



ROMEO AND JULIET

<p>Sample Pages from Romeo and Juliet (One Hour)</p>
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ROMEO AND JULIET

A PLAY IN ONE ACT ADAPTED BY
Lindsay Price

FROM THE ORIGINAL BY
William Shakespeare



Romeo and Juliet

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Characters

Escalus: Prince of Verona.
Paris: A young count.
Montague: Romeo's father.
Capulet: Juliet's father.
Romeo: Montague's son.
Tybalt: Juliet's cousin.
Mercutio: Romeo's friend.
Benvolio: Romeo's cousin.
Friar Laurence: A religious man.
Friar John: A religious man.
Balthasar: Servant to Romeo.
Abram: Servant to Montague.
Sampson: Servant to Capulet.
Gregory: Servant to Capulet.
Peter: Servant to Capulet.
Apothecary : An expert in medicines.
Lady Montague: Montague's wife.
Lady Capulet: Capulet's wife.
Juliet : Capulet's daughter.
Nurse: Nurse to Juliet.
Watchmen: Two guards.
Citizens, servants, partygoers, and soldiers.

Doubling Suggestions

In Shakespeare's day, the plays were performed with approximately 10 actors.

The following roles may be doubled to create a cast of 14: Escalus/Peter, Friar Laurence/Gregory, Mercutio/Balthasar, Tybalt/Friar John, Paris/Abraham/Second Watchman, Sampson/Apothecary/First Watchman.

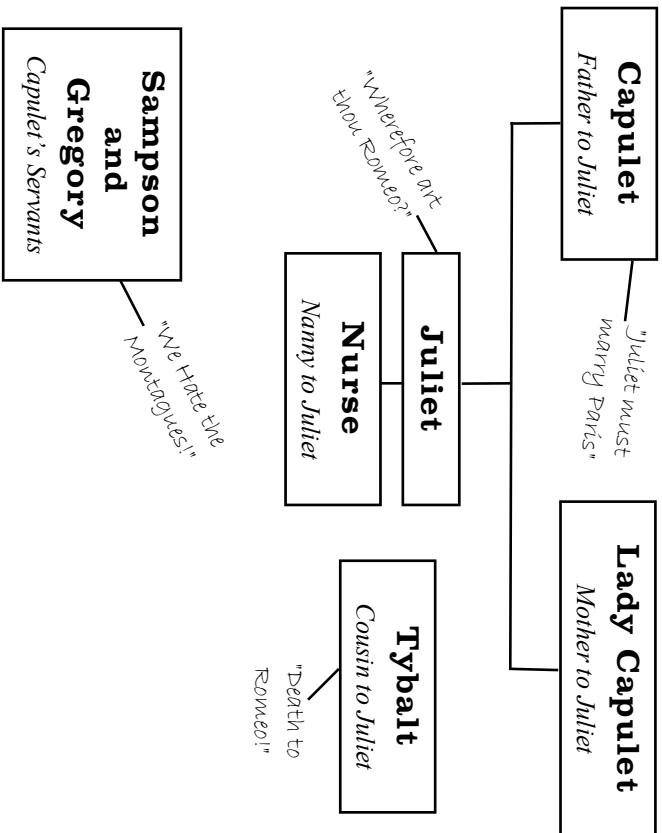
The cast size can be cut even further by having the women also play multiple roles.

Adaptor's Note

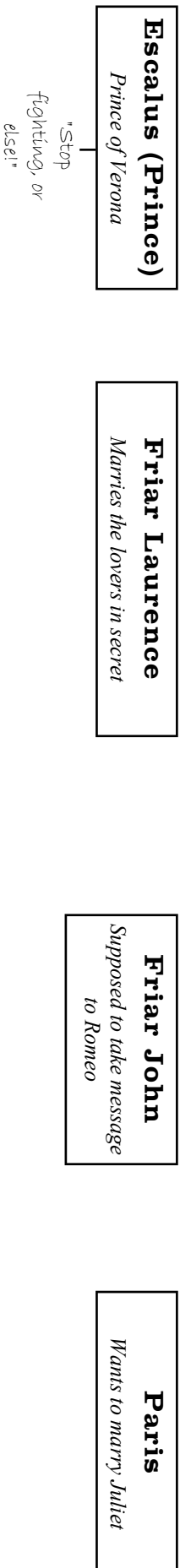
This is an adapted version of the full-length play *Romeo and Juliet* by William Shakespeare. It has been cut in length so that it runs approximately one hour.

There are numerous stage directions to assist in deciphering the language through action. Every page features a side-bar with word definitions, character questions, and out-of-text exercises — all of which I hope will enhance your time with the play.

Shakespeare's plays are meant to be spoken aloud and performed as opposed to read off the page. I hope this adaptation inspires you to get onto your feet and into The Bard.



Other Players



Scene 1 – Verona. A public place.

Enter SAMPSON and GREGORY of the house of Capulet.

SAMPSON: Gregory, I strike quickly, being moved.
 GREGORY: But thou art not quickly moved to strike.
 SAMPSON: A dog of the house of Montague moves me.
 GREGORY: To move is to stir, and to be **valiant** is to stand.
Therefore, if thou art moved, thou runn'st away.

Enter ABRAHAM and BALTHASAR of the house of Montague. They do not yet see GREGORY and SAMPSON. GREGORY pulls out his sword.

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

SAMPSON walks by ABRAHAM and bites his thumb.

ABRAHAM: Do you bite your thumb at us, sir?
 SAMPSON: I do bite my thumb, sir.
 ABRAHAM: Do you bite your thumb at us, sir?
 SAMPSON: *[aside to GREGORY]* Is the law **of** our side if I say **ay**?
 GREGORY: *[aside to SAMPSON]* No.
 SAMPSON: *[to ABRAHAM]* No, sir, I do not bite my thumb at you, sir; but I bite my thumb, sir.
 GREGORY: Do you **quarrel, sir**?
 ABRAHAM: Quarrel, sir? No, sir.
 SAMPSON: But if you do, sir, I am for you. I **serve as good a man as you**.

The play takes place in Verona. Where is Verona? Will the geographical location affect how you stage the play?

This first conversation is filled with puns and metaphor. Sampson and Gregory think that they are very funny. The attitude of the characters will help to convey the meaning of the words. How will Sampson and Gregory talk and act?

This is the first mention that Montagues are the enemies of the Capulets. It is never mentioned in the play why they are enemies. Come up with your own reason. This would be a good improvisation to explore.

valiant: brave

Therefore, if thou art moved, thou runn'st away:
 Gregory is calling Sampson on his macho attitude. Gregory knows that Sampson would sooner run away than fight.

How will you visually differentiate the two sides? Will the characters dress in modern or Elizabethan dress?

Quarrel: Pick a fight

thy: your

marry: An oath; like "My God"

Sampson wants the Montagues to start the fight so that the Montagues will get in trouble.

Biting a thumb would have been a huge insult in Shakespeare's time. Think of other hand gestures that might be insulting.

Does Abraham take the thumb biting as an insult?

Notice how they use the word "sir." How would Abraham say the word to show that he hates the Capulets and vice versa?

of: on

ay: yes

quarrel, sir: Are you starting the fight?

serve as good a man as you: My master is just as good as your master.

Gregory sees Tybalt enter. Now he wants Sampson to start the fight because the fight will be three to two.

kinsmen: family member

Draw: Take out your sword

Benvolio is a Montague. From his actions, how do you think he feels about the feud between the families? Is he a fighter?

Put up your swords: Stop the fight

heartless hinds: servants

Tybalt is a Capulet. From his words how do you think he feels about the feud? Does he want to help Benvolio stop the fight or keep it going?

Have at thee: fight me

There is a lot of fighting at the beginning. How will you accomplish this? Will you use swords? Will it be hand-to-hand?

A crutch, a crutch!: Lady Capulet is saying that Capulet should be calling for a crutch instead of a sword. It is a comment on his age.

Hold me not, let me go: Montague is speaking to his wife who is trying to stop him from fighting.

Both Lady Capulet and Lady Montague try to stop their husbands from fighting. Were they friends once?

mistemperd : angry

moved: provoked

This is the third time that Capulets and Montagues have caused a riot in the streets. The Prince is very angry.

The next time there is a fight between the houses of Capulet and Montague, the one who causes the fight will

ABRAHAM: No better.

SAMPSON: Well, sir.

TYBALT enters. He does not notice the fight.

GREGORY: *[aside to SAMPSON]* Say 'better.' Here comes one of my master's **kinsmen**.

SAMPSON: Yes, better, sir.

ABRAHAM: *[with anger]* You lie.

SAMPSON: **Draw**, if you be men. Gregory, remember thy swashing blow.

They fight. BENVOLIO rushes in.

BENVOLIO: Part, fools! *[Beats down their swords.]* **Put up your swords.** You know not what you do.

TYBALT approaches with his sword drawn.

TYBALT: What, art thou drawn among these **heartless hinds**? 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.

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

They fight.

Enter CAPULET and his wife.

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.

Enter MONTAGUE and LADY MONTAGUE.

MONTAGUE: Thou villain Capulet! *[to LADY MONTAGUE]* **Hold me not, let me go.**

LADY MONTAGUE: Thou shalt not stir one foot to seek a foe.

Enter PRINCE ESCALUS and his SOLDIERS.

PRINCE: Rebellious subjects, enemies to peace,
On pain of torture, from those bloody hands
Throw your **mistemperd** weapons to the ground
And hear the sentence of your **moved** Prince.

Everyone stops fighting.

Three civil brawls, bred of an airy word
By thee, old Capulet, and Montague,
Have thrice disturb'd the quiet of our streets.

