, rather, downs and ups) since its printing in 1623.

Hinman, Charlton. *The Norton Facsimile: The First Folio of Shakespeare*. 2nd ed. New York: W. W. Norton, 1996.

This facsimile presents a photographic reproduction of an “ideal” copy of the First Folio of Shakespeare; Hinman attempts to represent each page in its most fully corrected state. This second edition includes an important new introduction by Peter W. M. Blayney.

Hinman, Charlton. *The Printing and Proof-Reading of the First Folio of Shakespeare*. 2 vols. Oxford: Clarendon Press, 1963.

In the most arduous study of a single book ever undertaken, Hinman attempts to reconstruct how the Shakespeare First Folio of 1623 was set into type and run off the press, sheet by sheet. He also provides almost all the known variations in readings from copy to copy.

Werstine, Paul. *Early Modern Playhouse Manuscripts and the Editing of Shakespeare*. Cambridge: Cambridge University Press, 2012.

Werstine examines in detail nearly two dozen texts associated with the playhouses in and around Shakespeare's time, conducting the examination against the background of the two idealized forms of manuscript that have governed the editing of Shakespeare from the twentieth into the twenty-first century—Shakespeare's so-called foul papers and the so-called promptbooks of his plays. By comparing the two extant texts of John Fletcher's *Bonduca*, one in manuscript and

the other printed in 1647, Werstine shows that the term “foul papers” that is found in a note in the *Bonduca* manuscript does not refer, as editors have believed, to a species of messy authorial manuscript but is instead simply a designation for a manuscript, whatever its features, that has served as the copy from which another manuscript has been made. By surveying twenty-one texts with theatrical markup, he demonstrates that the playhouses used a wide variety of different kinds of manuscripts and printed texts but did not use the highly regularized promptbooks of the eighteenth-century theaters and later. His presentation of the peculiarities of playhouse texts provides an empirical basis for inferring the nature of the manuscripts that lie behind printed Shakespeare plays.

## Key to Famous Lines and Phrases

A pair of star-crossed lovers . . .

[*Chorus*—[Pro. 6](#)]

. . . sad hours seem long.

[*Romeo*—[1.1.166](#)]

Alas that love, so gentle in his view,  
Should be so tyrannous and rough in proof!

[*Benvolio*—[1.1.174](#)–75]

. . . I will make thee think thy swan a crow.

[*Benvolio*—[1.2.94](#)]

. . . Queen Mab . . . She is the fairies' midwife . . .

[*Mercutio*—[1.4.58](#)–59]

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 . . .

[*Romeo*—[1.5.51](#)–53]

You kiss by th' book.

[*Juliet*—[1.5.122](#)]

My only love sprung from my only hate!  
Too early seen unknown, and known too late!

[*Juliet*—[1.5.152](#)–53]

He jests at scars that never felt a wound.  
But soft, what light through yonder window breaks?

[*Romeo*—[2.2.1](#)–2]

O Romeo, Romeo, wherefore art thou Romeo?

[*Juliet*—[2.2.36](#)]

That which we call a rose  
By any other word would smell as sweet.

[*Juliet*—[2.2.46](#)–47]

O, swear not by the moon, th' inconstant moon,  
That monthly changes in her circled orb,  
Lest that thy love prove likewise variable.

[*Juliet*—[2.2.114](#)–16]

Love goes toward love as schoolboys from their books,  
But love from love, toward school with heavy looks.

[*Romeo*—[2.2.166](#)–68]

How silver-sweet sound lovers' tongues by night,  
Like softest music to attending ears.

[*Romeo*—[2.2.176](#)–77]

Good night, good night. Parting is such sweet sorrow  
That I shall say "Good night" till it be morrow.

[*Juliet*—[2.2.199](#)–201]

Thy head is as full of quarrels as an egg is full of meat . . .

[*Mercutio*—[3.1.23](#)–24]

. . . 'tis not so deep as a well, nor so wide as a church door, but 'tis  
enough. 'Twill serve.

[*Mercutio*—[3.1.100](#)–101]

A plague o' both your houses!

[*Mercutio*—[3.1.111](#)]

Gallop apace, you fiery-footed steeds . . .

[*Juliet*—[3.2.1](#)]

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.

[*Juliet*—[3.5.1](#)–3]

Night's candles are burnt out, and jocund day  
Stands tiptoe on the misty mountain-tops.

[*Romeo*—[3.5.9](#)–10]

Thank me no thankings, nor proud me no pouds . . .

[*Capulet*—[3.5.157](#)]

. . . past hope, past care, past help.

[*Juliet*—[4.1.46](#)]

Not stepping o'er the bounds of modesty.

[*Juliet*—[4.2.28](#)]

Death, that hath sucked the honey of thy breath,  
Hath had no power yet upon thy beauty.

[*Romeo*—[5.3.92](#)–93]

. . . never was a story of more woe  
Than this of Juliet and her Romeo.

[*Prince*—[5.3.320](#)–21]

# Commentary

---

## <ACT 1>

---

### The Prologue

**0 SD. Chorus:** a character who addresses the audience, commenting on the action (Here this commentary is in the form of a sonnet.)

**1. dignity:** social position



“Two households, both alike in dignity.” ([Prologue.1](#))

From Publius Terentius Afer, *Comoediae* . . . (1496).

**3. mutiny:** riot

**4. civil:** of citizens; also (ironically here) civilized

**5–6. From . . . life:** i.e., **from these** warring families were born two ill-fated **lovers fatal:** fateful; deadly **star-crossed:** thwarted by fate through the

malign influence of the stars

7. **misadventured:** unlucky

11. **but:** except for

12. **two . . . stage:** i.e., the subject of our two-hour performance

## <ACT 1>

---

### <Scene 1>

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

A melancholy Romeo enters and is questioned by his cousin Benvolio, who learns that the cause of Romeo's sadness is unrequited love.

0 SD. **bucklers:** small shields (See picture.)



A gentleman with sword and buckler. ([1.1.0 SD](#))

From Cesare Vecellio, *Habiti antichi et moderni* . . . [1598].

[1.](#) **carry coals:** i.e., suffer humiliation patiently

[2.](#) **colliers:** carriers of coal

[3.](#) **an . . . draw:** if we are angry, we will **draw** our swords

[5.](#) **collar:** i.e., the hangman's noose

[6.](#) **moved:** provoked

[8.](#) **A dog:** i.e., even a **dog**

[10.](#) **stand:** i.e., **stand** one's ground

[13.](#) **take the wall:** i.e., walk close to **the wall** (forcing others into the middle of the street)

[15.](#) **goes to the wall:** proverbial for “is shoved aside”

[16–17.](#) **women . . . vessels:** biblical: 1 Peter 3.7 (Here begins a series of sexual puns on **thrust**, **heads**, and **stand** [[lines 17–30](#)].)



20–21. **The quarrel . . . men:** i.e., the maids are not involved

22. **one:** the same

23. **civil:** gentle, humane

27. **what sense:** whatever meaning

28. **take it in sense:** wordplay on **sense** as physical sensation

32. **poor-john:** dried, salted fish, of poor quality; **tool:** sword; **comes:** i.e., come men

37. **Fear:** mistrust

38. **marry:** i.e., indeed; **fear:** am afraid of

39. **take . . . sides:** have the law on our side

42. **list:** please

43. **bite my thumb:** a gesture of defiance

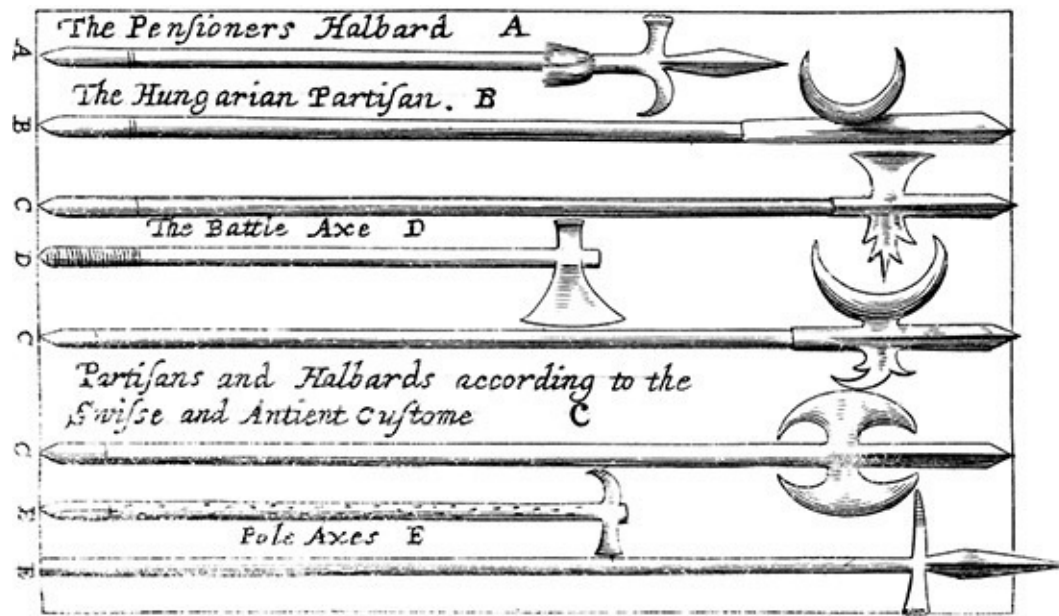
64. **washing:** slashing with great force

67. **heartless hinds:** cowardly servants

70. **manage:** use

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

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



Partisans and other weapons. ([1.1.73 SD](#))

From Louis de Gaya, *A treatise of the arms . . .* (1678).

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

75 SD.



Italian citizen in long gown. (1.1.75 SD)

From Cesare Vecellio, *Degli habiti antichi et moderni* . . . (1590).

76. **long sword:** heavy, old-fashioned weapon

80. **spite:** defiance

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

87. **purple:** crimson

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

90. **movèd:** angry

95. **grave-beseeming:** appropriately sober

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

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

103. **our:** The prince uses the royal “we.”

