

~~begins with some other letter – and she hath the prettiest sententious
of it, of you and rosemary, that it would do you good to hear it.~~

~~ROMEO Commend me to thy lady.~~

~~NURSE Ay, a thousand times.~~

~~[Exit Romeo]~~

~~Peter!~~

~~PETER Anon.~~

180

~~NURSE [Handing him her fan.] Before and apace.~~

~~Exit [after Peter]~~

START

[2.5] Enter JULIET.

JULIET The clock struck nine when I did send the Nurse;
In half an hour she promised to return.

~~Perchance she cannot meet him: that's not so.~~

~~O, she is lame! Love's heralds should be thoughts,
Which ten times faster glides than the sun's beams,~~

5

~~Driving back shadows over low'ring hills;
Therefore do nimble-pinioned doves draw Love,
And therefore hath the wind swift Cupid wings.
Now is the sun upon the highmost hill~~

179 times. Peter!] Q3 (Peter?), F; times Peter. Q2; times Peter? Q4 179 SD] Q1 (Exit); no SD, Q2-4, F 181 SD Handing... fan.] Riverside (based on Q1 version of 181; see below) 181 Before, and apace.] Q2-4, F; Peter, take my fanne, and goe before. Q1, Steevens; Take my fan, and go before. Pope; Before; / And walk apace. Capell; Peter, take my fan, and go before, and apace. Globe 181 SD after Peter] Riverside; Ex. omnes. Q1 Act 2, Scene 5 2.5] Hanmer; no scene division, Q2-4, F, Q1 Location] Globe (after Capell); Capulet's House. / Rowe 1 struck] Rowe³; stroke Q2-4, F; stroke Q1 (variant forms) 2 promised] Q1 (promist); promised Q2-4, F 4 Love's] F (Loues), Q1; loues Q2-4 4 heralds] Q2-3, Q1; Herald Q4, F 5-17] Q2-4, F; And runne more swift, than hastie powder fierd, / Doth hurrie from the fearfull Cannons mouth. Q1 (see 5.1.64-5) 7 nimble-pinioned] Pope; nimble piniond Q2-4, F 7 Love] F; loue Q2-4 8 wind-swift] Q3, F; wind swift Q2, Q4

Last Will and Testament (Works, III, 254): 'They [dogs] arre and barke at night against the Moone.'

175-6 for the – no...letter P. Williams suggests the Nurse is about to say 'arse'. Obviously she can't read or spell, and because of its rude associations she decides that 'Romeo' and 'rosemary' must begin with some other letter.

176 sententious Probably a malapropism for 'sentences' = witty or moral sayings.

177 you NS suggests a play on 'yew', commonly associated with graveyards and funerals.

181 apace quickly. See collation for other readings of 181.

Act 2, Scene 5

Location Verona. Capulet's orchard.

4 lame slow, infirm (from age).

5 glides Northern third per. pl. in -s (Abbott 333).

7 nimble-pinioned doves swift-winged doves (which were reputed to draw Venus's chariot). Compare *Venus and Adonis* 1190-1; *MND* 1.1.171; *Temp.* 4.1.92-4. Doves were sacred to Venus and an emblem of affection and chastity.

9 highmost hill i.e. the meridian. NS compares Golding's *Ovid* (II, 84-6): (Phoebus to Phaeton) 'Now first the morning way / Lyes steepe upright, so that the steeds... / have much a doe to climb against the Hyll'; and *Sonnets* 7.5-10: 'And having climb'd the steep-up heavenly hill,... / ...from highmost pitch, with weary car, / Like feeble age he reeleth from the day.'

Of this day's journey, and from nine till twelve 10
Is three long hours, yet she is not come.
 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. 15
 But old folks, many feign as they were dead,
 Unwieldy, slow, heavy, and pale as lead.

Enter NURSE [with PETER].

O God, she comes! O honey Nurse, what news?
 Hast thou met with him? Send thy man away.

NURSE Peter, stay at the gate. 20

[Exit Peter]

JULIET Now, good sweet Nurse – O Lord, why look'st thou sad?
 Though news be sad, yet tell them merrily;
 If good, thou shamest the music of sweet news
 By playing it to me with so sour a face.

NURSE I am a-weary, give me leave a while. 25

Fie, how my bones ache! What a jaunce have I!

JULIET I would thou hadst my bones, and I thy news.

