

Romeo and Juliet

By William Shakespeare

A Shakespeare In The Ruins Study Guide
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Welcome!

Romeo and Juliet was first performed in or around 1595. I suppose the words only “belonged” to Shakespeare for a very short time after he wrote them; he didn’t have to wait long to become a “star”, and people of the world have been enjoying his plays ever since.

The reason that we still enjoy these plays is no mystery. After all, children still argue with their parents – about their choices for boyfriends, girlfriends, and all sorts of other things –, husbands still argue with their wives, and people on opposing teams still compete for victory. Society is filled with many people who try to live by “the Golden Rule”, but, unfortunately, there are also many who exhibit characteristics of greed, jealousy, racism, and sexism.

Human beings haven’t changed all that much since Shakespeare’s day. And although Shakespeare’s words are over 400 years old, this production of *Romeo and Juliet*, set in present day Manitoba, is as modern as can be.

Director Heidi Malazdrewich has been in love with this play for a long time. She says, “I can’t remember the first time I heard the story of Romeo and Juliet. It seems to have always been a part of my narrative landscape. As a teenager it coloured my angst ridden experience.” She describes the action of the play as a “pendulum of needs and emotion... swinging in great swoops and so quickly that calmer heads do not prevail. All are in a state of re-action”.

In directing this production, her goal “is to be true to the text in sentiment, pace, clarity, and meaning.” Edits to the original have been made to keep the action moving

quickly and the timeline short. The present-day setting “highlight[s] the impulsivity of this tale.”

The modern setting also allows for some interesting character adjustments. Romeo’s good friend, Mercutio, is being played by a woman, and Juliet’s mom, Capulet, is a single mother. As well, Juliet’s Nurse is more of a confidant than a caretaker.

However, the characters and text do not work alone to tell this story; the design of the production is also critical. According to Malazdrewich, “a bold use of colour and structure in both the costume and set pieces. . . emphasize[s] the passion and impulsivity of the characters.”

The actual story is not really all that complicated, and the synopsis takes only a few minutes to read. But I totally agree with our director that a reason to live through this play, rather than merely read a summary or the prologue, “is to exercise our ability to empathize, and through that journey, recognize our own actions and impulses in the rushed and ill-advised behaviour of our proxies on stage.” This is a play that lets us safely experience “how poorly laid plans [can go] astray.”

In her article for the current SIR newsletter, Malazdrewich writes that her “instinct says that the story is rooted in the every day struggle for steadiness in a time of impulsivity. The experience of the play also serves as a reminder of the privilege some of us have to step outside of a heated conflict (whether it be a mundane social media battle or something much more pressing in our communities) and think about how we may be of aid in preventing tragedies. The play allows us to simultaneously empathize with the characters while maintaining a safe distance. Hopefully this will provide us with the needed insight to chart a better course.”

I cannot think of a greater reason for young people – make that, *all* people – to see this play.

Enjoy the show!

Pamela Lockman, May 2017

Dramatis Personæ (in this Shakespeare In The Ruins production)

PRINCE of Verona.

PARIS, a young Nobleman, Kinsman to the Prince.

MONTAGUE and

CAPULET, Heads of two Houses, feuding with each other.

ROMEO, son to Montague.

MERCUTIO, Kinsman to the Prince, Friend to Romeo

BENVOLIO, Nephew to Montague, Friend to Romeo.

TYBALT, Nephew to Lady Capulet.

FRIAR LAURENCE, a Franciscan.

FRIAR JOHN, of the same Order.

SAMPSON & GREGORY, Servants to Capulets

PETER, Servant to Juliet's Nurse.

An Apothecary.

LADY MONTAGUE, Wife to Montague.

LADY CAPULET, Wife to Capulet.

JULIET, Daughter to Capulet.

NURSE to Juliet.

Chorus.

Romeo and Juliet Synopsis

(adapted from absoluteshakespeare.com)

Prologue: The Prologue establishes (rather than foreshadows) that this play is a tragedy and that the children of two feuding families, Romeo of the Montague family and Juliet of the Capulet family, will both love and die before the play ends.

Act 1

1.1 Sampson and Gregory, servants to the Capulets, and Abraham and Balthasar, servants to the Montagues, start a street fight. They are joined by Benvolio (Montague) and Tybalt (Capulet). The Prince of Verona is angry when he learns of this fight, and he declares a death penalty for any further feuding between the two families. We learn that Romeo is lovesick for Rosaline, who will not return his love. His friend Benvolio tells Romeo to look at other girls.

1.2 Meanwhile, Capulet is keen for Paris to marry his daughter, Juliet. He plans a party for that night. Romeo and his friends decide to show up uninvited, Romeo, of course, hoping to see Rosaline.

1.3 Lady Capulet discusses the idea of marriage to Paris with her daughter, Juliet, who is not too thrilled with the idea.

1.4 Meanwhile, Mercutio attempts to cheer up the lovesick Romeo.

1.5 At the Capulet's party, Romeo, disguised by a mask, falls in love with Juliet "at first sight". Tybalt discovers Romeo and wants to hurt him, but Capulet stops him. Both Romeo and Juliet learn that they are each enemies of the other's family. Of course, Romeo and Juliet feel some conflict between their love for one another and their loyalty to their respective families.

Act 2

2.1 Ignoring the danger, Romeo scales the Capulets' wall to hide in Juliet's orchard in hopes of seeing her again. While he hides, Juliet steps out on her balcony and declares her love for him. Romeo comes out of hiding and they declare their love for each other. Juliet promises to send Romeo a messenger in the morning so they can make plans for their wedding.

2.2 The very next day, we meet Romeo's friend, Friar Laurence, who wonders how Romeo can forget Rosaline so quickly. However, he agrees to marry Romeo and Juliet since he hopes this marriage will end the long running Montague/Capulet feud.

2.3 Romeo catches up with his friends, Mercutio and Benvolio. Juliet's nurse arrives with her message, and the wedding is set for later that day. Nurse brings Romeo "cords" (ropes) which will allow him to climb into Juliet's bedchamber as her husband later that night. Act 2 ends with Romeo and Juliet's marriage.

Act 3

3.1 Benvolio and Mercutio (Montagues) meet Tybalt (Capulet), who wants to fight with Romeo. Romeo tries to avoid fighting, but Mercutio gets involved and is killed by Tybalt. Furious, Romeo then kills Tybalt. The Prince banishes Romeo from Verona, threatening death if he ever returns. Juliet learns of the killing and despite her loyalty to her family and her cousin, Tybalt, she mourns even more for Romeo's banishment.

3.2 Romeo learns of the banishment order, and believes he will never see Juliet again. Friar Laurence suggests he go to Juliet's bed chamber to comfort her. Capulet, who knows nothing of his daughter's marriage to Romeo, decides that she and Paris must get married in just a few days. He instructs his wife to let Juliet know of the plan.

3.3 Romeo and Juliet, already secretly married, have spent the night together. In the morning, Juliet learns that she is to marry Paris and tries, unsuccessfully, to change her father's mind. She decides that as a last resort, she will commit suicide.

Act 4

4.1 At Friar Laurence's "cell", Paris reveals that he will marry Juliet on Thursday. Juliet is cold to him when she arrives, and Paris leaves quickly. Friar Laurence tells Juliet of a potion that will make it look like she is dead for 48 hours. Everyone would think she died, and then she and Romeo could secretly get away together when she wakes up.

4.2 Capulet makes plans for Juliet's wedding. Juliet decides that she will drink Friar Laurence's potion, but before she does, she fools her father into believing that she no longer opposes marriage to Paris.

4.3 Capulet is so happy that Juliet is no longer fighting him on this wedding that he moves it forward to Wednesday instead of waiting until Thursday. This means that Juliet will have to take the potion earlier than planned...

4.4 Juliet imagines horrible results from taking the potion, but decides to drink it anyway. (This is SUCH a great scene! Be sure to read it all!)

4.5 While they are making preparations for Juliet's wedding to Paris, Lady Capulet sends the Nurse to wake Juliet but, of course, she cannot. The wedding plans are changed to those of a funeral.

Act V

5.1 In Mantua, where he has been hiding out, Romeo learns of Juliet's "death" and decides to risk his own life by returning to Verona to see her one last time. He buys some poison from a local Apothecary.

5.2 Friar John explains to Friar Laurence that he was not able to give Romeo the letter which said that Juliet is not dead. Friar Laurence tries to inform Romeo of the plan, and heads off to the Capulet burial chamber where Juliet will soon awaken.

5.3 Paris mourns his bride that never was. Romeo arrives, and opens Juliet's coffin to look at her one last time. He and Paris fight; Paris dies. Romeo takes the poison he got from the Apothecary, kisses Juliet, and then dies. Friar Laurence arrives too late. Juliet awakens and he tries to get her to leave with him. She refuses and he leaves alone. Juliet kisses Romeo, then stabs herself and dies. Balthasar and Friar Laurence explain everything to the Prince, the Capulets and the Montagues. The Prince scolds the two families who, broken-hearted, finally end their feud. The play ends with the Prince summarizing this tragic love story.

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

***Romeo and Juliet*: BACKGROUND and Sources**

by Kenneth Clark

The full title of Shakespeare's play in the Second Quarto Edition is *The Most Lamentable Tragedy of Romeo and Juliet*. Scholars agree that Shakespeare's source for this "most lamentable tragedy" is a long English poem by Arthur Brooke, *The Tragical History of Romeus and Juliet* (1562) which had been drawn from a French version of an Italian novella based on a folktale which had gone through a number of publications by different authors. In Luigi da Porto's Italian version of the story from about 1530 the setting is established in Verona, and the names are more or less established as Romeo and Giulietta. Tybalt is introduced, although his name is Theobaldo.

For a more detailed account of sources, we can refer to David Bevington's introduction to *Romeo and Juliet* in *Necessary Shakespeare*. According to Bevington, one difference between Shakespeare's version and Arthur Brooke's is the tone. Brooke's tone was that of a Puritan cautioning young lovers against getting carried away with their emotions. From Shakespeare's play we get the impression that Shakespeare "instead sympathizes with the perils of young lovers whose desires are unappreciated by an unfeeling world" (Bevington 461). The other major change Shakespeare made was the frantic pace: "Shakespeare . . . condensed Brooke's action from more than nine months to less than a week" (Bevington 461).

Romeo and Juliet was written fairly early in Shakespeare's career, around 1595. No one is exactly sure, but it is so close to when he wrote *A Midsummer Night's Dream* that he may have been working on them both at about the same time. Shakespearean scholar Stephen Greenblatt in *The Norton Shakespeare* (3rd Edition 2016) claims in his introduction to *Romeo and Juliet* that "one of Shakespeare's most delightful comedies and one of his most beloved tragedies appear to have been written at virtually the same time, using very similar materials" (Greenblatt 957). In both plays a stubborn father insists that his daughter marry the man that he chooses for her. In the comedy, the father is forced to change his mind; in the tragedy, he doesn't change his mind until it is too late. Furthermore, in *A Midsummer Night's Dream*, some workingmen who are inexperienced as actors attempt to put on a tragic play about Pyramus and Thisbe, and the result is unintentional humour as the "actors" are buffoons who get everything wrong. The performance is silly, even though the subject matter should be very sad -- forbidden love with disastrous consequences like in *Romeo and Juliet*.