104. **common:** public

106. **set . . . new abroach:** i.e., stirred up the old **quarrel** anew (literally, started it flowing again)

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

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

117. **either part:** both sides

122. **abroad:** out of doors

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

126. **made:** went; **'ware:** aware

128. **affections:** desires

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

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

133. **who:** one **who**

137. **all so soon:** just as **soon**

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

140. **heavy:** sorrowful

144. **humor:** state of mind

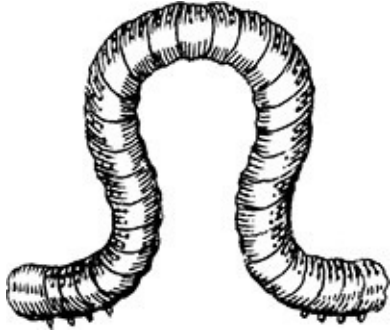
148. **importuned:** questioned (accent on second syllable)

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

152. **close:** synonymous with **secret**

153. **sounding:** being sounded or searched into

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



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

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

160. **his grievance:** the cause of his distress

161. **happy:** fortunate

162. **shrift:** confession

163. **morrow:** morning

174. **view:** appearance

175. **in proof:** in our experience of it

176. **love . . . still:** Cupid, god of **love**, is often pictured with his eyes blindfolded. (See picture.) **view:** ability to see **still:** always



A blindfolded Cupid. ([1.1.176](#); [1.4.4](#))

From Henry Peacham, *Minerua Britanna* . . . [1612].

[177.](#) **his will:** his purposes

[182.](#) **create:** created

[183.](#) **vanity:** foolishness

[184.](#) **well-seeming:** attractive in appearance

[186.](#) **Still-waking:** always wakeful

[189.](#) **coz:** cousin

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

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

[200.](#) **discreet:** judicious

[203.](#) **Soft:** i.e., wait

204. **An if: if**

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

211. **ill urged to:** unkindly pressed upon

215. **fair mark:** target plainly in sight

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



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

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

219. **uncharmed:** i.e., not subject to (**love’s**) spell

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

225. **still:** always

226. **sparing:** refusal to marry

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

231. **forsworn to:** sworn not to

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

239.



Italian lady in a mask. (1.1.239)

From Cesare Vecellio, *Degli habiti antichi et moderni* . . . (1590).

243. **a mistress:** any woman; **passing:** surpassingly

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

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

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

## <ACT 1>

---

### <Scene 2>

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

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



0 SD. **County:** Count

1. **bound:** under bond to keep the peace

4. **reckoning:** reputation

7. **o'er:** over again

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

18. **agreed:** i.e., consenting

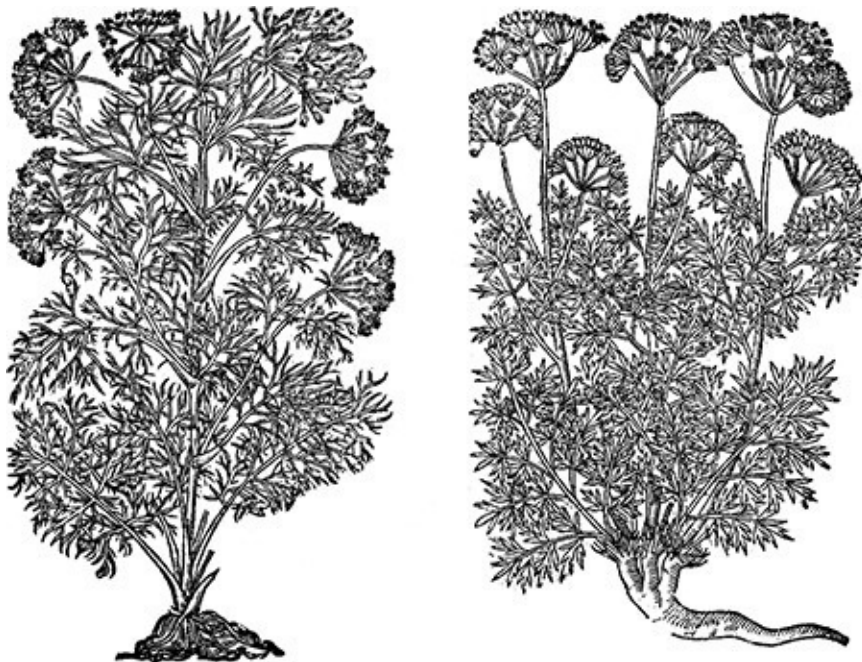
18–19. **within . . . voice:** i.e., I will consent to her marrying only someone she has chosen herself **fair:** favorable **according:** assenting

20. **accustomed:** customary

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

26. **lusty:** vigorous

29. **fennel:** herb believed to inspire passion (See picture.)



Fennel. (1.2.29)

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

30. **Inherit:** receive

32–33. **Which . . . none:** i.e., when you gaze upon the women present, you may find my daughter to be merely one of the crowd **reck'ning:** reckoning, distinction, estimation

35. **sirrah:** term of address to a social inferior

41. **meddle:** busy himself; **yard:** yardstick; **last:** model of the foot

42. **pencil:** artist's paintbrush

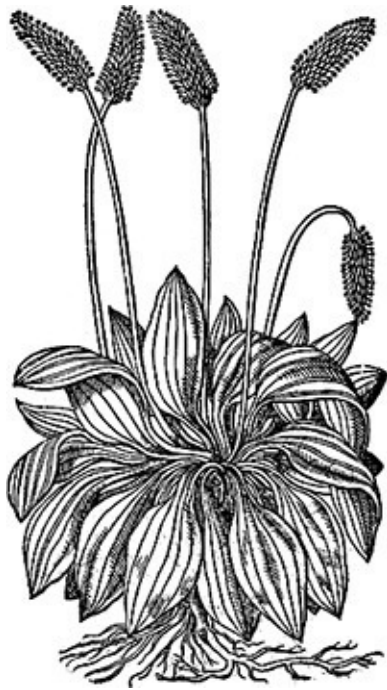
46. **In good time:** at just the right moment

48. **another's anguish:** another pain's **anguish**

50. **another's:** i.e., another grief's

52. **rank:** virulent

53. **Your plantain leaf:** a **leaf** used to staunch bleeding (**Your** is impersonal, meaning “the” or “a.”) See picture.



Plantain. (1.2.53)

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

55. **your broken shin:** a cut **shin**

57. **bound:** in bonds, imprisoned

59. **e'en:** evening (i.e., afternoon)

61. **God . . . e'en: God** give you **good** afternoon

64–65. **without book:** by memory, by rote

67. **Rest you merry:** i.e., good-bye

87. **crush:** i.e., drink

89. **ancient:** traditional

92. **unattainted:** impartial

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

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

102. **poised:** weighed

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



Scales. (1.2.103)

From Silvestro Pietrasanta, . . . *Symbola heroica* . . . (1682).

104. **maid:** maiden

106. **scant:** scarcely

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

## <ACT 1>

---

### <Scene 3>

1.3 Lady Capulet informs Juliet of Paris's marriage proposal and praises him extravagantly. Juliet says that she has not even dreamed of marrying, but that she will consider Paris as a possible husband if her parents wish her to.

3. **What:** an interjection, here perhaps suggesting impatience; **ladybird:** sweetheart

5. **How now:** an exclamation, here expressing, perhaps, surprise

8. **give leave:** i.e., excuse us

10. **thou 's:** thou shalt

14. **teen:** suffering

16. **Lammastide:** August 1 is Lammas Day. **Lammastide** (i.e., Lammas time) may refer either to that day or to the time around it. **Lammas Eve** [line 19] is July 31.

17. **odd:** a few

24. **Marry:** a mild interjection (originally, an oath "by the Virgin Mary")

28. **wormwood:** a bitter-tasting plant; **dug:** breast

33. **fool:** term of endearment

34. **fall out with:** become irritated with

35. **“Shake” . . . dovehouse:** i.e., **the dovehouse** shook with the earthquake **quoth:** said

35–36. **I trow:** an exclamation meaning “I’m sure” or “I believe”

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

39–40. **by th’ rood:** a mild oath **rood:** cross

42. **even:** just; **broke her brow:** cut her forehead

47. **by my holidam:** a mild oath **holidam:** presumably “holy dame” (Mary)

50. **an:** if

53. **stinted:** quit (crying)

58. **stone:** testicle

66. **once:** one day

70. **disposition:** liking

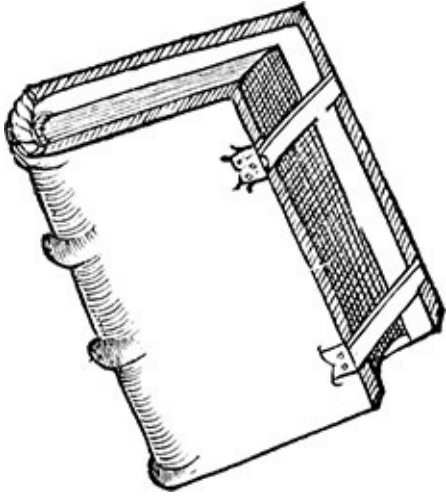
73–74. **thy teat:** the nipple at which you nursed

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

79. **maid:** maiden, virgin

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

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



A bound book with clasps. ([1.3.87](#); [3.2.89–90](#))

From *Notitia vtraque cum Orientis tum Occidentis* . . . (1552).

[89.](#) **married lineament:** perfectly matched feature

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

[92.](#) **margent:** margin, where obscure passages are explained

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

[95.](#) **pride:** glory, magnificence

[96.](#) **fair without . . . within:** a beautiful outside **to hide** the beauty **within**

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

[103.](#) **move:** evokes, prompts

[104.](#) **endart:** throw or cast (as if it were a dart)

[108–9.](#) **in extremity:** is urgent

[109.](#) **wait:** be in attendance, do service

[110.](#) **straight:** immediately

## <ACT 1>

---

### <Scene 4>

**1.4** Romeo and Benvolio approach the Capulets' party with their friend Mercutio and others, wearing the disguises customarily donned by "maskers." Romeo is anxious because of an ominous dream. Mercutio mocks him with a speech about a dream-giving queen of fairies.

