

~~TYBALT Why, uncle, 'tis a shame.~~

~~CAPULET~~

Go to, go to,

~~You are a saucy boy. Is't so indeed?~~

~~This trick may chance to scathe you, I know what~~

~~You must contrary me! Marry, 'tis time. —~~

~~Well said, my hearts! — You are a princox, go,~~

~~Be quiet, or — More light, more light! — For shame,~~

~~I'll make you quiet, what! — Cheerly, my hearts!~~

~~TYBALT Patience perforce with wilful choler meeting~~

~~Makes my flesh tremble in their different greeting:~~

~~I will withdraw, but this intrusion shall,~~

~~Now seeming sweet, convert to bitt'rest gall.~~

*Exit*

ROMEO [*To Juliet*] If I profane with my unwortheist hand **START**

This holy shrine, the gentle sin is this,

My lips, two blushing pilgrims, ready stand

To smooth that rough touch with a tender kiss.

83 scathe] F<sub>4</sub>; scath Q2-4, F, Q1 (*variant form*) 83 you,] F; you Q2-4; you one day Q1 83 what.] Q1; what, Q2-4, F 84-7 ] Q2-4, F; Well said my hartes. Be quiet: / More light Ye knaue, or I will make you quiet. Q1 86 or — More...light! — For shame.] *Collier (subst.)*; or more light, more light for shame, Q2-3, F; or more light more light for shame, Q4; or more light, for shame, F2; or (more light, more light, for shame) *Pope*; or — More...light. — For shame! — *Knight*; see 84-7 for Q1 87 quiet, what! — Cheerly] *Capell (subst., cheerly F3)*; quiet (what) chearely Q2-4; quiet. What, chearely F; quiet — What? cheerly *Pope* 90-1 shall, Now seeming sweet,] *Rowe*; shall / Now seeming sweet, Q2-4, F, Q1; shall / Now-seeming sweet *Hudson (conj. Lettsom)* 91 bitt'rest] Q2; bitter Q3-4, F, Q1 91 SD] Q2-4, F; not in Q1 92 SD] *Douai MS., Rowe*; no SD, Q2-4, F, Q1 92 unwortheist] Q2-4, F; vnworthe Q1, *Pope* 93 gentle] Q2-4, F, Q1; gentler *conj. Dowden* 93 sin] Q2-4, F, Q1; fine *Theobald (conj. Warburton)*; pain *NS* 94 ready] Q1; did readie Q2-4, F

82 Is't so indeed? i.e. is this the way things are (in your attitude toward me)?

83 This trick...what This behaviour may injure your financial expectations (*OED* Scathe 1b) and I have the power to see that it does. The threat of financial reprisal is supported by Q1 ('This tricke will scath you one day I know what'). See K. Bartenschlager, *Anglia* 100 (1982), 424-5.

84 contrary me oppose my will; 'contrary' is accented on the second syllable.

84 'tis time Addressed either (1) to Tybalt, who perhaps indicates with some gesture his unwilling compliance, or (2) to himself (i.e. time to turn his attention to his guests, which he does in the first half of 85). The light comma pointing in the early texts makes it difficult in 84-7 to be sure exactly whom Capulet is addressing (see collation).

85 Well...hearts Well done, my friends (addressed to the dancers).

85 princox pert, conceited youth.

87 Cheerly Heartily.

88-9 Patience...greeting Enforced patience encountering with abtimate anger, by the clash of opposites, sets me trembling all over. Compare Tilley P111, 112.

91 seeming...gall Tybalt's threat echoes 1.1.185.

92-105 These fourteen lines are cast as an English (or 'Shakespearean') sonnet (compare the Prologue), though the repetition of rhymes ('this', 'kiss') in the first and second quatrains is unusual. This first exchange between Romeo and Juliet, with its formal patterning and gentle expression of human love through religious metaphor, conveys an antiphonal ritual effect that balances the lovers' delicate sparring with a nice blend of male ardour and seeming maidenly reserve.

