The Tragedy of

ROMEO and JULIET

By William Shakespeare

Edited by Barbara A. Mowat
and Paul Werstine

Folger Shakespeare Library

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From the Director of the Folger Shakespeare Library

It is hard to imagine a world without Shakespeare. Since their composition 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 to the public as a resource for study, artistic adaptation, and enjoyment. By making the classic texts of the New Folger Editions available in electronic form as Folger Digital Texts, we place a trusted resource in the hands of anyone who wants them.

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, DC, 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
Until now, with the release of the Folger Digital Texts, readers in search of a free online text of Shakespeare’s plays had to be content primarily with using the Moby™ Text, which reproduces a late-nineteenth century version of the plays. What is the difference? Many ordinary readers assume that there is a single text for the plays: what Shakespeare wrote. But Shakespeare’s plays were not published the way modern novels or plays are published today: as a single, authoritative text. In some cases, the plays have come down to us in multiple published versions, represented by various Quartos (Qq) and by the great collection put together by his colleagues in 1623, called the First Folio (F). There are, for example, three very different versions of Hamlet, two of King Lear, Henry V, Romeo and Juliet, and others. Editors choose which version to use as their base text, and then amend that text with words, lines or speech prefixes from the other versions that, in their judgment, make for a better or more accurate text.

Other editorial decisions involve choices about whether an unfamiliar word could be understood in light of other writings of the period or whether it should be changed; decisions about words that made it into Shakespeare’s text by accident through four hundred years of printings and misprinting; and even decisions based on cultural preference and taste. When the Moby™ Text was created, for example, it was deemed “improper” and “indecent” for Miranda to chastise Caliban for having attempted to rape her. (See The Tempest, 1.2: “Abhorred slave,/Which any print of goodness wilt not take,/Being capable of all ill! I pitied thee…”). All Shakespeare editors at the time took the speech away from her and gave it to her father, Prospero.

The editors of the Moby™ Shakespeare produced their text long before scholars fully understood the proper grounds on which to make the thousands of decisions that Shakespeare editors face. The Folger Library Shakespeare Editions, on which the Folger Digital Texts depend, make this editorial process as nearly transparent as is possible, in contrast to older texts, like the Moby™, which hide editorial interventions. The reader of the Folger Shakespeare knows where the text has been altered because editorial interventions are signaled by square brackets (for example, from Othello: “[If she in chains of magic were not bound,]”), half-square brackets (for example, from Henry V: “With [blood] and sword and fire to win your
right,”), or angle brackets (for example, from *Hamlet*: “O farewell, honest ⟨soldier.⟩ Who hath relieved/you?”). At any point in the text, you can hover your cursor over a bracket for more information.

Because the Folger Digital Texts are edited in accord with twenty-first century knowledge about Shakespeare’s texts, the Folger here provides them to readers, scholars, teachers, actors, directors, and students, free of charge, confident of their quality as texts of the plays and pleased to be able to make this contribution to the study and enjoyment of Shakespeare.
The prologue of *Romeo and Juliet* calls the title characters “star-crossed lovers”—and the stars do seem to conspire against these young lovers.

Romeo is a Montague, and Juliet a Capulet. Their families are enmeshed in a feud, but the moment they meet—when Romeo and his friends attend a party at Juliet’s house in disguise—the two fall in love and quickly decide that they want to be married.

A friar secretly marries them, hoping to end the feud. Romeo and his companions almost immediately encounter Juliet’s cousin Tybalt, who challenges Romeo. When Romeo refuses to fight, Romeo’s friend Mercutio accepts the challenge and is killed. Romeo then kills Tybalt and is banished. He spends that night with Juliet and then leaves for Mantua.

Juliet’s father forces her into a marriage with Count Paris. To avoid this marriage, Juliet takes a potion, given her by the friar, that makes her appear dead. The friar will send Romeo word to be at her family tomb when she awakes. The plan goes awry, and Romeo learns instead that she is dead. In the tomb, Romeo kills himself. Juliet wakes, sees his body, and commits suicide. Their deaths appear finally to end the feud.
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

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 PROLOGUE

"Enter Chorus.

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

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

SAMPSON  Gregory, on my word we’ll not carry coals.
GREGORY  No, for then we should be colliers.
SAMPSON  I mean, an we be in choler, we’ll draw.
GREGORY  Ay, while you live, draw your neck out of collar.
SAMPSON  I strike quickly, being moved.
GREGORY  But thou art not quickly moved to strike.
SAMPSON  A dog of the house of Montague moves me.
GREGORY  To move is to stir, and to be valiant is to stand. Therefore if thou art moved thou runn’st away.
SAMPSON  A dog of that house shall move me to stand. I will take the wall of any man or maid of Montague’s.
GREGORY  That shows thee a weak slave, for the weakest goes to the wall.
SAMPSON  ’Tis true, and therefore women, being the weaker vessels, are ever thrust to the wall. Therefore I will push Montague’s men from the wall and thrust his maids to the wall.
GREGORY  The quarrel is between our masters and us their men.
SAMPSON  ’Tis all one. I will show myself a tyrant. When I have fought with the men, I will be civil with the maids; I will cut off their heads.
Romeo and Juliet

ACT 1. SC. 1

SAMPSON  The heads of the maids?
GREGORY  Ay, the heads of the maids, or their maidenheads. Take it in what sense thou wilt.
GREGORY  They must take it sense that feel it.
SAMPSON  Me they shall feel while I am able to stand, and ’tis known I am a pretty piece of flesh.
GREGORY  ’Tis well thou art not fish; if thou hadst, thou hadst been poor-john. Draw thy tool. Here comes of the house of Montagues.

Enter Abram with another Servingman.

SAMPSON  My naked weapon is out. Quarrel, I will back thee.
GREGORY  How? Turn thy back and run?
SAMPSON  Fear me not.
GREGORY  No, marry. I fear thee!
SAMPSON  Let us take the law of our sides; let them begin.
GREGORY  I will frown as I pass by, and let them take it as they list.
SAMPSON  Nay, as they dare. I will bite my thumb at them, which is disgrace to them if they bear it.

[He bites his thumb.]

ABRAM  Do you bite your thumb at us, sir?
SAMPSON  I do bite my thumb, sir.
ABRAM  Do you bite your thumb at us, sir?
SAMPSON, [aside to Gregory]  Is the law of our side if I say “Ay”?
GREGORY, [aside to Sampson]  No.
SAMPSON  No, sir, I do not bite my thumb at you, sir, but I bite my thumb, sir.
GREGORY  Do you quarrel, sir?
ABRAM  Quarrel, sir? No, sir.
SAMPSON  But if you do, sir, I am for you. I serve as good a man as you.
ABRAM  No better.
TYBALT
What, art thou drawn among these heartless hinds?
Put up thy sword, and talk of peace. I hate the word,
What, drawn and talk of peace? I hate the word 
Put up your swords. You know not what you do.
CAPULET

FTLN 0093  My sword, I say. Old Montague is come
FTLN 0094  And flourishes his blade in spite of me.  80

MONTAGUE

FTLN 0095  Thou villain Capulet!—Hold me not; let me go.

LADY MONTAGUE

FTLN 0096  Thou shalt not stir one foot to seek a foe.

Enter Prince Escalus with his train.

PRINCE

FTLN 0097  Rebellious subjects, enemies to peace,
FTLN 0098  Profaners of this neighbor-stained steel—
FTLN 0099  Will they not hear?—What ho! You men, you beasts,  85
FTLN 0100  That quench the fire of your pernicious rage
FTLN 0101  With purple fountains issuing from your veins:
FTLN 0102  On pain of torture, from those bloody hands
FTLN 0103  Throw your mistempered weapons to the ground,
FTLN 0104  And hear the sentence of your movèd prince.  90
FTLN 0105  Three civil brawls bred of an airy word
FTLN 0106  By thee, old Capulet, and Montague,
FTLN 0107  Have thrice disturbed the quiet of our streets
FTLN 0108  And made Verona’s ancient citizens  95
FTLN 0109  Cast by their grave-beseeming ornaments
FTLN 0110  To wield old partisans in hands as old,
FTLN 0111  Cankered with peace, to part your cankered hate.
FTLN 0112  If ever you disturb our streets again,
FTLN 0113  Your lives shall pay the forfeit of the peace.  100
FTLN 0114  For this time all the rest depart away.
FTLN 0115  You, Capulet, shall go along with me,
FTLN 0116  And, Montague, come you this afternoon
FTLN 0117  To know our farther pleasure in this case,
FTLN 0118  To old Free-town, our common judgment-place.  105
FTLN 0119  Once more, on pain of death, all men depart.

“All but Montague, Lady Montague, and Benvolio” exit.
MONTAGUE, to Benvolio

Who set this ancient quarrel new abroach?
Speak, nephew, were you by when it began?

BENVOLIO

Here were the servants of your adversary,
And yours, close fighting ere I did approach.
I drew to part them. In the instant came
The fiery Tybalt with his sword prepared,
Which, as he breathed defiance to my ears,
He swung about his head and cut the winds,
Who, nothing hurt withal, hissed him in scorn.
While we were interchanging thrusts and blows
Came more and more and fought on part and part,
Till the Prince came, who parted either part.

LADY MONTAGUE

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

BENVOLIO

Madam, an hour before the worshiped sun
Peer’d forth the golden window of the east,
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.
Towards him I made, but he was ‘ware of me
And stole into the covert of the wood.
I, measuring his affections by my own
(Which then most sought where most might not be
found,
Being one too many by my weary self),
Pursued my humor, not pursuing his,
And gladly shunned who gladly fled from me.

MONTAGUE

Many a morning hath he there been seen,
With tears augmenting the fresh morning’s dew,
Adding to clouds more clouds with his deep sighs.
BENVOLIO

My noble uncle, do you know the cause?

MONTAGUE

I neither know it nor can learn of him.

BENVOLIO

Have you importuned him by any means?

MONTAGUE

Both by myself and many other friends.

But he, his own affections’ counselor,

Is to himself—I will not say how true,

But to himself so secret and so close,

So far from sounding and discovery,

As is the bud bit with an envious worm

Ere he can spread his sweet leaves to the air

Or dedicate his beauty to the same.

Could we but learn from whence his sorrows grow,

We would as willingly give cure as know.

Enter Romeo.

BENVOLIO

See where he comes. So please you, step aside.

I’ll know his grievance or be much denied.

MONTAGUE

I would thou wert so happy by thy stay

To hear true shrift.—Come, madam, let’s away.

Montague and Lady Montague exit.
BENVOLIO
Good morrow, cousin.

ROMEO
Is the day so young?

BENVOLIO
But new struck nine.

ROMEO
Ay me, sad hours seem long.

Was that my father that went hence so fast?

BENVOLIO
It was. What sadness lengthens Romeo’s hours?

ROMEO
Not having that which, having, makes them short.

BENVOLIO
In love?

Out—

Romantic love?

Of love?

Out of her favor where I am in love.

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

ROMEO
Alas that love, whose view is muffled still,
Should without eyes see pathways to his will!
Where shall we dine?—O me! What fray was here?
Yet tell me not, for I have heard it all.
Here’s much to do with hate, but more with love.
Why then, O brawling love, O loving hate,
O anything of nothing first create!
O heavy lightness, serious vanity,
Misshapen chaos of well-seeming forms,
Feather of lead, bright smoke, cold fire, sick health,
Still-waking sleep that is not what it is!
This love feel I, that feel no love in this.
Dost thou not laugh?

BENVOLIO
No, coz, I rather weep.

ROMEO
Good heart, at what?
BENVOLIO At thy good heart’s oppression.

ROMEO Why, such is love’s transgression.

BENVOLIO Griefs of mine own lie heavy in my breast,

Which thou wilt propagate to have it pressed

With more of thine. This love that thou hast shown

Doth add more grief to too much of mine own.

Love is a smoke made with the fume of sighs;

Being purged, a fire sparkling in lovers’ eyes;

Being vexed, a sea nourished with loving tears.

What is it else? A madness most discreet,

A choking gall, and a preserving sweet.

Farewell, my coz.

BENVOLIO Soft, I will go along.

An if you leave me so, you do me wrong.

Tut, I have lost myself. I am not here.

This is not Romeo. He’s some other where.

Tell me in sadness, who is that you love?

What, shall I groan and tell thee?


A sick man in sadness makes his will—

A word ill urged to one that is so ill.

In sadness, cousin, I do love a woman.

I aimed so near when I supposed you loved.

A right good markman! And she’s fair I love.

A right fair mark, fair coz, is soonest hit.

Well in that hit you miss. She’ll not be hit

With Cupid’s arrow. She hath Dian’s wit,

And, in strong proof of chastity well armed,
From love’s weak childish bow she lives uncharmed.
She will not stay the siege of loving terms,
Nor bide th’ encounter of assailing eyes,
Nor ope her lap to saint-seducing gold.
O, she is rich in beauty, only poor
That, when she dies, with beauty dies her store.

BENVOLIO

Then she hath sworn that she will still live chaste?

ROMEO

She hath, and in that sparing makes huge waste;
For beauty, starved with her severity,
Cuts beauty off from all posterity.
She is too fair, too wise, wisely too fair,
To merit bliss by making me despair.
She hath forsworn to love, and in that vow
Do I live dead, that live to tell it now.

BENVOLIO

Be ruled by me. Forget to think of her.

ROMEO

O, teach me how I should forget to think!

BENVOLIO

By giving liberty unto thine eyes.
Examine other beauties.

ROMEO

'Tis the way
To call hers, exquisite, in question more.
These happy masks that kiss fair ladies’ brows,
Being black, puts us in mind they hide the fair.
He that is strucken blind cannot forget
The precious treasure of his eyesight lost.
Show me a mistress that is passing fair;
What doth her beauty serve but as a note
Where I may read who passed that passing fair?
Farewell. Thou canst not teach me to forget.

BENVOLIO

I’ll pay that doctrine or else die in debt.

They exit.
Enter Capulet, County Paris, and a Servingman.

CAPULET

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

PARIS

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

CAPULET

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

PARIS

Younger than she are happy mothers made.

CAPULET

And too soon marred are those so early made.
Earth hath swallowed all my hopes but she;
She's the hopeful lady of my earth.
But woo her, gentle Paris, get her heart;
My will to her consent is but a part.
And, she agreed, within her scope of choice
Lies my consent and fair according voice.
This night I hold an old accustomed feast,
Whereto I have invited many a guest
Such as I love; and you among the store,
One more, most welcome, makes my number more.
At my poor house look to behold this night
Earth-treading stars that make dark heaven light.
Such comfort as do lusty young men feel
When well-appareled April on the heel
Of limping winter treads, even such delight
Among fresh fennel buds shall you this night
Inherit at my house. Hear all, all see,
And like her most whose merit most shall be;
Which, on more view of many, mine, being one,
May stand in number, though in reck’ning none.
Come go with me. 「To Servingman, giving him a list.」
Go, sirrah, trudge about
Through fair Verona, find those persons out
Whose names are written there, and to them say
My house and welcome on their pleasure stay.
「Capulet and Paris」 exit.

SERVINGMAN
Find them out whose names are written here! It is written that the shoemaker should meddle with his yard and the tailor with his last, the fisher with his pencil and the painter with his nets.
But I am sent to find those persons whose names are here writ, and can never find what names the writing person hath here writ. I must to the learned. In good time!

Enter Benvolio and Romeo.

BENVOLIO, 「to Romeo」
Tut, man, one fire burns out another’s burning;
One pain is lessened by another’s anguish.
Turn giddy, and be helped by backward turning.
One desperate grief cures with another’s languish.
Take thou some new infection to thy eye,
And the rank poison of the old will die.

ROMEO
Your plantain leaf is excellent for that.

BENVOLIO
For what, I pray thee?

ROMEO
For your broken shin.

BENVOLIO
Why Romeo, art thou mad?

ROMEO
Not mad, but bound more than a madman is,
Shut up in prison, kept without my food,
Whipped and tormented, and—good e’en, good
fellow. 60

SERVINGMAN God gi’ good e’en. I pray, sir, can you
read?

ROMEO

Ay, mine own fortune in my misery.

SERVINGMAN Perhaps you have learned it without
book. But I pray, can you read anything you see? 65

ROMEO

Ay, if I know the letters and the language.

SERVINGMAN You say honestly. Rest you merry.

ROMEO Stay, fellow. I can read.  (He reads the letter.)