If ever you disturb our streets again,
Your lives shall pay the forfeit of the peace.
You, Capulet, shall go along with me;
And, Montague, come you this afternoon,
To know our **further pleasure** in this case,
Once more, on pain of death, all men depart.

Exit all but MONTAGUE, LADY MONTAGUE, and BENVOLIO.

LADY MONTAGUE: *[to BENVOLIO]* O, where is Romeo? Saw you him to-day?
Right glad I am he was not at this **fray**.

BENVOLIO: Madam, an hour before the worshipp'd sun
Peer'd forth the golden window of the East,
So early walking did I see your son.
Towards him I made; but he was **ware** of me
And **stole into the covert** of the wood.

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;
Black and **portentous** must this humour 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.

Enter ROMEO. He moves slowly and seems very preoccupied.

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

MONTAGUE: I would thou **wert** so happy by thy stay
To hear true **shrift**. Come, madam, let's away.

MONTAGUE and LADY MONTAGUE exit.

BENVOLIO: **Good morrow**, cousin.

ROMEO: Is the day so young?

BENVOLIO: But **new** struck nine.

ROMEO: Ay me! sad hours seem long.
Was that my father that went **hence** so fast?

BENVOLIO: It was. What sadness lengthens Romeo's hours?

ROMEO: Not having that which having makes them short.

BENVOLIO: In love?

ROMEO: Out.

BENVOLIO: Of love?

die. These are very drastic measures. Why is the Prince so drastic? How do Montague and Capulet react to the Prince's decision?

further pleasure: the will of the Prince. Capulet and Montague must go to hear further on what the Prince wants.

Improvise a meeting between the Prince, Capulet and Montague where the Prince tries to reason with the two men. How would the meeting go?

fray: fight

Benvolio is talking in a very poetic manner about the sunrise.

Both Montague and Lady Montague seem like concerned parents. Contrast their words and tone with the way that the Capulets act later on in the play.

ware: aware **stole into the covert:** ran into the shelter

hath: has

augmenting: adding to. Romeo is crying and depressed.

portentous: an omen, foreshadowing. This is one of the many instances of foreshadowing in the play. Romeo's black mood foretells something bad in his future.

Based on what we have just learned about Romeo, how does he look when he enters? How does he walk to portray his sadness?

where: here

wert: are

shrift: confession. Montague hopes that Benvolio can get the truth out of Romeo.

Good morrow: Good morning

new: just

Romeo is saying that his sadness is making time go slowly.

hence: away

Romeo's sadness seems to be exaggerated, but the actor playing Romeo must take it very seriously.

How does Benvolio react to Romeo's behaviour? What tone does Benvolio use?

At this point, Romeo is not talking about Juliet. He is in

love with another woman called Rosaline who will not love him back. That is why he is so sad.

Is Benvolio joking?

I aim'd so near when I suppos'd you lov'd: I figured as much.

The references to "marksman" and "mark" and "hit" relate to archery and Cupid.

Cupid's arrow: She won't fall in love

Dian's wit: Diana, a goddess who remained chaste. Romeo is reiterating that the woman he is in love with will not love him.

Be rul'd by me: Listen to me.

Benvolio tells Romeo to forget Rosaline by going out with other women.

Romeo responds that other women only remind him of how beautiful Rosaline is.

doth: does

Farewell: Goodbye **Thou canst not:** You cannot

I'll pay that doctrine, or else die in debt: I will teach you to forget or die trying.

Capulet and Paris talk about marrying Juliet to Paris.

At this time, women were married very young. Can you imagine what it would be like to be 14 years old and married?

stranger in the world: She is still young.

change of fourteen years: Juliet is not yet 14 years old

swallowed all my hopes: Capulet had other children but they have all died. Juliet is his only heir.

ROMEO: Out of her favour where I am in love.

BENVOLIO: Alas that love, so gentle in his view,
Should be so tyrannous and rough in proof!
Tell me in sadness, who is that you love?

ROMEO: 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 unharm'd.

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

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

BENVOLIO: **Be rul'd by me:** forget to think of her.

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

BENVOLIO: By giving liberty unto thine eyes.
Examine other beauties.

ROMEO: 'Tis the way
To call hers exquisite in question more.
He that is stricken blind cannot forget
The precious treasure of his eyesight lost.
Show me a mistress that is passing fair,
What **doth** her beauty serve but as a note
Where I may read who pass'd that passing fair?
Farewell. Thou canst not teach me to forget.

ROMEO turns to go, but BENVOLIO throws his arm around ROMEO's shoulder and walks with him.

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

ROMEO and BENVOLIO exit together.

Scene 2 – A Street.

Enter CAPULET and PARIS. PETER (their servant) walks behind them.

CAPULET: My child is yet a **stranger in the world**,
She hath not seen the **change of fourteen years**;

PARIS: Younger than she are happy mothers made.

CAPULET: And too soon marr'd are those so early made.
The earth hath **swallowed all my hopes** but she;
She is the hopeful lady of my earth.
But woo her, gentle Paris, get her heart;

My will to her consent is but a part.
An she agree, within her scope of choice
 Lies my consent and fair according voice.
 This night I hold an old **accustom'd** feast,
 Whereto I have invited many a guest,
 Such as I love; and you among the store,
 One more, most welcome, makes my number more.

CAPULET turns to PETER and gives him a piece of paper.

CAPULET: Go, **sirrah**, trudge about
 Through fair Verona; find those persons out
 Whose names are written there, and to them say,
 My house and welcome on their pleasure stay.

CAPULET and PARIS exit.

PETER: I am sent to find those persons whose names are here writ,
 and can never find what names the writing person hath here
 writ. I must to the learned. *[He sees BENVOLIO and ROMEO
 entering]* In good time!

Enter BENVOLIO and ROMEO.

PETER: **God gi' go-den.** I pray, sir, can you read?

ROMEO: Ay, If I know the letters and the language.

PETER: Ye say honestly. **Rest you merry!**

PETER turns to leave and ROMEO puts a hand on his shoulder.

ROMEO: Stay, fellow; I can read.

PETER hands the paper to ROMEO and ROMEO reads.

ROMEO: 'Signior Martino and his wife and daughters;
 County Anselmo 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** and Livia;
 A fair assembly. **Whither** should they come?

He gives the paper back to PETER.

PETER: To supper, to our house.

ROMEO: Whose house?

PETER: My master's.

ROMEO: Indeed I should have ask'd you that before.

PETER: Now I'll tell you without asking. My master is the great rich

If Juliet agrees to marry Paris then Capulet will consent to the marriage.

An: If

accustom'd: Accustomed. When words have apostrophes in them it is because Shakespeare is trying to make a two-syllable word into a one-syllable word to fit the rhythm of the line.

Capulet invites Paris to the party.

sirrah: Like the word "sir" but it is used by a member of the upper class to a member of the lower class.

Notice the change in speech between an upper class person like Capulet and a lower class person like the servant. Members of the lower class always speak in prose.

The servant is confused. He is supposed to find the people on the list but he cannot read.

God gi'go-den: Good evening

Rest you merry: Good-bye

What do Benvolio and Romeo think of this man?

Rosaline is the woman that Romeo loves. How can he say the line so that the audience knows this is the woman? How does it differ from the way he speaks when reading the rest of the list?

Whither: where

Are Romeo and Benvolio serious with the servant?

What does Peter think of Capulet? Convey this in the speech.

crush a cup: Drink a cup of wine. The reference to crushing is the crushing of grapes to make wine.

ancient: long-established

lov'st: love

thither: there **unattained:** impartial

Benvolio is suggesting that they go to the Capulet party and find another girl for Romeo. Romeo does not believe that he will find one. Would Romeo and Benvolio be welcome at the Capulet party?

What type of character is Lady Capulet that she wants the Nurse to summon Juliet, rather than just calling her herself?

The Nurse is saying that she lost her virginity at twelve. The Nurse has a frank way of talking. How will this affect the way that the character is played?

How is the Nurse calling for Juliet? Is she running around the stage? Is she screaming for her as she stands right beside Lady Capulet?

*Why does the Nurse say God forbid? **Ladybird** is another word for tart or prostitute, and maybe she is saying God forbid that Juliet is a prostitute.*

How now: What is it?

give leave awhile: leave us alone

thou's: Short for "thou shalt" — you will.

Thou knowest: you know

Lady Capulet seems nervous and excited. She obviously has something important to say. Has Juliet ever seen her mother like this?

teen: sorrow **I have but four :** I have but four teeth.

Is the Nurse making a joke here?

Lammastide: August 1st

fortnight: two weeks

The Nurse launches into a long speech. Lady Capulet has something important to say. What does she think of the Nurse's speech? Does she try to interrupt?

Susan: The Nurse's daughter who has died.

Capulet; and if you be not of the house of Montagues, I pray come and **crush a cup** of wine. Rest you merry!

PETER exits.

BENVOLIO: At this same **ancient** feast of Capulet's
Supps the fair Rosaline whom thou so **lov'st**;
With all the admired beauties of Verona.
Go **thither**, and with **unattainted** eye
Compare her face with some that I shall show,
And I will make thee think thy swan a crow.

ROMEO: I'll go along, no such sight to be shown,
But to rejoice in splendour of my own.

ROMEO and BENVOLIO exit.

Scene 3 – Capulet's house.

Enter LADY CAPULET and NURSE.

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!

Enter JULIET.

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;
I have rememb'ed me, **thou's** hear our counsel.
Thou knowest my daughter's of a pretty age.

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

LADY CAPULET: She's not fourteen.