Indeed, both *Dream* and *Romeo and Juliet* address the same issues. *Romeo and Juliet* seems like a romantic comedy complete with crude jokes and sarcastic humour until the death of Tybalt. Then everything changes. The materials of the tragedy and comedy are similar up to a point, the results are not. *Romeo and Juliet* does not fit the mould of classical tragedies as described by Aristotle in *The Poetics*. The protagonists are not kings or princes or great rulers who suffer a dramatic reversal of fortune. They are kids from feuding families who fall in love and suffer the consequences. On the other hand, the play has lasting appeal because everyone can relate to it whether as

friends, confidant(e)s, parents, or children. And many young ladies might object to the man their father might choose for them to marry and might rather choose for themselves.

Works Cited

Bevington, David. *The Necessary Shakespeare*. 2nd Ed. New York: Pearson Longman, 2005. 460-463.

Greenblatt, Stephen. *The Norton Shakespeare* 3E. New York: W.W. Norton & Company, 2016. 957 - 966.

ANTICIPATION GUIDE

Here are some questions and discussion topics to choose from before you attend the performance.

- Do parents always “know best”?
- What happens when parents and children don’t understand each other?
- What can parents and children do to help the other better understand their point of view, feelings, or situation?
- How important is your family name? For what, if anything, would you give it up?
- Should marriage ever be forced? What if the parents of both children want it?
- Do you believe in “love at first sight”?
- Agree or disagree: “Love is blind”.
- How will you know when you’ve met your perfect match or “soul mate”?
- Is there any such thing as “forbidden love”?
- How can friends help someone who is in love with someone who does not love him or her back?
- What would be worse: death, imprisonment, or being lawfully separated (exiled, banished) from the one you love?
- What would you be willing to give up to be with someone you love?
- What would you do to protect a friend’s honour or life?
- Instead of resorting to violence, how might a long-standing feud or argument be settled?
- Why is it so difficult for some people to forgive others?
- Why is suicide never the best alternative?
- How much attention should we pay to dreams?
- Define *luck*, *fate*, and *fortune*. How much influence do they have on our lives?

Encourage students to create their own related “essential questions.” Here are some examples that my own students came up with:

- How can love lead to impulsive behaviour?
- How do you define LOVE? How might male and female definitions differ?
- Why do we often hear more about hate than love in the world?

Putting Romeo and Juliet in context: a summary of sources

This summary of sources is a quick and easy way to explore the contexts for *Romeo and Juliet* – from young love in Shakespeare's day to sonnets and sleeping potions, and from Brooke's 1562 poem on *Romeus and Juliet* to a 21st-century Syrian production.

Ideas for using this resource:

- Use it as a handy guide to the site's rich sources on *Romeo and Juliet*. There's a link to each of the items, so you can explore them further through fuller descriptions, accessible analysis and vibrant visual images.
- Divide the sources amongst your group. Each person could highlight the key facts, find relevant quotes from *Romeo and Juliet* and share their findings with others. Together you could then explore how Shakespeare reflects or challenges the ideas in these sources.
- Select three of these ideas to weave into an essay on *Romeo and Juliet*. Raise your grade by showing your understanding of the contexts in which the play was written and received.
- Project the images onto your screen and use them as a springboard for discussing key themes and questions raised in *Romeo and Juliet*.
- Print out the coloured hand-out and use it as a revision guide.

- See more at: <https://www.bl.uk/teaching-resources/shakespeare-putting-romeo-and-juliet-in-context-a-summary-of-sources#sthash.3JpFC9tW.dpuf>

Teaching Resources from The British Library (accessed April 18, 2017)

Poetic Language in *Romeo and Juliet*

Notes by Kenneth Clark

Love poetry in Shakespeare's time was riddled with clichés. Petrarch's sonnets went on and on about a lady elevated on a pedestal and admired from afar by a man who seemed to worship the abstract idea of her. Mercutio mocks Romeo's words of love as "French slop". Mercutio's ideas of love are purely physical and he is cynical about Romeo's romantic notions. Instead of dismissing the sonnet as an overworked poetic form, Shakespeare revitalized it by using fresh imagery that undermined the conventions of the form. Shakespeare's sonnet "My mistress' eyes are nothing like the sun" undoes the false comparisons made by lesser poets by exposing such silly claims ("Your eyes light up and shine just like the sun") as dishonest trash.

Rhyming poetry in plays was so 1580 that playwrights in Shakespeare's time were dropping it fast in favour of the new, somewhat more natural sounding form called blank verse. Blank verse is written with a strict pattern of rhythm, but rhymes were used only occasionally to provide closure at the end of a scene, to characterize a bit of folk wisdom, to cast a spell, or to convey the language of love. Maybe because the entire play is a sort of extended love poem and because it was inspired by a poem, Shakespeare used plenty of rhyme in *Romeo and Juliet* in addition to using blank verse.

The Prologue is a Shakespearean Sonnet that tells the whole story of *Romeo and Juliet* in 14 lines! The pattern of the rhyme scheme is shown by the letters that I have added at the end of the lines. We start with A and each new sound at the end of a line gets a new letter. When the sounds actually rhyme or look like they rhyme (like love and remove), we use the same letter to show the rhyming pattern.

The Shakespearean Sonnet has three stanzas of four lines each called quatrains, and it ends with a rhyming pair of lines called a couplet. I added the spaces to make the division of the stanzas clear. The Italian or Petrarchan Sonnet is a little different, because it has an eight-line stanza called an octave followed by a six-line stanza called a sestet, but we are looking at the Shakespearean sonnet because it is a form used in the play.

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

One other thing about sonnets. They have a pattern of rhythm to them as well. Let's look at the rhythmic pattern in the second quatrain. We'll use the second one because the first one is a bit tricky:

~ / ~ / ~ / ~ / ~ /
 From **forth** the **fatal** **loins** of **these** two **foes** (C)
 ~ / ~ / ~ / ~ / ~ /
 A **pair** of **star**-crossed **lovers** **take** their **life**; (D)
 ~ / ~ / ~ / ~ / ~ /
 Whose **misadventured** **piteous** **overthrows** (C)
 ~ / ~ / ~ / ~ / ~ /
 Do **with** their **death** **bury** their **parents'** **strife**. (D)

I have used bold letters and (/) here to show where the emphasis falls on a syllable. The other syllables (~) are weak. This is not an exact science and the pronunciation of some words has changed since Shakespeare's time. Look at "bury" above which seems to be reversed. Nevertheless, *most lines* appear to have a pattern of a weak syllable followed by a strong one. The pattern of "weak-strong" is called an **iambic foot**. This type of foot is repeated five times in each line. The word meaning five poetic feet to the line is called **pentameter**. And so together we refer to the pattern of rhythm in the sonnet as **iambic pentameter**. It means that the foot or pattern used in a sonnet is a weak syllable followed by a strong syllable and that there are five of these units of "weak-strong" in a line, so 10 syllables in each line.

This isn't only true of all of Shakespeare's sonnets. He uses iambic pentameter throughout the rest of the play *Romeo and Juliet* and all his other 37 plays as well. The blank verse poetry uses this same pattern. It just doesn't rhyme. Occasionally, Shakespeare's characters drop the poetry altogether and speak in prose (just like regular people). In *Macbeth* there are witches who switch up the poetic form to sound unnatural, which is right, because they are witches. They use "strong-weak" instead and only four feet to the line! That's called trochaic tetrameter, but seems to be reserved for Shakespeare's witches. In the rest of *Macbeth* and all of the other plays iambic pentameter rules.

Another cool thing about blank verse poetry is that a line may split between two characters in conversation, but it still adds up to one line with ten syllables alternating between weak and strong, or as we have said before, five iambic feet. It's just like any other line of iambic pentameter, but there are two speakers.

Here's an example:

~ / ~ / ~
 Romeo: Thou **talk'st** of **nothing**.

/ ~ / ~ /
 Mercutio: **True**, I **talk** of **dreams** (1.4.94).

As you can see, two speakers, but one line of poetry. The syllables still add up to ten and are alternating from weak to strong. The rhythm keeps going, even when people interrupt each other. The other consideration is a word like "talk'st". The apostrophe is there instead of spelling out "talkest" because that would require two syllables and mess up the number of syllables in the line. The same goes for words like "o'er" in place of "over". It is all about the syllable count. These were just little poetic tricks to make a two syllable word sound like only one syllable when

it was needed. Also, notice the space after Mercutio's name before the words. This is to remind the actor that he is finishing Romeo's line and to keep the rhythm going.

Lines of poetry are shared between characters in more intimate ways. And what could be more intimate than sharing a sonnet? Don't answer that question until you look at the sonnet Romeo and Juliet share that leads to their first kiss:

ROMEO [To JULIET] (1.4.204 - 218)

If I profane with my unworhiest hand
This holy shrine, the gentle sin is this:
My lips, two blushing pilgrims, did 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

Then move not, while my prayer's effect I take.

[He kisses her.]

This interactive sonnet is brilliant in multiple ways. We have had wordplay in the form of puns and double meanings about sexual relationships throughout the play up to this point, but when the servants or Mercutio and the Nurse reach for the second level of meaning, that second level is crude or vulgar in order to make a "dirty joke". The nature of Romeo and Juliet's wordplay in their shared sonnet has the opposite effect. Stephen Greenblatt, in his introduction to *Romeo and Juliet*, describes the quality of their wordplay best:

Even to speak of this first exchange as a game, which it certainly is, is to risk diminishing its intense seriousness. For in the intertwining of these fourteen complexly rhymed lines, Romeo and Juliet, who do not yet so much as know each other's names, disclose a mutual longing in language whose formal elegance confers on physical desire a spiritual exaltation (*Norton Shakespeare* 959).

Or, as Greenblatt states more directly, "the punning of Romeo and Juliet's initial exchange at the Capulet ball derives its power from the lovers' conviction that there really is an essential relation between the touching of their hands and lips and a religious experience" (Greenblatt, *Norton*. 959).

The sonnet ends as a perfect Shakespearean sonnet should, with the rhyming couplet. Then they continue rhyming for four more lines as if starting another sonnet (with the ABAB rhyme scheme continuing) until they are interrupted by the Nurse:

ROMEO

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

JULIET

Then have my lips the sin that they have took.

ROMEO

Sin from my lips? Oh trespass sweetly urged!

Give me my sin again. [He kisses her again to take back the sin he had left on her lips.]

JULIET

You kiss by th' book. (1.4. 219 - 222)

Notice that "book" rhymes with "took" and that Juliet is completing Romeo's line. The apostrophe replacing the "e" in "the" is part of the code that tells us to count "by th'" as only one syllable so that they share one line of iambic pentameter.

The Second Act begins with another sonnet as a prologue. Romeo frequently speaks in rhyme whenever he speaks of Juliet. For example, look at his response to seeing her for the first time:

Oh, she doth teach the torches to burn bright! (1.4. 155 - 164).

In addition to this passage there are multiple rhyming sections throughout the play. And, of course, the play fittingly ends with the closure provided by a quatrain followed by a rhyming couplet as if the entire play were all an extended tragic love poem.

WorksCited

Greenblatt, Stephen. *The Norton Shakespeare 3E*. New York: W. W. Norton & Company, 2016.

READING THE PLAY ALOUD

Nothing takes the place of actually reading the play, and the best way for students to do this is to get up on their feet! However, if you don't have time to read it all, here are some excerpts of varying lengths for students to read, act, and, perhaps, even memorize. Note: These excerpts will not necessarily line up with more modern play editions, as they are taken from the Director's script, which is an adaptation drawn from Shakespeare's First Folio of 1623. You will also notice some interesting spellings, left as is from an early folio edition. Where they are especially unusual, for clarification, modern spelling is inserted in brackets. You and your students might enjoy reading about and viewing facsimiles of the early folios at http://internetshakespeare.uvic.ca/Library/facsimile/book/Bran_F1/669/?work=rom&zoom=800 and <http://www.folger.edu/what-shakespeare-first-folio>

1.1. Sampson & Gregory challenge Mercutio as he walks by.

⁴⁵*Merc.* Do you bite your Thumbe at us sir?