Signior Martino and his wife and daughters,
County Anselme and his beauteous sisters, 70
The lady widow of Vitruvio,
Signior Placentio and his lovely nieces,
Mercutio and his brother Valentine,
Mine Uncle Capulet, his wife and daughters,
My fair niece Rosaline and Livia,
Signior Valentio and his cousin Tybalt,
Lucio and the lively Helena.

A fair assembly. Whither should they come?

SERVINGMAN Up.

ROMEO Whither? To supper? 80

SERVINGMAN To our house.

ROMEO Whose house?

SERVINGMAN My master’s.

Indeed I should have asked thee that before.

SERVINGMAN Now I’ll tell you without asking. My 85
master is the great rich Capulet, and, if you be not
of the house of Montagues, I pray come and crush a
cup of wine. Rest you merry.  

[He exits.]

BENVOLIO

At this same ancient feast of Capulet’s
Sups the fair Rosaline whom thou so loves,
With all the admirèd beauties of Verona.
Go thither, and with unattainted eye
Compare her face with some that I shall show,
And I will make thee think thy swan a crow.

When the devout religion of mine eye
Maintains such falsehood, then turn tears to fire;
And these who, often drowned, could never die,
Transparent heretics, be burnt for liars.
One fairer than my love? The all-seeing sun
Ne’er saw her match since first the world begun.
Tut, you saw her fair, none else being by,
Herself poised with herself in either eye;
But in that crystal scales let there be weighed
Your lady’s love against some other maid
That I will show you shining at this feast,
And she shall scant show well that now seems best.

I’ll go along, no such sight to be shown,
But to rejoice in splendor of mine own.

«They exit.»

«Scene 3»

Enter «Lady Capulet» and Nurse.

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

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

Enter Juliet.
NURSE      How now, who calls?

JULIET    Your mother.

NURSE      Madam, I am here. What is your will?

LADY CAPULET

This is the matter.—Nurse, give leave awhile.

We must talk in secret.—Nurse, come back again.

I have remembered me, thou’s hear our counsel.

Thou knowest my daughter’s of a pretty age.

NURSE

Faith, I can tell her age unto an hour.

LADY CAPULET  She’s not fourteen.

NURSE  I’ll lay fourteen of my teeth (and yet, to my teen be it spoken, I have but four) she’s not fourteen.

How long is it now to Lammastide?

LADY CAPULET  A fortnight and odd days.

NURSE

Even or odd, of all days in the year,

Come Lammas Eve at night shall she be fourteen.

Susan and she (God rest all Christian souls!) Were of an age. Well, Susan is with God;

She was too good for me. But, as I said,

On Lammas Eve at night shall she be fourteen.

That shall she. Marry, I remember it well.

’Tis since the earthquake now eleven years,

And she was weaned (I never shall forget it)

Of all the days of the year, upon that day.

For I had then laid wormwood to my dug,

Sitting in the sun under the dovehouse wall.

My lord and you were then at Mantua.

Nay, I do bear a brain. But, as I said,

When it did taste the wormwood on the nipple

Of my dug and felt it bitter, pretty fool,

To see it tetchy and fall out with the dug.

“Shake,” quoth the dovehouse. ’Twas no need, I trow,
Romeo and Juliet

ACT 1. SC. 3

LADY CAPULET

To bid me trudge.
And since that time it is eleven years.
For then she could stand high-lone. Nay, by th’
rood,
She could have run and waddled all about,
For even the day before, she broke her brow,
And then my husband (God be with his soul,
He was a merry man) took up the child.
“Yea,” quoth he, “Dost thou fall upon thy face?
Thou wilt fall backward when thou hast more wit,
Wilt thou not, Jule?” And, by my holidam,
The pretty wretch left crying and said “Ay.”
To see now how a jest shall come about!
I warrant, an I should live a thousand years,
I never should forget it. “Wilt thou not, Jule?”
quoth he.
And, pretty fool, it stinted and said “Ay.”

LADY CAPULET

Enough of this. I pray thee, hold thy peace.

NURSE

Yes, madam, yet I cannot choose but laugh
To think it should leave crying and say “Ay.”
And yet, I warrant, it had upon its brow
A bump as big as a young cock’rel’s stone,
A perilous knock, and it cried bitterly.
“Yea,” quoth my husband. “Fall’st upon thy face?
Thou wilt fall backward when thou comest to age,
Wilt thou not, Jule?” It stinted and said “Ay.”

JULIET

And stint thou, too, I pray thee, nurse, say I.

NURSE

Peace. I have done. God mark thee to his grace,
Thou wast the prettiest babe that e’er I nursed.
An I might live to see thee married once,
I have my wish.
LADY CAPULET

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

JULIET

It is an honor that I dream not of.

NURSE

An honor? Were not I thine only nurse,
I would say thou hadst sucked wisdom from thy teat.

LADY CAPULET

Well, think of marriage now. Younger than you
Here in Verona, ladies of esteem,
Are made already mothers. By my count
I was your mother much upon these years
That you are now a maid. Thus, then, in brief:
The valiant Paris seeks you for his love.

NURSE

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

LADY CAPULET

Verona’s summer hath not such a flower.

NURSE

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

LADY CAPULET

What say you? Can you love the gentleman?
This night you shall behold him at our feast.
Read o’er the volume of young Paris’ face,
And find delight writ there with beauty’s pen.
Examine every married lineament
And see how one another lends content,
And what obscured in this fair volume lies
Find written in the margent of his eyes.
This precious book of love, this unbound lover,
To beautify him only lacks a cover.
The fish lives in the sea, and ’tis much pride
Romeo and Juliet

ACT 1. SC. 4

NURSE

LADY CAPULET

JULIET

SERVINGMAN

FTLN 0465 For fair without the fair within to hide.
FTLN 0466 That book in many’s eyes doth share the glory
FTLN 0467 That in gold clasps locks in the golden story.
FTLN 0468 So shall you share all that he doth possess
FTLN 0469 By having him, making yourself no less. 100

NURSE

LADY CAPULET

FTLN 0471 Speak briefly. Can you like of Paris’ love?
JULIET

FTLN 0472 I’ll look to like, if looking liking move.
FTLN 0473 But no more deep will I endart mine eye
FTLN 0474 Than your consent gives strength to make it fly. 105

Enter ‘Servingman.’

SERVINGMAN

FTLN 0475 Madam, the guests are come, supper
FTLN 0476 served up, you called, my young lady asked for, the
FTLN 0477 Nurse cursed in the pantry, and everything in
FTLN 0478 extremity. I must hence to wait. I beseech you,
FTLN 0479 follow straight. 110

LADY CAPULET

FTLN 0480 We follow thee.  ‘Servingman exits.’
FTLN 0481 Juliet, the County stays.

NURSE

FTLN 0482 Go, girl, seek happy nights to happy days.

They exit.

‘Scene 4’

Enter Romeo, Mercutio, Benvolio, with five or six other
Maskers, Torchbearers, ‘and a Boy with a drum.’

ROMEO

FTLN 0483 What, shall this speech be spoke for our excuse?
FTLN 0484 Or shall we on without apology?

BENVOLIO

FTLN 0485 The date is out of such prolixity.
We’ll have no Cupid hoodwinked with a scarf,
Bearing a Tartar’s painted bow of lath,
Scaring the ladies like a crowkeeper,
\[Nor no without-book prologue, faintly spoke\]
After the prompter, for our entrance.\]
But let them measure us by what they will.
We’ll measure them a measure and be gone.

Give me a torch. I am not for this ambling.
Being but heavy I will bear the light.

Nay, gentle Romeo, we must have you dance.
You are a lover. Borrow Cupid’s wings
And soar with them above a common bound.

I am too sore enpiercèd with his shaft
To soar with his light feathers, and so bound
I cannot bound a pitch above dull woe.
Under love’s heavy burden do I sink.
\[MERCUTIO\]
And to sink in it should you burden love—
Too great oppression for a tender thing.

Is love a tender thing? It is too rough,
Too rude, too boist’rous, and it pricks like thorn.

If love be rough with you, be rough with love.
Prick love for pricking, and you beat love down.—
Give me a case to put my visage in.—
A visor for a visor. What care I
What curious eye doth cote deformities?
Here are the beetle brows shall blush for me.
BENVOLIO

FTLN 0515  Come, knock and enter, and no sooner in
FTLN 0516  But every man betake him to his legs.

ROMEO

FTLN 0517  A torch for me. Let wantons light of heart
FTLN 0518  Tickle the senseless rushes with their heels,
FTLN 0519  For I am proverbed with a grandsire phrase:
FTLN 0520  I’ll be a candle holder and look on;
FTLN 0521  The game was ne’er so fair, and I am ’done.’

MERCUTIO

FTLN 0522  Tut, dun’s the mouse, the constable’s own word.
FTLN 0523  If thou art dun, we’ll draw thee from the mire—
FTLN 0524  Or, save your reverence, love—wherein thou
FTLN 0525  stickest
FTLN 0526  Up to the ears. Come, we burn daylight, ho!

ROMEO

FTLN 0527  Nay, that’s not so.
FTLN 0528  MERCUTIO        I mean, sir, in delay
FTLN 0529  We waste our lights; in vain, lights by day.
FTLN 0530  Take our good meaning, for our judgment sits
FTLN 0531  Five times in that ere once in our wits.

ROMEO

FTLN 0532  And we mean well in going to this masque,
FTLN 0533  But ’tis no wit to go.
FTLN 0534  MERCUTIO        Why, may one ask?

ROMEO

FTLN 0535  I dreamt a dream tonight.
FTLN 0536  MERCUTIO        And so did I.

ROMEO

FTLN 0537  Well, what was yours?
FTLN 0538  MERCUTIO        That dreamers often lie.

ROMEO

FTLN 0539  In bed asleep while they do dream things true.

MERCUTIO

FTLN 0540  O, then I see Queen Mab hath been with you.
She is the fairies’ midwife, and she comes
In shape no bigger than an agate stone
On the forefinger of an alderman,
Drawn with a team of little atomi
Over men’s noses as they lie asleep.
Her wagon spokes made of long spinners’ legs,
The cover of the wings of grasshoppers,
Her traces of the smallest spider web,
Her collars of the moonshine’s wat’ry beams,
Her whip of cricket’s bone, the lash of film,
Her wagoner a small gray-coated gnat,
Not half so big as a round little worm
Pricked from the lazy finger of a maid.
Her chariot is an empty hazelnut,
Made by the joiner squirrel or old grub,
Time out o’ mind the fairies’ coachmakers.
And in this state she gallops night by night
Through lovers’ brains, and then they dream of love;
On courtiers’ knees, that dream on cur’sies straight;
O’er lawyers’ fingers, who straight dream on fees;
O’er ladies’ lips, who straight on kisses dream,
Which oft the angry Mab with blisters plagues
Because their breaths with sweetmeats tainted are.
Sometime she gallops o’er a courtier’s nose,
And then dreams he of smelling out a suit.
And sometime comes she with a tithe-pig’s tail,
Tickling a parson’s nose as he lies asleep;
Then he dreams of another benefice.
Sometime she driveth o’er a soldier’s neck,
And then dreams he of cutting foreign throats,
Of breaches, ambuscadoes, Spanish blades,
Of healths five fathom deep, and then anon
Drums in his ear, at which he starts and wakes
And, being thus frighted, swears a prayer or two
And sleeps again. This is that very Mab
That plats the manes of horses in the night
And bakes the "elflocks" in foul sluttish hairs,
Which once untangled much misfortune bodes.
This is the hag, when maids lie on their backs,
That presses them and learns them first to bear,
Making them women of good carriage.
This is she—

Peace, peace, Mercutio, peace.
Thou talk'st of nothing.
True, I talk of dreams,
Which are the children of an idle brain,
Begot of nothing but vain fantasy,
Which is as thin of substance as the air
And more inconstant than the wind, who woos
Even now the frozen bosom of the north
And, being angered, puffs away from thence,
Turning his side to the dew-dropping south.

This wind you talk of blows us from ourselves.
Supper is done, and we shall come too late.

I fear too early, for my mind misgives
Some consequence yet hanging in the stars
Shall bitterly begin his fearful date
With this night's revels, and expire the term
Of a despisèd life closed in my breast
By some vile forfeit of untimely death.
But he that hath the steerage of my course
Direct my "sail." On, lusty gentlemen.

Strike, drum.

They march about the stage
and then withdraw to the side."
Scene 5

Servingmen come forth with napkins.

FIRST SERVINGMAN  Where’s Potpan that he helps not to take away? He shift a trencher? He scrape a trencher?

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

FIRST SERVINGMAN  Away with the joint stools, remove the court cupboard, look to the plate.—

THIRD SERVINGMAN  Ay, boy, ready.

FIRST SERVINGMAN  You are looked for and called for, asked for and sought for, in the great chamber.

THIRD SERVINGMAN  We cannot be here and there too. Cheerly, boys! Be brisk awhile, and the longer liver take all.

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 unplagued with corns will walk about with you.—

Ah, my mistresses, which of you all will now deny to dance? She that makes dainty, She, I’ll swear, hath corns. Am I come near you now?—

Welcome, gentlemen. I have seen the day That I have worn a visor and could tell a whispering tale in a fair lady’s ear,

Such as would please. ’Tis gone, ’tis gone, ’tis gone.
Music plays and they dance.

You are welcome, gentlemen.—Come, musicians, play.

A hall, a hall, give room!—And foot it, girls.—

More light, you knaves, and turn the tables up,

And quench the fire; the room is grown too hot.—

Ah, sirrah, this unlooked-for sport comes well.—

Nay, sit, nay, sit, good cousin Capulet,

For you and I are past our dancing days.

How long is ’t now since last yourself and I

Were in a mask?

By ’r Lady, thirty years.

What man, ’tis not so much, ’tis not so much.

’Tis since the nuptial of Lucentio,

Come Pentecost as quickly as it will,

Some five and twenty years, and then we masked.

’Tis more, ’tis more. His son is elder, sir.

His son is thirty.

Will you tell me that?

His son was but a ward two years ago.

What lady’s that which doth enrich the hand

Of yonder knight?

I know not, sir.

O, she doth teach the torches to burn bright!

It seems she hangs upon the cheek of night

As a rich jewel in an Ethiop’s ear—

Beauty too rich for use, for Earth too dear.

So shows a snowy dove trooping with crows

As yonder lady o’er her fellows shows.

The measure done, I’ll watch her place of stand

And, touching hers, make blessèd my rude hand.

Did my heart love till now? Forswear it, sight,

For I ne’er saw true beauty till this night.
TYBALT

This, by his voice, should be a Montague.—
Fetch me my rapier, boy.
What, dares the slave
Come hither covered with an antic face
To fleer and scorn at our solemnity?
Now, by the stock and honor of my kin,
To strike him dead I hold it not a sin.

CAPULET

Why, how now, kinsman? Wherefore storm you so?

TYBALT

Uncle, this is a Montague, our foe,
A villain that is hither come in spite
To scorn at our solemnity this night.

CAPULET

Young Romeo is it?

TYBALT

'Tis he, that villain Romeo.

CAPULET

Content thee, gentle coz. Let him alone.
He bears him like a portly gentleman,
And, to say truth, Verona brags of him
To be a virtuous and well-governed youth.
I would not for the wealth of all this town
Here in my house do him disparagement.
Therefore be patient. Take no note of him.
It is my will, the which if thou respect,
Show a fair presence and put off these frowns,
An ill-beseeming semblance for a feast.

TYBALT

It fits when such a villain is a guest.
I’ll not endure him.

CAPULET

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

TYBALT

Why, uncle, ’tis a shame.

CAPULET

Go to, go to.

You are a saucy boy. Is ’t so indeed?

This trick may chance to scathe you. I know what.

You must contrary me. Marry, ’tis time—

Well said, my hearts.—You are a princox, go.

Be quiet, or—More light, more light!—for shame,

I’ll make you quiet.—What, cheerly, my hearts!

TYBALT

Patience perforce with willful choler meeting

Makes my flesh tremble in their different greeting.

I will withdraw, but this intrusion shall,

Now seeming sweet, convert to bitt’rest gall.

He exits.

ROMEO, taking Juliet’s hand

If I profane with my unworthiest hand

This holy shrine, the gentle sin is this:

My lips, two blushing pilgrims, ready stand

To smooth that rough touch with a tender kiss.

JULIET

Good pilgrim, you do wrong your hand too much,

Which mannerly devotion shows in this;

For saints have hands that pilgrims’ hands do touch,

And palm to palm is holy palmers’ kiss.