NURSE: I'll lay fourteen of my teeth-
And yet, to my **teen** be it spoken, **I have but four**-
She is not fourteen. How long is it now
To **Lammastide**?

LADY CAPULET: A **fortnight** and odd days.

NURSE: Even or odd, of all days in the year,
Come Lammas Eve at night shall she be fourteen.
Susan and she (God rest all Christian souls!)
Were of an age. Well, **Susan** is with God;
She was too good for me. But, as I said,
On Lammas Eve at night shall she be fourteen;

That shall she, marry; I remember it well.

LADY CAPULET: Enough of this. **I pray thee hold thy peace.**

NURSE: Peace, I have done. God mark thee to his grace!
Thou wast the prettiest babe that **e'er I nurs'd**.
 An I might live to see thee married once, I have my wish.

LADY CAPULET: **Marry, that 'marry'** is the very theme
 I came to talk of. Tell me, daughter Juliet,
 How stands your disposition to be married?

JULIET: It is an honour that I dream not of.

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

NURSE: A man, young lady! Lady, such a man
 As all the world- why **he's a man of wax**.

LADY CAPULET: What say you? Can you love the gentleman?
 This night you shall **behold him** at our feast.
Read o'er the volume of young Paris' face,
 And find delight writ there with beauty's pen;
 Speak briefly, can you like of Paris' love?

JULIET: I'll look to like, if looking liking move;
 But no more deep will I **endart** mine eye
 Than your consent gives strength to make it fly.

Enter PETER on the run.

PETER: Madam, the guests are come, supper serv'd up, you call'd, my
 young lady ask'd for, the nurse curs'd in the pantry, and
 everything in extremity. **I must hence to wait**. I **beseech** you
follow straight. [*He runs out without waiting.*]

LADY CAPULET: We follow thee.

LADY CAPULET, the NURSE and JULIET exit.

Scene 4 – A street.

*Enter ROMEO, MERCUTIO, BENVOLIO, and friends.
 They are all in a very good mood. They all wear or
 carry masks.*

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

MERCUTIO: Nay, gentle Romeo, we must have you dance.

ROMEO: Not I, believe me. You have dancing shoes

I pray thee hold thy peace: Stop talking.

Thou wast: You were **e'er I nurs'd**: ever I nursed.

Marry, that 'marry': The two "Marrys" have two different meanings. The first is an expression said in anger or frustration (Lady Capulet is trying to cut the Nurse off). The second 'marry' deals with marriage.

Does Juliet sound like she wants to get married? This is a very formal answer. How does Juliet spend her days?

much upon these years: Lady Capulet was not only married at 14; she was a mother. *How old is Lady Capulet?*

What does Lady Capulet think of the Nurse's constant interruptions?

he's a man of wax: He's a good-looking man. *This is a compliment.*

behold him: see him.

Read o'er the volume of young Paris' face: study him.

Juliet will look at him, and expect to like him. Again Juliet doesn't seem too excited to be married. Why do you think that is?

endart: shoot like a dart

Have the servant try and say this speech all in one breath. What emotion does this convey?

Each word with a 'd ending can be changed to an "ed" ending.

I must hence to wait: I can't wait **beseech**: plead

follow straight: follow me immediately

Romeo and his friends wear masks to the party so that they will not be recognized. Most productions have Capulet's party as a costume party, or a masked ball.

ambling: moving at a slow pace.

This is a comment on Romeo's depression. He is saying that because he feels so sad or heavy that he will hold the torch or the light.

soul of lead: Double meaning - not just his soul, but the sole of his shoe.

common bound: A small leap.

Romeo is talking about Cupid's arrow and Cupids wings. He is too weighed down with love to act as Mercutio suggests.

I cannot bound a pitch above dull woe: I can't be anything but miserable.

burthen: burden

boist'rous: boisterous, rough

Mercutio says that Romeo is mistreating love by being so moody. Mercutio does not give in to Romeo's sad mood. Does this suggest that Romeo has acted this way before?

Romeo takes Mercutio literally. Mercutio means that they waste the light of the torches by their delay.

Romeo seems to take everything seriously. Take this into consideration with his character.

'tis: It is

Is Mercutio patient or impatient?

tonight: last night

Is Mercutio calling Romeo a liar? Or is he just having fun with him. This scene has a lot of humour and frivolity in it. How does that contrast with the way Romeo acts? How do the others act in the scene?

Queen Mab: A Celtic fairy queen

fairies' midwife: She delivers dreams

Try this scene with Romeo behaving very seriously while the others can barely contain their laughter. How does that affect the way the words are said?

Thou talk'st: You talk.

Begot: Born

With nimble soles; I have a **soul of lead**
So stakes me to the ground I cannot move.

MERCUTIO: You are a lover. Borrow Cupid's wings
And soar with them above a **common bound**.

ROMEO: I am too sore enpierced with his shaft
To soar with his light feathers; and so bound
I cannot bound a pitch above dull woe.
Under love's heavy burthen do I sink.

MERCUTIO: And, to sink in it, should you **burthen** love-
Too great oppression for a tender thing.

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

MERCUTIO: If love be rough with you, be rough with love.
Come, we burn daylight, ho!

ROMEO: *[Puzzled]* Nay, that's not so.

MERCUTIO: *[Moving his torch towards ROMEO]*
We waste our lights in vain, like lamps by day.
Take our good meaning, for our judgment sits
Five times in that ere once in our five wits.

ROMEO: And we mean well, in going to this masque;
But **'tis** no wit to go.

MERCUTIO: Why, may one ask?

ROMEO: I dreamt a dream **tonight**.

MERCUTIO: And so did I.

ROMEO: Well, what was yours?

MERCUTIO: That dreamers often lie.

ROMEO: In bed asleep, while they do dream things true.

MERCUTIO: O, then I see **Queen Mab** hath been with you.
She is the **fairies' midwife**, and she comes
In shape no bigger than an agate stone
On the forefinger of an alderman.
Her whip of cricket's bone,
Her wagoner's a small grey-coated gnat,
Her chariot is an empty hazel-nut...

ROMEO: Peace, peace, Mercutio, peace!
Thou talk'st of nothing.

MERCUTIO: True, I talk of dreams;
Which are the children of an idle brain,
Begot of nothing but vain fantasy;
Which is as thin of substance as the air.
And more inconstant than that wind

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

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

BENVOLIO: Strike, drum!

They exit with much laughter and revelry.

Scene 5 – Capulet's house.

*Everyone at the Capulet party enters, including
CAPULET, LADY CAPULET, JULIET, TYBALT, PARIS,
and the NURSE.*

*There is music, dancing, talking, laughing and mingling
going on. CAPULET stands centre stage and addresses
the crowd.*

CAPULET: Welcome, gentlemen! Ladies that have their toes
Unplagu'd with corns will have a **bout** with you.
A hall, a hall! Give room! and foot it, girls.

*Music plays, there is a dance. JULIET dances with
PARIS. During this, ROMEO and his friends enter in
mask. The first person that ROMEO sees is JULIET. He
is immediately attracted to her and watches her
dance. He stares at her and begins to speak to himself.*

ROMEO: What lady's that, which doth enrich the
Hand of **yonder** knight?
O, she **doth** teach the torches to burn bright!
It seems she hangs upon the cheek of night
Like a rich jewel in an **Ethiop's** ear-
Beauty too rich for use, for earth too **dear**!
Did my heart love till now? **Forswear** it, sight!
For I **ne'er** saw true beauty till this night.

*During this speech TYBALT overhears ROMEO and
realizes who ROMEO is.*

TYBALT: This, by his voice, should be a Montague.
Now, by the stock and honour of my **kin**,
To strike him dead I hold it not a sin.

*TYBALT moves to draw his sword. CAPULET sees this
and puts hand on TYBALT's arm.*

*Benvolio means that if they don't hurry up they will miss
the party entirely.*

Romeo is foreshadowing his own doom.

*While Romeo is talking, what are the other characters
doing? Are they listening and laughing? Do they think that
Romeo is crazy? Have they heard this talk before? Or is
this a private moment for Romeo?*

clos'd: closed

untimely: premature

*Do some research on Elizabethan dances. If you are setting
the play in modern times, what activities would be going on
at the party?*

Unplagu'd with corns: don't have corns **bout:** dance

A hall, a hall!: Make room, Make room!

*A lot has to be portrayed in this moment without words.
This is the first moment that Romeo and Juliet meet. How
can you show their attraction for one another?*

*Romeo has been obsessed with Rosaline up till now. What
does it say for his character that he forgets her so easily
for Juliet?*

yonder: over there **doth:** does

*Notice how Romeo talks in rhyming couplets. This is how
he expresses his love. What does he think of Juliet?*

Ethiop: Person from Ethiopia **dear:** precious or expensive

Forswear: He is renouncing what he felt for Rosaline.

ne'er: never

Tybalt recognizes Romeo's voice.

kin: family

Tybalt wants to kill Romeo.

NOTE: Romeo should not be able to hear the following conversation.

Wherefore: Why

Why is Tybalt so angry at Romeo? Does he know Romeo at all, or is it just because he's a Montague?

solemnity: celebration

He bears him: He bears himself **portly:** well-mannered

disparagement: treat him badly

Show a fair presence: put on a happy face.
Frowns don't look good at a feast.

Capulet is a strong man who doesn't like to be crossed. It's important that Tybalt not start a fight because Capulet knows that his house will suffer for it. Do you think that Capulet believes what he says about Romeo, or is he just trying to stop Tybalt?

Even though Capulet is extremely angry he can't yell at Tybalt because it will disturb the guests. In what manner can Capulet talk to show that he is upset with Tybalt without yelling?

goodman boy: this is an insult. **Go to:** Be off with you.