**0 SD. Maskers:** participants in an impromptu masquerade of their own devising (They wear masks and fancy clothes, and offer to dance.)

**1. What:** an interjection that here introduces a question; **this speech:** i.e., an apology to their host for intruding

**2. on:** i.e., go forward with our masquerade

**3. The . . . prolixity:** such wordiness is out-of-date

**4–8. We'll . . . entrance:** i.e., we will not preface our dancing with speeches given by someone dressed up as **Cupid** or with a timidly spoken **prologue** **hoodwinked:** blindfolded (See [picture](#).) **Tartar's . . . bow:** an Oriental lip-shaped bow (See picture, below.) **of lath:** made from a thin strip of wood like a stage prop **crowkeeper:** scarecrow **without-book:** memorized



A Tartar's bow. (1.4.5)

From Balthasar K  chler, *Repraesentatio der f  rstlichen Auffzug . . .* [1611].

10. **measure . . . measure:** i.e., give **them** a dance

11. **ambling:** i.e., dancing

12. **heavy:** sad (Romeo goes on to pun on **light**, sole/soul, soar/sore, and bound.)

13. **gentle:** a complimentary epithet

16. **So:** i.e., that so



17.



A melancholy lover. (1.4.17)

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

18. **bound:** (1) leap; (2) limit

19. **sore:** sorely, painfully

21. **bound a pitch:** i.e., leap to any height

23. **should you:** you would

28. **Prick . . . down:** i.e., wound **love for** wounding you **and you** thus defeat it (with a suggestion that “**pricking**” may satisfy desire and thus deflate it)

30. **for a visor:** for a face that is itself a mask

31. **cote:** observe

34. **betake . . . legs:** i.e., dance

35. **wantons:** playful persons

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

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

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

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

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

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

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

48. **good:** proper

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

51. **wit:** wisdom

53. **tonight:** last night

60. **agate stone:** quartz crystal set in a ring

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

64. **spinners':** spiders'

65. **cover of:** **cover** made of

66. **traces:** harness straps

67. **collars:** neck-rolls of the harnesses

68. **film:** fine thread, filament

69. **wagoner:** driver

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

73. **joiner:** cabinetmaker; **grub:** grubworm

75. **in this state: in this** ceremonial splendor

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

81. **sweetmeats:** candies or candied fruit

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

84. **tithe-pig's tail: tail** of a pig due to the church as part of one's tithe

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

90. **healths:** toasts; **anon:** straightaway

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

94. **plats:** plaits, braids

95. **bakes the elflocks in:** i.e., mats, tangles

98. **learns:** teaches

105. **vain fantasy:** insubstantial imagination

107. **who:** which

110. **his:** its

113. **misgives:** is apprehensive that

115. **his fearful date:** its dreadful term

116. **expire:** cause to end

118. **forfeit:** penalty paid by the debtor at the end of **the term of a** loan he cannot pay; **untimely:** premature

120. **lusty:** lively

121. **drum:** drummer

121 SD. Even though the Maskers seem not to exit, the entrance of the Servingmen indicates that the scene changes to a room in Capulet's house.

## <ACT 1>

---

### <Scene 5>

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

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

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

7. **joint stools:** **stools** made of joined parts

8. **court cupboard:** sideboard; **plate:** utensils

9. **marchpane:** marzipan

16. **longer liver:** survivor (proverbial)

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

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

22. **makes dainty:** coyly refuses (to dance)

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

31. **A hall:** i.e., clear the **hall** for dancing

32. **turn . . . up:** i.e., remove the boards and trestles

38.



Masked gentlemen and ladies. (1.5.38)

From Giacomo Franco, *Habiti d'huomeni et donne venetiane* . . . (1609).

39. **By 'r Lady:** an oath, “**by our Lady**”

47. **ward:** one under the care of a guardian

54. **dear:** precious

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

58. **rude:** roughly formed

61. **should be:** must be

64. **antic face:** grotesque or fantastic mask

65. **fleer:** sneer; **solemnity:** festivity

66. **stock:** line of descent

70. **in spite:** out of malice

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

80. **patient:** calm

82. **fair presence:** attractive, pleasing manner

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

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

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

91. **You . . . cock-a-hoop:** i.e., **you will** be reckless; **you'll . . . man:** i.e., you will take charge

92. **shame:** disgrace, loss of esteem

94. **saucy:** insolent

97. Capulet begins to intersperse his rebuke of Tybalt with comments to his guests (**my hearts**) and servants. **princox:** insolent boy

100. **Patience perforce:** i.e., enforced calmness; **willful choler:** obstinate anger

104. **If . . . hand:** The fourteen lines of dialogue that begin with this line have the structure and rhyme scheme of a sonnet. In its central metaphor, Romeo is a **pilgrim** ([line 108](#)) visiting a **holy shrine** ([line 105](#)). See picture.



A pilgrim. ([1.5.104](#)–18)

From Henry Peacham, *Minerua Britannia* . . . [1612].

[109.](#) **Which . . . this:** i.e., **your hand** shows seemly (**mannerly**) **devotion** in touching mine

[111.](#) **palmers’:** Palmers were pilgrims returning with palm branches from the Holy Land.

[116.](#) **move:** initiate (blessings or favors)

[117.](#) **move not:** keep still

[122.](#) **by th’ book:** i.e., according to rule

[124.](#) **What is:** who is

[128.](#) **I nursed:** i.e., I was wet nurse to; **withal:** with

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

[132.](#) **dear:** costly; **my foe’s debt:** owed to a foe, i.e., Juliet

[133.](#) **The . . . best:** alluding to the proverb Romeo cited at [1.4.39](#): “When game is **best** it is time to leave.”

[136.](#) **banquet:** a light meal; or, dessert: **towards:** i.e., about to be served

[137.](#) **Is it e’en so:** i.e., must you go



140. **by my fay:** a mild oath, “**by my faith**”

149. **like:** likely

154. **Prodigious:** monstrous, unnatural

## <ACT 2>

---

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

2. **gapes:** desires eagerly

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

4. **matched:** compared

5. **again:** in return

6. **Alike bewitchèd:** just as **bewitched** as Juliet is

7. **complain:** plead for favor

8. **fearful:** frightening

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

10. **use:** are accustomed

13. **time means: time (lends them) means**

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

## <ACT 2>

---

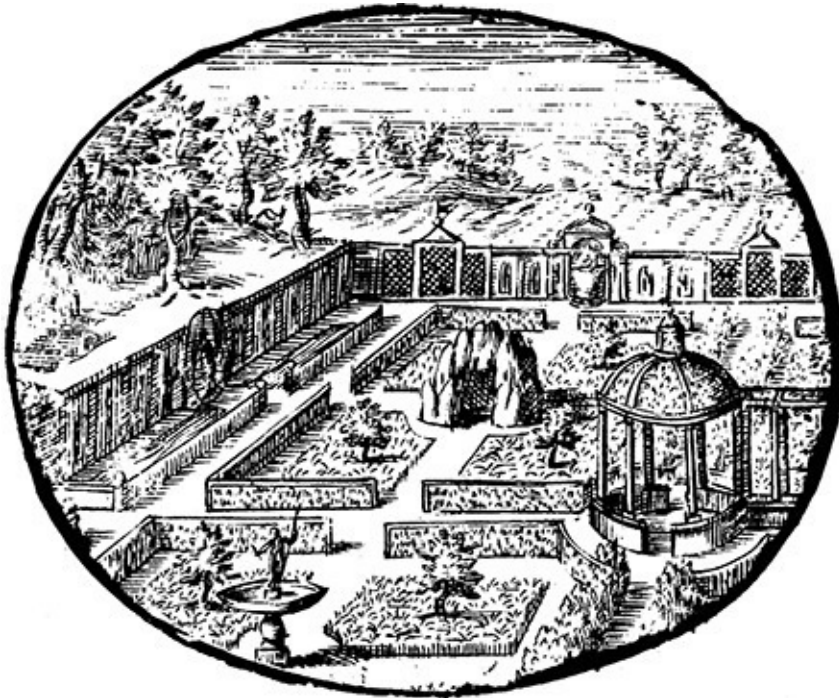
### <Scene 1>



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

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

**6. orchard:** garden (See picture.)



An orchard. (**2.1.6**)

From Octavio Boldoni, *Theatrum temporaneum* . . . (1636).

**8. conjure:** raise up a spirit by invoking its proper name (In **line 9** Mercutio tries out a variety of names for Romeo.)

**10. likeness:** form (Sighs and rhyming were traditionally associated with lovers.)

**14. gossip:** familiar acquaintance; **fair:** flattering

**16. Abraham:** i.e., old (as the biblical **Abraham**) **Cupid**, though **young**, was an ancient god. **trim:** accurately

17. **King . . . maid:** alluding to a ballad

19. **ape:** fool; **conjure him:** raise his ghost (See picture.)



A conjurer. (2.1.19)

From Laurentius Wolffgang Woyt, . . . *Emblematicher Parnassus* . . . (1728–30).

23. **demesnes:** regions

27. **raise:** conjure up in a magic **circle** (Mercutio's rather explicit sexual meaning is carried in the words **raise, mistress' circle, stand, and laid.**)

30. **were some spite:** would be **some** injury

34. **consorted:** in league; **humorous:** moody

36. **mark:** target

37. **medlar:** a fruit, also called **open-arse** (line 41) See picture.



Medlars, or open-arses. ([2.1.37](#), [39](#), [41](#))

From *The grete herball* . . . (1529).

[41.](#) **pop’rin pear:** a pear from Poperinghe, in Flanders

[42.](#) **truckle bed:** i.e., trundle bed

## <ACT 2>

---

### <Scene 2>

**2.2** From Capulet’s garden Romeo overhears Juliet express her love for him. When he answers her, they acknowledge their love and their desire to be married.

**0 SD.** The scene now moves into Capulet’s garden. Though the action is continuous, editors mark a new scene because of the change in location.