ROMEO

Have not saints lips, and holy palmers too?

JULIET

Ay, pilgrim, lips that they must use in prayer.

ROMEO

O then, dear saint, let lips do what hands do.

They pray: grant thou, lest faith turn to despair.

JULIET

Saints do not move, though grant for prayers’ sake.
ROMEO

FTLN 0720
Then move not while my prayer’s effect I take.

FTLN 0721
Thus from my lips, by thine, my sin is purged.

JULIET

FTLN 0722
Then have my lips the sin that they have took.

ROMEO

FTLN 0723
Sin from my lips? O trespass sweetly urged!

FTLN 0724
Give me my sin again.

FTLN 0725
JULIET You kiss by th’ book.

NURSE

FTLN 0726
Madam, your mother craves a word with you.

FTLN 0727
ROMEO What is her mother?

FTLN 0728
NURSE Marry, bachelor,

FTLN 0729
Her mother is the lady of the house,

FTLN 0730
And a good lady, and a wise and virtuous.

FTLN 0731
I nursed her daughter that you talked withal.

FTLN 0732
I tell you, he that can lay hold of her

FTLN 0733
Shall have the chinks.  

FTLN 0734
ROMEO, \aside\ Is she a Capulet?

FTLN 0735
O dear account! My life is my foe’s debt.

BENVOLIO

FTLN 0736
Away, begone. The sport is at the best.

ROMEO

FTLN 0737
Ay, so I fear. The more is my unrest.

CAPULET

FTLN 0738
Nay, gentlemen, prepare not to be gone.

FTLN 0739
We have a trifling foolish banquet towards.—

FTLN 0740
Is it e’en so? Why then, I thank you all.

FTLN 0741
I thank you, honest gentlemen. Good night.—

FTLN 0742
More torches here.—Come on then, let’s to bed.—

FTLN 0743
Ah, sirrah, by my fay, it waxes late.

FTLN 0744
I’ll to my rest.

FTLN 0745

FTLN 0746
"All but Juliet and the Nurse begin to exit."
JULIET

Come hither, nurse. What is yond gentleman?

NURSE

The son and heir of old Tiberio.

JULIET

What’s he that now is going out of door?

NURSE

Marry, that, I think, be young Petruchio.

JULIET

What’s he that follows here, that would not dance?

NURSE

I know not.

JULIET

Go ask his name. [The Nurse goes.] If he be marrièd,

NURSE, [returning]

My grave is like to be my wedding bed.

JULIET

His name is Romeo, and a Montague,

The only son of your great enemy.

JULIET

My only love sprung from my only hate!

Too early seen unknown, and known too late!

Prodigious birth of love it is to me

That I must love a loathèd enemy.

NURSE

What’s this? What’s this?

JULIET

A rhyme I learned even now

Of one I danced withal.

One calls within “Juliet.”

NURSE

Anon, anon.

JULIET

Come, let’s away. The strangers all are gone.

They exit.
ACT 2

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

Chorus exits.

Scene 1

Enter Romeo alone.

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

He withdraws.

Enter Benvolio with Mercutio.
MERCUTIO  He is wise
And, on my life, hath stol’n him home to bed.

BENVOLIO
He ran this way and leapt this orchard wall.
Call, good Mercutio.

MERCUTIO  Nay, I’ll conjure too.
Romeo! Humors! Madman! Passion! Lover!
Appear thou in the likeness of a sigh.
Speak but one rhyme and I am satisfied.
Cry but “Ay me,” “pronounce” but “love” and
“dove.”

BENVOLIO
Speak to my gossip Venus one fair word,
One nickname for her purblind son and “heir,"
Young Abraham Cupid, he that shot so trim
When King Cophetua loved the beggar maid.—
The ape is dead, and I must conjure him.—
I conjure thee by Rosaline’s bright eyes,
By her high forehead, and her scarlet lip,
By her fine foot, straight leg, and quivering thigh,
And the demesnes that there adjacent lie,
That in thy likeness thou appear to us.

BENVOLIO
An if he hear thee, thou wilt anger him.

MERCUTIO
This cannot anger him. ‘Twould anger him
To raise a spirit in his mistress’ circle
Of some strange nature, letting it there stand
Till she had laid it and conjured it down.
That were some spite. My invocation
Is fair and honest. In his mistress’ name,
I conjure only but to raise up him.

BENVOLIO
Come, he hath hid himself among these trees
To be consorted with the humorous night.

Blind is his love and best befits the dark.

MERCUTIO

If love be blind, love cannot hit the mark.

Now will he sit under a medlar tree

And wish his mistress were that kind of fruit

As maids call medlars when they laugh alone.—

O Romeo, that she were, O, that she were

An "open-arse," thou a pop'rin pear.

Romeo, good night. I’ll to my truckle bed;

This field-bed is too cold for me to sleep.—

Come, shall we go?

Go, then, for 'tis in vain

To seek him here that means not to be found.

They exit.

Scene 2

[Enter Juliet above.]

He jests at scars that never felt a wound.

But soft, what light through yonder window breaks?

It is the East, and Juliet is the sun.

Arise, fair sun, and kill the envious moon,

Who is already sick and pale with grief

That thou, her maid, art far more fair than she.

Be not her maid since she is envious.

Her vestal livery is but sick and green,

And none but fools do wear it. Cast it off.

It is my lady. O, it is my love!

O, that she knew she were!

She speaks, yet she says nothing. What of that?

Her eye discourses; I will answer it.
I am too bold. 'Tis not to me she speaks.

Two of the fairest stars in all the heaven,
Having some business, 'do entreat her eyes
To twinkle in their spheres till they return.
What if her eyes were there, they in her head?
The brightness of her cheek would shame those
stars
As daylight doth a lamp; her eye in heaven
Would through the airy region stream so bright
That birds would sing and think it were not night.

See how she leans her cheek upon her hand.
O, that I were a glove upon that hand,
That I might touch that cheek!

Ay me.

She speaks.

O, speak again, bright angel, for thou art
As glorious to this night, being o’er my head,
As is a wingèd messenger of heaven
Unto the white-upturnèd wond’ring eyes
Of mortals that fall back to gaze on him
When he bestrides the lazy puffing clouds
And sails upon the bosom of the air.

O Romeo, Romeo, wherefore art thou Romeo?
Deny thy father and refuse thy name,
Or, if thou wilt not, be but sworn my love,
And I’ll no longer be a Capulet.

Shall I hear more, or shall I speak at this?

'Tis but thy name that is my enemy.
Thou art thyself, though not a Montague.
What’s Montague? It is nor hand, nor foot,
Nor arm, nor face. O, be some other name
Belonging to a man.

What’s in a name? That which we call a rose
By any other word would smell as sweet.
So Romeo would, were he not Romeo called,
Retain that dear perfection which he owes
Without that title. Romeo, doff thy name,
And, for thy name, which is no part of thee,
Take all myself.

I take thee at thy word.
Call me but love, and I’ll be new baptized.
Henceforth I never will be Romeo.

What man art thou that, thus bescreened in night,
So stumblest on my counsel?

By a name I know not how to tell thee who I am.
My name, dear saint, is hateful to myself
Because it is an enemy to thee.
Had I it written, I would tear the word.

My ears have yet not drunk a hundred words
Of thy tongue’s uttering, yet I know the sound.
Art thou not Romeo, and a Montague?

Neither, fair maid, if either thee dislike.

How camest thou hither, tell me, and wherefore?
The orchard walls are high and hard to climb,
And the place death, considering who thou art,
If any of my kinsmen find thee here.

With love’s light wings did I o’erperch these walls,
For stony limits cannot hold love out,
And what love can do, that dares love attempt.
Therefore thy kinsmen are no stop to me.

If they do see thee, they will murder thee.
ROMEO

Alack, there lies more peril in thine eye
Than twenty of their swords. Look thou but sweet,
And I am proof against their enmity.

JULIET

I would not for the world they saw thee here.

ROMEO

I have night’s cloak to hide me from their eyes,
And, but thou love me, let them find me here.
My life were better ended by their hate
Than death proroguèd, wanting of thy love.

JULIET

By whose direction found’st thou out this place?

ROMEO

By love, that first did prompt me to inquire.
He lent me counsel, and I lent him eyes.
I am no pilot; yet, wert thou as far
As that vast shore washed with the farthest sea,
I should adventure for such merchandise.

JULIET

Thou knowest the mask of night is on my face,
Else would a maiden blush bepaint my cheek
For that which thou hast heard me speak tonight.
Fain would I dwell on form; fain, fain deny
What I have spoke. But farewell compliment.

Dost thou love me? I know thou wilt say “Ay,”
And I will take thy word. Yet, if thou swear’st,
Thou mayst prove false. At lovers’ perjuries,
They say, Jove laughs. O gentle Romeo,
If thou dost love, pronounce it faithfully.
Or, if thou thinkest I am too quickly won,
I’ll frown and be perverse and say thee nay,
So thou wilt woo, but else not for the world.
In truth, fair Montague, I am too fond,
And therefore thou mayst think my behavior light.
But trust me, gentleman, I’ll prove more true
Than those that have more coying to be strange.
I should have been more strange, I must confess,
But that thou overheard’st ere I was ware
My true-love passion. Therefore pardon me,
And not impute this yielding to light love,
Which the dark night hath so discoverèd.

Lady, by yonder blessèd moon I vow,
That tips with silver all these fruit-tree tops—

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

What shall I swear by?
Do not swear at all.
Or, if thou wilt, swear by thy gracious self,
Which is the god of my idolatry,
And I’ll believe thee.

If my heart’s dear love—

Well, do not swear. Although I joy in thee,
I have no joy of this contract tonight.
It is too rash, too unadvised, too sudden,
Too like the lightning, which doth cease to be
Ere one can say “It lightens.” Sweet, good night.
This bud of love, by summer’s ripening breath,
May prove a beauteous flower when next we meet.
Good night, good night. As sweet repose and rest
Come to thy heart as that within my breast.

O, wilt thou leave me so unsatisfied?

What satisfaction canst thou have tonight?

Th’ exchange of thy love’s faithful vow for mine.
ROMEO and JULIET

ACT 2. SC. 2

79

ROMEO

JULIET

FTLN 0958

I gave thee mine before thou didst request it,

FTLN 0959

And yet I would it were to give again.

ROMEO

FTLN 0960

Wouldst thou withdraw it? For what purpose, love?

JULIET

FTLN 0961

But to be frank and give it thee again.

FTLN 0962

And yet I wish but for the thing I have.

FTLN 0963

My bounty is as boundless as the sea,

FTLN 0964

My love as deep. The more I give to thee,

FTLN 0965

The more I have, for both are infinite.

Nurse calls from within.]

FTLN 0966

I hear some noise within. Dear love, adieu.—

FTLN 0967

Anon, good nurse.—Sweet Montague, be true.

FTLN 0968

Stay but a little; I will come again. [She exits.]

JULIET

FTLN 0969

O blessèd, blessèd night! I am afeard,

FTLN 0970

Being in night, all this is but a dream,

FTLN 0971

Too flattering sweet to be substantial.

Reenter Juliet above.

ROMEO

FTLN 0972

Three words, dear Romeo, and good night indeed.

FTLN 0973

If that thy bent of love be honorable,

FTLN 0974

Thy purpose marriage, send me word tomorrow,

FTLN 0975

By one that I’ll procure to come to thee,

FTLN 0976

Where and what time thou wilt perform the rite,

FTLN 0977

And all my fortunes at thy foot I’ll lay

FTLN 0978

And follow thee my lord throughout the world.

FTLN 0979

Nurse, within Madam.

JULIET

FTLN 0980

I come anon.—But if thou meanest not well,

FTLN 0981

I do beseech thee—

FTLN 0982

Nurse, within Madam.

FTLN 0983

By and by, I come.—

FTLN 0984

To cease thy strife and leave me to my grief.

FTLN 0985

Tomorrow will I send.
ромео. 

само жить моей душой—

жулет. 

пятьсот раз здравствуйте.

ромео.

тысячу раз хуже быть без твоего света.

любовь уходит к любви как школьники из учебников,

но любовь от любви, к школе с тяжелыми взглядами.

жулет.

вступите вновь на сцену.

ромео.

рукотворный, ромео, рукотворный! о, для орнера звук!

войдите! 

жить вновь эту птицу, которую можно было бы привлечь.

кабала нервна и не может шепчеть громко,

иначе я бы сорвал скалу, где живет эхо,

и сделала её воздушный язык еще нервнее моего,

с повторением "моего ромео!"

ромео.

это мой душа, которая зовет на мое имя.

жулет.

как зычно-сладкое звучит любовь влюбленных, как нежная музыка для слушающих.

ромео.

моё сокровище.

жулет.

что час завтрашнего дня

я отправлю тебе?

по часу девятому.

я не пропустю. пятьдесят лет и дальше.

я забыл, почему я тебя звал.

позволь мне здесь стоять, пока ты не вспомнишь.

я забуду, чтобы выйти к тебе, вспомнив, как я люблю твою компанию.

войдите вновь, ромео!
ROMEO
FTLN 1011 And I’ll still stay, to have thee still forget,
FTLN 1012 Forgetting any other home but this.

JULIET
FTLN 1013 ’Tis almost morning. I would have thee gone,
FTLN 1014 And yet no farther than a wanton’s bird,
FTLN 1015 That lets it hop a little from his hand,
FTLN 1016 Like a poor prisoner in his twisted gyves,
FTLN 1017 And with a silken thread plucks it back again,
FTLN 1018 So loving-jealous of his liberty.

ROMEO
FTLN 1019 I would I were thy bird.
FTLN 1020 JULIET Sweet, so would I.
FTLN 1021 Yet I should kill thee with much cherishing.
FTLN 1022 Good night, good night. Parting is such sweet
FTLN 1023 sorrow
FTLN 1024 That I shall say “Good night” till it be morrow.

FTLN 1025 [She exits.]

FTLN 1026 [Scene 3]
Enter Friar Lawrence alone with a basket.

FRIAR LAWRENCE
FTLN 1029 The gray-eyed morn smiles on the frowning night,
FTLN 1030 The eastern clouds with streaks of light,
FTLN 1031 And flecked darkness like a drunkard reels
FTLN 1032 From forth day’s path and Titan’s fiery wheels.
FTLN 1033 Now, ere the sun advance his burning eye,
FTLN 1034 The day to cheer and night’s dank dew to dry,
I must upfill this osier cage of ours
With baleful weeds and precious-juicèd flowers.  
The Earth that’s nature’s mother is her tomb;  
What is her burying grave, that is her womb;  
And from her womb children of divers kind  
We sucking on her natural bosom find,  
Many for many virtues excellent,  
None but for some, and yet all different.  
O, mickle is the powerful grace that lies  
In plants, herbs, stones, and their true qualities.  
For naught so vile that on the Earth doth live  
But to the Earth some special good doth give;  
Nor aught so good but, strained from that fair use,  
Revolts from true birth, stumbling on abuse.  
Virtue itself turns vice, being misapplied,  
And vice sometime by action dignified.

Enter Romeo.

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

Good morrow, father.
Benedicite.
What early tongue so sweet saluteth me?
Young son, it argues a distempered head
So soon to bid “Good morrow” to thy bed.
Care keeps his watch in every old man’s eye,
And, where care lodges, sleep will never lie;
But where unbruised youth with unstuffed brain
Doth couch his limbs, there golden sleep doth reign.
Therefore thy earliness doth me assure
Thou art uproused with some distemp’rature,
Or, if not so, then here I hit it right:
Our Romeo hath not been in bed tonight.
That last is true. The sweeter rest was mine.
God pardon sin! Wast thou with Rosaline?
With Rosaline, my ghostly father? No.
I have forgot that name and that name’s woe.
That’s my good son. But where hast thou been then?
I’ll tell thee ere thou ask it me again.
I have been feasting with mine enemy,
Where on a sudden one hath wounded me
That’s by me wounded. Both our remedies
Within thy help and holy physic lies.
I bear no hatred, blessèd man, for, lo,
My intercession likewise steads my foe.
Be plain, good son, and homely in thy drift.
Riddling confession finds but riddling shrift.
Then plainly know my heart’s dear love is set
On the fair daughter of rich Capulet.
As mine on hers, so hers is set on mine,
And all combined, save what thou must combine
By holy marriage. When and where and how
We met, we wooed, and made exchange of vow
I’ll tell thee as we pass, but this I pray,
That thou consent to marry us today.
FRIAR LAWRENCE

Holy Saint Francis, what a change is here!

