

The which if you with patient ears attend,
 What here shall miss, our toil shall strive to mend. [Exit]

[1.1] Enter SAMPSON and GREGORY, with swords and bucklers, of the house of Capulet.

SAMPSON Gregory, on my word, we'll not carry coals.
 GREGORY No, for then we should be colliers.
 SAMPSON I mean, and we be in choler, we'll draw.
 GREGORY Ay, while you live, draw your neck out of collar.
 SAMPSON I strike quickly, being moved. 5
 GREGORY But thou art not quickly moved to strike.
 SAMPSON A dog of the house of Montague moves me.
 GREGORY To move is to stir, and to be valiant is to stand: therefore
 if thou art moved thou runn'st away.
 SAMPSON A dog of that house shall move me to stand: I will take the 10
 wall of any man or maid of Montague's.

14 SD] *Capell*; no SD, Q2-4, Q1 Act 1, Scene 1 1.1] *Actus Primus. Scœna Prima.* F; not in Q2-4, Q1 Location] *Capell* (after *Rowe*) 0 SD.1-2] Q2-4, F; Enter 2. *Seruing-men of the Capolets.* Q1 1 on] Q2-4; A F; of Q1; o' *Capell* 2 SH GREGORY] Q2-4, F; 2 Q1 (throughout scene) 3 SH SAMPSON] Q2-4, F; 1 Q1 (throughout scene) 3 and] Q2-4; if F; If Q1 4 Ay] *Rowe*; 1 Q2-4, F (not hereafter recorded unless ambiguous); Euer Q1 4 collar] F, Q1; choller Q2-3; Coller Q4 5 quickly,] F; quickly Q2-4, Q1 7 Montague] *Theobald* (from *Brooke*); *Mountague* Q2-4, F (the spelling in Q2 throughout, except *Montague* at 2.2.98); the *Mountagues* Q1 8-9 To...away.] *As prose, Q1, Pope*; two lines, ending stand / ...away Q2-4, F 8 stand] Q2-4, F; stand to it Q1 10-11 A...Montague's.] *As prose, Pope*; two lines, ending stand / ...*Mountagues* Q2-4, F; There's not a man of them I meete, but Ile take the wall of. Q1

14 miss prove inadequate in the performance. Compare Q1 'here we want'.

14 mend improve (in the future). Compare MND 5.1.429-30.

Act 1, Scene 1

Location Verona. A public place.

0 SD.1 *swords and bucklers* 'Heavy swords and small shields were the ordinary weapons of servants; gentlemen wore rapier and dagger' (Kittredge).

0 SD.2 *house of Capulet* The followers of Capulet and Montague may have been distinguished by 'tokens' worn in their hats. See George Gascoigne, 'A devise of a Maske for the right honorable Viscount Mountacute' (*The Posies* (1575), p. 83): 'he shewed in his hat, / This token which the *Mountacutes* dyd beare alwaies, for that / They covet to be knowne from *Capels* where they passe / For auncient grutch which long ago, twene these two houses was'. See supplementary note.

1 carry coals submit passively to indignity or insult. Proverbial (Tilley T513, N69).

2 colliers (1) coal carriers; (2) term of abuse

(from the dirtiness of the trade and the reputation of colliers for cheating).

3 and if.

3 in...draw draw (our swords) in anger (with play, in 4, on 'draw...collar' = slip out of the hangman's noose).

4 while you live i.e. under any circumstance (with play on being 'dead' once hanged).

5-10 moved...stand to be moved = (1) to react emotionally, (2) to be forced to retreat; to stand = (1) to take a firm and courageous position under threat of attack, (2) to have an erection (25). Quibbles like these and the similar ones at lines 3-4 above are the stock-in-trade of servants or servant-clowns in Elizabethan drama. Compare *Feste* as *Olivia's* 'corrupter of words', *TN* 3.1.36.

10-11 take the wall assert social position or physical superiority. City streets, lacking pavements and slanted to a kennel (or channel) running down the centre, were the dumping grounds for refuse; the wall-side was therefore cleaner and safer and was claimed by people of rank or by anyone (like Sampson) who wanted to pick a fight.

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. 15

GREGORY The quarrel is between our masters, and us their men.

SAMPSON 'Tis all one, I will show myself a tyrant: when I have fought with the men, I will be civil with the maids; I will cut off their heads. 20

GREGORY The heads of the maids?

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

GREGORY 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. 25

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

Enter two other SERVINGMEN, [one being ABRAM].