God shall mend my soul: God bless me. An expression of frustration.

You will set cock-a-hoop: You'll start a riot.

contrary me: go against my will.

Why is it that Tybalt will not obey his uncle right away?

Do you think Tybalt will let this lie?

profane: do something wrong

Romeo uses religious language instead of romantic language.

CAPULET: Why, how now, kinsman? **Wherefore** storm you so?

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

CAPULET: Young Romeo is it?

TYBALT: 'Tis he, that villain Romeo.

TYBALT moves again to go after ROMEO. CAPULET grabs TYBALT and moves him to a corner of the room.

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

TYBALT: It fits when such a villain is a guest.
I'll not endure him.

TYBALT tries again to go after ROMEO. CAPULET, now extremely angry, stops him again.

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

TYBALT: Why, uncle, 'tis a shame.

CAPULET: Go to, go to!
You must **contrary me!** Marry, 'tis time.

CAPULET walks away from TYBALT to rejoin the party.

TYBALT: I will withdraw; but this intrusion shall,
Now seeming sweet, convert to bitt'rest gall.

TYBALT exits. On the opposite side of the stage, ROMEO and JULIET meet face to face. ROMEO takes JULIET's hand.

ROMEO: If I **profane** with my unworhiest hand
This holy shrine, the gentle fine is this:
My lips, two blushing pilgrims, ready stand
To smooth that rough touch with a tender kiss.

He goes to kiss her hand, but JULIET pulls back a bit.

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 **pray'r**.

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.
Thus from my lips, by thine my sin is purg'd. *[Kisses her.]*

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

ROMEO: Sin from my lips? O trespass sweetly urg'd!
Give me my sin again. *[Kisses her.]*

JULIET: You kiss by th' **book**.

The NURSE enters, calling out for JULIET. ROMEO and JULIET break apart.

NURSE: Madam, your mother craves a word with you.

*With a backwards glance at ROMEO, JULIET exits.
Before the NURSE can leave, ROMEO places a hand on her arm.*

ROMEO: **What** is her mother?

NURSE: Marry, **bachelor**,
Her mother is the lady of the house.
And a good lady, and a wise and virtuous.
I **nurs'd** her daughter that you **talk'd withal**.
I tell you, he that can lay hold of her
Shall have the **chinks**.

ROMEO: Is she a Capulet?
O dear account! **My life is my foe's debt**.

BENVOLIO, MERCUTIO and the rest of the masked MONTAGUES surround ROMEO. They begin to pull him away.

BENVOLIO: **Away, be gone; the sport is at the best.**

ROMEO: Ay, so I fear; the more is my unrest.

They begin to exit. On the opposite side of the stage, JULIET enters and watches them go. She grabs the NURSE.

These two have fallen head over heels in love even though they have just met and don't know each other's names. Do you believe in love at first sight?

*There is wordplay going on here. When Romeo talks of shrines and pilgrims, he's talking about kissing Juliet's hand. Picking up on this, Juliet says that as a pilgrim he should be praying (**palm to palm**) instead of kissing.*

pray'r: speaking prayers

What is happening with everyone else at the party? They can't notice Romeo and Juliet kissing, as this would cause a scene. How will you stage this?

*After all the talk of saints, prayer and palmers, what **book** do you think Juliet refers to?*

The Nurse bursts in to interrupt Romeo and Juliet. Has she seen what they have been doing? The Nurse doesn't seem to notice things around her. How will Romeo and Juliet act when she enters?

What: who

bachelor: young man

nurs'd: nursed **talk'd withal**: talked with

chinks: money.

Romeo has just learned that he loves the daughter of his family's enemy. How does he react?

My life is my foe's debt: I owe my life to my enemy.

Away, be gone; the sport is at the best: Let's go, our fun is done here.

hither: here **What is yond:** Who is that

How will you play this moment? During this short line, The Nurse must exit, get Romeo's name and come back. Does the Nurse know what's going on? How does she react to learning of Romeo's identity?

The reference to the grave as the wedding bed is another example of the foreshadowing of Juliet's tragedy.

How does Juliet react to learning who Romeo is? She is saying that she loved Romeo before she knew who he was and that it's too late to turn back now. Does Juliet say this to herself, or does she say it so the Nurse can hear?

Anon: Soon

Now Romeo is in love again. Does he act differently or similar to his behaviour at the top of the play.

*The **dull earth** that Romeo talks about is himself; the centre is Juliet.*

In some productions, Mercutio and Benvolio are portrayed as drunk in this scene. How would that change the way the characters say their lines?

And, on my life, hath stol'n him home to bed: He's gone home to bed.

Are they making fun of Romeo and the way he acts when he is in love?

conjure: Mercutio is talking about raising Romeo's spirit. *How will that affect the way that Mercutio speaks the line?*

consorted: a husband

humorous: A state of mind or moody. *Benvolio is calling the night moody, and Romeo moody as well. They make a good match.*

truckle bed: a small bed that fits under a larger one. Used by children and servants.

JULIET: Come **hither**, nurse. **What is yond** gentleman?

NURSE: I know not.

JULIET: Go ask his name. *[the NURSE goes after ROMEO]*
If he be married,
My grave is like to be my wedding bed.

The NURSE enters. She is sombre.

NURSE: His name is Romeo, and a Montague,
The only son of your great enemy.

JULIET: My only love, sprung from my only hate!
Too early seen unknown, and known too late!
Prodigious birth of love it is to me
That I must love a loathed enemy.

LADY CAPULET: *[offstage]* Juliet!

NURSE: **Anon**, anon!
Come, let's away; the strangers all are gone.

They exit.

Scene 6 – A lane by the wall of Capulet's orchard.

Enter ROMEO alone.

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

He exits.

Enter BENVOLIO with MERCUTIO. They are calling out for ROMEO.

BENVOLIO: Romeo! My cousin Romeo! Romeo!

MERCUTIO: He is wise,
And, on my life, hath stol'n him home to bed.

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

MERCUTIO: Nay, I'll **conjure** too. *[he calls out]*.
Romeo! humours! madman! passion! lover!
Appear thou in the likeness of a sigh;
Speak but one rhyme, and I am satisfied!
Cry but 'Ay me!' pronounce but 'love' and 'dove'...

BENVOLIO: *[cutting him off]* Come, he hath hid himself among these trees
To be **consorted** with the **humorous** night.
Blind is his love and best befits the dark.

MERCUTIO: *[calling out]* Romeo, good night. I'll to my **truckle-bed**;
This field-bed is too cold for me to sleep.

Come, shall we go?

BENVOLIO: Go then, for 'tis in vain
'To seek him here that means not to be found.

BENVOLIO and MERCUTIO exit laughing.

SCENE 7 – Capulet's orchard.

Enter ROMEO.

ROMEO: He jests at scars that never felt a wound.

JULIET enters from above at a window.

But soft! What light through yonder window breaks?
It is the East, and Juliet is the sun!
Arise, fair sun, and kill the envious moon,
Who is already sick and pale with grief
That thou **her maid** art far more fair than she.
Be not her maid, since she is envious.
Her **vestal livery** is but sick and green,
And none but fools do wear it. Cast it off.
It is my lady; O, it is my love!
O that she knew she were!

JULIET leans out the window and sighs.

She speaks, yet she says nothing. What of that?
See how she leans her cheek upon her hand!
O that I were a glove upon that hand,
That I might touch that cheek!

JULIET: Ay me!

ROMEO: She speaks.
O, speak again, bright angel! For **thou art**
As glorious to this night, being **o'er** my head,
As is a winged messenger of heaven.

JULIET: O Romeo, Romeo! **Wherefore art thou** Romeo?
Deny thy father and refuse thy name!
Or, if **thou wilt** not, be but sworn my love,
And I'll no longer be a Capulet.

ROMEO: *[aside]* Shall I hear more, or shall I speak at this?

JULIET: 'Tis but thy name that is my enemy.
Thou art thyself, though not a Montague.
What's Montague? It is nor hand, nor foot,
Nor arm, nor face, nor any other part
Belonging to a man. O, be some other name!
What's in a name? That which we call a rose
By any other name would smell as sweet.
So Romeo would, were he not Romeo call'd,
Retain that dear perfection which he owes
Without that title. Romeo, **doff** thy name;

Romeo's first line suggests that he has overheard Mercutio and Benvolio. Does he think what they said is funny?

But soft: But wait

Romeo compares the sunrise to Juliet appearing at the window.

her maid: this is a reference to Diana, the goddess who remained chaste. *Remember that is why Rosaline would not love Romeo.*

vestal livery: virginal uniform. *A livery is a uniform that a group of people would wear, like the servants of a household.*

How is Juliet feeling at this moment? What would her sigh sound like?

There are very few stage directions in Shakespeare, and most appear in the dialogue, like this direct reference to Juliet putting a hand on her cheek.

thou art: you are

o'er: over

These lines refer to an angel gazing down on the earth.

Wherefore art thou: Why are you

Wherefore is often misinterpreted as the word where.

thou wilt: you will

This is significant point. Juliet is saying that loving Romeo is more important than loving her family. How does Romeo react when he hears this?

Juliet realizes that it is the name Montague that is her enemy. What would it be like to have an enemy you've never met?

Juliet is saying that if there was another name for a rose, it wouldn't affect the way that it smells. If Romeo was not a Montague, she would still be in love with him.

doff: get rid of

Romeo has been listening to all of this in silence. What is going on in his head?

Juliet doesn't know that it's Romeo that speaks. What are her first instincts when she realizes someone has overheard her talking?

baptiz'd: baptized.