Is Rosaline, that thou didst love so dear,  
So soon forsaken? Young men’s love then lies
Not truly in their hearts, but in their eyes.

Jesu Maria, what a deal of brine
Hath washed thy sallow cheeks for Rosaline!

How much salt water thrown away in waste
To season love, that of it doth not taste!

The sun not yet thy sighs from heaven clears,
Thy old groans yet ringing in mine ancient ears.

Lo, here upon thy cheek the stain doth sit
Of an old tear that is not washed off yet.

If e’er thou wast thyself, and these woes thine,
Thou and these woes were all for Rosaline.

And art thou changed? Pronounce this sentence
then:

Women may fall when there’s no strength in men.

ROMEO

Thou chid’st me oft for loving Rosaline.

For doting, not for loving, pupil mine.

And bad’st me bury love.

Not in a grave

To lay one in, another out to have.

I pray thee, chide me not. Her I love now

Doth grace for grace and love for love allow.

The other did not so.

O, she knew well

Thy love did read by rote, that could not spell.

But come, young waverer, come, go with me.

In one respect I’ll thy assistant be,

For this alliance may so happy prove

To turn your households’ rancor to pure love.
ROMEO

O, let us hence. I stand on sudden haste.

FRIAR LAWRENCE

Wisely and slow. They stumble that run fast.

They exit.

(Scene 4)

Enter Benvolio and Mercutio.

MERCUTIO

Where the devil should this Romeo be?

Came he not home tonight?

BENVOLIO

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

MERCUTIO

Why, that same pale hard-hearted wench, that

Rosaline,

Torments him so that he will sure run mad.

BENVOLIO

Tybalt, the kinsman to old Capulet,

Hath sent a letter to his father’s house.

MERCUTIO

A challenge, on my life.

BENVOLIO

Romeo will answer it.

MERCUTIO

Any man that can write may answer a letter.

BENVOLIO

Nay, he will answer the letter’s master, how

he dares, being dared.

MERCUTIO

Alas, poor Romeo, he is already dead,

stabbed with a white wench’s black eye, run

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

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

is he a man to encounter Tybalt?

Why, what is Tybalt?

MERCUTIO

More than prince of cats. O, he’s the courageous

captain of compliments. He fights as you sing

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

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

BENVOLIO The what?

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

Enter Romeo.

BENVOLIO Here comes Romeo, here comes Romeo.

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

ROMEO Good morrow to you both. What counterfeit did I give you?

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

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

ROMEO Meaning, to curtsy.
MERCUTIO   Thou hast most kindly hit it.

ROMEO   A most courteous exposition.

MERCUTIO   Nay, I am the very pink of courtesy.

ROMEO   “Pink” for flower.

MERCUTIO   Right.

ROMEO   Why, then is my pump well flowered.

MERCUTIO   Sure wit, follow me this jest now till thou hast worn out thy pump, that when the single sole of it is worn, the jest may remain, after the wearing, solely singular.

ROMEO   O single-soled jest, solely singular for the singleness.

MERCUTIO   Come between us, good Benvolio. My wits faints.

ROMEO   Switch and spurs, switch and spurs, or I’ll cry a match.

MERCUTIO   Nay, if our wits run the wild-goose chase, I am done, for thou hast more of the wild goose in one of thy wits than, I am sure, I have in my whole five. Was I with you there for the goose?

ROMEO   Thou wast never with me for anything when thou wast not there for the goose.

MERCUTIO   I will bite thee by the ear for that jest.

ROMEO   Nay, good goose, bite not.

MERCUTIO   Thy wit is a very bitter sweeting; it is a most sharp sauce.

ROMEO   And is it not, then, well served into a sweet goose?

MERCUTIO   O, here’s a wit of cheveril that stretches from an inch narrow to an ell broad.

ROMEO   I stretch it out for that word “broad,” which added to the goose, proves thee far and wide a broad goose.

MERCUTIO   Why, is not this better now than groaning 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.

BENVOLIO  Stop there, stop there.

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

BENVOLIO  Thou wouldst else have made thy tale large.

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

Enter Nurse and her man [Peter.]
MERCUPIO  Yea, is the worst well? Very well took, i’
    faith, wisely, wisely.
NURSE    If you be he, sir, I desire some confidence with
        you.                          130
BENVOLIO  She will indite him to some supper.
MERCUPIO  A bawd, a bawd, a bawd. So ho!
ROMEO    What hast thou found?
MERCUPIO  No hare, sir, unless a hare, sir, in a Lenten
        pie that is something stale and hoar ere it be spent.  135
Singing.   An old hare hoar,
And an old hare hoar,
Is very good meat in Lent.
But a hare that is hoar
Is too much for a score
When it hoars ere it be spent.  140
ROMEO    Romeo, will you come to your father’s? We’ll to
        dinner thither.
ROMEO    I will follow you.
MERCUPIO  Farewell, ancient lady. Farewell, lady, lady,
        lady.          145
[Mercutio and Benvolio] exit.
NURSE    I pray you, sir, what saucy merchant was this
        that was so full of his ropery?
ROMEO    A gentleman, nurse, that loves to hear himself
        talk and will speak more in a minute than he will
        stand to in a month.
NURSE    An he speak anything against me, I’ll take him
down, an he were lustier than he is, and twenty
such jacks. An if I cannot, I’ll find those that shall.
Scurvy knave, I am none of his flirt-gills; I am none
of his skains-mates.  [To Peter.] And thou must stand
by too and suffer every knave to use me at his
pleasure.
PETER    I saw no man use you at his pleasure. If I had,
        my weapon should quickly have been out. I warrant
        you, I dare draw as soon as another man, if I
        see occasion in a good quarrel, and the law on my
        side.
NURSE   Now, afore God, I am so vexed that every part
about me quivers. Scurvy knave! [To Romeo.] Pray
you, sir, a word. And, as I told you, my young lady
bid me inquire you out. What she bid me say, I will
keep to myself. But first let me tell you, if you
should lead her in a fool’s paradise, as they say, it
were a very gross kind of behavior, as they say. For
the gentlewoman is young; and therefore, if you
should deal double with her, truly it were an ill
thing to be offered to any gentlewoman, and very
weak dealing.

Nurse, commend me to thy lady and mistress.
I protest unto thee—

Good heart, and i’ faith I will tell her as much.

Lord, Lord, she will be a joyful woman.

What wilt thou tell her, nurse? Thou dost not
mark me.

Bid her devise
Some means to come to shrift this afternoon,
And there she shall at Friar Lawrence’ cell
Be shrived and married. Here is for thy pains.

[Offering her money.]

No, truly, sir, not a penny.

Go to, I say you shall.

This afternoon, sir? Well, she shall be there.

And stay, good nurse, behind the abbey wall.
Within this hour my man shall be with thee
And bring thee cords made like a tackled stair,
Which to the high topgallant of my joy
Must be my convoy in the secret night.
Farewell. Be trusty, and I’ll quit thy pains.
Farewell. Commend me to thy mistress.
NURSE  
Now, God in heaven bless thee! Hark you, sir.
ROMEO  What sayst thou, my dear nurse?
NURSE  
Is your man secret? Did you ne’er hear say
“Two may keep counsel, putting one away”?
ROMEO  Warrant thee, my man’s as true as steel.
NURSE  Well, sir, my mistress is the sweetest lady. Lord,
Lord, when ‘twas a little prating thing—O, there is
a nobleman in town, one Paris, that would fain lay
knife aboard, but she, good soul, had as lief see a
205
toad, a very toad, as see him. I anger her sometimes
and tell her that Paris is the properer man, but I’ll
warrant you, when I say so, she looks as pale as any
cloot in the versal world. Doth not rosemary and
Romeo begin both with a letter?

Ay, nurse, what of that? Both with an R.
NURSE  Ah, mocker, that’s the dog’s name. R is for
the—No, I know it begins with some other letter,
and rosemary, that it would do you good to hear it.

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COMMEND me to thy lady.
NURSE  Ay, a thousand times.—Peter.
PETER  Anon.
NURSE  Before and apace.

They exit.

Scene 5
Enter Juliet.

JULIET  
The clock struck nine when I did send the Nurse.
In half an hour she promised to return.
Perchance she cannot meet him. That’s not so.
O, she is lame! Love’s heralds should be thoughts,
Which ten times faster glides than the sun’s beams,
Romeo and Juliet

ACT 2. SC. 5

NURSE

Peter exits.

JULIET

Driving back shadows over louring hills.
Therefore do nimble-pinioned doves draw Love,
And therefore hath the wind-swift Cupid wings.
Now is the sun upon the highmost hill
Of this day’s journey, and from nine till twelve
Is three long hours, yet she is not come.
Had she affections and warm youthful blood,
She would be as swift in motion as a ball;
My words would bandy her to my sweet love,
And his to me.
But old folks, many feign as they were dead,
Unwieldy, slow, heavy, and pale as lead.

Enter Nurse and Peter.

O God, she comes!—O, honey nurse, what news?
Hast thou met with him? Send thy man away.
Peter, stay at the gate.

Now, good sweet nurse—O Lord, why lookest thou sad?
Though news be sad, yet tell them merrily.
If good, thou shamest the music of sweet news
By playing it to me with so sour a face.
I am aweary. Give me leave awhile.
Fie, how my bones ache! What a jaunt have I!

I would thou hadst my bones, and I thy news.
Nay, come, I pray thee, speak. Good, good nurse, speak.

Jesu, what haste! Can you not stay awhile?
Do you not see that I am out of breath?

How art thou out of breath, when thou hast breath
To say to me that thou art out of breath?
The excuse that thou dost make in this delay
Is longer than the tale thou dost excuse.
Is thy news good or bad? Answer to that.
Say either, and I’ll stay the circumstance.
Let me be satisfied; is ’t good or bad?

NURSE Well, you have made a simple choice. You know
not how to choose a man. Romeo? No, not he.
Though his face be better than any man’s, yet his leg
excels all men’s, and for a hand and a foot and a
body, though they be not to be talked on, yet they
are past compare. He is not the flower of courtesy,
but I’ll warrant him as gentle as a lamb. Go thy
ways, wench. Serve God. What, have you dined at
home?

JULIET
No, no. But all this did I know before.
What says he of our marriage? What of that?

NURSE
Lord, how my head aches! What a head have I!
It beats as it would fall in twenty pieces.
My back o’ t’ other side! Ah, my back, my back!
Beshrew your heart for sending me about
To catch my death with jaunting up and down.

JULIET
I’ faith, I am sorry that thou art not well.
Sweet, sweet, sweet nurse, tell me, what says my
love?

NURSE Your love says, like an honest gentleman, and a
courteous, and a kind, and a handsome, and, I
warrant, a virtuous—Where is your mother?

JULIET
Where is my mother? Why, she is within.
Where should she be? How oddly thou repliest:
“Your love says, like an honest gentleman,
Where is your mother?”

NURSE O God’s lady dear,
Are you so hot? Marry, come up, I trow.
FTLN 1416 Is this the poultice for my aching bones?
FTLN 1417 Henceforward do your messages yourself.

JULIET

FTLN 1418 Here’s such a coil. Come, what says Romeo?  70
NURSE

FTLN 1419 Have you got leave to go to shrift today?
FTLN 1420 JULIET I have.
NURSE

FTLN 1421 Then hie you hence to Friar Lawrence’ cell.
FTLN 1422 There stays a husband to make you a wife.
FTLN 1423 Now comes the wanton blood up in your cheeks;  75
FTLN 1424 They’ll be in scarlet straight at any news.
FTLN 1425 Hie you to church. I must another way,
FTLN 1426 To fetch a ladder by the which your love
FTLN 1427 Must climb a bird’s nest soon when it is dark.
FTLN 1428 I am the drudge and toil in your delight,
FTLN 1429 But you shall bear the burden soon at night.
FTLN 1430 Go. I’ll to dinner. Hie you to the cell.

JULIET

FTLN 1431 Hie to high fortune! Honest nurse, farewell.  

They exit.

Scene 6

Enter Friar [Lawrence] and Romeo.

FTLN 1432 FRIAR LAWRENCE So smile the heavens upon this holy act
FTLN 1433 That after-hours with sorrow chide us not.

FTLN 1434 ROMEO Amen, amen. But come what sorrow can,
FTLN 1435 It cannot countervail the exchange of joy
FTLN 1436 That one short minute gives me in her sight.  5
FTLN 1437 Do thou but close our hands with holy words,
FTLN 1438 Then love-devouring death do what he dare,
FTLN 1439 It is enough I may but call her mine.

FTLN 1440 FRIAR LAWRENCE These violent delights have violent ends
And in their triumph die, like fire and powder,
Which, as they kiss, consume. The sweetest honey
Is loathsome in his own deliciousness
And in the taste confounds the appetite.
Therefore love moderately. Long love doth so.
Too swift arrives as tardy as too slow.

Enter Juliet.

Here comes the lady. O, so light a foot
Will ne’er wear out the everlasting flint.
A lover may bestride the gossamers
That idles in the wanton summer air,
And yet not fall, so light is vanity.

Good even to my ghostly confessor.

Romeo shall thank thee, daughter, for us both.

As much to him, else is his thanks too much.

Ah, Juliet, if the measure of thy joy
Be heaped like mine, and that thy skill be more
To blazon it, then sweeten with thy breath
This neighbor air, and let rich music’s tongue
Unfold the imagined happiness that both
Receive in either by this dear encounter.

Conceit, more rich in matter than in words,
Brags of his substance, not of ornament.
They are but beggars that can count their worth,
But my true love is grown to such excess
I cannot sum up sum of half my wealth.

Come, come with me, and we will make short work,
For, by your leaves, you shall not stay alone
Till Holy Church incorporate two in one.

"They exit."
Enter Mercutio, Benvolio, and their men.

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

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

BENVOLIO  Am I like such a fellow?

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

BENVOLIO  And what to?

MERCUTIO  Nay, an there were two such, we should have none shortly, for one would kill the other.

Thou—why, thou wilt quarrel with a man that hath a hair more or a hair less in his beard than thou hast. Thou wilt quarrel with a man for cracking nuts, having no other reason but because thou hast hazel eyes. What eye but such an eye would spy out such a quarrel? Thy head is as full of quarrels as
an egg is full of meat, and yet thy head hath been
beaten as addle as an egg for quarreling. Thou hast
quarreled with a man for coughing in the street
because he hath wakened thy dog that hath lain
asleep in the sun. Didst thou not fall out with a tailor
for wearing his new doublet before Easter? With
another, for tying his new shoes with old ribbon?
And yet thou wilt tutor me from quarreling?

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

MERCUTIO    The fee simple? O simple!

Enter Tybalt, Petruchio, and others.

BENVOLIO    By my head, here comes the Capulets.

MERCUTIO    By my heel, I care not.

TYBALT, 「to his companions」

Follow me close, for I will speak to them.—

Gentlemen, good e’en. A word with one of you.

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

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

MERCUTIO    Could you not take some occasion without
giving?

TYBALT    Mercutio, thou consortest with Romeo.

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

BENVOLIO

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

Men’s eyes were made to look, and let them gaze.
I will not budge for no man’s pleasure, I.

Enter Romeo.

TYBALT

Well, peace be with you, sir. Here comes my man.

MERCUTIO

But I’ll be hanged, sir, if he wear your livery.

TYBALT

Marry, go before to field, he’ll be your follower.

MERCUTIO

Your Worship in that sense may call him “man.”

TYBALT

Romeo, the love I bear thee can afford
No better term than this: thou art a villain.

MERCUTIO

Tybalt, the reason that I have to love thee
Doth much excuse the appertaining rage
To such a greeting. Villain am I none.
Therefore farewell. I see thou knowest me not.

TYBALT

Boy, this shall not excuse the injuries
That thou hast done me. Therefore turn and draw.

ROMEO

I do protest I never injured thee
But love thee better than thou canst devise
Till thou shalt know the reason of my love.
And so, good Capulet, which name I tender
As dearly as mine own, be satisfied.

MERCUTIO

O calm, dishonorable, vile submission!

Alla stoccato carries it away. "He draws."

TYBALT

Tybalt, you ratcatcher, will you walk?

TYBALT

What wouldst thou have with me?

MERCUTIO

Good king of cats, nothing but one of your nine lives, that I mean to make bold withal, and, as you shall use me hereafter, dry-beat the rest of the
eight. Will you pluck your sword out of his pilcher
by the ears? Make haste, lest mine be about your
ears ere it be out.

TYBALT       I am for you.                        [Romeo draws.]

