

Detail from Camera degli Sposi (The Wedding Chamber), 1474. Andrea Mantegna. Fresco. Palazzo Ducale, Mantua, Italy.

Viewing the painting: What details in this fresco help you visualize what life was like in northern Italy in the 14th and 15th centuries?

REGORY. They must take it in sense° that feel it.

AMPSON. Me they shall feel while I am able to stand, and 'tis known I am a pretty piece of flesh.

REGORY. 'Tis well thou art not fish; if thou hadst, thou hadst been poor-John.° Draw thy tool,° here comes two of the house of Montagues.

M and BALTHASAR, servants of the Montagues, enter.]

AMPSON. My naked weapon is out. Quarrel! I will back thee.

REGORY. How? Turn thy back and run?

AMPSON. Fear me not.

REGORY. No, marry. I fear thee!

MPSON. Let us take the law of our sides; let them begin.°

25 Gregory plays on two meanings of sense, "feeling" and "meaning.

29 poor-John: salted fish considered a poor man's dish). tool: sword.

34 marry: by the Virgin Mary (a mild oath similar to indeed).

35 Let us . . . begin: Sampson wants to let them begin the fight so that he and Gregory can claim to have fought in self-defense.

ROMEO AND JULIET, ACT 1, SCENE 1

IEWING THE PAINTING

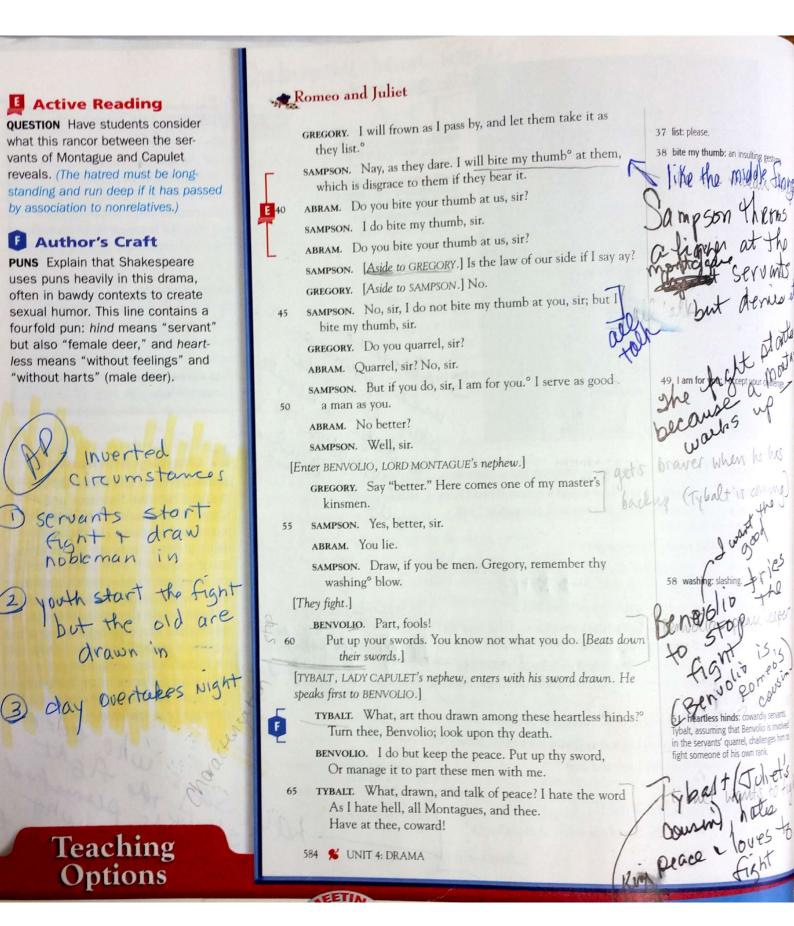
Andrea Mantegna (1431–1506) was one of the foremost painters of northern Italy in the 15th century. In his famous work The Wedding Chamber, he painted the walls and ceiling of a room to make it appear as an open-air pavilion with men and women looking down from above.

Viewing Response The rich clothing shows what nobles wore. The artworks on the walls and ceiling show what society considered elevating and aesthetically pleasing. The intimate groupings of men talking together show that they valued exchange of ideas.