**1SD. above:** in the gallery over the stage, as at a window

**2–9. what light . . . wear it:** In this elaborate comparison, Romeo plays first with the idea of **the sun** (Juliet) in a contest with **the moon** (equated with Diana,

goddess of the moon). As **the sun** rises, **the moon** begins to look **pale**. The image then shifts toward Diana's role as goddess of chastity. Juliet is the **maid** of Diana as long as Juliet is a virgin. **vestal livery**: clothing worn by Diana's maidens **sick and green**: perhaps a reference to greensickness, a form of anemia thought to afflict girls in puberty, making them pale

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



Ptolemaic universe. ([2.2.17](#))

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

**22. stream**: issue a stream of light

**33. him**: the messenger of heaven ([line 31](#))

**36. wherefore**: why

**38. be but**: only be

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

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

44–45. **O . . . man:** See longer note.

49. **owes:** owns

51. **for thy name:** in return **for thy name**

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

56. **bescreened:** i.e., concealed

57. **counsel:** secrets

66. **thee dislike:** displeases you

69. **death:** i.e., mortally dangerous

71. **o'erperch:** fly over

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

74. **stop:** obstacle

78. **proof:** invulnerably armed

81. **but:** unless

83. **proroguèd:** deferred; **wanting of:** lacking

92. **For that:** because of **that**

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

94. **compliment:** observance of ceremony

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



Jove. ([2.2.98](#))

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

[102.](#) **So:** so that; **else:** otherwise

[103.](#) **too fond:** too much in love

[104.](#) **havior light:** behavior immodest

[105.](#) **true:** faithful, constant

[106.](#) **coying:** affectation of shyness; **strange:** distant, apparently reluctant

[107.](#) **should:** i.e., would

[110.](#) **light:** unchaste or frivolous

[111.](#) **discoverèd:** revealed

[115.](#) **orb:** sphere (See note to [line 17](#), above.)



125. **unadvised:** ill-considered

136. **would it were:** i.e., wish **it were** in my possession

138. **frank:** lavish

139. **but:** only

148. **substantial:** real, not dreamed

150. **thy bent of love:** the intention **of** your **love**

155. **thee my lord:** i.e., you as **my lord**

160. **By and by:** immediately

161. **strife:** striving, efforts

165. **want:** lack

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

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

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

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

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

177. **attending:** listening (French *attendre*)

179. **My dear:** For this reading, see [longer note](#).

183. **year:** i.e., years

191. **a wanton's:** a spoiled child's

193. **gyves:** leg chains (See picture.)



A prisoner in gyves. ([2.2.193](#))

From Cesare Vecellio, *Degli abiti antichi et moderni* . . . (1590).

[195.](#) **his:** its

[196.](#) **would:** wish

[201.](#) **morrow:** morning

[204.](#) **ghostly:** spiritual; **close:** secluded

[205.](#) **dear:** precious; **hap:** good fortune

## <ACT 2>

---

### <Scene 3>

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

[1–4.](#) **The gray-eyed . . . wheels:** For textual questions associated with these lines, see [longer note](#).

[3.](#) **fleckled:** light-splotched



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



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

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

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

**11. divers kind:** various kinds

**13. virtues:** powers

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

**15. mickle:** great; **grace:** capacity to heal

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

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

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

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

24. **medicine power:** healing remedy has **power**

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

27. **stays:** stops

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

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

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

35. **argues:** indicates; **distempered:** disturbed

37. **his:** its

43. **distemp'rature:** disturbance of the mind

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

56. **physic:** medicine

58. **My intercession . . . foe:** my petition is in aid of my enemy (Juliet) as well as of myself

59. **homely in thy drift:** straightforward in your meaning

60. **shrift:** absolution

64. **save:** except

67. **pass:** move along

73. **deal of brine:** quantity of salt water (tears)

76. **season:** preserve; flavor

77. **The . . . clears:** i.e., the clouds of your **sighs** have **not yet** been dispersed by (this morning's) **sun**

83. **sentence:** truism, cliché

85. **may fall:** i.e., **may** be excused for acting immorally (This cliché assumes that men are morally stronger than women.)

86. **chid'st:** chided, scolded

88. **bad'st me:** bade me, told me to

91. **Her I love now:** i.e., she whom **I now love**

95. **read by rote:** recite from memory; **spell:** i.e., understand the meaning (literally, **read** letter by letter)

97. **In one respect:** i.e., because of **one** consideration

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

## <ACT 2>

---

### <Scene 4>

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

1. **should:** can

2. **tonight:** last night

3. **his man:** Romeo's servant

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

10. **answer it:** accept the challenge

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

16. **pin:** bull's-eye

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

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

21. **compliments:** i.e., fencing etiquette

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

23. **rests:** pauses (in music and fencing); **minim:** a musical note, in ancient music the shortest

25. **first house:** i.e., best fencing school

26. **first . . . cause:** causes demanding satisfaction according to the code of dueling

27. **passado:** a step forward with a thrust; **punto reverso:** backhanded thrust; **hay:** successful thrust (*ai*, Italian for "thou hast [it]")

29. **The pox of:** i.e., curses on

29–30. **affecting phantasimes:** pretentious fops

30. **new tuners of accent:** fashionable phrase-makers

31. **tall:** brave

35. **stand . . . on:** insist **so much** upon; **form:** fashion (but the word also means **bench** [[line 36](#)])

39. **Without his roe:** (1) without the first syllable of his name (so that nothing is left of him but a lover's sigh: "O me"); (2) without his "dear" (A **roe** is a small deer.); (3) sexually spent

41. **numbers:** verses; **Petrarch:** fourteenth-century Italian poet, who wrote sonnets to an idealized lady, **Laura**; **to:** in comparison to

43–44. **Dido . . . Cleopatra . . . Helen . . . Hero . . . Thisbe:** legendary and fictional romantic heroines (See pictures.) **hildings:** good-for-nothings



Dido. ([2.4.43](#))

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



Cleopatra. ([2.4.43](#))

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



Helen of Troy. ([2.4.44](#))

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

[46–47](#). **French slop**: baggy trousers

[50](#). **slip**: wordplay on a **slip** as a **counterfeit** coin ([line 47](#)); **conceive**: understand

[52](#). **strain**: act in violation of

[59](#). **pink**: (1) perfect example; (2) a flower; (3) a decorative eyelet on a shoe

[62](#). **pump**: shoe; **flowered**: pinked, decorated

[67–68](#). **O . . . singleness**: i.e., **O** feeble joke, unique in its weakness **solely singular**: unique (the only **sole** left)

[71](#). **Switch and spurs**: Romeo calls on Mercutio to urge on his wit as if it were a horse.

[71–72](#). **cry a match**: declare myself the winner

[73](#). **wild-geese chase**: a race in which the rider in the lead chooses the course

[76](#). **Was . . . goose?**: i.e., have **I** scored a victory over **you** by talking of **the goose**?

[78](#). **for the goose**: as a fool

[81](#). **sweeting**: a sweet-flavored apple

85. **cheveril**: kid leather, which **stretches** easily

86. **ell**: about 45 inches

94. **natural**: idiot

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

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

104. **goodly gear**: attractive stuff

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

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

115. **dial**: clock; **prick**: point; penis

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

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

125. **fault**: lack

127. **took**: understood

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

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

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

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

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

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

141. **hoars:** turns moldy, hoary
147. **saucy merchant:** insolent fellow
148. **ropery:** perhaps, indecent talk; or, perhaps, roguery
151. **stand to:** i.e., defend
152. **An:** if
153. **lustier:** more vigorous
154. **jacks:** rascals
155. **flirt-gills:** flirting women
156. **skains-mates:** meaning unknown
157. **suffer:** allow
167. **inquire you out:** find you
169. **in:** i.e., into
174. **weak:** despicable
175. **commend me:** offer my greetings
180. **mark me:** listen to me
184. **shrift:** confession
192. **tackled stair:** rope ladder
193. **topgallant:** summit (literally, the platform atop a mast on a ship)
194. **convoy:** means of conveyance
195. **quit:** reward
200. **counsel:** i.e., a secret
203. **prating:** chattering



204–5. **would . . . aboard:** i.e., is eager to claim her

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

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

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

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

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

219. **apace:** quickly

## <ACT 2>

---

### <Scene 5>

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

6. **louring:** darkly threatening

7. **Therefore . . . Love:** i.e., this is why **Love** (i.e., Venus, goddess of love) is often represented in a chariot drawn by quick-winged **doves** (See picture.)



Venus and Cupid. (2.5.7–8)

From Joannes ab Indagine, *The book of palmestry* . . . (1666).

12. **affections:** feelings, emotions

16. **feign as:** act as if

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

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

27. **jaunt:** tiring journey

31. **stay:** wait

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

38. **stay the circumstance:** wait for the details

40. **simple:** foolish

44. **talked on:** talked about

45. **flower:** best example
47. **What:** an interjection here introducing a question
53. **o' t' other:** on the **other**
54. **Beshrew:** curse (here, a mild imprecation); **about:** hither and thither
59. **honest:** honorable
66. **God's lady:** the Virgin Mary
67. **hot:** impatient; **Marry, come up, I trow:** an expression of irritation
70. **coil:** fuss
73. **hie you:** hurry
75. **wanton:** uncontrollable, rebellious
76. **They'll . . . straight:** i.e., they turn red immediately
79. **climb a bird's nest:** i.e., **climb** up to your bedroom
81. **bear the burden:** (1) do your own work; (2) bear the weight of your lover;  
**soon at night:** i.e., tonight

## <ACT 2>

---

### <Scene 6>

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

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

4. **countervail:** i.e., outweigh

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

10. **powder:** gunpowder
12. **in his own:** in its own
13. **confounds:** destroys
15. **Too swift:** i.e., that which goes too fast (Proverbial: “The more haste, the worse speed [i.e., success].”)
18. **gossamers:** cobwebs
19. **idles:** move idly; **wanton:** playful
20. **light:** insubstantial; **vanity:** transitory human experience
21. **confessor:** accented on the first and third syllables
24. **measure:** quantity
25. **that:** i.e., if; **more:** greater
26. **blazon:** describe; proclaim
28. **Unfold:** reveal
29. **in either:** in each other; **by:** by means of
30. **Conceit:** understanding
31. **Braggs of his:** boasts of its
32. **but:** only; **count:** enumerate
34. **sum up sum:** calculate the total
36. **by your leaves:** i.e., begging **your** pardons
37. **Till . . . one:** i.e., until I, on behalf of the **Church**, make you a married couple

<ACT 3>

---

## <Scene 1>

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

**2. Capels:** Capulets

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

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

**9. drawer:** waiter

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

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

**21. nuts:** hazelnuts

**24. meat:** food

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

**29. doublet:** close-fitting jacket (See picture.)



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

- 31. **tutor me from:** teach me to avoid
- 33. **fee simple:** title to full ownership
- 35. **simple:** foolish
- 46. **thou consortest:** you associate
- 47. **Consort:** play music with (A **consort** is a company of musicians. Mercutio links musicians to **minstrels**, who were classed with vagabonds.)
- 49. **fiddlestick:** probably his rapier
- 50. **Zounds:** i.e., by Christ's wounds, a strong oath
- 51. **haunt:** meeting place
- 57. **my man:** i.e., the one I wish to fight (Mercutio plays on the word's meaning of servant, attendant.)
- 58. **your livery:** the uniform of your servants
- 59. **field:** i.e., place for a duel

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

70. **devise**: think out, imagine

71. **of**: i.e., for

72. **tender**: regard

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

76. **ratcatcher**: “prince of cats” (See note to 2.4.20.)