Henceforth: From now on

bescreen'd: hidden

How will you stage this scene? Will Romeo call up to Juliet for the entire scene? Will he find a way up to her balcony?

dear saint: this is a reference to their previous conversation. *This should make Juliet aware of who is speaking.*

Of that tongue's utterance: Of what you say

Juliet mentions that if Romeo is found he will be killed. Add this danger and the immediate possibility that someone will overhear them to the conversation.

How cam'st thou hither: How did you get here?

And the place death: If Romeo is found on Capulet grounds he will be killed.

kinsmen: Family

o'erperch: climb

There is quite a change in the way that Romeo expresses his love. Everything is light and airy compared to the leaded feet he had at the beginning of the play.

no let: no problem

Alack: Romeo is dismissing the danger.

Dost thou: Do you **thou wilt say 'Ay':** you will say yes.

th': the

Juliet doesn't want Romeo to swear by the moon because the moon changes (moves in cycles) and she is afraid that Romeo's love might change as well.

Lest: For fear

idolatry: I idolize you.

And for that name, which is no part of thee,
Take all myself.

ROMEO leaps out of the shadows.

ROMEO: *[shouting out]* I take thee at thy word.
Call me but love, and I'll be new **baptiz'd**;
Henceforth I never will be Romeo.

JULIET draws back from the window. She cannot clearly see that it is ROMEO.

JULIET: What man art thou that, thus **bescreen'd** in night,
So stumblest on my counsel?

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

JULIET: My ears have yet not drunk a hundred words
Of that tongue's utterance, yet I know the sound.
Art thou not Romeo, and a Montague?

ROMEO: Neither, fair saint, if either thee dislike.

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

ROMEO: With love's light wings did I **o'erperch** these walls;
For stony limits cannot hold love out.
Therefore thy kinsmen are **no let** to me.

JULIET: If they do see thee, they will murder thee.

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

JULIET: **Dost thou** love me, I know **thou wilt say 'Ay'**;
And I will take thy word.

ROMEO: By yonder moon I swear.

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

ROMEO: What shall I swear by?

JULIET: Do not swear at all;
Or if thou wilt, swear by thy gracious self,
Which is the god of my **idolatry**,
And I'll believe thee.

From offstage, the NURSE calls for JULIET.

Anon, good nurse! *[To ROMEO]* Sweet Montague, be true.
Stay but a little, I will come again.

JULIET exits.

ROMEO: O blessed, blessed night! I am **afeard**,
Being in night, all this is but a dream,
Too flattering-sweet to be **substantial**.

JULIET enters again.

JULIET: Three words, dear Romeo, and good night indeed.
If that thy bent of love be honourable,
Thy purpose marriage, send me word tomorrow,
By one that I'll **procure** to come to thee,
Where and what time thou wilt perform the **rite**;
And all my fortunes at thy foot I'll lay
And follow thee my lord throughout the world.

NURSE: *[offstage]* Madam!

JULIET: I come, anon. *[To ROMEO]* But if thou meanest not well,
I do beseech thee-

NURSE: *[offstage]* Madam!

JULIET: **By-and-by I come.**
[to ROMEO] To **cease thy suit** and leave me to my grief.
Tomorrow will I send.

ROMEO: So thrive my soul.

JULIET: A thousand times good night! *[She exits]*

ROMEO: A thousand times the worse, to want thy light!

JULIET enters again.

JULIET: Romeo!

ROMEO: My dear?

JULIET: At what o'clock tomorrow
Shall I send to thee?

ROMEO: By the hour of nine.

JULIET: I will not fail. 'Tis twenty years till then.
Good night, good night! Parting is such sweet sorrow,
That I shall say good night till it be morrow.

JULIET exits.

ROMEO: Sleep dwell upon **thine** eyes, peace in thy breast!
Would I were sleep and peace, so sweet to rest!
Hence will I to my **ghostly father's** cell,
His help to crave and **my dear hap** to tell.

ROMEO exits.

How close is the Nurse? Is there a danger of her coming out onto the balcony? Play that in the scene.

How does Juliet sound when she talks to the Nurse? It should be different from the way she talks to Romeo. Juliet does not want the Nurse to come out on the balcony and see Romeo.

afeard: afraid

substantial: real. *Romeo can't believe that what just happened is real.*

This is a big deal. Remember that Juliet is supposed to marry Paris.

procure: will get

rite: the rite of marriage

Juliet will get someone to find Romeo tomorrow to name the time and place for their marriage day. How does Romeo react to this news?

I do beseech thee: I'm begging you.

By-and-by I come: I'm coming

cease thy suit: take back your proposal

With all of the coming and going of Juliet, there is the potential of some humour in this scene. Don't suppress that; all tragedies need moment of levity in them.

Romeo wishes sleep and peace on Juliet, but he is too excited to do either.

thine: your

ghostly father: Friar Laurence

my dear hap: my good news

Note that all of the lines in this scene rhyme.

mickle: great

Why do you think a monk is interested in the medicinal aspects of herbs and flowers?

When the flower is inhaled it cheers you up, when it is tasted, it kills you.

How does Romeo enter? He hasn't slept, he hasn't changed clothes, and he's extremely happy

Good morrow: Good morning

Benedicite: Bless you **saluteth:** salutes, greets

uprour'd with some distemp'rature: sick

Friar Laurence and Romeo have a relaxed and easy relationship. They have obviously known each other for a long time and like each other. Why is it that Romeo goes to Friar Laurence instead of his own father?

Romeo has forgotten Rosaline and all the sadness that he felt.

ere: before

on a sudden: All of a sudden

This is another reference to Cupid's arrow.

homely: simple

shrif: confession to a priest

Friar Laurence doesn't get to speak right away when he hears that Romeo is in love with Juliet and that they want to get married. What is his physical reaction to his news? Friar Laurence is well-aware of the problems between the two families.

Romeo wants to get married today.

Friar Laurence is the only one who chastises Romeo for moving from one love to the other so quickly. He suggests that Romeo's love isn't true because he seems to be going on looks instead of what is in his heart.

chid'st: chided, scolded. **oft:** often

Scene 8 – Friar Laurence's cell.

FRIAR LAURENCE enters alone, with a basket.

FRIAR LAURENCE: O, **mickle** is the powerful grace that lies
In plants, herbs, stones, and their true qualities;

Holds up a flower from his basket.

Within the infant rind of this small flower
Poison hath residence, and medicine power;
For this, being smelt, with that part cheers each part;
Being tasted, slays all senses with the heart.

Enter ROMEO. He sneaks up behind FRIAR LAURENCE.

ROMEO: **Good morrow**, father.

FRIAR LAURENCE: *[surprised]* **Benedicite!**

What early tongue so sweet **saluteth** me?
Young son, thy earliness doth me assure
Thou art **uprour'd with some distemp'rature**;
Or if not so, then here I hit it right,
Our Romeo hath not been in bed tonight.

ROMEO: That last is true; the sweeter rest was mine.

FRIAR LAURENCE: God pardon sin! Wast thou with Rosaline?

ROMEO: With Rosaline, my ghostly father? No.
I have forgot that name, and that name's woe.

FRIAR LAURENCE: That's my good son! But where hast thou been then?

ROMEO: I'll tell thee **ere** thou ask it me again.
I have been feasting with mine enemy,
Where **on a sudden** one hath wounded me.

FRIAR LAURENCE: Be plain, good son, and **homely** in thy drift
Riddling confession finds but riddling **shrif**.

ROMEO: Then plainly know my heart's dear love is set
On the fair daughter of rich Capulet;
By holy marriage. When, and where, and how
We met, we woo'd, and made exchange of vow,
I'll tell thee as we pass; but this I pray,
That thou consent to marry us to-day.

FRIAR LAURENCE: Holy Saint Francis! What a change is here!
Is Rosaline, that thou didst love so dear,
So soon forsaken? Young men's love then lies
Not truly in their hearts, but in their eyes.

ROMEO: Thou **chid'st** me **oft** for loving Rosaline.

FRIAR LAURENCE: For doting, not for loving, pupil mine.

ROMEO: I pray thee chide not. She whom I love now

Doth grace for grace and love for love allow.
The other did not so.

FRIAR LAURENCE: O, she knew well
Thy love did read by rote, that could not spell.
But come, young waverer, come go with me.
In one respect I'll thy assistant be;
For this **alliance** may so happy prove
To turn your households' **rancour** to pure love.

ROMEO: O, let us hence! I stand on sudden haste.

FRIAR LAURENCE: Wisely, and slow. They stumble that run fast.

ROMEO exits on the run. The FRIAR follows more slowly.

Scene 9 – A street.

Enter BENVOLIO and MERCUTIO.

MERCUTIO: Where the devil should this Romeo be?
Came he not home tonight?

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

MERCUTIO: Why, that same pale hard-hearted wench, that Rosaline,
Torments him so that he will sure run mad.

ROMEO enters.

BENVOLIO: Here comes Romeo! Here comes Romeo!

MERCUTIO: Romeo bonjour! Here's a french salutation to your French slop.
You gave us the **counterfeit** fairly last night.

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

MERCUTIO: The slip, sir, the slip. **Can you not conceive?**

ROMEO: Pardon, good Mercutio. My business was great, and in such a
case as mine a man may strain courtesy.

MERCUTIO: That's as much as to say, such a case as yours **constrains** a
man to **bow in the hams**.

ROMEO: Meaning, to curtsy.

MERCUTIO: Thou hast most kindly hit it.

ROMEO: A most courteous exposition.

MERCUTIO: Nay, I am the **very pink of courtesy**.