Literary Elements

DIALOGUE Have students read the dialogue between Sampson and Gregory and describe its subject. mood, and language. (It shows the depth of hatred between the families and the loyalty of their servants, who are willing to carry on their masters' feud. The language is coarse and violent and peppered with puns about fighting and sex, creating a mood of passion unbridled by reason.) Point out that this beginning dialogue forces the audience to confront conflict and think about physical love, although on a low level.

Says the purchase starts to proper



William Shakespeare BENVOLIO and TYBALT fight as men of both families enter and join the brawl. Then an OFFICER of the town and several CITIZENS enter. They carry clubs, battle-axes (bills), and spears (partisans).] CITIZENS. Clubs, bills and partisans! Strike! Beat them down! Down with the Capulets! Down with the Montagues! [LORD CAPULET, in his dressing gown, and LADY CAPULET enter.] CAPULET. What noise is this? Give me my long sword, ho! LADY CAPULET. A crutch, a crutch! Why call you for a sword? CAPULET. My sword, I say! Old Montague is come And flourishes his blade in spite° of me. [LORD MONTAGUE and LADY MONTAGUE enter. LADY MONTAGUE MONTAGUE. Thou villain Capulet!—Hold me not; let me go. LADY MONTAGUE. Thou shalt not stir one foot to seek a foe. PRINCE ESCALUS enters with his TRAIN.] PRINCE. Rebellious subjects, enemies to peace, Profaners of this neighbor-stained steel°-Will they not hear? What, ho! You men, you beasts, That quench the fire of your pernicious° rage With purple fountains issuing from your veins! 80 On pain of torture, from those bloody hands Throw your mistemper'd° weapons to the ground And hear the sentence of your moved° prince. Three civil brawls, bred of an airy word to bad use. By thee, old Capulet, and Montague, Have thrice disturb'd the quiet of our streets And made Verona's ancient citizens Cast by their grave beseeming ornaments° To wield old partisans, in hands as old, 88 Cast by . . . ornaments: put aside the dignified clothing appropriate for their age. Cank'red with peace,° to part your cank'red hate.° 90 Cank'red with peace: rusty from dis-If ever you disturb our streets again, use. cank'red hate: dangerous feud. Your lives shall pay the forfeit of the peace.° 92 Your lives . . . peace: You will pay For this time all the rest depart away. with your lives for disturbing the peace. You, Capulet, shall go along with me; And, Montague, come you this afternoon, To know our farther pleasure in this case, To old Freetown, our common judgment place. Once more, on pain of death, all men depart. Everyone leaves except MONTAGUE, LADY MONTAGUE, and their nephew BENVOLIO.] ROMEO AND JULIET, ACT 1, SCENE 1

Romeo and Juliet

100

110

115

120

MONTAGUE. 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 prepar'd;

Which, as he breath'do defiance to my ears, 105 He swung about his head and cut the winds, Who, nothing hurt withal," hiss'd 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 worship'd sun

Peer'd forth° the golden window of the east, A troubl'd mind drive° 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 Longo must

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,

or Pursued my humor not pursuing his,°

X And gladly shunn'd who gladly fled from me.

IONTAGUE. 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;

But all so soon as the all-cheering sun

Should in the farthest east begin to draw The shady curtains from Aurora's bed,

Away from light steals home my heavy° son

And private in his chamber pens himself,

Shuts up his windows, locks fair daylight out,

And makes himself an artificial night.

Black and portentous must this humor prove Unless good counsel may the cause remove.°

BENVOLIO. My noble uncle, do you know the cause?

MONTAGUE. I neither know it nor can learn of him.

99 Who . . . abroach: Who reopened this old feud?

105 breath'd: uttered.

107 nothing hurt withal: not hurt by this.

109 Came more . . . part: More and more men arrived and fought on one side or the other.

shell only worried about Rom

114 forth: out from.

115 drive: drove.

117 westward rooteth from: grows to the west of.

119 ware: aware.

120 covert of the wood: co of the forest.

121 affections: feelings.