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

GREGORY How, turn thy back and run? 30

14 'Tis true] Q2-4; True F; Thats true Q1 17] not in Q1 18 tyrant:] F; tyrant, Q2-4, Q1 19 civil] Q2-3, F; cruell Q4 19 I will] Q2-4; and F, Q1 21 maids?] F, Q1; maids. Q2-4 22 their] Q2-4, F; the Q1, Warburton 24 in] Q4, Q1; not in Q2-3, F 28 comes of] Q2-4, F; comes two of Q1 28 house of Montagues] Q2-4; House of the Mountagues F; two of the Mountagues Q1 28 SD one being ABRAM] Name supplied from following speech headings in Q2-4, F; Enter two Servingmen of the Mountagues. Q1 (Rowe introduced Balthasar as the second servingman) 29-30] not in Q1

12-13 weakest...wall In a fight the weakest were driven up against the wall (Tilley W15, W185); but here used with some suggestion that cowards may seek the wall as a safer place.

14 weaker vessels Compare 1 Pet. 3.7 (G): 'Likewise ye husbands, dwell with them as men of knowledge, giving honour unto the woman, as unto the weaker vessel.' Shakespeare here begins a series of bawdy *doubles entendres* carried on (15-29) in 'thrust', 'cut...heads', 'maidenheads', 'take it in sense', 'stand'; 'piece of flesh', 'fish', 'tool' and 'naked weapon'. See Partridge, and E. A. M. Coleman, *The Dramatic Use of Bawdy in Shakespeare*, 1974, for comment on these and other sexual puns.

17 quarrel...men i.e. we have no quarrel with women (Montagues or not).

19 civil Most eds. emend to 'cruel' (Q4), explaining 'civil' as a minim misprint (NS), but 'civil' may here be intended ironically, the

paradoxical civility proper to Sampson in his role as 'tyrant' (Dowden).

24 They...it i.e. those that feel it (sexual intercourse) must experience it as physical sensation; perhaps with play on 'incense' = set on fire.

27 fish With play on 'woman' or 'prostitute' (slang).

28 poor-John salted hake; cheap, lenten fare suggestive of sexual passivity, popularly associated with women ('weaker vessels', 'fish').

28 comes of the house A partitive genitive (OED *Of prep.* XIII 45); Williams compares *Ham.* 3.2.40-1 ('there be of them that will themselves laugh') and Num. 13.21, 24 (G; 13.20, 23 KJ). Until recently most eds., since Malone, have inserted Q1 'two' after 'comes', an easier reading. Ulrici suggests that the Q2 reading expresses contempt.

28 SD The identity of the second servingman is not known; Rowe suggested Balthasar, Romeo's servant, and has been followed by many eds.

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. 35

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? 40

GREGORY [*Aside to Sampson*] No.

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

GREGORY Do you quarrel, sir?

ABRAM Quarrel, sir? No, sir. 45

SAMPSON But if you do, sir, I am for you. I serve as good a man as
you.

ABRAM No better.

SAMPSON Well, sir.

Enter BENVOLIO.

GREGORY [*Aside to Sampson*] Say 'better', here comes one of my
master's kinsmen. 50

SAMPSON Yes, better, sir.

ABRAM You lie.

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

They fight.

32 thee!] Q5; thee. Q2-4, F; thee, Q1 36 disgrace] Q2, Q1; a disgrace Q3-4, F 37 SH ABRAM] Q2-4, F; 1 Moun: Q1
39 SH ABRAM] Q2-4, F; 2 Moun: Q1 (reading, I but i'st at vs?) 40 SD] Capell; no SD, Q2-4, F, Q1 41 SD] Capell; no
SD, Q2-4, F, Q1 44-9] not in Q1 45 sir?] F; sir, Q2-4 46 But if] Q2-4; If F 48 better.] Q2-4; better? F
50 SD] Capell; no SD, Q2-4, F, Q1 52-71] not in Q1, which substitutes a SD: They draw, to them enters Tybalt, they
fight, to them the Prince, old Mountague, and his wife, old Capulet and his wife, and other Citizens and part them.
52 sir] Q2-4; not in F 54 washing] Q2-3, F; swashing Q4, Pope

31 Fear me not i.e. don't worry about my support (backing). Gregory (32) pretends to take the words literally: 'Don't be afraid of me.'

32 marry indeed. (Weakened form of an oath using the name of the Virgin Mary.)

33 law of our sides Compare Porter, *Two Angry Women* (1598; MSR, 1877-8).

34 list wish, please.