ROMEO: Pink for flower.

MERCUTIO: Right.

ROMEO: Why, then is my pump well-flower'd.

MERCUTIO: Come between us, good Benvolio! My wits faint.

Friar Laurence says that Rosaline knew Romeo's love was not true and that is why she would not love him back.

alliance: marriage

rancour: hate

Friar Laurence is willing to help Romeo because the marriage may help to end the fighting between the two families.

It is the day after the party. Benvolio and Mercutio know Romeo did not go home last night. Are they puzzled by this? Do they think it's funny?

Benvolio is referring to Romeo's servant.

Benvolio and Mercutio still believe that Romeo is pining over Rosaline.

How does Romeo's behaviour differ in this scene? He seems ready and able to have fun with his friends. Are Benvolio and Mercutio surprised by the change?

counterfeit: Imitation. *Mercutio's real meaning is in his next line.*

Counterfeit coins were called slips.

Can you not conceive?: Can't you figure it out?

Romeo seems to have trouble keeping up with Mercutio's humour. Is Romeo a smart character?

constrains: forces **bow in the hams:** squat

This is toilet humour. What would force a man to squat?

very pink of courtesy: very polite

Romeo is finally getting into the wordplay. Mercutio should be amazed and pleased that Romeo is up to speed with the verbal puns.

Swits and spurs, swits and spurs! or I'll cry a match:
Keep going or I win!

How does the Nurse feel about being sent on this errand? Did she fight about it with Juliet? Is she nervous? What happened before she agreed to do it for Juliet?

Does Romeo know at this point that the Nurse is here for him?

morrow: morning

good-den: afternoon

*Mercutio's use of language here with **bawdy** and **prick** show that he is not being courteous to the Nurse. What actions can he do to support this?*

What a man are you: What kind of man are you?
to mar: to ruin

Why do they tease the Nurse?

Does the Nurse remember Romeo from last night? How does it change the way the line is delivered if she does or does not?

sought: looked for **for fault:** for lack

I desire some confidence: The Nurse is nervous and trying to speak refined language. She means conference.
endite: Benvolio means invite. He is mocking the Nurse.

What does the Nurse think of Romeo and his friends?

bawd: Someone in charge of prostitutes

ancient: old

The Nurse knows that Juliet is supposed to marry Paris. How does this knowledge change the way that she says her lines? Why is the Nurse doing this?

afore: before **vexed:** angered

Scurvy: mean. *Scurvy is also a disease that people get from a lack of vitamin C. The Nurse is referring to Mercutio.*

shrift: confession

Why does Romeo talk in rhyme with the friar but not with the Nurse?

cell: room

shriv'd: confessed **pains:** troubles.

ROMEO: **Swits and spurs, swits and spurs! or I'll cry a match.**

MERCUTIO: Why, is not this better now than groaning for love? Now art thou sociable, now art thou Romeo; now art thou what thou art, by art as well as by nature.

The NURSE enters. ROMEO sees her coming.

ROMEO: Here's goodly gear!

NURSE: God ye good **morrow**, gentlemen.

MERCUTIO: God ye **good-den**, fair gentlewoman.

NURSE: Is it good-den?

MERCUTIO: 'Tis no less, I tell ye; for the **bawdy** hand of the dial is now upon the **prick** of noon.

NURSE: Out upon you! **What a man are you!**

ROMEO: One, gentlewoman, that God hath made for himself **to mar**.

NURSE: Gentlemen, can any of you tell me where I may find the young Romeo?

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

NURSE: If you be he, sir, **I desire some confidence** with you.

BENVOLIO: She will **endite** him to some supper.

MERCUTIO: **A bawd, a bawd, a bawd!** So ho!
Romeo, will you come to your father's? We'll to dinner thither.

ROMEO: I will follow you.

MERCUTIO: Farewell, **ancient** lady. Farewell,
[sings] lady, lady, lady.

MERCUTIO and BENVOLIO exit, singing.

NURSE: Now, **afore** God, I am so **vexed** that every part about me quivers.
Scurvy knave!

ROMEO: Nurse, commend me to thy lady and mistress.
Bid her devise
Some means to come to **shrift** this afternoon;
And there she shall at Friar Laurence' **cell**
Be **shriv'd** and married. [Gives her a coin] Here is for thy **pains**.

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

ROMEO exits in one direction, The NURSE in the other.

Scene 10 – Capulet's orchard.

JULIET is pacing back and forth, waiting for the NURSE.

JULIET: The clock struck nine when I did send the nurse;
In half an hour she promis'd to return.
Had she affections and warm youthful blood,
She would be as swift in motion as a ball;
My words would **bandy** her to my sweet love,
And his to me,
But old folks, **many feign** as they were dead-
Unwieldy, slow, heavy and pale as lead.

NURSE enters. She is out of breath.

O God, she comes! O honey nurse, what news?
Hast thou met with him?

NURSE: I am **awearry**, give me leave awhile.
Fie, how my bones ache! What a **jaunt** have I had!

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

NURSE: Lord, how my head aches! What a head have I!
It beats as it would fall in twenty pieces.

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

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

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

NURSE: O God's Lady dear!
Are you so hot? **Marry come up, I trow**.
Is this the **poultice** for my aching bones?
Henceforward do your messages yourself.

JULIET: **Here's such a coil!** Come, what says Romeo?

NURSE: Have you got leave to go to **shrift** to-day?

JULIET: I have.

NURSE: Then hie you hence to Friar Laurence' cell;
There stays a husband to make you a wife
Go; I'll to dinner; **hie you to the cell**.

JULIET: Honest nurse, farewell.

They exit.

What is life like for Juliet? While Romeo seems free to do pretty much what he wants, Juliet seems almost locked in the Capulet house.

Juliet seems much different at the prospect of marrying Romeo than she did at marrying Paris.

bandy: toss

many feign: carry themselves

Is the Nurse really tired here, or is she just making Juliet wait?

awearry: tired

Fie: expression of disgust. **jaunt:** journey

Juliet should experiment with tone. She is very excited and very anxious at this moment. Notice that her words are very patient and she seems to be sweet-talking the Nurse. She knows that if she bullies the Nurse too much, the Nurse won't tell her anything.

I'faith: In faith.

within: inside

This should be the point that Juliet finally breaks and yells at the Nurse. There are a number of reasons for this. She is desperate for the news, but she also knows that what she is doing goes directly against her mother.

Marry come up, I trow: You're getting too big for your britches.

poultice: A mixture that was used to put on sores.

Henceforward: From now on.

Here's such a coil: What a fuss.

shrift: confession

Is the Nurse happy to tell this to Juliet?

hie you to the cell: go to your room

What is Juliet's reaction when the Nurse tells her that she is to be married this afternoon?

Do some research on the type of music that might be played at a wedding during this time period. What are the marriage rituals of the time period? Are they similar or different to the way that couples get married today?

by your leaves: With your permission.

Why is it that Tybalt goes against the will of his uncle? Why is it so important that he fight Romeo? What does this say about Tybalt's character?

How do Tybalt and Mercutio stand to show their displeasure in one another? What tone do their voices take? Anger and hatred do not always have to be conveyed by yelling; try another way.

apt: suitable

Benvolio wants them to talk in private, as there are too many people in the square who could report back to the Prince.

reason coldly of your grievances: calmly talk out your problems.

Is Mercutio looking at Tybalt or Benvolio when he says this line?

Tybalt doesn't want to fight any man; he wants to fight Romeo who, he feels has insulted his family. What does this say about Tybalt's character?

Romeo has just gotten married. How does this affect the way he walks and talks? How has love affected him? Romeo says "I should be angry with you for calling me a villain but I'm not because I have a good reason to love you."

What do Romeo's friends think about Romeo's speech?

Scene 11 – Friar Laurence's cell.

Music plays. FRIAR LAURENCE and ROMEO enter. ROMEO paces back and forth nervously. JULIET enters. ROMEO and JULIET stare at each other a moment and then run to each other's arms.

FRIAR LAURENCE: Come, come with me and we will make short work,
For, **by your leaves**, you shall not stay alone
Till holy church incorporate two in one.

ROMEO and JULIET follow FRIAR LAURENCE off.

Scene 12 – A public place.

Enter MERCUTIO, BENVOLIO from one side of the stage. Enter TYBALT, SAMPSON, and ABRAHAM on the other.

BENVOLIO: By my head, here come the Capulets.

MERCUTIO: By my heel, I care not.

TYBALT: *[to his men]* Follow me close, for I will speak to them.
Gentlemen, good den. A word with one of you.

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

MERCUTIO comes to stand face to face with TYBALT.

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

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

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

Enter ROMEO.

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

TYBALT pushes past MERCUTIO to confront ROMEO.

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

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

ROMEO tries to pass TYBALT, but TYBALT will not let him.

TYBALT: Boy, this shall not excuse the injuries
That thou hast done me; therefore turn and draw.

*TYBALT pulls out his sword but ROMEO will not draw.
MERCUTIO jumps in front of ROMEO.*

MERCUTIO: *[takes out his sword]*
Tybalt, you ratcatcher, **will you walk?**

TYBALT: I am for you.

TYBALT and MERCUTIO fight.

ROMEO: Draw, Benvolio; beat down their weapons.
Gentlemen, for shame! **Forbear** this outrage!
Tybalt, Mercutio, the Prince expressly hath
Forbid this **bandying** in Verona streets.
Hold, Tybalt! Good Mercutio!

*ROMEO gets between TYBALT and MERCUTIO.
TYBALT's sword stabs MERCUTIO under ROMEO's
arm. MERCUTIO falls. TYBALT and his men flee the
scene.*

BENVOLIO: What, art thou hurt?