⁴⁶*Samp.* I do bite my Thumbe, sir.

⁴⁷*Merc.* Do you bite your Thumb at us, sir?

⁴⁸*Sam.* Is the Law of our side, if I say I?

Gre. No.

⁴⁹*Sam,* No sir, I do not bite my Thumbe at you sir: but
⁵⁰I bite my Thumbe sir.

⁵¹*Greg.* Do you quarrell sir?

⁵²*Merc.* Quarrell sir? no sir.

⁵³*Sam.* If you do sir, I am for you, I serve as good a man as you.

⁵⁴*Merc.* No better?

Samp. Well sir._

1.1. Benvolio & Romeo speak of love.

²⁰⁷*Ben.* Tell me in sadnesse, who is that you love?

²⁰⁸*Rom.* In sadnesse Cozin, I do love a woman.

²¹³*Ben.* I aym'd so neare, when I suppos'd you lov'd.

²¹⁴*Rom.* A right good marke man, and shee's faire I love

²¹⁵*Ben.* A right faire marke, faire Coze, is soonest hit.

²¹⁶*Rom.* Well in that hit you misse, sheel not be hit

²¹⁷With Cupids arrow, she hath *Dians* wit:

²¹⁸And in strong proofe of chastity well arm'd:

²¹⁹From loves weake childish Bow, she lives uncharm'd.

²²³O she is rich in beautie, onely poore,

²²⁴That when she dies, with beautie dies her store.

²²⁵*Ben.* Then she hath sworne, that she will still live chast?

²²⁶*Rom.* She hath, and in that sparing make huge wast?

²³¹She hath forsworne to love, and in that vow

²³²Do I live dead, that live to tell it now.

²³³*Ben.* Be rul'd by me, forget to thinke of her.

²³⁴*Rom.* O teach me how I should forget to thinke.

²³⁵*Ben.* By giving liberty unto thine eyes,

²³⁶Examine other beauties

1.3. Juliet's mother asks her opinion on marriage

³⁵⁷*Juliet.* How now, who calls?

³⁵⁸*Nur.* Your Mother.

³⁵⁹*Juliet.* Madam I am heere, what is your will?

³⁶⁰*Cap.* This is the matter: Nurse give leave awhile, we

³⁶¹must talke in secret.

Nurse come backe againe, I have remembred me, thou'se heare our counsell.

Thou knowest my daughter's of a prety age.

Now Tell me daughter *Juliet, my child,*

⁴¹¹How stands your disposition to be Married?

⁴¹²*Juli.* It is an houre [honour] that I dreame not of.

1.4 Mercutio & Benvolio try to convince Romeo to attend the party, but he is full of excuses, and still lovesick for Rosaline.

⁴⁶⁴*Rom.* Give me a Torch, I am not for this ambling.

⁴⁶⁵Being but heavy I will beare the light.

⁴⁶⁶*Mer.* Nay gentle *Romeo*, we must have you dance.

⁴⁶⁷*Rom.* Not I beleeve me, you have dancing shooes

⁴⁶⁸With nimble soles, I have a soale of Lead

⁴⁶⁹So stakes me to the ground, I cannot move.

⁴⁷⁰*Mer.* You are a Lover, borrow *Cupids* wings,

⁴⁷¹And soare with them above a common bound.

⁴⁷²*Rom.* I am too sore enpearced with his shaft,

⁴⁷³To soare with his light feathers, and to bound:

⁴⁷⁴I cannot bound a pitch above dull woe,

⁴⁷⁵Under loves heavy burthen doe I sinke.

1.4. Tybalt discovers *Romeo* at the party and is not at all pleased; he and *Capulet* speak.

⁶³³*Cap.* Why how now kinsman,
⁶³⁴Wherefore storme you so?

⁶³⁵*Tib.* Auntie this is a *Mountague*, our foe:

⁶³⁶A Villaine that is hither come in spight,

⁶³⁷To scorne at our Solemnitie this night.

⁶³⁸*Cap.* Young *Romeo* is it?

⁶³⁹*Tib.* 'Tis he, that Villaine *Romeo*.

⁶⁴⁰*Cap.* Content thee gentle Coz, let him alone,

⁶⁴¹A beares him like a portly Gentleman:

⁶⁴²And to say truth, *Verona* brags of him,

⁶⁴³To be a vertuous and well govern'd youth:

⁶⁴⁴I would not for the wealth of all the towne,

⁶⁴⁵Here in my house do him disparagement:

⁶⁴⁶Therefore be patient, take no note of him,

⁶⁴⁷It is my will, the which if thou respect,

⁶⁴⁸Shew a faire presence, and put off these frownes,

⁶⁴⁹An ill beseeming semblance for a Feast.

⁶⁵⁰*Tib.* It fits when such a Villaine is a guest,

⁶⁵¹Ile not endure him.

⁶⁵²*Cap.* He shall be endu'rd.

⁶⁵³What goodman boy, I say he shall, go too,

⁶⁵⁴Am I the Maister here or you? go too,

⁶⁵⁵Youle not endure him, God shall mend my soule,

⁶⁵⁶Youle make a Mutinie among the Guests:
⁶⁵⁷You will set cocke a hoope, youle be the man.

⁶⁵⁸*Tib.* Why Uncle, 'tis a shame.

⁶⁵⁹*Cap.* Go too, go too,
⁶⁶⁰You are a sawcy Boy, 'ist so indeed?

⁶⁶¹This tricke may chance to scath you, I know what,
⁶⁶²You must contrary me, marry 'tis time.

⁶⁶³Well said my hearts, you are a Princox, goe,
⁶⁶⁴Be quiet, or more light, more light for shame,
⁶⁶⁵Ile make you quiet.
What, chearely my hearts.

⁶⁶⁶*Tib.* Patience perforce, with wilfull choler meeting,
⁶⁶⁷Makes my flesh tremble in their different greeting:
⁶⁶⁸I will withdraw, but this intrusion shall
⁶⁶⁹Now seeming sweet, convert to bitter gall.

1.4. At the party, Romeo and Juliet get a chance to speak briefly

⁶⁷⁴*Iul.* Good Pilgrime,
⁶⁷⁵You do wrong your hand too much.

⁶⁷⁶Which mannerly devotion shewes in this,
⁶⁷⁷For Saints have hands, that Pilgrims hands do tuch,
⁶⁷⁸And palme to palme, is holy Palmers kisse.

⁶⁷⁹*Rom.* Have not Saints lips, and holy Palmers too?

⁶⁸⁰*Iul.* I Pilgrim, lips that they must use in prayer.

⁶⁸¹*Rom.* O then deare Saint, let lips do what hands do,
⁶⁸²They pray (grant thou) least faith turne to dispaire.

⁶⁸³*Iul.* Saints do not move,
⁶⁸⁴Though grant for prayers sake.

⁶⁸⁵*Rom.* Then move not while my prayers effect I take:
⁶⁸⁶Thus from my lips, by thine my sin is purg'd.

⁶⁸⁷*Iul.* Then have my lips the sin that they have tooke.

⁶⁸⁸*Rom.* Sin from my lips? O trespassse sweetly vrg'd:
⁶⁸⁹Give me my sin againe.

⁶⁹⁰*Iul.* You kisse by'th'booke.

691 *Nur.* Madam your Mother craves a word with you.

2.1. The balcony scene (excerpted)

815 *Rom* See how she leanes her cheek upon her hand.

816 O that I were a Glove upon that hand,
817 That I might touch that cheek.

818 *Iul.* Ay me.

819 *Rom.* She speakes.

820 Oh speake againe bright Angell, for thou art
821 As glorious to this night being ore my head,
822 As is a winged messenger of heaven
823 Unto the white upturned wondring eyes
824 Of mortalls that fall backe to gaze on him,
825 When he bestrides the lazie puffing Cloudes,
826 And sailes upon the bosome of the ayre.

827 *Iul.* O *Romeo*, *Romeo*, wherefore art thou *Romeo*?

828 Denie thy Father and refuse thy name:
829 Or if thou wilt not, be but sworne my Love,
830 And Ile no longer be a *Capulet*.

831 *Rom.* Shall I heare more, or shall I speake at this?

832 *Iu.* 'Tis but thy name that is my Enemy:
833 Thou art thy selfe, though not a *Mountague*,
834 What's *Mountague*? it is nor hand nor foote,
835 Nor arme, nor face, O be some other name
836 Belonging to a man.

837 [What's in a name?] That which we call a Rose,
838 By any other word would smell as sweete,
839 So *Romeo* would, were he not *Romeo* cal'd,
840 Retaine that deare perfection which he owes,
841 Without that title *Romeo*, doffe thy name,
842 And for thy name which is no part of thee,
843 Take all my selfe.

844 *Rom.* I take thee at thy word:
845 Call me but Love, and Ile be new baptiz'd,
846 Hence forth I never will be *Romeo*.

847 *Iuli.* What man art thou, that thus bescreen'd in night
848 So stumblest on my counsell?

849 *Rom.* By a name,
850 I know not how to tell thee who I am:
851 My name deare Saint, is hatefull to my selfe,
852 Because it is an Enemy to thee,
853 Had I it written, I would teare the word.

854 *Iul.* My eares have yet not drunke a hundred words
855 Of thy tongues uttering, yet I know the sound.

856 Art thou not *Romeo*, and a *Montague*?

857 *Rom.* Neither faire Maid, if either thee dislike.

858 *Iul.* How cam'st thou hither.

859 Tell me, and wherefore?

860 The Orchard walls are high, and hard to climbe,
861 And the place death, considering who thou art,
862 If any of my kinsmen find thee here,

863 *Rom.* With Loves light wings
864 Did I ore-perch these Walls,
865 For stony limits cannot hold Love out,
866 And what Love can do, that dares Love attempt:
867 Therefore thy kinsmen are no stop to me.

868 *Iul.* If they do see thee, they will murther thee.

869 *Rom.* Alacke there lies more perill in thine eye,
870 Then twenty of their Swords, looke thou but sweete,
871 And I am prooffe against their enmity.

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

873 *Rom.* I have nights cloake to hide me from their eyes
874 And but thou love me, let them finde me here,
875 My life were better ended by their hate,
876 Then death proroged wanting of thy Love.

877 *Iul.* By whose direction found'st thou out this place?

878 *Rom.* By Love that first did promp me to enquire,
879 He lent me counsell, and I lent him eyes.

975 *Iul.* What a clock to morrow
976 Shall I send to thee?

977 *Rom.* By the houre of nine.

978 *Iul.* I will not faile, 'tis twenty yeares till then,
979 I have forgot why I did call thee backe.

980 *Rom.* Let me stand here till thou remember it.

981 *Iul.* I shall forget, to have thee still stand there,
982 Remembring how I Love thy company.

983 *Rom.* And Ile still stay, to have thee still forget,
984 Forgetting any other home but this.

985 *Iul.* 'Tis almost morning, I would have thee gone,
986 And yet no further then a wantons Bird,
990 So loving lealous of his liberty.

991 *Rom.* I would I were thy Bird.

992 *Iul.* Sweet so would I,
993 Yet I should kill thee with much cherishing:
994 Good night, good night.

