

Shakespeare never intended this to be a love story.

Act 1

Prologue

is a sonnet that is a summary of the play

Summary of entire play why? → How the story is told is more important than the plot. (Language)

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

A
B
A
B
C they die
D
E
F anymore
G

[The CHORUS exits.]

SCENE 1. Early morning. A public square in Verona.

[SAMPSON and GREGORY, servants of the Capulets, enter. Because of the feud between the powerful Capulet and Montague families, they are armed with swords and bucklers, or small shields.]

SAMPSON. Gregory, on my word, we'll not carry coals.°

GREGORY. No, for then we should be colliers.°

SAMPSON. I mean, and we be in choler, we'll draw.°

GREGORY. Ay, while you live, draw your neck out of collar.°

SAMPSON. I strike quickly,° being mov'd.° (does not fight)

GREGORY. But thou art not quickly° mov'd to strike.

SAMPSON. A dog of the house of Montague moves me.

GREGORY. To move is to stir, and to be valiant is to stand.

Therefore, if thou art mov'd, thou run'st away.

SAMPSON. A dog of that house shall move me to stand. I will take the wall° of any man or maid of Montague's.

GREGORY. That shows thee a weak slave, for the weakest goes to the wall.°

SAMPSON. 'Tis true, and therefore women, being the weaker vessels, are ever thrust to the wall;° therefore I will push Montague's men from the wall, and thrust his maids to the wall.

- 1 Chorus: Elizabethan dramatists sometimes used a figure known as the chorus to comment on a play's action and describe events not shown on stage. In this prologue, or introduction, the chorus explains what the play is about. **dignity**: social status.
- 3 **mutiny** (mū' tã nē): violence.
- 4 **civil blood . . . unclean**: citizens soil their hands with each other's blood.
- 5 **fatal**: ill-fated.
- 6 **star-cross'd**: doomed because of the positions of the planets when they were born.
- 7 **misadventur'd**: unfortunate.
- overthrows**: ruin.
- 11 **but**: except for.
- 12 **two hours' . . . stage**: subject of our play.
- 14 **What here . . . mend**: We will try to clarify in our performance whatever is unclear in this prologue.

word-play

- 1 **carry coals**: put up with insults (an Elizabethan expression).
- 2 **colliers** (kol' yãz): coal vendors.
- 3 **and . . . draw**: if we are angry, or in **choler** (kol' ər), we will draw our swords.
- 4 **collar**: the hangman's noose. (Gregory extends the pun with **collier** and **choler**.)
- 5 **quickly**: vigorously. **mov'd**: roused.
- 6 **quickly**: speedily.

11 **take the wall**: walk on the side of the path closest to the walls of houses. (Since this was the cleaner side, Sampson is asserting his superiority over any of the Montague servants.)

12–13 **weakest . . . wall**: the weakest are pushed to the rear.

15 **thrust to the wall**: assaulted.



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?

VIEWING 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.*

REGORY. The quarrel is between our masters and us their men.

SAMPSON. 'Tis all one.° I will show myself a tyrant. When I have fought with the men, I will be civil with the maids; I will cut off their heads.

REGORY. The heads of the maids?

SAMPSON. Ay, the heads of the maids, or their maidenheads, take it in what sense thou wilt. → **RAPE**

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

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

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.

[SAM and BALTHASAR, servants of the Montagues, enter.]

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

REGORY. How? Turn thy back and run?

SAMPSON. Fear me not.

REGORY. No, marry.° I fear thee!

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

ROMEO AND JULIET, ACT 1, SCENE 1 583

Shakespeare uses puns on a play on words to take a simple conversation to a deeper level.

19 one; the same

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

baudy sexual reference (esp. Mercurio)

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.

how

Says who ever starts the fight gets punched those who just defend

Romeo and Juliet

GREGORY. I will frown as I pass by, and let them take it as they list.^o

SAMPSON. Nay, as they dare. I will bite my thumb^o at them, which is disgrace to them if they bear it.

40 ABRAM. Do you bite your thumb at us, sir?

SAMPSON. I do bite my thumb, sir.

ABRAM. Do you bite your thumb at us, sir?

SAMPSON. [*Aside to GREGORY.*] Is the law of our side if I say ay?

GREGORY. [*Aside to SAMPSON.*] No.

45 SAMPSON. No, sir, I do not bite my thumb at you, sir; but I bite my thumb, sir.

GREGORY. Do you quarrel, sir?

ABRAM. Quarrel, sir? No, sir.

SAMPSON. But if you do, sir, I am for you.^o I serve as good

50 a man as you.

ABRAM. No better?