MERCUTIO: Ay, ay, a scratch, a scratch. Marry, 'tis enough.

ROMEO: Courage, man. The hurt cannot be much.

MERCUTIO: No, 'tis not so deep as a well, nor so wide as a church door;
but 'tis enough, 'twill serve. Ask for me tomorrow, and you
shall find me a grave man. *[To ROMEO]* Why the devil came
you between us? I was hurt under your arm.

ROMEO: I thought all for the best.

MERCUTIO: Help me into some house, Benvolio,
Or I shall faint. **A plague o' both your houses!**
They have made worms' meat of me.

MERCUTIO exits, supported by BENVOLIO.

ROMEO: This gentleman, the Prince's **near ally**,
My very friend, hath got this mortal hurt
In my behalf. My reputation stain'd
With Tybalt's slander. Tybalt, that an hour
Hath been my kinsman. O sweet Juliet!

BENVOLIO re-enters.

BENVOLIO: O Romeo, Romeo, brave Mercutio's dead!

ROMEO: **This day's black fate on more days doth depend;**
This but begins the woe others must end.

What is Benvolio doing during this scene? Is he looking around to make sure that no one is watching? Is he thinking of a way to stop the fight?

will you walk: will you fight?

Forbear: stop

bandying: fighting

How can this fight be staged so that it looks dangerous, yet is safe for the actors?

Mercutio still jokes even though he knows the wound is much more serious than he is letting on. He knows he is going to die. The reference to a grave man also means that they will find him in his grave.

A plague o' both your houses! Mercutio knows it is the fight between the Capulets and the Montagues that has killed him. He curses their houses for his death.

near ally: Mercutio is close to the Prince

Romeo seems in shock here. Does Romeo realise that Mercutio is hurt more than he has said? Has Romeo seen death this close before? Has he ever thought about killing a man before?

How does Romeo react physically to this news?

This day's black fate on more days doth depend: This act (the killing of Mercutio) will cast a shadow on more days than just this one. *Mercutio's death marks the beginning of all the trouble that follows in the play.*

Why does Tybalt come back? Is he tougher in words than in action? Did he mean to kill Mercutio?

take the 'villain' back again: take back what you said about me.

Why doesn't Benvolio try and stop the fight?

Romeo kills Tybalt. Has Romeo ever killed a man before? Why does he stand about instead of running? Why did Romeo need to kill Tybalt instead of letting the Prince do it?

amaz'd: amazed *Romeo is standing in a daze.*

doom thee death: sentence you to death

This moment should have an element of chaos to it. Remember that there are dead bodies on the ground, the Prince has expressly said there is to be no fighting, and there are probably rumours flying around as to who is dead and who is responsible.

fray: fight

envious: malicious, spiteful

hit the life: took the life

stout: brave

ere: before

How does Benvolio deliver this speech? Is he proud? Is he ashamed? Does he fear for his own life? Reflect his tone of voice in his posture as well.

The Prince is asking "Who pays the price for Mercutio's life?"

Montague says that Romeo's fault in the fight ends because of Tybalt's death.

The Prince banishes Romeo from Verona instead of sentencing him to death.

TYBALT enters.

BENVOLIO: Here comes the furious Tybalt back again.

ROMEO: Alive in triumph, and Mercutio slain?
Now, Tybalt, **take the 'villain' back again**
That late thou gavest me; for Mercutio's soul
Is but a little way above our heads,
Staying for thine to keep him company.
Either thou or I, or both, must go with him.

*ROMEO and TYBALT fight. ROMEO slays TYBALT.
TYBALT falls. ROMEO stands, almost in a daze.*

BENVOLIO: Romeo, away, be gone!
The citizens are up, and Tybalt slain.
Stand not **amaz'd**. The Prince will **doom thee death**
If thou art taken. Hence, be gone, away!

*ROMEO stumbles away. Enter CITIZENS, the PRINCE,
CAPULET and LADY CAPULET, MONTAGUE and LADY
MONTAGUE.*

LADY CAPULET: *[throwing herself onto TYBALT's body]*
Tybalt, my cousin! O my brother's child!
O Prince! O husband! O, the blood is spill'd
Of my dear kinsman! Prince, as thou art true,
For blood of ours shed blood of Montague.
O cousin, cousin!

PRINCE: Benvolio, who began this bloody **fray**?

BENVOLIO: Tybalt, here slain, whom Romeo's hand did stay.
An **envious** thrust from Tybalt **hit the life**
Of **stout** Mercutio, and then Tybalt fled;
But by-and-by comes back to Romeo,
And to't they go like lightning; for, **ere** I
Could draw to part them, was stout Tybalt slain;
And, as he fell, did Romeo turn and fly.
This is the truth, or let Benvolio die.

LADY CAPULET: *[standing]* I beg for justice, which thou, Prince, must give.
Romeo slew Tybalt; Romeo must not live.

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

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

PRINCE: And for that offence
Immediately we do exile him hence.

*Both the MONTAGUES and CAPULETS give an outcry
at this decision.*

I will be deaf to pleading and excuses;
Nor tears nor prayers shall **purchase out abuses**.
Therefore use none. Let Romeo hence in haste,
Else, when he is found, that hour is his last.

The PRINCE turns and leaves. CAPULET and MONTAGUE follow slowly.

Some pick up TYBALT's body. They all exit.

Scene 13 – Capulet's orchard.

JULIET enters.

JULIET: Come, night; come, Romeo; come, thou day in night;
For thou wilt lie upon the wings of night
Whiter than new snow upon a raven's back.
Come, gentle night; come, loving, black-brow'd night;
Give me my Romeo; and, when he shall die,
Take him and cut him out in little stars,
And he will make the face of heaven so fine
That all the world will be in love with night
And pay no worship to the **garish** sun.

The NURSE enters, wailing.

JULIET: Ay me! what news? Why dost thou wring thy hands?

NURSE: We are undone, lady, we are undone!
Alack the day! he's gone, he's kill'd, he's dead!

JULIET: Can heaven be so **envious**?

NURSE: Romeo can,
Though heaven cannot. O Romeo, Romeo!
Who ever would have thought it? Romeo!

JULIET: Oh break my heart! Poor bankrupt break at once!

NURSE: O Tybalt, Tybalt, the best friend I had!
O courteous Tybalt! Honest gentleman
That ever I should live to see thee dead!

JULIET: What storm is this that blows so contrary?
Is Romeo **slaught' red**, and is Tybalt dead?

NURSE: Tybalt is gone, and Romeo banished;
Romeo that kill'd him, he is banished.

JULIET: O God! Did Romeo's hand shed Tybalt's blood?

NURSE: It did, it did! Alas the day, it did!
Shame come to Romeo!

JULIET slaps the NURSE.

JULIET: Blister'd be thy tongue
For such a wish! He was not born to shame.

purchase out abuses: Nothing will make the Prince change his mind.

Is the Prince a fair leader? What type of man is he?

At this point, Juliet does not know what has happened. She must still be light and airy and full of love.

It's interesting that when Romeo was looking up at Juliet, she was the sun that killed the moon, and here, Juliet is longing for the night to come.

Here is another foreshadowing moment of Romeo's death.

garish: gaudy

envious: spiteful

*Juliet thinks it is Romeo who is dead.
The Nurse says that heaven cannot be spiteful but Romeo can for what he has done.*

Why does the Nurse say this? Was Tybalt really the best friend she ever had?

Juliet is confused. Is it Romeo who is dead or is it Tybalt?

slaught' red: slaughtered, killed

Finally the truth comes out. This is horrible news that her cousin is dead and her husband is going to be sent away because of it.

Juliet says that Romeo is the earth's most honourable man. Does this seem a strange thing to say seeing as they have only known each other for one day? Is Juliet a smart character? Or are her actions fuelled by the blindness of her love? Is this a good or bad thing?

Juliet shows that she is not completely innocent to the way the two families work. She knows that if Romeo didn't kill Tybalt that Tybalt would have killed Romeo.

woe: sadness - there is no sadder word for Juliet than banishment.

What is it in Juliet's speech that makes the Nurse change her mind? She could have easily have said nothing.
wot: know

How can Juliet show her joy in her actions in react to the Nurse?

Why is it that Juliet does not decide to leave Verona with Romeo at this moment?

Prince's doom: Prince's decision.

The prince has said that Romeo will be banished instead of killed for his part in the fight.

Friar Laurence should be overjoyed with this news because he believes Romeo's life has been saved. Romeo is not happy to be banished because that means he will have to leave Juliet.

Friar Laurence says that Romeo is extremely unthankful. For Romeo's part in the fight, he should be put to death but the Prince has decided otherwise.

Thy fault our laws calls death: By law, your actions should be punished with death

The Friar and Romeo should have opposite reactions to the knocking. The Friar frantically tries to get Romeo off the floor and into hiding. Romeo doesn't want to move.

Upon his brow shame is asham'd to sit;
For 'tis a throne where honour may be crown'd
Sole monarch of the universal earth.

NURSE: Will you speak well of him that kill'd your cousin?

JULIET: Shall I speak ill of him that is my husband?
My husband lives, that Tybalt would have slain;
And Tybalt's dead, that would have slain my husband.
'Tybalt is dead, and Romeo- banished.'
That 'banished,' that one word 'banished,'
There is no end, no limit, measure, bound,
In that word's death; no words can that **woe** sound.

JULIET sinks to the ground. The NURSE hovers over her for a moment.

NURSE: Hie to your chamber. I'll find Romeo
to comfort you. I **wot** well where he is.