122 most sought . \ found: wanted to find a solitary place

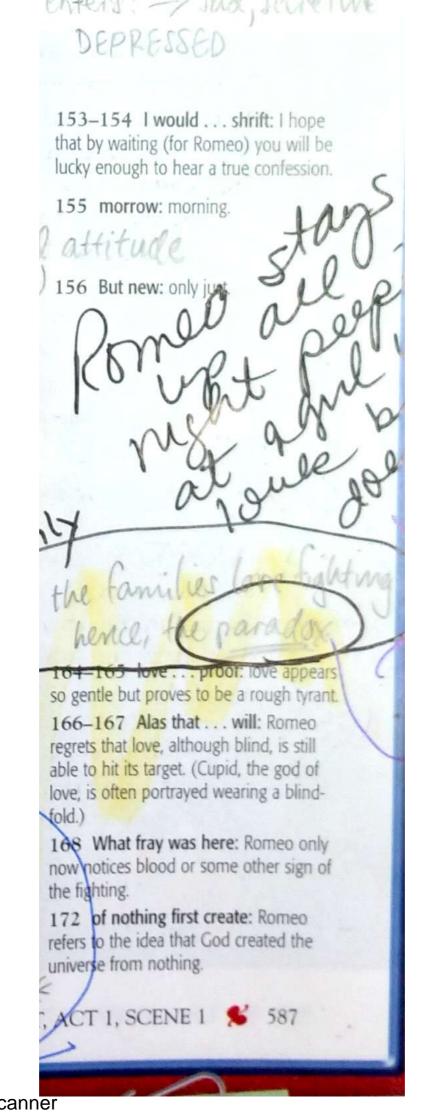
124 Pursued fix...his: follo my own mood (Humor) by not

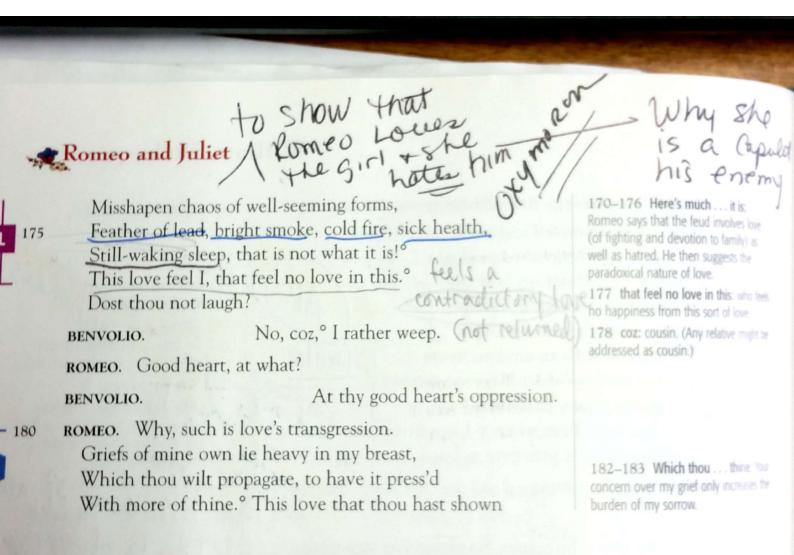
Aurora (a rôr' a): the god the dawn in classical mythology.

132 heavy: sad.

136–137 Black and . . . remove: Montague fears that this mood will lead to trouble if allowed to continue.