995 *Rom.* Parting is such sweete sorrow,
996 That I shall say goodnight, till it be morrow.

997 *Iul.* Sleepe dwell upon thine eyes, peace in thy brest.

998 *Rom.* Would I were sleepe and peace so sweet to rest,

2.2 Romeo visits Friar Lawrence to tell him about his new love.

1062 *Fri.* Be plaine good Son, rest homely in thy drift,
1063 Ridling confession, findes but ridling shrift.

1064 *Rom.* Then plainly know my hearts deare Love is set,
1065 On the faire daughter of rich *Capulet*:
1066 As mine on hers, so hers is set on mine;
1067 And all combin'd, save what thou must combine
1068 By holy marriage: when and where, and how,
1069 We met, we wooed, and made exchange of vow:
1070 Ile tell thee as we passe, but this I pray,
1071 That thou consent to marrie us to day.

1072 *Fri.* Holy S[aint] *Francis*, what a change is heere?
1073 Is *Rosaline* that thou didst Love so deare
1074 So soone forsaken? young mens Love then lies
1075 Not truely in their hearts, but in their eyes.

1076 Iesu *Maria*, what a deale of brine

1077 Hath washt thy sallow cheekes for *Rosaline*?

1082 Lo here upon thy cheeke the staine doth sit,

1083 Of an old teare that is not washt off yet.

1088 *Rom.* Thou chid'st me oft for loving *Rosaline*.

1089 *Fri.* For doting, not for loving pupill mine.

1090 *Rom.* And bad'st me bury Love.

1091 *Fri.* Not in a grave,

1092 To lay one in, another out to have.

1093 *Rom.* I pray thee chide me not, her I Love now

1094 Doth grace for grace, and Love for Love allow:

1095 The other did not so.

1096 *Fri.* O she knew well,

1097 Thy Love did read by rote, that could not spell:

1098 But come young waverer, come goe with me,

1099 In one respect, Ile thy assistant be:

1100 For this alliance may so happy prove,

1101 To turne your houshold rancor to pure Love.

1102 *Rom.* O let us hence, I stand on sudden hast.

1103 *Fri.* Wisely and slow, they stumble that run fast.

2.3 Nurse acts as a go-between for Romeo and Juliet

Nur My young Lady bid me enquire you out, what
1261 she bid me say, I will keepe to my selfe: but first let me
1262 tell ye, if ye should leade her in a fooles paradise, as they
1263 say, it were a very grosse kind of behaviour

1267 *Rom.* Nurse commend me to thy Lady and Mistresse, I

1268 protest unto thee.

1269 *Nur.* Good heart, and yfaith I will tell her as much:

1270 Lord, Lord she will be a joyfull woman.

1271 *Rom.* What wilt thou tell her Nurse? thou doest not

1272 marke me?

1273 *Nur.* I will tell her sir, that you do protest, which as I

1274 take it, is a Gentleman-like offer.

1275 *Rom.* Bid her devise some meanes to come to Frier *Lawrence* Cell

1276 And there she shall be married: here is for thy paines.

1278 *Nur.* No truly sir not a penny.

1279 *Rom.* Go too, I say you shall.

1280 *Nur.* This afternoone sir? well she shall be there.

1281 *Ro.* And stay thou good Nurse behind the Abbey wall,

1282 Within this houre my man shall be with thee,

1283 And bring thee Cords made like a tackled staire,

1284 Which to the high top gallant of my joy,

1285 Must be my convoy in the secret night.

1286 Farewell, be trustie and Ile quite thy paines:

1287 Farewell, commend me to thy Mistresse.

1288 *Nur.* Now God in heaven blesse thee: harke you sir,

2.4 Juliet is going crazy waiting for Nurse to return after speaking with Romeo, but Nurse teases a little before sharing the news.

Iul ¹³²⁹O God she comes, O hony Nurse what newes?

1330 Hast thou met with him?

1333 O Lord, why lookest thou sad?

1334 Though newes, be sad, yet tell them merrily.

1335 If good thou sham'st the musicke of sweet newes,

1336 By playing it to me, with so sower a face.

1337 *Nur.* I am a weary, give me leave awhile,

1338 Fie how my bones ake, what a iaunt have I had?

1339 *Iul.* I would thou had'st my bones, and I thy newes:

1340 Nay come I pray thee speake, good good Nurse speake.

1341 *Nur.* Iesu what hast? can you not stay a while?

1342 Do you not see that I am out of breath?

1343 *Iul* How art thou out of breath, when thou hast breth

1344 To say to me, that thou art out of breath?

1345 The excuse that thou dost make in this delay,

1346 Is longer then the tale thou dost excuse.

1347 Is thy newes good or bad? answer to that,

1348 Say either, and Ile stay the circustance:

1349 Let me be satisfied, ist good or bad?

1365 Sweet sweet, sweet Nurse, tell me what saies my Love?

1379 *Nur.* Have you got leave to go to shrift to day?

1380 *lul.* I have.

1381 *Nur.* Then high you hence to Frier *Lawrence* Cell,
1382 There staies a Husband to make you a wife:
1383 Now comes the wanton bloud up in your cheekes,
1384 Thei'le be in Scarlet straight at any newes:
1385 Hie you to Church, I must an other way,
1386 To fetch a Ladder by the which your Love
1387 Must climde a birds nest Soone when it is darke:
1388 I am the drudge, and toile in your delight:
1389 But you shall beare the burthen soone at night.

1390 Go Ile to dinner, hie you to the Cell.

1391 *lui.* Hie to high Fortune, honest Nurse, farewell.

2.5. The wedding at the Friar's cell.

Enter Frier and Romeo.

1393 *Fri.* So smile the heavens upon this holy act,
1394 That after houres, with sorrow chide us not.

1395 *Rom.* Amen, amen, but come what sorrow can,
1396 It cannot countervaille the exchange of joy
1397 That one short minute gives me in her sight:
1398 Do thou but close our hands with holy words.

1399 Then Love-devouring death do what he dare,
1400 It is inough. I may but call her mine.

1401 *Fri.* These violent delights have violent endes,
1402 And in their triumph: die like fire and powder.

1406 Therefore Love moderately, long Love doth so,
1407 Too swift arrives as tardie as too slow.
1408

Enter Juliet.

1409 Here comes the Lady.

Oh so light a foot
1410 Will nere weare out the everlasting flint,
1411 A Lover may bestride the Gossamours,
1412 That ydles in the wanton Summer ayre,
1413 And yet not fall, so light is vanitie.

1414 *Iul.* Good even to my ghostly Confessor.

1415 *Fri.* *Romeo* shall thanke thee Daughter for us both.

1416 *Iul.* As much to him, else in his thanks too much.

1417 *Fri.* Ah *Juliet*, if the measure of thy joy
1418 Be heapt like mine, and that thy skill be more
1419 To blason it, then sweeten with thy breath
1420 This neighbour ayre, and let rich musickes tongue,
1421 Unfold the imagin'd happinesse that both
1422 Receive in either, by this deere encounter.

1423 *Iul.* They are but beggers that can count their worth,
1426 But my true Love is growne to such such excesse,
1427 I cannot sum up some of halfe my wealth.

1428 *Fri.* Come, come with me, & we will make short worke,
1429 For by your leaves, you shall not stay alone,
1430 Till holy Church incorporate two in one.

3.1. The BIG fight scene (excerpted). *Mercutio* & *Tybalt* die; *Romeo* is banished.

1488 *Tib.* Well peace be with you sir, here comes my man.

1489 *Mer.* But Ile be hang'd sir if he weare your Livery.

1490 Marry go before to field, heele be your follower,
1491 Your worship in that sense, may call him man.

1492 *Tib.* *Romeo*, the love I beare thee, can affoord
1493 No better terme then this: Thou art a Villaine.

1494 *Rom.* *Tibalt*, the reason that I have to love thee,
1495 Doth much excuse the appertaining rage
1496 To such a greeting: Villaine am I none;
1497 Therefore farewell, I see thou know'st me not.

1498 *Tib.* Boy, this shall not excuse the iniuries
1499 That thou hast done me, therefore turne and draw.

1500 *Rom.* I do protest I never iniur'd thee,
1501 But lov'd thee better then thou can'st devise:
1502 Till thou shalt know the reason of my love,
1503 And so good *Capulet*, which name I tender
1504 As dearely as my owne, be satisfied.

1505 *Mer.* O calme, dishonourable, vile submission:

¹⁵⁰⁶*Alla stucatho* carries it away.

¹⁵⁰⁷*Tybalt*, you Rat-catcher, will you walke?

¹⁵⁰⁸*Tib.* What woulds thou have with me?

¹⁵⁰⁹*Mer.* Good King of Cats, nothing but one of your nine
¹⁵¹⁰lives, that I meane to make bold withall, and as you shall
¹⁵¹¹use me hereafter dry beate the rest of the eight.

Will you pluck your Sword out of his Pilcher by the eares?

Make hast, least mine be about your eares ere it be out.

¹⁵¹⁴*Tib.* I am for you.

¹⁵¹⁵*Rom.* Gentle *Mercutio*, put thy Rapier up.

¹⁵¹⁶*Mer.* Come sir, your Passado.

¹⁵¹⁷*Rom.* Draw *Benvolio*, beat downe their weapons:

¹⁵¹⁹*Tibalt, Mercutio*, the Prince expresly hath

¹⁵²⁰Forbidden bandying in *Verona* streetes.

¹⁵²¹Hold *Tybalt*, good *Mercutio*.

¹⁵²²

Exit Tybalt._

¹⁵²³*Mer.* I am hurt.

¹⁵²⁴A plague a both the Houses, I am sped:

¹⁵²⁵Is he gone and hath nothing?

¹⁵²⁶*Ben.* What art thou hurt?

¹⁵²⁷*Mer.* I, I, a scratch, a scratch, marry 'tis inough,

¹⁵²⁹*Rom.* Courage man, the hurt cannot be much.

¹⁵³⁰*Mer.* No: 'tis not so deepe as a well, nor so wide as a

¹⁵³¹Church doore, but 'tis inough, 'twill serve: aske for me to

¹⁵³²morrow, and you shall find me a grave man.

I am pepper'd I warrant, for this world: a plague a both your houses.

¹⁵³⁴What, a Dog, a Rat, a Mouse, a Cat to scratch a man to

¹⁵³⁵death: a Braggart, a Rogue, a Villaine, that fights by the

¹⁵³⁶booke of Arithmeticke, why the dev'le came you betweene us?

I was hurt under your arme.

¹⁵³⁸*Rom.* I thought all for the best.

1539 *Mer.* Helpe me into some house *Benvolio*,
1540 Or I shall faint: a plague a both your houses.

1541 They have made wormes meat of me,
1542 I have it, and soundly to your Houses.

Exit.

1543 *Rom.* This Gentleman the Princes neere Alie,
1544 My very Friend hath got his mortall hurt
1545 In my behalfe, my reputation stain'd
1546 With *Tibalts* slaunder, *Tybalt* that an houre
1547 Hath beene my Cozin: O Sweet *Juliet*,
1548 Thy Beauty hath made me Effeminate,
1549 And in my temper softned Valours steele.
1550

Enter Benvolio.

1551 *Ben.* O *Romeo*, *Romeo*, brave *Mercutio's* is dead,
1552 That Gallant spirit hath aspir'd the Cloudes,
1553 Which too untimely here did scorne the earth.

1554 *Rom.* This daies blacke Fate, on mo daies doth depend,
1555 This but begins, the wo others must end.