35 bite...at A provocative, probably obscene gesture. Cotgrave (1611, sig. 3k1): 'faire la nique...to threaten or defie, by putting the thumbe

naile into the mouth, and with a jerke (from the upper teeth) make it to knacke'. There seems to have been some contemporary confusion between this phrase and 'to give the fico (or fig)'; see Cotgrave (sig. 2N3^v) and Thomas Lodge, *Wits Miserie* (1596, sig. D4): 'Contempt...giving me the Fico with his thombe in his mouth' (*OED* Fico 3).

50 one i.e. Tybalt, who is seen approaching.

54 washing slashing with great force (*OED*, which cites 'washing blow' in Arthur Golding's translation (1567) of Ovid's *Metamorphoses* v, 252).

BENVOLIO Part, fools!

55

Put up your swords, you know not what you do.

[*Beats down their swords.*]

Enter TYBALT.

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.

60

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 [several of both houses, who join the fray, and] three or four

Citizens [as OFFICERS of the Watch,] with clubs or partisans.

OFFICERS Clubs, bills, and partisans! Strike! Beat them down!

Down with the Capulets! Down with the Montagues!

65

Enter old CAPULET *in his gown, and his wife* [LADY CAPULET].

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 old MONTAGUE *and his wife* [LADY MONTAGUE].

MONTAGUE Thou villain Capulet! – Hold me not, let me go.

70

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

55–6 Part...do.] *As verse, Capell; as prose, Q2–4, F 56 SD] Capell; no SD, Q2–4, F, Q1 61 drawn] Q2–4; draw, F 63 SD.1] Malone; Fight. F; no SD, Q2–4; see above, 52–71, for Q1 63 SD.2 several...and] Capell (subst.) 63 SD.3 as...Watch] This edn 63 SD.3 or partisans] Q5; or partysons Q2–4; not in F 64 SH OFFICERS] This edn; Offi. Q2–4, F; Cit. / Steevens; 1. Cit. / Malone; First Off. / Cam.; Citizens. / Cowden Clarke 65] Assigned to / Citizens. / conj. Cam. 67 SH LADY CAPULET] Rowe; Wife. Q2–4, F 67 crutch, a crutch] F; crowch, a crowch Q2–4 70 Capulet! – Hold] Rowe (subst., after F Capulet. Hold); Capulet, hold Q2–4 71 SH LADY MONTAGUE] Rowe; M. Wife. 2. Q2–4; 2. Wife F 71 one] Q2–4; a F*

57 **heartless hinds** cowardly menials (with play on ‘hart’ = male deer and ‘hind’ = female deer – weaklings without a stag to lead them). Tybalt suggests that Benvolio is demeaned by his willingness to fight servants.

60 **manage** handle, wield (with suggestion of proper control).

63 **Have at thee** A common formula, warning of immediate attack.

63 SD.2–3 *Enter...partisans* See supplementary note.

64 **Clubs...partisans** Weapons (the last two, long staves with a curved blade or axe-head on the

end, forms of the halberd), here transferred as a rallying cry to those carrying them. ‘Clubs’ in this sense had long been used to incite violence by London apprentices; ‘bills’ were regularly associated with constables (i.e. officers) of the watch (*OED*).

65 SD *gown* dressing-gown (Capulet has been aroused from sleep).

66 **long sword** An old fashioned, heavy, often two-handed, sword. The comic treatment of both Old Capulet and Old Montague here underlines the ‘age’ and futility of the feud; compare 80–5.

69 **in spite of out of spite** for.

Enter PRINCE ESCALES *with his train.*

PRINCE Rebellious subjects, enemies to peace,
 Profaners of this neighbour-stained steel –
 Will they not hear? – What ho, you men, you beasts!
 That quench the fire of your pernicious rage 75
 With purple fountains issuing from your veins:
 On pain of torture, from those bloody hands
 Throw your mistempered weapons to the ground,
 And hear the sentence of your movèd prince.
 Three civil brawls, bred of an airy word, 80
 By thee, old Capulet, and Montague,
 Have thrice disturbed the quiet of our streets,
 And made Verona's ancient citizens
 Cast by their grave beseeming ornaments
 To wield old partisans, in hands as old, 85
 Cankered with peace, to part your cankered 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, 90
 And, Montague, come you this afternoon,
 To know our farther pleasure in this case,
 To old Free-town, our common judgement-place.
 Once more, on pain of death, all men depart.