UNIT 4: DRAMA

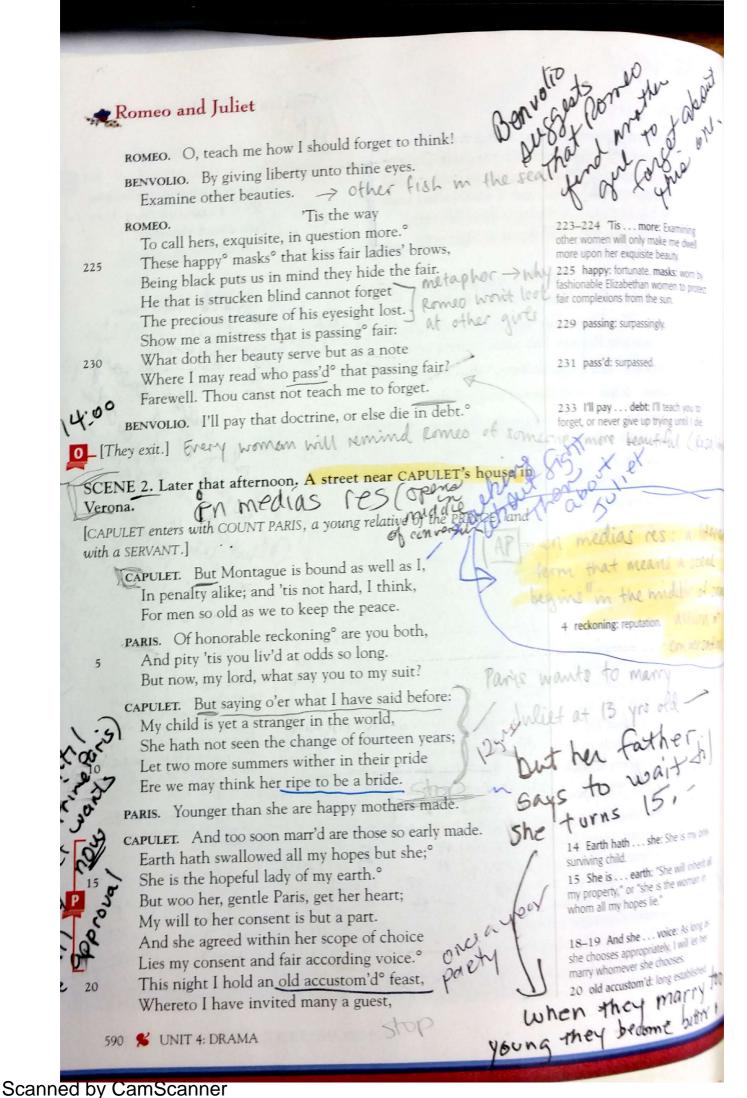




William Shakespeare 🏲 Doth add more grief to too much of mine own. Love is a smoke made with the fume of sighs, Being purg'd afire sparkling in lovers' eyes; Being vex' sea nourish'd with loving tears. 186 Being purg'd: when the smoke has What is it else? A madness most discreet,° A choking gall, and a preserving sweet. 188 discreet: discriminating. Farewell, my coz. 189 gall: bitterness. Soft!° I will go along. BENVOLIO. And if you leave me so, you do me wrong. ROMEO. Tut! I have lost myself; I am not here; This is not Romeo, he's some other where. BENVOLIO. Tell me in sadness, who is that you love? ROMEO. What, shall I groan and tell thee? BENVOLIO. Groan? Why, no; But sadly tell me who. помео. Bid a sick man in sadness make his will. A word ill urg'd to one that is so ill! In sadness, cousin, I do love a woman. BENVOLIO. I aim'd so near when I suppos'd you lov'd. помео. A right good markman. And she's fair I love. BENVOLIO. A right fair mark, fair coz, is soonest hit. 202 right fair mark: easily seen target ROMEO. Well, in that hit you miss. She'll not be hit With Cupid's arrow. She hath Dian's wit,° And, in strong proof° of chastity well arm'd, he sex 204 Dian's wit: the cleverness of Diana Roman goddess of chastity. From Love's weak childish bow she lives uncharm'd. 205 proof: armor. She will not stay the siege of loving terms,° Nor bide° th' encounter of assailing eyes, 207 stay . . . terms: submit to courtship. Nor ope her lap to saint-seducing gold.° 208 bide: tolerate. O, she is rich in beauty; only poor 209 Nor ope . . . gold: Nor can she be seduced by expensive gifts. That, when she dies, with beauty dies her store.° 211 when she . . . store: When she BENVOLIO. Then she hath sworn that she will still live chaste? dies, all her wealth will die with her beau-ROMEO. She hath, and in that sparing makes huge waste; ty (because she will have no children to For beauty starv'd with her severity P inherit her beauty). 212 still: always. Cuts beauty off from all posterity.° She is too fair, too wise, wisely too fair, B 213–215 In that sparing . . . posterity: To merit bliss° by making me despair. B Romeo says that her thriftiness is really wasteful, because no children will be born She hath forsworn to love, and in that vow C to perpetuate her beauty. Do I live dead that live to tell it now. 216 fair: "Deautiful" or "just." Benvolio. Be ruled by me; forget to think of her. 217 To merit bliss: to with heavenly

Scanned by CamScanner

bliss



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-apparel'd 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.°

[CAPULET speaks to his SERVANT and hands him a piece of paper that contains the names of the people he is inviting to his party.]