79. **withal**: with

80. **use**: treat; **dry-beat**: thrash

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

86. **passado**: a fencing step forward with a thrust





A street fight. ([3.1.86 SD](#))

From Andreas Friedrich, *Emblemes nouveaux* . . . (1617).

[90.](#) **bandying:** fighting

[94.](#) **sped:** done for, destroyed

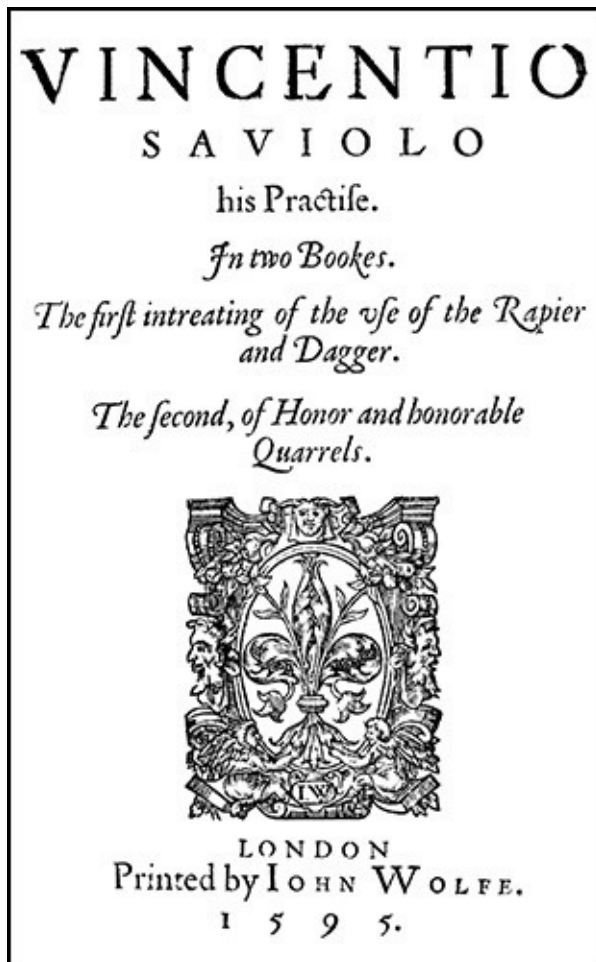
[95.](#) **hath nothing:** i.e., has suffered no wound

[98.](#) **villain:** i.e., villein, servant

[103.](#) **peppered:** finished off, destroyed

[106.](#) **book of arithmetic:** i.e., the fencing manual (See picture.)





A fencing manual. (3.1.106)

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

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

114. **near ally:** close relative

115. **very:** true, sincere

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

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

121. **brave:** splendid

122. **aspired:** risen up to

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

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

125. **others:** future days

128. **respective lenity:** considerate mercifulness

129. **conduct:** guide

131. **late:** recently

139. **up:** i.e., **up** in arms

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

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



Fortune spinning her wheel. (3.1.142; 3.5.60)

From Guido delle Colonne, *The hystorye, sege and dystruccyon of Troye*, trans. John Lydgate (1513).

150. **discover:** reveal

151. **manage:** course

161. **fair:** politely; **bethink:** reflect upon

162. **nice:** trivial, trifling; **withal:** in addition

165. **take truce with:** placate; **spleen:** i.e., anger

166. **tilts:** strikes

172. **Retorts it:** sends it back again

177. **envious:** malicious

178. **stout:** valiant

180. **entertained:** contemplated

186. **Affection:** i.e., inclination toward them

192. **his dear blood:** i.e., Mercutio's **blood**

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

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

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

200. **amerce:** punish

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

206. **attend:** pay attention to, heed

## <ACT 3>

---

### <Scene 2>

**3.2** Juliet longs for Romeo to come to her. The Nurse arrives with the news that Romeo has killed Tybalt and has been banished. Juliet at first feels grief for the loss of her cousin Tybalt and verbally attacks Romeo, but then renounces these feelings and devotes herself to grief for Romeo's banishment. The Nurse promises to bring Romeo to Juliet that night.

**1–2. Gallop . . . lodging:** addressed to the horses of Phoebus, the sun god, urging speed (See [picture](#).)

**2. wagoner:** charioteer

**3. Phaëton:** the son of Phoebus, allowed to drive the chariot of the sun but unable to control the horses (See picture.)



Phaëton. ([3.2.3](#))

From Ovid, . . . *Metamorphoseos* . . . (1527).

**5. close curtain:** i.e., **curtain** of secrecy

**6. runaways':** perhaps, vagabonds'; **wink:** i.e., shut, close

**9. By:** i.e., by the light of

**10. civil:** i.e., soberly dressed

**12. learn:** teach

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



A hooded falcon. (3.2.14)

From Antonio Francesco Doni, *L'academia Peregrina* . . . (1552).

15. **strange**: unfamiliar

16. **Think**: i.e., and **think**

23. **I**: often changed by editors to “he” (See [longer note](#).)

28. **mansion**: dwelling place

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

42. **weraday**: welladay, an expression of sorrow

45. **envious**: malicious

52. **“I”**: pronounced the same as **ay**, which means “yes”

53. **cockatrice**: a mythical serpent (with the head, wings, and feet of a cock) whose look could kill (See picture.)





A cockatrice. (3.2.53)

From Joachim Camerarius, . . . *Symbolorum et emblematum* . . . (1605).

55. **those eyes:** i.e., Romeo's **eyes**

57. **weal:** well-being, happiness

59. **God save the mark:** a superstitious expression

60. **corse:** i.e., corpse

62. **gore:** clotted

63. **bankrout:** i.e., bankrupt

65. **Vile . . . resign:** i.e., let my body (itself, according to the Bible, originally made from dust or **vile earth**) be committed **to the earth**

66. **press . . . bier:** i.e., weigh down a single **bier**

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

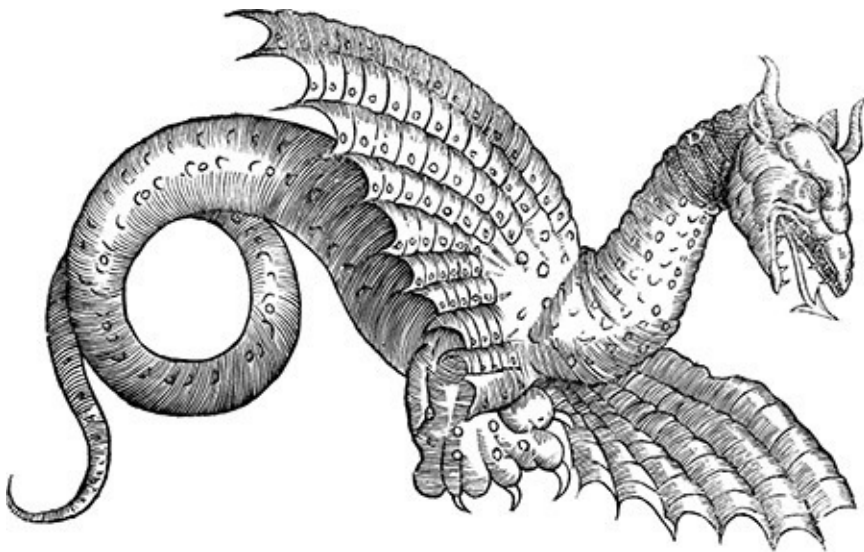


Doomsday. (3.2.73)

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

79. **hid with:** hidden by

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



Dragon. (3.2.80)

From Ulisse Aldrovandi, . . . *Serpentum, et draconum historiae libri duo* . . . [1639].

82. **wolfish-ravening:** i.e., wolfishly devouring

83. **show:** appearance

84. **Just:** exact; **justly:** truly

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

89–90. **book . . . bound:** See picture.

94. **naught:** evil; **dissemblers:** deceivers

95. **aqua vitae:** strong drink, usually brandy

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

110. **wherefore:** why

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

120. **fain:** gladly

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

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

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

136. **bound:** boundary

137. **that word’s death:** i.e., the **death** expressed by the word **banishèd**; **sound:** (1) express; (2) measure (i.e., by taking soundings to determine its depth)

145. **you are beguiled:** your hopes are cheated



150.



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

151. **Hie:** hurry

152. **wot:** know

## <ACT 3>

---

### <Scene 3>

**3.3** Friar Lawrence tells Romeo that his punishment for killing Tybalt is banishment, not death. Romeo responds that death is preferable to banishment from Juliet. When the Nurse enters and tells Romeo that Juliet is grief-stricken, Romeo attempts suicide. Friar Lawrence then says that Romeo may spend the night with Juliet and leave for exile in Mantua next morning. The Friar promises

that Balthasar will bring Romeo news of Verona and suggests that Romeo can expect in time that the Prince may relent and allow him to return to Verona.