Exeunt [all but Montague, Lady Montague, and Benvolio]

71 SD ESCALES] *This edn*; Eskales Q2-4, F; *the Prince* Q1; ESCALUS *Cam.* (*from Brooke*) 73-6] *not in* Q1
 77 torture, ... hands] F, Q1; torture, ... hands, Q2-3; torture, ... hands, Q4 78 mistempered] F (mistemper'd); mis-
 tempered Q2-4, Q1 80 brawls] Q2-4, Q1; Broyles F 83-6] *not in* Q1 83 Verona's] Q3-4, F; *Neronas* Q2
 92 case,] Q1; case: Q2-4, F 94 SD *all...Benvolio*] *Hudson (after Rome)*

73 Profaners...steel Those who desecrate the purity of steel with the blood of neighbours. Compare Prologue, 4.

77 On...torture i.e. failure to obey will be punished by torture.

78 mistempered (1) figuratively, tempered (= made hard and resilient) in hot blood instead of icy water; (2) ill-tempered, angry.

80 Three civil brawls Shakespeare's detail; Brooke suggests repeated outbreaks.

80 airy empty, vain. Compare Brooke (37): 'first hatchd of trifling stryfe'.

84 grave beseeming ornaments accessories proper to the dignity of age. Lady Capulet has sarcastically suggested a 'crutch' (67).

86 Cankered...cankered rusted, corroded (from disuse)...malignant, diseased.

88 Your...peace i.e. you will pay with your lives for any further breach of the peace.

93 old Free-town Brooke's translation (1974, 2258) of Boaištuau's 'Villefranche' (Bandello, 'Villa franca'; Painter, 'Villafranco'); in all these it is a castle, apparently outside Verona, belonging to Capulet. Shakespeare's designation of Free-town as 'our common judgement-place' and the use of 'old' to describe it may have arisen from confusion with 'the olde castel of Verona' (Boaištuau, 'le chateau vieux de Veronne') mentioned by Painter (p. 111) but not by Brooke.

- MONTAGUE Who set this ancient quarrel new abroad? 95
 Speak, nephew, were you by when it began?
- BENVOLIO Here were the servants of your adversary,
 And yours, close fighting ere I did approach:
 I drew to part them; in the instant came
 The fiery Tybalt, with his sword prepared, 100
 Which, as he breathed defiance to my ears,
 He swung about his head and cut the winds,
 Who, nothing hurt withal, hissed him in scorn;
 While we were interchanging thrusts and blows,
 Came more and more, and fought on part and part, 105
 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 worshipped sun
 Peered forth the golden window of the east, 110
 A troubled mind drive me to walk abroad,
 Where underneath the grove of sycamore,
 That westward rooteth from this city side,
 So early walking did I see your son;
 Towards him I made, but he was ware of me, 115
 And stole into the covert of the wood;
 I, measuring his affections by my own,
 Which then most sought where most might not be found,

95 SH MONTAGUE] Q2-4, F; M: wife. Q1, Rowe 99-106] not in Q1 102 swung] Pope; swoong Q2; swung Q3-4, F 107 SH LADY MONTAGUE] Rowe; Wife. Q2-4, F, Q1 108 I am] Q2, Q1; am I Q3-4, F 110 Peered forth] Q2-4, F; Peep through Q1, Pope; Peer'd through Theobald 111 drive...abroad] Q2; drave...abroad Q3-4, F; drew me from companie Q1, Pope; drew...abroad Theobald 112 sycamore] F, Q1; Syramour Q2-4 113 this city] Q2-4, F; the Citties Q1, Malone; the City Theobald; this city' Capell; the city' Steevens 118] Q5; Which...sought,...found: Q2-4, F; That most are busied when th'are most alone, Q1, Pope (both omitting 119)

95 new abroad newly afoot (literally, tapped or pierced and set running afresh).

100 prepared already drawn. Compare *Lear* 2.1.51.

103 nothing hurt withal not a bit injured thereby. Compare *Ham.* 1.1.145, 'the air, invulnerable'; *Mac.* 5.8.9, 'intrenchant air'.

105 on...part on one side and the other.

106 either part both parties.

109 worshipped honoured, revered.

110 golden...east Compare Porter, *Two Angry Women* (1598; MSR, 2660): 'Open the christall windowes of the East.'

111 drive drove (archaic form of preterite, pronounced *driv*); used in Spenser, Beaumont's *Bonduca* and Lodge's *Rosalynde* (New Variorum *AYLI*, 1977, p. 419).

111 abroad from home.

112 sycamore A tree associated with dejected lovers. Compare *Oth.* 4.3.40; *LLL* 5.2.89.

113 this city side the side of this city. An unusual locution; Q1 'the Citties side' is easier, but not, therefore, right.

115 ware aware (perhaps with suggestion of 'wary' (Kermode)).

116 covert shelter, hiding place (the implied secretiveness links with 'stole').

117-21 I...me i.e. taking my cue from my own feelings ('A troubled mind' (111)), which at that moment most desired a place where I could be solitary ('most' = all others except myself), even my melancholy self being one more person than I could bear, I followed my mood in not pursuing Romeo's and was happy to avoid him who was happy to avoid me. See supplementary note.