ROMEO

Gentle Mercutio, put thy rapier up. 85

MERCUTIO   Come, sir, your passado.               [They fight.]

ROMEO

Draw, Benvolio, beat down their weapons.  

[Romne draws.]

Gentlemen, for shame forbear this outrage!

Tybalt! Mercutio! The Prince expressly hath

Forbid this bandying in Verona streets.  90

Hold, Tybalt! Good Mercutio!

[Romeo attempts to beat down their rapiers.  
Tybalt stabs Mercutio.]

PETRUCHIO    Away, Tybalt!                           

[Merbalt, Petruchio, and their followers exit.]

MERCUTIO     I am hurt.

MERCUTIO     A plague o’ both houses! I am sped.  

Is he gone and hath nothing? 95

BENVOLIO   What, art thou hurt?

MERCUTIO  

Ay, ay, a scratch, a scratch. Marry, ’tis enough.

Where is my page?—Go, villain, fetch a surgeon.  

[Page exits.]

ROMEO

Courage, man, the hurt cannot be much.

MERCUTIO   No, ’tis not so deep as a well, nor so wide as

a church door, but ’tis enough. ’Twill serve. Ask for

me tomorrow, and you shall find me a grave man. I

am peppered, I warrant, for this world. A plague o’

both your houses! Zounds, a dog, a rat, a mouse, a

cat, to scratch a man to death! A braggart, a rogue, a

villain that fights by the book of arithmetic! Why the
devil came you between us? I was hurt under your

arm.
ROMEO and Juliet  
ACT 3. SC. 1

FTLN 1577  
ROMEO  I thought all for the best.

MERCUTIO

FTLN 1578  
Help me into some house, Benvolio,

FTLN 1579  
Or I shall faint. A plague o’ both your houses!

FTLN 1580  
They have made worms’ meat of me.

FTLN 1581  
I have it, and soundly, too. Your houses!

[All but Romeo exit.

FTLN 1582  
ROMEO

This gentleman, the Prince’s near ally,

FTLN 1583  
My very friend, hath got this mortal hurt

FTLN 1584  
In my behalf. My reputation stained

FTLN 1585  
With Tybalt’s slander—Tybalt, that an hour

FTLN 1586  
Hath been my cousin! O sweet Juliet,

FTLN 1587  
Thy beauty hath made me effeminate

FTLN 1588  
And in my temper softened valor’s steel.

Enter Benvolio.

BENVOLIO

FTLN 1589  
O Romeo, Romeo, brave Mercutio is dead.

FTLN 1590  
That gallant spirit hath aspired the clouds,

FTLN 1591  
Which too untimely here did scorn the earth.

FTLN 1592  
ROMEO

This day’s black fate on more days doth depend.

FTLN 1593  
This but begins the woe others must end.

Enter Tybalt.

BENVOLIO

FTLN 1594  
Here comes the furious Tybalt back again.

FTLN 1595  
[Alive] in triumph, and Mercutio slain!

FTLN 1596  
Away to heaven, respective lenity,

FTLN 1597  
And [fire-eyed] fury be my conduct now.—

FTLN 1598  
Now, Tybalt, take the “villain” back again

FTLN 1599  
That late thou gavest me, for Mercutio’s soul

FTLN 1600  
Is but a little way above our heads,

FTLN 1601  
Staying for thine to keep him company.

FTLN 1602  
Either thou or I, or both, must go with him.
TYBALT
Thou wretched boy that didst consort him here
Shalt with him hence.

BENVOLIO

They fight. Tybalt falls.

ROMEO
This shall determine that.

Romeo exits.

CITIZEN

BENVOLIO
Romeo, away, begone!
The citizens are up, and Tybalt slain.
Stand not amazed. The Prince will doom thee death
If thou art taken. Hence, be gone, away.

ROMEO
O, I am Fortune’s fool!

Why dost thou stay?

BENVOLIO

Romeo exits.

Enter Citizens.

CITIZEN
Which way ran he that killed Mercutio?
Tybalt, that murderer, which way ran he?

BENVOLIO

There lies that Tybalt.

CITIZEN, [to Tybalt]
Up, sir, go with me.
I charge thee in the Prince’s name, obey.

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

PRINCE
Where are the vile beginners of this fray?

BENVOLIO

O noble prince, I can discover all
The unlucky manage of this fatal brawl.
There lies the man, slain by young Romeo,
That slew thy kinsman, brave Mercutio.

LADY CAPULET

Tybalt, my cousin, O my brother’s child!
O prince! O cousin! Husband! O, the blood is spilled
Of my dear kinsman! Prince, as thou art true,
For blood of ours, shed blood of Montague.
O cousin, cousin!

PRINCE

Benvolio, who began this bloody fray?

BENVOLIO

Tybalt, here slain, whom Romeo’s hand did slay—
Romeo, that spoke him fair, bid him bethink
Your high displeasure. All this utterèd
With gentle breath, calm look, knees humbly bowed
Could not take truce with the unruly spleen
Of Tybalt, deaf to peace, but that he tilts
With piercing steel at bold Mercutio’s breast,
Who, all as hot, turns deadly point to point
And, with a martial scorn, with one hand beats
Cold death aside and with the other sends
It back to Tybalt, whose dexterity
Retorts it. Romeo he cries aloud
“Hold, friends! Friends, part!” and swifter than his
His ’agile’ arm beats down their fatal points,
And ’twixt them rushes; underneath whose arm
An envious thrust from Tybalt hit the life
Of stout Mercutio, and then Tybalt fled.
But by and by comes back to Romeo,
Who had but newly entertained revenge,
And to ’t they go like lightning, for ere I
Could draw to part them was stout Tybalt slain,
And, as he fell, did Romeo turn and fly.
This is the truth, or let Benvolio die.

LADY CAPULET

He is a kinsman to the Montague.
Affection makes him false; he speaks not true.
Some twenty of them fought in this black strife,
And all those twenty could but kill one life.
I beg for justice, which thou, prince, must give.
Romeo slew Tybalt; Romeo must not live.
PRINCE

Romeo slew him; he slew Mercutio.
Who now the price of his dear blood doth owe?

MONTAGUE

Not Romeo, Prince; he was Mercutio’s friend.
His fault concludes but what the law should end,
The life of Tybalt.

PRINCE

And for that offense
Immediately we do exile him hence.
I have an interest in your hearts’ proceeding:
My blood for your rude brawls doth lie a-bleeding.
But I’ll amerce you with so strong a fine
That you shall all repent the loss of mine.
I will be deaf to pleading and excuses.
Nor tears nor prayers shall purchase out abuses.
Therefore use none. Let Romeo hence in haste,
Else, when he is found, that hour is his last.
Bear hence this body and attend our will.
Mercy but murders, pardoning those that kill.

They exit, the Capulet men bearing off Tybalt’s body.

Scene 2
Enter Juliet alone.

JULIET

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

ACT 3. SC. 2

NURSE

Dropping the rope ladder.

JULIET

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,
And she brings news, and every tongue that speaks
But Romeo’s name speaks heavenly eloquence.—
Now, nurse, what news? What hast thou there? The cords
That Romeo bid thee fetch?

NURSE

Ay, ay, the cords.

[Dropping the rope ladder.]

JULIET

Ay me, what news? Why dost thou wring thy hands?
NURSE
FTLN 1717    Ah weraday, he’s dead, he’s dead, he’s dead!
FTLN 1718    We are undone, lady, we are undone.
FTLN 1719    Alack the day, he’s gone, he’s killed, he’s dead.
JULIET
FTLN 1720    Can heaven be so envious?       45
FTLN 1721    Romeo can,                   
NURSE           Though heaven cannot. O Romeo, Romeo,
FTLN 1722    Whoever would have thought it? Romeo!
JULIET
FTLN 1723    What devil art thou that dost torment me thus?
FTLN 1724    This torture should be roared in dismal hell.  50
FTLN 1725    Hath Romeo slain himself? Say thou but “Ay,"
FTLN 1726    And that bare vowel “I” shall poison more
FTLN 1727    Than the death-darting eye of cockatrice.
FTLN 1728    I am not I if there be such an “I,”
FTLN 1729    Or those eyes [shut] that makes thee answer “Ay.” 55
FTLN 1730    If he be slain, say “Ay,” or if not, “No.”
FTLN 1731    Brief sounds determine my weal or woe.
NURSE
FTLN 1732    I saw the wound. I saw it with mine eyes
FTLN 1733    (God save the mark!) here on his manly breast— 60
FTLN 1734    A piteous corse, a bloody piteous corse,
FTLN 1735    Pale, pale as ashes, all bedaubed in blood,
FTLN 1736    All in gore blood. I swoonèd at the sight.
JULIET
FTLN 1737    O break, my heart, poor bankrout, break at once!
FTLN 1738    To prison, eyes; ne’er look on liberty.
FTLN 1739    Vile earth to earth resign; end motion here,   65
FTLN 1740    And thou and Romeo press one heavy bier.
NURSE
FTLN 1741    O Tybalt, Tybalt, the best friend I had!
FTLN 1742    O courteous Tybalt, honest gentleman,  
FTLN 1743    That ever I should live to see thee dead!
JULIET
FTLN 1744    What storm is this that blows so contrary?  70
FTLN 1746  Is Romeo slaughtered and is Tybalt dead?
FTLN 1747  My dearest cousin, and my dearer lord?
FTLN 1748  Then, dreadful trumpet, sound the general doom,
FTLN 1749  For who is living if those two are gone?
NURSE
FTLN 1750  Tybalt is gone and Romeo banishèd.
FTLN 1751  Romeo that killed him—he is banishèd.
JULIET
FTLN 1752  O God, did Romeo’s hand shed Tybalt’s blood?
FTLN 1753  It did, it did, alas the day, it did.
JULIET
FTLN 1754  O serpent heart hid with a flow’ring face!
FTLN 1755  Did ever dragon keep so fair a cave?
FTLN 1756  Beautiful tyrant, fiend angelical!
FTLN 1757  Dove-feathered raven, wolvish-ravening lamb!
FTLN 1758  Despisèd substance of divinest show!
FTLN 1759  Just opposite to what thou justly seem’st,
FTLN 1760  A damned saint, an honorable villain.
FTLN 1761  O nature, what hadst thou to do in hell
FTLN 1762  When thou didst bower the spirit of a fiend
FTLN 1763  In mortal paradise of such sweet flesh?
FTLN 1764  Was ever book containing such vile matter
FTLN 1765  So fairly bound? O, that deceit should dwell
FTLN 1766  In such a gorgeous palace!
NURSE
FTLN 1767  There’s no trust,
FTLN 1768  No faith, no honesty in men. All perjured,
FTLN 1769  All forsworn, all naught, all dissemblers.
FTLN 1770  Ah, where’s my man? Give me some aqua vitae.
FTLN 1771  These grieves, these woes, these sorrows make me old.
FTLN 1772  Shame come to Romeo!
JULIET
FTLN 1773  Blistered be thy tongue
FTLN 1774  For such a wish! He was not born to shame.
FTLN 1775  Upon his brow shame is ashamed to sit,
FTLN 1776  For ’tis a throne where honor may be crowned
NURSE

Will you speak well of him that killed your cousin?

JULIET

Shall I speak well of him that is my husband?

Ah, poor my lord, what tongue shall smooth thy name

When I, thy three-hours wife, have mangled it?

But wherefore, villain, didst thou kill my cousin?

That villain cousin would have killed my husband.

Back, foolish tears, back to your native spring;

Your tributary drops belong to woe,

Which you, mistaking, offer up to joy.

My husband lives, that Tybalt would have slain,

And Tybalt’s dead, that would have slain my husband.

All this is comfort. Wherefore weep I then?

Some word there was, worser than Tybalt’s death,

That murdered me. I would forget it fain,

But, O, it presses to my memory

Like damnèd guilty deeds to sinners’ minds:

“Tybalt is dead and Romeo banishèd.”

That “banishèd,” that one word “banishèd,”

Hath slain ten thousand Tybalts. Tybalt’s death

Was woe enough if it had ended there;

Or, if sour woe delights in fellowship

And needly will be ranked with other griefs,

Why followed not, when she said “Tybalt’s dead,”

“Thy father” or “thy mother,” nay, or both,

Which modern lamentation might have moved?

But with a rearward following Tybalt’s death,

“Romeo is banishèd.” To speak that word

Is father, mother, Tybalt, Romeo, Juliet,

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

There is no end, no limit, measure, bound,
In that word's death. No words can that woe sound.
Where is my father and my mother, nurse?

NURSE

Weeping and wailing over Tybalt's corse.
Will you go to them? I will bring you thither.

JULIET

Wash they his wounds with tears? Mine shall be
spent,
When theirs are dry, for Romeo's banishment.—
Take up those cords.

"The Nurse picks up the rope ladder."

Poor ropes, you are beguiled,

Both you and I, for Romeo is exiled.
He made you for a highway to my bed,
But I, a maid, die maiden-widowèd.
Come, cords—come, nurse. I'll to my wedding bed,
And death, not Romeo, take my maidenhead!

NURSE

Hie to your chamber. I'll find Romeo
To comfort you. I wot well where he is.
Hark you, your Romeo will be here at night.
I'll to him. He is hid at Lawrence' cell.

JULIET

O, find him!
"Giving the Nurse a ring."
Give this ring to my true knight
And bid him come to take his last farewell.
"They exit.

"Scene 3"

Enter Friar Lawrence.

FRIAR LAWRENCE

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

ROMEO

Father, what news? What is the Prince’s doom?

What sorrow craves acquaintance at my hand

That I yet know not?

FRIAR LAWRENCE Too familiar

Is my dear son with such sour company.

I bring thee tidings of the Prince’s doom.

ROMEO

What less than doomsday is the Prince’s doom?

FRIAR LAWRENCE

A gentler judgment vanished from his lips:

Not body’s death, but body’s banishment.

ROMEO

Ha, banishment? Be merciful, say “death,”

For exile hath more terror in his look,

Much more than death. Do not say “banishment.”

FRIAR LAWRENCE

Here from Verona art thou banishèd.

Be patient, for the world is broad and wide.

ROMEO

There is no world without Verona walls

But purgatory, torture, hell itself.

Hence “banishèd” is “banished from the world,“

And world’s exile is death. Then “banishèd”

Is death mistiermed. Calling death “banishèd,”

Thou cutt’st my head off with a golden ax

And smilest upon the stroke that murders me.

FRIAR LAWRENCE

O deadly sin, O rude unthankfulness!

Thy fault our law calls death, but the kind prince,

Taking thy part, hath rushed aside the law

And turned that black word “death” to

“banishment.”

This is dear mercy, and thou seest it not.
ROMEO

’Tis torture and not mercy. Heaven is here
Where Juliet lives, and every cat and dog
And little mouse, every unworthy thing,
Live here in heaven and may look on her,
But Romeo may not. More validity,
More honorable state, more courtship lives
In carrion flies than Romeo. They may seize
On the white wonder of dear Juliet’s hand
And steal immortal blessing from her lips,
Who even in pure and vestal modesty
Still blush, as thinking their own kisses sin;
But Romeo may not; he is banishèd.
Flies may do this, but I from this must fly.
They are free men, but I am banishèd.
And sayest thou yet that exile is not death?
Hadst thou no poison mixed, no sharp-ground
knife,
No sudden mean of death, though ne’er so mean,
But “banishèd” to kill me? “Banishèd”?  
O friar, the damnèd use that word in hell.
Howling attends it. How hast thou the heart,
Being a divine, a ghostly confessor,
A sin absolver, and my friend professed,
To mangle me with that word “banishèd”?

FRIAR LAWRENCE

[Thou] fond mad man, hear me a little speak.
O, thou wilt speak again of banishment.

FRIAR LAWRENCE

I’ll give thee armor to keep off that word,
Adversity’s sweet milk, philosophy,
To comfort thee, though thou art banishèd.

ROMEO

Yet “banishèd”? Hang up philosophy.
Unless philosophy can make a Juliet,
Displant a town, reverse a prince’s doom,
It helps not, it prevails not. Talk no more.

O, then I see that madmen have no ears.

How should they when that wise men have no eyes?

Let me dispute with thee of thy estate.

Thou canst not speak of that thou dost not feel.
Wert thou as young as I, Juliet thy love,
An hour but married, Tybalt murderèd,
Doting like me, and like me banishèd,
Then mightst thou speak, then mightst thou tear thy hair
And fall upon the ground as I do now,
Taking the measure of an unmade grave.