SAMPSON. Well, sir.

[*Enter BENVOLIO, LORD MONTAGUE's nephew.*]

GREGORY. Say "better." Here comes one of my master's kinsmen.

55 SAMPSON. Yes, better, sir.

ABRAM. You lie.

SAMPSON. Draw, if you be men. Gregory, remember thy washing^o blow.

[*They fight.*]

BENVOLIO. Part, fools!

60 Put up your swords. You know not what you do. [*Beats down their swords.*]

[*TYBALT, LADY CAPULET's nephew, enters with his sword drawn. He speaks first to BENVOLIO.*]

TYBALT. What, art thou drawn among these heartless hinds?^o Turn thee, Benvolio; look upon thy death.

BENVOLIO. I do but keep the peace. Put up thy sword, Or manage it to part these men with me.

65 TYBALT. What, drawn, and talk of peace? I hate the word As I hate hell, all Montagues, and thee. Have at thee, coward!

37 list: please.

38 bite my thumb: an insulting gesture

like the middle finger
Sampson throws a finger at the Montague servants but denies it

I actually talk

49. I am for you. I accept your challenge
the fight starts because a Montague works up

gets braver when he has backup (Tybalt is coming)

58 washing: slashing
I want good fries

Benvolio stops the fight
(Benvolio is Romeo's cousin)

61 heartless hinds: cowardly servants
Tybalt, assuming that Benvolio is involved in the servants' quarrel, challenges him to fight someone of his own rank

Tybalt + Juliet's cousin hates peace & loves to fight

Active Reading

QUESTION Have students consider what this rancor between the servants of Montague and Capulet reveals. (*The hatred must be long-standing and run deep if it has passed by association to nonrelatives.*)

Author's Craft

PUNS Explain that Shakespeare uses puns heavily in this drama, often in bawdy contexts to create sexual humor. This line contains a fourfold pun: *hind* means "servant" but also "female deer," and *heartless* means "without feelings" and "without harts" (male deer).

AP inverted circumstances

- 1 servants start fight + draw nobleman in
- 2 youth start the fight but the old are drawn in
- 3 day overtakes night

Character

[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.]

70 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 tries to hold back her husband.]

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

75 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

80 With purple fountains issuing from your veins!

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

85 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 beseeching ornaments°

To wield old° partisans, in hands as old,

90 Cank' red with peace,° to part your cank' red hate.°

If ever you disturb our streets again,

Your lives shall pay the forfeit of the peace.°

For this time all the rest depart away.

You, Capulet, shall go along with me;

95 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.]

Everyone else in the city is central. They are tired of the two families fighting.

say he is too old to fight

men try to fight, women try to stop them

ancient grudge

77 Profaners... steel: Those who disrespect the law by staining their weapons with neighbors' blood.

79 pernicious (par nish' as): deadly.

82 mistemper'd: "poorly made" or "put to bad use."

83 moved: angry.

new law: any one can be

88 Cast by... ornaments: put aside the dignified clothing appropriate for their age.

90 Cank' red with peace: rusty from disuse. cank' red hate: dangerous feud.

92 Your lives... peace: You will pay with your lives for disturbing the peace.

whoever fights again will die

PAP the new the shift and the escalator danger

Romeo and Juliet

100 MONTAGUE. Who set this ancient quarrel new abroad?^o
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;
105 Which, as he breath'd^o defiance to my ears,
He swung about his head and cut the winds,
Who, nothing hurt withal,^o hiss'd him in scorn.
While we were interchanging thrusts and blows,
Came more and more, and fought on part and part,^o
110 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^o the golden window of the east,
115 A troubl'd mind drive^o me to walk abroad;
Where, underneath the grove of sycamore
That westward rooteth from^o this city side,
So early walking did I see your son.
Towards him I made, but he was ware^o of me
120 And stole into the covert of the wood.^o
I, measuring his affections,^o by my own,
Which then most sought where most might not be found,^o
Being one too many by my weary self,
Pursued my humor not pursuing his,^o
125 And gladly shunn'd who gladly fled from me.

MONTAGUE. Many a morning hath he there been seen,
With tears augmenting the fresh morning's dew,
Adding to clouds more clouds with his deep sighs;
But all so soon as the all-cheering sun
Should in the farthest east begin to draw
The shady curtains from Aurora's^o bed,
130 Away from light steals home my heavy^o 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.^o

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

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

99 Who . . . abroad: 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.

114 forth: out from.

115 drive: drove.

117 westward rooteth from: grows to the west of.

119 ware: aware.

120 covert of the wood: concealment of the forest.