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

**4. doom:** sentence, judgment

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

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

**14. his:** its



Verona.

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

**17. patient:** calm

**18. without:** outside

**21. world's exile: exile from the world**

**22. mistermed:** misnamed

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

27. **part:** side; **rushed aside:** shoved **aside**
36. **courtship:** status as a courtier
40. **vestal:** i.e., virginal
41. **Still:** always; **their own kisses:** i.e., the **kisses** each lip gives the other
48. **mean:** means; **mean:** sordid
51. **attends:** accompanies
53. **professed:** self-proclaimed
55. **fond:** foolish
60. **Yet:** still
62. **Displant:** uproot
65. **when that: when**
66. **dispute:** reason; **of:** about; **estate:** condition
70. **Doting:** in love
81. **By and by:** soon (addressed to the person knocking)
82. **simpleness:** foolishness
92. **even:** exactly; **case:** plight
93. **woeful sympathy:** i.e., harmony (between Romeo and Juliet) in their grief
106. **My concealed lady:** i.e., she who is secretly my wife (**concealed** accented on the first syllable); **canceled:** annulled (because of his banishment)
109. **on Romeo:** i.e., on the name “Romeo”
112. **level:** aim
116. **sack:** destroy by plundering and pillaging
122. **Unseemly:** improper (even for a **woman**); **seeming:** apparent

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

125. **tempered:** adjusted

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

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

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

137. **Digressing from:** if it swerves away from

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

139. **Killing:** if it kills

141. **conduct:** management

142. **powder:** gunpowder; **flask:** powder flask

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

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

147. **happy:** fortunate; **would:** wanted to

150. **exile:** accent on the second syllable

154. **fortune:** i.e., good fortune

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

156. **decreed:** decided

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

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



Mantua. (3.3.159)

From Pietro Bertelli, *Theatrum vrbiū Italicarum* . . . (1599).

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

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

167. **apt unto:** inclined to do

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

180. **find out your man:** search out your servant

181–82. **signify . . . to you:** i.e., let you know every piece of good fortune

185. **brief:** quickly

<ACT 3>

---

<Scene 4>

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

**1. fallen out:** happened

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

**6. but:** except

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

**13. desperate tender:** bold (or risky) offer

**17. son:** future son-in-law

**18. mark you me?:** i.e., do you hear?

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

**27. late:** recently

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

**35. against:** in anticipation of

**37. Afore me:** a mild oath

## <ACT 3>

---

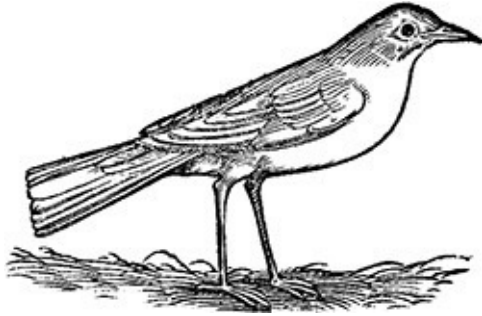
### <Scene 5>

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



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

2.



A nightingale. (3.5.2)

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

3. **fearful:** anxious

6. 78

### De Auibus

(inquit interpret. Auib) auis est quae foliagine gaudet ut rucur. in defertis igitur loas & frigida degit. manusque praeterim tempore frigoris finit de canis (noctua). Secundum alios vero olohygo animal est palustris, aqua & frigore gaudens (sa) obliquum, induratum, lumbico simile, sed multo tenuius, & pluvialis imminente clamans. Sed Aristoteles olohygonis nomine nihil quam maliculae rane tempore libidinis vocem intelligit. Hae illae.

Vice calente noxos componit aeredula canus, Matutinali tempore tunc millans, Audoe Philomela.

#### DE ALAVDIS.

##### ALAVDA SINE CRISTA.



##### ALAVDA CRISTATA ALBIGANS.



ALAVDARVM genera sunt diversa. Sed alavda simpliciter à Graecis vocatur *alavda*, vel *supra* *alavda*. Ab illis hodie vulgo *caccia*, Hermolao Barbaro testis à quibusda cui (vi audis) *ayay* *ayay*, (sed hanc dubio

Larks. (3.5.6)

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

7. **envious:** malicious

9. **Night's candles:** i.e., the stars

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

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

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

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



Cynthia. (3.5.20)

From Robert Whitcombe, *Janua divorum* . . . (1678).

23. **care, will:** desire

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

29. **division:** a rapid, melodious passage of music



33. **affray:** frighten

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

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

54. **ill-divining:** prophetic of evil

55. **Methinks:** I think

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

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

62. **faith:** constancy

67. **not down:** not yet in bed

68. **procures:** i.e., brings

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

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

77. **feeling:** strongly felt

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

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

91. **Would:** I wish that

94. **runagate:** runaway, fugitive

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

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

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

101. **find out but**: only **find out**

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

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

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

112. **careful**: full of care (for you)

113. **heaviness**: i.e., grief

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

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

134. **conduit**: fountain

136. **counterfeits**: imitates; **bark**: small sailboat

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

144. **she will . . . thanks**: i.e., she refuses any part in it, saying "No, thank you"

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

148. **count her**: regard herself as

149. **wrought**: produced

150. **bride**: i.e., bridegroom

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

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

154. **Chopped logic:** quibbling

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

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

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



A criminal drawn on a hurdle to execution. (3.5.160)

From *The life and death of Mr. Edmund Geninges priest . . .* (1614).

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

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

175. **hilding:** good-for-nothing

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

179. **smatter:** chatter; **gossips:** women friends

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

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

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

188. **tide:** season

189. **still:** always, constantly

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

193. **parts:** qualities

195. **puling:** feebly wailing

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

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

199. **pardon you:** give you permission to leave

201. **do not use:** am not accustomed

202. **advise:** ponder, consider

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

217. **on Earth:** i.e., alive

220. **By leaving Earth:** by dying (She has vowed to be his wife until death parts them.)

221–22. **practice stratagems/Upon:** set traps for

226. **all the world to nothing:** i.e., I would bet **all** against **nothing**

227. **challenge:** claim

232. **dishclout:** dishrag

233. **quick:** lively

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

237–38. **'twere . . . him:** i.e., he is **as good** as **dead** since you live **here** (rather than with him) and have **no use of him**

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

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

246. **absolved:** forgiven (given absolution)

248. **Ancient damnation:** old damned one

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

251. **above compare:** beyond comparison

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

255. **myself:** I

## <ACT 4>

---

### <Scene 1>

**4.1** Paris is talking with Friar Lawrence about the coming wedding when Juliet arrives. After Paris leaves, she threatens suicide if Friar Lawrence cannot save her from marrying Paris. Friar Lawrence gives her a potion that will make her appear as if dead the morning of the wedding. He assures her that when she awakes in the vault, Romeo will be there to take her away.

2. **father:** i.e., prospective father-in-law

3. **I am . . . haste:** "**His haste** shall not be abated by my slowness." (Samuel Johnson)

7. **talk of:** conversation about

8. **Venus:** goddess of love (See picture.)



Venus. (4.1.8)

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

10. **That . . . sway:** i.e., **that she** lets **her sorrow** master her

11. **marriage:** pronounced as a three-syllable word

13–14. **Which . . . society:** i.e., **her tears**, to **which** she is **too much** disposed (**minded**) when she is **alone**, **may be** driven away **by** company (**society**)

18. **Happily:** fortunately

24. **I should confess:** i.e., I would be confessing

28. **price:** value

33. **report:** statement

40. **pensive:** sorrowful, sad

41. **entreat:** ask for

42. **shield:** prevent that

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

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

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

49. **prorogue:** postpone

54. **Do thou but call:** only call

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

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

62. **present counsel:** immediate advice

63. **extremes:** extreme difficulties

65. **commission:** authority; **art:** learning

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

69. **Hold:** stop, wait

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

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

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

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

80. **thievish ways:** roads infested with thieves

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





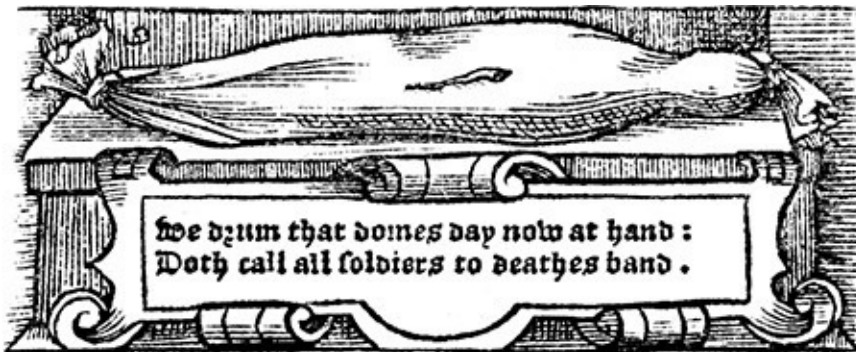
A charnel house. (4.1.82)

From Richard Day, *A booke of Christian prayers* . . . (1590).

**83. O'ercovered quite:** entirely covered up

**84. reeky:** reeking; **chapless:** jawless

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



A corpse in a shroud. (4.1.86)

From Richard Day, *A booke of Christian prayers* . . . (1590).

**95. being then:** once you are

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

**99. his native:** its natural; **surcease:** cease

**102. paly:** pale

**104. supple government:** flexibility

**105. stark:** rigid

**112. uncovered:** bare-faced



115. **against:** in preparation for the time at which

116. **drift:** purpose

118. **watch:** keep watch over

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

122. **Abate:** lessen

124. **prosperous:** successful

127–28. **help afford:** provide **help**

## <ACT 4>

---

### <Scene 2>

**4.2** Capulet energetically directs preparations for the wedding. When Juliet returns from Friar Lawrence and pretends to have learned obedience, Capulet is so delighted that he moves the wedding up to the next day and goes off to tell Paris the new date.