Being one too many by my weary self,
Pursued my humour, not pursuing his, 120
And gladly shunned who gladly fled from me.

MONTAGUE Many a morning hath he there been seen,
With tears augmenting the fresh morning's dew,
Adding to clouds more clouds with his deep sighs, 125
But all so soon as the all-cheering sun
Should in the farthest east begin to draw
The shady curtains from Aurora's bed,
Away from light steals home my heavy son,
And private in his chamber pens himself, 130
Shuts up his windows, locks fair daylight out,
And makes himself an artificial night:
Black and portentous must this humour prove,
Unless good counsel may the cause remove.

BENVOLIO My noble uncle, do you know the cause? 135
MONTAGUE I neither know it, nor can learn of him.

BENVOLIO Have you importuned him by any means?

MONTAGUE Both by myself and many other friends,
But he, his own affections' counsellor,
Is to himself (I will not say how true) 140
But to himself so secret and so close,
So far from sounding and discovery,
As is the bud bit with an envious worm

120 Pursued] *Capell* (Persu'd); Pursued Q2-4, F, Q1 120 humour] Q2, Q4; honour Q3, F, Q1 121-31 | *not in Q1*
121 shunned] F (shunn'd); shunned Q2-4 132 portentous] F2; portendous Q2-3, F (*variant form*); protendous Q4;
portentious Q1 135 learn] Q2-4, F, Q1; learn it *Rowe* 136-46 | *not in Q1* 137 other] Q2-4; others F 138 his] Q3-4,
F; is Q2

122-31 These lines describe the typical anti-social attitude proper to the innamorato, who obviously gets a measure of enjoyment by playing the role of the rejected lover in the sonnet tradition. See supplementary note.

127 *Aurora* Goddess of the dawn.

128 *son* With play on 'sun' (125); the sun rises, while Montague's 'son' sets (seeking darkness).

130 *windows shutters*.

132 *Black Malignant*, baneful (with reference to black bile, the 'humour' proper to melancholy; see 'humour' (132)).

132 *humour inclination*, mood (but the connection with the melancholy humour, associated with madness, is indicated by 'heavy' (128) and 'Black'). For the faculty psychology deriving from the doctrine of the four humours, see J. W. Draper, *The Humours and Shakespeare's Characters*, 1945.

136 *by any means* in every possible way.

138 *his...counsellor* the (only) confidant of his own feelings.

139 *true* i.e. wise in the counsel he gives himself.

141 *sounding* investigation by cautious or indirect questioning (*OED vbl sb² 1b* and *Sound v² 6b*); this passage, however, is the only instance of such figurative use before 1856 and 'sounding' may here more literally have its nautical sense of 'probing to ascertain the depth or bottom'.

141 *discovery* laying open to view, exposure.

142-4 *As...sun* The simile comparing Romeo in his secretive humour to a bud devoured from within (and secretly) by a malicious ('envious') cankerworm, causing it to die before it blossoms (compare *Ham.* 1.3.39-40; *Sonnets* 1.11), is introduced without clear transition. Johnson suspected the omission of some lines that 'lamented the danger that Romeo will die of his melancholy, before his virtues or abilities are known to the world'.

Ere he can spread his sweet leaves to the air,
 Or dedicate his beauty to the sun.
 Could we but learn from whence his sorrows grow, 145
 We would as willingly give cure as know.

Enter ROMEO.

BENVOLIO See where he comes. So please you step aside,
 I'll know his grievance or be much denied.
 MONTAGUE I would thou wert so happy by thy stay
 To hear true shrift. Come, madam, let's away. 150

Exeunt [Montague and Lady Montague]

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. 155
 BENVOLIO In love?
 ROMEO Out –
 BENVOLIO Of love?
 ROMEO Out of her favour where I am in love.
 BENVOLIO Alas that Love, so gentle in his view, 160
 Should be so tyrannous and rough in proof!
 ROMEO Alas that Love, whose view is muffled still,
 Should, without eyes, see pathways to his will!
 Where shall we dine? O me! what fray was here?
 Yet tell me not, for I have heard it all: 165
 Here's much to do with hate, but more with love:

144 sun] Pope² (*conj. Theobald*); same Q2-4, F 150 SD *Montague and Lady Montague*] Capell 152 struck] Rowe; stroke Q2-4, F; stroke Q1 (*variant forms*) 156, 158 love?] Q5, Rowe; loue. Q2-4, F, Q1 157 Out –] Rowe; Out. Q2-4, F, Q1 164 O me!] Q2-4, F; Gods me, Q1

144 *sun Q2 'same' (= the air) makes sense but sounds flat; Theobald's conjecture is imaginatively superior; 'same' is an easy minim misreading of 'sunne' in Secretary hand. 150 shrift confession. 151-9 See supplementary note.