121 affections: feelings.

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

124 Pursued my . . . his: followed my own mood (humor) by not following him.

131 Aurora (ə rōr' ə): the goddess of 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.

factual

she's only worried about Romeo

hiding

Romeo runs away

Romeo's being in light to Benvolio's head to success

foreshadowing -> suicide
worried something bad might happen

stop

depression or lack of light
confusion
depression

eminent
business
or
standing

enters: → JAC, Juliet
DEPRESSED

153-154 I would . . . shrift: I hope that by waiting (for Romeo) you will be lucky enough to hear a true confession.

155 morrow: morning.

attitude

156 But new: only just

Romeo stays
all peep
what a girl
might do
at a girl
I could do

14


the families love fighting
hence, the paradox

164-165 love . . . proof: love appears so gentle but proves to be a rough tyrant.

166-167 Alas that . . . will: Romeo regrets that love, although blind, is still able to hit its target. (Cupid, the god of love, is often portrayed wearing a blind-fold.)

168 What fray was here: Romeo only now notices blood or some other sign of the fighting.

172 of nothing first create: Romeo refers to the idea that God created the universe from nothing.

 **Romeo and Juliet**

to show that Romeo loves the girl + she hates him
Oxymoron

Why she is a Capulet his enemy

175

Misshapen chaos of well-seeming forms,
Feather of lead, bright smoke, cold fire, sick health,
Still-waking sleep, that is not what it is!
This love feel I, that feel no love in this.
Dost thou not laugh?

feels a contradictory love

BENVOLIO.

No, coz,° I rather weep. (not returned)

ROMEO. Good heart, at what?

BENVOLIO.

At thy good heart's oppression.

180

ROMEO. Why, such is love's transgression.
Griefs of mine own lie heavy in my breast,
Which thou wilt propagate, to have it press'd
With more of thine.° This love that thou hast shown

170-176 Here's much... it is: Romeo says that the feud involves love (of fighting and devotion to family) as well as hatred. He then suggests the paradoxical nature of love.

177 that feel no love in this: who feels no happiness from this sort of love.

178 coz: cousin. (Any relative might be addressed as cousin.)

182-183 Which thou... thine: your concern over my grief only increases the burden of my sorrow.

AP

metaphors

love heavy burden positive and negative

Doth add more grief to too much of mine own.
Love is a smoke made with the fume of sighs,
Being purg'd a fire sparkling in lovers' eyes;
Being vex'd a sea nourish'd with loving tears.
What is it else? A madness most discreet,
A choking gall, and a preserving sweet.
Farewell, my coz.

Two side view

BENVOLIO. Soft! I will go along.
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.

ROMEO. 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.

ROMEO. A right good markman. And she's fair I love.

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

ROMEO. Well, in that hit you miss. She'll not be hit

With Cupid's arrow. She hath Dian's wit,
And, in strong proof of chastity well arm'd,
From Love's weak childish bow she lives uncharm'd.

She will not stay the siege of loving terms,
Nor bide th' encounter of assailing eyes,
Nor ope her lap to saint-seducing gold.

O, she is rich in beauty; only poor
That, when she dies, with beauty dies her store.

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

ROMEO. She hath, and in that sparing makes huge waste;

For beauty starv'd with her severity
Cuts beauty off from all posterity.

She is too fair, too wise, wisely too fair,
To merit bliss by making me despair.

She hath forsworn to love, and in that vow
Do I live dead that live to tell it now.

BENVOLIO. Be ruled by me; forget to think of her.

he has lost himself over this unreturned love

The girl says away for Romeo to go because she wants to be a virgin - Romeo does not pick up that she saying to have a

186 Being purg'd: when the smoke has cleared.

188 discreet: discriminating.

189 gall: bitterness.

190 Soft: Wait a minute!

194 in sadness: seriously.

202 right fair mark: easily seen target.

204 Dian's wit: the cleverness of Diana, Roman goddess of chastity.

205 proof: armor.

207 stay . . . terms: submit to courtship.

208 bide: tolerate.

209 Nor ope . . . gold: Nor can she be seduced by expensive gifts.

211 when she . . . store: When she dies, all her wealth will die with her beauty (because she will have no children to inherit her beauty).

212 still: always.

213-215 In that sparing . . . posterity: Romeo says that her thriftiness is really wasteful, because no children will be born to perpetuate her beauty.

216 fair: "beautiful" or "just."

217 To merit bliss: to win heavenly bliss.

no sex

oddy tricks

3 couplets

Romeo and Juliet

ROMEO. O, teach me how I should forget to think!