Nay, come, I pray thee speak, good, good Nurse, speak.

NURSE Jesu, what haste! can you not stay a while?

Do you not see that I am out of breath? 30

11 Is three] Q3-4; Is there Q2; I three F; Ay three Rowe 15-19] *Continued to Juliet*, Q4, F; assigned to / M. / Q2-3 (with period after loue in 14) 15-16] *As Rowe*; one line, Q2-4, F 16 folks, many feign] Q2-4, F; folks, marry, feign Johnson; folks, marry, seem Keightley; folks, marry, fare White; folks tarry, faith conj. Bulloch; folks move, i'faith Hudson (conj. Dyce); folks many seem conj. Kinnear 17 SD with PETER] Theobald 19-24] not in Q1 20 SD] Theobald; no SD, Q2-4, F, Q1 21 Nurse -] Rowe; Nurse, Q2-4; Nurse: F 21 look'st] Q4; lookest Q2-3, F; looks F2 23 shamest] Q2-3; sham'st Q4, F 25-53] Q2-4, F; Oh I am wearie, let mee rest a while. Lord how my bones ake. Oh wheres my man? Giue me some aqua vitæ. / Iul: I would thou hadst my bones, and I thy newes. / Nur: Fie, what a iaunt haue I had: and my backe a tother side. Lord, Lord, what a case am I in. / Iul: But tell me sweet Nurse, what sayes Romeo? / Nur: Romeo, nay, alas you cannot chuse a man. Hees no bodie, he is not the Flower of curtesie, he is not a proper man: and for a hand, and a foote, and a baudie, wel goe thy way wench, thou hast it ifaith. Lord, Lord, how my head beates? / Iul: What of all this? tell me what sayes he to our mariage? Q1 25 a-weary] Capell (aweary): a wearie Q2-4, F; wearie Q1 25 give me leave] Q2-4, F; let mee rest Q1, Pope 26 jaunce] Q2-3; iaunt Q4, F, Q1 26 I!] Hoppe; I? Q2; I had? Q3-4, F; I had: Q1 28 come.] Q4; come Q2-3, F 29-34] Pope substitutes Give me some Aqua vitæ. / from Q1 for 29-34 (part of an anticipation from 3.2.88)

14 bandy strike (as a ball) to and fro.

16 old...dead some old people like to take advantage of their age by pretending to be immobile ('dead').

17 pale as lead Shakespeare may be referring to white lead (= ceruse), then often used in facial make-up to give a fashionable pallor (Paul Chipchase, privately). Lead was also associated with the melancholy humour, the colour of which was 'pale'.

22 them 'news' was treated as either plural or singular; compare 'it' in 24.

26 jaunce Literally, 'a prance', i.e. a tiring jolting journey; compare 'jauncing' in 51. Echoed in Porter, *Two Angry Women* (1598; MSR, 2222-3). See supplementary note.

29 stay a while wait a moment.

JULIET How art thou out of breath, when thou hast breath
 To say to me that thou art out of breath?
 The excuse that thou dost make in this delay
 Is longer than the tale thou dost excuse.
 Is thy news good or bad? Answer to that. 35
 Say either, and I'll stay the circumstance:
 Let me be satisfied, is't good or bad?

NURSE Well, you have made a simple choice, you know not how to
 choose a man: Romeo? no, not he; though his face be better than
 any man's, yet his leg excels all men's, and for a hand and a foot 40
 and a body, though they be not to be talked on, yet they are past
 compare. He is not the flower of courtesy, but I'll warrant him, as
 gentle as a lamb. Go thy ways, wench, serve God. What, have you
 dined at home?

JULIET No, no! But all this did I know before. 45
 What says he of our marriage, what of that?

NURSE Lord, how my head aches! what a head have I!
 It beats as it would fall in twenty pieces.
 My back a't'other side – ah, my back, my back!
 Beshrew your heart for sending me about 50
 To catch my death with jauncing up and down!

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, 55
 And I warrant a virtuous – Where is your mother?