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.°

Come, go with me.

[CAPULET and PARIS exit. The SERVANT, who cannot read, looks at the paper.]

SERVANT. Find them out whose names are written here! It is written that the shoemaker should meddle with his yard and

William Shakas pleare he sould shak as pleare he sould shak as pleare he sould shake shake sould shake

26–30 Such comfort . . . house: Tonight the pleasure you will take at my house is like the joy that young men feel when spring replaces winter.

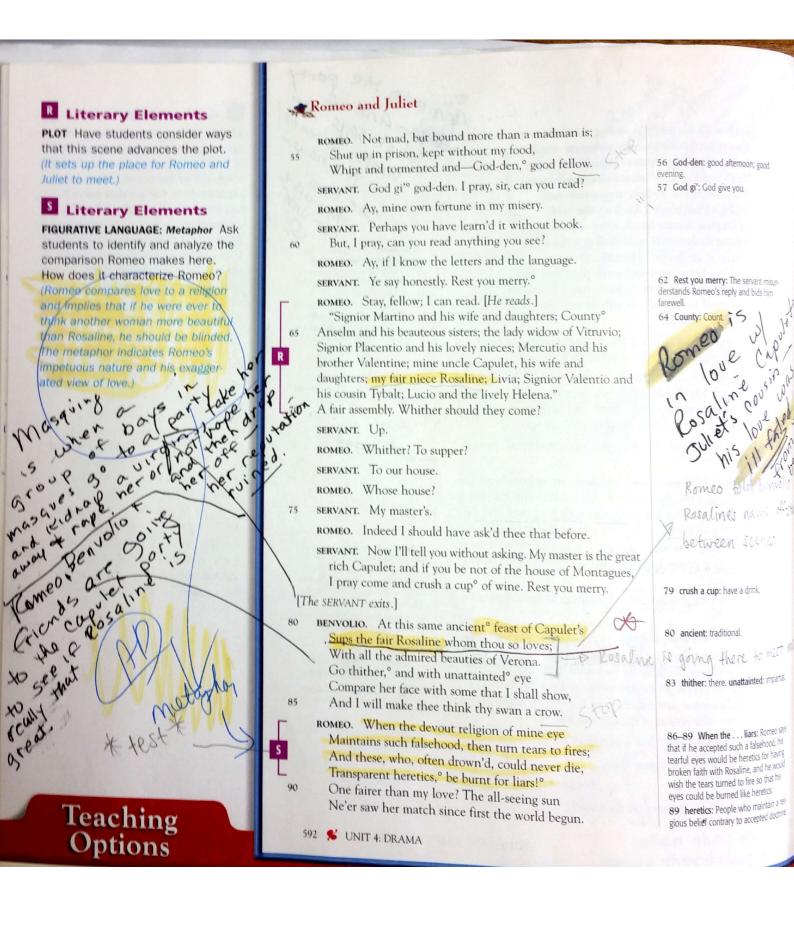
30–33 Hear all . . . none: Capulet suggests that after Paris has compared Juliet to the others, she may strike him as merely one woman among many, not worth special consideration.

34 sirrah (sir'ə): a term of address used when speaking to someone inferior in rank.

37 stay: wait.