BENVOLIO. By giving liberty unto thine eyes.
Examine other beauties. → other fish in the sea

Benvolio suggests that Romeo find another girl to forget about this one.

ROMEO. 'Tis the way
To call hers, exquisite, in question more.

225 These happy° masks° that kiss fair ladies' brows,
Being black puts us in mind they hide the fair.
He that is stricken blind cannot forget
The precious treasure of his eyesight lost. } metaphor → why Romeo won't look at other girls

223-224 'Tis... more: Examining other women will only make me dwell more upon her exquisite beauty.

225 happy: fortunate. masks: worn by fashionable Elizabethan women to protect fair complexions from the sun.

229 passing: surpassingly.

230 Show me a mistress that is passing° fair:
What doth her beauty serve but as a note
Where I may read who pass'd° that passing fair?

231 pass'd: surpassed.

Farewell. Thou canst not teach me to forget.

233 I'll pay... debt: I'll teach you to forget, or never give up trying until I die.

BENVOLIO. I'll pay that doctrine, or else die in debt.

14:00

[They exit.] Every woman will remind Romeo of someone more beautiful (Elizabeth)

SCENE 2. Later that afternoon. A street near CAPULET's house in Verona.

in medias res (opens in middle of conversation)

[CAPULET enters with COUNT PARIS, a young relative of the PRINCE, and with a SERVANT.]

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

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

in medias res: a literary form that means a scene begins "in the middle of..."

reckoning: reputation

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

Paris wants to marry Juliet at 13 yrs old but her father says to wait till she turns 15.

PARIS. Younger than she are happy mothers made.

CAPULET. And too soon marr'd are those so early made.
Earth hath swallowed all my hopes but she;
She is the hopeful lady of my earth.

once a year party

14 Earth hath... she: She is my only surviving child.

15 She is... earth: "She will inherit all my property," or "she is the woman in whom all my hopes lie."

18-19 And she... voice: As long as she chooses appropriately, I will let her marry whomever she chooses.

20 old accustom'd: long established

But woo her, gentle Paris, get her heart;
My will to her consent is but a part.
And she agreed within her scope of choice
Lies my consent and fair according voice.

When they marry too young they become bitter

This night I hold an old accustom'd° feast,
Whereto I have invited many a guest,

Paris wants to marry Juliet

now approval

stop

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-appareld April on the heel
 Of limping Winter treads, even such delight
 Among fresh fennel buds shall you this night
 Inherit at my house.° Hear all, all see,
 And like her most whose merit most shall be;
 Which, on more view of many, mine, being one,
 May stand in number, though in reck'ning none.°
 Come, go with me.

Spring

sex in springtime

William Shakespeare
 Juliet says she
 wants to marry
 you now -
 otherwise
 not until
 15.

[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.°

party
 guest
 list

[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

25 Earth-treading stars: young women

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.

2nd Period

servant (clown) is

R Literary Elements

PLOT Have students consider ways that this scene advances the plot. (It sets up the place for Romeo and Juliet to meet.)

S Literary Elements

FIGURATIVE LANGUAGE: Metaphor Ask students to identify and analyze the comparison Romeo makes here. How does it characterize Romeo? (Romeo compares love to a religion and implies that if he were ever to think another woman more beautiful than Rosaline, he should be blinded. The metaphor indicates Romeo's impetuous nature and his exaggerated view of love.)

Masquing is when a group of people go to a party and kidnap a virgin and take her away & rape her or not hope her reputation is ruined.
Romeo, Benvolio & friends are going to the Capulet party. Rosaline is going there to see if that really great.
test
Metaphor

Romeo and Juliet

55 ROMEO. Not mad, but bound more than a madman is;
Shut up in prison, kept without my food,
Whipt and tormented and—God-den,^o good fellow.

SERVANT. God gi^o god-den. I pray, sir, can you read?

ROMEO. Ay, mine own fortune in my misery.

SERVANT. Perhaps you have learn'd it without book.

60 But, I pray, can you read anything you see?

ROMEO. Ay, if I know the letters and the language.

SERVANT. Ye say honestly. Rest you merry.^o

ROMEO. Stay, fellow; I can read. [He reads.]

65 "Signior Martino and his wife and daughters; County^o
Anselm and his beauteous sisters; the lady widow of Vitruvio;
Signior Placentio and his lovely nieces; Mercutio and his
brother Valentine; mine uncle Capulet, his wife and
daughters; my fair niece Rosaline; Livia; Signior Valentio and
his cousin Tybalt; Lucio and the lively Helena."
A fair assembly. Whither should they come?

SERVANT. Up.