93 holy shrine i.e. Juliet's hand (a part for the whole 'saint'). The Christian imagery in 92 picks up the implication of 'blessèd' in 50 and contrasts with Romeo's Cupid-dominated (i.e. 'profane') attitude to Rosaline. Compare *MV* 2.7.39-40. Echoed in Munday, *Downfall of...Huntingdon* (1598; MSR, 2617-18).

93 gentle...this i.e. compared with the 'rough touch' (95) of my hand this sin (= the kiss proposed in 94-5) is a gentle amends. Dowden suggests reading 'gentler', a tempting emendation. See supplementary note.

94 lips...pilgrims i.e. 'pilgrims' because worshipping at the 'shrine' (93); 'blushing' because red. See supplementary note.

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? 100

JULIET Ay, pilgrim, lips that they must use in prayer.

ROMEO O then, dear saint, let lips do what hands do:

They pray, grant thou, lest faith turn to despair.

JULIET Saints do not move, though grant for prayers' sake.

ROMEO Then move not while my prayer's effect I take. 105

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

[*Kissing her.*]

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

ROMEO Sin from my lips? O trespass sweetly urged!

Give me my sin again.

[*Kissing her again.*]

JULIET You kiss by th'book. 110

NURSE Madam, your mother craves a word with you. 110

ROMEO What is her mother?

NURSE Marry, bachelor,

96 much.] Q1; much Q2-4; much. F 98 hands that] Q5; hands, that Q2-4, F; hands which Q1 98 pilgrims'] *Theobald*<sup>2</sup>; Pilgrims Q2-4, F; holy Palmers Q1 (*omitting do*) 99 palmers'] *Theobald*<sup>2</sup>; Palmers Q2-4, F, Q1 103 pray, grant thou.] *Johnson*; pray (grant thou) Q2-3, F; pray, (grant thou) Q4; pray, yeeld thou, Q1; pray; grant thou, *Hanmer* 104 prayers'] *Warburton*; praiers Q2-4, F; Q1 reads 104: Saints doe not mouue though: grant nor prairer forsake. 105 prayer's] *Capell*; praiers Q2-4, F, Q1; prayers' *Warburton* 106 thine] Q2-4, F; yours Q1, *Capell* 106 SD] *Rowe*; no SD, Q2-4, F, Q1 108 lips?] F; lips, Q2-4, Q1 109 SD] *Capell*; no SD, Q2-4, F, Q1 109 by th'] F (by'th'); both Q2-4; by the Q1 110 ] *This and the remaining speeches by the Nurse in this scene are in italics and, where distinguishable, in prose in Q1; compare 1.3*

96 Good pilgrim Interpreted by some to indicate that Romeo is wearing a pilgrim's costume (the other maskers being perhaps similarly costumed); 'Romeo' is a term for 'pilgrim' in Italian. Brooke (351-2) mentions Romeo as being 'in masking weede'. Costuming was common among masking parties (compare 1.4.4-5 and *H8* 1.4), but the evidence in the play is inconclusive since Juliet's 'Good pilgrim' arises naturally enough out of the 'shrine/pilgrims' allusion in 93-4. Compare the wooing of Cordella by the Gallian King, disguised as a Palmer, in the anonymous *King Leir* (c. 1588-94; MSR, 644-722).

97 Which... this Which shows a seemly reverence in this action (touching my hand). Juliet seems to be arguing against Romeo's excuse for offering a kiss.

98 saints i.e. the images of saints in shrines.

99 palm to palm Compare Brooke (267): 'Then she with tender hand his tender palme hath prest'. Note play on 'palm' and 'palmer' (= pilgrim).

102 let... do allow lips the same privilege (i.e. kissing) as hands (see 99). There seems to be an echo of this conceit in Porter's *Two Angry Women* (1598; MSR, 2895-2903).

103 They... despair Lips pray, and you should grant their prayers for fear that sound belief ('faith') may turn to hopeless unbelief ('despair').

104 move take the initiative (with play on 'move not' = stand still, in 105). Juliet says Romeo must act for himself (i.e. kiss her).