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

2. **cunning:** skilled

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

6–7. **'tis . . . fingers:** proverbial

10. **unfurnished:** unprovided

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

18. **learned me:** i.e., **learned**

25. **this knot:** the marriage of Juliet and Paris

27. **becomèd:** fitting, becoming

29. **on 't:** of it

33. **bound:** obliged

34. **closet:** private room

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

43. **deck up her:** array or adorn **her**

47. **prepare up him:** prepare **him**

48. **Against:** in anticipation of

## <ACT 4>

---

### <Scene 3>

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

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

4. **state:** condition

5. **cross:** full of contradictions

7. **culled:** chosen

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

8. **state:** display

26. **Subtly:** craftily; **ministered:** provided

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

30. **still been tried:** always been proven

36. **strangled:** suffocated

37. **like:** i.e., likely that

38. **conceit of:** thoughts (or images) of

40. **As:** i.e., **as** being

43. **green in earth:** freshly interred in the vault

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



A mandrake. (4.3.48)

From Rembert Dodoens, *Purgantium . . . herbarum historiae* . . . (1574).

49. **That:** i.e., so **that**

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

57. **spit:** impale

58. **Stay:** wait

## <ACT 4>

---

### <Scene 4>

4.4 The Capulets and the Nurse stay up all night to get ready for the wedding. Capulet, hearing Paris approach with musicians, orders the Nurse to wake Juliet.

2. **pastry:** room where **pastry** is made

3. **second cock hath crowed:** i.e., it is after 3 A.M. (Conventionally, the cock crowed first at midnight, then at 3 A.M., and then one hour before daybreak.)

5. **baked meats:** meat pies

7. **cot-quean:** i.e., a man who meddles in women's kitchen tasks (Some editors assign this speech to Lady Capulet on the grounds that the Nurse would not be free to speak to Capulet in this way.)

9. **For:** because of; **watching:** staying awake

12. **mouse-hunt:** i.e., chaser of women (literally, a mouse hunter like a cat or weasel)

13. **watch . . . watching:** keep you in sight in order to prevent you from "mouse hunting"

14. **A jealous hood:** i.e., one who wears jealousy like a cap

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

24. **loggerhead:** blockhead

26. **straight:** straightaway, immediately

29. **trim:** dress

## <ACT 4>

---

### <Scene 5>

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



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

**1. Fast:** i.e., **fast** asleep

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

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

**10. Marry:** a mild interjection (originally an oath on the Virgin Mary)

**13. Will . . . be?:** i.e., won't you wake up

**18. weraday:** exclamation of sorrow

**19. aqua vitae:** strong drink, usually brandy

**23. heavy:** sorrowful

**30. Out, alas:** expressions of sorrow

**43. deflowerèd by him:** i.e., sexually visited by **Death**

**46. living:** livelihood

**47. thought long to see:** i.e., **long** looked forward to seeing

**49. unhappy:** disastrous (From this line to the Friar's interruption at [line 71](#), four characters each have a speech lamenting Juliet's "death." It has been suggested that the four ought to deliver their lines simultaneously, as may just possibly be indicated by this stage direction in the First Quarto: "All at once cry out and wring their hands.")

**51. lasting:** everlasting

**54. caught:** snatched

**61. Beguiled:** disappointed, cheated

**66. Uncomfortable:** distressing

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

**71. Confusion's:** ruin's

**72. confusions:** outbursts, commotions

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

77. **her promotion:** her material advancement

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

79. **advanced:** lifted up

81. **ill:** badly

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

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



Rosemary. (4.5.85)

From *The grete herball* . . . (1529).

88. **fond:** foolish

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

90. **ordained festival:** planned to be festive

91. **office:** function

93. **cheer:** food and drink

94. **sullen dirges:** mournful funeral songs

100. **lour:** frown

101. **Move:** provoke

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

104. **case:** event

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

106. **“Heart’s ease”:** the name of a popular song

110–11. **“My heart is full”:** part of a line from a popular song

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

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

119. **gleek:** jest, jeer

119–20. **give you the minstrel:** call you a **minstrel**

124. **carry no crochets:** i.e., tolerate none of your whims (**Crochets** also meant quarter notes.) **re, fa:** names of musical notes

125. **note:** pay attention to

128. **put out:** display

129. **have at you:** i.e., I’ll attack you

132–34. **When griping . . . sound:** from a song by Richard Edwardes published in 1576 **griping:** distressing **dumps:** low spirits

136. **Catling:** a small catgut string for a fiddle

139. **Prates:** i.e., he just chatters; **Rebeck:** a fiddle

141. **sound:** play



142. **Soundpost:** a peg of wood fixed underneath the bridge of a violin or fiddle

144. **cry you mercy:** i.e., beg your pardon; **say:** i.e., speak, because you can only sing

146. **sounding:** playing

148. **lend redress:** make amends

149. **this same:** i.e., **this** man (Peter)

151. **tarry:** wait; **stay:** i.e., **stay** for

## <ACT 5>

---

### <Scene 1>

**5.1** Romeo's man, Balthasar, arrives in Mantua with news of Juliet's death. Romeo sends him to hire horses for their immediate return to Verona. Romeo then buys poison so that he can join Juliet in death in the Capulets' burial vault.

1. **trust . . . sleep:** depend on the illusory hopes provided by dreams, as if they were true

2. **at hand:** soon

3. **bosom's . . . throne:** i.e., perhaps, my heart **sits lightly in** my breast

7. **gives . . . leave:** permits **a dead man**

12. **shadows:** i.e., images, dreams

22. **presently took post:** immediately departed on a post-horse (See note to line 27.)

24. **office:** duty

25. **deny:** repudiate; **stars:** fate, destiny; the influence of **stars** and planets on human affairs (See Prologue, [line 6](#).)

27. **post-horses:** horses kept at inns for the use of travelers

28. **patience:** self-control

29. **import:** portend, forebode

31. **deceived:** mistaken

38. **for means:** by what **means**; **mischief:** evil-doing, wickedness

40. **apothecary:** druggist (See picture.)



An apothecary. ([5.1.40](#))

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

41. **late:** recently

42. **weeds:** clothes; **overwhelming:** overhanging

43. **Culling of simples:** selecting medicinal herbs; **Meager were his looks:** he looked emaciated

45. **needy:** poverty-stricken

45–47. **tortoise . . . fishes:** Other writings of the period suggest that apothecaries decorated their shops with the remains of alligators and other such curiosities.

50. **of roses:** made of compressed rose petals

54. **Whose . . . Mantua:** i.e., the **sale** of which **in Mantua** is penalized by immediate execution

55. **caitiff:** miserable

63. **ducats:** valuable gold coins

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

66. **That:** i.e., so **that**

67. **trunk:** body

70. **mortal:** deadly

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

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

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

77. **affords:** provides

90. **cordial:** invigorating drink

<ACT 5>

---

<Scene 2>

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

**2. This same:** i.e., **this**

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



A barefoot brother. (**5.2.5**)

From Niccolo Catalano, *Fiume del terrestre paradiso* . . . (1652).

**6. associate:** accompany

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

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

**10. pestilence:** plague

**12. speed:** i.e., journey

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

17. **my brotherhood:** my vocation as friar

18. **nice:** trivial; **charge:** importance

19. **dear:** precious; dire, costly

21. **crow:** crowbar

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

27. **accidents:** events, happenings

## <ACT 5>

---

### <Scene 3>

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

1. **aloof:** at a distance

2. **it:** i.e., the **torch**

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



A yew tree. ([5.3.3](#), [141](#))

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

- [11.](#) **adventure:** venture, take the risk
- [14.](#) **sweet water:** scented **water**; **dew:** dampen
- [15.](#) **wanting:** lacking
- [20.](#) **cross:** impede, thwart
- [21.](#) **Muffle:** wrap up and thereby hide
- [22.](#) **wrenching iron:** i.e., crowbar
- [25.](#) **charge:** command
- [27.](#) **course:** proceedings

32. **dear:** important

33. **jealous:** suspicious

39. **empty:** hungry

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

44. **fear:** distrust; **doubt:** suspect

45. **detestable:** accented on the first and third syllables; **maw, womb:** stomach

48. **in despite:** maliciously (because the stomach-tomb is already **gorged** [line 46])

52. **villainous shame:** i.e., shameful villainy

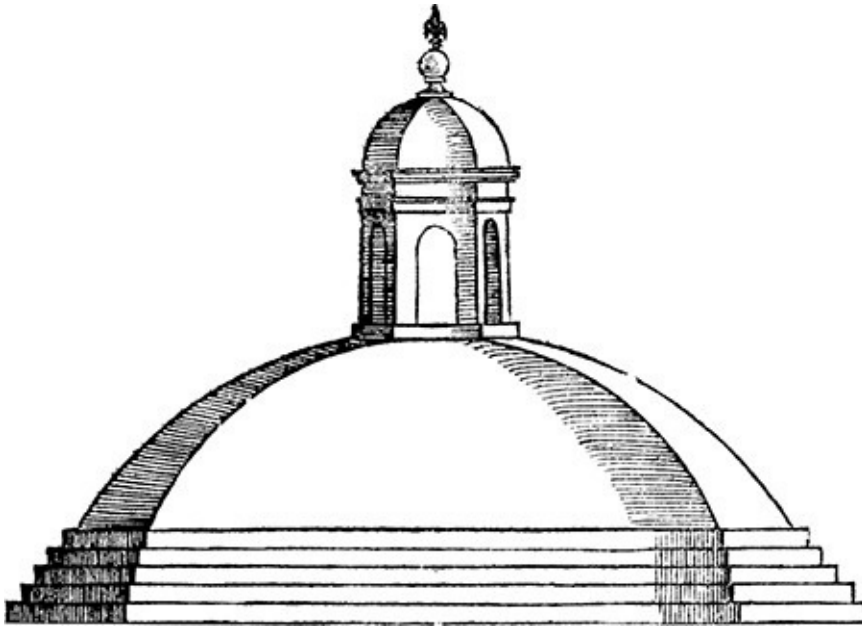
68. **commination:** threat (This word, first adopted into an edition of *Romeo and Juliet* by G. W. Williams, is in the Church of England's Book of Common Prayer in "A Commination Against Sinners." Q2 has "commiration," Q1 has "coniurations," and Q3, Q4, and F1 have "commisseration." Most editions follow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

71. **watch:** watchmen, guards

78. **should have:** was to **have**

83. **triumphant:** glorious

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



A lantern. (5.3.84)

From Sebastiano Serlio, *Tutte l'opere d'architettura* . . . (1584).