ROMEO. Whither? To supper?

SERVANT. To our house.

ROMEO. Whose house?

75 SERVANT. My master's.

ROMEO. Indeed I should have ask'd thee that before.

SERVANT. Now I'll tell you without asking. My master is the great
rich Capulet; and if you be not of the house of Montagues,
I pray come and crush a cup^o of wine. Rest you merry.

[The SERVANT exits.]

80 BENVOLIO. At this same ancient^o feast of Capulet's
Sups the fair Rosaline whom thou so loves;
With all the admired beauties of Verona.

85 Go thither,^o and with unattainted^o eye
Compare her face with some that I shall show,
And I will make thee think thy swan a crow.

90 ROMEO. When the devout religion of mine eye
Maintains such falsehood, then turn tears to fires;
And these, who, often drown'd, could never die,
Transparent heretics,^o be burnt for liars!^o
One fairer than my love? The all-seeing sun
Ne'er saw her match since first the world begun.

56 God-den: good afternoon; good evening.

57 God gi: God give you.

62 Rest you merry: The servant misunderstands Romeo's reply and bids him farewell.

64 County: Count

Romeo is in love w/ Rosaline - Capulet's Juliet's cousin his love was ill fated from between scenes.

79 crush a cup: have a drink.

80 ancient: traditional.

83 thither: there. unattainted: impartial. Rosaline is going there to meet

86-89 When the... liars: Romeo says that if he accepted such a falsehood, his tearful eyes would be heretics for having broken faith with Rosaline, and he would wish the tears turned to fire so that his eyes could be burned like heretics.
89 heretics: People who maintain a religious belief contrary to accepted doctrine.

* Rosaline is going to this party to meet men. AND she's Juliet's cousin. She knows what will happen if she hooks up with Romeo, so she's actually smarter than Juliet. AND Romeo keeps going after the Capulet girls → forbidden fruit (he's destined to get in trouble)

William Shakespeare

BENVOLIO. Tut! you saw her fair, none else being by,
Herself pois'd° with herself in either eye;
But in that crystal scales° let there be weigh'd
95 Your lady's love against some other maid
That I will show you shining at this feast,
And she shall scant show well that now seems best.

93 pois'd: weighed; compared.
94 crystal scales: That is, Romeo's eyes.

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 splendor of my own lady (Rosaline).

[They exit.]

STOP!!

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! = prostitute
God forbid! Where's this girl? What, Juliet!

[JULIET enters.]

Play begins around July 15

5 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;
We must talk in secret. Nurse, come back again.

7 give leave: leave us alone.

I have rememb'rd me; thou's hear our counsel.°

9 thou's hear our counsel: You shall hear our conversation.

10 Thou knowest my daughter's of a pretty age.

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

LADY CAPULET. She's not fourteen.

NURSE. I'll lay fourteen of my teeth—

13 teen: sorrow.

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

She's not fourteen. How long is it now

middle of July

15 To Lammastide?° Aug 1

LADY CAPULET. A fortnight and odd days.° I went for

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

NURSE. Even or odd, of all days in the year,
Come Lammas Eve at night shall she be fourteen.

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

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

She was too good for me. But, as I said,
On Lammas Eve at night shall she be fourteen;

That shall she, marry;° I remember it well.

22 marry: indeed.

On The Light

Light Shake

Students might enjoy spoofs of some of Shakespeare's works. Richard Aronson's *Tales from Shakespeare* (Hill 1957) presents the best-known plays in the old light having a Preview this title by recommending.

Literary E

FOIL Explain that dramatic play one character does another to magnify his or her own qualities. Such characters are called foils. Ask students to identify characters they have met in plays who might be foils. (Benvolio and the Nurse to Lady Capulet do these two women foils? (One is the biological mother, the other the foster mother. The Nurse is coarse and vulgar in speech and shows Juliet. Lady Capulet holds back.)

Romeo and Juliet

'Tis since the earthquake now eleven years;
And she was wean'd—I shall never forget it—
25 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,
30 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.°
35 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!
40 '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."
45 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.

50 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.
55 "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.

60 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.

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

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. rood: cross.

40 'A: a woman

42 wit: knowledge.

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

48 stinted: stopped.

Nurse tells the story 3 times

am Shakespeare ~

years only 1st half
of response - Juliet
does not want to
get married

72 much upon these years: at about
the same age.

76 man of wax: a model man, as per-
fect as a wax statue.

PAP
Paris a good
Book

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

83 every married lineament
(lin' ē ə mən't): all the harmonious
features of his face.

86 margent (mār' 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 seal is
made even more beautiful by the fair fish

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