104 grant i.e. they grant (through intercession with God).

108 urged argued.

109 by th'book like an expert (as if following the rules of gallantry); compare *AYLI* 5.4.90-1.

111 What Who. Compare the masking scene in *H8* 1.4.63-96 (probably by Fletcher), where Henry asks for the identity of the 'fair lady' he has just danced with (i.e. Anne Bullen).

111 bachelor young gentleman.

Her mother is the lady of the house,  
 And a good lady, and a wise and virtuous.  
 I nursed her daughter that you talked withal;  
 I tell you, he that can lay hold of her  
 Shall have the chinks.

115

ROMEO

Is she a Capulet?

O dear account! my life is my foe's debt. **END**~~BENVOLIO Away, be gone, the sport is at the best.~~~~ROMEO Ay, so I fear, the more is my unrest.~~~~CAPULET Nay, gentlemen, prepare not to be gone,~~

120

~~We have a trifling foolish banquet towards.~~~~[They whisper in his ear.]~~~~Is it e'en so? Why then I thank you all.~~~~I thank you, honest gentlemen, good night.~~~~More torches here, come on! then let's to bed.~~~~Ah, sirrah, by my fay, it waxes late,~~

125

~~I'll to my rest.~~~~[Exeunt all but Juliet and Nurse]~~~~JULIET Come hither, Nurse. What is yond gentleman?~~~~NURSE The son and heir of old Tiberio.~~~~JULIET What's he that now is going out of door?~~~~NURSE Marry, that I think be young Petruccio.~~

130

~~JULIET What's he that follows here, that would not dance?~~~~NURSE I know not.~~~~JULIET Go ask his name. – If he be married,~~~~My grave is like to be my wedding bed.~~

116 Capulet] Q2-4, F; *Mountague* Q1 117 debt] Q2-4, F; thrall Q1 118-19 ] *not in* Q1 118 Away,] Q3-4, F; Away Q2 121 SD] Q1; no SD, Q2-4, F; *Masks excuse themselves with a bow. / Capell 124-6* ] Q2-4, F; I promise you but for your company, / I would haue bin a bed an houre agoe: [*compare 3.4.6-7*] / Light to my chamber hoe. Q1 124 here, . . . then] NS; here, come on, then Q2-4; here: come on, then F; here! – Come on, then, *Hudson*; here! Come on then, *Globe 125-6* ] *Addressed to / Cousin Capulet, / Capell 126 SD*] *Malone*; no SD, Q2-4, F; *Exeunt.* Q1 130 Marry . . . be] Q2-4, F; *That as I thinke is Q1, Pope 131 here*] Q2-4, F; there Q1, *Capell 133 name.*] F (name.); name, Q2-4, Q1 134 wedding] Q2-4, Q1; wedded F

114 withal with.

116 the chinks plenty of coin (slang); perhaps with bawdy quibble.

117 dear account costly reckoning.

117 my life . . . debt I owe my life (in loving Juliet) as a debt to my foe. Compare Brooke (324-5).

118 sport . . . best i.e. the proper moment to leave; see 1.4.38-9 n.

119 Ay . . . unrest Romeo interprets Benvolio's comment as a foreboding of unhappiness. Compare 1.4.106-11.

121 banquet dessert (fruit, wine, sweets).

121 towards just ready.

122 Is . . . so The 'gentlemen' (= the maskers)

have made a whispered excuse (see SD from Q1) for their departure.

124 More torches To light the maskers out.

125 sirrah See 28 n. above.

127 yond gentleman Juliet, to conceal her special concern for Romeo from the Nurse, is careful to ask about two other young men first. Compare Brooke (347-50), who here describes Juliet as 'the yong and wylie dame'.

133-4 If . . . bed Ironic foreshadowing; 'introduction of the theme of Death as Juliet's lover' (Spencer). Compare 3.2.137, 3.5.200-1, 4.5.35-9, 5.3.102-5. See supplementary note.