1556

Enter Tybalt.

1557 *Ben.* Here comes the Furious *Tybalt* backe againe.

1558 *Rom.* He gon in triumph, and *Mercutio* slaine?

1559 Away to heaven respective Lenitie,
1560 And fire and Fury, be my conduct now.

1561 Now *Tybalt* take the Villaine backe againe
1562 That late thou gav'st me, for *Mercutios* soule
1563 Is but a little way above our heads,
1564 Staying for thine to keepe him companie:
1565 Either thou or I, or both, must goe with him.

1566 *Tib.* Thou wretched Boy that didst consort him here,
1567 Shalt with him hence.

1568 *Rom.* This shall determine that.
1569

They fight. Tybalt falles._

1570 *Ben.* *Romeo*, away be gone:
1571 The Citizens are up, and *Tybalt* slaine,
1572 Stand not amaz'd, the Prince will Doome thee death
1573 If thou art taken: hence, be gone, away.

1574 *Rom.* O! I am Fortunes foole.

1575 *Ben.* Why dost thou stay?

1576

Exit Romeo.

1577

3.2. Nurse tells Juliet the terrible news.

1682 *Jul.* Ay me, what newes?

1683

Why dost thou wring thy hands?

1684 *Nur.* A weladay, hee's dead, hee's dead,

1685 We are undone Lady, we are undone.

1686 Alacke the day, hee's gone, hee's kil'd, he's dead.

1687 *Jul.* Can heaven be so envious?

1688 *Nur.*

Romeo can,

1689 Though heaven cannot.

O *Romeo*, *Romeo*.

1690 Who ever would have thought it *Romeo*.

1691 *Jul.* What divell art thou,

1692 That dost torment me thus?

1693 This torture should be roar'd in dismall hell,

1694 Hath *Romeo* slaine himselfe? say thou but I,

1700 Briefe, sounds, determine of my weale or wo.

1701 *Nur.* I saw the wound, I saw it with mine eyes,

1702 God save the marke, here on his manly brest,

1703 A pitteous Coarse, a bloody piteous Coarse:

1704 Pale, pale as ashes, all bedawb'd in blood,

1705 All in gore blood, I sounded at the sight-

1706 *Jul.* O breake my heart,

1707 Poore Banckrout breake at once.

1711 *Nur.* O *Tybalt*, *Tybalt*, the best Friend I had:

1713 That ever I should live to see thee dead.

1714 *Jul.* What storme is this that blowes so contrarie?

1715 Is *Romeo* slaughtred? and is *Tybalt* dead?

1716 My dearest Cozen, and my dearer Lord:

1717 Then dreadfull Trumpet sound the generall doome,

1718 For who is living, if those two are gone?

1719 *Nur.* *Tybalt* is gone, and *Romeo* banished,

1720 *Romeo* that kil'd him, he is banished.

1721 *Jul.* O God!

1722 Did *Rom*'os hand shed *Tybalts* blood?

1723 *Nur.* It did, it did, alas the day, it did.

1724 *Jul.* O Serpent heart, hid with a flowring face.

1738 *Nur.* There's no trust, no faith, no honestie in men,
1739 All periur'd [perjured], all forsworne, all naught, all dissemblers,
1742 Shame come to *Romeo*.

1743 *Jul.* Blister'd be thy tongue
1744 For such a wish, he was not borne to shame:
1745 Upon his brow shame is asham'd to sit;
1748 O what a beast was I to chide him?

1749 *Nur.* Will you speake well of him,
1750 That kil'd your Cozen?

1751 *Jul.* Shall I speake ill of him that is my husband?

3.2. Juliet wants to see Romeo one last time before he begins his banishment

1781 *Jul.* Where is my Mother, Nurse?

1782 *Nur.* Weeping and wailing
All over *Tybalts* Coarse, will you go to her?

1784 *Jul.* Wash she his wounds with tears: mine shal be spent
1785 When hers are drie for *Romeo's* banishment.

1786 Take up those Cordes, poore ropes you are beguil'd,
1787 Both you and I for *Romeo* is exild:
1788 He made you for a high-way to my bed,
1789 But I a Maid, die Maiden widowed.

1790 Come Cord, come Nurse, Ile to my wedding bed,
1791 And death not *Romeo*, take my Maiden head.

1792 *Nur.* Hie to your Chamber, Ile find *Romeo*
1793 To comfort you, I wot well where he is:
1794 Harke ye your *Romeo* will be heere at night,
1795 Ile to him, he is hid at *Lawrence* Cell.

1796 *Jul.* O find him, give this Ring to my true Knight,
1797 And bid him come, to take his last farewell.

3.3 In agony over what has happened, Romeo goes to the Friar, who tries to convince him that he is lucky to be banished rather than put to death.

1804 *Rom.* Father what newes?

1805 What is the Princes Doome?

1813 *Fri.* A gentler iudgement vanisht from his lips,
1814 Not bodies death, but bodies banishment.

1815 *Rom.* Ha, banishment? be mercifull, say death:
1816 For exile hath more terror in his looke,
1817 Much more then death: do not say banishment.

1818 *Fri.* Here from *Verona* art thou banished:
1819 Be patient, for the world is broad and wide.

1820 *Rom.* There is no world without *Verona* walles,
1821 But Purgatorie, Torture, hell it selfe:
1822 Hence banished, is banisht from the world,
1823 And worlds exile is death.

Then banished,
1824 Is death, misteare'd, calling death banished,
1825 Thou cut'st my head off with a golden Axe,
1826 And smilest upon the stroke that murders me.

1827 *Fri.* O deadly sin, O rude unthankfulness!
1828 Thy falt our Law calles death, but the kind Prince
1829 Taking thy part, hath rusht aside the Law,
1830 And turn'd that blacke word death, to banishment.
1831 This is deare mercy, and thou seest it not.

1832 *Rom.* 'Tis Torture and not mercy, heaven is here
1833 Where *Juliet* lives, and every Cat and Dog,
1834 And little Mouse, every unworthy thing
1835 Live here in Heaven and may looke on her,
1845 But *Romeo* may not, hee is banished.

1846 Had'st thou no poyson mixt, no sharpe ground knife,
1847 No sudden meane of death, though nere so meane,
1848 But banished to kill me?

Banished?

1849 O Frier, the damned use that word in hell:
1850 Howlings attends it, how hast thou the hart
1853 To mangle me with that word, banished?

1854 *Fri.* Then fond Mad man, heare me speake.

1855 *Rom.* O thou wilt speake againe of banishment.

1856 *Fri.* Ile give thee Armour to keepe off that word,
1857 Aduersities sweete milke, Philosophie,
1858 To comfort thee, though thou art banished.

1859 *Rom.* Yet banished? hang up Philosophie:
1862 It helps not, it preuailes not, talke no more.

1863 *Fri.* O then I see, that Mad men have no eares.

1864 *Rom.* How should they,
1865 When wisemen have no eyes?

1866 *Fri.* Let me dispaire with thee of thy estate,

1867 *Rom.* Thou can'st not speake of that thou dost not feele,
1868 Wert thou as young as *Juliet* my Love:
1869 An houre but married, *Tybalt* murdered,
1870 Doting like me, and like me banished,
1871 Then mightest thou speake,
1872 Then mightest thou teare thy hayre,
1873 And fall upon the ground as I doe now,
1874 Taking the measure of an unmade grave.

3.5. Romeo and Juliet have secretly spent the night together, and now it is morning and Romeo must leave or be discovered.

2033 *Jul.* Wilt thou be gone? It is not yet neere day:
2034 It was the Nightingale, and not the Larke,
2035 That pier'st the fearefull hollow of thine eare,
2036 Nightly she sings on yond Pomgranet tree,
2037 Beleeue [believe] me Love, it was the Nightingale.

2038 *Rom.* It was the Larke the Herauld of the Morne:
2039 No Nightingale: looke Love what envious streakes
2040 Do lace the severing Cloudes in yonder East:
2041 Nights Candles are burnt out, and locond day
2042 Stands tipto on the mistie Mountaines tops,
2043 I must be gone and live, or stay and die.

2044 *Jul.* Yond light is not daylight, I know it I:
2045 It is some Meteor that the Sun exhales,
2046 To be to thee this night a Torch-bearer,
2047 And light thee on thy way to *Mantua*.
2048 Therefore stay yet, thou need'st not to be gone.

2049 *Rom.* Let me be tane, let me be put to death,

2050 I am content, so thou wilt have it so.

2055 I have more care to stay, then will to go:

2056 Come death and welcome, *Juliet* wills it so.

2057 How ist my soule, lets talke, it is not day.

2058 *Iuli*. It is, it is, hie hence be gone away:

2059 It is the Larke that sings so out of tune,

2060 Straining harsh Discords, and unpleasing Sharpes.

2061 Some say the Larke makes sweete Diuision;

2062 This doth not so: for she diuideth us.

2067 O now be gone, more light and light it growes.

2068 *Rom*. More light & light, more darke & darke our woes.

2069

Enter Nurse.

2070 *Nur*. Madam.

2071 *Iul*. Yes.

2072 *Nur*. Your Lady Mother is comming to your chamber,

2073 The day is broke, be wary, looke about.

2074 *Iul*. Then window let day in, and let life out.

2075 *Rom*. Farewell, farewell, one kisse and Ile descend.

2076 *Iul*. Art thou gone so? Love, Lord, ay Husband, Friend,

2077 I must heare from thee every day in the houre,

2078 For in a minute there are many dayes,

2079 O by this count I shall be much in yeares,

2080 Ere I againe behold my *Romeo*.

2081 *Rom*. Farewell:

2082 I will omit no oportunitie,

2083 That may convey my greetings Love, to thee.

2084 *Iul*. O thinkest thou we shall ever meet againe?

2085 *Rom*. I doubt it not, and all these woes shall serve

2086 For sweet discourses in our time to come.

2087 *Iuilet*. O God! I have an ill Divining soule,

2088 Me thinks I see thee now, thou art so lowe,

2089 As one dead in the bottome of a Tombe,

2090 Either my eye-sight failes, or thou look'st pale.

2091 *Rom*. And trust me Love, in my eye so do you:

²⁰⁹²Drie sorrow drinkes our blood. Adué, adue.

3.5. Juliet's [mom] is not pleased with her.

²¹⁸²*Cap.* How, will she none? doth she not give me thanks?
²¹⁸³Is she not proud? doth she not count her blest,
²¹⁸⁴Unworthy as she is, that I have wrought
²¹⁸⁵So worthy a Gentleman, to be her Bridegroom

²¹⁸⁶*Iul.* Not proud you have, but thankfull that you have:
²¹⁸⁸Proud can I never be of what I hate,
²¹⁸⁹But thankfull even for hate, that is meant Love.

²¹⁹⁰*Cap.* How now? How now? Chopt Logicke? what is this?
²¹⁹²Proud, and I thanke you: and I thanke you not.

²¹⁹³Thanke me no thankings, nor proud me no pouds,
²¹⁹⁴But fettle your fine ioints 'gainst Thursday next,
²¹⁹⁵To go with *Paris* to Saint *Peters* Church:

²²⁰⁰*Iul.* Good Mother, I beseech you on my knees
²²⁰¹Heare me with patience, but to speake a word.

²²⁰²*Cap.* Get thee to Church a Thursday,
²²⁰⁴Or never after looke me in the face.
²²⁰⁵Speake not, reply not, do not answere me.