JULIET: O, find him! *[removes her ring]* Give this ring to my true knight
And bid him come to take his last farewell.

NURSE and JULIET exit.

Scene 14 – Friar Laurence's cell.

ROMEO is pacing. FRIAR LAURENCE enters.

ROMEO: Father, what news? What is the **Prince's doom**?

FRIAR LAURENCE: A gentler judgment vanish'd from his lips;
Not body's death, but body's banishment.

ROMEO is stunned. He sinks to the floor.

ROMEO: Ha, banishment? Be merciful, say 'death';
For exile hath more terror in his look,
Much more than death. Do not say 'banishment.'

FRIAR LAURENCE: Hence from Verona art thou banished.
Be patient, for the world is broad and wide.

ROMEO: There is no world without Verona walls,
But purgatory, torture, hell itself.

FRIAR LAURENCE: O deadly sin! O rude unthankfulness!
Thy fault our law calls death; but the kind Prince,
Taking thy part, hath rush'd aside the law,
And turn'd that black word death to banishment.
This is dear mercy, and thou seest it not.

ROMEO: 'Tis torture, and not mercy. Heaven is here
Where Juliet lives.

A knock is heard.

FRIAR LAURENCE: Good Romeo, hide thyself.

ROMEO: Not I; unless the breath of heartsick groans,
Mist-like infold me from the search of eyes.

The knock is heard again.

FRIAR LAURENCE: Hark, how they knock! *[calling out]* Who's there? *[to ROMEO]* Romeo, arise; Thou wilt be taken. *[calling out]* **Stay awhile!** *[to ROMEO]* Stand up.

The knock is heard again.

[calling out] Who knocks so hard? **Whence come you?**
What's your will?

NURSE: *[offstage]* Let me come in, and **you shall know my errand.**
I come from Lady Juliet.

ROMEO lifts his head.

FRIAR LAURENCE: *[relieved]* Welcome then.

The FRIAR lets the NURSE in.

ROMEO: **Spakest thou** of Juliet? How is it with her?

NURSE: O, she says nothing, sir, but weeps and weeps;
And now falls on her bed, and then starts up,
And Tybalt calls; and then on Romeo cries,
And then down falls again.

ROMEO: As if that name,
Shot from the deadly level of a gun,
Did murder her; as that name's cursed hand
Murder'd her kinsman. O, tell me, friar, tell me,
In what vile part of **this anatomy**
Doth my name lodge? Tell me, that I may **sack**
The hateful mansion. *[Draws his dagger.]*

FRIAR LAURENCE: *[Grabbing the dagger away]* Hold thy desperate hand.
Thou hast amaz'd me. By my holy order,
I thought thy **disposition** better temper'd.

He pauses a moment to think.

Go get thee to thy love, as was decreed,
Ascend her chamber, hence and comfort her.
Go before, Nurse. Commend me to thy lady,
And bid her hasten all the house to bed,
Which heavy sorrow makes them apt unto.
Romeo is coming.

The NURSE gives ROMEO the ring.

NURSE: Here is a ring she bid me give you, sir.
Hie you, make haste, for it grows very late.

The NURSE exits.

ROMEO: How well my comfort is **reviv'd** by this!

Romeo says that he won't hide unless the mist from his breath covers him. Is Romeo acting maturely here, or like a stubborn child?

Stay awhile: Hold on a moment.

Whence come you: Where do you come from?

What's your will: Why are you here?

you shall know my errand: you'll know why I've come

Spakest thou: You spoke

What is Romeo's reaction to the Nurse's words? How can he physically show how he feels?

Romeo and Juliet seem to be lead by their emotions. They are not rational characters. Is this because of their age?

It was as if she was killed by the word "Romeo" being shot from a gun.

this anatomy: my body

sack the hateful mansion: to ransack a house. Used during war to gain goods by violent means.

Romeo prepares to plunge a knife into himself.

disposition: control

Friar Laurence is a very rational character. Even so, he is pushing Romeo towards Juliet instead of helping him forget her. Why is that? Why does Friar Laurence still want to see the love succeed?

What does Romeo do with the ring once the Nurse gives it to her? Does he kiss it? Does he put it on a finger? Does he clutch it in his hand? Give Romeo an action that will show how he feels about holding something of Juliet's.

reviv'd: revived. *Romeo's good spirits have returned now that he has a plan that includes Juliet.*

Capulet seems to think much of Paris. Does he like Paris or does he merely want to marry his daughter off to him? Is Paris wealthy?

abed: in bed

These times of woe afford no tune to woo: These times of sadness are no time for declaring love.

mew'd up to her: shut up in - *Juliet is too sad to do anything.*

a desperate tender: A bold offer
rul'd: ruled

go you to her: Go to her (Juliet)

Acquaint her here: let her know

*All of a sudden it seems that Capulet wants to make the marriage more solid. Note that Capulet calls Paris **my son**.*

Why is it so important now that Juliet be married? Earlier Capulet was very concerned about what Juliet thought of the match, but now he seems quite definite on the marriage whether Juliet wants it or not.

a': on

get you gone: goodbye

against: in anticipation of

Notice that Capulet mentions twice to Lady Capulet that she is to go to Juliet before she goes to bed. But as you will see in the next scene, Lady Capulet does not go to Juliet till the next morning. What does this say about Lady Capulet's character?

Romeo and Juliet have just spent the night together. Romeo is preparing to sneak away to Mantua.

pierc'd: pierced *Juliet is trying to convince Romeo that he heard a nightingale (a night bird) and not the lark (a morning bird).*

FRIAR LAURENCE: Give me thy hand. 'Tis late. Farewell; good night.

ROMEO and the FRIAR exit.

Scene 15 – Capulet's house

CAPULET, LADY CAPULET and PARIS enter.

CAPULET: 'Tis very late; she'll not come down tonight.
I promise you, but for your company,
I would have been **abed** an hour ago.

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

LADY CAPULET: I will, and know her mind early tomorrow;
Tonight she's **mew'd up to her** heaviness.

PARIS turns away and CAPULET calls him back.

CAPULET: Sir Paris, I will make a **desperate tender**
Of my child's love. I think she will be **rul'd**
In all respects by me; nay more, I doubt it not.
Wife, **go you to her** ere you go to bed;
Acquaint her here of my son Paris' love
And bid her on Wednesday next-
But, soft! what day is this?

PARIS: Monday, my lord.

CAPULET: Monday! ha, ha! Well, Wednesday is too soon.
Thursday. Let it be- **a'** Thursday. Tell her
She shall be married to this noble earl.
Will you be ready? Do you like this haste?

PARIS: My lord, I would that Thursday were tomorrow.

CAPULET: Well, **get you gone**. A' Thursday be it then.
[to LADY CAPULET] Go you to Juliet ere you go to bed;
Prepare her, wife, **against** this wedding day.
Farewell, My lord. *[Calling out as he exits.]* Light to my
chamber, ho!

They exit.

Scene 16 – Juliet's chamber

ROMEO prepares to leave.

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

ROMEO: It was the lark, the herald of the morn;

No nightingale. Look, love, what envious streaks
Do **lace the severing clouds** in yonder East.
I must be gone and live, or stay and die.

JULIET: It is, it is! **Hie** hence, be gone, away!
O, now be gone! More light and light it grows.

ROMEO: More light and light; more dark and dark our woes!

The NURSE enters.

NURSE: Madam!

JULIET: Nurse?

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

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

The NURSE exits. ROMEO prepares to leave.

ROMEO: Farewell, farewell! One kiss, and I'll descend.

They kiss and ROMEO leaves.

LADY CAPULET: *[offstage]* Ho, daughter! are you up?

Enter LADY CAPULET.

LADY CAPULET: Why, **how now**, Juliet?

JULIET: Madam, I am not well.

LADY CAPULET: Evermore weeping for your cousin's death?
What, wilt thou wash him from his grave with tears?
An if thou couldst, thou couldst not make him live.
Therefore have done. Some grief shows much of love;
But much of grief shows still some want of wit.
For now I'll tell thee joyful tidings, girl.

JULIET: And joy comes well in such a needy time.
What are they, I **beseech** your ladyship?

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

JULIET: Now by Saint Peter's Church, and Peter too,
He shall not make me there a joyful bride!
I wonder at this haste, that I must wed
Ere he that should be husband comes to woo.
I pray you tell my lord and father, madam,
I will not marry yet; and when I do, I swear
It shall be Romeo, whom you know I hate,
Rather than Paris. These are news indeed!

LADY CAPULET: Here comes your father. Tell him so yourself,

Romeo points out that the dawn is coming.

lace the severing clouds: streak the sky with colour

Hie: go quickly

When the Nurse enters, she knows that Lady Capulet is on her way and she knows that Romeo is with Juliet. How will she enter? Will she be out of breath? What can you add to her tone of voice so that Juliet knows that something is wrong?

The day is broke: it is morning

Is there anything in the room that suggests Romeo was there? What will Juliet do in the few seconds between Romeo's leaving and Lady Capulet's entrance?

how now: how are you?

Are Juliet and her mother close? What does Juliet think of her mother? What does Lady Capulet think of Juliet?

Some grief shows love but too much grief shows a lack of intelligence.

beseech: beg

This is awful news for Juliet. She is to marry Paris but she is already married to Romeo.

Juliet again acts emotionally. Without thinking, she lashes out against her mother. Does her mother expect this?

Juliet says that she won't marry a man who wasn't come to "woo" her, or formally make his plans for marriage known to her.

Not only is Juliet refusing to marry Paris, she states that she will only marry Romeo. This would be a huge shock to Lady Capulet.



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