151 Is...young? Compare Brooke (93): 'He mones the daye, he wakes the long and wery night.'

155 that i.e. the reciprocation of his love.

160 view appearance (i.e. the boy Cupid; compare 202).

161 rough in proof harsh in actual experience.

162 whose...still whose vision is always ('still') blindfolded. Compare 1.4.4; 2.4.15.

163 Should...will Should, though blindfolded, nevertheless be able to see to impose his will (upon us as lovers). NS suggests verbal influence from Brooke (129-30).

164 Where...dine? 'A lover, of course, could not seriously think of his dinner. Romeo wishes to turn aside Benvolio's inquiries' (Dowden).

165 heard it all i.e. it's an old story to me (and I don't want to hear the details).

166 Here's...love 'Here's a great disturbance on account of the feud – "but," Romeo adds with a sigh, "my unhappy love causes me even more disturbance than that"' (Kittredge). On

Why then, O brawling love, O loving hate,
 O any thing of nothing first create!
 O heavy lightness, serious vanity,
 Misshapen chaos of well-seeming forms, 170
 Feather of lead, bright smoke, cold fire, sick health,
 Still-waking sleep, that is not what it is!
 This love feel I, that feel no love in this.
 Dost thou not laugh?

BENVOLIO No, coz, I rather weep.

ROMEO Good heart, at what?

BENVOLIO At thy good heart's oppression. 175

ROMEO Why, such is love's transgression:

Griefs of mine own lie heavy in my breast,
 Which thou wilt propagate to have it pressed
 With more of thine; this love that thou hast shown
 Doth add more grief to too much of mine own. 180
 Love is a smoke made with the fume of sighs,
 Being purged, a fire sparkling in lovers' eyes,
 Being vexed, a sea nourished with loving tears.
 What is it else? a madness most discreet,
 A choking gall, and a preserving sweet. 185
 Farewell, my coz.

BENVOLIO Soft, I will go along;

168 create! Q1; created: Q2-4, F 170 well-seeming] Q4 (*hyphen*, F3); welseeing Q2-3, F; best seeming Q1
 172 Still-waking] F2; Still waking Q2-4, F, Q1 174 Dost] Q5; Doest Q2-4, F, Q1 178 propagate] Q3-4, F, Q1; propogate
 Q2 (*a possible, if erroneous, form; compare Per. 1.2.73*) 178 it] Q2-4, F; them Q1, *Pope* 181 made] Q2-4, F; raise Q1,
Pope 182 purged] Q2-4, F, Q1; urg'd *conj. Johnson*; puff'd *Collier MS.* 183 loving] Q2-4, F; a louers Q1; lovers
 (= lovers') *Pope* 184 madness] Q4, Q1; madnesse, Q2-3, F

Shakespeare's use of what may be termed 'sonnetese' for characterising Romeo's 'love' for Rosaline and for foreshadowing the ambiguous nature of love, see above, pp. 11-12. See supplementary note.

168 *create created (see Abbott 342); from Q1. Q2 'created', while grammatically acceptable, is metrically harsh and thwarts the rhyme with 'hate'.

172 Still-waking Ever wakeful.

173 This... this I suffer this kind of love ('that is not what it is' (172)) but can find no happiness ('love') in it (since, as we learn shortly, his lady spurns him). Compare 214-15.

174 coz cousin.

176-80 Romeo wittily retorts Benvolio's concern (or love, i.e. Benvolio's figurative weeping for him (174)) by claiming that, ironically, he is only increasing the weight of Romeo's love-grief by making him suffer added grief for Benvolio's apparent grief for him. 'oppression' (= being

weighed down with sorrow) is picked up by 'pressed' (178), which, with 'breast' (177) and 'propagate' (178), images the birth of new grief in sexual terms.

176 love's transgression the way love oversteps its proper bounds; hence, love's sin. Compare Tilley L508.

181-5 These lines ironically describe the present stage and foreshadow the three later stages of Romeo's love: (1) his professed love for Rosaline ('smoke' and 'sighs'); (2) his new love for Juliet (the 'smoke' cleared away ('purged'), a mutual 'fire' burns in the lovers' eyes); (3) his love threatened ('vexed') by banishment and inundated by the tears of love; (4) his love, turned to desperation ('a discreet madness'), finds death ('a choking gall') and finally immortality ('a preserving sweet').