86. **feasting presence:** chamber where a monarch would entertain

90. **light'ning:** sudden lifting of the spirits

94. **ensign:** military flag or banner

97. **sheet:** shroud

98. **more:** greater

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

106. **still:** always

110. **set . . . rest:** venture everything (from the card game primero); also, rest here forever

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

116. **conduct:** guide

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



119. **true:** truthful, honest
121. **be my speed:** i.e., help me
137. **fearfully:** in a way that caused fear
140. **ill unthrifty:** evil and unlucky
150. **unkind:** (1) unnatural; (2) cruel
151. **lamentable:** accented on the first and third syllables
153. **comfortable:** comfort-bringing
167. **timeless:** (1) untimely, premature; (2) eternal
168. **churl:** selfish one, miser
171. **with a restorative:** i.e., with Romeo's kiss, which should be for her like a restorative medicine
174. **happy dagger:** i.e., **dagger** I am fortunate to find
179. **attach:** arrest
185. **ground:** earth; **woes:** i.e., the corpses
186. **ground:** cause; **woes:** sorrows
187. **circumstance:** details; **descry:** discover
190. **in safety:** i.e., securely
194. **great:** i.e., cause for **great**
196. **our person:** The Prince uses the royal "we."
201. **startles:** i.e., sounds startlingly
205. **know:** learn
211. **mista'en:** mistaken (its proper place); **his house:** its sheath
215. **warns:** summons

223. **press:** hurry, thrust yourself forward
224. **outrage:** outcry
226. **spring:** source; **head:** fountainhead, source
230. **let . . . patience:** i.e., **let** calmness master your misfortunes
231. **parties of suspicion:** i.e., suspicious **parties**
232. **greatest:** i.e., most suspicious
234. **make:** i.e., provide evidence
- 235–36. **impeach . . . excused:** i.e., accuse **myself** of that for which I should be condemned and clear **myself** of that of which I should be found innocent
238. **date of breath:** lifetime
242. **stol’n:** secret
247. **perforce:** under compulsion
249. **mean:** means
252. **art:** i.e., skill in medicine
256. **as this:** i.e., **this**
262. **prefixèd:** predetermined
264. **closely:** secretly
272. **desperate:** in despair
275. **is privy:** knows the secret
277. **some . . . time:** i.e., an **hour** or so **before** its **time** (to end)
279. **still:** always
282. **in post:** in haste
284. **he . . . father:** i.e., **he** instructed **me** to **give his father early** this morning

285. **going:** i.e., as he was **going**

288. **that raised:** i.e., who alerted

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

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

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

304. **winking at:** closing my eyes to



Handshake of reconciliation. (5.3.306)

From John Bulwer, *Chirologia* . . . (1644).

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

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

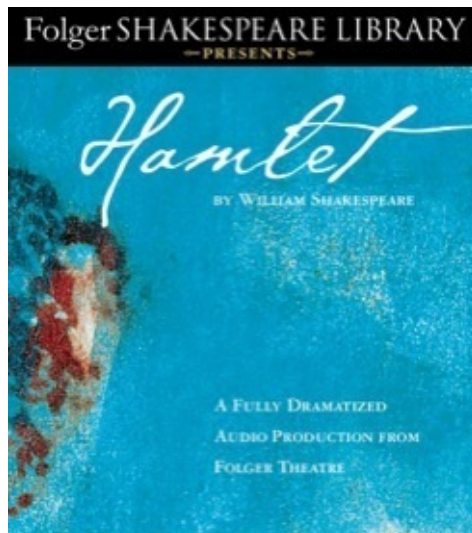
311. **whiles:** as long as

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

314. **Romeo's:** i.e., **Romeo's** statue

Folger Shakespeare Library presents the ultimate Shakespeare listening experience with fully dramatized audio productions, expertly produced by Folger Theatre and performed by leading Shakespearean actors.

### Hamlet (Audio CD)



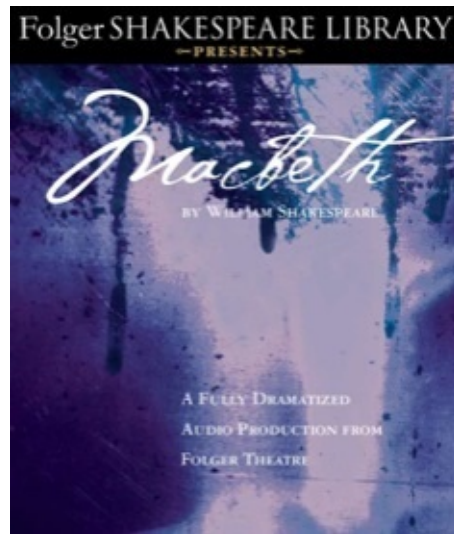
### Hamlet

CD: [CLICK HERE TO ORDER](#)

AUDIBLE: [CLICK HERE TO ORDER](#)

---

### Macbeth (Audio CD)



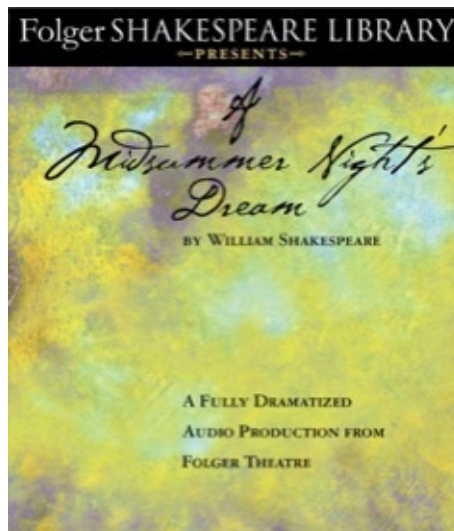
## Macbeth

CD: [CLICK HERE TO ORDER](#)

AUDIBLE: [CLICK HERE TO ORDER](#)

---

## Midsummer Night's Dream (Audio CD)



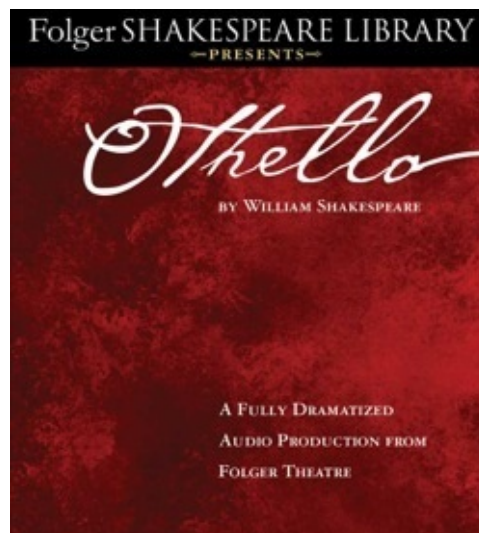
## A Midsummer Night's Dream

CD: [CLICK HERE TO ORDER](#)

AUDIBLE: [CLICK HERE TO ORDER](#)

---

## Othello (Audio CD)



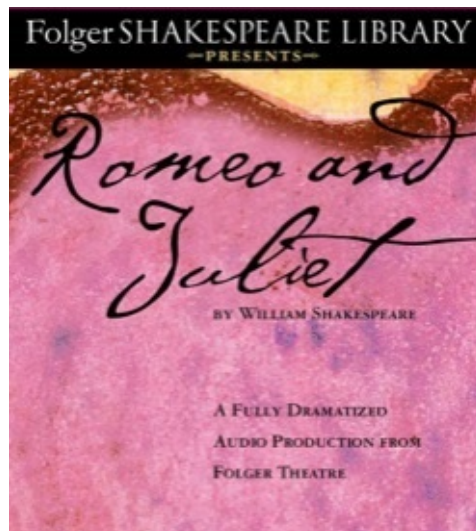
## Othello

CD: [CLICK HERE TO ORDER](#)

AUDIBLE: [CLICK HERE TO ORDER](#)

---

## Romeo and Juliet (Audio CD)



## Romeo and Juliet

---

CD: [CLICK HERE TO ORDER](#)

AUDIBLE: [CLICK HERE TO ORDER](#)

---

ORDER YOUR COPIES TODAY!



**We hope you enjoyed reading this Simon & Schuster eBook.**

---

Join our mailing list and get updates on new releases, deals, bonus content and other great books from Simon & Schuster.

**[CLICK HERE TO SIGN UP](#)**

or visit us online to sign up at  
[eBookNews.SimonandSchuster.com](http://eBookNews.SimonandSchuster.com)





Simon & Schuster Paperbacks  
A Division of Simon & Schuster, Inc.  
1230 Avenue of the Americas  
New York, NY 10020  
[www.SimonandSchuster.com](http://www.SimonandSchuster.com)

Copyright © 1992, 2011 by The Folger Shakespeare Library

All rights reserved, including the right to reproduce this book or portions thereof in any form whatsoever.  
For information, address Simon & Schuster Paperbacks Subsidiary Rights Department, 1230 Avenue of the Americas, New York, NY 10020.

This Simon & Schuster ebook edition October 2014

SIMON & SCHUSTER PAPERBACKS and colophon are registered trademarks of Simon & Schuster, Inc.

The Simon & Schuster Speakers Bureau can bring authors to your live event. For more information or to book an event, contact the Simon & Schuster Speakers Bureau at 1-866-248-3049 or visit our website at [www.simonsspeakers.com](http://www.simonsspeakers.com).

Manufactured in the United States of America

10 9 8 7 6 5 4 3 2 1

ISBN 978-1-4516-2170-9  
ISBN 978-1-4767-8849-4 (ebook)