servent (clown is

30



* foraline is going to this party to meet men. AND she's Juliet's cousin. She moves what will happen if she hooks up with Romeo, so she's actually smarter than William Shakespeare: beliet. AND Romeo keeps going after the capalet girls - forbidden fruit BENVOLIO. Tut! you saw her fair, none else being by, (hes defined to get in trouble) But in that crystal scales° let there be weigh'd Your lady's love against some other maid 94 crystal scales: That is, Romeo's eyes. That I will show you shining at this feast, And she shall scant show well that now seems best. ROMEO. I'll go along, no such sight to be shown, But to rejoice in splendor of mine own.° 99 in splendor of mine own: in the [They exit.] splendor of my own lady (Rosaline). SCENE 3. Later that evening, before the party. A room in CAPULET's house. [LADY CAPULET and the Capulets' NURSE enter.] LADY CAPULET. Nurse, where's my daughter? Call her forth to me. NURSE. Now by my maidenhead at twelve year old, I bade her come. What, lamb! What, ladybird! God forbid! Where's this girl? What, Juliet! [JULIET enters.] JULIET. How now? Who calls? NURSE. Your mother. JULIET. Madam, I am here. What is your will? LADY CAPULET. This is the matter—Nurse, give leave° awhile; 7 give leave: leave us alone. We must talk in secret. Nurse, come back again. I have rememb'red me; thou's hear our counsel.° 9 thou's hear our counsel: You shall hear our conversation. 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. I'll lay fourteen of my teeth-

On The Lig

Light Shake

Students might er spoofs of some of works. Richard As Tales from Shakesp Hill 1957) present best-known plays the old light havir Preview this title ! recommending.

Literary El

FOIL Explain that di play one character another to magnify Such characters are another. Ask studer acters they have me might be foils. (Beny and the Nurse to La do these two wome why? (One is the bio the other the foster Nurse is coarse and speech and shows n Juliet, Lady Capulet I holds back.)

15 Lammastide: August 1, a religious feast day. A fortnight and odd days: two weeks plus a few days.

19 of an age: the same age (The Nurse's daughter, now dead, was born around the same time as Juliet).

22 marry: indeed.

ROMEO AND JULIET, ACT 1, SCENE 3 K 593

LADY CAPULET.

And yet, to my teen° be it spoken, I have but four-

Come Lammas Eve at night shall she be fourteen. Susan and she (God rest all Christian souls!)

A fortnight and odd days. 2 Jul

She's not fourteen. How long is it now

NURSE. Even or odd, of all days in the year,

Were of an age.° Well, Susan is with God;

That shall she, marry; I remember it well.

On Lammas Eve at night shall she be fourteen;

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

To Lammastide? Quy

Romeo and Juliet

'Tis since the earthquake now eleven years; And she was wean'd—I shall never 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 dove-house 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 teachy° and fall out wi' th' dug!
Shake, quoth the dove-house;° 'twas no need, I trow,
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!
'A' was a merry man—took up the child.

"Yea," quoth he, "dost thou fall upon thy face?

Thou wilt fall backward when thou hast more wit,"

Wilt thou not, Jule?" and by my holidam,"

The pretty wretch left crying and said, "Ay."

To see now how a jest shall come about!
I warrant, and 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 it 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 nurs'd.
And I might live to see thee married once,
I have my wish.

I came to talk of. Tell me, daughter Juliet,
How stands your dispositions to be married?

594 **%** UNIT 4: DRAMA

26 wormwood: a bitter oil from the leaves of a plant. dug: breast,

29 I do bear a brain: My mind is still sharp.

32 teachy: tetchy; irritably or peevishly sensitive.

33 Shake . . . dove-house: The dove-house began to shake from the earthquake.

33–34 'twas . . . trudge: I didn't need any urging to get away.

36 high-lone: upright without support. orood: cross.

40 Jame of 50

42 wit: knowledge.

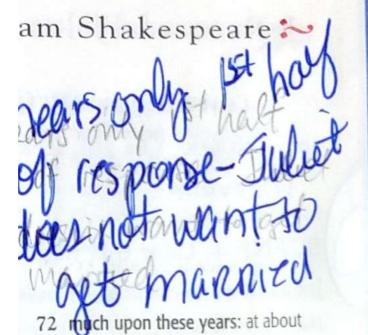
43 by my holidam: by my holiness (an oath).

48 stinted: stopped.

Auroctula the of

60

65



Jul

he

tio

in

Ba

1 ti

to

te

to

76 man of wax: a model man, as perfect as a wax statue.

the same age.

volume: book. (This metaphor extended in lines 82-92.)

83 every married lineament (lin' ē ə mənt): all the harmonious features of his face.

86 margent (mär' jənt): margin (which, like the marginal notes in a book, reveal whatever is not clear in the rest of his face).

88 cover: binding (that is, a wife).

89_90 The fish . . . hide: The fair sealis Scanned by CamScanner