185 gall bitterness.

186 Soft Stay, stop (in modern idiom, 'Hold it!').

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? 190
 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 urged to one that is so ill:
 In sadness, cousin, I do love a woman. 195
 BENVOLIO I aimed so near, when I supposed you loved.
 ROMEO A right good mark-man! 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 armed, 200
 From Love's weak childish bow she lives uncharmed.
 She will not stay the siege of loving terms,
 Nor bide th'encounter of assailing eyes,
 Nor ope her lap to saint-seducing gold. 205
 O, she is rich in beauty, only poor

188 ROMEO Tut] But Q2 (*catchword*), F3; Tut Q3 (*catchword*) 188 lost] Q2-4, F, Q1; left *Daniel* (*conj. Allen*)
 190 who is that] Q2-4, F; whom she is Q1; who she is *Pope*; who 'tis *Singer*?; who is't that *Daniel*
 191-2 Groan... who?] *As Hanmer*; *one line*, Q2-4, F; Why no, but sadly tell me who. Q1 191 Groan?] F3; Grone, Q2-4, F
 193 Bid... make] Q4, Q1; A sicke man in sadnesse makes Q2-3, F; A sicke man in good sadnesse makes F2
 194 A] Q2-4, F; Ah Q1, *Malone*; O, F2 197 mark-man] Q4, Q1; mark man Q2-3, F; marks-man F3 199 Well,] Q4;
 Well Q2-3, F; But Q1, *Pope* 202 uncharmed] Q2-4, F; vn harm'd Q1, *Pope* 204 bide] Q2-4; bid F; Q1 *omits* 204
 204 eyes,] Q5; eies. Q2-4, F; Q1 *omits* 204 205 ope] Q2-4, Q1; open F 205 saint-seducing] Q3, F; saint seducing
 Q2, Q4; Saint seducing Q1 206 rich in beauty,] Q3-4, F, Q1; rich, in bewtie Q2

187 And if If.

190 **sadness** seriousness (without witty sparing); compare 'sadly' (192). Romeo, however, continues to play with words: 'groan' (191), 'sick man' and 'sadness' (= sorrow, 193; = sorrow and seriousness, 195).

193 ***Bid... *make his will.** See supplementary note.

197 **mark-man** marksman (variant form), with bawdy quibble on 'fair mark... soonest hit' (198). See Partridge, under 'hit' and 'mark'; compare *LLL* 4.1.118-28.

199 **hit you miss** i.e. your aim (or guess) is wide of the mark.

200 **Dian's wit** Diana's wisdom (in eschewing love). Diana was the goddess of chastity.

201 **strong proof** impenetrable armour ('strong' is redundant).

202 **From... uncharmed** 'Uncharmed from' = exempt from the spell of (Kermode). Q1

'vn harm'd', an easier reading, has been adopted by most eds.

203 **stay... of** undergo the threat of capture posed by. To 'lay siege' to a lady, as to a castle or fort, was a common medieval and Renaissance metaphor (compare *AWW* 3.7.18; *Venus and Adonis* 423-4) – love as war (compare Brooke (897-900)).

205 **ope... gold** A reference to Danaë, who was seduced by Jove in the form of a golden shower. See supplementary note.

206-7, 209-11 These lines turn on the theme of the sterility of chastity ('huge waste' (209)), which kills the future ('posterity' (211)) and thus robs both men and women of immortality in their children, a theme that underlies Shakespeare's *Sonnets* 1-14 (see particularly *Sonnets* 1, 3, 4, 11, 14). Gibbons also compares Daniel's *Complaint of Rosamond* (239-52).

That when she dies, with beauty dies her store.

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

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

For beauty starved with her severity 210

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. 215

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

ROMEO O teach me how I should forget to think.

BENVOLIO By giving liberty unto thine eyes,

Examine other beauties.

ROMEO ’Tis the way

To call hers (exquisite) in question more: 220

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;

Show me a mistress that is passing fair, 225

What doth her beauty serve but as a note

Where I may read who passed that passing fair?

