

PETER

ROMEO [~~To a Servingman~~] What lady's that which doth enrich the hand

40

PETER Of yonder knight?

SERVINGMAN I know not, sir.

ROMEO O she doth teach the torches to burn bright! **START**

It seems she hangs upon the cheek of night

As a rich jewel in an Ethiop's ear –

45

Beauty too rich for use, for earth too dear:

So shows a snowy dove trooping with crows,

As yonder lady o'er her fellows shows.

The measure done, I'll watch her place of stand,

And touching hers, make blessed my rude hand.

50

Did my heart love till now? forswear it, sight!

For I ne'er saw true beauty till this night.

TYBALT This, by his voice, should be a Montague.

Fetch me my rapier, boy.

[Exit Page]

What dares the slave

40 SD] *Capell*; no SD, Q2-4, F, Q1 40 lady's] *Pope*; Ladies Q2; Ladie is Q3-4, F, Q1 42] *not in Q1* 44 It seems she] Q2-4, F, Q1; Her Beauty F2 44 night] *Capell*; night: Q2; night, Q3-4, F, Q1 45 As] Q2-4, F; Like Q1, F2 47 shows] Q2-4, F; shines Q1, *Keightley* 50 blessed] Q2-4, F; happie Q1, *Pope* 51 now?] Q1; now, Q2-4, F 52 ne'er] Q2-4; neuer F, Q1 (Q1 omits For) 54 SD] *Collier*?; no SD, Q2-4, F, Q1

40-1 lady's...knight Compare Brooke (246); in Painter it is a 'certayne Lord' (p. 101).

42 I know not, sir It seems odd that a Capulet servant should not know Juliet's identity; the servant's answer is omitted in Q1. Possibly the Servingman here should be identified with one of the Torch-bearers who accompanied the maskers (see 1.4.0 SD).

43 torches In Brooke, but not Painter, the dance which Romeo is watching is a 'torch-dance' (see Brooke (246) and Painter (p. 101); Boistuau describes it as a 'bal de la torche'), which may have suggested torches to Shakespeare at this point. The form of the dance in *Rom.* is not clear, though it, too, may have been staged as a torch-dance. Dowden detects 'faint echoes' of *IH6* 5.3.46-71 in the speech as a whole.

44-5 hangs...ear Compare *Sonnets* 27.11-12: 'Which like a jewel hung in ghastly night, / Makes black night beauteous, and her old face new', and *TGV* 2.6.25-6. 'Ethiop' was commonly used for any black African.

46 Beauty...dear Beauty that is too precious to be used in merely physical terms (with play on 'use' = increase, interest) and too valuable (with play on 'dear' = of (too) high price) for this world. Mahood suggests possible play on 'beauty' and 'booty'; they are still pronounced identically in the country speech of Norfolk and Suffolk. Ironically,

this might apply equally to the forgotten Rosaline (compare 1.1.199-207). Spenser detects foreboding and compares 1.2.14.

47 dove...crows This comparison picks up Benvolio's prophecy in 1.2.86-7. Note that Q1 has 'swan' for 'dove'. Compare *MND* 2.2.114.

49 place of stand Compare Brooke (249-50), but Shakespeare does not seat the lovers as in Brooke (253-66), where Juliet is seated between Romeo and Mercutio, each of whom grasps one of her hands (Romeus the left, the hand most closely associated with the heart).

50 rude hand rough, coarse hand (compared with Juliet's). This looks forward to 92 ff. and was suggested by Brooke (264).

51 forswear it break your former oath (of love to Rosaline).

53-91 Tybalt's presence at Capulet's feast and his threatened attack on Romeo are Shakespeare's invention. In Brooke (183-90), although Romeo's is recognised by the Capulets, 'The Capilets disdayne the presence of theyr foe: / Yet they suppress theyr styrred yre, the cause I do not knowe.'

53 by his voice A rather tenuous clue to identity, but forced on Shakespeare by his handling of the maskers, who, unlike those in Brooke (170), apparently do not unmask throughout the scene.

54 What How.

Come hither, covered with an antic face,
To fleer and scorn at our solemnity?
Now by the stock and honour of my kin,
To strike him dead I hold it not a sin.

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.

CAPULET Content thee, gentle coz, let him alone,
'A bears him like a portly gentleman;
And to say truth, Verona brags of him
To be a virtuous and well-governed 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.

CAPULET He shall be endured.
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!

55 antic] Q1 (Anticke); anticque Q2; antique Q3-4, F 62 scorn] Q2-4, F; mocke Q1 63 it?] F; it. Q2-4; it not? Q1
65 'A] Q2-4, F; he Q1, *Rowe* 68 this] Q2-4, Q1; the F 73 ill-beseeming] *Pope*; illbeseeming Q2; ill beseeming Q3-4,
F, Q1 75 endured] F (endu'rd); endured Q2-4, Q1 76 to!] *Rowe* (to -); too, Q2-4, F (Q1 reads goe to I say, he shall,
77 to!] *Rowe* (to -); too, Q2-4, F (Q1 omits go too,) 78 him?] Q1; him, Q2-4, F 79 my] Q2-4, Q1; the F

55 antic face grotesque mask.
56 fleer...solemnity jeer...festive celebra-
tion.

61 in spite out of malice or grudge.

65 bears...gentleman carries himself like a
dignified gentleman.

72 presence demeanour.

73 semblance facial appearance or expression.

76 goodman boy 'a double insult: a yeoman
(not a gentleman) and a youngster' (Spencer), but
here applied to a 'saucy' (82) young man.

76 go to An expression of protest or annoyance.

78 God shall mend i.e. may God amend.
Compare 'Bless me', a form of polite oath.

79 mutiny disturbance.

80 set cock-a-hoop cast off all restraint, become
reckless (*OED* 1b). From a supposed custom of
removing the spigot ('cock') from a barrel of ale and
setting it upon the barrel hoop, thus allowing the
ale to flow without intermission, as a result of which
the drinkers became 'cock-on-hoop' or at the height
of mirth and jollity (Blount, *Glossographia* (1670),
cited *OED*, which considers the explanation
suspect). Our modern meaning ('crowing with
exultation or boastfully elated', where 'cock' =
rooster) is apparently a late-seventeenth-century
development.

80 you'll...man i.e. you'll play the big hero,
will you?

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. **END**

Exit

~~ROMEO [To Juliet] If I profane with my unworthing hand~~

~~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] F₄; 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) cheerly Q2-4; quiet. What, cheerly 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 unworthing] Q2-4, F; vnworthing 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 tremate 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) of 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.