Arise. One knocks. Good Romeo, hide thyself.
Not I, unless the breath of heartsick groans,
Mistlike, enfold me from the search of eyes.

Hark, how they knock!—Who’s there?—Romeo, arise.
Thou wilt be taken.—Stay awhile.—Stand up.
Run to my study.—By and by.—God’s will,
What simpleness is this?—I come, I come.
Who knocks so hard? Whence come you? What’s your will?
NURSE, \(\text{within}\)

FTLN 1917  Let me come in, and you shall know my errand.  
FTLN 1918  I come from Lady Juliet.

FRIAR LAWRENCE, \(\text{admitting the Nurse}\)

FTLN 1919  Welcome, then.

\(\text{Enter Nurse.}\)

NURSE

FTLN 1920  O holy friar, O, tell me, holy friar,
FTLN 1921  Where’s my lady’s lord? Where’s Romeo?

FRIAR LAWRENCE

FTLN 1922  There on the ground, with his own tears made
FTLN 1923  drunk.

NURSE

FTLN 1924  O, he is even in my mistress’ case,
FTLN 1925  Just in her case. O woeful sympathy!
FTLN 1926  Piteous predicament! Even so lies she,
FTLN 1927  Blubb’ring and weeping, weeping and blubb’ring.—
FTLN 1928  Stand up, stand up. Stand an you be a man.
FTLN 1929  For Juliet’s sake, for her sake, rise and stand.
FTLN 1930  Why should you fall into so deep an O?

ROMEO  Nurse.

NURSE

FTLN 1932  Ah sir, ah sir, death’s the end of all.

ROMEO, \(\text{rising up}\)

FTLN 1933  Spakest thou of Juliet? How is it with her?
FTLN 1934  Doth not she think me an old murderer,
FTLN 1935  Now I have stained the childhood of our joy
FTLN 1936  With blood removed but little from her own?
FTLN 1937  Where is she? And how doth she? And what says
FTLN 1938  My concealed lady to our canceled love?

NURSE

FTLN 1939  O, she says nothing, sir, but weeps and weeps,
FTLN 1940  And now falls on her bed, and then starts up,
FTLN 1941  And “Tybalt” calls, and then on Romeo cries,
FTLN 1942  And then down falls again.
ROMEO

As if that name,
Shot from the deadly level of a gun,
Did murder her, as that name’s curséd 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!
Art thou a man? Thy form cries out thou art.
Thy tears are womanish; thy wild acts denote
The unreasonable fury of a beast.
Unseemly woman in a seeming man,
And ill-beseeming beast in seeming both!
Thou hast amazed me. By my holy order,
I thought thy disposition better tempered.
Hast thou slain Tybalt? Wilt thou slay thyself,
And slay thy lady that in thy life lives,
By doing damnèd hate upon thyself?
Why railest thou on thy birth, the heaven, and earth,
Since birth and heaven and earth all three do meet
In thee at once, which thou at once wouldst lose?
Fie, fie, thou shamest thy shape, thy love, thy wit,
Which, like a usurer, abound'st in all
And usest none in that true use indeed
Which should bedeck thy shape, thy love, thy wit.
Thy noble shape is but a form of wax,
Digressing from the valor of a man;
Thy dear love sworn but hollow perjury,
Killing that love which thou hast vowed to cherish;
Thy wit, that ornament to shape and love,
Misshapen in the conduct of them both,
Like powder in a skillless soldier’s flask,
Is set afire by thine own ignorance,
And thou dismembered with thine own defense.
What, rouse thee, man! Thy Juliet is alive,
For whose dear sake thou wast but lately dead:
There art thou happy. Tybalt would kill thee,
But thou slewest Tybalt: there art thou happy.
The law that threatened death becomes thy friend
And turns it to exile: there art thou happy.  
A pack of blessings light upon thy back;
Happiness courts thee in her best array;
But, like a misbehaved and sullen wench,
Thou pouts upon thy fortune and thy love.
Take heed, take heed, for such die miserable.  
Go, get thee to thy love, as was decreed.
Ascend her chamber. Hence and comfort her.
But look thou stay not till the watch be set,
For then thou canst not pass to Mantua,
Where thou shalt live till we can find a time
To blaze your marriage, reconcile your friends,
Beg pardon of the Prince, and call thee back
With twenty hundred thousand times more joy
Than thou went’st forth in lamentation.—
Go before, nurse. Commend me to thy lady,
And bid her hasten all the house to bed,
Which heavy sorrow makes them apt unto.
Romeo is coming.

NURSE
O Lord, I could have stayed here all the night
To hear good counsel. O, what learning is!—
My lord, I’ll tell my lady you will come.

ROMEO
Do so, and bid my sweet prepare to chide.

NURSE
Here, sir, a ring she bid me give you, sir.

Nurse gives Romeo a ring.

Hie you, make haste, for it grows very late.

She exits.

ROMEO
How well my comfort is revived by this!
FRIAR LAWRENCE

Go hence, good night—and here stands all your state:
Either be gone before the watch be set
Or by the break of day disguised from hence.
Sojourn in Mantua. I’ll find out your man,
And he shall signify from time to time
Every good hap to you that chances here.
Give me thy hand. ’Tis late. Farewell. Good night.

ROMEO

But that a joy past joy calls out on me,
It were a grief so brief to part with thee.
Farewell.

They exit.

Enter old Capulet, his Wife, and Paris.

CAPULET

Things have fallen out, sir, so unluckily
That we have had no time to move our daughter.
Look you, she loved her kinsman Tybalt dearly,
And so did I. Well, we were born to die.
’Tis very late. She’ll not come down tonight.
I promise you, but for your company,
I would have been abed an hour ago.

PARIS

These times of woe afford no times to woo.—
Madam, good night. Commend me to your daughter.

LADY CAPULET

I will, and know her mind early tomorrow.
Tonight she’s mewed up to her heaviness.

CAPULET

Sir Paris, I will make a desperate tender
Of my child’s love. I think she will [be] ruled
In all respects by me. Nay, more, I doubt it not.—
Wife, go you to her ere you go to bed.
Acquaint her here of my son Paris’ love,
And bid her—mark you me?—on Wednesday
next—
But soft, what day is this?

PARIS
Monday, my lord.

CAPULET
Monday, ha ha! Well, Wednesday is too soon.
O’ Thursday let it be.—O’ Thursday, tell her,
She shall be married to this noble earl.—
Will you be ready? Do you like this haste?
[We’ll] keep no great ado: a friend or two.
For hark you, Tybalt being slain so late,
It may be thought we held him carelessly,
Being our kinsman, if we revel much.
Therefore we’ll have some half a dozen friends,
And there an end. But what say you to Thursday?

PARIS
My lord, I would that Thursday were tomorrow.

CAPULET
Well, get you gone. O’ Thursday be it, then.
[To Lady Capulet.] Go you to Juliet ere you go to bed.
Prepare her, wife, against this wedding day.—
Farewell, my lord.—Light to my chamber, ho!—
Afore me, it is so very late that we
May call it early by and by.—Good night.

They exit.

[Scene 5]
Enter Romeo and Juliet aloft.

JULIET
Wilt thou be gone? It is not yet near day.
It was the nightingale, and not the lark,
That pierced the fearful hollow of thine ear.
Nightly she sings on yond pomegranate tree.
Believe me, love, it was the nightingale.

ROMEO
It was the lark, the herald of the morn,
No nightingale. Look, love, what envious streaks
Do lace the severing clouds in yonder east.
Night’s candles are burnt out, and jocund day
Stands tiptoe on the misty mountain-tops.
I must be gone and live, or stay and die.

JULIET
Yond light is not daylight, I know it, I.
It is some meteor that the sun exhaled
To be to thee this night a torchbearer
And light thee on thy way to Mantua.
Therefore stay yet. Thou need’st not to be gone.

ROMEO
Let me be ta’en; let me be put to death.
I am content, so thou wilt have it so.
I’ll say yon gray is not the morning’s eye;
’Tis but the pale reflex of Cynthia’s brow.
Nor that is not the lark whose notes do beat
The vaulty heaven so high above our heads.
I have more care to stay than will to go.
Come death and welcome. Juliet wills it so.
How is ’t, my soul? Let’s talk. It is not day.

JULIET
It is, it is. Hie hence, begone, away!
It is the lark that sings so out of tune,
Straining harsh discords and unpleasing sharps.
Some say the lark makes sweet division.
This doth not so, for she divideth us.
Some say the lark and loathèd toad changed eyes.
O, now I would they had changed voices too,
Since arm from arm that voice doth us affray,
Hunting thee hence with hunt’s-up to the day.
O, now begone. More light and light it grows.
ROMEO

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

Enter Nurse.

NURSE  Madam.

JULIET  Nurse?

NURSE

Your lady mother is coming to your chamber.
The day is broke; be wary; look about.  

JULIET

Then, window, let day in, and let life out.

ROMEO

Farewell, farewell. One kiss and I’ll descend.

JULIET

Art thou gone so? Love, lord, ay husband, friend!
I must hear from thee every day in the hour,
For in a minute there are many days.
O, by this count I shall be much in years
Ere I again behold my Romeo.

ROMEO  Farewell.

I will omit no opportunity
That may convey my greetings, love, to thee.

JULIET

O, think’st thou we shall ever meet again?

ROMEO

I doubt it not; and all these woes shall serve
For sweet discourses in our times to come.

JULIET

O God, I have an ill-divining soul!
Methinks I see thee, now thou art so low,
As one dead in the bottom of a tomb.
Either my eyesight fails or thou lookest pale.

ROMEO

And trust me, love, in my eye so do you.
Dry sorrow drinks our blood. Adieu, adieu.  

He exits.
Romeo and Juliet

ACT 3. SC. 5

JULIET

O Fortune, Fortune, all men call thee fickle.
If thou art fickle, what dost thou with him
That is renowned for faith? Be fickle, Fortune,
For then I hope thou wilt not keep him long,
But send him back.

Enter [Lady Capulet.]

LADY CAPULET

Ho, daughter, are you up?

JULIET

Who is 't that calls? It is my lady mother.
Is she not down so late or up so early?
What unaccustomed cause procures her hither?

[Lady Capulet descends.]

LADY CAPULET

Why, how now, Juliet?

JULIET

Madam, I am not well.

LADY CAPULET

Evermore weeping for your cousin's death?
What, wilt thou wash him from his grave with tears?
An if thou couldst, thou couldst not make him live.
Therefore have done. Some grief shows much of
love,
But much of grief shows still some want of wit.

JULIET

Yet let me weep for such a feeling loss.

LADY CAPULET

So shall you feel the loss, but not the friend
Which you weep for.

JULIET

Feeling so the loss,

LADY CAPULET

Well, girl, thou weep'st not so much for his death
As that the villain lives which slaughtered him.

JULIET

What villain, madam?
LADY CAPULET  That same villain, Romeo. 85

JULIET, aside

Villain and he be many miles asunder.—

God pardon him. I do with all my heart,

And yet no man like he doth grieve my heart.

LADY CAPULET

That is because the traitor murderer lives.

JULIET

Ay, madam, from the reach of these my hands. 90

Would none but I might venge my cousin’s death!

LADY CAPULET

We will have vengeance for it, fear thou not.

Then weep no more. I’ll send to one in Mantua,

Where that same banished runagate doth live,

Shall give him such an unaccustomed dram 95

That he shall soon keep Tybalt company.

And then, I hope, thou wilt be satisfied.

JULIET

Indeed, I never shall be satisfied

With Romeo till I behold him—dead—

Is my poor heart, so for a kinsman vexed. 100

Madam, if you could find out but a man

To bear a poison, I would temper it,

That Romeo should, upon receipt thereof,

Soon sleep in quiet. O, how my heart abhors 105

To hear him named and cannot come to him

To wreak the love I bore my cousin

Upon his body that hath slaughtered him.

LADY CAPULET

Find thou the means, and I’ll find such a man.

But now I’ll tell thee joyful tidings, girl.

JULIET

And joy comes well in such a needy time. 110

What are they, beseech your Ladyship?

LADY CAPULET

Well, well, thou hast a careful father, child,
One who, to put thee from thy heaviness,  
Hath sorted out a sudden day of joy  
That thou expects not, nor I looked not for.

JULIET  
Madam, in happy time! What day is that?

LADY CAPULET  
Marry, my child, early next Thursday morn  
The gallant, young, and noble gentleman,  
The County Paris, at Saint Peter’s Church  
Shall happily make thee there a joyful bride.

JULIET  
Now, by Saint Peter’s Church, and Peter too,  
He shall not make me there a joyful bride!  
I wonder at this haste, that I must wed  
Ere he that should be husband comes to woo.

I pray you, tell my lord and father, madam,  
I will not marry yet, and when I do I swear  
It shall be Romeo, whom you know I hate,  
Rather than Paris. These are news indeed!

LADY CAPULET  
Here comes your father. Tell him so yourself,  
And see how he will take it at your hands.

Enter Capulet and Nurse.

CAPULET  
When the sun sets, the earth doth drizzle dew,  
But for the sunset of my brother’s son  
It rains downright.  
How now, a conduit, girl? What, still in tears?  
Evermore show’ring? In one little body  
Thou counterfeits a bark, a sea, a wind.  
For still thy eyes, which I may call the sea,  
Do ebb and flow with tears; the bark thy body is,  
Sailing in this salt flood; the winds thy sighs,  
Who, raging with thy tears and they with them,  
Without a sudden calm, will overset
Thy tempest-tossèd body.—How now, wife?
Have you delivered to her our decree?

LADY CAPULET

Ay, sir, but she will none, she gives you thanks.
I would the fool were married to her grave.

CAPULET

Soft, take me with you, take me with you, wife.
How, will she none? Doth she not give us thanks?
Is she not proud? Doth she not count her blessed,
Unworthy as she is, that we have wrought
So worthy a gentleman to be her bride?

JULIET

Not proud you have, but thankful that you have.
Proud can I never be of what I hate,
But thankful even for hate that is meant love.

CAPULET

How, how, how, how? Chopped logic? What is this?
“Proud,” and “I thank you,” and “I thank you not,”
And yet “not proud”? Mistress minion you,
Thank me no thankings, nor proud me no prouds,
But fettle your fine joints ’gainst Thursday next
To go with Paris to Saint Peter’s Church,
Or I will drag thee on a hurdle thither.
Out, you green-sickness carrion! Out, you baggage!
You tallow face!

LADY CAPULET  Fie, fie, what, are you mad?

JULIET, [kneeling]

Good father, I beseech you on my knees,
Hear me with patience but to speak a word.

CAPULET

Hang thee, young baggage, disobedient wretch!
I tell thee what: get thee to church o’ Thursday,
Or never after look me in the face.
Speak not; reply not; do not answer me.
My fingers itch.—Wife, we scarce thought us
NURSE

God in heaven bless her!
You are to blame, my lord, to rate her so.

CAPULET

And why, my Lady Wisdom? Hold your tongue.
Good Prudence, smatter with your gossips, go.

NURSE

I speak no treason.

'O, God 'i' g' eden!

May not one speak?

CAPULET

Peace, you mumbling fool!
Utter your gravity o'er a gossip's bowl,
For here we need it not.

LADY CAPULET

You are too hot.

CAPULET

God's bread, it makes me mad.

Day, night, hour, tide, time, work, play,
Alone, in company, still my care hath been
To have her matched. And having now provided
A gentleman of noble parentage,
Of fair demesnes, youthful, and nobly ligned,
Stuffed, as they say, with honorable parts,
Proportioned as one's thought would wish a man—
And then to have a wretched puling fool,
A whining mammet, in her fortune's tender,
To answer "I'll not wed. I cannot love.
I am too young. I pray you, pardon me."
But, an you will not wed, I'll pardon you!
Graze where you will, you shall not house with me.
Look to 't; think on 't. I do not use to jest.
Thursday is near. Lay hand on heart; advise.
An you be mine, I'll give you to my friend.
An you be not, hang, beg, starve, die in the streets,
For, by my soul, I’ll ne’er acknowledge thee,
Nor what is mine shall never do thee good.
Trust to ’t; bethink you. I’ll not be forsworn.

He exits.

JULIET
Is there no pity sitting in the clouds
That sees into the bottom of my grief?—
O sweet my mother, cast me not away.
Delay this marriage for a month, a week,
Or, if you do not, make the bridal bed
In that dim monument where Tybalt lies.

LADY CAPULET
Talk not to me, for I’ll not speak a word.
Do as thou wilt, for I have done with thee.