207 beauty dies her] Q2-4, F, Q1; her dies Beauty’s *Theobald*; her dies beauty *Keightley* 208-29 | not in Q1 209 makes] Q4; make Q2-3, F 212 wise, wisely too] Q2-4; wisewisely too F; wise; too wisely *Hanmer* 219-20 ’Tis...more:] *As Pope*; one line, Q2-4, F 223 stricken] Q5; strooken Q2-4, F (*variant form*) 227 fair?] Q5; faire: Q2-4; faire. F

207 when...store Dowden compares *Sonnets* 11.9-10 (‘Let those whom nature hath not made for store, / Harsh, featureless, and rude, barrenly perish’) and *Sonnets* 14.11-12 (‘As truth and beauty shall together thrive / If from thyself to store thou wouldst convert’) and explains: ‘Rosaline is the possessor of beauty and also beauty’s store, i.e. the reserve [or stock] of beauty (in posterity) or the propagating power of beauty. If Rosaline dies wedded, beauty indeed dies; but if she dies single beauty dies and also beauty’s store.’ Also compare *Sonnets* 4.13-14: ‘Thy unus’d beauty must be tomb’d with thee, / Which used lives th’executor to be’, and 209-11 below.

208 still always.

209 makes huge waste Compare *Sonnets* 1.11-12: ‘Within thine own bud buriest thy content, / And, tender chorl, mak’st waste in niggarding’; and 142-4 above.

210 starved killed.

212-13 She...despair i.e. it is improper that her excess of beauty (‘fair’) and wisdom, a beauty

she hoards with too much prudence (‘wisely too fair’), should earn heaven for her while driving me to despair (therefore to damnation). See supplementary note.

220 hers...more her beauty (being exquisite) into more heightened consideration (‘question’) by comparison. NS compares Brooke (1767-8, describing Romeo in exile).

221-2 These...fair The black masks that are happy in touching (‘kiss’) the brows of beautiful women by their contrast (i.e. being black) only serve to remind us of the fairness that they cover. ‘These’ is used generically; ‘puts’, a northern third per. pl. (Abbott 332). Compare *MM* 2.4.79-81: ‘as these black masks / Proclaim an enshield beauty ten times louder / Than beauty could, display’d’.

223 stricken struck (Abbott 344).

225 a mistress i.e. any lady-love (other than Romeo’s). ‘who’ (227) = Romeo’s mistress.

225 passing surpassingly; ‘passed’ (227) = surpassed.

226 note explanatory marginal gloss.

Farewell, thou canst not teach me to forget.
 BENVOLIO I'll pay that doctrine, or else die in debt.

Exeunt

[1.2] *Enter* CAPULET, COUNTY PARIS, and the Clown [SERVANT to Capulet].

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 honourable reckoning are you both,
 And pity 'tis, you lived at odds so long. 5
 But now, my lord, what say you to my suit?
 CAPULET But saying o'er what I have said before:
 My child is yet a stranger in the world,
 She hath not seen the change of fourteen years;
 Let two more summers wither in their pride, 10
 Ere we may think her ripe to be a bride.
 PARIS Younger than she are happy mothers made.
 CAPULET And too soon marred are those so early made.
 Earth hath swallowed all my hopes but she;
 She's the hopeful lady of my earth. 15
 But woo her, gentle Paris, get her heart,
 My will to her consent is but a part;

Act 1, Scene 2 1.2] *Capell*; no scene division, Q2-4, F, Q1 Location] *Capell* o SD SERVANT to Capulet] NS; *Enter* Countie Paris, old Capulet. Q1 1-3] not in Q1 13 made] Q2-4, F; married Q1, *Ulrici* 14-15] not in Q1 14 Earth] Q2-3, F; The earth Q4; Earth up F2 14 swallowed] Q5 (swallow'd); swallowed Q2-4, F 15 She's] Q2-3, F; She is Q4, F2 15 earth] Q2-4, F; fee *Keightley*

229 Pll...debt I'll take responsibility for teaching you that lesson ('doctrine') or pay forfeit (literally, die your debtor).

Act 1, Scene 2

Location Verona. A street.

o SD COUNTY Count.

1 bound legally obligated (to keep the peace).

4 reckoning reputation.

6 my suit Paris does not figure as a suitor in Brooke until after Romeus and Juliet are secretly married and Tybalt has been killed.

9 not...years i.e. not yet fourteen years old ('change' = passage). Brooke (1860) says 'Scarce saw she yet full xvi. yerer: too yong to be a bryde'; Painter (p. 121), following Boaiustauu, says 'she is

not attained to the age of .xviii. yeares'. See supplementary note.

13 marred...made A common proverbial jingle, with play on 'married' and, perhaps, 'maid'. See Tilley M701 and Puttenham, *Arte of English Poesie* (1589; ed. Willcock and Walker, p. 207): 'The maide that soone married is, soone marred is.' Compare 2.4.95-6.

15 hopeful...earth A disputed passage; perhaps the most satisfactory gloss is: (she is) the only remaining hope of my life in this world (= 'earth'), my other children being dead, 'swallowed' by the grave (= 'Earth' in 14). See supplementary note.

17 to Either 'in proportion to' (Steevens), or 'if' (Delius).