²²²²Gods bread, it makes me mad:
²²²³Day, night, houre, ride, time, worke, play,
²²²⁴Alone in companie, still my care hath bin
²²²⁵To have her matcht, and having now provided
²²²⁶A Gentleman of Noble Parentage,
²²²⁷Of faire Demeanes, Youthfull, and Nobly Allied,
²²²⁸Stuft as they say with Honourable parts,
²²²⁹Proportion'd as ones thought would wish a man,
²²³⁰And then to have a wretched puling foole,
²²³¹A whining mammet, in her Fortunes tender,
²²³²To answer, Ile not wed, I cannot Love:
²²³³I am too young, I pray you pardon me.

²²³⁴But, and you will not wed, Ile pardon you.

²²³⁵Graze where you will, you shall not house with me:
²²³⁶Looke too't, thinke on't, I do not use to iest.

²²³⁷Thursday is neere, lay hand on heart, advise,
²²³⁸And you be mine, Ile give you to my Friend:

2239 And you be not, hang, beg, starve, die in the streets,
2240 For by my soule, Ile nere acknowledge thee,
2241 Nor what is mine shall never do thee good:
2242 Trust too't, bethinke you, Ile not be forsworne

3.5 Juliet is feeling quite sorry for herself, and pleads for sympathy. Nurse tries to convince her that Paris is the better man.

2243 *Iuli.* Is there no pittie sitting in the Cloudes,
2244 That sees into the bottome of my griefe?

2245 O sweet my Mother cast me not away,
2246 Delay this marriage, for a month, a weeke,
2247 Or if you do not, make the Bridall bed
2248 In that dim Monument where *Tybalt* lies.

2249 *Cap.* Talke not to me, for Ile not speake a word,
2250 Do as thou wilt, for I have done with thee.

Exit.

2251 *Iul.* O God! O Nurse, how shall this be prevented?
2253 My Husband is on earth, my faith in heaven,
2254 How shall that faith returne againe to earth.

2257 Alacke, alacke, that heaven should practise stratagems
2258 Upon so soft a subiect as my selfe.

2259 What saist thou? hast thou not a word of joy?
2260 Some comfort Nurse.

2261 *Nur.* Faith here it is,
2262 *Romeo* is banished, and all the world to nothing,
2263 That he dares nere come backe to challenge you:
2264 Or if he do, it needs must be by stealth.

2265 Then since the case so stands as now it doth,
2266 I thinke it best you married with the Countie,
2267 O hee's a Lovely Gentleman:
2268 *Romeos* a dish-clout to him: an Eagle Madam
2269 Hath not so greene, so quicke, so faire an eye
2270 As *Paris* hath, beshrow my very heart,
2271 I thinke you are happy in this second match,
2272 For it excels your first: or if it did not,
2273 Your first is dead, or 'twere as good he were,
2274 As living here and you no use of him.

2275 *Iul.* Speakest thou from thy heart?

2276 *Nur.* And from my soule too,
2277 Or else beshrew them both.

2278 *Iul.* Amen.

2279 *Nur.* What?

2280 *Iul.* Well, thou hast comforted me marve'lous much,
2281 Go in, and tell my Lady I am gone,
2282 Having displeas'd my Mother, to *Lawrence* Cell,
2283 To make confession, and to be absolv'd.

2284 *Nur.* Marrie I will, and this is wisely done. *Exit.*

2285 *Iul.* Auncient damnation, O most wicked fiend!
2286 It is more sin to wish me thus forsworne,
2287 Or to dispraise my Lord with that same tongue
2288 Which she hath prais'd him with above compare,
2289 So many thousand times?

Go Counsellor,
2290 Thou and my bosome henchforth shall be twaine:
2291 Ile to the Frier to know his remedie,
2292 If all else faile, my selfe have power to die.

4.1 The Friar comes up with a plan to help Juliet.

2339 *Iul.* O shut the doore, and when thou hast done so,
2340 Come weepe with me, past hope, past care, past helpe.

2341 *Fri.* O *Juliet*, I alreadie know thy grieffe,
2342 It streames me past the compasse of my wits:
2343 I heare thou must and nothing may prorogue it,
2344 On Thursday next be married to this Countie.

2345 *Iul.* Tell me not Frier that thou hearest of this,
2346 Unlesse thou tell me how I may prevent it:
2347 If in thy wisdom, thou canst give no helpe,
2348 Do thou but call my resolution wise,
2349 And with his knife, Ile helpe it presently.

2350 God joyn'd my heart, and *Romeos*, thou our hands,
2361 Be not so long to speak, I long to die,
2362 If what thou speak'st, speake not of remedy.

2363 *Fri.* Hold Daughter, I doe spie a kind of hope,
2364 Which craves as desperate an execution,
2365 As that is desperate which we would prevent.

2366 If rather then to marrie Countie *Paris*
2367 Thou hast the strength of will to stay thy selfe,
2368 Then is it likely thou wilt undertake
2369 A thinglike death to chide away this shame,

2371 And if thou dar'st, Ile give thee remedie.

2372 *Iul.* Oh bid me leape, rather then marrie *Paris*,
2373 From of the Battlements of any Tower,
2379 Or bid me go into a new made grave,
2382 And I will doe it without feare or doubt,
2383 To live an unstained wife to my sweet Love.

2384 *Fri.* Hold then: goe home, be merrie, give consent,
2385 To marrie *Paris*: wensday is to morrow,
2386 To morrow night looke that thou lie alone,
2388 Take thou this Violl [vial] being then in bed,
2389 And this distilling liquor drinke thou off,
2390 When presently through all thy veines shall run,
2391 A cold and drowsie humour: for no pulse
2393 No warmth, no breath shall testifie thou livest,
2399 And in this borrowed likenesse of shrunke death
2400 Thou shalt continue two and forty houres,
2401 And then awake, as from a pleasant sleepe.

2402 Now when the Bridegroome in the morning comes,
2403 To rowse thee from thy bed, there art thou dead:
2404 Then as the manner of our country is,
2407 Thou shalt be borne to that same ancient vault,
2408 Where all the kindred of the *Capulets* lie,
2409 In the meane time against thou shalt awake,
2410 Shall *Romeo* by my Letters know our drift,
2411 And hither shall he come, and that very night
2412 Shall *Romeo* beare thee hence to *Mantua*.

2413 And this shall free thee from this present shame,
2414 If no inconstant toy nor womanish feare,
2415 Abate thy valour in the acting it.

2416 *Iul.* Give me, give me, O tell not me of care.

2417 *Fri.* Hold get you gone, be strong and prosperous:
2418 In this resolve, Ile send a Frier with speed
2419 To *Mantua* with my Letters to thy Lord.

2420 *Iu.* Love give me strength,
2421 And strength shall helpe afford:
2422 Farewell deare father.

4.2. Juliet pretends to obey her [mother].

2441 *Cap.* How now my headstrong,
2442 Where have you bin gadding?

2443 *Iul.* Where I have learnt me to repent the sin

2444 Of disobedient opposition:

2445 To you and your behests, and am enjoyn'd

2446 By holy *Lawrence*, to fall prostrate here,

2447 To beg your pardon: pardon I beseech you,

2448 Henceforward I am ever rul'd by you.

2449 *Cap.* Send for the Countie, goe tell him of this,

2450 Ile have this knot knit up to morrow morning.

2451 *Iul.* I met the youthfull Lord at *Lawrence* Cell,

2452 And gave him what becomed Love I might,

2453 Not stepping ore the bounds of modestie.

2454 *Cap.* Why I am glad on't, this is well, stand up,

2455 This is as't should be, let me see the County:

2456 I marrie go I say, and fetch him hither.

2459 *Iul.* Nurse will you goe with me into my Closet,

2460 To helpe me sort such needfull ornaments,

2461 As you thinke fit to furnish me to morrow?

2462 *Cap.* Go Nurse, go with her,

2464 Weele to Church to morrow.

2465

Exeunt Juliet and Nurse.

2466 *Cap.* Well I will walke my selfe

2474 To Countie *Paris*, to prepare him up

2475 Against to morrow, my heart is wondrous light,

2476 Since this same way-ward Gyrle is so reclaim'd.

2477

Exeunt.

4.3. Alone in her bedroom, Juliet thinks of all the terrible things that might happen to her, then she drinks the potion.

2500 *Iul.* My dismall Sceane, I needs must act alone:

2501 Come Viall, what if this mixture do not worke at all?

2502 Shall I be married then to morrow morning?

2503 No, no, this shall forbid it.

Lie thou there,

2504 What if it be a poyson which the Frier

2505 Subtilly hath ministred to have me dead,

2506 Least in this marriage he should be dishonour'd,

2507 Because he married me before to *Romeo*?

2508 I feare it is, and yet me thinkes it should not,

2509 For he hath still beene tried a holy man.

2510 How, if when I am laid into the Tombe,
2511 I wake before the time that *Romeo*
2512 Come to redeeme me?

There's a fearefull point:

2513 Shall I not then be stifled in the Vault?
2514 To whose foule mouth no healthsome ayre [air] breaths in,
2515 And there die strangled ere my *Romeo* comes.

2516 Or if I live, is it not very like,
2517 The horrible conceit of death and night,
2518 Together with the terror of the place,
2519 As in a Vaulte, an ancient receptacle,
2520 Where for these many hundred yeeres the bones
2521 Of all my buried Auncestors are packt,
2522 Where bloody *Tybalt*, yet but greene in earth,
2523 Lies festring in his shrow'd, where as they say,
2524 At some houres in the night, Spirits resort:
2525 Alacke, alacke, is it not like that I
2526 So early waking, what with loathsome smels,
2527 And shrikes [shrieks] like Mandrakes torne out of the earth,
2528 That living mortalls hearing them, run mad.

2529 O if I walke, shall I not be distraught,
2530 Invironed with all these hidious feares,
2531 And madly play with my forefathers joynts?
2532 And plucke the mangled *Tybalt* from his shrow'd?
2533 And in this rage, with some great kinsmans bone,
2534 As (with a club) dash out my desperate braines.

2535 O looke, me thinks I see my Cozins Ghost,
2536 Seeking out *Romeo* that did spit his body
2537 Upon my Rapiers point: stay *Tybalt*, stay;
2538 *Romeo, Romeo, Romeo*, here's drinke: I drinke to thee.

4.5. Juliet is believed to be dead.

2570 *Cap Nurse*,
2571
2572 Go waken *Juliet*, go and trim her up,
2573 Ile go and chat with *Paris*: hie, make hast,
2574 Make hast, the Bridegroome, he is come already:
2575 Make hast I say.

2576 *Nur.* Mistris, what Mistris? *Juliet*?

Fast I warrant her she.

2577 Why Lambe, why Lady? fie you sluggabed,
2578 Why Love I say? Madam, sweet heart: why Bride?
2579 What not a word?

You take your peniworths now.

2580 Sleepe for a weeke, for the next night I warrant
2581 The Countie *Paris* hath set up his rest,
2582 That you shall rest but little, God forgive me.

2587 What drest, and in your clothes, and downe againe?
2588 I must needs wake you: Lady, Lady, Lady?
2589 Alas, alas, helpe, helpe, my Ladyes dead,
2590 Oh weladay, that ever I was borne,
2591 Some Aqua-vitæ ho, my Lady, Madam?

Enter Mother.

2601 *Nur.* Shee's dead: deceast, shee's dead: alacke the day

2603 *Cap.* Ha?

Let me see her: out alas shee's cold,
2604 Her blood is settled and her joynts are stiffe:
2605 Life and these lips have long bene seperated:
2606 Death lies on her like an untimely frost
2607 Upon the swetest flower of all the field.