She exits.

JULIET, [rising]
O God! O nurse, how shall this be prevented?
My husband is on Earth, my faith in heaven.
How shall that faith return again to Earth
Unless that husband send it me from heaven
By leaving Earth? Comfort me; counsel me.—
Alack, alack, that heaven should practice stratagems
Upon so soft a subject as myself.—
What sayst thou? Hast thou not a word of joy?
Some comfort, nurse.

NURSE
Faith, here it is.
Romeo is banished, and all the world to nothing
That he dares ne’er come back to challenge you,
Or, if he do, it needs must be by stealth.
Then, since the case so stands as now it doth,
I think it best you married with the County.
O, he’s a lovely gentleman!
Romeo’s a dishclout to him. An eagle, madam,
Hath not so green, so quick, so fair an eye
As Paris hath. Beshrew my very heart,
I think you are happy in this second match,
For it excels your first, or, if it did not,
Your first is dead, or ’twere as good he were
As living here and you no use of him.

JULIET
Speak’st thou from thy heart?

NURSE
And from my soul too, else beshrew them both.

JULIET
Amen.

NURSE
What?

JULIET
Well, thou hast comforted me marvelous much.
Go in and tell my lady I am gone,
Having displeased my father, to Lawrence’ cell
To make confession and to be absolved.

NURSE
Marry, I will; and this is wisely done.  

JULIET
Ancient damnation, O most wicked fiend!
Is it more sin to wish me thus forsworn
Or to dispraise my lord with that same tongue
Which she hath praised him with above compare
So many thousand times? Go, counselor.
Thou and my bosom henceforth shall be twain.
I’ll to the Friar to know his remedy.
If all else fail, myself have power to die.

She exits.
Enter Friar Lawrence and County Paris.

Friar Lawrence

On Thursday, sir? The time is very short.

Paris

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

Friar Lawrence

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

Paris

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

Friar Lawrence, aside

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

Enter Juliet.

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PARIS
  Happily met, my lady and my wife.
JULIET
  That may be, sir, when I may be a wife.
PARIS
  That “may be” must be, love, on Thursday next.
JULIET
  What must be shall be.
FRIAR LAWRENCE
    That’s a certain text.
PARIS
  Come you to make confession to this father?
JULIET
  To answer that, I should confess to you.
PARIS
  Do not deny to him that you love me.
JULIET
  I will confess to you that I love him.
PARIS
  So will you, I am sure, that you love me.
JULIET
  If I do so, it will be of more price
  Being spoke behind your back than to your face.
PARIS
  Poor soul, thy face is much abused with tears.
JULIET
  The tears have got small victory by that,
  For it was bad enough before their spite.
PARIS
  Thou wrong’st it more than tears with that report.
JULIET
  That is no slander, sir, which is a truth,
  And what I spake, I spake it to my face.
PARIS
  Thy face is mine, and thou hast slandered it.
JULIET
  It may be so, for it is not mine own.—
Are you at leisure, holy father, now,  
Or shall I come to you at evening Mass?

FRIAR LAWRENCE

My leisure serves me, pensive daughter, now.—

My lord, we must entreat the time alone.

PARIS

God shield I should disturb devotion!—

Juliet, on Thursday early will I rouse you.

Till then, adieu, and keep this holy kiss.  

He exits.

JULIET

O, shut the door, and when thou hast done so,  
Come weep with me, past hope, past care, past help.

FRIAR LAWRENCE

O Juliet, I already know thy grief.

It strains me past the compass of my wits.

I hear thou must, and nothing may prorogue it,

On Thursday next be married to this County.

JULIET

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

Unless thou tell me how I may prevent it.

If in thy wisdom thou canst give no help,

Do thou but call my resolution wise,

And with this knife I’ll help it presently.

She shows him her knife.”

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

And ere this hand, by thee to Romeo’s sealed,

Shall be the label to another deed,

Or my true heart with treacherous revolt

Turn to another, this shall slay them both.

Therefore out of thy long-experienced time

Give me some present counsel, or, behold,

’Twixt my extremes and me this bloody knife

Shall play the umpire, arbitrating that

Which the commission of thy years and art

Could to no issue of true honor bring.

Be not so long to speak. I long to die

If what thou speak’st speak not of remedy.
FRIAR LAWRENCE

Hold, daughter, I do spy a kind of hope,
Which craves as desperate an execution
As that is desperate which we would prevent.
If, rather than to marry County Paris,
Thou hast the strength of will to slay thyself,
Then is it likely thou wilt undertake
A thing like death to chide away this shame,
That cop’st with death himself to 'scape from it;
And if thou darest, I’ll give thee remedy.

JULIET

O, bid me leap, rather than marry Paris,
From off the battlements of any tower,
Or walk in thievish ways, or bid me lurk
Where serpents are. Chain me with roaring bears,
Or hide me nightly in a charnel house,
O’ercovered quite with dead men’s rattling bones,
With reeky shanks and yellow chapless skulls.
Or bid me go into a new-made grave
(Things that to hear them told have made me tremble),
And I will do it without fear or doubt,
To live an unstained wife to my sweet love.

FRIAR LAWRENCE

Hold, then. Go home; be merry; give consent
To marry Paris. Wednesday is tomorrow.
Tomorrow night look that thou lie alone;
Let not the Nurse lie with thee in thy chamber.

Take thou this vial, being then in bed,
And this distilling liquor drink thou off;
When presently through all thy veins shall run
A cold and drowsy humor; for no pulse
Shall keep his native progress, but surcease.
No warmth, no breath shall testify thou livest.
The roses in thy lips and cheeks shall fade
To paly ashes, thy eyes’ windows fall
Like death when he shuts up the day of life.
Each part, deprived of supple government,
Shall, stiff and stark and cold, appear like death,
And in this borrowed likeness of shrunk death
Thou shalt continue two and forty hours
And then awake as from a pleasant sleep.
Now, when the bridegroom in the morning comes
To rouse thee from thy bed, there art thou dead.
Then, as the manner of our country is,
In thy best robes uncovered on the bier
Thou shalt be borne to that same ancient vault
Where all the kindred of the Capulets lie.
In the meantime, against thou shalt awake,
Shall Romeo by my letters know our drift,
And hither shall he come, and he and I
Will watch thy waking, and that very night
Shall Romeo bear thee hence to Mantua.
And this shall free thee from this present shame,
If no inconstant toy nor womanish fear
Abate thy valor in the acting it.
Give me, give me! O, tell not me of fear!
Hold, get you gone. Be strong and prosperous
In this resolve. I’ll send a friar with speed
To Mantua with my letters to thy lord.
Love give me strength, and strength shall help
afford.
Farewell, dear father.

They exit in different directions.
Enter Father Capulet, Mother, Nurse, and Servingmen, two or three.

CAPULET

So many guests invite as here are writ.

Sirrah, go hire me twenty cunning cooks.

SERVINGMAN You shall have none ill, sir, for I'll try if they can lick their fingers.

CAPULET How canst thou try them so?

SERVINGMAN Marry, sir, 'tis an ill cook that cannot lick his own fingers. Therefore he that cannot lick his fingers goes not with me.

CAPULET Go, begone. "Servingman exits."

We shall be much unfurnished for this time.—What, is my daughter gone to Friar Lawrence?

NURSE Ay, forsooth.

CAPULET Well, he may chance to do some good on her. A peevish self-willed harlotry it is.

Enter Juliet.

NURSE See where she comes from shrift with merry look.

CAPULET How now, my headstrong, where have you been gadding?

JULIET Where I have learned me to repent the sin Of disobedient opposition To you and your behests, and am enjoined By holy Lawrence to fall prostrate here "Kneeling." To beg your pardon. Pardon, I beseech you. Henceforward I am ever ruled by you.
CAPULET
   Send for the County. Go tell him of this.
   I’ll have this knot knit up tomorrow morning.  

JULIET
   I met the youthful lord at Lawrence’ cell
   And gave him what becomèd love I might,
   Not stepping o’er the bounds of modesty.

CAPULET
   Why, I am glad on ’t. This is well. Stand up.
   [Juliet rises.]
   This is as ’t should be.—Let me see the County.
   Ay, marry, go, I say, and fetch him hither.—
   Now, afore God, this reverend holy friar,
   All our whole city is much bound to him.

JULIET
   Nurse, will you go with me into my closet
   To help me sort such needful ornaments
   As you think fit to furnish me tomorrow?

LADY CAPULET
   No, not till Thursday. There is time enough.

CAPULET
   Go, nurse. Go with her. We’ll to church tomorrow.
   [Juliet and the Nurse exit.

LADY CAPULET
   We shall be short in our provision.
   ’Tis now near night.

CAPULET
   Tush, I will stir about,
   And all things shall be well, I warrant thee, wife.
   Go thou to Juliet. Help to deck up her.
   I’ll not to bed tonight. Let me alone.
   I’ll play the housewife for this once.—What ho!—
   They are all forth. Well, I will walk myself
   To County Paris, to prepare up him
   Against tomorrow. My heart is wondrous light
   Since this same wayward girl is so reclaimed.
   [They exit.]
Scene 3

Enter Juliet and Nurse.

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

Enter "Lady Capulet."

LADY CAPULET
What, are you busy, ho? Need you my help?

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

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

"Good night."

"Lady Capulet and the Nurse" exit.

JULIET
Farewell.—God knows when we shall meet again.
I have a faint cold fear thrills through my veins
That almost freezes up the heat of life.
I’ll call them back again to comfort me.—
Nurse!—What should she do here?
My dismal scene I needs must act alone.

"Come, vial."

"She takes out the vial."

"What if this mixture do not work at all?"
"Shall I be married then tomorrow morning?"

"She takes out her knife
and puts it down beside her."

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

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

NURSE
They call for dates and quinces in the pastry.

Enter old Capulet.

CAPULET
Come, stir, stir, stir! The second cock hath crowed.
The curfew bell hath rung. ’Tis three o’clock.—
Look to the baked meats, good Angelica.
Spare not for cost.

NURSE
Go, you cot-quean, go,
Get you to bed. Faith, you’ll be sick tomorrow
For this night’s watching.

CAPULET
No, not a whit. What, I have watched ere now
All night for lesser cause, and ne’er been sick.

LADY CAPULET
Ay, you have been a mouse-hunt in your time,
But I will watch you from such watching now.

Lady Capulet and Nurse exit.

CAPULET
A jealous hood, a jealous hood!

Enter three or four Servingmen with spits and logs
and baskets.

Now fellow,

What is there?

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

CAPULET
Make haste, make haste.

First Servingman exits.

Sirrah, fetch drier logs.

Call Peter. He will show thee where they are.
SECOND SERVINGMAN
I have a head, sir, that will find out logs
And never trouble Peter for the matter.
CAPULET
Mass, and well said. A merry whoreson, ha!
Thou shalt be loggerhead.

Second Servingman exits.

Good faith, 'tis day.
The County will be here with music straight,

Play music.

For so he said he would. I hear him near.—
Nurse!—Wife! What ho!—What, nurse, I say!
Enter Nurse.

Go waken Juliet. Go and trim her up.
I'll go and chat with Paris. Hie, make haste,
Make haste. The bridegroom he is come already.
Make haste, I say.

He exits.

Scene 5

NURSE, approaching the bed
Mistress! What, mistress! Juliet!—Fast, I warrant
her, she—
Why, lamb, why, lady! Fie, you slugabed!
Why, love, I say! Madam! Sweetheart! Why, bride!—
What, not a word?—You take your pennyworths
now.
Sleep for a week, for the next night, I warrant,
The County Paris hath set up his rest
That you shall rest but little.—God forgive me,
Marry, and amen! How sound is she asleep!
I needs must wake her.—Madam, madam, madam!
Ay, let the County take you in your bed,
He’ll fright you up, i’ faith.—Will it not be?  
_What, dressed, and in your clothes, and down again?_  
I must needs wake you. Lady, lady, lady!—  
Alas, alas! Help, help! My lady’s dead.—  
O, weraday, that ever I was born!—  
Some aqua vitae, ho!—My lord! My lady!  

_Enter Lady Capulet._

**Lady Capulet**

What noise is here?  
O lamentable day!

**Nurse**

What is the matter?

**Lady Capulet**

Look, look!—O heavy day!

**Nurse**

O me! O me! My child, my only life,  
Revive, look up, or I will die with thee.  
Help, help! Call help.

_Enter Capulet._

**Capulet**

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

**Nurse**

She’s dead, deceased. She’s dead, alack the day!

**Lady Capulet**

Alack the day, she’s dead, she’s dead, she’s dead.

**Capulet**

Ha, let me see her! Out, alas, she’s cold.  
Her blood is settled, and her joints are stiff.  
Life and these lips have long been separated.  
Death lies on her like an untimely frost  
Upon the sweetest flower of all the field.

**Nurse**

O lamentable day!
LADY CAPULET  O woeeful time!

CAPULET

Death, that hath ta’en her hence to make me wail,  
Ties up my tongue and will not let me speak.

Enter Friar [Lawrence] and the County [Paris, with Musicians.]

FRIAR LAWRENCE

Come, is the bride ready to go to church?

CAPULET

Ready to go, but never to return.—
O son, the night before thy wedding day
Hath Death lain with thy wife. There she lies,
Flower as she was, deflowerèd by him.
Death is my son-in-law; Death is my heir.
My daughter he hath wedded. I will die
And leave him all. Life, living, all is Death’s.

PARIS

Have I thought [long] to see this morning’s face,
And doth it give me such a sight as this?

LADY CAPULET

Accursed, unhappy, wretched, hateful day!
Most miserable hour that e’er time saw
In lasting labor of his pilgrimage!
But one, poor one, one poor and loving child,
But one thing to rejoice and solace in,
And cruel death hath caught it from my sight!

NURSE

O woe, O woeeful, woeful, woeful day!
Most lamentable day, most woeful day
That ever, ever I did yet behold!
O day, O day, O day, O hateful day!
Never was seen so black a day as this!
O woeful day, O woeful day!

PARIS

Beguiled, divorcèd, wrongèd, spited, slain!
Most detestable death, by thee beguiled,
By cruel, cruel thee quite overthrown!
O love! O life! Not life, but love in death!

CAPULET

Despised, distressèd, hated, martyred, killed!
Uncomfortable time, why cam’st thou now
To murder, murder our solemnity?
O child! O child! My soul and not my child!
Dead art thou! Alack, my child is dead,
And with my child my joys are burièd.

FRIAR LAWRENCE

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

CAPULET

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

FRIAR LAWRENCE

Sir, go you in, and, madam, go with him,
And go, Sir Paris. Everyone prepare
To follow this fair corse unto her grave.
The heavens do lour upon you for some ill.
Move them no more by crossing their high will.

"All but the Nurse and the Musicians" exit.

FIRST MUSICIAN

Faith, we may put up our pipes and be gone.

NURSE

Honest good fellows, ah, put up, put up,
For, well you know, this is a pitiful case.

FIRST MUSICIAN

Ay, by my troth, the case may be amended.

Nurse exits.

Enter 'Peter.'

PETER  Musicians, O musicians, "Heart’s ease,"
        "Heart’s ease." O, an you will have me live, play
        "Heart’s ease."

FIRST MUSICIAN  Why "Heart’s ease?"

PETER  O musicians, because my heart itself plays "My
        heart is full." O, play me some merry dump to
        comfort me.

FIRST MUSICIAN  Not a dump, we. ’Tis no time to play
        now.

PETER  You will not then?

FIRST MUSICIAN  No.

PETER  I will then give it you soundly.

FIRST MUSICIAN  What will you give us?

PETER  No money, on my faith, but the gleek. I will give
        you the minstrel.

FIRST MUSICIAN  Then will I give you the
        serving-creature.
PETER  Then will I lay the serving-creature’s dagger on your pate. I will carry no crochets. I’ll re you, I’ll fa you. Do you note me?

FIRST MUSICIAN  An you re us and fa us, you note us.

SECOND MUSICIAN  Pray you, put up your dagger and put out your wit.

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

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

Why “silver sound”? Why “music with her silver sound”? What say you, Simon Catling?

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

PETER  Prates.—What say you, Hugh Rebeck?

SECOND MUSICIAN  I say “silver sound” because musicians sound for silver.

PETER  Prates too.—What say you, James Soundpost?

THIRD MUSICIAN  Faith, I know not what to say.

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

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

He exits.

FIRST MUSICIAN  What a pestilent knave is this same!