JULIET Where is my mother? why, she is within,

33–4 dost...dost] Q3–4, F; doest...doest Q2 38–44] *As prose*, Q2–4, F; *as verse*, *Capell* 39 he;] *Theobald*; he Q2–3, F; he, Q4 40 leg excels] Q2–4; legs excels F 41 a body] Q2–3, F; body Q4; a baudie Q1; a bawdy F2; a Baw-dy *Rowe*; a bo-dy *Pope* 43 as a] Q2–4; a F 45 this] Q2–4; this this F 49 ah] Q5; a Q2–4; o F 51 jauncing] Q2–3 (iauncing); iaunting Q4, F 52 not well] Q2–4; so well F; so ill F2 54–6] *As verse*, Q2–4, F; *as prose*, Q1, *Globe (conj. S. Walker)* 55 And] Q3–4, F; An Q2 57–8] *As Rowe*; two lines, ending be / ...repliest Q2–4; three lines, ending Mother / ...be / ...repl'ist F; *as prose*, Q1

33 in in regard to.

36 stay the circumstance wait for the details; compare 5.3.181.

38 simple foolish, silly (like a simpleton).

39–40 though...yet The construction is intentionally a non sequitur; compare the same construction in 41. The Nurse is babbling nonsense just to tease Juliet. Brooke (686) offers a hint for the Nurse's teasing.

41 body Some eds. suggest a pun on 'bawdy'; Q1 reads 'baudie'; F2 'bawdy'.

41 be...on are not worth talking about.

42 See supplementary note.

42 flower height. Compare 2.4.49–50.

43 Go...God We've had enough of this, girl, behave yourself.

45–6 No...that Compare Brooke (683–4).

48 beats throbs.

49 a't'other on the other.

50 Beshrew Literally 'curse', but commonly used as a mild oath; compare 3.5.221.

51 jauncing...down prancing, trudging back and forth.

54 honest honourable, trustworthy; compare

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, 60
 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 today? 65
 JULIET I have.
 NURSE Then hie you hence to Friar Lawrence’ cell,
 There stays a husband to make you a wife.
 Now comes the wanton blood up in your cheeks,
 They’ll be in scarlet straight at any news. 70
 Hie you to church, I must another way,
 To fetch a ladder, by the which your love
 Must climb a bird’s nest soon when it is dark.
 I am the drudge, and toil in your delight;
 But you shall bear the burden soon at night. 75
 Go, I’ll to dinner, hie you to the cell.
 JULIET Hie to high fortune! Honest Nurse, farewell.

Exeunt

END

~~[2.6] Enter FRIAR [LAWRENCE] and ROMEO.~~

~~FRIAR LAWRENCE So smile the heavens upon this holy act,
 That after hours with sorrow chide us not.~~

63] Q2-4, F; next arrant youl haue done, euen doot your selfe. Q1 67 hie] Q1 (hie); high Q2-4, F 68] Q2-4, F:
 And frame a scuse that you must goe to shrift: / There stayes a Bridegroome to make you a Bride. Q1
 70-1 They’ll...church,] *not in* Q1 70 They’ll...any] Q2-4, F, They’ll be in scarlet straightway at my *Hanner*; They’ll
 be in scarlet straight at my next *conj. S. Walker*; They will be straight in scarlet at my *Keightley* 73 climb] Q2, Q4,
 Q1; climde Q3, F 76-7] Q2-4, F; Doth this newes please you now? / *Iul*: How doth her latter words reuiue my hart.
 / *Thanks gentle Nurse, dispatch thy busines, / And Ile not faile to meete my Romeo. Q1 Act 2, Scene 6 2.6] Hanner*;
no scene division, Q2-4, F, Q1 Location] Capell (after Rowe) o SD] Q2-4, F; Enter Romeo, Frier. Q1 2 after-hours]
Pope; after houres Q2-4, F 1-37] The following version of 2.6 in Q1 differs almost completely from that in Q2-4, F: Rom:

60 God’s lady i.e. the Virgin Mary.

61 hot over-eager (with undertone of ‘lustful’;
 compare ‘wanton’ in 69). Echoed in Porter, *Two
 Angry Women* (1598; MSR, 2255-6).

61 Marry come up A form of reprimand,
 meaning ‘Behave yourself.’

64 coil disturbance, fuss.

69 wanton undisciplined, rebellious.

70 in...news ‘Any sudden news always makes

your cheeks scarlet in a second’ (Kittredge, after
 Dowden).

75 bear the burden carry (1) the responsibility,
 (2) the weight of your lover (Spencer).

Act 2, Scene 6

Location Verona. Friar Lawrence’s cell.

1 So...heavens May the heavens so smile.

2 That So that.