2608 *Nur.* O Lamentable day!

2609 *Cap.*.. O wofull time.

2610 Death that hath tane her hence to make me waile,
2611 Ties up my tongue, and will not let me speake.
2612

Enter Frier and the Countie.

2613 *Fri.* Come, is the Bride ready to go to Church?

2614 *Cap.* Ready to go, but never to returne.

2615 O Sonne, the night before thy wedding day,
2616 Hath death laine with thy wife: there she lies.

2618 Death is my Sonne in law, death is my Heire,
2619 My Daughter he hath wedded. I will die,
2620 And leave him all life living, all is deaths.

2621 *Pa.* Have I thought long to see this mornings face,
2622 And doth it give me such a sight as this?

2639 *Cap.* Despis'd, distressed, hated, martir'd, kil'd,
2640 Uncomfortable time, why cam'st thou now
2641 To murther, murther our solemnitie?

2642 O Child, O Child; my soule, and not my Child,
2643 Dead art thou, alacke my Child is dead,

2644 And with my Child, my joyes are buried.

5.1. Romeo visits the Apothecary.

2784 *Rom.* What ho? Appothecarie?
2785

Enter Appothecarie.

2786 *App.* Who call's so low'd?

2787 *Rom.* Come hither man, I see that thou art poore,
2788 Hold, there is fortie Duckets, let me have
2789 A dram of poyson, such soone speeding geare,
2790 As will disperse it selfe through all the veines,
2791 That the life-wearie-taker may fall dead.

2795 *App.* Such mortall drugs I have, but *Mantuas* law
2796 Is death to any he, that utters them.

2797 *Rom.* Art thou so bare and full of wretchednesse,
2798 And fear'st to die? Famine is in thy cheekes,
2801 The world is not thy friend, nor the worlds law:
2802 The world affords no law to make thee rich.
2803 Then be not poore, but breake it, and take this.

2804 *App.* My poverty, but not my will consents.

2805 *Rom.* I pray [pay] thy poverty, and not thy will.

2806 *App.* Put this in any liquid thing you will
2807 And drinke it off, and if you had the strength
2808 Of twenty men, it would dispatch you straight.

2809 *Rom.* There's thy Gold,
2810 Worse poyson to mens soules,
2811 Doing more murther in this loathsome world,
2812 Then these poore compounds that thou maiest not sell.

2813 I sell thee poyson, thou hast sold me none,
2814 Farewell, buy food, and get thy selfe in flesh.

2815 Come Cordiall, and not poyson, go with me
2816 To *Juliets* grave, for there must I use thee.
2817

Exeunt.

5.3. At Juliet's tomb, Paris hides at first, until he sees that it is Romeo who has arrived; they fight.

2902 *Par.* This is that banisht haughtie *Mountague*,
2903 That mured my Loves Cozin; with which griefe,
2904 It is supposed the faire Creature died,
2905 And here is come to do some villanous shame
2906 To the dead bodies: I will apprehend him.

2907 Stop thy unhallowed toyle, vile *Mountague*:
2908 Can vengeance be pursued further then death?

2909 Condemned vallaine, I do apprehend thee.

2910 Obey and go with me, for thou must die,

2911 *Rom.* I must indeed, and therefore came I hither:
2912 Good gentle youth, tempt not a desperate man,
2913 Flie hence and leave me, thinke upon those gone,
2914 Let them affright thee.

I beseech thee Youth,
2915 Put not an other sin upon my head,
2916 By urging me to furie. O be gone,
2917 By heaven I love thee better then my selfe,
2918 For I come hither arm'd against my selfe:
2919 Stay not, be gone, live, and hereafter say,
2920 A mad mans mercy bid thee run away.

2921 *Par.* I do defie thy commisseration,
2922 And apprehend thee for a Fellow here.

2923 *Ro.* Wilt thou provoke me?
Then have at thee Boy.

2925 *Pa.* O I am slaine, if thou be mercifull,
2926 Open the Tombe, lay me with *Juliet*.

5.3. Romeo's dying speech.

O Juliet, my Love, my Wife, my soul,
2945 Death that hath suckt the honey of thy breath,
2946 Hath had no power yet upon thy Beautie:
2947 Thou are not conquer'd: Beauties ensigne yet
2948 Is Crymson in thy lips, and in thy cheekes,
2949 And Deaths pale flag is not advanced there.

2950 *Tybalt*, ly'st thou there in thy bloody sheet?

2951 O what more favour can I do to thee,
2952 Then with that hand that cut thy youth in twaine,
2953 To sunder his that was thy enemy?

2954 Forgive me Cozen.

Ah deare *Juliet*:

2955 Why art thou yet so faire?

I will beleeve,

2956 Shall I beleeve, that unsubstantiall death is amorous?

2957 And that the leane abhorred Monster keepes

2958 Thee here in darke to be his Paramour?

2959 For feare of that, I still will stay with thee,

2960 And never from this Pallace of dym night

2965 Depart againe; here, here will I remaine,

2966 With Wormes that are thy Chambermaides: O here

2967 Will I set up my everlasting rest:

2968 And shake the yoke of inauspicious starres

2969 From this world-wearied flesh: Eyes looke your last:

2970 Armes take your last embrace: And lips, O you

2971 The doores of breath, seale with a righteous kisse

2972 A datelesse bargaine to ingrossing death:

2973 Come bitter conduct, come unsavoury guide,

2974 Thou desperate Pilot, now at once run on

2975 The dashing Rocks, thy Sea-sicke wearie Barke:

2976 Heere's to my Love.

(*Drinks the potion.*)

O true Appothecary:

2977 Thy drugs are quicke.

Thus with a kisse I die.

5.3. Juliet awakes. Friar Lawrence begs her to leave with him, but she will not.

3011 *lul.*

where is my *Romeo*?

3014 *Fri.* I heare some noyse Lady, come from that nest

3015 Of death, contagion, and unnaturall sleepe,

3016 A greater power then we can contradict

3017 Hath thwarted our entents, come, come away,

3018 Thy husband in thy bosome there lies dead:

3019 And *Paris* too: come quickly, let's be gone,

3021 Stay not to question, for the watch is comming.

3022 Come, go good *Juliet*, I dare no longer stay.

Exit.

3023 *lul.* Go get thee hence, for I will not away,

3024 What's here?

A cup clos'd in my true loves hand?

3025 Poyson I see hath bin his timelesse end

3026 O churle, drinke all? and left no friendly drop,

3027 To helpe me after, I will kisse thy lips,

3028 Happlie some poyson yet doth hang on them,

3029 To make me die wth a restorative.

3030 Thy lips are warme.

3031 Yea noise?

3034 Then ile be briefe.

O happy Dagger.

3035 'Tis in thy sheath, there rust and let me die

Kils herselfe.

5.3 The prince arrives at the tomb and demands an explanation from Friar Lawrence.

3103 *Prin.* Then say at once, what thou dost know in this?

3104 *Fri.* *Romeo* there dead, was husband to that *Juliet*,

3107 And she there dead, that's *Romeos* faithfull wife:

3108 I married them; and their stolne marriage day

3109 Was *Tybalts* Doomesday: whose untimely death

3110 Banish'd the new-made Bridegroome from this Citie:

3111 For whom (and not for *Tybalt*) *Juliet* pinde. [pined]

3112 You, to remove that siege of Greefe from her,

3113 Betroth'd, and would have married her perforce

3114 To Countie *Paris*.

Then comes she to me,

3115 And (with wilde lookes) bid me devise some meanes

3116 To rid her from this second Marriage,

3117 Or in my Cell there would she kill her selfe.

3118 Then gave I her (so Tutor'd by my Art)

3119 A sleeping Potion, which so wrought on her

3121 The forme of death.

Meane time, I writ to *Romeo*,

3125 But he which bore my Letter, Frier *Iohn*,

3126 Was stay'd by accident; and yesternight

3127 Return'd my Letter backe.

Then all alone,

3128 At the prefixed houre of her waking,

3129 Came I to take her from her Kindreds vault,

3130 Meaning to keepe her closely at my Cell,

3131 Till I conveniently could send to *Romeo*.

3132 But when I came (some Minute ere the time

3133 Of her awaking) heere untimely lay

3134 The Noble *Paris*, and true *Romeo* dead.

3135 Shee wakes, and I intreated her come foorth,

3136 And beare this worke of Heaven, with patience:

3137 But then, a noyse did scarre me from the Tombe,

3138 And she (too desperate) would not go with me,

3139 But (as it seemes) did violence on her selfe.

3140 All this I know, and to the Marriage her Nurse is privy:

3141 And if ought in this miscarried by my fault,

3142 Let my old life be sacrific'd, some houre before the time,

3143 Unto the rigour of severest Law.

3144 *Prin.* We still have knowne thee for a Holy man.

5.3. The Prince, convinced that Friar Lawrence has told the truth, speaks to Capulet and Montague.

3165 *Prin.* Where be these Enemies?

Capulet, Mountague,

3166 See what a scourge is laide upon your hate,

3167 That Heaven finds meanes to kill your joyes with Love;

3168 And I, for winking at your discords too,

3169 Have lost a brace of Kinsmen: All are punish'd.

3170 *Cap.* O Brother *Mountague*, give me thy hand,

3171 This is my Daughters joynture, for no more

3172 Can I demand.

3173 *Moun.* But I can give thee more:

3174 For I will raise her Statue in pure Gold,

3175 That whiles *Verona* by that name is knowne,

3176 There shall no figure at that Rate be set,

3177 As that of True and Faithfull *Juliet*.

3178 *Cap.* As rich shall *Romeo* by his Lady ly, [lie]

3179 Poore sacrifices of our enmity.

3180 *Prin.* A glooming peace this morning with it brings,

3181 The Sunne for sorrow will not shew his head;

3182 Go hence, to have more talke of these sad things,

3183 Some shall be pardon'd, and some punished.

3184 For never was a Storie of more Wo,

3185 Then this of *Juliet*, and her *Romeo*.

3186

Exeunt omnes

FINIS.

Perfect Mate: An Introductory Lesson for *Romeo & Juliet*



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A lesson plan by Dan Diercks, Hagerstown, IN

Subject: 9th Grade English

Duration: Half period to explain; one period for results

This lesson plan was one of the winners in a lesson plan contest sponsored by TeachersFirst in 2002. TeachersFirst editors have added technology options where appropriate.

Rationale I use this lesson in preparation for teaching Shakespeare's *Romeo & Juliet*. It immediately makes students aware of their connection to the theme of this ageless story.

Objectives

- Students will articulate the differences between their ideal mate and their parents' idea of a perfect mate for them.
- Students will relate their discoveries about parental vs. individual choices to the themes represented in *Romeo & Juliet* when we read the play shortly after completing the lesson.

Materials [Student-parent survey](#) Print it two-sided.

Procedure Students are given a two-sided survey to complete as homework. One side is for them to fill out; the other side is for their parents to fill out.

The student side asks two questions. The first is, "What are specific qualities that describe the perfect life-long mate for you?" The second question asks, "What are specific qualities that you think your parents want for you to find in a life-long mate?" The other side of the survey--the one for parents--also asks two questions. The first is, "What specific qualities to hope your child finds in a life-long mate?" The second is, "What qualities do you think your child values most in a life-long mate?"

I write a note to parents explaining that we are preparing to read *Romeo & Juliet*, and I ask them not to look at their child's answers before answering their own questions.