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

They exit.
ROMEO

If I may trust the flattering truth of sleep,
My dreams presage some joyful news at hand.
My bosom’s lord sits lightly in his throne,
And all this day an unaccustomed spirit
Lifts me above the ground with cheerful thoughts.
I dreamt my lady came and found me dead
(Strange dream that gives a dead man leave to think!)
And breathed such life with kisses in my lips
That I revived and was an emperor.
Ah me, how sweet is love itself possessed
When but love’s shadows are so rich in joy!

Enter Romeo’s man [Balthasar, in riding boots.]

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

BALTHasar

Then she is well and nothing can be ill.
Her body sleeps in Capels’ monument,
And her immortal part with angels lives.
I saw her laid low in her kindred’s vault
And presently took post to tell it you.
O, pardon me for bringing these ill news,
Since you did leave it for my office, sir.

ROMEA

Is it e’en so?—Then I deny you, stars!—
Thou knowest my lodging. Get me ink and paper,
And hire post-horses. I will hence tonight.

BALTHASAR

I do beseech you, sir, have patience.
Your looks are pale and wild and do import
Some misadventure.

ROMEA

Tush, thou art deceived.
Leave me, and do the thing I bid thee do.
Hast thou no letters to me from the Friar?

BALTHASAR

No, my good lord.

ROMEA

No matter. Get thee gone,
And hire those horses. I’ll be with thee straight.

FTLN 2768 35

Well, Juliet, I will lie with thee tonight.
Let’s see for means. O mischief, thou art swift
To enter in the thoughts of desperate men.

FTLN 2772 40

I do remember an apothecary
(And hereabouts he dwells) which late I noted
In tattered weeds, with overwhelming brows,
Culling of simples. Meager were his looks.

FTLN 2775

Sharp misery had worn him to the bones.
And in his needy shop a tortoise hung,
An alligator stuffed, and other skins
Of ill-shaped fishes; and about his shelves,
A beggarly account of empty boxes,
Green earthen pots, bladders, and musty seeds,
Remnants of packthread, and old cakes of roses
Were thinly scattered to make up a show.

FTLN 2783 50

Noting this penury, to myself I said
“An if a man did need a poison now,
Whose sale is present death in Mantua,
Here lives a caitiff wretch would sell it him.”
O, this same thought did but forerun my need,
And this same needy man must sell it me.
As I remember, this should be the house.
Being holiday, the beggar’s shop is shut.—
What ho, Apothecary!

[Enter Apothecary.]

APOTHECARY
Who calls so loud?

ROMEO
Come hither, man. I see that thou art poor.

[He offers money.]

Hold, there is forty ducats. Let me have
A dram of poison, such soon-speeding gear
As will disperse itself through all the veins,
That the life-weary taker may fall dead,
And that the trunk may be discharged of breath
As violently as hasty powder fired
Doth hurry from the fatal cannon’s womb.

APOTHECARY
Such mortal drugs I have, but Mantua’s law
Is death to any he that utters them.

ROMEO
Art thou so bare and full of wretchedness,
And fearest to die? Famine is in thy cheeks,
Need and oppression starveth in thy eyes,
Contempt and beggary hangs upon thy back.
The world is not thy friend, nor the world’s law.
The world affords no law to make thee rich.
Then be not poor, but break it, and take this.

APOTHECARY
My poverty, but not my will, consents.

ROMEO
I pay thy poverty and not thy will.
APOTHECARY, giving him the poison
Put this in any liquid thing you will
And drink it off, and if you had the strength
Of twenty men, it would dispatch you straight.

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

["Apothecary exits."

Come, cordial and not poison, go with me
To Juliet’s grave, for there must I use thee.

["He exits."

Scene 2
Enter Friar John.

FRIAR JOHN
Holy Franciscan friar, brother, ho!

Enter "Friar" Lawrence.

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

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

Who bare my letter, then, to Romeo?

FRIAR JOHN

I could not send it—here it is again—

Returning the letter.

Nor get a messenger to bring it thee,

So fearful were they of infection.

FRIAR LAWRENCE

Unhappy fortune! By my brotherhood,
The letter was not nice but full of charge,

Of dear import, and the neglecting it

May do much danger. Friar John, go hence.

Get me an iron crow and bring it straight

Unto my cell.

FRIAR JOHN

Brother, I’ll go and bring it thee. He exits.

FRIAR LAWRENCE

Now must I to the monument alone.

Within this three hours will fair Juliet wake.

She will beshrew me much that Romeo

Hath had no notice of these accidents.

But I will write again to Mantua,

And keep her at my cell till Romeo come.

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

He exits.

Scene 3

Enter Paris and his Page.

PARIS

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

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

Under yond yew trees lay thee all along,

Holding thy ear close to the hollow ground.

So shall no foot upon the churchyard tread

(Being loose, unfirm, with digging up of graves)
But thou shalt hear it. Whistle then to me
As signal that thou hearest something approach.
Give me those flowers. Do as I bid thee. Go.

PAGE, [aside]
I am almost afraid to stand alone
Here in the churchyard. Yet I will adventure.

PARIS, [scattering flowers]
Sweet flower, with flowers thy bridal bed I strew
(O woe, thy canopy is dust and stones!)
Which with sweet water nightly I will dew,
Or, wanting that, with tears distilled by moans.
The obsequies that I for thee will keep
Nightly shall be to strew thy grave and weep.

The boy gives warning something doth approach.
What cursed foot wanders this way tonight,
To cross my obsequies and true love’s rite?
What, with a torch? Muffle me, night, awhile.

[He moves away from Paris.]

Enter Romeo and [Balthasar.]

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

By heaven, I will tear thee joint by joint
And strew this hungry churchyard with thy limbs.
The time and my intents are savage-wild,
More fierce and more inexorable far
Than empty tigers or the roaring sea.

BALTHASAR
I will be gone, sir, and not trouble you.

ROMEO

So shalt thou show me friendship. Take thou that.

BALTHASAR, aside

For all this same, I’ll hide me hereabout.
His looks I fear, and his intents I doubt.

ROMEO, beginning to force open the tomb

Thou detestable maw, thou womb of death,
Gorged with the dearest morsel of the earth,
Thus I enforce thy rotten jaws to open,
And in despite I’ll cram thee with more food.

PARIS

This is that banished haughty Montague
That murdered my love’s cousin, with which grief
It is supposèd the fair creature died,
And here is come to do some villainous shame
To the dead bodies. I will apprehend him.

Stop thy unhallowed toil, vile Montague.
Can vengeance be pursued further than death?
Condemnèd villain, I do apprehend thee.
Obey and go with me, for thou must die.

ROMEO

I must indeed, and therefore came I hither.
Good gentle youth, tempt not a desp’rate man.
Fly hence and leave me. Think upon these gone.
Let them affright thee. I beseech thee, youth,
Put not another sin upon my head
By urging me to fury. O, begone!
By heaven, I love thee better than myself,
For I come hither armed against myself.
Stay not, begone, live, and hereafter say
A madman’s mercy bid thee run away.

PARIS
I do defy thy commination
And apprehend thee for a felon here.

ROMEO
Wilt thou provoke me? Then have at thee, boy!

They draw and fight.

O Lord, they fight! I will go call the watch.

He exits.

PARIS
O, I am slain! If thou be merciful,
Open the tomb; lay me with Juliet.

He dies.

ROMEO
In faith, I will.—Let me peruse this face.
Mercutio’s kinsman, noble County Paris!
What said my man when my betossed soul
Did not attend him as we rode? I think
He told me Paris should have married Juliet.
Said he not so? Or did I dream it so?
Or am I mad, hearing him talk of Juliet,
To think it was so?—O, give me thy hand,
One writ with me in sour misfortune’s book!
I’ll bury thee in a triumphant grave.—

He opens the tomb.

A grave? O, no. A lantern, slaughtered youth,
For here lies Juliet, and her beauty makes
This vault a feasting presence full of light.—
Death, lie thou there, by a dead man interred.

Laying Paris in the tomb.

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

Come, bitter conduct, come, unsavory guide!
Thou desperate pilot, now at once run on
The dashing rocks thy seasick weary bark!
Here’s to my love. «Drinking.» O true apothecary,
Thy drugs are quick. Thus with a kiss I die.

«He dies.»

Enter Friar «Lawrence» with lantern, crow, and spade.
FRIAR LAWRENCE

Saint Francis be my speed! How oft tonight
Have my old feet stumbled at graves!—Who’s there?

BALTHASAR

Here’s one, a friend, and one that knows you well.

FRIAR LAWRENCE

Bliss be upon you. Tell me, good my friend,
What torch is yond that vainly lends his light
To grubs and eyeless skulls? As I discern,
It burneth in the Capels’ monument.

BALTHASAR

It doth so, holy sir, and there’s my master,
One that you love.

FRIAR LAWRENCE

Who is it?

BALTHASAR

Romeo.

FRIAR LAWRENCE

How long hath he been there?

BALTHASAR

Full half an hour.

FRIAR LAWRENCE

Go with me to the vault.

BALTHASAR

I dare not, sir.

FRIAR LAWRENCE

My master knows not but I am gone hence,
And fearfully did menace me with death
If I did stay to look on his intents.

FRIAR LAWRENCE

Stay, then. I’ll go alone. Fear comes upon me.

O, much I fear some ill unthrifty thing.

BALTHASAR

As I did sleep under this yew tree here,
I dreamt my master and another fought,
And that my master slew him.

FRIAR LAWRENCE

moving toward the tomb

Romeo!—

Alack, alack, what blood is this which stains
The stony entrance of this sepulcher?

What mean these masterless and gory swords
To lie discolored by this place of peace?
Romeo! O, pale! Who else? What, Paris too?
And steeped in blood? Ah, what an unkind hour
Is guilty of this lamentable chance!
The lady stirs.

JULIET

O comfortable friar, where is my lord?
I do remember well where I should be,
And there I am. Where is my Romeo?

FRIAR LAWRENCE

I hear some noise.—Lady, come from that nest
Of death, contagion, and unnatural sleep.
A greater power than we can contradict
Hath thwarted our intents. Come, come away.
Thy husband in thy bosom there lies dead,
And Paris, too. Come, I’ll dispose of thee
Among a sisterhood of holy nuns.
Stay not to question, for the watch is coming.
Come, go, good Juliet. I dare no longer stay.

JULIET

Go, get thee hence, for I will not away.

He exits.

What’s here? A cup closed in my true love’s hand?
Poison, I see, hath been his timeless end.—
O churl, drunk all, and left no friendly drop
To help me after! I will kiss thy lips.
Haply some poison yet doth hang on them,
To make me die with a restorative.

She kisses him.

Thy lips are warm!

Enter Paris’s Page and Watch.

FIRST WATCH

Lead, boy. Which way?

JULIET

Yea, noise? Then I’ll be brief. O, happy dagger,
This is thy sheath. There rust, and let me die.

She takes Romeo’s dagger, stabs herself, and dies.
This is the place, there where the torch doth burn.

The ground is bloody.—Search about the churchyard.

Go, some of you; whoe’er you find, attach.

Pitiful sight! Here lies the County slain,
And Juliet bleeding, warm, and newly dead,
Who here hath lain this two days buried.—

Go, tell the Prince. Run to the Capulets.
Raise up the Montagues. Some others search.

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

Enter Watchmen with Romeo’s man Balthasar.

Here’s Romeo’s man. We found him in the churchyard.

Hold him in safety till the Prince come hither.

Enter Friar Lawrence and another Watchman.

Here is a friar that trembles, sighs, and weeps.

We took this mattock and this spade from him As he was coming from this churchyard’s side.

A great suspicion. Stay the Friar too.

Enter the Prince with Attendants.

What misadventure is so early up
That calls our person from our morning rest?
Enter Capulet and Lady Capulet.

CAPULET
What should it be that is so shrieked abroad?

LADY CAPULET
O, the people in the street cry “Romeo,”
Some “Juliet,” and some “Paris,” and all run
With open outcry toward our monument.

PRINCE
What fear is this which startles in our ears?

FIRST WATCH
Sovereign, here lies the County Paris slain,
And Romeo dead, and Juliet, dead before,
Warm and new killed.

PRINCE
Search, seek, and know how this foul murder comes.

FIRST WATCH
Here is a friar, and slaughtered Romeo’s man,
With instruments upon them fit to open
These dead men’s tombs.

CAPULET
O heavens! O wife, look how our daughter bleeds!
This dagger hath mista’en, for, lo, his house
Is empty on the back of Montague,
And it mis-sheathed in my daughter’s bosom.

LADY CAPULET
O me, this sight of death is as a bell
That warns my old age to a sepulcher.

Enter Montague.

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

MONTAGUE
Alas, my liege, my wife is dead tonight.
Grief of my son’s exile hath stopped her breath.
What further woe conspires against mine age?

PRINCE    Look, and thou shalt see.
MONTAGUE, [seeing Romeo dead]
O thou untaught! What manners is in this,
To press before thy father to a grave?

PRINCE
Seal up the mouth of outrage for awhile,
Till we can clear these ambiguities
And know their spring, their head, their true
descent,
And then will I be general of your woes
And lead you even to death. Meantime forbear,
And let mischance be slave to patience.—
Bring forth the parties of suspicion.

FRIAR LAWRENCE
I am the greatest, able to do least,
Yet most suspected, as the time and place
Doth make against me, of this direful murder.
And here I stand, both to impeach and purge
Myself condemnèd and myself excused.

PRINCE
Then say at once what thou dost know in this.

FRIAR LAWRENCE
I will be brief, for my short date of breath
Is not so long as is a tedious tale.
Romeo, there dead, was husband to that Juliet,
And she, there dead, [that] Romeo’s faithful wife.
I married them, and their stol’n marriage day
Was Tybalt’s doomsday, whose untimely death
Banished the new-made bridegroom from this city,
For whom, and not for Tybalt, Juliet pined.
You, to remove that siege of grief from her,
Betrothed and would have married her perforce
To County Paris. Then comes she to me,
And with wild looks bid me devise some mean
To rid her from this second marriage,
Or in my cell there would she kill herself.
Then gave I her (so tutored by my art)
A sleeping potion, which so took effect
As I intended, for it wrought on her
The form of death. Meantime I writ to Romeo
That he should hither come as this dire night
To help to take her from her borrowed grave,
Being the time the potion’s force should cease.
But he which bore my letter, Friar John,
Was stayed by accident, and yesternight
Returned my letter back. Then all alone
At the prefixèd hour of her waking
Came I to take her from her kindred’s vault,
Meaning to keep her closely at my cell
Till I conveniently could send to Romeo.
But when I came, some minute ere the time
Of her awakening, here untimely lay
The noble Paris and true Romeo dead.
She wakes, and I entreated her come forth
And bear this work of heaven with patience.
But then a noise did scare me from the tomb,
And she, too desperate, would not go with me
But, as it seems, did violence on herself.
All this I know, and to the marriage
Her nurse is privy. And if aught in this
Miscarried by my fault, let my old life
Be sacrificed some hour before his time
Unto the rigor of severest law.

PRINCE

We still have known thee for a holy man.—
Where’s Romeo’s man? What can he say to this?

BALTHASAR

I brought my master news of Juliet’s death,
And then in post he came from Mantua
To this same place, to this same monument.
This letter he early bid me give his father
And threatened me with death, going in the vault, If I departed not and left him there.

PRINCE
Give me the letter. I will look on it.—

[He takes Romeo’s letter.]

Where is the County’s page, that raised the watch?—
Sirrah, what made your master in this place?

PAGE
He came with flowers to strew his lady’s grave
And bid me stand aloof, and so I did.
Anon comes one with light to ope the tomb,
And by and by my master drew on him,
And then I ran away to call the watch.

PRINCE
This letter doth make good the Friar’s words,
Their course of love, the tidings of her death;
And here he writes that he did buy a poison
Of a poor ’pothecary, and therewithal
Came to this vault to die and lie with Juliet.

Where be these enemies?—Capulet, Montague,
See what a scourge is laid upon your hate,
That heaven finds means to kill your joys with love,
And I, for winking at your discords too,
Have lost a brace of kinsmen. All are punished.

CAPULET
O brother Montague, give me thy hand.
This is my daughter’s jointure, for no more
Can I demand.

MONTAGUE
But I can give thee more,
For I will ray her statue in pure gold,
That whiles Verona by that name is known,
There shall no figure at such rate be set
As that of true and faithful Juliet.
CAPULET
   As rich shall Romeo’s by his lady’s lie,
   Poor sacrifices of our enmity.  

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

   "All exit."