When students return to class with completed surveys, I ask for volunteers to report to the class answers to both sides of the survey. Inevitably there are big differences not only in what students want in a life-long mate and what their parents want for them, but also in what students think their parents want for them versus what they really want for their children and in what parents think their children want for themselves.

If you wish, have students write a blog or journal entry on what they have learned from the contrasts between their responses and their parents'. Use this writing as the start for a later essay connecting Romeo and Juliet to today's teens.

It may sound confusing, but the form I have developed makes it pretty easy to get good information from both students and parents.

Students begin reading Shakespeare immediately, prepared to see themselves and their parents in the play.

I have used this lesson for five years and it is always VERY successful. The kids love it, and I almost always get notes from parents telling me how much fun it was and how valuable they think it is in connecting Shakespeare's play to their own lives. I've even had parents go back and re-read the play which they haven't seen since 9th grade.

Evaluation Since this lesson is an introduction to the play, student understanding can only be evaluated by teacher observation during the sharing session and as part of the discussion and any follow-up essays. If students write blog or journal entries, these can be used to assess student articulation of differences between their view and their parents'.

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Accessed April 18, 2017 (PL)

A VERY SMALL COLLECTION OF ♥ POEMS

The number and variety of love poems available seems almost infinite. Here are a few of my favourites. I've always enjoyed seeing what my students find and bring to share with the class.

I Would Live in Your Love

I would live in your love as the sea-grasses live in the sea,
Borne up by each wave as it passes, drawn down by each wave that recedes;
I would empty my soul of the dreams that have gathered in me,
I would beat with your heart as it beats, I would follow your soul
as it leads.

Sarah Teasdale

<https://theinkbrain.wordpress.com/2012/05/20/sarah-teasdale-selected-poems/>

Love Is Not All

Love is not all: It is not meat nor drink
Nor slumber nor a roof against the rain,
Nor yet a floating spar to men that sink
and rise and sink and rise and sink again.
Love cannot fill the thickened lung with breath
Nor clean the blood, nor set the fractured bone;
Yet many a man is making friends with death
even as I speak, for lack of love alone.
It well may be that in a difficult hour,
pinned down by need and moaning for release
or nagged by want past resolutions power,
I might be driven to sell you love for peace,
Or trade the memory of this night for food.
It may well be. I do not think I would.

Edna St. Vincent Millay

<https://allpoetry.com/Love-Is-Not-All>

Sonnet 18

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimmed;
And every fair from fair sometime declines,
By chance or nature's changing course untrimmed;
But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st;
Nor shall death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st:
So long as men can breathe, or eyes can see,
So long lives this, and this gives life to thee.

William Shakespeare

<https://rpo.library.utoronto.ca/poems/sonnet-xviii-shall-i-compare-thee-summers-day>

I Thought of You

I thought of you and how you love this beauty,
And walking up the long beach all alone
I heard the waves breaking in measured thunder
As you and I once heard their monotone.

Around me were the echoing dunes, beyond me
The cold and sparkling silver of the sea --
We two will pass through death and ages lengthen
Before you hear that sound again with me.

Sarah Teasdale

<https://allpoetry.com/I-Thought-Of-You>

FIRST PERSON DEMONSTRATIVE

I'd rather
heave half a brick than say
I love you, though I do
I'd rather
crawl in a hole than call you
darling, though you are
I'd rather
wrench off an arm than hug you
 though
it's what I long to do
I'd rather
gather a posy of poison ivy than
ask if you love me
so if my
hair doesn't stand on end it's
 because
I never tease it
and if my
heart isn't in my mouth it's
 because
it knows its place
and if I
don't take a bite of your ear
 it's because
gristle gripes my guts
and if you
miss the message better get new
glasses and read it twice

Phyllis Gotlieb

<http://rpo.library.utoronto.ca/poems/first-person-demonstrative>

Not a typical love poem, but read this and you will have no doubt that Pablo Neruda *loves* his socks!!!

"Ode to My Socks" by Pablo Neruda

Mara Mori brought me
a pair of socks
which she knitted herself
with her sheepherder's hands,
two socks as soft as rabbits.
I slipped my feet into them
as if they were two cases
knitted with threads of twilight and goatskin,
Violent socks,
my feet were two fish made of wool,
two long sharks
sea blue, shot through
by one golden thread,
two immense blackbirds,
two cannons,
my feet were honored in this way
by these heavenly socks.
They were so handsome for the first time
my feet seemed to me unacceptable
like two decrepit firemen,
firemen unworthy of that woven fire,
of those glowing socks.

Nevertheless, I resisted the sharp temptation
to save them somewhere as schoolboys
keep fireflies,
as learned men collect
sacred texts,
I resisted the mad impulse to put them
in a golden cage and each day give them
birdseed and pieces of pink melon.
Like explorers in the jungle
who hand over the very rare green deer
to the spit and eat it with remorse,
I stretched out my feet and pulled on
the magnificent socks and then my shoes.

The moral of my ode is this:
beauty is twice beauty
and what is good is doubly good
when it is a matter of two socks
made of wool in winter.

"Ode to My Socks" from *Neruda & Vallejo: Selected Poems*, by Pablo Neruda and translated by [Robert Bly](#) (Boston: Beacon Press, 1993). Used with permission of Robert Bly.

<https://www.poets.org/poetsorg/poem/ode-my-socks>

See also the very cool YouTube video at <https://www.youtube.com/watch?v=1GOkypeafdM>

Bright Hub Education offers some interesting help for teachers.
Below is one of the pages from the website (accessed April 25, 2017).

Tips for Teaching Romeo and Juliet

written by: Trent Lorcher • edited by: SForsyth • updated: 1/17/2012

Literary Merit

Are you kidding me? It's William Shakespeare. Of course it has literary merit. Here are some topics worthy of discussion while teaching *Romeo and Juliet*:

- Love vs. Lust: Romeo and Juliet are obsessed, infatuated, out of control, and irrational. Sounds like lust to me.
- Prejudice: The feuding families create tension and conflict, not unlike feuding cultures in today's society.
- The Role of Fate: Shakespeare calls the two lovers "star-crossed." Does fate, however, play a greater role than the numerous stupid choices made by Romeo and Juliet?
- Book Smarts vs. Street Smarts: Friar Lawrence knew a lot. Most of it was useless. After all, he had no real world experience. He just walked around all day collecting herbs.
- Suicide: It's the gigantic green elephant in the room. You might as well talk about it.
- The Role of Women: Verona society did not hold much for women, which makes Juliet's strength stand out even more.
- The Role of a Husband: Romeo's weakness dooms the relationship from the start.
- Friendship: Romeo's friend, Mercutio, causes his banishment. His other friend, Friar Lawrence, causes his death. Juliet's friend, the Nurse, abandons her in her time of need.
- Communication: Juliet and her father need to sit down and have a nice long talk.

<http://www.brighthubeducation.com/high-school-english-lessons/20207-teaching-romeo-and-juliet/>

ADDITIONAL ACTIVITIES FOR BEFORE AND AFTER THE PERFORMANCE

- Encourage students to create their own related “essential questions.” Here are some examples that my own students came up with:

How can love lead to impulsive behaviour?

How do you define LOVE? How might male and female definitions differ?

Why do we often hear more about hate than love in the world?

- Research some of these mythical allusions from the play: Cupid, Diana (also Cynthia), Venus, Jove, Echo, Dido, Helen, Hero

- Juliet's speech in Act 4, Scene 3, just before she drinks the sleeping potion, is as creepy a scene as in any modern horror novel or movie! Read this part aloud and compare it with some other things you've read and viewed.

- There are three sonnets in this play: the Prologue, the Chorus between Acts I and II, and the most beautiful and romantic, when Romeo and Juliet first speak to each other at Capulet's party (*If I profane with my unworthiest hand...Then move not while my prayer's effect I take.* 1.5.) Study the sonnets for form and content, and then try your hand at writing an original sonnet.

- Create story boards for each scene, using Shakespeare's language for captions in each panel.

- Small groups can use Shakespeare's language to create “previews” of two to three minutes for each of the five acts. They can perform them for the class in chronological order.

- Define “tragedy”. In what way/s does this play fit the definition? Some critics argue that it is closer to melodrama. What do you think? What are some examples of modern tragedies and melodramas?

- Discuss the changes made by Director Heidi Malazdrewich for this production, especially in the casting of Mercutio and Capulet as women. In what ways does this change your experience with the play?

- Write reviews for the theatre company. They *love* to receive feedback from students and their teachers. Address your letters to: Artistic Director, Shakespeare In The Ruins, Unit Y 300-393 Portage Ave., Winnipeg, MB, R3G 3H6. If you'd rather, send them by email to: gm@sirmb.ca

Check out these additional resources!

- **THE JULIET CLUB.** People from all over the world still write letters to Juliet, and volunteers from all over the world respond.

<http://www.julietclub.com/en/>

- **SONGS THAT MENTION ROMEO AND JULIET.** It's amazing how many there are!!!
*Yee yee! We've found 516 lyrics, 100 artists, and 100 albums matching **Romeo and Juliet**.*

<http://www.lyrics.com/serp.php?st=Romeo+and+Juliet&p=21>

- **THE WONDER OF WILL ~ 400 YEARS OF SHAKESPEARE.** The Folger Library's website is overflowing with information and ideas about all things Shakespeare.

<http://www.folger.edu/shakespeare>

- **CANADIAN ADAPTATIONS OF SHAKESPEARE PROJECT.** A virtual exhibition from the University of Guelph.

<http://vsmic.canadianshakespeares.ca/?cat=19>

<http://www.canadianshakespeares.ca/folio/folio.html> (This is the interactive folio for *Romeo and Juliet* from the same site.)

- **THE ROYAL SHAKESPEARE COMPANY.** Even if you can't make a trip to London, England, their website is well worth a visit.

<https://www.rsc.org.uk/romeo-and-juliet/about-the-play>

- **SHAKESPEARE'S LIFE, ELIZABETHAN THEATRE, & MORE!** Check out the short video (about five minutes) under the tab, "Shakespeare's Life," and enjoy this site which describes its resources as "multimedia edition[s] of the play[s] for the 21st - century student."

<https://myshakespeare.com/romeo-and-juliet>

- **DIRECT YOUR OWN VERSION OF THE PLAY ONLINE.** It's really fun!

<https://mixtheplay.britishcouncil.org/romeo-and-juliet/introduction>

- **IN THE MOOD FOR SOMETHING SWEET?** This recipe for *The Romeo and Juliet Brownie* is offered by Food Network Canada.

<http://www.foodnetwork.ca/recipe/the-romeo-and-juliet-brownie/18717/>

- **STAR CROSS'D.** A very short, contemporary version by Britain's Laura Dockrill. Part of the British Council's *Shakespeare Lives* collection of short films.

<https://www.britishcouncil.nl/programmes/shakespeare-lives/star-crossd-laura-dockrills-romeo-juliet>

- **RETELLINGS OF *ROMEO AND JULIET*.** From the *Washington Post*, rankings of their Top 10 with pictures, some film clips, and commentary.

https://www.washingtonpost.com/news/morning-mix/wp/2015/03/20/retellings-of-romeo-and-juliet-ranked/?utm_term=.e910e192745a

- **“ROMEO AND JULIET BORN NEXT TO ONE ANOTHER IN STAR-CROSSED COINCIDENCE”** That's the real headline for this recent (March 2017) story. There are many other sources for it, but I like this one best for its nod to Shakespeare's Prologue.

<http://metro.co.uk/2017/03/22/romeo-and-juliet-born-next-to-one-another-in-star-crossed-coincidence-6525908/>